#eindakoa (what we have done): A Pedagogical Method of Interior Design Studio Method [1] [2]

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Abstract: This paper is based on a report of the subject of Interior Projects Design Studio in the second-year course at IDarte.

Each exercise of the course is summarized by an image. The image is accompanied by a brief report including the approach, the conceptual support, the historical and philosophical references, as well as the pedagogical orientation and the strategy of the exercise.

The originality of this pedagogical method is based on offering the maximum freedom to the student in terms of personal creativity, while always working within a framework and within defined limits.

This framework is designed in such a way that, in itself, it offers a complete methodological palette through which students assimilate the content of a subject such as Projects that is so difficult to define and specify.

It does so in such a way that each exercise of this framework recreates the constitutive qualities of the architectural project: form, space, function, place, program, etc. In fact, each exercise is singled out based on some of these intrinsic qualities, enhancing the learning of these concepts, which most of the time would remain inaccessible. Thus, we stretch the conditions of each exercise to disparate and opposite extremes, to broaden the creative possibilities of the students (Santa-María, 2019:113; Viaplana, 2016:57).

The conclusion represents a tapestry in which each exercise forms a 'network' along with the rest. Hence the value of the framework of this paper, since it already constitutes what could be defined as 'the design of the design'.

Keywords: Pedagogy, Interior, Design studio, Projects, Methodology.

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[1] This paper has been followed and completed from other point of view by this one:
Besa, E. (2022). DYNAMICS-AKTION- PEDAGOGICAL DYNAMICS PROPOSAL, USEFUL FOR DESIGN STUDIO TEACHING AND BEYOND. ShodhKosh: Journal of Visual and Performing Arts, 3(1), 349-377. DOI: https://doi.org/10.29121/shodhkosh.v3.i1.2022.118
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BESA, E (2019). #eindakoa# (lo que hemos hecho) Un MÉTODO pedagógico del MÉTODO de Proyectos de Diseño de Interior, Valencia: Educación Artística Revista de investigación. DOI: https://doi.org/10.7203/eari.10.13763

[2] The translation into English of this paper has been revised by Robert Hextall, English Coaching Projects S Coop.

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#eindakoa#

The summary/abstract of this article constitutes an introduction to it. We do not include it here again so as not to insistently repeat the texts. However, the abstract explains the premises of this document and specifically its particularity: it describes a pedagogical method of teaching Design Studio, defined through the report of a complete course.

Insisting on its peculiarity, it is also necessary to point out how at times the writing of this text takes a narrative aspect which affectionately describes the experience of a specific course (2015-2016). The text discourses through this narrative description believing that the paper does not lose its necessary investigative rigor. In fact, this narrative development is the framework in which the methodological and conceptual approach is inserted, in a way that the specific experience of that course acquires a paradigmatic character. As a complement to this narrative, it also includes the pedagogical objectives of each exercise. These are related to the general Learning Outcomes of the subject defined in the summary table in Annex 2.

In addition, the text seeks rigor and basis in the multiple bibliographic supports and in the references that accompanied the course. These sources belong to a large number of disciplines: music, cinema, sculpture, philosophy, drawing, graphic design, etc. From these references, the theoretical classes of the Studio offer the conceptual support that underlies each of the exercises. In this sense, one fundamental reference of the theoretical classes, also of the whole approach, is the thesis developed by the teacher. This thesis investigates the difficult question concerning design methodology (Besa, 2015, 2021).

Precisely, this endeavor tries to offer a methodological approach, a common thread, to a subject that has traditionally been exclusively based on workshop-type practice or design studio development. However, we try to find this ground not only by providing theoretical or historical references, but rather the intention is to unravel design method. We make explicit the disciplinary tools that are necessary to undertake the difficult task of devising and creating an interior design.

Once this clarification has been made and without further ado, the text begins here, through the description of each of the exercises of the course.

Aula-studio
We start with the closest space: the classroom. Thus, we learn interior design from within.

Figure 1: *Aula - studio*

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We imagine that our school becomes a seedbed for new companies for former students. Each student is offered a classroom so that they can condition it and install their own home-studio.

Phase 1: It is obligatory to carry out the distribution by forming volumes. It is not possible to design the partitions in a distributive way. Le Corbusier Composition Mode 3 is mandatory. Also, the following concepts: form/space, full/empty, figure/background, etc. (Caragonne, 1994). These conditions of the exercise break the innate tendency towards the most common and immediate distributive solution, and force the students to reconsider stereotypes and fixations.

Phase 2: Experimental and conceptual collage on the floor plan and the section of the classroom.

Phase 3: Collage of the collage. In this case it will be obligatory to carry out a distributive

project, not volumetric. Once we have broken the stereotype, in the third phase we try to return to it, but getting the most out of it.

Theoretical classes during this exercise are about the first chapter of the teacher's thesis (Besa, 2015:20-77; 2021:15-97) which is on the House in a Plum Grove by Kazuyo Sejima: Synthesis between a distribution/aggregation of volumes, between the whole and the parts, between the unity of the whole and the autonomy of each room. Introduction to the language of modernity: Le Corbusier, Mies, Wright, Kahn, etc., through the comparisons that this chapter makes with the House in a Plum Grove.

To warm up and to prepare the collage of the 2nd phase we use the 'tear-out' technique[3], for logjam moments: snappy, compulsive and unconscious tearing out images from magazines. We make a subsequent quasi-psychoanalytic interpretation which is not far

Table 1: Aula-Studio Objectives [4]

LO.1	Designing synthetically, starting by limited, known and immediate conditioning factors in the first exercise, which will increase progressively during the course, encouraging the ability to synthesize.
LO.2	Deepening the intrinsic chiasmus type relationship between subject and object (Merleau-Ponty 1964) ('tear-out' dynamic), present in all artistic activity (subject /object, symbolic/formal, etc.).
LO.2	Conceiving spatial projects with coherence, using tested conditions and models, extracted from historical and current references (Current references: SANAA, Sejima. Historical references: Wright, Le Corbusier, Mies, Kahn. See the theoretical support to this didactic unity described above)
LO.3	Assimilating historical and critical references, interpreting the disciplinary concepts related to composition and distribution via the experience of designing with them.
LO.3	Solving the same project from different approaches, contrasting the possibilities of each of the strategies and phases experienced, to learn how to escape conventionalism and stagnation in the creative process.
LO.5	Representing projects assuming disciplinary codes, starting the course with traditional manual drawing representation in this project.
	Timing: September 9th – October 5th

[3] The technique comes from the 'Ideas Course' tutored by Amanda Hopkins and Tony Clelford in July 2010 at Central Saint Martins.

[4] The numbers that classify the Learning Outcomes (LO) of each exercise are related to the summary of the Content Descriptors and the general Learning Outcomes defined in the table in Appendix 2.

Figure 2: *'The house of the Real Estate Crisis'*[5] *= creating a crisis with your own home.*

off the self-interpretive method that is required in design processes.

Krisi dwelling

The house of the Real Estate Crisis'[5] = creating a crisis with your own home.

We challenge our current way of thinking about the dwelling. To do this, we analysed each student's own home, their own lifelong home, compared to two mythical houses from the history of architecture.

A1 format. Students cannot write anything, it is mandatory to express themselves analytically only through drawing.

Students have to explain their houses and architects, ones that they choose, in a theoretical class. These are what we call project seminars, or architect seminars, every Monday during the first four-month period of the course.

Theoretical lectures during this exercise: The book 'Commentary on Drawings by 20 Current Architects' (Cortés and Moneo, 1976). In the first exercise we forced ourselves to 'jump through hoops', we were forced to learn a single disciplinary way of drawing. On the contrary, in this second exercise we realize how each architect has designed and created his/her own graphic expression. Thus, unlearning what has

Table 2: *Krisi-dweling Objectives*

LO.1 LO.3	Recreating and recasting our unconscious conditionings thanks to the contrast offered by certain recognized historical references.
LO.3	Conceptualizing ideas graphically, without the help of any text, delving into the representation of the conceptual and synthetic thinking which is inherent to any project.
LO.2	Recreating schematically this relationship: form / conceptual structure / functional diagram / image / meaning. (The last two to a lesser extent in this exercise).
LO.3	Deepening and extending historical understanding through drawn graphical analysis.
LO.5	Integrating the rules and disciplinary norms (in this case, norms of representation) in a creative and original way by means of a personal interpretative subjectivity that nevertheless differs from the extremes: subjective-relative/objective-scientific.
	Timing: October 5th – October 21st .

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[5]   This refers to the financial crisis of 2008.

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Figure 3: *Moving - mobile*

been learned, we move towards the analytical drawing that will be necessary to carry out this exercise.

Moving mobile
Each student chooses a social situation he/she worries about: refugees, prostitution, poverty, corruption, etc.

In addition, students will choose a location that is meaningful to them.

Based on the place and social situation, based on the place and programme, students will develop an ephemeral habitable alternative:

shelter, habitable bicycle, cave, habitable storage room, habitable container, etc.

By ephemeral alternative we understand that students must think of alternatives for the construction of housing that are different from the traditional model.

Ephemeral, then, is not understood so much as something short-lived or unstable, but rather as something that transgresses fixation, stability, rigidity, immutability of traditional or conventional architecture.

Table 3: *Moving-mobile Objectives.*

LO.1	Exceeding ones own creative limit by means of conceiving a project based on a partial reduction of the conditioning factors, assimilating this strategy as a possible tactical phase of design.
LO.2 LO.4	Creating spatial imagery, symbolic and powerful, capable of projecting new social forms.
LO.4	Empathizing with extreme social situations, widening student's own origins, thus overcoming the recurrence of dominant stereotype.
LO.4	Projecting the ultra-type (future) as an extreme option that tries to overcome the mere stereotype.
LO.5	Instrumentalizing representation as a methodological tool, contrasting with the conceptual conceptions we already worked on during the course. In this case, we use modelling in its figurative sense, without resorting to drawing in the design process.
	Timing: 21st October – 11th November.

Figure 4: *Ametsetan*

Delivery: first, a file with the idea. Next, as a final delivery, a prototype model of 40x40x40cm max.

To carry out this exercise, we offer students multiple examples of habitable alternatives, interventions, exhibitions, examples of the work of architects such as Andrés Jaque, Santiago Cirugeda, etc. (Blasco 2017) (Cirugeda, 2018).

The previous year (during the 2014-2015 course), we proposed an alternative to the previous exercise ('moving mobile'), we did not go to the 'moving' future, but rather we went back to the most archetypal past.

Ametsetan
Ametsetan (= dreaming) proposed that students captured the home of their dreams.

First, we try to capture, through a drawing, a daydream suggested by the reading of 'The Poetics of Space' (Bachelard, 1965).

Next, we were inspired by a Zumthor lecture (2013) at RIBA, and we tried to express his 'phenomenology of presence' in a model.
The work led us to project without form, to project perceptually, to project the atmosphere, to project looking for the archetypal epitome, the type that goes beyond the mere stereotype.

Table 4: Ametsetan Objectives.

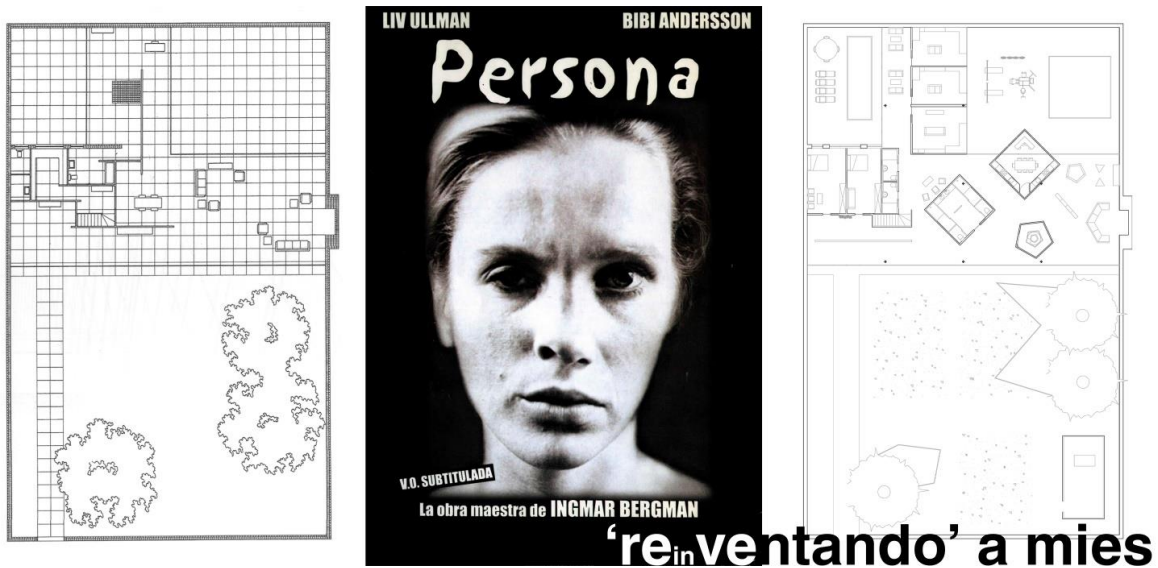|	
LO.1	Same as point LO.1 in the previous exercise.
LO.2	Creating projects phenomenologically (Zumthor 2013), overcoming formal/objective conceptions in favour of a spatial/conceptual intuition.
LO.3	Unravelling the contradiction that is inherent to all artistic creation, and to all design methods, with the intention of delving into the immeasurable depth that is inherent to every creative process.
LO.2	Exploring the poetic and symbolic depths of spatial creation, accessing the most personal intimacy, led by great poets of history.
LO.4	Recalling and remembering until evoking the (past) archetype as an extreme option that tries to overcome the mere stereotype.
LO.5	(the same consideration as in LO.5 in the previous exercise)
	Timing: analogous to the previous exercise, however this exercise was carried out during the 2014-2015 course.

Figure 5: RE-inVENTING Mies/ REinVENTANDO a Mies
(reventando = detonating Mies / reinventando=reinterpreting Mies)

The theoretical classes deepened the methodological position of Zumthor. First, we began the exercise by unquestioningly assimilating his method, and next moved toward a more critical understanding that unravelled and deconstructed the ultimate concerns of his position. Is it possible to design without form or was this form in fact an apriorism? (Besa, 2015:240-305; 2021:323-407)

RE-inVENTING Mies/ REinVENTANDO a Mies
(reventando = detonating Mies / reinventando=reinterpreting Mies)

Each student makes a psychological description of a family unit: father, mother, uncle, son and two dogs, etc. Theoretical classes in this phase: Film 'Kiss Whoever You Want' (Blanc 2002), a promiscuous mess to 'warm up' and inspire a subversive ideation of family units.

Then, we make groups of two. The two families are forced to join together in one of the 'three courtyard houses' by Mies van der Rohe. If Mies' house has been considered as representative of the current solipsism of the Nietzschean Superman (Ábalos, 2000), we 'detonate' it by forcing two families to live together within it.

Table 5: Re-inventing Mies Objectives.

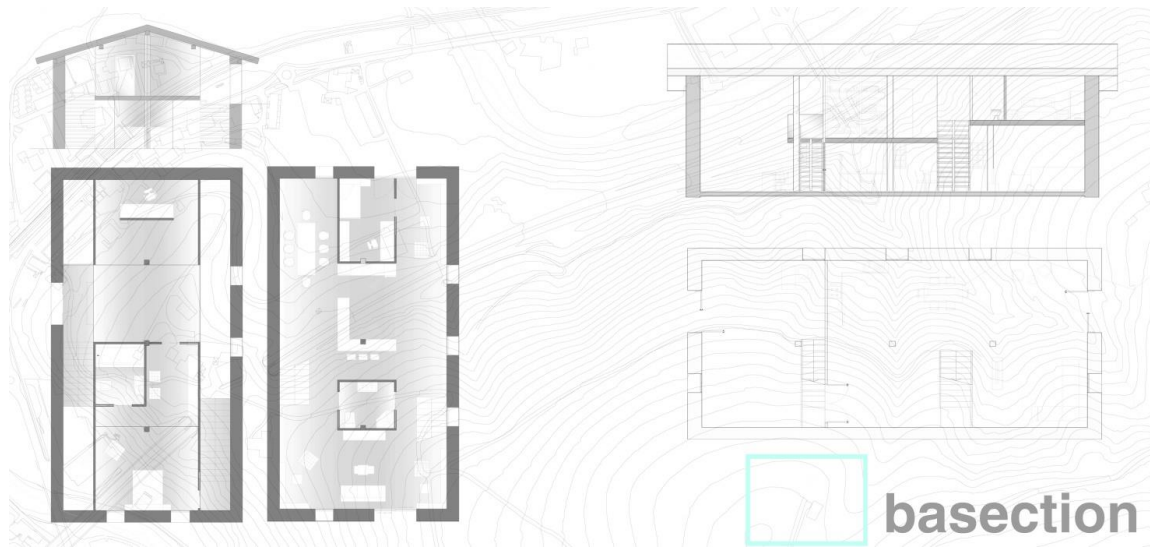|	
LO.1 LO.2	Increasingly integrating a greater number of constraints, urging the resolution of a complex functional problem, while we confine the project to a single floor.
LO.4	Interpreting the programmatic needs of a hypothetical client simulated through the inescapable interaction with the group partner, as well as the inevitable integration of his/her programmatic proposal.
LO.4	Exploring the inherent conflict of any personal relationship (oneself, colleagues, group, client), with the intention of shaking up supposedly naive ideological assumptions and integrating the possibility that arises from said process.
LO.5	Assuming disciplinary codes when representing projects; moving towards CAD representation.
	Timing: November 11th – November 25th .

Figure 6: (bas- = Basque root which means forest, wild, natural, farmhouse, Basque, etc. + section)

Like the invented families, the two students have to 'live together' to do the work. A job that is precisely confined within a single floor space. Theoretical classes in this second phase: 'Persona', film by Ingmar Bergman (1966). A conflicting fusion-identification of Bibi Andersson and Liv Ullmann, a psychological interaction which is similar to the one that occurs in the processes of design group work or in work with clients, a process that otherwise is impossible to simulate in a design studio.

CAD drawing mandatory. We set a very tight deadline; we force the situation and lead the project towards certain failure. Failure is also required when learning. Students will need to compensate for this failure in the last exercise of the first part of the course, 'Basection'.

Basection
(bas- = Basque root which means forest, wild, natural, farmhouse, Basque, etc. + section)
(vasection has other connotations)

Table 6: Basection Objectives.

LO.1	Increasing the number of conditioning factors by expanding the spatial limits that confine our conception to mere flatness.
LO.1 LO.5	Conceiving projects in 3 dimensions to increase the spatial view of those projects through the combined plan/section/model work, avoiding for the moment the axonometric constructions and avoiding computer programmes that, in most situations, far from drawing us closer, distance us from the required projective introspection (Besa 2015:210-213; 2021:281-283).
LO.3	Exploring cyclical, divergent and convergent processes, typical of any creative process through disciplinary references (Fisac).
LO.3	Approaching projects divergently (through an initial analytical phase in which drawing is not allowed, compared to other projects in which it was not possible to write), with the intention of learning to integrate most of the conditions and determining factors of the project into the final convergent solution.
LO.4	Exploring the definition of the programme of the project (the briefing) via the identification of a possible client with the creative idiosyncrasy of the artistic world.
LO.5	Instrumentalizing representation as a methodological tool, completing the concepts we already worked on before this project. However in this case, we are moving towards a working model that is conditioned: this model has to be homogeneous and abstract, making it possible to conceive the project in its spatial essentiality.
	Timing: November 25th – January 16th .

Each student chooses a contemporary living artist and develops a programme for their family. (In later years, not only did we work with the personality of the artist, but we even started from the analysis of their spatial conceptions.)

We give students some plans of a Basque farmhouse (bas-herri), with a sloping roof and different levels. They have to design an artist's home and their studio. If the previous group work was confined to a single floor space and students were forced to understand each other while working on a single floor plan, in this exercise, on the contrary, it is necessary to think in section and visualize in 3D.

We carry out this exercise through a plant + section + 'txurrimaketa' (=shabby model). Both the 'txurrimaketa', or working model, and the final model must be made using a single material: cardboard. In this phase of the course, taking into account that this is one of the first models that students do in their studies, we acquire a certain abstract capacity by forcing it to be constructed in only one material.

The last project of Projects 1 course. A very disciplinary project. Delineation by CAD is mandatory. It must be perfect, neat and very delicate, to be able to move on to projects 2.

Theoretical classes: Coronation Church. Fisac, 'the method' of the discipline (Besa, 2007-2008).

Explanation of a 'check list' made from Fisac's questions 'what, when, where, etc.'. Beginning of the project: analytical memory, only written, using that check list model, drawing is forbidden.

Neighbourhood premises (local de barrio)
In groups of two, we start the second part of the subject, Projects 2, focused on commercial space.

Students choose a premises in their neighbourhood. A premises that they can measure and take photos of, etc. They are going to develop a commercial study of a small business, a sector that is in crisis.

The interaction with business owners –who are the ones who really know why their business works or not– seems to be one of the best methods to learn about commercial spaces.

Freehand drawing is mandatory. We use graphic and analytical codes.

Figure 7: Neighbourhood premises.

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Table 7: Neighbourhood Premises Objectives.

LO.3	Looking intuitively until we are able to unravel the substantial issues that underlie our daily lives.
LO.4	'Prospecting' and interviewing the context in a direct and open relationship that enhances sociability against the prevailing individualistic tendency.
LO.4	Investigating the most advanced, state-of-the-art creations with the intention of pushing our projects towards their maximum creative possibility (Ikusmer).
LO.5	Instrumentalizing representation as a methodological tool, using the graphic code as a condenser and communicator of concepts.
LO.5	Streamlining and releasing freehand representation.
	Timing: January 18th – February 2nd .

Later on in the course, they will have to take pictures of more commercial spaces, to display them in the Projects 2 seminars.

Taking photos that have to be displayed and explained forces analysis, we learn to identify things that are not seen at first sight.

Projects 2 seminars also include the explanation of IKUSMER's 'Trend files' (2008-2017), very interesting alternative trading trends.

Typographical ductus "Rotulación y ductus"
We develop a freehand typographical essay, with increasing speed, to find our own 'ductus'.

A basic tool to present the drafts and the preliminary projects that we are going to develop later.

We are looking to improve the agility of our hand.

Going over one's own lines is forbidden, contrived thickening too.

We support this work by giving basic notions of typography (Kane, 2012). In Interior Design Studies, we will never arrive at the same level of specialization of typography that is taught in Graphic Design, but at least, we need to have some notion.
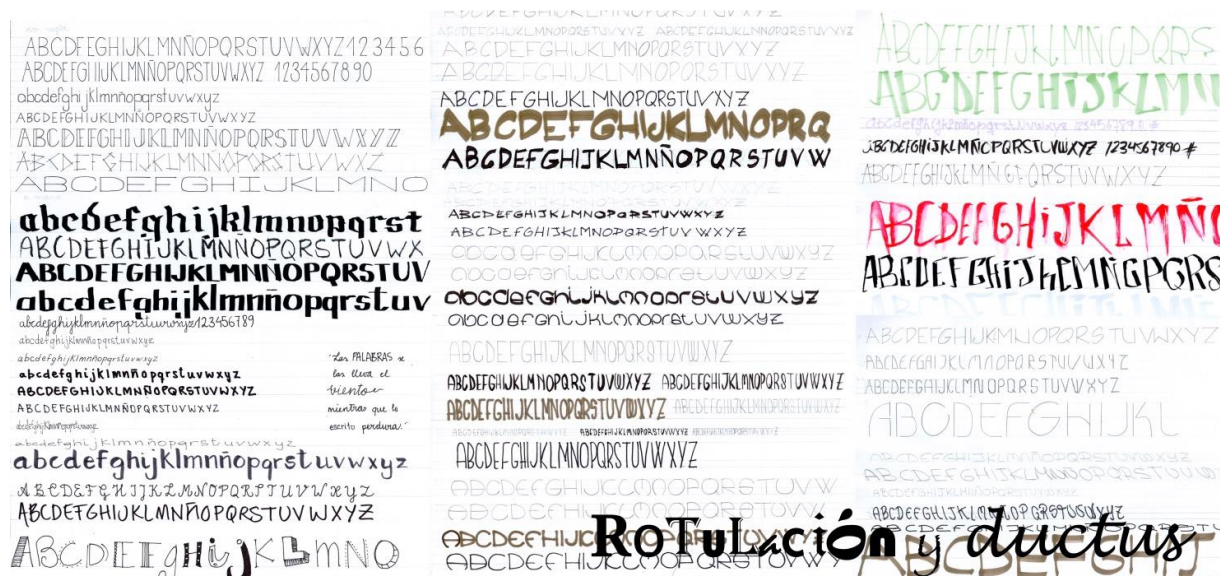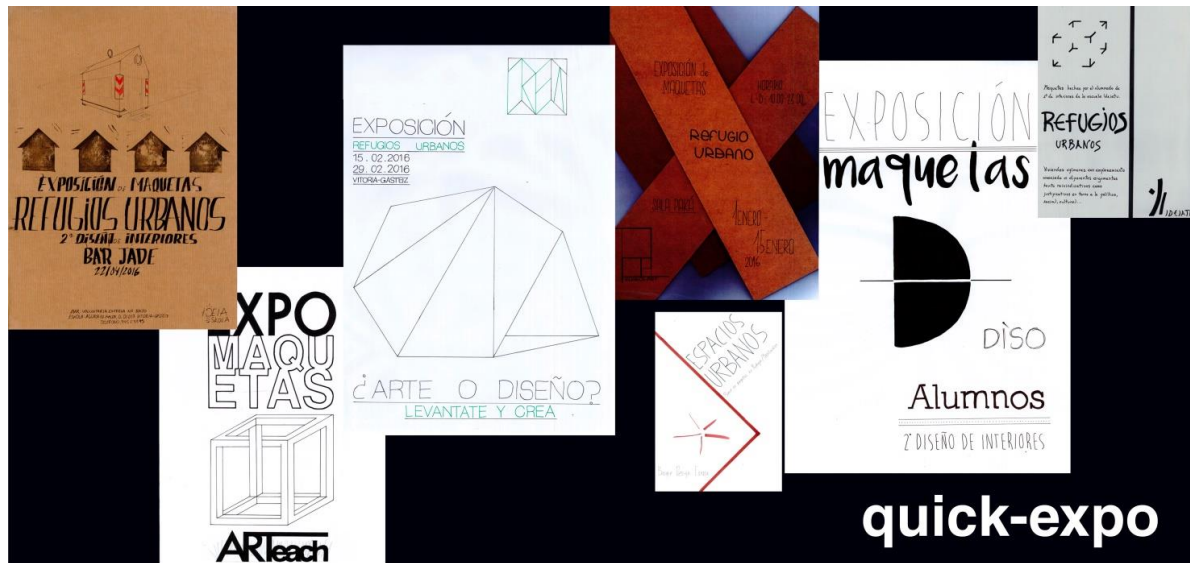

Figure 8: Typographical ductus.

Figure 9: *Quick - expo*

We are daring and courageous so that our ignorance is not.

We try to know a bit of everything so as not to 'go around' thinking that we know everything.

Quick-expo
Completing the previous typographical work.

We assume that we are going to set up an exhibition of the 'moving mobile' models made in Projects 1, but we are missing the poster.

The typographical exercise developed our agility; by designing this poster we continue to gain speed.

Once we face this challenge, instead of just reproducing the logo of the school as it is, students are asked to think of a small graphic

image that would represent their conception of the school. (This work was done before the new name and the new corporate image of the school were developed: www.idarte.eus/)

During these weeks, in the theoretical classes we explain the concepts of the following book: 'Space, Identity and Company' (Colli and Perrone, 2003). The objective is to 'warm up' the following exercise. We explain a historical development, from the Werkbund to the most current manifestations of corporate events and happenings.

Getting ready for the next exercise we also provide examples from the book 'Architects on Stage' (Azara and Gurí, 2000).

Table 8: Typographical Ductus *and Quick-expo Objectives.*

LO.4	Overcoming disciplinary limits, transferring learned methodologies to other specialties, getting ready to establish future professional collaborations.
LO.5	Instrumentalizing representation as a methodological tool, streamlining the representative process, linking it to the unconscious movement of the hand with the intention of liberating it for the prospecting of new unexpected solutions.
LO.5	Liberating the drawing hand with the aim of being able to produce and represent projects that can be communicated in an agile way without weighing down the creative process.
	Timing: approximately 1 teaching week in the month of February.

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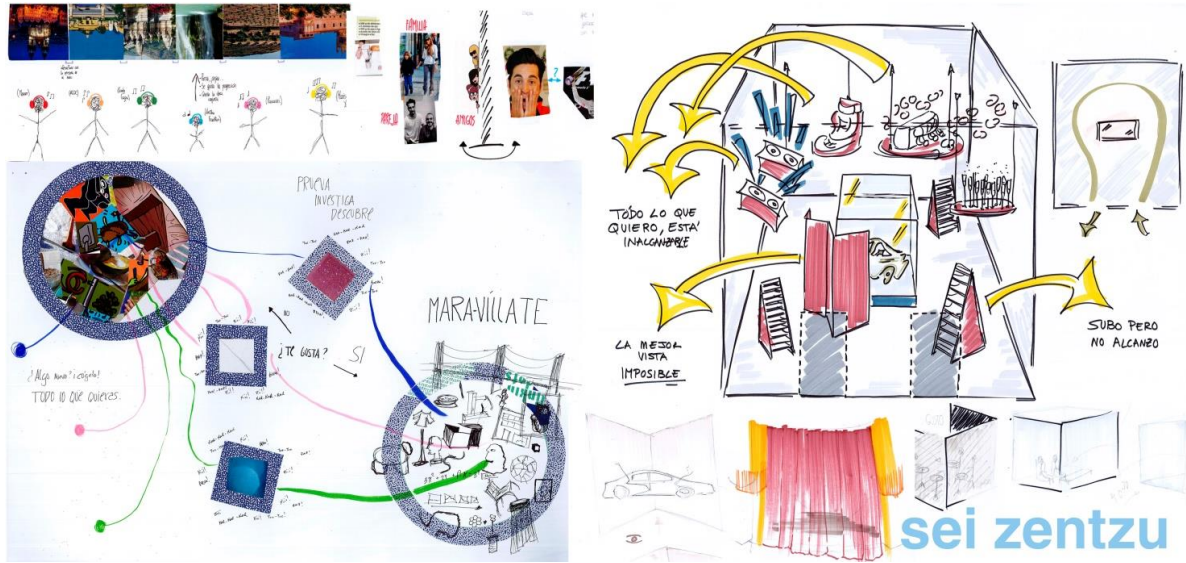188

Figure 10: Sei sentzu

Sei-zentzu

Sei zentzu (six senses): taste, touch, sight, hearing, smell...

+

Seven deadly sins: lust, greed, anger, laziness, envy, pride, gluttony.

+

We propose a generic building, that is, we do not provide a place or a venue as such.

+

Students have to sell a luxury car, inspired by one of the sins, creating a moving experience, including necessarily the five (six) senses.[6]

=

Students have to create an experience, an event. It is not about creating a project, a decoration or a design. This time, and from now on, people – people and their action– will constitute our project (Kanes, 2009: 14).

The difficulty of projecting a credible action becomes manifest; and moreover, drawing and

Table 8: Sei Zentzu Objectives.

LO.3	Extrapolating one of the constituent elements of the project, experience, focusing exclusively on it as a methodological strategy to break the limits with which we tend to initially approach projects.
LO.4	Integrating user experience into projects, until one understands the user participation as a fundamental element of interior design.
LO.4	Experiencing in ones' own project the fundamental transversal educational values of the human experience.
LO.5	Representing what is un-representable, expanding traditional limits of project communication, pushing its presentation towards subjective and experiential issues of action.
	Timing: approximately one teaching week, in the month of February.

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[6] The exercise of selling a car was experienced in the 'Event Design' course tutored by Merle Hensel and Gerogina Shorter in August 2010 at Central Saint Martins.

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Figure 11: *Anteprojecting*

expressing and making the action understandable with minimal textual reference.

Short project: two hour challenge.
We could not finish the project in a negative way, i.e. 'sinning'. Instead, trying to 'redeem' ourselves, we carry out a second complementary challenge, with a new theme: the 7 virtues.

As a more up-to-date and less 'retro' alternative, we present Baketik's IZAN proposal (Fernández, 2010): the maximizing of the dialogue, the maximizing of the empathy,

the learning of human limitation, conscience, love, etc.

How do we create a happening or an event that teaches these values in a real and experiential way?

Anteprojecting
We define an exercise with different commercial premises: named A, B, C, D, etc. Each with a problem to solve: narrow premises, premises with more than one level, premises in the middle of a park, premises divided by a commercial passage, premises on the top floor

Table 9: *Anteprojecting Objectives.*

LO.1	Going through a complex framework of disparate conditions in order to arrive at a spatial and
LO.2	a synthetic conception that provides an original solution to the stated problems.
LO.3	Collaborating crosswise by sharing and assimilating the methodological strategies and skills of peers of different levels.
LO.3	Taking on board criticism and self-criticism as something normal, integrating evaluation and co-evaluation as key elements in the project process.
LO.4	Elaborating a programmatic proposition in a reciprocal process: the programme evokes ideas that resolve the place, and vice versa, the place constitutes a limit that forces us to re-elaborate our preconception of the programme. (In this case, we maintain the same programme and we pass it around different types of premises)
LO.5	Instrumentalizing representation as a methodological tool, speeding up the representative process to unsuspected extremes with the intention of reaching what would be unexpected and impossible solutions in a conventional logical-rational process.
	Timing: approximately one teaching week, in the month of February.

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of a tower, old premises with an entrance shared with the access to other houses, among other examples.

We develop several two-hour challenges. First day we raffle the different types of premises among the students, assigning one type to each student. They have to design a boutique.

The next day each student corrects the design of a partner. They makes the correction that the teacher would make, marking the rubric and marking a copy of the work of the partner.

The following day the 'challenge' continues: each student reinterprets and redesigns the project that they corrected the day before.

The day after that, together with their partner, they make a group and they solve a new project in new premises.

Before this last step, we perform the following dynamic:
- Each student makes an A6 format booklet with several white sheets.
- Each student begins to solve the project in one of the premises.

- After 5 minutes, each student passes a picture of their work to the student next to them.
- Each time we pass the notebook we reduce the time: first 5 minutes, then 2 minutes… finally 1 minute.

Increasingly less and less time and, curiously, the less time we have, the better we do.

Theoretical classes prepare the next exercises: we work on the relationship between construction/projects and form/matter to prepare the 'txiringito' exercise.

Related to the form/matter relationship and reflecting on the constructive complexity, we return to the teacher's thesis, we explain the chapter on Scharoun and Gehry (Besa, 2015:78-97; 2021:101-129).

Eusko-logo
Eusko-logo = Basque logo / Esko-logo = the school's logo

Noting the results of the Quickexpo exercise, in which we developed posters and proposals for

Figure 12: Eusko-logo = Basque logo / Esko-logo = the school's logo

Table 10: Esko-logo Objectives.

LO.4	(the same LO.4 as in quick-expo).
LO.5	Versatilizing our ability to pick up new technologies of representation.
	Timing: March 4th – March 13th .

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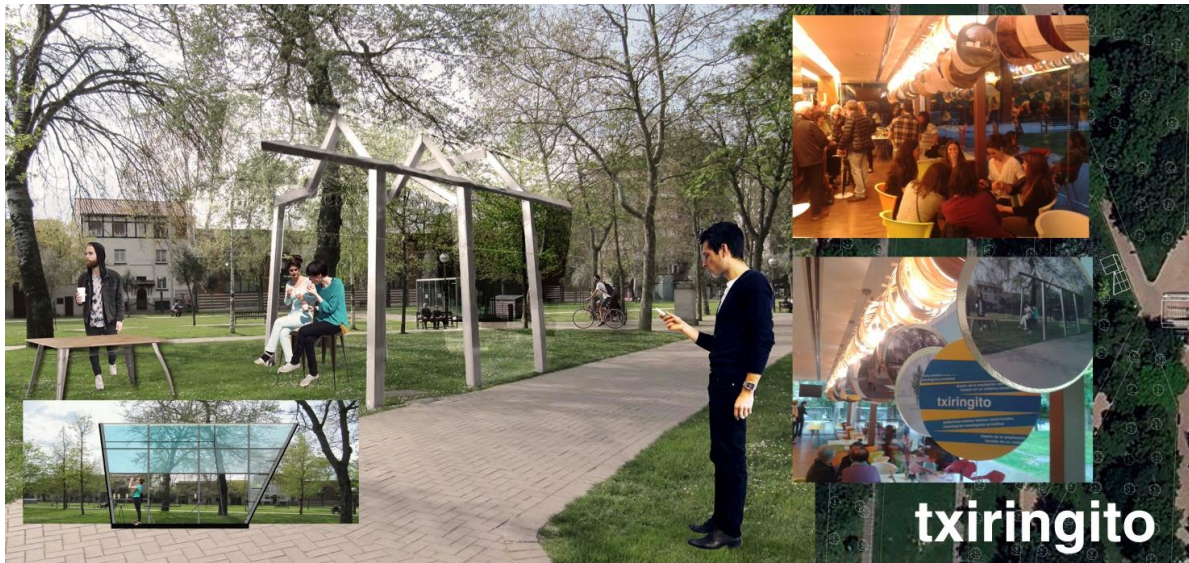191

Figure 13: Txiringito

new names for our school, we decided to give the students the option of improving them by computer.

We let the students choose: the second part of the 'neighbourhood premises' or e(u)sko-logo.

Playing around with computer programmes that we do not know very well and getting out of our comfort zone.

Interior /graphic design? Organization of Workshop-hackathons?

Txiringito
We assign each student a construction product or system: plasterboard, wood, aluminium composite, phenolic panel, etc.[7]

In Judizmendi Park we carry out a summer expansion, a txiringito, of the Zabaltegi bar, managed by the institute for social integration IRSE. [8]

In that way, we work on the constructive relationship between form and matter, placing ourselves in a specific site, with a strong symbolic-historical weight and, in our case, also social significance. Besides, and although we study interior design, we sensitize ourselves to the problems of an urban location: the positioning, the scale, the routes, access. We echo the 'Arrive, Cross, Stay' by Javier Carvajal ('llegar, cruzar, estar' quoted in: Espinosa, 2017).

Afterwards, we held an exhibition at the Zabaltegi[9] and its subsequent inauguration lunch.
The theoretical classes continue to delve into methodologies, we explain Siza, a very unique and singular example of our disciplinary wisdom. (Besa 2015:98-163; 2021:133-221)

The method of hats, by Edward De Bono (1986), is explained to learn how to think about a project from different methodological

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[7] Exercises using different construction systems have been carried out in the school for years; specifically, José Ignacio García Román had carried out for years a Stand exercise using different commercial materials.
This paper also integrates the experience of other colleagues, such as that of Juan José Pariente, although,

due to its uniqueness, it is not possible to make an explicit reference.

[8] https://www.irsearaba.org/

[9] https://www.irsearaba.org/empresas-insercion.php?Idinserc=1
Naiara Alejo helped with the assembly of the exposition.

Table 11: *Txiringito Objectives.*

LO.1 LO.2	Expanding the limits of interior design to the exterior, working on the function/meaning relationship in relation to basic issues such as architectural promenade, access, venue integration-assimilation, scale, etc.
LO.2	Integrating the function/form/meaning conjunction, in this case starting from the form/matter relationship, via the cooperation of both the Construction and the Projects subjects of the course (this cooperation has been carried out in subsequent courses).
LO.3	Transforming the constitutive ambiguity of every element into a strategic opportunity to achieve the coherent identity of opposites that initially were irreconcilable (Siza, in Besa 2015, 2021).
LO.3	Being able to extrapolate, be flexible with and use different design methods, in order to break deadlocks and stagnation in the project process.
LO.4	Collaborating with non-profit entities thus enabling an integration of transversal values and the participation of the school in society.
LO.5	Communicating one's own project directly, allowing different levels of access to it: idea/detail, professional/non-professional approach.
	Timing: March 13th – May 5th .

positions, in a diversified way. This is also useful for the next exercise.

Ekain[10] accompanies us during this exercise due to his Master's of Education teaching practices. He makes his contribution to the theoretical classes with his class about 'contingent operations'.

Ayunta-chunta

The students from the 3rd year construction course had collaborated with the Vitoria-Gasteiz City Council Senior Centres,[11] suggesting ideas for the Zaramaga centre. We continued with and completed the collaboration, orienting our work towards more

Figure 14: *Ayunta-chunta*

The third year construction course was tutored by Naraia Goenaga and Aritz Gómez. Later, the exhibition was organized with the help of Uzuri Berraondo.

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Table 12: Ayunta-chunta Objectives.

LO.3 LO.4	Interpreting the program as a method, the social potential as a project tool. (Besa 2015:222-231; 2021:297-308).
LO.1 LO.4	Orienting the conditions of the project, in this case social conditions, towards experimental positions.
LO.4	Collaborating with public entities, integrating transversal values and thus participating in society.
LO.4	Interviewing a real client in a direct and open relationship, which enhances sociability against prevailing individualistic trends.
LO.5	Recreating the technique and tools of representation from the idea and originality of the solution of the project.
LO.5	Communicating and presenting projects orally.[12]
	Timing: May 5th – June 8th .

experimental positions. Then we held a common exhibition.

The challenge even leads us to spend a morning with the elderly users, sketching ideas based on their experiences.

Cultural exchanges between immigrants and the elderly and between children and the elderly, to solve demographic problems. Exchange of tasks to face the financial crisis. Self-management to break institutional paternalism. Autonomy against dependent filiation. Self-decorative workshops and DIY to encourage involvement in renovating the centre. Collaboration with artists to participate in art-performances which could transform the city.

These are some of the ideas that we thought of, always with total empathy and sensitivity towards the elderly. We have drawn close to their daily life, to their problems, to their dreams and disappointments, to their yearnings and desires.

The theory classes explain Koolhaas' strategies. Disregarding the subversive burden of the Dutch architect, we are interested in the social programmatic alternative of some of his proposals, as well as the communicative and populist content of his projects beyond his mainstream media interest. (Besa, 2015:164-239; 2021:225-319)

everything we have done
pencil outlines (aula-studio), cad outlines (basection, reventando a mies, txiringito)

floor plan project thinking (reventando a mies), section project thinking (basection)
projects designed emerging from the model (basection),
projects built via the model (txiringito),
projects defined only by the model (moving mobile)

figurative models (moving mobile), abstract models (basection), constructive models (txiringito)

analytical projects (krisi dweling, neighbourhood local), 'projective' projects (the rest)

projects in which nothing can be written (krisi dweling), analytical phases in which nothing can be drawn (basection)

projects without a written report (moving mobile), well worked out reports (basection, moving mobile, mies)

interior design projects (almost all), exterior design projects (txiringito, ayunta-chunta), graphic design projects (eskologo)

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[12] The presentation was held later on, once the students had passed the course, along with the exhibition, in a public presentation in front of political authorities. We

didn't had sufficient time to work on it. This is an aspect to integrate in the future.

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projects for 'elitists-artists' (basection), projects for ordinary people (ayunta-chunta)

projects in constrained sites (anteprojecting), projects without a site or in generic locations (sei zentzu)

purely disciplinary projects (basection, txiringito), experimental projects (moving mobile, ayuntachuta)

analytical techniques ('what, when, where' check list by Fisac), intuitive techniques (tear-out), techniques of methodological rigour (hats) convergent processes (Mies, Fisac method), divergent processes (collage aulastudio, ayunta-chunta: interview with the elderly)

projects designed emerging from photomontage (ayunta-chunta, aula-studio), photomontaged projects (txiringito)

projects without any written or oral explanation (sei zentzu), public speaking work (seminars)

oral presentations of conceptual and historical-theoretical rigour (Projects 1 seminars, about architects), presentations on the latest trends (Projects 2 seminars, 'trend files' by Ikusmer)

theoretical classes (all), theoretical classes on the construction/projects relation (txiringito) architectural theory classes (thesis), music classes (interspersed), cinema (reventando a mies), artistic movements, sculpture, painting, philosophy (all), theoretical classes about drawing (krisi dweling), about graphic design (esko-logo), about brand identity (commercial space, Projects 2), notes about typography (typographical ductus).

A1 format (krisi dweling), A2 format (mies), A3 format (ayunta-chunta, basection), A4 format (pre-deliveries), A6 format (anteprojecting), circular format (txiringito)

projects in groups (neighbourhood premises, mies), individual projects (the rest), rotating projects (anteprojecting)

long projects, 6 weeks (txiringito)

medium length projects, 3 weeks (various)
short projects, 1 week (eskologo)
very short projects, two hours (sei zentzu)
extremely short projects, 2 minutes (anteprojecting)

projects conditioned by the location(txiringito, basection),
projects without location (sei zentzu),

projects conditioned by the location-programme (ayunta-chunta),
projects conditioned by the programme (mies)

projects that design the programme (ayunta-chunta), projects with little programmatic charge (txiringito)

defined programme (aula-studio, anteprojecting), programme to develop (moving mobile, basection, mies)

variable programme (ibídem), variable location and programme (ayunta-chunta), variable location with fixed programme (anteprojecting)

Results and critical assessment:
Results are represented in the images that accompany the exercises. Although they have been collected with the intention of making the activities explicit, in turn, these images demonstrate why the result is interesting.

It is also significant that, on at least two occasions during the course, we obtained material with enough and sufficient quality to develop two public exhibitions of the work of practically all the students of the course.

However, what is important is not so much the merit that some chosen images deserve due to their visual power, but rather the large number of images and, what is more important, the variety of students that are represented thanks to these images. Thus, in the list of the images, a large number of the students participate, avoiding the undesired situation of compiling projects that are exclusively the work of one or two students.

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The diversity and variety of the result is also evident if we consider the distinctiveness of each one of the exercises and, more importantly, the substantive heterogeneity of the result achieved by each student. This avoids the typical Design Studio situation in which all the exercises seem similar in their solution, strategy and even in their form and style. In this case, the exercises respect an approach, a framework, some conditions and a common format that are all scrupulously accepted and demanded, while at the same time the variety and plural orientation of the solutions is clear.

However, this framework is not only meticulous in terms of its format, but rather the demands of each exercise have been designed in such a way that, just through their definition, they introduce students into the disciplinary method, while at the same time they enhance personal freedom, interest and creative subjectivity.

In this case, freedom at no time means taking liberties. The fact that we enhance the creative subjectivity of the student does not mean that we define it as a relativistic subjectivity. The creative subjectivity would be, in turn, enhanced by all the reading, artistic suggestions, films and so on; thus seeking to ignite interest and creative passion.

At no time do we intend students to master all the cultural references we offer them, that is not the aim of this course. As the content could be considered too high level, the intent is not so much to elevate ourselves but rather to plunge into the creative depths. In this sense there are no limits. Experience proves, year after year, how appealing from the deep awakens in turn depths, "Deep calls to deep at the roar of your waterfalls" (Ps. 42).

Furthermore, this position that chooses to divide the exercises into sequences and short steps is correct. In this way, we avoid apathy and stagnation in design processes. In this second year, in which logically the students still do not have enough resources, they acquire them through different steps and stages that must be overcome. This strategy avoids those rushed deliveries caused by the dreaded end of project deadlines that upset the development of the course and the curriculum.

This strategy is enhanced by challenges and short exercises, such as those defined in Anteprojecting and Sei Zentzu, through which students acquire agility, immediacy and spontaneity in regards to the use and application of different tools and methodologies, as well as regarding the basic representation of preliminary projects.

However, and as a critical point, bearing in mind the future of the course, these short exercises must acquire more weight and a determining range in their evaluative consideration throughout the course. The reason being that the students will not be able to avoid the basic contents of the subject, that they will not be able to hide deficiencies that can be disguised based on extra dedication on their own or based on the insistent corrections with the teacher. These types of situations are more prone in longer exercises, even if they are designed in stages.

That is why we consider posing small challenges or evaluative exams as very appropriate, precisely because in these short-term challenges we compensate another of the critical issues explained below.

In this pedagogy, the students pass through the methodologies that are given by the framework that they take on board in each exercise. They complete this tour not without some difficulty, of course. However, and although we always explain the meaning and objectives of each proposal, it is inevitable that the student at times will exclusively guess in a semi-unconscious way the deepest, the most purely methodological part of all that is taught.

A further and more complex step will be for students to take on board and integrate these tools to the extent that they are able to choose them and discern a differentiated use in a broader and more specific approach. Something that supposedly corresponds to the higher courses or to the final project. But nevertheless,

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this fact can also be encouraged and intensified, as far as possible, in the second year.

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Appendix 1: The images in this document include the work of Interior Design Projects second course students, of the 2015-2016 academic year at IDarte:

Alazne Alava. Irati Bideguren. Nerea Blazquez. Ane Espilla. Aitor Fresneda. Irati Galdeano. Ainara García. Izaskun Galdeano. Luis Lezcano. Laura López. Mónica Pérez. Ariadna Murguialday. Unai Oyarbide. Maitane Ucin. Iraia Urquia. Yolanda Zaragoza. Maia Zabalegui. Haira Rivero. Roberto Martinez De Alegria. Zuzen Saez. Leire Martinez De Musitu. Nerea Villaverde. Lara Zudaire. Daniela Rosenova. Claudia Santafe.

Also, one of the images includes work from the previous course (2014-2015):
Andrea Gonzalez. Ainhoa Ibaibarriaga. Goertti Burgoa. Yaiza Diaz. Yunes Ben-gkye. Maddi Florez. Elixabet Egaña. Laura Artolozaga. Bárbara Elezgaray. Karmele Agirre. Patricia Bedoya. Yasmín Estébanez. Eva Gómez Fuertes. Irati Aiartzaguena. David Vitores. Irati Mentxaka. Jone Pastor. Andrea Serrano. Gaizka Mosteiro. Leire Yeregui. Gervasio Ogea. Naiara Rosado. Lucia Rodriguez. Oiane Torreblanca. Andrea Martinez. Claudia Santafé. Estizen Marcaida. Cristina Rios.

Appendix 2
Table 1: competencies, learning outcomes, content, activities and assessment.

		LEARNING OUTCOMES		**CONTENT DESCRIPTORS**		**ACHIEVEMENT CRITERIA + ASSESSMENT**	**ACTIVITIES**
TRA.01 GEN.01 EDI.01 C.01 TRA.02 GEN.08 EDI.04 C.02 TRA.03 GEN.18 EDI.05 TRA.08 EDI.07	LO.01	Conceiving, developing and planning projects and preliminary projects in accordance with technical, functional, aesthetic and communicative requirements and conditions, in order to develop a synthetic and integrative capacity that achieves coherent and unitary projects; within the disciplinary field of interior design, opening it up to other possible manifestations and areas.	not included in the legal decree	The space understood as an integrating element of the disciplinary technical tools that solve the multiple conditions to which the project is subjected.	CE.01 CE.02	The student solves projects according to the conditions determined in each exercise. Throughout the course, the student progresses towards the integration of all requirements and conditions: technical, functional, aesthetic and communicative.	Projects in which the difficulty of the conditioning factors and the mode of development vary alternately: place / program / presentation format / completion time / various conditioning factors. Successive advances until a project which is integrative of all aspects (Norberg-Schulz, 2001:143).
			D.01 D.02	Projects 1: Residential space, the concept of living and The Room. Pedagogical space.			
			D.01 D.02	Projects 2: public space, commercial space, promotional space, events and communication.			

TRA.02 GEN.03 EDI.01 C.03
TRA.08 GEN.04 EDI.02 C.04
       GEN.05 EDI.05
       GEN.09 EDI.06
	LO.02	In each project and exercise, recreating the relationship between formal language and symbolic language, integrating them into a specific functionality, with the aim of opening the design towards its total and artistic significant dimensions, while said design remains rooted in the function and use that characterize it.	not included in the legal decree	Compositional criteria and generators of the project:
				- spatial versus formal
				- conceptual versus objectual
				- general versus partial
				Relationship of the constituent elements of a project: form / conceptual structure / functional diagram / image / meaning. Coherent or allegedly incoherent relationship (Koolhaas 1995:227, interpreted in: Besa 2015:166-204; 2021:225-274).
					CE.03 CE.04	The student adequately understands the relationship between meaning, function and form in the realization of projects, while he/she moves towards spatial and conceptual conceptions.	Projects with different approaches: exercises with difficulty with regards to functional resolution, compositional and/or organizational challenges, exercises demanding communication and image, significant symbolic challenges. Working with material, syntactic and structural conditions of architecture, at the same time, symbolic, connotative and formal issues (Besa, 2015:300; 2021:399).

TRA.01 GEN.08 EDI.04 C.05 TRA.02 GEN.18 EDI.09 C.10 TRA.03 GEN.19 TRA.08 GEN.21 TRA.13 TRA.14	LO.03	In each condition and situation, recreating and applying methodological procedures of ideation, and basic disciplinary criteria,	D.03 D.10	Alternative and simultaneous use of processes: - divergent / convergent - analytical / synthetic - conscious / unconscious - black / transparent box	CE.05 CE.10	The student learns the different methodological processes of the discipline and is capable of projecting its application towards any future creative requirement.	Each of the exercises is designed for the learning of a methodological process, in such a way that all the exercises generate a framework that provides a whole methodological

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			such as research strategy, innovation and critical and self-critical evaluation of processes, developments and results.		(Jones 1970) - rational / intuitive - instantaneous / dilated		The student adapts and is versatile towards different conditions and difficulties, turning them into a methodological tool and a creative opportunity.	palette. Through this palette students assimilate the content of a subject such as Interior Design Projects, in fact a subject that is extremely difficult to define and specify.
TRA.06 GEN.17 not TRA.07 GEN.18 included TRA.08 GEN.19 in the TRA.09 GEN.21 legal TRA.10 decree TRA.13 TRA.14 TRA.15	not included in the legal decree			D.05 D.08 D.09	Critical assessment as a method: the project process as a round trip, going over ideas, permanent self-evaluation and co-evaluation.	not included in the legal decree	The student develops, and also accepts, criticism and evaluation in self-critical processes, evaluative and co-evaluative activities.	Individual and group corrections and critique, public presentations. Individual and group work. Some dynamics, almost performative, that force oneself to participate experientially in the critique and in the experience of designing.
TRA.04 GEN.02 EDI.10 C.09 GEN.08 EDI.11 GEN.19 GEN.20				D.06	Representation (LO.5) as a methodological design tool.	CE.09	The student uses technological and communication resources, not only in the presentation, but also in the project process as a methodological tool.	Exercises that are conditioned in their representation system. Orienting representation towards its methodological potential to conceive a project.
TRA.02 GEN.08 EDI.04 C.05 TRA.08 GEN.18 EDI.05 C.10 TRA.14 GEN.19				D.04 D.10	Projectual (projective) research. Project as research (Ferrer, 2009).	CE.05 CE.10	The student investigates generating his/her own unique methodology that solves the problems of each situation.	Exercises that require a research process just from their approach and conception.
TRA.02 GEN.08 EDI.12 C.10 TRA.08 GEN.12 TRA.14 GEN.19				D.10	Research of historical and contemporary references.	CE.10	The student investigates from a projective point of view, looking for the conceptual and methodological content of the subject.	Critical and methodological research of historical and contemporary projects with the intention of extracting and deducing their methodological approaches.
TRA.07 GEN.05 EDI.10 C.08 LO.04 TRA.09 GEN.06 EDI.12 TRA.10 GEN.07 EDI.15 TRA.11 GEN.10 GEN.11 GEN.13 GEN.14 GEN.20		LO.04	Generating, anticipating and planning new social and organizational models in accordance with social, economic, political, technological and environmental changes, in order to innovate and redesign use and function; as well as social inclusion and equality within human diversity, in a framework of environmentally sustainable well-being.	not included in the legal decree	Knowledge and development of sensitivity to the users of the design.	CE.08	The student knows the peculiarities of the receivers of the information and creates the design based on their user experience.	Analysis and prospection of commercial premises, interviews with shop owners and users, Empathy Map. Working with the project programme: developed by the student or previously defined by the teacher. Description and development of family units, later we use them to create the briefing together with a partner.
TRA.07 GEN.06 EDI.10 C.07 TRA.10 GEN.07 EDI.12 TRA.11 GEN.10 EDI.15 GEN.11 GEN.13 GEN.14 GEN.20				not included in the legal decree	Design as a possibility and opportunity to recreate non-individualistic social relationships and promote social and environmental integration.	CE.07	The student enables equality and social inclusion within design projects.	
TRA.02 GEN.16 EDI.15 C.06 TRA.11 GEN.18				not included in the legal decree	The method of convergence and synthesis (LO.01) as the search for the best and most sustainable solutions.	CE.06	The student solves projects incorporating environmental sustainability and human well-being. Also the evaluation criteria included in LO.01.	This course deals with environmental issues transversally, through integration and synthesis. Also through a transversal awareness that the reader will perceive in all the exercises. The course leaves bioclimatic questions for its

	C	LO		D		CE		
					specific subject in the following year.			
TRA.11 GEN.09 EDI.01 TRA.12 GEN.19 EDI.02 EDI.05 EDI.06	not included in the legal decree			not included in the legal decree	Going beyond the present and common stereotype using different alternatives in order to overcome mere conventionality: - memorize the archetype, past. - play with the stereotype, present. - project the ultra-type, future. (Besa 2015:290-291; 2021:386-387) Type and typology as an architectural alternative to the stereotype.	not included in the legal decree	The student learns to overcome the inherent tendency towards reduction, schematism and the already known dominant stereotype.	This course drives the exercises towards alternative and diverse extremes, in their approach as well as in their theoretical references, seeking to shake the preconceptions that block us.
TRA.09 GEN.10 EDI.09 TRA.10 GEN.13 EDI.12 TRA.11 GEN.17 TRA.12 GEN.19 TRA.15	not included in the legal decree			not included in the legal decree	Going beyond the activities that are linked in a univocal way to interior design, in search of alternatives that open the profession to other possible manifestations.	not included in the legal decree	The student projects the strategies learned towards creative and open thinking that exceeds the mere disciplinary limit.	Alternative exercises, collaborations with other entities outside the school. Development of projects that are solely and exclusively an event, an action.
TRA.02 GEN.02 EDI.10 TRA.04 GEN.11 EDI.11 GEN.20	C.08 C.09	LO.05	Representing and communicating projects and ideas in a manner appropriate to the behaviour of the receiver of the design process and their experience as a user, through the systems, techniques and technologies of the subject, as well as other extra-disciplinary alternatives.	D.06	Representing through systems applied to the presentation and communication of projects: plan and section, axonometry, perspective, model, photomontage, story-board, videos (in parallel subjects). Presenting and communicating projects orally. Mastering the techniques and technology for the representation of projects: CAD, Ohotoshop, Illustrator, etc. (Sketchup is reserved for the moment when students learn to render as well, while we used it exceptionally as a tool for projects that need an axonometric representation, not for spatial projects, or interiors that need to be conceived from plan-section abstraction)	CE.08 CE.09	The student communicates design for it to be understood according to the receiving context of the information. The student integrates and discerns the representation and presentation systems and techniques for the complete definition and communication of the design, both for its understanding and acceptance.	The representation system: plan, section, axonometric representation, model, perspective. They are conditioned for each project of the course, not all projects are done or done in the same manner. This leads to the development of a large number of systems, formats and techniques throughout the course. Resolution time also becomes a methodological stimulus: from projects planned for 6 weeks, to two-hour challenges that can be reduced to two minutes.
						not included in the legal decree	The student uses the systems coherently with the project and design, integrating the disciplinary codes correctly. * The legal decree lacks this question of disciplinary codes.	

Note 1: This table is modified with respect to the Spanish version (Besa, 2019).
This table has emerged from the official model of the school, which is vertical. In this case, the table transforms to a horizontal format that connects the Learning Outcomes (LO), the Content Descriptors, the Achievement Criteria + Assessment Indicators and the Standard Activities.
This table is made completing the model provided in the training sessions of the 2018-2019 academic year offered by Josu Ayerbe.

Note 2: The table links the definition of the Spanish legal decrees in force regarding:
Transversal Competencies (TRA), General Competencies (GEN), Specific Competencies of Interior Design (EDI), Competencies of the Subject (C) Content Descriptors of the Subject (D) and Subject Assessment Criteria (CE)
(according to the Royal Decree: Real Decreto 633/2010, de 14 de mayo, and the Decree: Decreto 238/2012, de 21 de noviembre)

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