Approval date: **24/06/2024**

COURSE GUIDE

Architectural Projects 1 (2091116)

Grado (Bachelor's Degree)	Grado en Estudios de Arquitectura	**Branch**	Technology, Engineering and Architecture
Module	Proyectos Arquitectónicos	**Subject**	Proyectos Arquitectónicos, Desarrollo y Aplicación

Year of study	1º	**Semester**	2º	**ECTS Credits**	6	**Course type**	Compulsory course

PREREQUISITES AND RECOMMENDATIONS

Those contemplated at the University of Granada in the access and admission section for undergraduate students in Architecture and the indications and regulations specified in the Study Plan.

BRIEF DESCRIPTION OF COURSE CONTENT (According to the programme's verification report)

The architectural project in relation to: Reality and representation; representation systems; The drawing, maps, plans; Topography; proportion and scale; Geography, climate and sunshine; Knowledge and expression of the environment; Data collection; The flows; The temporality; The permanent and the ephemeral; The inductive procedure and intuitions; representation with models.

SKILLS

GENERAL SKILLS

- CG01 - Capacidad de análisis y síntesis
- CG02 - Capacidad de organización y planificación
- CG03 - Comunicación oral y escrita en la lengua nativa
- CG04 - Conocimiento de una lengua extranjera
- CG05 - Conocimientos de informática relativos al ámbito de estudio
- CG06 - Capacidad de gestión de la información
- CG07 - Resolución de problemas
- CG08 - Toma de decisiones
- CG09 - Trabajo en equipo
- CG10 - Trabajo en un equipo de carácter interdisciplinar
- CG11 - Trabajo en un contexto internacional
- CG12 - Habilidades en las relaciones interpersonales

- CG13 - Reconocimiento de la diversidad y la multiculturalidad
- CG14 - Razonamiento crítico
- CG15 - Compromiso ético
- CG16 - Aprendizaje autónomo
- CG17 - Adaptación a nuevas situaciones
- CG18 - Creatividad
- CG19 - Liderazgo
- CG20 - Conocimiento de otras culturas y costumbres

SUBJECT-SPECIFIC SKILLS

- CE05 - Aptitud para: a) Aplicar las normas técnicas y constructivas; b) Conservar las estructuras de edificación, la cimentación y obra civil; c) Conservar la obra acabada; d) Valorar las obras.
- CE08 - Conocimiento de: a) La deontología, la organización colegial, la estructura profesional y la responsabilidad civil; b) Los procedimientos administrativos y de gestión y tramitación profesional; c) La organización de oficinas profesionales; d) Los métodos de medición, valoración y peritaje; e) El proyecto de seguridad e higiene en obra; f) La dirección y gestión inmobiliarias.
- CE09 - Aptitud para la concepción, la práctica y desarrollo de: a) Proyectos básicos y de ejecución, croquis y anteproyectos; b) Proyectos urbanos; c) Dirección de obras.
- CE10 - Aptitud para: a) Elaborar programas funcionales de edificios y espacios urbanos; b) Intervenir en y conservar, restaurar y rehabilitar el patrimonio construido; c) Suprimir barreras arquitectónicas; d) Ejercer la crítica arquitectónica; e) Resolver el acondicionamiento ambiental pasivo, incluyendo el aislamiento térmico y acústico, el control climático, el rendimiento energético y la iluminación natural; f) Catalogar el patrimonio edificado y urbano y planificar su protección.
- CE11 - Capacidad para: a) Realizar proyectos de seguridad, evacuación y protección en inmuebles; b) Redactar proyectos de obra civil; c) Diseñar y ejecutar trazados urbanos y proyectos de urbanización, jardinería y paisaje; d) Aplicar normas y ordenanzas urbanísticas; e) Elaborar estudios medioambientales, paisajísticos y de corrección de impactos ambientales.
- CE12 - Conocimiento adecuado de: a) Las teorías generales de la forma, la composición y los tipos arquitectónicos; b) La historia general de la arquitectura; c) Los métodos de estudio de los procesos de simbolización, las funciones prácticas y la ergonomía; d) Los métodos de estudio de las necesidades sociales, la calidad de vida, la habitabilidad y los programas básicos de vivienda; e) La ecología, la sostenibilidad y los principios de conservación de recursos energéticos y medioambientales; f) Las tradiciones arquitectónicas, urbanísticas y paisajísticas de la cultura occidental, así como de sus fundamentos técnicos, climáticos, económicos, sociales e ideológicos; g) La estética y la teoría e historia de las bellas artes y las artes aplicadas; h) La relación entre los patrones culturales y las responsabilidades sociales del arquitecto; i) Las bases de la arquitectura vernácula; j) La sociología, teoría, economía e historia urbanas; k) Los fundamentos metodológicos del planeamiento urbano y la ordenación territorial y metropolitana; l) Los mecanismos de redacción y gestión de los planes urbanísticos a cualquier escala.
- CE13 - Conocimiento de: a) La reglamentación civil, administrativa, urbanística, de la edificación y de la industria relativa al desempeño profesional; b) El análisis de viabilidad y la supervisión y coordinación de proyectos integrados; c) La tasación de bienes inmuebles.
- CE27 - Aptitud para la concepción, la práctica y desarrollo de: a) Proyectos básicos y de ejecución y anteproyectos de arquitectura; b) Proyectos urbanos.
- CE28 - Aptitud para: a) Elaborar programas funcionales de edificios y espacios urbanos; b) Intervenir en y conservar, restaurar y rehabilitar el patrimonio construido; c) Suprimir

barreras arquitectónicas; d) Ejercer la crítica arquitectónica.
- CE29 - Capacidad para: a) Diseñar trazados urbanos y proyectos de urbanización, jardinería y paisaje.
- CE30 - Conocimiento adecuado de: a) Las teorías generales de la forma, la composición y los tipos arquitectónicos; b) Los métodos de estudio de los procesos de simbolización, las funciones prácticas y la ergonomía; c) Los métodos de estudio de las necesidades sociales, la calidad de vida, la habitabilidad y los programas básicos de vivienda; d) La ecología y la sostenibilidad; e) Las tradiciones arquitectónicas, urbanísticas y paisajísticas de la cultura occidental, así como de sus fundamentos técnicos, climáticos, económicos, sociales e ideológicos; f) La relación entre los patrones culturales y las responsabilidades sociales del arquitecto; g) Las bases de la arquitectura vernácula.
- CE31 - Conocimiento de: a) La reglamentación civil, administrativa, urbanística, de la edificación y de la industria relativa al desempeño profesional; b) El análisis de viabilidad y la supervisión y coordinación de proyectos integrados; c) La tasación de bienes inmuebles.
- CE55 - Aptitud para la concepción, la práctica y desarrollo de: a) Proyectos de ejecución; b) Proyectos urbanos; c) Dirección y gestión de obras.
- CE56 - Aptitud para: a) Elaborar programas funcionales de edificios y espacios urbanos; b) Intervenir en y conservar, restaurar y rehabilitar el patrimonio construido; c) Suprimir barreras arquitectónicas.
- CE57 - Capacidad para: a) Realizar proyectos de seguridad, evacuación y protección en inmuebles; b) Redactar proyectos de obra civil; c) Diseñar y ejecutar trazados urbanos y proyectos de urbanización, jardinería y paisaje; d) Aplicar normas y ordenanzas urbanísticas.
- CE58 - Conocimiento adecuado de: a) Los métodos de estudio de los procesos de las funciones prácticas y la ergonomía; b) Los métodos de estudio de las necesidades sociales, la calidad de vida, la habitabilidad y los programas básicos de vivienda; c) La ecología, la sostenibilidad y los principios de conservación de recursos energéticos y medioambientales; d) La relación entre los patrones culturales y las responsabilidades sociales del arquitecto; e) Los mecanismos de redacción y gestión de los planes urbanísticos a cualquier escala.
- CE59 - Conocimiento de: a) La reglamentación civil, administrativa, urbanística, de la edificación y de la industria relativa al desempeño profesional; b) El análisis de viabilidad y la supervisión y coordinación de proyectos integrados; c) La tasación de bienes inmuebles.

LEARNING OUTCOMES

Capacity for the conception, practice and development of basic and execution projects, as well as for construction management. Appropriate knowledge and applied to architecture and urbanism of the general theories of form, composition and architectural types; study methods of symbolization processes, practical functions and ergonomics; the architectural, urban and landscape traditions of Western culture, as well as its technical, climatic, economic, social and ideological foundations. Ability to carry out security, evacuation and property protection projects; draft civil works projects; design and execute urban layouts and urbanization, gardening and landscape projects; apply urban regulations and ordinances; prepare environmental, landscape and environmental impact correction studies.
Knowledge of civil, administrative, urban, building and industry regulations related to professional performance; feasibility analysis and supervision and coordination of integrated projects; Knowledge of real estate appraisal.

PLANNED LEARNING ACTIVITIES

THEORY SYLLABUS

The purpose of this set of topics is to show and smooth out to the student the approach to the architectural fact, from the general to the particular, between theory and practice, knowing that, to know a path, it is necessary to travel it many times. The syllabus overlaps theoretical knowledge with practical exercises that will be developed throughout the course, supported by 3 blocks, namely:
1. Recognition of the territory
In architecture the place is the starting point. The floor is the first element, the first material in the development of the architectural project. Building a place involves your knowledge. The knowledge of the place directs us towards the knowledge of the territory, as a specific fact. The student must recognize the need, prior to the development of the project, to measure, measure and delimit, to know the limits and the physical condition of the place that the architecture must receive.
a. Nature, orography, geography, topography:
· In this way, to know a place, a territory in depth, we must approach its physical and measurable conditions: topography, orography, geography, geotechnics, and all those values that determine a territory in a decisive way. With the knowledge of the place and its foundation, the architecture begins.
· Place as a specific, unique, and unrepeatable material, and its linear relationship with the specificity of architecture. The fragility of a priori architecture, or determined in advance. Knowledge of the environment, tangible and measurable. The map as an instrument directed to the knowledge of the territory.
· The beginning of the architectural process as a constructive fact trapped in its foundation, contact with the territory.
b. Sensitivity to the place, the murmur of history:
· Architecture belongs to the place, it is a consequence of it. Appropriate architecture, and propitious architecture. Positive and negative recognition of the place to establish a project strategy. The ability to "... listen to the murmur, the rumor of the place, -which- is one of the most necessary experiences for those who intend to achieve an education as an architect" (The language of substantial immobility. R. Moneo, Circo, 1988) .
· The ability to apprehend the qualities of the place, discriminate the sensations and our perception; that is to say, to perceive, through the senses and the intellect, the qualities to highlight, ignore, add, eliminate, transform, polish, on the previous conditions of the place. Sensitivity towards the values of the place, immediate, empirical perception; and mediate, rational perception.
· The recognition of history as a fundamental argument in the understanding of a place. Implementation mechanisms: respect, transformation, and destruction of the place. The city as a manifestation of human culture throughout history: architecture and the city.
· Noise and silence of architecture.
c. Climate, orientation and environment:
· The climate conditions the architecture. The climate as a complex system of atmospheric and natural variables, of long-term trends due, normally, to systematic variations caused by measurable phenomena, which determine an influence on architectural design. The influence of atmospheric and natural factors trigger the relationship of architecture with the environment. Of the first, the atmospheric factors: temperature, humidity, winds and precipitations, mainly; of the second, natural factors, or climate modifying factors: latitude, altitude, continentality, water masses, distance to the sea, relief, vegetation, direction and intensity of the winds, and solar incidence (solar ecliptic).
· Aspects of global climate, microclimate, zonal, regional or local climate.
2. Scale and proportion

The idea of proportion as a harmonious order between the parts (The aesthetics of architecture, Roger Scruton, 1985). Proportionality as a relationship between measurable magnitudes. The scale as a relationship between the value of representation and the value of reality. The relationship of the parts to the whole, and of the whole to the parts. Intuition and orientation of the proportion, common use and exclusive use. Proportionality as a physical and measurable concept. Relationships and imbrication of measure and proportion. The aesthetic search through both concepts. Dimensionality and measure of architecture: subjects, objects, materials and environment.
a. Structure and order:
· Values that derive from the internal and external order of the project; objective values such as rhythm, time signature, meter; and subjective such as cadence, movement, pace, accent, pause, consonance and dissonance, caesura, and rhyme. Order and hierarchy in the architectural project.
b. Symmetry and asymmetry, antimetry:
· Symmetry as exact correspondence of the parts with respect to a center, axis or plane. Explicit symmetry (formal, evident and measurable), and implicit symmetry (aformal, not evident and not measurable). Symmetry as a characteristic feature of natural, material shapes and objects, related to its invariability of relationships with respect to the measurement system. Related concepts such as asymmetry and antimetry. Likewise, the isometry of space: slides, translations, turns, rotations and reflections.
c. Theories and procedure of the proportion, the module:
· The control of the proportion and the systems of proportions. The "golden number" and the golden ratio (Lucca Pacioli, Divina proportione, 1496-1497), the Fibonacci series (Leonardo Fibonacci, 1171-1230), the Modulor (Le Corbusier, 1942-54), and other systems of proportion . Aesthetic and aesthetic significance through proportion, module and proportion. Concert and confusion of architecture. Irregularity as a projective and controllable strategy; imbalance and disorder as factors.
d. Limit and threshold:
· The logic of the limit, and its development in the architecture project. Limit protection and exposure; from the massive, material and tectonic limit, to the light, dematerialized and atectonic limit. The limit as space itself. Tectonic limit and stereotomic limit. The rematerialization of the limit. Borders and transitions.
· The threshold as a manifestation of the limit. The umbracular space, in shadow, protected from direct light as a space for dialogue between interior and exterior, a space for mediation. The threshold as a complex and transitive limit, and characterizing element of the external form.
e. Space and emptiness:
· Space as a quality of architecture, as a recognizable representation through the senses. Subjective and objective value of spatial perception. Articulation and disarticulation of space. Space dimensions, absolute values and relative values.
3. Temporality
Time is and is, remains and conditions. Classical physics understood time as something absolute, identical for all observers, however, at the dawn of the last century, relativistic mechanics determined that it depended on the reference system adopted. That is, the rules of the game are set by the player.
In parallel, modernity raised a new way of seeing and understanding reality. In architecture we go from the certainty of the static to the promising of the dynamic, where time modifies what is thought, what is built, what is observed. But there is no time without light. Light goes from being something sacred and supervening to being fuel for a machine.
In this way, matter changes as it is observed, the object will be as it is traversed, time will pass as light falls on it. The rules of the game are set by the player, but we must all have fun with them.
a. The ephemeral and the permanent:
· The student will reflect on whether the will to permanence is one of the conditions of architecture. To this end, the construction of a bathroom surveillance post on the coast of Granada is proposed. Since the object is only used for a small time of the year, it must be present

the rest of the year, disturbing the silence and the roar of the sea, or even cease to be. If it remains as it is when it ceases to be, and if it disappears as it does, and in both cases: what is it?
b. Route and flow:
· The student will reflect on whether movement is one of the conditions of architecture. To this end, the construction of a toy library is proposed in one of the poplar groves in the area of Granada. In a space characterized by the spatial grid of trees, it will be necessary to order the space in such a way that with the minimum modifications it creates the greatest possibilities for the game.
c. Light, measure of time:
· The student will reflect on whether light as a measure of time is one of the conditions of architecture. For this, the construction of a reading space in the Granada plain will be considered. With the least number of elements, a space will have to be enabled where the solitary experience of reading has a temporary component in memory. That instant.
· Concepts that the student must master will be, among others, circulation (approach, access, route), light and matter, quantity and quality, perception of space, gravity, overhead, horizontal and grazing light, backlighting, lighting accents, color and perception, color as an active element and as a quality of matter...)

PRACTICAL SYLLABUS

During the four-month period (15 weeks) two exercises will be developed, one short and one longer, which must be done individually, and a practice.
It is recommended that each student have a sketchbook in which the development work during the course is recorded. This notebook, like a diary or album of images, will collect the research and reflections carried out regarding the exercises: travel photos, drawings, class notes, and everything that has been of personal interest to propose each exercise.
At the beginning of the course, students will be provided with the statement of the subject with the two exercises and the two practices to develop during it. This statement will be uploaded to the PRADO teaching platform.

RECOMMENDED READING

ESSENTIAL READING

ACEBILLO, JOSÉ; STEEGMANN, ENRIQUE. Las medidas de la arquitectura. EDIT RIVERSIDE AGENCY, 192 pags, 2008. ISBN: 8425222370
BERGER, JOHN. Mirar. EDIT GUSTAVO GILI, 188 pags, 2006. ISBN: 978-84-252-1856-9
CAMPO BAEZA, ALBERTO. La idea construida. TEXTOS DE ARQUITECTURA Y DISEÑO. EDIT UNIVERSIDAD DE PALERMO, 112 pags, Madrid, 2000 ISBN: 987-513-011-1
CAMPO BAEZA, ALBERTO. Aprendiendo a pensar. EDIT NOBUKO, 134 pags, Madrid, 2008. ISBN: 978-987-584-167-3
DE LA SOTA, ALEJANDRO. Escritos, conversaciones, conferencias. Moisés Puente, EDIT GUSTAVO GILI, 216 pags, 2004. ISBN: 978-84-252-1880-4
GAROFARO, LUCA. Artscapes. El arte como aproximación al paisaje contemporáneo. COLECCIÓN LAND AND SCAPE, EDIT GUSTAVO GILI, 192 pags, 2004. ISBN: 978-84-252-1843-9
KAHN, LOUIS. Forma y diseño. EDIT NUEVA VISIÓN, 63 pags, CASTELLANO / INGLES, 2004. ISBN: 950-602-073-6
- LAYUNO, Mº ANGELES. Richard Serra. ARTE HOY, EDIT NEREA, 63 pags, CASTELLANO, 2002. ISBN: 84-89569-62-2
- LE CORBUSIER. Carta a los estudiantes de arquitectura. ARTE HOY, EDIT NUEVA VISIÓN, 70 pags, 2004

- MARTÍNEZ MONEDERO, MIGUEL. ... ¿de qué están hechos los sueños?. Introducción al proyecto arquitectónico. Godel editorial. Granada, 2012, 199 pags. ISBN: 978-84-15418-51-1
- MONTEYS, XAVIER; FUENTES, PERE. Casa Collage. Un ensayo sobre la arquitectura de la casa. EDIT GUSTAVO GILI, 144 pags, 2002. ISBN: 978-84-252-1869-9
PALLASMAA, JUHANI. Conversaciones con Alvar Aalto. CONVERSACIONES CON, EDIT GUSTAVO GILI, 96 pags, BARCELONA, 2006,ISBN: 978-84-252-2273-3
PALLASMAA, JUHANI. Los ojos de la piel. La arquitectura de los sentidos. ARQUITECTURA CONTEXTOS, EDIT GUSTAVO GILI, 76 pags, BARCELONA, 2004. ISBN: 978-84-252-2135-4
RAQUEJO, TONIA. Land art. ARTE HOY, EDIT NEREA, 105 pags, BARCELONA, 2004. ISBN: 978-84-252-2135-4
SERRA, RAFAEL. Arquitecturas y climas. EDIT GUSTAVO GILI, 112 pags, CASTELLANO, BARCELONA, 2000. ISBN: 978-84-252-1767-8
SCHULZ-DOMBURG, JULIA. Arte y arquitectura: Nuevas afinidades. EDIT GUSTAVO GILI, 144 pags, CASTELLANO/ PORTUGUES, BARCELONA, 2000. ISBN: 978-84-252-1906-1
SIZA, Alvaro. Imaginar la evidencia. ABADABA EDITORES, 604 pags, MADRID, 2003. ISBN: 978-84-962-5800-6
SMITHSON, PETER; SMITHSON, ALISON. Cambiando el arte de habitar. EDIT GUSTAVO GILI, 156 pags, BARCELONA, 1998. ISBN: 978-84-252-1836-1
TANIZAKI, JUNICHIRO. El elogio de la Sombra. BILIOTECA DE ENSAYO, EDIT SIRUELA, 90 pags, MADRID, 2003. ISBN: 978-84-784-4258-4
VALERO RAMOS, ELISA. El ocio peligroso. VALENCIA : GENERAL DE EDICIONES DE ARQUITECTURA, 94 pags, MADRID, 2006. ISBN: 978-84-93163-1-4
ZEVI, BRUNO. Saber ver la arquitectura. EDICIONES APOSTROFE, 220 pags, BARCELONA, 1998. ISBN: 84-455-0080-5
ZUMTHOR, Peter. Atmósferas. EDIT GUSTAVO GILI, 76 pags, BARCELONA, 2007. ISBN: 9788425221170
ZUMTHOR, Peter. Pensar la arquitectura. EDIT GUSTAVO GILI, 96 pags, BARCELONA, 2009. ISBN: 978-84-252-2327-3

COMPLEMENTARY READING

ARNUNCIO PASTOR, Juan Carlos, elogio de la arquitectura moderna. Lección inaugural 2004-2005. Valladolid 2004
BARRAGÁN. Escritos y conversaciones. Editorial Croquis. Madrid 2000
BORGES, JORGE LUÍS, Ficciones, EDIT ALIANZA, 224 pags, BARCELONA, 2002
BOROBIO, Luis. Razón y corazón de la arquitectura. Ediciones Universidad de Navarra, Pamplona 1971
CALVINO, ITALO, Las ciudades invisibles, BIBLIOTECA ITALO CALVINO, EDI SIRUELA, 171 pags, BARCELONA, 2002
CANDELA, Félix, En defensa del formalismo y otros escritos, Xarait ediciones, Bilbao 1985.
CANO LASO, Julio, Conversaciones con un arquitecto del pasado, Fundación Esteyco, Madrid 1996.
CARLOS MARTÍ ARÍS, La cimbra y el arco, Silencios elocuentes. Ed UPC. Barcelona 2002.
CARLOS MARTÍ ARÍS. Silencios elocuentes. Ed UPC. Barcelona 2002.
CARROL, LEWIS, Alicia en el País de las Maravillas/ A través del Espejo/ La caza del Shark, EDIT ALIANZA, 384pags, BARCELONA, 2010
CURTIS, William . La arquitectura moderna desde 1900. Hermann Blume . Madrid. España 1986.
DELCLAUX, Federico. El silencio creador. Rialp, Madrid 1996
LE CORBUSIER. Cuando las catedrales eran blancas: viaje al país de los tímidos. Poseidón. Barcelona,1979.
LOOS, Adolf. Escritos II. El Croquis. Madrid, 1993.
LLEÓ, Blanca. Sueño de habitar. Fundación Caja de Arquitectos. Barcelona, 1989.
MARÍAS, Julián, Breve tratado de la ilusión, Alianza Forma, Madrid 1993.

MARINA, José Antonio, Teoría de la Inteligencia Creadora, Anagrama, Barcelona 1993.
MARTINEZ SANTAMARÍA, Luis, Intersecciones, editorial rueda, Madrid 2005.
MARTIENSSEN, R.D, La idea de espacio en la arquitectura griega, Nueva visión Buenos Aires 1977
MIES VAN DER ROHE, Ludwig. Escritos, diálogos y discursos. Colegio oficial de aparejadores y arquitectos técnicos. Galería-librería Yerba. Consejería de cultura del consejo regional. Murcia, 1981
PEREC, GEORGES, Especies de espacios, BARCELONA: MONTESINOS, 2003.
RASMUSSEN, S.E. La Experiencia de la Arquitectura. María/Celeste, Madrid 2000.
RODRIGUEZ CHEDA, J.M., Alejandro de la Sota. Construcción, idea y arquitectura, COAG, Santiago de Compostela 1994.
TORRES CUECO, Jorge, Le Corbusier: visiones de la técnica en cinco tiempos edición caja de arquitectos, Barcelona 2004
VALERO RAMOS, Elisa, La material intangible, reflexiones sobre la luz en el proyecto de arquitectura, Ediciones Generales de la construcción. Valencia 2004.

RECOMMENDED LEARNING RESOURCES/TOOLS

Afasia. Archzine.
ArchDaily
ELcroquis

TEACHING METHODS

- MD01 - Lección magistral/expositiva
- MD02 - Sesiones de discusión y debate
- MD03 - Resolución de problemas y estudio de casos prácticos
- MD05 - Prácticas de campo
- MD07 - Seminarios
- MD08 - Ejercicios de simulación
- MD09 - Análisis de fuentes y documentos
- MD10 - Realización de trabajos en grupo
- MD11 - Realización de trabajos individuales

ASSESSMENT METHODS (Instruments, criteria and percentages)

ORDINARY EXAMINATION DIET

For the ordinary call, it will be preferable to take this subject through continuous evaluation of the student, although, in exceptional cases, a single final evaluation is contemplated as long as the student requests it within the deadlines established by said regulations, alleging and proving the reasons that assist him. to not be able to follow the continuous evaluation system.
Continuous assessment
The continuous evaluation system on the work of each student allows assessing its evolution throughout the course and the maturation of their ideas through a series of exercises directed by the teacher in relation to the contents of the subject. To pass the subject, the student must comply with the delivery schedule and development stages of each exercise proposed in the course statement.
Due to its very practical nature, the ordinary final exam will consist of the delivery of the work

developed in the workshop during the course, on the date and place indicated in the official exam calendar approved by the Center Board.
The evaluation criteria of the exercises will be carried out according to the following aspects:
- Permanence and participation. Workshop teaching requires the continuous attendance of teachers and students in class. The continuous evaluation, the public exchange of information, the recapitulations of the exercises and the critical sessions do not make sense without a permanence and constant participation of teachers and students of the workshop. It is intended that students use part of class hours to complete their proposals. Each professor will establish at the beginning of the course the minimum compulsory attendance based on their specific course program.
- Critical attitude. All learning requires a personal disposition towards the knowledge treated. Disposition that, in this case, does not only refer to specific teaching contents, but has to do with an attitude towards things and with the effects that this attitude causes in the personality of each one. It is, therefore, to encourage the student to develop a certain critical awareness towards the work he does.
- Interpretation and argument. All project activity starts from a program of needs and a base territory, which leads to the need to acquire a critical and personal judgment about the workplace and the conjunctural circumstances in which the architectural project is developed. It is necessary to interpret reality and the program, situate oneself in front of the activity, what is it referring to?, in order to be able to argue about it. Establish a logical sequence between the proposal and the final idea of the project.
- Representation. The academic activity in workshops is a simulation of the constructive activity, the drawing is the first construction of an idea and, therefore, an essential means to express ourselves in architecture. The drawing will have two profiles: the one that tries to establish a universal language that serves as communication with other people; and a more personal profile, with which to check your own ideas. In both, the architect's capacity for expression is equally important. The development of other techniques with which the student can express the arguments of the project or certain developments of it is also considered important.
In any case, the documentation presented must allow the understanding of the project through a sufficient definition of the geometry and construction of the projected building, valuing clarity, precision, rigor, coherence and specificity.
- Constructive logic. The materials and their various characteristics, the force of gravity, the facilities and the construction systems constitute an inevitable pattern of the project, the logical adaptation to these limitations supposes an essential value in the consideration of each proposal.
- Media economy. In the physical and intellectual environment, one can speak of "economy of means" as the attitude to eliminate everything that is superfluous or non-essential for the purpose pursued, including in this concept the greater or lesser complexity of each proposal.
- Quality of the project in order to the following aspects:
1. The coherence and general adequacy of the project in its formal, functional and technological aspects with respect to the objectives and intentions stated by the author.
2. The appropriate relationship between the project and its context, understood in its broadest sense: geographic, urban, cultural, social, architectural, technological, etc. The adequate implantation of the architecture in the place in relation to the topography, the climate or the orientation, as well as with the other environmental conditions (urban planning, protection, accessibility, and other techniques).
3. The correct solution of the program of uses.
4. The opportunity, suitability, feasibility, effectiveness and interest of the proposed architecture.
5. Attention to construction techniques and their use as generating material for the project, with criteria of rationality and sustainability.
6. The adequacy in the choice of the systems that make up the projected architecture and the degree of coherence between them: shape, structure, envelope,
spatial organization, construction, facilities, finishes, etc.
7. Attention to the aesthetic component and the perceptual control of the proposed architectural

form and its relationship with its environment.
8. The degree of innovation in the project, in any of its aspects.
Numerical evaluation
At the end of each exercise presented by the student throughout the course in the different partial deliveries, the teacher will make a critical assessment of her work and will notify the student of the provisional grade obtained in each of them.
During the four-month period (15 weeks) two exercises will be developed, one short and one longer, which must be done individually, and one practice, with the following percentages in the final grade:
Practice: Recognition of the place (3 weeks) 20%.
Exercise 1: Architectural proposal (9 weeks) 60%.
Exercise 2: Architectural proposed definition (3 weeks) 20%The final grade for the subject will be obtained on the day of the ordinary exam after the complete presentation and review by the student of all the exercises carried out during the course according to the critical evaluation previously carried out by the professor. This final grade will be the weighted average of the different exercises, although depending on the trajectory followed by the student, their attendance, attitude and participation in class, the final grade could exceed this weighted average. To pass the subject, both exercise 1 and exercise 2 must have obtained the minimum grade of pass 5.
To pass the subject, it will be an essential requirement that the student has attended at least 80% of the classes and the activities scheduled during the course, as well as having presented all the work on the dates established for the different deliveries during the course.

EXTRAORDINARY EXAMINATION DIET

All students who have not passed the subject in the ordinary call may attend it, regardless of whether or not they have followed the continuous assessment process.
The exam will consist of two tests:
1. A first test consisting of the presentation and oral exposition of all the course work together with the work processes (sketch notebook, drawings, models,
perspectives etc that explain the projects carried out by the student until reaching the final solution), according to the contents and development established in the statement
of the subject (60% of the grade).
2. And a second test consisting of carrying out an exercise with face-to-face development related to the theme of the course during the time established for the
exam, which the students will present to the teachers that same day at the end of the test (40% of the grade).
The evaluation criteria of the work carried out in both tests of the exam will be the same as those established for the continuous evaluation (except for the section "Permanence and participation").
The course grade will be the weighted average of the two tests that make up the exam (60% for A) and 40% for B)). In any case, to pass the exam, students must obtain a minimum grade of 5 in exercise 1 and exercise 2 of the first test, as well as in the exercise with face-to-face development of the second test.
Compliance with UGR Regulations
For everything included and not included in this Teaching Guide related to Evaluation, Announcements, Qualifications, System, Publications and Review, the provisions of the Regulations for Evaluation and Qualification of Students of the University of Granada will be followed.
Following the recommendations of the CRUE and the Secretariat for Inclusion of the UGR (Vice-Rectorate for Equality, Inclusion and Diversity), the systems for acquiring and evaluating competencies included in this teaching guide will be applied in accordance with the principle of equality, inclusion and diversity of everybody.

SINGLE FINAL ASSESSMENT (evaluación única final)

The exam will consist of two tests:
1. A first test consisting of the presentation and oral exposition of all the course work together with the work processes (sketch notebook, drawings, models,
perspectives etc that explain the projects carried out by the student until reaching the final solution), according to the contents and development established in the statement
of the subject (60% of the grade).
2. And a second test consisting of carrying out an exercise with face-to-face development related to the theme of the course during the time established for the
exam, which the students will present to the teachers that same day at the end of the test (40% of the grade).
The evaluation criteria of the work carried out in both tests of the exam will be the same as those established for the continuous evaluation (except for the section "Permanence and participation").
The course grade will be the weighted average of the two tests that make up the exam (60% for A) and 40% for B)). In any case, to pass the exam, students must obtain a minimum grade of 5 in exercise 1 and exercise 2 of the first test, as well as in the exercise with face-to-face development of the second test.

ADDITIONAL INFORMATION

Formation activities
The project is an activity that involves theory and practice in itself. Therefore, it is not possible to separate the theory from the praxis, it is a unique and complete action, with a broad dimension. From the pedagogical point of view, the approaches to the construction of the project are carried out through the development of different activities such as program presentations, information production, critical analysis, orientation sessions and debates, etc. All of them, activities aimed at building the body of the project:
Presentation of the course program and phases
Presentation exercises
Critical analysis (Sessions aimed at graphic and oral analysis of architectural projects. Reflection on concepts related to the course content)
Recaps (Orientation sessions and group discussions on the proposals under development.)
Critical Sessions (Graphic and oral review of the results of each exercise. Joint debate on it)
Trips, workshops, seminars, conferences, visits...
Visits to workplaces are essential and constitute an approximation to what is understood by real or imaginary physical territory. The information coming from the recognition of the physical space where it will be intervened and its possibilities, is essential for the construction of the project. The realization of the mapping as a broad census of sensitivities of a medium constitutes the basic argument for the reformulation of new programs. The course is completed with other visits and cultural trips that help to promote the student's training.
The conferences will offer a specialized or complementary look at the topic of work and will be given by specific teachers of the subject and other guests for the occasion.
The distribution of credits is carried out in a non-homogeneous way between these activities, although the average number of credits for each of them is of the order of 15% of the total for the theoretical sessions of the course; 75% for the development of individual and group work, with critical analysis and recapitulations; and the remaining 10% for collective exhibitions in the workshop and critical sessions with the participation of a jury.
Following the recommendations of the CRUE and the Secretariat of Inclusion and Diversity of the UGR, the systems of acquisition and evaluation of competences included in this teaching guide will be applied in accordance with the principle of design for all people, facilitating learning and

demonstration of knowledge.
Información de interés para estudiantado con discapacidad y/o Necesidades Específicas de Apoyo Educativo (NEAE): Gestión de servicios y apoyos (https://ve.ugr.es/servicios/atencion-social/estudiantes-con-discapacidad).