

30708 - Architectural graphic expression 4

Información del Plan Docente

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| Academic Year | 2017/18 |
| Faculty / School | 110 - Escuela de Ingeniería y Arquitectura |
| Degree | 470 - Bachelor's Degree in Architecture Studies |
| ECTS | 6.0 |
| Year | 1 |
| Semester | Second semester |
| Subject Type | Basic Education |
| Module | --- |

1.General information

1.1.Introduction

1.2.Recommendations to take this course

1.3.Context and importance of this course in the degree

1.4.Activities and key dates

2.Learning goals

2.1.Learning goals

2.2.Importance of learning goals

3.Aims of the course and competences

3.1.Aims of the course

3.2.Competences

4.Assessment (1st and 2nd call)

4.1.Assessment tasks (description of tasks, marking system and assessment criteria)

5.Methodology, learning tasks, syllabus and resources

5.1.Methodological overview

The subject has a practical orientation, so that the proposed activities both in the hours and outside them are practices directly related to the drawing and the ability to represent objects or spaces.

5.2.Learning tasks

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The course has been divided into a series of blocks in order to facilitate learning, in each block are being incorporated new concepts and ideas to the end that the student can go assimilating them them gradually and simple.

SPOT-COLOR DRAWING:

This block is dedicated to the study of color using different media such as color, wax and watercolor pencils. To work with color, from an architectural point of view, required a great capacity for observation and learn to synthesize what was observed.

INTERPRETIVE DRAWING SYNTHETIC:

This block leaves behind the analytical drawing to focus on the interpretive, has mastered perspective, lights and shadows, and color. Aim now is not to draw what we see, but what is understood by a space, for this resource are used as fugadas sections planes that are transparent...

DRAWING ON CONICAL TO SPLITTING OF THE PLANIMETRIA:

This block aid to students to work drawing from the planimetry synthetic inerpretative.

DIGITAL PROCESSING:

This block helps students to work the digital treatment of the image from his drawings.

5.3.Syllabus

EGA 4 is an introduction to the drawing and to the analysis of the architectural space, their learning as a tool for architecture-centric. The subject has a practical orientation, so that the proposed activities both in the hours and outside them are practices directly related to the drawing and the ability to represent forms and environments. In the course of EGA 2 has worked in two main blocks: expression, and analytic representation. In this course, continuation of the previous, will continue to work in the analytic representation, at the level of color and new blocks will be introduced: synthetic interpretive representation, representation from the planimetry and digital representation.

5.4.Course planning and calendar

The timetable depends on the number of weeks of each course and the needs of the group so it can vary significantly. Below a tipo:

1st sesion: Lego Color presentation.

White light is composed of different wavelength radiation, refraction of a ray of white light through a Prism optical displayed a strip in which seven colors, the seven colours of the Rainbow are distinguished: red, Orange, yellow, green, blue, Indigo and violet. But on the other hand, opaque bodies owe their color to white light that reflect, absorb all wavelengths less of its color, the color of objects also depends on the reflection of nearby colored objects. This distinction between light and colors stuff also applies when we talk about the primary colors, which are those that cannot be obtained through any mix. The primary colors of light are red, green and blue. Humans consider these colors as primary,

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because our vision has three types of receptors to perceive each of these colors, i.e. we are trichromats. The primary colors are magenta, yellow and cyan. Normally referred to incorrectly as: red, yellow and blue. The fundamental complementary colors are those who in the judgement of the eye are required and complement each other, this is: green, violet and orange. The primary colors and the complementary opposed each other. Red has as complementary Green; Blue has as complementary yellow, violet. In the rest of primary and complementary relations will always be three colors: complementary will always consist of the primary that relates, albeit in a proportion of at least.

2nd session: introduction watercolor.

Introduction in the different techniques of working with watercolor.

3rd session: ambient exterior color I.

analytical representation of executed simple outdoor architectural spaces through patches of colour.

4th session: Ambient exterior color II.

The analytic representation of executed simple outdoor architectural spaces through patches of colour.

5th session: generation of outer space from the planimetry.

The representation of architectural spaces from the planimetry, executed through spot-color. 6th session: generation of interior space from the planimetry.

The representation of architectural spaces inside from the planimetry, executed through spot-color.

7th Session : Digital image processing I.

The object of the work will consist of digital treatment of images of architecture based on the tools of the program Adobe Photoshop CS5, with the intention of improving the quality of photographs, or produce photo montages with graphic elements of different origin and nature. Applies a critical sense, allowing him to discern treatment more in line with the project or matter that is working.

8th Session: Digital image processing II.

The object of the work consist of digital treatment of images of architecture based on the tools of the program Adobe Photoshop CS5, with the intention of improving the quality of photographs, or produce photo montages with graphic elements of different origin and nature. Applies a critical sense, allowing him to discern treatment more in line with the project or matter that is working.

9th session: travel notes.

One of the best ways to learn occurs through direct experience. Why travel are a vehicle for us to learn. During the visit to the place, the experience makes us perceive, live feelings, emotions that enrich us as individuals and ensure that lessons learned what do our, we grasp it.

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10th session: synthetic interpretation room I

Interpretative synthetic representation of space and its environment by means of conceptual transparencies in Conic perspective, running lights and shadows across edge lines and stains or spots of color.

11th session: indoor ambient synthetic interpretation II.

Synthetic interpretive representation of space and its environment by means of conceptual transparencies in Conic perspective, running lights and shadows across edge lines and stains or spots of color.

12th session: indoor ambient synthetic interpretation III.

Synthetic interpretive representation of space and its environment by means of conceptual transparencies in Conic perspective, running lights and shadows across edge lines and stains or spots of color.

13th session: Maquetas.

This session will be devoted to groups to explain the models made in free work. These models will be also guided by teachers, we will explain how to work with conceptual models help to the understanding of space and how once made the models is the simplest representation of this space.

5.5. Bibliography and recommended resources

Although the hands and minds control finishing of drawing and painting, working with a team and a quality materials makes drawing a more pleasant experience. By what the course will require different equipment and materials.

* Drawing-ink: fountain pen, Staedtler calibrated markers. Thickness 0, 8.

* Drawing to pen: pens or pencils of different hardness and thickness of mine, preferably type mine 2B-4B and minimum diameter of 2 mm. mine Graphite. Soft rubber or malleable rubber.

* Drawing to water colors: watercolors Schminke brand tablet. Is recommended that box of 12 colors. Brushes for watercolor type marta red round No. 6-12-20 from Mark Winsor

Bibliography

- D. K. Ching, Francis. Arquitectura. Forma, espacio y orden. Editorial Gustavo Gili S.L.
- D. K. Ching, Francis; P. Juroszek. Dibujo y Proyecto. Editorial Gustavo Gili, S. L.
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- Gombrich, E. H. La imagen y el ojo. Nuevos estudios sobre la psicología de la representación pictórica. Editorial Debate.
- Montes Serrano, Carlos. Representación y Análisis Formal. Secretariado de publicaciones Universidad de Valladolid.
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- Seguí De La Riva, Javier. Ser dibujo. Escuela técnica superior de arquitectura de Madrid. Universidad Politécnica.