

Teaching guide

IDENTIFICATION DETAILS

Degree:	Architecture		
Scope	Architecture, construction, building and urban planning, and civil engineering		
Faculty/School:	Higher Polytechnic School		
Course:	PROJECTS I		
Type:	Compulsory	ECTS credits:	6
Year:	2	Code:	3724
Teaching period:	Third semester		
Subject:	Projects		
Module:	Projectual		
Teaching type:	Classroom-based		
Language:	Spanish		
Total number of student study hours:	150		

SUBJECT DESCRIPTION

This course initiates the student to the architectural design process, or to invent new possible realities applicable to any area of the creative process.

It teaches how to recognize pre-existing elements as design conditions. To draw up a needs program, to recognize the place chosen to make the most of its particular characteristics, to recognize the needs and particularities of potential users. To conceptualize a plot thread or idea of the project that allows us to link all these design criteria to finally assign shapes and materials that are transferred to drawings that could eventually be used as a guide for the subsequent execution of the idea 'The idea that has no vocation to become a word is a bad idea, and the word that does not want to become a fact is a bad word'.

Project is everything that does not yet exist today but that the architect's mind is capable of dreaming up with a vocation to materialize it.

THRESHOLD CONCEPTS OF THIS SUBJECT ARE: A good design ALWAYS needs: - A deep understanding of what is being demanded (NEEDS PROGRAM) - An understanding of the inhabitant's expectations (CENTRALITY OF THE PERSON/CENTER OF THE TARGET) - A recognition of the conditioning factors and unique opportunities of the site (GENIUS LOCI) - A design proposal that PROPOSES and not just RESOLVES (REFERENCES and COMMON THREAD) - A formal and material resolution that is consistent with all of the above (FORM AND STRATEGIC DETAIL). The course asks the student the big questions about what human beings need to live fully, both when they are alone and when they do so in community. Only those who know man well in his generality, and those who know how to discover the particularities of the individual or individual group they have to attend to (as well as the possible contingencies that may alter their way of life in a predictable way) are able to fully respond to a design adapted to demand and the evolution of time. The student will learn to look for possibilities and to discern which decisions are 'better' than others, while they 'better fulfill the purpose for which they are needed' and bring design closer to the service of the 'individual and common good'. It is up to the creator to find out the ultimate meaning of the design process, understanding the first and profound 'what do' of what is designed, beyond the 'form' that it takes, or 'the how' it is carried out. In this process, the search for beauty and originality must be present as food for the transcendent dimension of the human being, without trampling on either its usefulness or its durability. This course is coordinated with those of projects for the rest of the career and focuses on the scale that is most intuitive and close to the student's experience, the domestic one or the small space scale. The one in which demands can be more easily identified by knowing a customer who can be asked directly.

GOAL

Teach the student how to approach a project from the first conversation with the client to the delivery of the final idea. This will be divided into the fact that the student: - Has the resources for research, and collection of references on a proposed architectural theme.- Be able to develop a program of needs in the light of what is required by a client.- Know how to recognize alternatives and generate additional options.- Know how to generate a 'project idea' capable of serving as a 'common thread' for subsequent decisions.- Be able to make decisions in a manner consistent with the idea of the project in such a way as to empower it.- Learn to focus the solution offered in the people who are going to inhabit it, in a useful, stable and beautiful way.- Establish design criteria that adapt means to ends, making that architecture sustainable during its construction and subsequent maintenance.- Know how to offer solutions that improve people's quality of life.- Take good care of ergonomics and Universal Accessibility and Design for All as cross-cutting elements of design.- Learn to formalize an architectural result taking into account the program, the project idea, the references, and the alternatives in a harmonious way .- Know how to tell it graphically, through a model and with an appropriate staging, thus achieving a coherent whole.

PRIOR KNOWLEDGE

It is advisable to have passed the subjects: 1 Introduction to Architectural Concepts and Creativity 1 Technical Drawing1 Analysis of Forms I 1 Analysis of Forms II However, depending on the academic career that the student has previously completed at another university, this subject is easy to incorporate

COURSE SYLLABUS

1. DATA COLLECTION AND PROJECT PROPOSAL1.1. WHAT? CENTRO DE LA DIANA Establishment of the needs program Uses, Surfaces, Relationships, Routes, Adaptation and Flexibility, Exploring Alternatives vs.

Possibilities 1.2. FOR WHOM? recognize the particularities of users, both internal and citizens who contemplate it. Scale and proportion adapted to the human being, customs, fashions and recognition of the essence of man. Accessibility and usability for everyone. 1.3. WHERE? Recognize the environment and know how to take advantage of its characteristics Orientations, views, noises, sunshine, winds, accesses, flows, routes, relationships with the pre-existent. 1.4. HOW? Form and material that formalize the idea. The form that follows the function, the maximum effect with appropriate means. The precise, sincere and durable materiality. From the REFERENCE (with judgment and well cited) to the new project. 1.5. I DON'T KNOW WHAT? The idea of a project that proposes an approach that would deserve to be remembered for its level of proposal, or that comes to move for some reason. Memory and time. The need to combine the effectiveness of architecture with its moving artistic side or one of transformation and improvement of society. 2. PROCESS AND DEVELOPMENT 2.1. Adequate reference search Document and argue the projects well, knowing the previous successful experiences and the teachings of the teachers. 2.2. Solid basis for project decisions, exclusion of whim without solid argument. Know that every decision must have a well-founded 'why' roots. 2.3. Correct narration of the project, both orally and graphically. 'storytelling' Know how to conceptualize, know how to explain, know how to convince. 2.4. A critical and self-critical perspective, knowing how to qualify oneself in order to move forward. To flee from complacency, to know how to distance oneself affectively from the result, to know how to ask one's own and other people's projects correctly. 2.5. Rigor of the result in time, form and approach. Development of personal and professional reliability as a 'sine qua non' condition for Architecture. 2.6. Application of basic knowledge of ergonomics and care for accessibility and usability for all.

EDUCATION ACTIVITIES

1. FACE-TO-FACE ACTIVITIES 1.1. Teacher's expository classes: Presentation of content by the teacher, commentary on recommended readings, with student participation in the debate and resolution of doubts about the proposed topics. 1.2. Individual work in the classroom: Solve, individually, on the laptop itself or at the desk under the teacher's supervision. Exercises proposed in class to apply the fundamental knowledge received, diagrams, drawings, models... 1.3. Project workshop: Correction in groups of different sizes the projects that students bring developed from home or in the classroom or at home, and are nuanced in the light of the exercises of their classmates and the instructions of their teachers. The students' critical and self-critical capacity will be exercised. 1.4. Group work: I work in small groups to deepen the fundamental teaching principles, and stimulate students' teamwork capacity. 1.5. Tutoring: 1.5.1. Personalized: Individual attention to the student with the objective of reviewing and discussing the topics presented in class and clarifying doubts that the student cannot understand in their personal study. 1.5.2. Group: Attention to a small group of students who need additional help to follow the subject. 1.6. Deliveries: Oral presentation of the autonomous work carried out during a specific period, having to self-qualify it and evaluate other colleagues according to pre-established criteria for each control. They will be continuous during the quarter. 1.7. Complementary activities: Visits to the project site, or to exhibitions, attendance at events with unique activities, or conferences by occasional guests depending on the topic to be developed. Jury at the end of the semester.

2. NON-FACE-TO-FACE ACTIVITIES 2.1. Preparing projects for class discussion: Design and prepare a public presentation of a proposed exercise in class. 2.2. Group work: Group design and development of works. 2.3. Theoretical and practical study: Preparation and analysis of references. preparation of recommended readings. 2.4. Preparation of projects for discussion in class: Design and know how to explain the project by applying the knowledge acquired. 2.5. Virtual networking: Virtual space designed by the teacher where the student can work together with other classmates, participate in forums organized by the teacher and maintain tutors. 2.6. Complementary activities: Visiting exhibitions and carrying out personal research, through which students relate to fields other than academics, expanding their vision and links with the cultural and professional environment. A WORKSHOP WORK SCHEME will be structured, integrating students into the responsibility of guiding their

research. The production of this workshop will be continuous and public, and for this purpose the students' contribution to the smooth running of the subject is ESSENTIAL. The student must become a researcher, guided in their search and proposed by group work sessions, moderated by the workshop teacher. Each working group will unify its research criteria: for each block of work, a variable number of proposals will be requested, ranging from personal proposals to the single response of a group exercise. Each group will always deliver together, under the same graphic scheme, developing a single work. The school weeks include two days of teaching, which will be divided into two large works with intermediate partial deliveries and some possible quick work. All initiatives will be supported by the digital edition of the course, with the Canvas platform. Discussion forums will be opened for each thematic block, including reference documentation, notes, web links, and suggestions for the development of the subject. The statements will try to be real cases, so that students understand that the ARCHITECTURE PROPOSED BY THE UFV IS NOT A SIMULACRUM AND INTENDS TO CONTRIBUTE TO POSITIVE CHANGE AND THE COMMON GOOD. Visits to exhibition halls, museums, theaters, and music and dance shows will be actively proposed. Some visits will form part of the teaching proposal for the course. The meetings, both with architects and with other professionals, will be integrated as essential elements of the course of the proposed activities. These meetings will take place as talks, in some cases, and as round tables, in others. Promoting a profile of research, activity and concern in students is the starting point of any learning.

DISTRIBUTION OF WORK TIME

TEACHER-LED TRAINING ACTIVITIES	INDIVIDUAL WORK
60 Horas	90 Horas

SKILLS

Basic Skills

Students must have demonstrated knowledge and understanding in an area of study that is founded on general secondary education. Moreover, the area of study is typically at a level that includes certain aspects implying knowledge at the forefront of its field of study, albeit supported by advanced textbooks

Students must be able to apply their knowledge to their work or vocation in a professional manner and possess skills that can typically be demonstrated by coming up with and sustaining arguments and solving problems within their field of study.

Students must have the ability to gather and interpret relevant data (usually within their field of study) in order to make judgments that include reflections on pertinent social, scientific or ethical issues

Students must be able to convey information, ideas, problems and solutions to both an expert and non-expert audience

Students must have developed the learning skills needed to undertake further study with a high degree of

independence

Capacity for analytical, synthetic, reflective, critical, theoretical and practical thought.

Capacity for oral and written expression.

Ability to solve problems and to take decisions.

Ability to apply procedures.

Capacity for interpersonal communication.

Ability to understand the relationships between people and buildings and between buildings and their surroundings, and the need to associate buildings and the spaces in between them to meet human needs and on a human scale.

Ability to appreciate the architect's profession and its function in society, particularly with regard to the design of projects that involve social factors.

General Skills

Capacity for analytical, synthetic, reflective, critical, theoretical and practical thought.

Capacity for oral and written expression.

Ability to solve problems and to take decisions.

Ability to apply procedures.

Capacity for interpersonal communication.

Ability to understand the relationships between people and buildings and between buildings and their surroundings, and the need to associate buildings and the spaces in between them to meet human needs and on a human scale.

Ability to appreciate the architect's profession and its function in society, particularly with regard to the design of projects that involve social factors.

Specific skills

Ability to develop functional programs for buildings and urban spaces.

Adequate knowledge of methods for studying symbolization processes, practical functions and ergonomics.

Adequate knowledge of methods for studying social needs, quality of life, habitability and basic housing programs.

Adequate knowledge of the relationship between cultural patterns and the architect's social responsibilities.

Prepare the project for an accessible building

LEARNING RESULTS

ORGANIZE AND OUTLINE DATA COLLECTION OF THE MOST RELEVANT FACTORS OF THE PROJECT:

Summarize and outline the main issues to be taken into account in the project:

PROGRAM (Specific definition of the program of needs prioritized in order of importance, with diagrams of surfaces, uses, relationships, which allow us to analyze and explain the project)

PLACE: (Ordered presentation of the climatic conditions, orientation, relationship with the environment, accessibility, views of the place of implantation with a well-defined plan of implementation)

CUSTOMER: (Enumeration of interests or priorities to be satisfied when solving the project according to the client's own personality, with a list of relevant issues to consider)

RESEARCH: Investigate issues that are relevant to relate to this project and collect references that allow us to draw analogies of how other architects have previously solved these issues and what are the lessons to be learned from them. Know the sources of information, and know how to extract it for proper use in your own project.

DEFINE OBJECTIVES: Establish different resolution possibilities for each project, evaluating the advantages and disadvantages of each one in order to weigh the best option among all the possible options.

Specify action objectives, establishing their viability and coherence.

PROJECT PROPOSAL To propose different desirable and possible solutions for the same project (with the information collected from the client's research and the application references), knowing how to evaluate which of them most fully meets all the requirements of the project, and being able to make variations on the best of the proposals to maximize the advantages and reduce the disadvantages of all the options.

KNOW CREATIVE RESOURCES: Use basic creative processes, brainstorming, analogies, collages, scampers, schemes, concept models, references, etc. that students can apply to their design process to achieve a creative and needs-adjusted result.

ACQUIRE PROPOSAL CAPACITY:

order and prioritize PROGRAM demands, PLACE opportunities, and CUSTOMER needs, and know how to formalize conceptual ideas through coherent and explanatory concrete floor plans and sections. Knowing how to search for alternatives that unlock creative processes, generating alternative proposals.

DEVELOP CONSTRUCTIVE CRITICISM CAPACITY: List and develop the strengths of each proposal, and its weaknesses, balancing both for a fair judgment of the appropriateness of the proposal. Examine your own work and that of your colleagues by drawing up a list of issues to be improved after each individual or collective correction, drawing the general lessons of each project and applying them to your own.

EXPAND THE CAPACITY FOR EXPRESSION: Find and identify the necessary means to represent and document a project. Know how to evaluate the most expressive means and the different possible communication

channels for each proposal in such a way that it is easily understood by the client and can be expressed effectively.

The student will have carried out at least one accessible project in accordance with logical standards

LEARNING APPRAISAL SYSTEM

STUDENT EVALUATION IS 'continuous'. The student will develop and deliver in a timely manner each work as described in the statements in the virtual classroom. Global corrections are 'for everyone' even if we talk about a particular work. Students will take dated notes in their Moleskines and review their submissions in accordance with class corrections and in accordance with the rubrics of each work. A student who does not make 75% of the partial submissions may be suspended in the final submission due to lack of evidence of authorship of the work, lack of monitoring and evolution of the subject. It is not enough to submit a final work, the EVOLUTION OF THE SAME is qualified from day one. Plagiarism, as well as the use of illegitimate means in evaluation tests, will be sanctioned in accordance with those established in the Evaluation Regulations and the University's Coexistence Regulations.

Criteria-

- Level of active participation in face-to-face classes. (Comment and deliver every day) - Evolution in the design process. Each correction from the previous day shows up as an improvement the next day. Works that are not corrected and evolved during the process will not be passable.
- Level of achievement in each of the learning objectives set out in this teaching guide.
- Innovation and rigor of the final result.
- Attendance and exploitation of all activities related to the subject, that is: Readings, trips, visits, talks, workshops, open cycles, etc .-
- Teamwork: the grade may be different for each student depending on the involvement, and presentation skills of each student.
- Spelling errors in the works may assume immediate suspense regardless of their content.
- Plagiarism behaviors as well as the use of illegitimate means in evaluation tests will be sanctioned in accordance with the university's evaluation regulations and coexistence regulations.

'ACTIVE' presence: - To pass per course it is necessary to have 80% 'ACTIVE' presence in class. - 'presence' is understood to mean timely attendance (5 minutes of courtesy) with the work scheduled for the day in the current statement. - The lack of punctuality (+5 minutes) or the lack of Work for the day will be considered as lack of attendance. - 'active' means participating in class corrections and intervening in debates that arise.

PARTIAL grades: - The works will be presented in class and will be uploaded to the virtual classroom. Partial grades mark the student's partial grade. - They will take a weighted average depending on the size of each work that will be defined in each of the statements. - The evaluation is constant and face-to-face. In each statement there may be a grading rubric for the same where the student can verify their own grade. Papers submitted after the deadline: they will be taken into account for the final grade with the maximum passing grade. - Self-qualification sheet for each statement. (The student will be graded in contrast to the rubric of the statement) .-

Partial evaluations do not represent percentage grades of the final evaluation. They are 'indicative'.

FINAL DELIVERY: - The final installment of the course will be a single file with all the coursework, in portfolio format together with a student CV. - The final delivery grade will be the student's grade per course. - All course documentation must be uploaded to the virtual classroom.

APPROVED BY COURSE: (Normal and simple and recommended form of approval) All papers must be corrected in class, delivered to Canvas in a timely manner and APPROVED. (NO SUSPENDED WORK IS DONE) .

APPROVED IN ORDINARY CALL: (additional exam) Those students whose papers are not delivered or whose partial grades are not approved must complete and submit them (and receive a passing grade) before they can perform the additional exercise that will be considered at the end of the regular semester classes and the beginning of the exam period. This exam must maintain the level of the previous exams and have their model and photographs of the process included in the delivery)

.APPROVED ON CALL EXTRAORDINARY: (additional exam) In this period there is no teaching or tutoring. Those students who do not pass per course or in the ordinary call will have an extraordinary call. To qualify for this test, they must redo the suspended course exercises and obtain a passing grade in all of them. The weight of these exercises will be 60% of the overall grade. This must be delivered on the first day of extraordinary exams and to

pass them they must make a new statement under the same conditions as the previous ones but without tutoring.

ETHICAL AND RESPONSIBLE USE OF ARTIFICIAL INTELLIGENCE

- 1.- The use of any Artificial Intelligence (AI) system or service shall be determined by the lecturer, and may only be used in the manner and under the conditions indicated by them. In all cases, its use must comply with the following principles:
 - a) The use of AI systems or services must be accompanied by critical reflection on the part of the student regarding their impact and/or limitations in the development of the assigned task or project.
 - b) The selection of AI systems or services must be justified, explaining their advantages over other tools or methods of obtaining information. The chosen model and the version of AI used must be described in as much detail as possible.
 - c) The student must appropriately cite the use of AI systems or services, specifying the parts of the work where they were used and describing the creative process followed. The use of citation formats and usage examples may be consulted on the Library website(https://www.ufv.es/gestion-de-la-informacion_biblioteca/).
 - d) The results obtained through AI systems or services must always be verified. As the author, the student is responsible for their work and for the legitimacy of the sources used.
- 2.- In all cases, the use of AI systems or services must always respect the principles of responsible and ethical use upheld by the university, as outlined in the [Guide for the Responsible Use of Artificial Intelligence in Studies at UFV](#). Additionally, the lecturer may request other types of individual commitments from the student when deemed necessary.
- 3.- Without prejudice to the above, in cases of doubt regarding the ethical and responsible use of any AI system or service, the lecturer may require an oral presentation of any assignment or partial submission. This oral evaluation shall take precedence over any other form of assessment outlined in the Teaching Guide. In this oral defense, the student must demonstrate knowledge of the subject, justify their decisions, and explain the development of their work.

BIBLIOGRAPHY AND OTHER RESOURCES

Basic

Alberto Campo Baeza Campo Baeza on line
(Alberto Campo Baeza Campo Baeza on line , <https://www.campobaeza.com/es/arquitectura/>)

Bjarke Ingels BIG online
(Bjarke Ingels BIG online , <https://pixel.big.dk/#projects>)

Varios Escuela Arquitectura on line
(Varios Escuela Arquitectura on line , <https://escuelaarquitectura.es/>)

Varios Arch Daily on line
(Varios Arch Daily on line , <https://www.archdaily.cl/cl>)