

30703 - Architectural graphic expression 2

Syllabus Information

Academic Year: 2019/20

Subject: 30703 - Architectural graphic expression 2

Faculty / School: 110 -

Degree: 470 - Bachelor's Degree in Architecture Studies

ECTS: 6.0

Year: 1

Semester: First semester

Subject Type: Basic Education

Module:

1.General information

1.1.Aims of the course

1.2.Context and importance of this course in the degree

1.3.Recommendations to take this course

2.Learning goals

2.1.Competences

2.2.Learning goals

2.3.Importance of learning goals

3.Assessment (1st and 2nd call)

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

4.Methodology, learning tasks, syllabus and resources

4.1.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.

4.2.Learning tasks

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.

INTRODUCTION TO THE FIRST DRAWING:

this block will be introductory and there are various more expressive activities:

?Diapositivas: draw images projected on a screen during varying periods of time, which can be from one hour up to a minute. Also working memory. Figure explores the relationship Fund as a means to achieve the depth in the drawing.

?Encuadre: works the framing as a way of transforming the three-dimensional reality to the two dimensions of the paper. The composition works.

LINE DRAWING IN PERSPECTIVE CONIC

This second block is dedicated to the online Conic perspective drawing and it is analytic in nature. A perspective is a two-dimensional representation of appearance (i.e., what we see) of an object, as opposed to the reality (that is, what we know) of this object. The advantages of this system of representation, work and when should be used and the basic fundamentals:

?fitting of the line of the horizon.

? Definition of flat pictorial.

? Perspectiva with a single point of fuga. Perspectiva with two vanishing points.

DRAWING OF SHADOWS

Este block is dedicated to the study of shadows and it is analytic in nature. Own and thrown shadows are used in the architectural design to express both the depth and the form of surfaces, if they are flat or rounded, if they are inclined or vertical, and do so more understandable drawings. To draw shaded therefore, it is no longer necessary to draw lines.

DRAWING with COLOR

Este block, the last with analytical character, 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.

4.3.Syllabus

EGA 2 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. The course develops in two blocks expressive drawing and analytical drawing.

4.4.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.

Acontinucion presents a calendar type.

1st session: Presentation

Presentation to present the course explaining the subject, we will discuss the program of the same.

2 nd Session: Vegetation

Vegetacion will address the issue of the representation of isolated vegetation, ideal to finish with the representation of vegetation altogether, creating landscape. In the representation of vegetation, such as a tree or shrub, first you must set the structure through axes, these axes subsequently be transformed into the trunk and main branches, we will continue with the ramifications of lesser importance, and will finally define the volume envelope of the tree, i.e., the foliage and small branches of the same. At this time come into play the texture and shade producing foliage, which depending on the feeling and the situation of proximity or distance will be represented with a level of definition or another.

3rdSession: Fit frame there are that distinguish between fit and fit

Fit to put figures in boxes so that there is a control simplified measures and proportions, verified the construction of the figure within it. There are exceptions, which should be violating the laws of proportion so that the drawing of a greater sense of realism, this happens for example in foreshortening, foreshortening occurs when a body stands at level perpendicular or oblique to our vision. While framing means: "Locked in a frame or square." This definition implies the existence of three elements: the frame or flat picture, what is going to lock up or model and which executes the action from a certain location or point of view. In this definition the framing is not an exclusively pictorial action, also appears in other disciplines such as film and photography. The difference is the medium that is used to run the action, on the picture is through the camera, in the film it is through film camera and drawing through the eye is the cartoonist. Why photography is born of the drawing and cinema from photography. Degas in his compositions was influenced by the photographic settings, that reflected a random moment, more than a composition designed for this purpose, in his words: "I look through a Keyhole." This means that the artist or painter to perform frame can serve external mechanisms, mechanisms to generate the plane picture or the drawing, as the keyhole. Flat drawing call is a mental concept, where we envision a transparent plane framed, through which we can see the model. This system serves to transform what we see, three-dimensional, in a drawing on a two-dimensional plane.

4th session: Introduction perspective conical

there are many ways to represent the space, in the West for more than 500 years the most used is the Conic perspective, since it is a method that suggests the real view of a model in a very effective way if we close one eye. Although 300 BC Euclid had already laid the foundations of the perspective, but this was not studied extensively until the Renaissance. We can define the Conic perspective from a certain point as the place or point of intersection between the picture plane and Ray's vision. The picture plane is defined as the surface on which it is projected to form a picture or drawing. Ray's vision is defined as a straight line joining the point of observation or point of view.

5th session: room I

La representation of simple interior spaces through Conic perspective across edge lines and strokes.

6th session: ambient outside I La representation of simple outdoor spaces using Conic perspective across edge lines.

7th Session : room II

La representation of interior spaces of medium difficulty through Conic perspective across edge lines and strokes.

8th Session: Slide images of architecture

Drawing iconic images in the history of architecture, projected on a screen for varying periods of time from one hour up to a minute. The objective is to develop the capacity of synthesis when it comes to represent images. This session has a dual purpose. On the one hand, it is based on the drawing of images of architecture. On the other hand introduces in instinctive and natural in the drawing of stain, when we have to redraw very quickly set aside the edge line and contours, which are more abstract, to resort to stain.

9th session: introduction shadows the representation of simple prismatic figures using Conic perspective, running lights and shadows through spots.

10th Session : room I

The representation of simple interior spaces through Conic perspective running lights and shadows through spots.

11th session: room II

The representation of interior spaces using Conic perspective running lights and shadows through spots.

12th session: environment III

The representation of interior spaces using Conic perspective running lights and shadows through spots inside.

13th session: room IV

The representation of interior spaces using Conic perspective running lights and shadows through spots.

4.5. 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.

?1 drawing-ink: fountain pen, Staedtler calibrated markers. Thickness 0, 8.

?2 drawing-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.

?3 drawing to ACURELAS: watercolors Schminke brand tablet. Box of 12 colors is recommended. Brushes for watercolor type marta red round No. 6-12-20 mark Winsor.

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