Food as a tool for change

IE University
Professor: **ANDREA SANTAMARINA MARTÍNEZ**

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Academic year: 22-23
Degree course: THIRD
Semester: 2º
Category: OPTIONAL
Number of credits: 3.0
Language: English

PREREQUISITES

Aimed to proactive, creative and curious students with great teamwork skills. Those who are interested in learning about the areas of Food, Design, Culture, Innovation and New Business Models and how they are related.

SUBJECT DESCRIPTION

Food as a tool for change: Why do we eat what we eat?

"We eat culture, we savour laws, we ingest purposes, we drink craftsmanship and we savour reasoning that also makes us feel alive".
- Aduriz A.L and Innenarity, D.

The aim is to explore the cultural and social dimension of Food from its production to its consumption. This is a theoretical-practical course in which they will learn the meaning of Food from a historical, social and cultural point of view, always taking into account the parameters of sustainability.

The complementary exercises of the course will be based on practice (visit and analysis of a selection of markets, restaurants, commercial areas or museums, etc.) to learn to investigate the cultural and social dimension of the Mediterranean culinary tradition.

The course will end with the creation of a menu/performance through which the students will present the results of their research in a collective meal.

The course is aimed to all the students who are interested in deepening their knowledge of the field of food, in learning about its references, trends and work processes. To do so, students will become culinary researchers.

Keywords: Food; Design; Society; Research; Performance

OBJECTIVES AND SKILLS

Food as a symbol to understand Society and their needs to propose New Business Models and Design Methodologies.

What means food? What are the things that connect us socially? What is innovation? How design interacts with these connections? These are some of the questions we will try to answer in this course.

Goals:

- Learn who are the current referents in Food, Design, Gastronomy sector, taking into account innovation and sustainability factors.
- Become familiar with all the phases of a project from its ideation, planning, prototype, production and presentation.
- Define clear concept proposal enhancing specific values.
- Learn how to define a storytelling to connect with customers.
- Rethink new business models and design strategies applying creative reuse to generate a positive effect in the environment.

METHODOLOGY

The methodology to be followed will be through the study of several cases, direct observation and observational, qualitative and comparative analysis of current contents. Students will learn to investigate and develop critical thinking using food as a vehicle for learning.

The course is organised in two blocks:

A. Theoretical/ Practical: The student acquires theoretical knowledge of the field and carries out a series of practical exercises. The students get to know each other in order to establish working groups.

The inspirational part aims to provide the participant with a context to promote reflection and creativity, learning about through the history of Food and exploring different artistic and gastronomy projects.

B. Practical. The students work in groups on the design of the food performance applying the knowledge acquired during the first part of the course.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	13.33 %	10 hours
Discussions	6.67 %	5 hours
Exercises	26.67 %	20 hours
Group work	33.33 %	25 hours
Other individual studying	20.0 %	15 hours
TOTAL	100.0 %	75 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

COURSE PRESENTATION

Course Presentation, time plan, objectives and materials.

SESSION 2 (LIVE IN-PERSON)

Analysis of Present Context (Exercise I).

Learn to analyse contexts to understand the needs and opportunities of the current market. You will learn how to generate a word cloud through data mining.

Students will work in groups, each of them will be assigned an area (Innovation, design, sustainability, technology...) and they will have to research what are the current trends in each of them and share them with the rest of the class.

They will use the Miro to create a visual map that they will use for the rest of the course.

SESSION 3 (LIVE IN-PERSON)

Introduction to the History of Food: From Cave Art to Ferran Adrià (Food Theory).

Restaurant Trends (Exercise II)

At the end of the theoretical introduction, each pair of students will be asked to go to a restaurant and analyse it through a consultancy exercise: How you would make a restaurant more contemporary, sustainable, profitable and unique?

Visual documentation will be required.

Recommended:

Wilson, B. (2012). Consider the Fork: A History of How We Cook and Eat. Basic Books. ISBN: 0465056970

Adrià, F., Soler, J. and Adrià, A. (2008). A Day at the Bulli. Phaidon. ISBN: 9780714856742

SESSION 4 (LIVE IN-PERSON)

Trends in Contemporary restaurants: Mugaritz as a creative centre where you can even get something to eat (Food Theory).

Have you ever wondered about the relationship between Art and Gastronomy? Do you know the actual trends in conetmporary restaurants? And how design affects the act of eating?

Results presentations (Exercise II).

Recommended to watch Chef's Table on Netflix (Massimo Bottura, Albert Adrià or Alex Atala episodes).

SESSION 5 (LIVE IN-PERSON)

Unidentified edible objects: We know what we eat tastes like?

Through Food Design we will address how to deal with changes in thinking and food consumption that will affect to our society and environment.

Exercise III: Design a questionnaire. Each group will analyse a market from a given list from different parts of Madrid to see the difference between the products that are sold, the way they are sold, the type of food... to ask a series of questions to the market stalls or their users. Document it photographically.

SESSION 6 (LIVE IN-PERSON)

How a creative mind's works? The importance of storytelling as a communication tool to sucess on a project (Theory).

The participant will learn a set of seven creative methods to help boost design thinking and you will also learn how to generate a story to promote the values of a product in the market.

Result presentation (Exercise III).

Recommended to watch Abstract: The Art of Design on Netflix (Neri Oxman, Es Devlin, Ilse Crawford or Cas Holman episodes).

SESSION 7 (LIVE IN-PERSON)

What is an event? How is it organised? What kind of events are there? (Theory/ Discussion)

Exercise IV: Case of study applied to an even related with Gastronomy. We will discuss several cases during the class and the students will have to choose an event related to gastronomy and analyse it in pairs.

SESSION 8 (LIVE IN-PERSON)

To Design a Proposal I (Practical).

Students delivery the results of Exercise IV and their Food Performace Proposal in groups (Concept 150-300 words, keyword 3-5, Moodboard, mail goals and secondary goals).

SESSION 9 (LIVE IN-PERSON)

Proposal adjustments (Practical).

We will work during the class on adjusting each of the proposals.

Each group will propose a Food Performance, and together we will choose the ideas of each group that can be combined. From here we will divide the meal into acts and each group will take care of a specific part of the meal.

SESSION 10 (LIVE IN-PERSON)

Final Proposal (Practical).

We will work during the class on the final proposal. The University will allocate a budget and all items must be within this budget. Students will be required to submit a justification of expenses.

SESSION 11 (LIVE IN-PERSON)

Food Performance Preparation (Practical).

The principal intention of the Food performance is to to draw attention to the impact food production and consumption has on the environment. The students will have to decide the foods the meal will consist of (it does not have to be cooked by them. It is optional), as well as the elements in which they will be served and how they will be eaten.

References:

Balboste

Arabeschi Di Latte

Marije Vogelzang

Cooking Sections

SESSION 12 (LIVE IN-PERSON)

Food Performance Rehersal (Practical).

This class will be dedicated to discuss and rehearse the Food performace.

SESSION 13 (LIVE IN-PERSON)

Food Performace Celebration (Practical).

Sessions 13 and 14 will be taught together.

SESSION 14 (LIVE IN-PERSON)

Food Performace Celebration (Practical).

The location of the Performance will be decided together with the University. There may be a guest specialist in one of the course areas and a brand involved in the project.

SESSION 15 (LIVE IN-PERSON)

Conclusion

Students must submit a **Course Report**, including the exercises carried out, the conclusions drawn from each of them, the design, justification of the proposal, including all the communication material of the project (work process and results).

BIBLIOGRAPHY

Compulsory

- Spence, C. (2017). *Gastrofísica. Gastrophysics. The new science of food.* Paidós. ISBN 0735223467 (Printed)

The science behind a good meal: all the sounds, sights, and tastes that make us like what we're eating—and want to eat more. Why do we consume 35 percent more food when eating with one other person, and 75 percent more when dining with three? How do we explain the fact that people who like strong coffee drink more of it under bright lighting? And why does green ketchup just not work? The answer is gastrophysics, the new area of sensory science pioneered by Oxford professor Charles Spence.

https://www.amazon.com/Gastrophysics-Science-Eating-Charles-Spence/dp/0735223467

- Spence, C. y Piqueras-Fiszman, B. (2014). *The Perfect Meal. The Multisensory Science of Food and Dining.* Wiley Blackwell. ISBN 1118490827 (Printed)

The authors of The Perfect Meal examine all of the elements that contribute to the diner's experience of a meal (primarily at a restaurant) and investigate how each of the diner's senses contributes to their overall multisensory experience.

https://www.amazon.es/Perfect-Meal-Multisensory-Science-Dining/dp/1118490827

EVALUATION CRITERIA

A.
- 70% Course Attendance (Mandatory).
- Late submissions will not be accepted.

B.
- 35 % Assigments
- 35 % Course Report
- 15% Performance
- 15% Class participation

C.

- It will be evaluated: The research capacity of each student, the search for content, analysis and proposal of new ideas.
- Priority will be given to originality, the organisational of each group, and the design quality of the materials presented.

Criteria	Percentage	Comments
Assigments	35 %	
Course Report	35 %	
Performance	15 %	
Class participation	15 %	

PROFESSOR BIO

<div align="center">

Professor: **ANDREA SANTAMARINA MARTÍNEZ**

E-mail: asantamarina@faculty.ie.edu

Dr. Santamarina, Ph.D., is a designer and researcher

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Andrea Santamarina is BFA Fine Arts from Complutense University of Madrid and L'Accademia di Belle Arti of Bologna (Italy). During 2004-2006 she joined the Design Department at FABRICA, The Benetton Communication Research Center (Italy), working closely with Aldo Cibic. Master in Scenography by Central St. Martin's College of Art & Design (London) combines art direction for advertising working for companies like Empty in Madrid, coordinating the design of large scale installations and the interior design for museums and exhibitions, and developing content related to architecture and design for Radio Televison Hong Kong and The Hong Kong Design Center.

Attracted by conceptual and narrative design, she worked for designers like Martino Gamper or Jaime Hayon inLondon, completing her training participating in several international workshops led by renowned architects,artists, art directors, industrial designers,graphic and interactive as Lucy Orta,Andrea D'ODorico, El Último Grito, Golan Levin or Carlos Ferrater, between others.She has received scholarships from the Spanish Ministry of Culture, the BilbaoArte Foundation or the Fundació Pilar i Joan Miró.

She presented her first solo exhibition at La Llotgeta exhibition space sponsored by La CAM in Valencia (Spain,2007). Since then she has been exhibited in Milan (Italy), Brisbane (Australia),Istanbul (Turkey), Paris (France), London(Uk), Barcelona, San Sebastian, Palma de Mallorca, Bilbao or Madrid, in centers like The GeorgePompidou Center, BilbaoArte Foundation, MATADERO (Design Center) or Es Baluard Contemporary Art Museum. Her worked is represented by Rossana Orlandi's Gallery in Milan and Mint in London.

She is a Ph.D. Doctor of Audiovisual Communication and her thesis reflects on how the visual arts influence contemporary cuisine. Santamarina is the Food Cultural Lab director at the IE University developing projects for companies like Repsol or Telefónica, an associate professor of Product Design at Complutense University and Centro Superior de Diseño de Moda of Madrid (UPM). She has presented papers and communications in different universities and centers such as Royal College of Arts (London), Basque Culinary Center (San Sebastián), UNAM (México) or Pontificia Università della Santa Croce (Rome). She has previously worked for the Design Department of FABRICA, The Benetton Communication Research Center (Italy), for Empty in Madrid coordinating the design of large-scale installations and the interior design for museums and exhibitions or for Radio Television Hong Kong in a series of documentaries.

OTHER INFORMATION

Contact the professor if you would like to receive complementary bibliography and videography.

Office hours: 8.30-10.30 am (Friday).

*Request a tutorial at least one week in advance.

Contact details: asantamarina@faculty.ie.edu

** Sessions may be modified depending on the needs of the group in order to best suit their needs**.

DIGITAL HANDCRAFT

IE University
Professor: **GIANLUCA PUGLIESE -**

E-mail: gpugliese@faculty.ie.edu

Academic year: 22-23
Degree course: THIRD
Semester: 2º
Category: OPTIONAL
Number of credits: 3.0
Language: English

PREREQUISITES

To carry out the course, a basic knowledge of Windows or MacOS, tablets or Ipads can be useful to follow the theoretical lessons but for the modeling lessons you need a PC or Mac.
The use of the mouse is strongly recommended during the part relating to 3D modeling, the trackpad can work but it compromises some features.

The software will be Rhino3D the system requirements are the following:

System requirements for Rhino3D

Operating System:

- Apple® macOS™ Big Sur 11.x*; Catalina 10.15; Mojave v10.14(learn more about Apple Security Updates)
- Microsoft® Windows® 8.1 (64 bit) (until January 2023)** - Microsoft Windows Windows 10 (64-bit)
- Memory 4 GB of RAM (integrated graphics recommend 6 GB or more)
- Disk Space 3 GB of storage

SUBJECT DESCRIPTION

The course is From Zero to Hero

The approach is learning by doing

You will learn about the different types and technologies of 3D printing and laser cutting.

You will learn how to use professional modeling software thanks to which it will be possible to prepare files suitable for digital fabrication.

During the course we will explore new digital craft techniques using the latest technologies such as VR modeling, Oculus Quest, Parametric design and clay 3d printing.

The course will focus on the creation of objects in eco / bio leather, and digital objects printed in porcelain.

The course will end with a final project that will be developed individually or in groups according to the level of the class and students.

OBJECTIVES AND SKILLS

This course will show you how to use 3D printing software to create digital designs that can be transformed into physical objects.

It will also demonstrate how digital fabrication tools work to transform digital designs into physical objects.

During the course, students will learn to work as a team to solve problems arising from real case studies

METHODOLOGY

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	8.0 %	6 hours
Discussions	8.0 %	6 hours
Exercises	40.0 %	30 hours
Group work	20.0 %	15 hours
Other individual studying	24.0 %	18 hours
TOTAL	100.0 %	75 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

Introduction to 3D printing
Additive manufacturing

Types
Uses
Case studies

SESSION 2 (LIVE IN-PERSON)

Laser cutting
Subtractive manufacturing

Types
Uses
Case studies

SESSION 3 (LIVE IN-PERSON)

Cura, Rhino 3D and Grasshopper
Software installation and configuration
Introduction to Rhino and Grasshopper
Introduction to Cura slicer

SESSION 4 (LIVE IN-PERSON)

BioMaterials

How to prepare biomaterial from organic waste

Different types of material

Materials properties

SESSION 5 (LIVE IN-PERSON)

BioMaterial Practice

SESSION 6 (LIVE IN-PERSON)

VR MODELING

Oculus Quest will be used to model 3D objects

Set up theglasses
During the lesson we explore the possibility of modeling through VR technology

SESSION 7 (LIVE IN-PERSON)

VR Modeling practice and exam preparation

SESSION 8 (LIVE IN-PERSON)

VR Modeling exam

SESSION 9 (LIVE IN-PERSON)

CLAY 3D PRINTING

Learning how to prepare clay for 3D printing

Setting up the printer

Learning how to design to Clay 3D printing

SESSION 10 (LIVE IN-PERSON)

Advanced 3D modeling and printing with Grasshopper

Learn generative design and parametric design.

Use Grasshopper to create complex geometries with the features useful for being 3D printed

SESSION 11 (LIVE IN-PERSON)

Clay 3D print for digital handcraft

SESSION 12 (LIVE IN-PERSON)

Clay 3D printing / Biomaterials processing

SESSION 13 (LIVE IN-PERSON)

Final EXAM preparation

SESSION 14 (LIVE IN-PERSON)

Final EXAM preparation

Documentation and showcase

SESSION 15 (LIVE IN-PERSON)

FINAL EXAM and Project presentation

BIBLIOGRAPHY

Compulsory

- Diego Cuevas / Gianluca Pugliese. *Advanced 3D Printing with Grasshopper®: Clay and FDM.* Amazon Kindle. ISBN 9798635379011 (Printed)

EVALUATION CRITERIA

Criteria	Percentage	Comments
Class Participation	25 %	
Workgroups	5 %	
Intermediate Tests	20 %	
Final Exam	50 %	

PROFESSOR BIO

Professor: **GIANLUCA PUGLIESE -**

E-mail: gpugliese@faculty.ie.edu

GIANLUCA PUGLIESE

Italian Digital Manufacturing Expert, graduated in MIT FabAcademy in 2015 professor of digital manufacturing in many universities in Italy and Spain

Awarded in various international design events

After 10 years of working in Alenia Aeronautica, he discovers the world of 3D printing and begins to collaborate with many important 3D printing companies around the world.

In 2016 he moved to Madrid where he opened WASP IBERIA, the first WASP Hub outside Italy.

In 2018 he founded LOWPOLY, a company that is dedicated to digital manufacturing and in particular to 3D printing, keeping a vision centered on sustainability and the circular economy.

With LOWPOLY it manages processes and manufacturing of sustainable products for outdoor and indoor furniture.

OTHER INFORMATION

Designing ventures with positive impact

IE University
Professor: **EMMA LAURIN**

E-mail: elaurin@faculty.ie.edu

Academic year: 22-23
Degree course: THIRD
Semester: 2º
Category: OPTIONAL
Number of credits: 3.0
Language: English

PREREQUISITES
SUBJECT DESCRIPTION
OBJECTIVES AND SKILLS
METHODOLOGY

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	0.0 %	0 hours
Discussions	0.0 %	0 hours
Exercises	0.0 %	0 hours
Group work	0.0 %	0 hours
Other individual studying	0.0 %	0 hours
TOTAL	0.0 %	75 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

INTRODUCTION TO HUMAN CENTRED DESIGN & DESIGN THINKING FOR STARTUPS.

We go through the design thinking process and how this can be used to find the right idea. Why and how to design ideas with impact. How companies today look for entrepreneurs and invest in startups and why this new positions are especially interesting for the students. We will discuss the brief of the module and set up the group dynamics for the rest of the module.

Video: Think big (YouTube)

SESSION 2 (LIVE IN-PERSON)

Edited by Documentation
07th September 2022

EMPHATIZE - ZOOM OUT

In this class we will understand why & how to plan our research. Why its important and how we can get as much information as possible to make get a full understanding of the problem. We will go from planing to action.

SESSION 3 (LIVE IN-PERSON)

NEW TECHNOLOGIES + FUTURE FORECASTING - ZOOM OUT

In order to design a future proof startup with positive impact we need to understand where we are going next. We will learn about how to detect new trends, how to keep them in mind when designing and how new technologies might be a source for solving problems that we have seen in the previous research.

SESSION 4 (LIVE IN-PERSON)

DEFINE - ZOOM IN + OPPORTUNITY MAPPING

In this class we will map all research and start to look at patterns within the research. We will decide who we are designing for and make decisions to shape our scope. There after we will work on opportunity mapping. From everything we have seen so far that can help us get to the right solution.

SESSION 5 (LIVE IN-PERSON)

IDEATE STORM

In order to get a brilliant idea you need lots of ideas. In this sessions we will go through different techniques to reach as many ideas as possible. We will select the area to then bring forward.

SESSION 6 (LIVE IN-PERSON)

CONCEPT DEVELOPMENT - VALUE PROPOSITION

We will deep dive into improving our idea and look into why our audience will buy into our product. We will have a introduction to innovative business models and the business model canvas. We will fine tune the concept and its core value proposition.

SESSION 7 (LIVE IN-PERSON)

NARRATIVE - STORYTELLING

We will look into the power of storytelling and how to build a strong narrative. Why this tool can help you throughout the other courses and why you should master the power of storytelling.

SESSION 8 (LIVE IN-PERSON)

MID-TERM - CONCEPT PRESENTATION

In this class we will have a oral presentation and a hand in of the research material. We will hold an open discussion to improve each groups concept.

SESSION 9 (LIVE IN-PERSON)

BUSINESS MODEL CANVAS

We will look at irresistible business models, work through the business model canvas and look at many examples that can spark ideas for our concept. We will look at new business model that has emerged during COVID understand why and where they will take us next.

SESSION 10 (LIVE IN-PERSON)

INTRODUCTION TO LEAN STARTUP + BOOTH STRAPPING I

The method of lean startup has created a movement in the startup world, we will look at the basics and understand why it's important. We will look at how we can test our idea fast and plan what needs to be designed.

SESSION 11 (LIVE IN-PERSON)

DESIGN UNIVERSE TOOLS

Even though design is not the most important part of this process we will walk through tools that will give us shortcuts to create a design universe fast. This will give us the chance to have something that looks ok to validate the concept in a few hours.

SESSION 12 (LIVE IN-PERSON)

BOOTH STRAPPING II

We should know what we are designing at how we are testing it. This session will be used to set everything up.

SESSION 13 (LIVE IN-PERSON)

METRICS + ITERATE

We will learn the basics of metrics as a tool to design. Based on our results we will use this week to validate our concept and improve it through the results of our audience.

SESSION 14 (LIVE IN-PERSON)

WHERE TO GO NEXT? + PITCH PERFECTION

By this time we should have a good solid concept and something to show. We have metrics, what options does the concept have next?

We will walk through many possible options to make this idea a possible reality. Once we know what we want to take it we will understand the perfect pitch for its audience. Understanding the importance of an audience and how to make them fall in love with our idea. In this session we will work through our final presentations and test them with other members of the class.

SESSION 15 (LIVE IN-PERSON)

FINAL PRESENTATION

In the final session we will present the future proof concepts and how to take projects further.

BIBLIOGRAPHY

Recommended

- Marc Stickdorn, Jakob Schneider. (2014). *This is Service Design Thinking.* 1st edition. BI. ISBN 9789063692797 (Printed)
- Michael Michalko. (2001). *Cracking Creativity: The Secrets of Creative Genius.*

07th September 2022

Ten Speed Press. ISBN 9781580083119 (Printed)

 - Patrick van der Pijl. (2016). *Design a Better Business: New Tools, Skills, and Mindset for Strategy and Innovation.* John Wiley & Sons Inc. ISBN 9781119272113 (Printed)

 - Kindra Hall. (2019). *Stories That Stick: How Storytelling Can Captivate Customers, Influence Audiences, and Transform You.* ? HARPERCOLLINS LEADERSHIP. ISBN 9781400211937 (Printed)

 - Alexander Osterwald. (2010). *Business model generation.* John Wiley & Sons. ISBN 9780470876411 (Printed)

 - Eric Ries. (2011). *The Lean Startup.* 1st edtion. Penguin. ISBN 9780670921607 (Printed)

 - Jake Knapp. (2016). *Sprint: How to Solve Big Problems and Test New Ideas in Just 5 Days.* ? Simon + Schuster Inc. ISBN 9781501140808 (Printed)

 - S. Bayley. (2017). *Life's a Pitch: How to Sell Yourself and Your Brilliant Ideas.* 1st edition. Corgi. ISBN 9780552174862 (Printed)

EVALUATION CRITERIA

Every week, students will have to hand in the group result, related to the topic of the corresponding class. At the end of the course, students will have to present their full presentation and handing in a report of the process. 20% of the grade will be determined by the effort shown in the weekly assignments. 30% of the grade, is based on in-class participation. 10% will be based on the midterm report. 10% Critical thinking and positive impact knowledge. 30% of the grade will be determined by the final presentation.

Criteria	Percentage	Comments
Weekly assignment	20 %	
Class Participation	30 %	
Midterm report	10 %	
Critical & Impact Thinking	10 %	
Final Group Presentation	30 %	

The evaluation criteria for the weekly assignments, in-class participation and final paper are as follow:

WEEKLY ASSIGNMENTS (GROUP SCORE)

The weekly assignments will be grades with 0, 1 or 2 points. Students have the opportunity to miss out on one assignment or to eliminate the assignment with the lowest score.

  - 0 points: the assignment is missing or not carefully executed
  - 1 point: the assignment fulfills the basic requirements, but contains some preventable flaws
  - 2 point: the assignment is correctly done and shows a high level of commitment

IN-CLASS PARTICIPATION (INDIVIDUAL SCORE)

The weekly in-class participation will be grades with 0, 1, 2 or 3 points. Behavior that will positively impact the participation score:

  - Collaboration: showing up with a learning attitude, elevating the group effort

- Qualitative questions: not the frequency, but the quality of your questions will be noted
- Informed questions and comments that show serious preparation of the lectures
- Critical thinking and showing proof of implementing knowledge as we go through the course.

Behavior that will negatively impact the participation score:

Not following the code of conduct (find it below)

- Not paying attention in class
- A lack of preparation of the class material
- Repeating disturbing behavior, after a warning

MIDTERM REPORT (GROUP SCORE)

The midterm report will be grades with 0, 0.5 or 1 point. Behavior that will positively impact the participation score:

- Show that the group has understood the process so far
- The group has an interesting concept
- The group has research and shown a deep understanding in the field.
- The group has been abled to present the steps taken and why

CRITICAL & IMPACT THINKING (INDIVIDUAL SCORE)

The critical and impact thinking will be grades with 0, 0.5 or 1 point. Behavior that will positively impact the participation score:

- The student has shown critical thinking and has understood the essence of validating a concept through the lens of Positive Impact.

FINAL PRESENTATION (GROUP SCORE)

The midterm report will be grades with 0, 1, 2 or 3 points. Behavior that will positively impact the participation score:

- The group has been able to verbally explain their pitch /concept.
- The group has been able to show results in writing on how they have come to their final result through a report.

PROFESSOR BIO

Professor: **EMMA LAURIN**

E-mail: elaurin@faculty.ie.edu

Emma Laurin, Swedish by origin, is an entrepreneur and investor with a specialty in Innovation Strategy and User experience. She is most passionate about disrupting markets and generate great products and services with impact, together with exciting teams.

She is also the director and founder of Visionalley, a Venture Studio specialized in designing, validating, launching and scaling new profitable business models for companies.

She holds an MA + MSc in Innovation and Engineering Design from the Imperial College London & Royal College of Art. She teaches and mentors in various innovation masters such as Imperial College London and CEU Cardinal Herrera Valencia. Prior to her studies in London she has worked as a product developer in collaboration with Nendo, Jaime Hayon, Acierta to name a few. She has lived and worked on Tokyo and London. After her studies in London she became the Innovation Strategy Director & Partner at Culdesac for two years, rethinking the future for some of Spains leading companies.

With more than 10 years of experience in strategically innovating digital and omnichannel services, she successfully manages interdisciplinary teams in various areas, among which the foodtech, banking, health and retail sectors stand out.

Her visionary thinking, combined with her skills in Business Design, have led her into Venture Building and being an advisor to investors and startups.

Her office is based in Valencia but the clients are global. Throughout her years as a consultancy she has worked for various companies such as British Museum, Capital One, Rosetta Stone, Porcelanosa, IVI, COMPAC.

Today Emma combines her time between Visionalley, teaching, investing and mentoring startups.

OTHER INFORMATION

Communicating through objects: Experiencing luxury

IE University
Professor: **SASKIA BOSTELMANN NOETZEL**

E-mail: sbostelmann@faculty.ie.edu

Academic year: 22-23
Degree course: THIRD
Semester: 2º
Category: OPTIONAL
Number of credits: 3.0
Language: English

PREREQUISITES

None

SUBJECT DESCRIPTION

Throughout this practical course students will be working hand in hand with the French luxury brand Longchamp focusing on the evolving needs of consumers, the actual challenges and the environment in the luxury world by also experimenting hand´s on with handcrafted exercises to understand the nonverbal communication through objects.

In the last years the luxury industry has been shifting towards new ways to connect with its audience alongside the whole retail world. Nevertheless, Luxury in its own niche has been trying to focus on transmitting its core values, DNA, and philosophy through experiences.

What do consumers need when purchasing products? What are the main drivers for a longlasting engament with a brand? How do you build loyalty with a client? Each brand wants to associate with them in different ways by generating reactions and long-lasting relationships that relate directly with their emotions.

OBJECTIVES AND SKILLS

In this course students will be 360º consultants to the brand Longchamp. The students will develop a keen eye to understand a luxury brand and will learn to recognize the brands DNA, as well as it´s values of craftsmanship, savoir faire, sustainability, and the brand´s circular economy …

With Longchamp as our luxury experimentation partner, the students will be drawn into brand awareness and the shifting scenarios of this post pandemic retail world. They will be encouraged to find novel ways of associating with young consumers by proposing different ideas and multidisciplinary approaches to enhance the connection of Longchamp with its customers. Real contact with Madrid´s Longchamp will serve as a true connection to understand the reality and complex scenarios of the brand, giving the students and insider´s view of the true luxury panorama. The course is open to particular and specific ideas introducing conceptual and physical proposals that aim to have the potential to be implemented.

METHODOLOGY

Diverse methodological strategies will be used throughout the course. It will be a dinamic class aiming a conceptual research to reach interesting proposals. Taking the students out of their comfort zone in a neutral place, there will be practical exercises to make the students understand the non verbal communication, while working with their hands to a better understanding of the difficulties of perfect craftsmanship.

Assignments: During the course, students will engage into multiple assignments. all have to be uploaded in BB. These assignments will be divided into a personal one as well as one or more group projects. These diverse approaches will have the focus on a real consultant's experience by analyzing and exposing their views and proposing to Longchamp ideas, new concepts and strategies, having the possibility to implement them in store and measure their impact . The students will think of Longchamp as a real time lab of viable experimentation.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	20.0 %	15 hours
Discussions	13.33 %	10 hours
Exercises	33.33 %	25 hours
Group work	26.67 %	20 hours
Other individual studying	6.67 %	5 hours
TOTAL	100.0 %	75 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

Introduction. Who is Saskia Bostelmann?

Presentation to acknowledging Design in our daily lives and its nonverbal communication. Schedule introduction. Q&A

HOMEWORK - Imperative to have ready prior to meeting with Longchamp What do you see? First impressions questionnaire for the next session Visit Lonchamp flagship store in Serrano.

Visit another Longchamp venue (from the given list).

Visit the web.

SESSION 2 (LIVE IN-PERSON)

Meeting with the different areas of Longchamp. Briefing by Bènedicte Deigat. General director.Longchamp Spain. Immersion and stores visit.

If possible we will have this class at the store. All parties involved need to sign a confidentiality agreement.

HOMEWORK. Each student will have to bring their own view of Longchamp, alonside with their feedback of potential areas to develop.

SESSION 3 (LIVE IN-PERSON)

Student analysis. In class exercises. Identifying the drivers and potential opportunities. What do you see? What does Longchamp want to transmit? Synergies and discrepancies.

Group building through synergies and complementary approaches.

HOMEWORK.

Each student will have to define their own personal vision of luxury. Investigate diverse fashion and luxury companies and understand their practice. Fill in and deliver template with the needed information accompanied by visual imaginery.

Start working on your group project-start with individual concepts for session 5.

SESSION 4 (LIVE IN-PERSON)

A vision of modern Luxury. Analyzing analogies in other brands and understanding of nonverbal communication. Identifying the DNA of luxury brnds and luxury consumer types. A brief introduction for the upcoming workshop. Group building through synergies and complementary approaches.

HOMEWORK-Prepping for the workshop.

Start working with your group on proposals.

SESSION 5 (LIVE IN-PERSON)

Communicating through objects workshop part 1- Group workshop on analyzing trends and envisioning scenarios.

Session in the DESIGN STUDIO.

HOMEWORK:

Continue working with your group on proposals (1 meeting prior to class).

SESSION 6 (LIVE IN-PERSON)

Exercise - group building through synergies and complementary approaches. Exploring and potentializing the brand through measurable experiences.

HOMEWORK- Continue working with your group on proposals.

SESSION 7 (LIVE IN-PERSON)

Communicating through objects workshop part 2- The nonverbal communication. Objectifying concepts workshop. Translating the concepts into synthectical powerful objects. Conceptual and hand´s on material experimentation with diverse materials.

HOMEWORK: Preparation of group proposals

SESSION 8 (LIVE IN-PERSON)

1st Defining the projects- Pre presentation to evaluate strategies and ideas by encouraging multidisciplinary approaches to enhance the connection of Longchamp with its customers. Preparation for the Longchamp presentation.

HOMEWORK: Preparation of group proposals to be presented to Longchamp for next class. Each group will have to prepare a brief visual presentation with their insights and proposals to enhance Longchamp´s experience through their particular vision.

SESSION 9 (LIVE IN-PERSON)

Session with Longchamp. Counter Brief Presentation of base proposals by groups - Understand the brands DNA, as well as it´s values of craftsmanship, savoir faire, sustainability, brand´s circular economy.

HOMEWORK: Analize and consider the the feedback by Lonchamp by concretizing and further developing your proposals.

SESSION 10 (LIVE IN-PERSON)

Project development based on the analysis and comments of Longchamp. Discussion and joined decisions if there are projects with possibility to be quickly implemented (conceptual and physically).

HOMEWORK: Concretizing and further development of the ideas.

SESSION 11 (LIVE IN-PERSON)

Designing and selling experiences.

The Exhibition- Logistics and organization of the event. Revising proposals and work groups organizing different elements such as printing, plotter and event planning.

SESSION 12 (LIVE IN-PERSON)

Tutoring- advances and evolution on the group projects. Focus on important aspects of the projects and the importance of details. Further developing the presented ideas and categorizing the actions. Defining actions and viablility of experimentations for the group projects.

HOMEWORK- FInish up the projects and their information in the template given to have them ready to be presented and exhibited.

SESSION 13 (LIVE IN-PERSON)

Communicating through objects workshop part 3- The nonverbal communication. Continuance of Objectifying concepts workshop-. Translating the concepts into synthectical powerful objects. Conceptual and hand´s on material experimentation with diverse materials, reving each group´s resresentation and evolution of the proposed objects.

SESSION 14 (LIVE IN-PERSON)

Tutoring by unifying criteria for final presentation and finishing up details for the presentation and exhibition.

Setting up an exhibition for the final presentation at Longchamp. According to the organized workgroups we will need to meet at Longchamp´s store to finalize the exhibition and organize the work to be presented.

SESSION 15 (LIVE IN-PERSON)

Final presentation- LONGCHAMP. Presentation to the Longchamp team. Please respect the presentation time each group has.

BIBLIOGRAPHY

Recommended

- Donald A. Norman. (2005). *Emotional Design: Why We Love (or Hate) Everyday Things.* 1st. Basic Books. ISBN 9780465051366 (Digital)

Why attractive things work better and other crucial insights into human-centered design Emotions are inseparable from how we humans think, choose, and act. In Emotional Design, cognitive scientist Don Norman shows how the principles of human psychology apply to the invention and design of new technologies and products. In The Design of Everyday Things, Norman made the definitive case for human-centered design, showing that good design demanded that the user's must take precedence over a designe

- Bruno Munari. (2006). *¿Cómo nacen los objetos?: Apuntes para una metodología proyectual (Spanish Edition).* 11. GGDIseño. ISBN 9788425211546 (Printed)

¿Cómo nacen los objetos? analiza el trayecto que un diseñador recorre desde que se enfrenta a un problema funcional hasta que logra la proyección y configuración de su solución material. A partir de su experiencia como pedagogo y valiéndose de un rico repertorio de ejemplos e ilustraciones, Bruno Munari plantea a modo de apuntes algunas de las cuestiones clave que entran en juego en el proceso de diseño, al tiempo que proporciona iluminadoras reflexiones sobre diferentes aspectos del desarrollo

- Erwan Rambourg. (2020). *Future Luxe.* 1st. Figure 1. ISBN 9781773271262 (Printed)

What´s ahead for the business of luxury. Understanding luxury.

EVALUATION CRITERIA

The evaluation method is constant throughout the course by considering attendance . This course aims to be very angaging and class participation during all the diverse excercises infvidually as well as in group work will be part of the grade. The individual work and the group project presentation will be the most important , since this is where every student will portray all that they have developed in this class.

Criteria	Percentage	Comments
Individual Work	35 %	Only uploaded projects and excercises in Blackboard will be graded.
Group Presentation	35 %	
Workgroups	10 %	
Class Participation	10 %	
Attendance	10 %	

PROFESSOR BIO

Professor: **SASKIA BOSTELMANN NOETZEL**

E-mail: sbostelmann@faculty.ie.edu

Originally from Mexico City. Designer and jeweller. She studied Industrial Design in Mexico and worked for several years as a designer and museographer at the Tamayo Museum, focusing in interactive exhibitions and in many independent projects as she also started her own Jewelry Line. She obtained a Fulbright Grant to study an MFA in Jewelry Design at RISD, USA, where she started teaching. In NY she worked for some years as a Jewelry Designer for important Fashion brands such as Liz Caliborne , Juicy Couture, Mexx, Monet, Kenneth Cole. She parted to Milan with a scholarship from the Richemont/Creative Academy group and obtained a Master in Luxury and Design, consequently she worked at Cartier in Paris as a Jewelry Designer. She has always kept her own line of work, which has been published in various Jewelry books and has been exhibited in Mexico, USA and Europe. She has always continued teaching and was the Head of Postgraduate Design School at IED Madrid for many years. She has collaborated as a Category Consultant generating Design courses for Domestika and for ESDIR. Nowadays she combines her work as a Jeweller and Designer with teaching and education consultancy.

OTHER INFORMATION

All homework excercises, individual and group projects have to be submitted via Blackboard. Submission times and dates are important and will be taken in consideration for the grades.

Only uploaded work will be graded and projects that are not in BB will count as not submitted.

Fort office hours please write me an email and I we can set up an appointment which suits both parties. Physical meetings could be set right after the class ends.

26th September 2022

Service Design: how to enhance your service based offerings for the user, the company and the planet

IE University
Professor: **XÈNIA VILADÀS JENE**

E-mail: xviladas@faculty.ie.edu

Academic year: 22-23
Degree course: THIRD
Semester: 2º
Category: OPTIONAL
Number of credits: 3.0
Language: English

PREREQUISITES

There are no specific prerequisites for this course. A standard academic level of writing and argumentation is expected, as well as a minimum understanding of contextual research and business management basic principles. However, the most important requisites students have to comply with for this class are curiosity and willingness to embrace new and different points of view and practices.

SUBJECT DESCRIPTION

Service Design is a young discipline that uses a systemic design approach to ideate and develop innovative value propositions in the field of service-based businesses like finances, healthcare, hospitality, etc., and governmental services at large.

Design, by nature, looks into the future; it caters for the expectations of the users, in terms of personal value gains, and design also caters for the providers, in the pursuit of their strategy. The methodology of design has proved to be particularly fit for complex environments and uncertain situations: it is therefore particularly well adapted to services, which are nothing but complex adaptive systems.

Transcending the traditional service management perspective and the usual marketing practices,Service Design delivers sustainable results with the capacity to support the transformation of entire ecosystems. Service Design has met a growing popularity in recent years, in Europe as well as in the USA, and is being readily embraced by small and large firms, by major innovation consultancies, and the design industry at large. In this class, we will take a 360º overview on what Service Design is and how we use it in real life with the help of advanced visualization tools, case studies and a short project.

OBJECTIVES AND SKILLS

In this course students will acquire an updated set of knowledge and skills concerning the field of service design. These include, amongst others:

- to interpret a service as an adaptive complex system and to understand how it behaves in
  context

- to combine a business point of view and a design mindset to understand services better
- to be aware of the latest theories and frameworks regarding service-based businesses,including the "Service Dominant Logic" theory
- to grasp the latest practice of innovation in services
- to practice the visualization tools and other prototyping frameworks used in Service Design
- to develop a short project where all notions discussed in this course are applied

METHODOLOGY

This class will combine the main theoretical frameworks used in Service Design and uses three educational methods:

- Lectures: the professor introduces a topic while providing the background to understand it and examples to bring it to a practical terrain
- Readings: the students are requested to do some readings before coming to class, so they can participate in the discussion; these readings are usually included in the syllabus, but the students are also encouraged to do research on their own and bring new topics to the class
- Exercises: short assignments, done in teams, to apply the concepts we see in class; the exercises form the sequence of a project.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	0.0 %	0 hours
Discussions	0.0 %	0 hours
Exercises	0.0 %	0 hours
Group work	0.0 %	0 hours
Other individual studying	0.0 %	0 hours
TOTAL	0.0 %	75 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

Introduction

Welcome to the class, followed by personal introductions of the students and the instructor. Each student will explain why did they join the course and what do they expect from it.
Review of the syllabus, project, assignments and grading.
Teams formation and choice of cases.

Lecture: introduction to service design

- What is a service? The traditional divide between goods and services, the theory of the Service Dominant Logic and why is it relevant.
- What is a business? The purpose of a firm and its value proposition; the firm's stakeholders and the business ecosystem; the customers, clients, users and the others; the changing context, the corporate culture and where does it come from; transition and change in business management.
- What is Service Design? What is it that service designers do, and why does it matter

Book Chapters: The Service Innovation Handbook (chapter 2: Contexts, strategies, value creation, 2014) (CED)

SESSION 2 (LIVE IN-PERSON)

Lecture: introduction to service design (lectured continued)

In-class activity: teams put together a research plan concerning the cases, including secondary and primary research. The brief of the exercise will be distributed on Blackboard.

SESSION 3 (LIVE IN-PERSON)

Lecture

The front-end of a service: the users and the non-users; the user journey, from beginning to end; the timeframes; the physical evidences (peripheral and fundamental) and the touchpoints**.**

Book Chapters: This is Service Design Doing (chapter 5: Research) (See Bibliography)

SESSION 4 (LIVE IN-PERSON)

Lecture

The front end of a service (lectured continued)

In-class activity: visualization of the front-end of the service.

SESSION 5 (LIVE IN-PERSON)

Lecture

The back-end of a service: the processes, the employees and their roles; the timeframes; the external suppliers and the supporting processes

Article: Service Blueprinting: A Practical Technique for Service Innovation (HBS CMR397-PDF-ENG)

SESSION 6 (LIVE IN-PERSON)

Lecture: The back-end of a service (lecture continued)

In-class activity: the holistic visualization of a service: the "service blueprint"

SESSION 7 (LIVE IN-PERSON)

Llecture

The service ecosystem: the new logic of business; how does it work and how to visualize it.

In-class exercise: visualization of a service ecosystem

Article: From Value Chain to Value Constellation: Designing Interactive Strategy (HBR 93408-PDF-ENG)

SESSION 8 (LIVE IN-PERSON)

Lecture

Innovation: what is it and why is it relevant

  - innovation in services: how to make it happen

- service pain points and service failures as opportunities
- how to frame opportunity spaces for innovation in services, from parts to the whole and vice-versa

SESSION 9 (LIVE IN-PERSON)

Lecture: Innovation (continued)

In-class activity

Identify opportunity spaces in the cases

SESSION 10 (ASYNCHRONOUS)

Video lecture

Transformation design:

- the AS IS-TO BE method: why to use it and how
- the service delivery map
- change management and its hurdles

SESSION 11 (LIVE IN-PERSON)

Individual feedback to the teams on their project, getting ready for the final presentations.

SESSION 12 (LIVE IN-PERSON)

Lecture

The trend towards services (continued):

In-class activity

Implementation roadmap.

SESSION 13 (LIVE IN-PERSON)

Lecture

The trend towards services:

- why servcies?
- the service economy
- the internal and external levers of servitization
- examples of servitization
- how to measure the impact of servitization

SESSION 14 (LIVE IN-PERSON)

In-class activity

- Final presentations and critique.

SESSION 15 (LIVE IN-PERSON)

In-class activity

- Final presentations and critique (continued)

Discussion

- Next steps: Service Design organizations, resources repositories, competitions, etc.

BIBLIOGRAPHY

Compulsory

- Stickdorn et all. (2018). *This is Service Design Doing.* O'Reilly. ISBN 9781491927182 (Digital)

EVALUATION CRITERIA

The course will have four evaluations, meant to gauge the engagement, interest, and individual learning outcome of each of the students.

Criteria	Percentage	Comments
Class Participation	15 %	Based on an overall appreciation of frequency, quality and pertinence of interventions
Group Presentation	15 %	Research plan
Group Presentation	20 %	Final presentation
Examen Final	0 %	
In class exercises	50 %	

PROFESSOR BIO

Professor: **XÈNIA VILADÀS JENE**

E-mail: xviladas@faculty.ie.edu

Xenia is an independent consultant with sound experience in public design policies, not for profit organizations and small firms, including design services firms.

An economist and MBA by training, she is a business designer and educator by vocation. As an educator, Xenia has been a full-time professor and the chair for Service Design at SCAD (Savannah, GA) between 2014 and 2020. While at SCAD, she managed seven relevant collaborative projects sponsored by Fidelity Investments, HP home printers, Delta Airlines, Philips Healthcare, Disney Imagineering, HEB and P&G, and her students have won important awards in competitions like Red Dot, European Design Awards or IDEA, with projects developed in her classes.

Xenia is considered an expert in corporate strategy and design management, specializing in business design, which nowadays mostly means service design. As such, she has worked with many medium-sized companies and for small design companies willing to reshape their strategy and improve their management skills.

She is a multilingual keynote speaker with an extensive international network through 20+ years of experience in the design-related field of practice.

Xenia is the author of several papers. articles and books, amongst which: "Diseño Rentable" and "El diseño a su servicio", both translated to English as "Design for Profit" and "Design at Your Service" (also translated to Korean).

OTHER INFORMATION

INTERNSHIP

IE University
Professor: **MARÍA ESTEBAN CASAÑAS**

E-mail: mestebanc@faculty.ie.edu

Academic year: 22-23
Degree course: THIRD
Semester: 2º
Category: OPTIONAL
Number of credits: 15.0
Language: English

PREREQUISITES

IE University and the partner organization hosting the internship must sign an Educational Cooperation Agreement prior to the start of the internship.

The Agreement outlines the relationship between the student, the collaborating organization, and the University. The Agreement must be followed, whether the internship was obtained through the IE Careers Department or directly by the student.

The student may not do the internship at an organization where they have a prior or current contractual relationship or a close family connection, played a founding role, holds shares, or retains any ownership.

IE University cannot sign an Educational Cooperation Agreement if the internship is scheduled to end more than two months after the student ?s expected graduation date (if, for instance, the student is expected to finish in July of their 4th yr., the internship could not continue after the 30th of September).

If the internship takes place outside of the Spanish territory, the student must inform the University at least (15) days prior to departure so insurance can be arranged.

Some countries require visas for curricular internships. In such cases it is the student's responsibility to research and obtain the visa, although the Student Office may provide support.

SUBJECT DESCRIPTION

Curricular internships are considered part of the student's academic training and are supervised by the university. They are designed to give students the opportunity to apply the knowledge and skills they have acquired during their coursework in a professional context, to learn the working practices of a professional organization, and to be exposed to real-life business activities and situations. The curricular internship helps prepare students for future professional activities, facilitates their employability, and promotes their entrepreneurial abilities.

The internship is considered an elective course. The student may choose among the following options (the student may work more hours if the student, the professional tutor, and the academic tutor agree):

- A 6 ECTS internship, requiring a minimum of 180 hours of work
- A 9 ECTs internship, requiring a minimum of 270 hours of work
- A 12 ECTs internship, requiring a minimum of 360 hours of work

- A 15 ECTS internship, requiring a minimum of 400 hours of work

OBJECTIVES AND SKILLS

- To deepen and apply knowledge and skills previously acquired studied in coursework
- To specialize in a specific area within the field of data science and business analytics
- To become familiar with different methods of analysis
- To apply theoretical knowledge in a professional context

METHODOLOGY

The student is responsible for carrying out the curricular internship according to the rules laid out in the Educational Cooperation Agreement, and in accordance with the general policies of IE University and of the collaborating organization, including but not limited to all policies related to respect and confidentiality.

At the beginning of the internship, the student will join the collaborating organization at the agreed upon date. Thereafter, the student will comply with the agreed upon schedule, in accordance with the attendance policy established in the Educational Cooperation Agreement.

The collaborating organization will assign a professional tutor who will be responsible for supporting, supervising, and evaluating the student in the professional context throughout the internship. The professional tutor will aid the student to resolve issues of a professional nature that are relevant to the fulfilment of the internship.

IE University will assign an academic tutor to provide academic support for the student over the course of the internship. The professional tutor and the academic tutor will coordinate the activities established in the Educational Cooperation Agreement, including any necessary adjustments.

Throughout the internship, the student will maintain contact with the academic tutor according to the procedure proposed by the tutor at the beginning of the internship and will communicate any issues that might arise during the internship.

The student's performance and development in the internship will be evaluated through a final evaluation report completed by the professional tutor, as well as a midterm essay and a final reflective essay graded by the academic tutor. The number of hours dedicated to the different activities below will depend on how many credits the students will obtain for their internship.

Please consult the "Additional Documentation" section of your online Campus to look at the expected distribution of your workload during your internship.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	0.0 %	0 hours
Discussions	0.0 %	0 hours
Exercises	0.0 %	0 hours
Group work	0.0 %	0 hours
Other individual studying	0.0 %	0 hours
TOTAL	0.0 %	375 hours

PROGRAM

SESSION 1 (ASYNCHRONOUS)

SESSION 2 (ASYNCHRONOUS)

SESSION 3 (ASYNCHRONOUS)

SESSION 4 (ASYNCHRONOUS)

SESSION 5 (ASYNCHRONOUS)

SESSION 6 (ASYNCHRONOUS)

SESSION 7 (ASYNCHRONOUS)

SESSION 8 (ASYNCHRONOUS)

SESSION 9 (ASYNCHRONOUS)

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SESSION 73 (ASYNCHRONOUS)

SESSION 74 (ASYNCHRONOUS)

SESSION 75 (ASYNCHRONOUS)

EVALUATION CRITERIA

Criteria	Percentage	Comments
Midterm Intermediate	15 %	
Final Reflection Essay	35 %	
Professional Evaluation	50 %	

15% - Midterm Intermediate Report.

Halfway through the internship, the student should hand in the "Intermediate Report" which can be obtained by the Internship Coordinator.

35% - Final Reflection Essay.

7 days after the internship is finished, the student will hand in the Final Reflection Essay, a 8-10 pages A4 (12-pt Helvetica, double-spaced) analytical reflection, evaluated by the academic tutor.

The Final Reflection Essay requires the student not only to describe their work experience in the internship, but also to reflect analytically on how it related to their coursework and on what they are learning. As such, it should cover/answer the following:

- Why did you choose this internship?
- What were your expectations prior to beginning the internship? In what ways has your experience aligned with or diverged from those expectations?
- What have you learned so far and what challenges have you faced?
- How can you apply specific concepts and skills from your coursework to what you are experiencing the internship?
- What were some of the challenges that you came across in the internship? How did you address them and what did you learn in the process?
- How do you think your experience in this internship will affect your future professional or academic path?
- Overall, how would you change your experience, and how were you changed by it?

50% - Professional Evaluation.

A report providing an overall evaluation of the student's work performance by the professional tutor.

GRADES

Obtaining a "Fail" grade
The academic tutor may give the student a failing grade in the ordinary call in the following cases:

1. If the midterm report and/or final essays do not meet the minimum requirements, or if the evaluation of the collaborating organization does not justify a passing grade.
2. If the student fails to deliver the midterm report and/or final essays or any other documentation required by the academic tutor on time and under the conditions specified without a justified cause.
3. If the student fails to show up for work the minimum of hours agreed with the professional tutor or to deliver the scheduled essays on the agreed deadlines. If the student cannot fulfill the agreed upon schedule because of illness and/ or IE's policy for justified absences, such absences must be justified with proper documentation to both professional and academic tutors.

Furthermore, students will receive a failing grade if they fail to meet their agreed-upon obligations with the collaborating institution, including but not limited to those regarding attendance, schedule, responsibilities, confidentiality, or other internal rules.

Students will fail their corresponding credit load in the following cases:

- The student is made redundant by the collaborating institution due to breach of contractual obligations.
- The student decides to end their internship before the completion date specified in the Agreement or prior to fulfilling the number of hours needed to receive the corresponding credits. It is of foremost importance that any issues faced by student be communicated to the Professional Tutor prior to student's informing the collaborating institution of their desire to resign.

The student fails to start a previously confirmed mandatory curricular internship.

PROFESSOR BIO

Professor: **MARÍA ESTEBAN CASAÑAS**

E-mail: mestebanc@faculty.ie.edu

María is a researcher and Professor of Architecture and Design whose work focuses on the use new platforms and techniques for digital innovation with an emphasis on Artificial Intelligence (AI).

María graduated from Massachusetts Institute of Technology (MIT) with a Master of Science in Architecture Studies. Her individual research on machine learning, ethics, and design was recognized with the MIT Thesis Prize. During her time at MIT, she taught undergraduate and graduate design studios in the disciplines of Architecture and Design.

María is a former researcher at MIT's Self-Assembly Lab, where she worked on self-assembly and programmable material technologies for novel manufacturing, products, and construction processes alongside the lab's founder Skylar Tibbits, pioneer in the field of "4D Printing". She also became a collaborator at Harvard University, developing new bioinspired materials at the Wyss Institute for Biologically Inspired Engineering.

María has designed and built installations and exhibitions at galleries around the world (Boston, Chicago, Edinburgh, LA, London, Madrid, Rome, Seoul, and Venice) including the I Seoul Biennale of Architecture and Urbanism, and Venice Architecture Biennales. Her work has been featured in international publications, for which she has received various awards and scholarships. María has lectured at different institutions including Korea University, University of Plymouth, and the Architectural Association Visiting School Madrid.

In 2017, María was selected as the Rome Prize in Architecture recipient by the Spanish Academy in Rome.

In 2019 María was named one of the "Top 24 Most Innovative and Radical Female Artists in Spain" by El Mundo magazine, and in 2020, she was included in the list of "Spaniards who are Changing the World" from La Razon newspaper.

Prior to MIT, she received her Master's Degree in Architecture from the Bartlett School of Architecture (UCL) and a Master of Arts in Architecture from the University of Edinburgh.

Previously, María has worked at several renowned design and architecture offices including Grimshaw Architects (London) and Dominique Perrault (Paris).

Right now, María is leading design and research projects at MITdesignX, an academic program in the MIT School of Architecture and Planning dedicated to design innovation and entrepreneurship. She is also Adjunct Professor at IE University's School of Architecture and Design in Madrid.

OTHER INFORMATION

Office hours:

Office hours will be held by appointment from Monday to Friday. Please email me if you would like to schedule office hours.

Academic integrity statement

In this course, I will hold you to the high standard of academic integrity expected of all students at IE University. I do this for two reasons. First, it is essential to the learning process that you are the one doing the work. I have structured the assignments in this course to enable you to gain a mastery of the course material. Failing to do the work yourself will result in a lesser understanding of the content, and therefore a less meaningful education for you. Second, it is important that there be a level playing field for all students in this course and at the Institute so that the rigor and integrity of the Institute's educational program is maintained.

All the work that a student submits has to be original and produced by the student: not copied nor downloaded from the internet, unless students are specifically instructed to copy other's work as a part of the actual exercise.

Please review the IE Code of Ethical Conduct, where you will be able to read the IE's Academic Standards. Contact me if you have any questions about appropriate citation methods, the degree of collaboration that is permitted, or anything else related to the Academic Integrity of this course.

Mental Health

As a student, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may impact your ability to attend class, concentrate, complete work, take an exam, or participate in daily activities.

The student community at IEU has access to their counselling service during the academic year. This service is free and confidential. The team is comprised of guidance counsellors (IEU staff) and clinical psychologists and psychiatrists from SINEWS, a mental health service provider.

To schedule an appointment:

- Email: Counseling.IEU@ie.edu (or Mentoring.IEU@ie.edu)
- Phone: (+34) 921 415 312
- 24/7 Mental Health Crisis Line: (+34) 619 270 148 (English/ Spanish)

For urgent or after-hours concerns, please dial 112 immediately.