Teaching Guide				
Identifying Data				2022/23
Subject (*)	Architectural Design 1		Code	630G02001
Study programme	Grao en Estudos de Arquitectura			
Descriptors				
Cycle	Period	Year	Type	Credits
Graduate	2nd four-month period	First	Obligatory	6
Language	GalicianEnglish			
Teaching method	Face-to-face			
Prerequisites				
Department	Proxectos Arquitectónicos, Urbanismo e Composición			
Coordinador	Sánchez Lampreave, Ricardo	E-mail	ricardo.lampreave@udc.es	
Lecturers	Barge Ferreiros, Santiago Carreiro Otero, Maria Concepción Mesejo Conde, Mónica Sánchez Lampreave, Ricardo Vazquez Diaz, Sonia	E-mail	s.barge@udc.es maria.carreiro@udc.es monica.mesejo@udc.es ricardo.lampreave@udc.es sonia.vazquez.diaz@udc.es	
Web				
General description	The aim of Projects 1 is to build a provisional scaffolding that allows students to assimilate the bases of the architectural project: a shoring system, as Carlos Martí (2005) would say, that aspires to disappear over time, leaving only the trace of its order. To offer ephemeral certainties that allow us to take risks with greater confidence, like the wheels of a bicycle. The strategy consists of teaching architecture as the handling of a new language, relying on humanistic disciplines such as psychology or semiotics. First, decoding the signs (learning to read), then understanding their internal logic (grammar), then the relationship established between them (syntax), to finally get a glimpse of the depth of the messages that can be transmitted (poetics). The four-month period is structured in two parts. The first relates to the elements of composition, emphasising the perceptual and emotional consequences of their specific arrangement. The second part is devoted to the idea of the project, understood as a complex creative process that needs to transcend the more pragmatic functions through the use of poetics. A didactic scheme is used that specifies what THE IDEA OF ARCHITECTURE consists of, a structure of concepts related by means of the most absolute coherence: a guiding idea, composed of a main objective (what is to be resolved above all else) and an associated poetic charge (how it is resolved), linked together by relations of a metaphorical or metonymic order; and a formal argument, a strategy or compositional logic that crystallises the guiding idea, and which has to materialise according to the functional programme to be resolved and the specific place in which it has to be implanted. In no case is it intended to provide recipes to achieve predetermined results, but to structure a system of questions that every designer must ask himself and answer honestly throughout the creative process. The intention is to reflect on unconscious creative mechanisms and to make an effort to put into words what we professionals do intuitively through sketches and models: to offer a point of support so that students know what to look for, what to ask themselves.			

Study programme competences	
Code	Study programme competences
A34	Ability to design, implement and develop sketches and drafts, concept designs, developed designs and technical designs (T)
A39	Ability to remove architectural barriers (T)
A50	Adequate knowledge of the methods of studying the processes of symbolization, practical functions and ergonomics
A53	Adequate knowledge of the architectural, urban and landscape traditions of Western culture, as well as their technical, climatic, economic, social and ideological foundationsxicos.
A55	Adequate knowledge of the relationship between cultural patterns and social responsibilities of the architect
A63	Development, presentation and public review before a university jury of an original academic work individually elaborated and linked to any of the subjects previously studied

B1	Students have demonstrated knowledge and understanding in a field of study that is based on the general secondary education, and is usually at a level which, although it is supported by advanced textbooks, includes some aspects that imply knowledge of the forefront of their field of study
B2	Students can apply their knowledge to their work or vocation in a professional way and have competences that can be displayed by means of elaborating and sustaining arguments and solving problems in their field of study
B3	Students have the ability to gather and interpret relevant data (usually within their field of study) to inform judgements that include reflection on relevant social, scientific or ethical issues
B6	Knowing the history and theories of architecture and the arts, technologies and human sciences related to architecture
B10	Knowing the physical problems, various technologies and function of buildings so as to provide them with internal conditions of comfort and protection against the climate factors in the context of sustainable development
B12	Understanding the relationship between people and buildings and between these and their environment, and the need to relate buildings and the spaces between them according to the needs and human scale
C1	Adequate oral and written expression in the official languages.
C3	Using ICT in working contexts and lifelong learning.
C4	Exercising an open, educated, critical, committed, democratic and caring citizenship, being able to analyse facts, diagnose problems, formulate and implement solutions based on knowledge and solutions for the common good
C5	Understanding the importance of entrepreneurial culture and the useful means for enterprising people.
C6	Critically evaluate the knowledge, technology and information available to solve the problems they must face
C7	Assuming as professionals and citizens the importance of learning throughout life
C8	Valuing the importance of research, innovation and technological development for the socioeconomic and cultural progress of society.

Learning outcomes			
Learning outcomes	Study programme competences		
Capacity to solve compositional design problems, taking different factors into account, being able to develop several options and choose the best result amongst them.	A50 A53 A55 A63	B6 B10 B12	C1 C8
The capacity to understand, assimilate and work out spatial relationships using different principles of composition, particularly those developed by artistic avant-gardes and those related to contemporary philosophical, scientific and artistic movements.	A34 A50 A55	B12	C7
The aptitude to depict accurately architectural elements as well as objects in relation to space. The ability to create a coherent link between architectural ideas and its materialisation.	A50 A55	B1 B2 B3	C3 C4 C6 C8
The capacity to present conclusions orally and explain proposals and the reasons behind them.	A63	B6	C1 C3
The competence to arrange compositions using platonic solid and elemental shapes. The aim is to build spatial relations that raise positive outcomes for people. The capacity to develop aesthetic sensitivity which designers need.	A34 A39	B10	C5

Contents	
Topic	Sub-topic
Body and dimensions in Architecture	.
Order in Architecture	.
Compositional Elements in Architecture	.
Space and Perception	.
Architecture in its context	.
Architectural Concept	.
Materialisation of Architecture	.
Domestic Scale	.

Light, Space and Emotion	.

Planning				
Methodologies / tests	Competencies	Ordinary class hours	Student?s personal work hours	Total hours
Guest lecture / keynote speech	A50 A53 B10 B12 C1 C3 C4	10	10	20
Student portfolio	B1 B2 B3	0	7.5	7.5
Workshop	A34 A39 A50 A55 A63 B1 B2 B3 B6 B10 B12 C1 C5 C6 C7 C8	45	67.5	112.5
Events academic / information	A50 A53 B2 B3 B12	5	0	5
Objective test	A63 B1 B2	4	0	4
Personalized attention		1	0	1
(*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.				

Methodologies	
Methodologies	Description
Guest lecture / keynote speech	Oral presentation complemented by the use of audiovisual media. The theoretical content delivered will help students to deal with the proposed works and to understand the learning aims. Workshop practices are introduced as well. During the lectures, the contents of each work will be further explained, along with group assessments. Attendance acreditation: notes and sketches taken on your portfolio.
Student portfolio	Each student will complete a personal notebook, portfolio or logbook throughout the course. It should be white paper and bound. It should reflect the whole learning process linked to the subject, although it does not have to be exclusive to it, and should include: _Annotations from the expository sessions and compulsory readings. Sketches and data from works of architecture that have aroused the student's interest and/or are used as a reference in the workshop exercises. Traces of the creative process of all workshop exercises: reflections, notes, data, sketches, analyses, diagrams, ideograms, formal arguments, reference works, plan and section diagrams, etc.
Workshop	The project workshop is a basic training modality of the subject Projects 1. It is made up of face-to-face and non-face work that the students have to carry out personally. Each didactic unit contains practical exercises that will be developed in the face-to-face hours of interactive teaching and in the hours of non-face-to-face dedication by each of the students. The project work (individual and/or group practices) is completed with discussion sessions and collective comments. In the critical sessions, students will explain their proposals to the class as a whole. Accreditation of workshop attendance: Personal corrections and reviews with the workshop teachers.
Events academic / information	Activities carried out by students that involve attendance and/or participation in scientific and/or informative events (congresses, conferences, symposiums, courses, seminars, conferences, exhibitions, etc.) with the aim of deepening their knowledge of study topics related to the subject. These activities provide students with current knowledge and experiences that incorporate the latest developments in a given field of study. Preparation of synthesis material of the work carried out in the subject for publication or public exhibition.
Objective test	Measuring instrument articulated to assess the skills and competences acquired by the student in relation to the subject. It will consist of a graphic workshop exercise to be carried out in person within a time frame of four hours, at the end of which it will be handed in. Students are allowed to use their own notes and exercises. Students will have to demonstrate the skills and competences acquired in relation to the awareness of the form of space and its order, sense of proportion and measurement, composition mechanisms, manipulation of contour lines, layout of stairs and handling of graphic resources.

Personalized attention	
Methodologies	**Description**
Workshop Student portfolio	Those people who, due to their physical, sensory, motor or other characteristics, are unable to follow the course activities under the proposed conditions, will be subject to measures of attention to diversity, as shown below. In the case of people with functional diversity, they will have to be attended to by taking the necessary measures in each case: from access adaptations, specific measures to facilitate the use of material and didactic resources, flexibility with the times of elaboration of the work, etc., without going as far as to take significant measures of curricular adaptation. These are university level courses (of a non-compulsory nature) leading to a qualification which gives access to a regulated profession with civil and penitentiary responsibilities, and whose work has a profound impact on people's lives. Therefore, the CONTENTS WILL NOT BE SUBSTANTIALLY MODIFIED, but their form of presentation will be adapted to make them accessible to students with some kind of difficulty or limitation. Those students who go far beyond the objectives set for the subject will be given more autonomy to solve the proposed exercises, in order to stimulate motivation, imagination and creativity, and a greater degree of development in the project will be required of them. They will be encouraged to undertake more ambitious proposals in terms of both conceptual and technical difficulty. conceptual and technical difficulty. As for students with difficulties in some aspect of the subject, through individual workshop corrections and tutoring sessions, an attempt will be made to diagnose whether it is a conceptual deficiency (they do not understand the logic underpinning the practice), a procedural deficiency (they understand the concepts but are not able to apply them properly, with which repetition can be beneficial) or an attitudinal deficiency (they understand the concept, are able to apply it, but do not understand the importance of doing so). If the difficulty is conceptual, another way of presenting the content with concrete examples or different metaphors will be sought; if it is procedural, more practice will be recommended; and if the difficulty is attitudinal, they will be warned of the consequences of ignoring the importance of applying the concept, both the hypothetical transcendence in the professional world and the real repercussions on their final qualification. In any case, special attention will be paid to the valuation of attitudes such as effort and the desire to improve, and to positive evolution throughout the course, regardless of the starting level.

Assessment			
Methodologies	**Competencies**	**Description**	**Qualification**
Events academic / information	A50 A53 B2 B3 B12	The teaching staff may require students to attend cultural or informative events such as conferences, exhibitions, round tables, screenings, etc. that are considered to be of interest for the objectives of the subject. The contents of these activities must be reflected in the student's portfolio, where attendance will be accredited and evaluated accordingly. Students may also be required to prepare material summarising the work carried out in the subject for publication or public exhibition.	1

Workshop	A34 A39 A50 A55 A63 B1 B2 B3 B6 B10 B12 C1 C5 C6 C7 C8	Each didactic unit contains practical exercises that will be developed in the classroom hours of interactive teaching and in the hours of non-classroom dedication by each of the students. In order to obtain a positive mark, it is essential to personally correct each and every one of the exercises with the corresponding teacher. Evaluation criteria The evaluation of this instrument will be progressive, continuous and global. At the end of the four-month period, the LAST EXERCISE must demonstrate that the student has achieved the following learning outcomes. student has achieved the following learning outcomes: 1. draw the site with sensitivity and accuracy. 2. Analyse and diagnose possible project objectives linked to place, use and users. 3. Draw sketches, diagrams, diagrams and diagrams that allow to advance in the creative process. 4. Find works of architecture that can serve as a reference and know how to transpose the logics applicable to your project. 5. Understand the concept of the guiding idea and know how to apply it to their proposals. 6. Establish a project idea based on the coherence between the guiding idea and the formal strategy. 7. Materialise the formal strategy adequately, both in relation to the programme (order, proportion, measures, coherence with the formal strategy) and in relation to the place (implementation, order, integration). 8. Adequately draw the proposal, taking into account the criteria of the self-assessment checklists. 8. Draw the proposal appropriately, taking into account the criteria of the self-assessment checklists, and always drawing the intervention implemented in its environment.	80
Guest lecture / keynote speech	A50 A53 B10 B12 C1 C3 C4	Attendance is compulsory. Global assessment will not be possible without attendance at 85% of the classes. Classes include theoretical content, exercises and evaluation sessions. Lectures are considered to be those in which theoretical content, explanations of exercises and reviews of results are given. The lectures will be recorded in a personal notebook (student portfolio) which will be reviewed periodically, and which will accredit attendance.	1
Objective test	A63 B1 B2	It will consist of a graphic workshop exercise to be carried out in person within a time frame of four hours, at the end of which it will be handed in. Students are allowed to use their own notes and exercises. Students will have to demonstrate the skills and competences acquired in relation to the awareness of the form of space and its order, sense of proportion and measurement, composition mechanisms, manipulation of contour lines, layout of staircases and handling of graphic resources. Assessment Criteria This test measures the MINIMUM REQUIREMENTS for PASSING the subject, for which reason a PASS mark must be obtained. The evaluation criteria of the exam are specified in the didactic resources called SELF-ASSESSMENT LISTS that can be found in the section of observations of the evaluation. In order to obtain a PASS in the exam, the errors specified in the SELF-ASSESSMENT LISTS must be avoided. Obtaining a fail mark in the objective test means failing the course.	10

Student portfolio	B1 B2 B3	Each student will complete a personal notebook, portfolio or logbook throughout the course. It should be white paper and bound. It should reflect the whole learning process linked to the subject, although it does not have to be exclusive to it, and should include: _Annotations from the expository sessions and compulsory readings. Sketches and data from works of architecture that have aroused the student's interest and/or are used as a reference in the workshop exercises. Traces of the creative process of all workshop exercises: reflections, notes, data, sketches, analyses, diagrams, ideograms, formal arguments, reference works, plan and section diagrams, etc. Assessment criteria 1. Accuracy and rigour in data collection. 2. Quality of the drawing, which should improve throughout the course. 3. Composition, graphic quality and aesthetic sensitivity.	8

Assessment comments

General conditions to pass the course: _Hand-ins of the workshop exercises: 100%. A maximum of 20% of the exercises (1 exercise) delivered late, except for the final exercise. Submissions are accredited by uploading the file to the Moodle platform in due time and form._Attendance at lectures and/or discussion groups: 85% (12 out of 14)._Portfolio: It can be reviewed by the workshop teacher at any time. It will be taken to the objective test for its final on-site review. It may be required to be scanned._Workshop attendance and personalised work reviews: 85%. Attendance at the workshop is credited with the personal correction of the exercises with the workshop teacher; mere attendance is not sufficient.Academic exemption or partial attendance is not contemplated, as this is a subject in which the workshop is the fundamental methodology. The detection of alleged plagiarism, understood as the exact copying of other people's work not carried out in a group, will be assessed by an assessment panel made up of the teachers of the subject. The confirmation of its existence will result in a grade of zero for those involved, apart from other academic and criminal consequences provided for by the legal system.Specification of the minimum requirements for the successful completion of the subject Architectural Design 1A. JUNE OPPORTUNITY.1_To have fulfilled the general conditions of the course. 2_Obtain in the objective test a minimum grade of PASS.3_To show a positive evolution throughout the four-month period and to reach the pass mark in the last of the exercises (see the Workshop evaluation criteria).B. JULY OPPORTUNITY.1_To have fulfilled the general conditions of the course. Any non-compliance will result in the grade of not presented.2_Obtain in the objective test a minimum grade of PASS.3_To show a positive evolution throughout the four-month period and to reach the pass mark in the last of the exercises.REMINDER NOTE: It is not possible to pass the course in July without having fulfilled ALL the general conditions of the course, including the personalised corrections. The re-delivery of the last exercise in the July opportunity is left to the discretion of the corresponding workshop teacher, based on the student's commitment to the subject. GENERAL SELF-ASSESSMENT CHECKLIST1. Lack of cleanliness of the sheets of paper.2. Lack of line quality.3. Failure to draw the adequate line weight and type (sectioning, non-sectioning, projections).4. Sloppy architectural lettering.5. Poor Layout composition.6. Misrepresentation of the ground line in sections or elevations.7. Geometric inconsistency in the dihedral drawing (plans, sections and elevations do not coincide). 8. Inaccuracy of measurements.9. Lack of scale or proportion in the drawing.10. Non-representation of the thickness and perimeter of all elements drawn in plan, section and elevation.SELF-ASSESSMENT CHECKLIST FOR STAIRSDESIGN FAULTS:1. Winding or awkward staircases leaving residual spaces.2. Not enough headroom.3. Incorrect measurement of steps.4. Incorrect slope. 5. Lack of a handrail to protect against falls.6. Lack of landings or width of landings less than the width of the stairway.7. Stairway width disproportionate to the space (too large or too small). MISREPRESENTATION:8. Incorrectly sectioned.9. No or incorrect projection lines.10. Inaccuracy of measurements: uneven steps, variable stringer width in section, stair edges not parallel, etc...

Sources of information

Basic	- Fernandez Galiano, L. (2004). No te saltes el prólogo. Barcelona: Reverté - Campo Baeza, A. (2009). Pensar con las manos. Madrid: Nobuko - Tanizaki, J. (1994). El elogio de la sombra. Madrid: Siruela - García del Monte, J. M. (2017). Guía para estudiantes de arquitectura. Madrid: Los libros de la Catarata - Pallasmaa, J. (2006). Los ojos de la piel. Barcelona: Gustavo Gili - Zumthor, P. (2004). Pensar la arquitectura. Barcelona: Gustavo Gili - Pallasmaa, J. (2012). La mano que piensa. Barcelona: Gustavo Gili - Valero, E. (2006). Ocio peligroso: Introducción al proyecto de arquitectura. Valencia: General de Ediciones de Arquitectura - Ching, Francis D. K. (2013). Manual de dibujo arquitectónico. Barcelona: Gustavo Gili - Steegmann, E. y Acebillo, J. (2008). Las medidas en Arquitectura. Barcelona: Gustavo Gili - Piñón, H. (2005). Materiales de proyecto. Barcelona: UPC - Ching, Francis D.K. (2010). Arquitectura: forma, espacio y orden. Barcelona: Gustavo Gili - Müller-Brockmann, J. (2012). Sistemas de retículas. Barcelona: Gustavo Gili Textos de lectura obrigatoria Os textos de lectura obrigatoria correspóndense con cada unha das unidades didácticas. Son textos moi curtos que complementan e reforzan os conceptos explicados na sesión expositiva correspondente. O seu carácter obrigatorio pretende poñer en contacto ao estudantado coa crítica arquitectónica e a reflexión teórica.Constitúen unha invitación para penetrarse nos libros completos, dada a brevidade do fragmento escollido. Estarán dispoñibles na plataforma Moodle para a súa descarga gratuíta. Ti_Fernández-Galiano, L. (2004). No te saltes el prólogo. En A. Muñoz. Iniciación a la Arquitectura. Barcelona: Reverté.Tø_Müller-Brockmann, J. (2012). Mancha de texto e imágenes con 20 retículas. Sistemas de retículas. Un manual para diseñadores gráficos (pp. 10-13; 76-86). Barcelona: Editorial Gustavo Gili.T1_Campo Baeza, A. (2009). De la cueva a la cabaña. De lo estereotómico y lo tectónico en la arquitectura. Pensar con las manos (pp. 26-35). Madrid: Nobuko.T2_Tanizaki, J. (1994). El elogio de la sombra (pp-7-16). Madrid: Siruela.T3_García del Monte, J. M. (2017). El método existe pero no es un recetario. Guía para estudiantes de arquitectura (pp 38-48). Madrid: Los Libros de la Catarata.T4_Pallasmaa, J. (2006). Mímesis del cuerpo. Los ojos de la piel (67-68). Barcelona: Gustavo Gili.T5_Zumthor, P. (2004). Verdades inesperadas. Deseos. Una intuición de las cosas. Pensar la arquitectura (pp. 19-20). Barcelona: Gustavo Gili.T6_Pallasmaa, J. (2012). Existencia corporal y pensamiento sensorial. La mano que piensa. La sabiduría existencial en la arquitectura (pp. 12-21). Barcelona: Gustavo Gili.T7_ Valero, E. (2006). Ocio peligroso. Introducción al proyecto de arquitectura (pp. 13-31). Valencia: General de Ediciones de Arquitectura.T8_Moreno Seguí, J. M. (2007). Jordi Badía: ?Cualquier proceso creativo está relacionado con la memoria? [Entrevista]. TC Cuadernos, 80.Recuperado de https://www.tccuadernos.com/blog/jordi-badiaentrevista/
Complementary	- (). . - Calvino, I. (2019). Las ciudades invisibles. Madrid: Siruela - Cohn, M. y Duprat, G. (Dir.) (2009). El hombre de al lado [película]. Argentina: Aleph Media - Cortázar, J. (1970). Instrucciones para subir una escalera. En Historias de Cronopios y de Famas. Barcelona: Edhasa - Cortázar, J. (1993). Casa tomada. Barcelona: Minotauro - Guerín, J. L. (Dir.) (2000). En construcción [película documental]. España: Sociedad Anónima del Vídeo, S. L. - Joon-ho, B. (Dir.) (2019). Parásitos [película]. Corea del Sur: Barunson, CJ Entertainment, TMS Comics, Tokio Movie Shinsha, et al. - Kogonada (Dir.) (2017). Columbus [película]. Estados Unidos: Depth of Field, Nonetheless Productions, Superlative films. - Tati, J. (Dir.) (1958). Mi tío [película]. Francia: Gaumont, Specta Films, Gray-Film, Alter Films.

Recommendations
Subjects that it is recommended to have taken before

Descriptive Geometry/630G02003
Introduction to Architecture/630G02005
Drawing in Architecture/630G02002
Subjects that are recommended to be taken simultaneously
Analysis of Architectural Forms/630G02007
Architectural Form Geometry/630G02014
Subjects that continue the syllabus
Architectural Design 9/630G02041
Architectural Design 8/630G02036
Architectural Design 5/630G02021
Architectural Design 4/630G02016
Architectural Design 2/630G02006
Architectural Design 3/630G02011
Architectural Design 7/630G02031
Architectural Design 6/630G02026
Other comments
_Drawing skills, the ability to express oneself graphically and the use of graphic resources are fundamental to this subject. It is_A well-developed spatial vision ability and advanced knowledge of the dihedral system are essential._Knowledge of artistic theories, especially contemporary art, of philosophy and science, and essentially of modern and contemporary architecture, is required, so it is recommended to review everything learnt in the subject Introduction to Architecture._Reflections on personal interests, ranging from artistic interests, including visual arts, film, literature, poetry, music and sport, will be helpful._An active attitude, perseverance, intellectual curiosity, a talent for observation and reflection, the ability to develop creative and analogical thinking, sensitivity (openness to experience and capacity for emotion) and a passion for architecture are required._Manual dexterity and the capacity for abstraction must be cultivated by students in order to work with models as a mechanism for ideation.IT IS NOT ADVISABLE TO ENROL IN THE FOLLOWING ARCHITECTURAL DESIGN SUBJECTS WITHOUT HAVING PASSED ARCHITECTURAL DESING 1.