

EXPERIMENTATION WORKSHOP 2

**Grado en Estudios de Arquitectura / Bachelor in Architectural
Studies BAS SEP-2025 EW2N-AS.2.S.A**

Area Architecture and Design

Number of sessions: 15

Academic year: 25-26

Degree course: SECOND

Number of credits: 3.0

Semester: 1º

Category: COMPULSORY

Language: English

Professor: **DANIEL CANOGAR MCKENZIE**

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Born in Madrid (1964) to a Spanish father and an American mother, Daniel Canogar's life and career have bridged between Spain and the U.S. Photography was his earliest medium of choice, receiving an M.A. from NYU at the International Center for photography in 1990, but he soon became interested in the possibilities of the projected image and installation art.

He has created permanent public art installations with flexible and rigid LED screens including Aqueous at The Sobrato Organization (Mountain View, 2019); Pulse, at Zachry Engineering Education Complex in Texas A&M University (College Station, 2018), Tendril for Tampa International Airport (Tampa, 2017); Cannula, Xylem and Gust II at BBVA Bank headquarters (Madrid, 2018); Waves, for the JP Morgan atrium of 2 Houston Center, (Houston, 2012) and Travesias for the atrium of the European Union Council during the Spanish Presidency of the European Union (Brussels, 2010). He has also created public monumental artworks in different mediums such as Constellations, the largest photo-mosaic in Europe created for two pedestrian bridges over the Manzanares River, in MRío Park (Madrid, 2010) in collaboration with Burgos & Garrido architectural studio and Asalto, a series of video-projections presented on various emblematic monuments including the Arcos de Lapa (Rio de Janeiro, 2009), the Puerta de Alcalá (Madrid, 2009) and the church of San Pietro in Montorio (Rome, 2009). Also part of the serie is Storming Times Square, screened on 47 of the LED billboards in Times Square (New York, 2014).

His solo shows include “Echo” at Paul and Lulu Hilliard University Art Museum (Lafayette, 2019), “Melting the Solids” at Art Bärtschi & Cie Gallery (Geneva, 2018); “Fluctuaciones” at Sala Alcalá 31 (Madrid, 2017); “Echo” at bitforms gallery and Max Estrella Gallery (New York, Madrid, 2017); “Quadratura” at Espacio Fundación Telefónica (Lima, 2014); “Vórtices”, an exhibition exploring issues of water and sustainability at the Fundación Canal Isabel II (Madrid, 2011); Synaptic Passage, an installation commissioned for the exhibition “Brain: The Inside Story” at the American Museum of Natural History (New York, 2010) and two installations at the Sundance Film Festival in Park City (Utah, 2011).

He has exhibited in the Reina Sofia Contemporary Art Museum, Madrid; the Wexner Center for the Arts, Ohio; the Offenes Kulturhaus Center for Contemporary Art, Linz; the Kunstsammlung Nordrhein Westfalen, Düsseldorf; Hamburger Bahnhof Museum, Berlin; Borusan Contemporary Museum, Istanbul; the American Museum of Natural History, New York; the Andy Warhol Museum, Pittsburgh; Mattress Factory Museum, Pittsburgh; the Palacio Velázquez, Madrid; Max Estrella Gallery, Madrid; bitforms gallery, New York; Art Bärtschi & Cie Gallery, Geneva; Eduardo Secci Contemporary, Florence; the Alejandro Otero Museum, Caracas and the Santa Mónica Art Center, Barcelona.

Office Hours

Office hours will be on request. Please contact at:

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SUBJECT DESCRIPTION

The “Experimentation Workshop 2” bridges the practices of contemporary art with architecture.

During the workshop, students are asked to think and create like artists. They are also encouraged to find their own artistic voices, a useful tool for their future careers as architects, during which they will no doubt face multiple challenges that require creative solutions.

To be an artist is a way of looking at the world, and its myriad details. The creative act emerges from the need to share with the world one's observations, becoming a medium to connect with others. Above all, it's a tool that allows us to position ourselves in the world, respond to it, and carve out a place in it for ourselves. The “Experimentation Workshop 1” coaches students to trust their vision, and motivates them to develop it more fully. Uncumbered by the rigors of the architectural field that necessarily demand attention to building safely and competently, during the workshop students are encouraged to take risks, make mistakes and dissolve traditionally held narratives of what it means to creatively engage with the world, and their own identity.

The professor will share with workshop participants an intimate overview of his artistic practice spanning a 30-year career, emphasizing the personal narratives that have served him as guiding principles in his creative exploration, and how these were discovered, developed and made manifest through art. Students will also learn about other artists, with special attention to the most significant practitioners of the genre of Installation Art, a field that shares so much with the architectural field. The provided information will serve as inspiration to help students imagine their own artistic creations, and help them discover their own creative interests.

LEARNING OBJECTIVES

Per Ministerial Order EDU 2075/2010, of July 29, 2010; and the Resolution of October 14, 2016, of the General Secretariat for Universities (See BOE, 24 October 2016: p. 74365).

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.

General Competencies:

CG1: Knowledge of the history and theories of architecture, as well as that of the arts, technologies, and human sciences related to the field.

Specific Competencies:

CE48: Adequate knowledge of the general theories of form, composition, and architectural typologies.

CE54: Adequate knowledge of aesthetics, and the history and theory of fine and applied arts.

Crossed Competencies:

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.

TEACHING METHODOLOGY

The Experimental Workshop totals 3 ECTS credits which are divided into lecture classes, independent work, and critical sessions in which both the students and the instructor produce the content. The lectures are intended to both inspire the student and provide them with models they can apply to their practical work. There will be 3 practical exercises consisting in a fairly rapid and improvisational production of work. These 3 exercises will serve the student as a means of discovering their own creative discourse as well as providing the groundwork for their final installation project. A fundamental aspect of the philosophy of this course is the combination of practical exercises with analytical sessions, comparing and contrasting work as a means of sharpening each student's ability to articulate their critical voice. After completing 15 sessions with the instructor the student will work autonomously. The student will be asked to create a final artistic installation and write a short essay describing the process and central concepts of their art project.

Class/Theoretical Hours: lecture sessions, 3 practical exercises plus one final exercise, analytical/critical sessions and collective viewing of each completed project.

Independent Hours: Realization of final art installation and essay describing process and central concepts of their art project.

3 ECTS subjects: (75 hours are required = 3ECTS x 25h)

CLASS ELECTRONIC REQUIREMENTS:

C. We highly recommend the use of a laptop in class, WiFi connection needed. The use of WiFi for activities not related to this class will hinder your grade on participation.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	24.0 %	18.0 hours
Discussions	5.3 %	4.0 hours
Exercises in class, Asynchronous sessions, Field Work	30.7 %	23.0 hours
Group work	40.0 %	30.0 hours
TOTAL	100.0 %	75.0 hours

AI POLICY

This field is to specify the AI Policy applicable to your course from the outset. Here you can find some sample policies that you can choose from (copy & paste) or that you can use as a starting point to formulate your own AI Policy. For assistance, please contact learning.innovation@ie.edu. Critical GenAI use is possible

Generative artificial intelligence (GenAI) tools may be used in this course for creative purposes with appropriate acknowledgement. If a student is found to have used AI-generated content inappropriately, it will be considered academic misconduct, and the student might fail the respective assignment or the course.

If you are in doubt as to whether you are using GenAI tools appropriately in this course, I encourage you to discuss your situation with me.

Below, a suggested format to acknowledge the use of generative AI tools. Please note that acknowledging AI will not impact your grade.

I acknowledge the use of [AI systems link] to [specify how you used generative AI]. The prompts used include [list of prompts]. The output of these prompts was used to [explain how you used the outputs in your work]

If AI was permitted to use in your assignment, but you have chosen not to include any AI generated content, the following disclosure is recommended:

No content generated by AI technologies has been used in this assignment.

PROGRAM

SESSION 1 (LIVE IN-PERSON)

Lecture on the work and creative process of Daniel Canogar

SESSION 2 (LIVE IN-PERSON)

First practical class consisting in the creation of a small installation with available materials.

SESSION 3 (LIVE IN-PERSON)

First practical class consisting in the creation of a small installation with available materials.

SESSION 4 (LIVE IN-PERSON)

Analysis of the work resulting from sessions 2 and 3. Both instructor and students will contribute opinions in an exhaustive look at each creation.

SESSION 5 (LIVE IN-PERSON)

Analysis of the work resulting from sessions 2 and 3. Both instructor and students will contribute opinions in an exhaustive look at each creation.

SESSION 6 (LIVE IN-PERSON)

Analysis of the work resulting from sessions 2 and 3. Both instructor and students will contribute opinions in an exhaustive look at each creation.

SESSION 7 (LIVE IN-PERSON)

Lecture on the history of installation art. The historical origins of installations and the principal trends in contemporary art. Light and space as fundamental concepts in installation art.

SESSION 8 (LIVE IN-PERSON)

Second practical class consisting in the creation of a small installation in the classroom with found objects.

SESSION 9 (LIVE IN-PERSON)

Second practical class consisting in the creation of a small installation in the classroom with found objects.

SESSION 10 (LIVE IN-PERSON)

Analysis of the work resulting from the second practical class Sessions 8 and 9. Both instructor and students will contribute opinions in an exhaustive look at each creation.

SESSION 11 (LIVE IN-PERSON)

Analysis of the work resulting from the second practical class Sessions 8 and 9. Both instructor and students will contribute opinions in an exhaustive look at each creation.

SESSION 12 (LIVE IN-PERSON)

Analysis of the work resulting from the second practical class Sessions 8 and 9. Both instructor and students will contribute opinions in an exhaustive look at each creation.

SESSION 13 (LIVE IN-PERSON)

Execution of the final installation. The instructor will view each installation in the process of being built. He will give feedback and help students keep their focus and encourage them to use their intuition.

SESSION 14 (LIVE IN-PERSON)

Analysis of the completed final installations.

SESSION 15 (LIVE IN-PERSON)

Analysis of the connecting threads between the three practical exercises. These connections will allow the student to become conscious of the fundamental concerns present in their creative process.

EVALUATION CRITERIA

The "Experimental Workshop 1" explores the creative process as a fundamental tool for taking on professional challenges and solving problems when faced with the inevitable obstacles inherent in any project. With this focus the evaluation of the student is largely based on in-class participation and their ability to respond to the practical exercises. The quality and consistency of student's contributions, their relevance to the discussion, and a general engagement with the activities of the workshop will have a big impact on the final grade for the course.

All rules about attendance to classes will be established by the general regulations of IE University.

The final grade will be calculated as follows:

criteria	percentage	Learning Objectives	Comments
Group Presentation	60 %		
Individual work	10 %		
Class Participation	30 %		

RE-SIT / RE-TAKE POLICY

"Each student has 4 chances to pass any given course distributed in two consecutive academic years (regular period and extraordinary June/July period).

Students who do not comply with the 80% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enroll again in this course the following academic year).

Grading for retakes will be subject to the following rules:

Students failing the course in the first regular period will have to do a retake during the extraordinary exam period in June/July (except those not complying with the attendance rules, which are banned from this possibility).

Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.

The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance.

All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer vacation (e.g. internships, trips, holidays, etc.).”

BIBLIOGRAPHY

Recommended

- Bruce Mao. *An Incomplete Manifesto for Growth*. ISBN 48484839393 (*Digital*)
Reco. ISBN 48484839393 (*Digital*)

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.