

# Teaching guide

## IDENTIFICATION DATA

Title:	Fine arts		
Knowledge Branch:	Arts and Humanities		
Faculty / School:	communication Sciences		
Subject:	Shape and Space Analysis Systems		
Guy:	Mandatory	ECTS credits:	6
Course:	1	Code:	1618
Teaching period:	Second semester		
Matter:	Spatial Representation Codes		
Module:	Basic Principles for the Configuration of the Artistic Work		
Type of teaching:	Face-to-face		
Idiom:	Castilian		

Total hours of student dedication: 150

Teaching team

Email

Roberto Campos Gomez

r.campos.prof@ufv.es

## COURSE DESCRIPTION

Technical Drawing, and geometric analysis systems of form and representation emerge in culture universal as an indispensable means of expression and communication, both for the development of research on shapes, such as for graphic understanding of technology sketches and projects, and artistic, whose ultimate purpose is the creation of products that may have a utilitarian, artistic value, or both to the time. The essential function of these projects is to help formalize or visualize what is being designed or creating and helping to provide, from the first realization of possible solutions, to the last phase development where the results are presented in definitively finished drawings.

*Page 1*

---

## Page 2

The development of the subject is conceived based on the learning of the various representation methods two-dimensional technique, always focused on the plastic work of the student who must demonstrate said knowledge in a process of continuous evaluation.

## OBJECTIVE

To offer a first approach to the study of technical drawing and representation systems, for the realization of his personal work as a creator, as well as for the correct graphic representation of ideas in your artistic projects.

The specific purposes of the course are:

- 1-Explain the normalized paths
- 2-Present the representation systems
- 3-Encourage the application of technical drawing to own projects

## PRIOR KNOWLEDGE

They are not necessary

## CONTENTS

The syllabus of the subject covers the different systems of representation from the simplest exercises, to the most complicated resolutions of drawings of pliezas in geometry. The main blocks are the representations in the axonometric, Dihedral and Conic systems.

Module I Plane geometry: metric and projective

1- Metric geometry

1.1 Fundamental paths in the plane.

1.2 Polygons.

1.3 Proportionality and similarity, scales.

1.4 Equivalent figures.

1.5 Geometric transformations.

2- Projective geometry

2.1 Geometric shapes

2.2 Homography and homology

2.3 Definitions and drawing of plane curves

Module II. Descriptive geometry

(representation systems)

1- The projection

2- Orthogonal dihedral system

3- Axonometric system. Knight perspective

4- Conical system

Module III analysis of the two-dimensional natural and geometric shapes

1- Structural elements.

2- Composition in the plane and in space

Page 2

---

**Page 3**

## FORMATION ACTIVITIES

An expository methodology will be combined by the teacher and the students for the explanation of the theoretical or practical aspects of the activities, projects or work carried out, relying on the use of the blackboard, computer-based presentations, practical classes in computer labs.

Seminars will be proposed with the aim that students acquire specific knowledge related to with spatial representation

In the virtual campus, the student will have readings, activities and images that contribute to the preparation

Of the matter. The teacher will guide all scheduled activities in face-to-face or virtual tutorials. In addition, the visit to artistic exhibitions related to the module will be proposed.

Students, through both face-to-face and non-face-to-face activities, acquire knowledge theoretical requirements to be able to effectively materialize a spatial representation. They demonstrate the development of their skills with the mastery of codes and spatial representation techniques, performing exercises of different difficulty until reaching the required level.

The student knows the testimony of professionals, by attending conferences, talks and tables round, to be held, both at the University and in prestigious cultural institutions. On them, the student will be able to raise their doubts and problems related to creativity and its materialization, thus how to check in the exposed work of consecrated artists the importance of the domain of the procedures, all this being reflected in the corresponding work or study that each student must perform, forming part of the elements to be evaluated by the teacher.

Through tutorials, the teacher monitors and consolidates knowledge and strategies related to artistic representation, taking into account the character of each student, and their expectations future in the workplace.

The student must demonstrate the acquisition of theoretical knowledge, as well as technical skills, that will train in the task of successfully originating a spatial domain, both through theoretical-practical tests, as well as by continuously evaluating your proposals.

## DISTRIBUTION OF WORKING TIMES

### PRESENTIAL ACTIVITY

60 hours

Lecture classes h 45h  
 Visit to exhibitions and other events h 2h  
 Discussions h 4h  
 Presentation of work h 6h  
 Individual tutorials h 2h  
 Final evaluation 1h  
 0h

### SELF-EMPLOYED WORK / ACTIVITY NO PRESENTIAL

90 hours

Theoretical study h 40h  
 Preparation of critical review: h 10h  
 Preparation of research work h 20h  
 Complementary activities at 2pm  
 Virtual classroom 6h  
 0h

## COMPETENCES

### Basic skills

That students have demonstrated possessing and understanding knowledge in an area of study that is part of the

base of general secondary education, and is usually found at a level that, although supported by textbooks advanced, also includes some aspects that involve knowledge from the forefront of your field of study

That students know how to apply their knowledge to their work or vocation in a professional way and possess the competencies that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within your study area

That students have the ability to gather and interpret relevant data (usually within their area study) to make judgments that include a reflection on relevant issues of a social, scientific or ethical nature

That students can transmit information, ideas, problems and solutions to an audience as much specialized as well as non-specialized

That students have developed those learning skills necessary to undertake studies posterior with a high degree of autonomy

### **General competences**

The student will be able to work as an autonomous and self-sufficient visual artist in creative practice and in the exhibition of the work with the broadest possible knowledge of the means of artistic expression.

The student will be able to expand and deepen the knowledge of the artistic field from learning of the development of formative, didactic, theoretical and experimental processes.

The student will be able to conceive, plan, carry out, organize, manage and mediate visual information.

The student will be able to be an intellectually curious professional, who rejects weak thinking, and who aspire to improve contemporary culture by transmitting values based on the search for truth, good and the beauty.

Insert yourself as a new creator in the professional world and develop artistic works, programs and artifacts for its production and presentation in all kinds of formats and cultural spaces

### **Specific skills**

Acquire the ability to identify and understand the problems of art.

Acquire the ability to creatively and imaginatively interpret artistic problems.

Acquire the ability to produce and relate ideas within the creative process.

Acquire the capacity for curiosity and surprise beyond practical perception.

Know the vocabulary, codes and concepts inherent to the artistic field.

### **LEARNING OUTCOMES**

The student makes technical drawings to represent spatial perspectives.

The student masters the realization of geometric lines.

- The student knows the language of representation systems and uses it in the artistic field.
- The student implements the knowledge of standardized drawings to face his artistic projects.
- The student makes images in which correct spatial perspectives are represented.

## LEARNING ASSESSMENT SYSTEM

Page 4

---

## Page 5

The evaluation will be continuous and the final grade will be the result of numerically weighting a series of Individual qualifications with others obtained through group work:

- oThe written test in which the student must answer questions of a theoretical-practical nature on the subject. The student must pass this test to access the continuous evaluation of the rest of the deliveries
  - oThe daily activities proposed to strengthen the content developed throughout the semester and delve into them.
  - oThe proposed group work, in which compliance with the guidelines established for elaborate them, the rigor and coherence of the contents, the creativity with which it is approached and the careful writing.
  - oThe attendance, participation and attitude manifested.
1. Closed and / or short answer test (theoretical mastery of the theoretical contents): 40% of the final grade.
  2. Resolution of exercises (carried out in workshops, studies and laboratories): 40% of the final grade, of the which:
    - 25% individual works
    - 10% group work
  3. Reports: 10% of the final grade, of which: individual reports on the round tables and seminars
  4. Observation technique (Attendance and active participation in classes, group and individual tutorials): 10% of the final score.
- \* EXTRAORDINARY CALL: 70% Exam (technical drawing test) 30% (porftolio projects)

## BIBLIOGRAPHY AND OTHER RESOURCES

### Basic

#### 11.1 BASIC BIBLIOGRAPHY

Álvarez, Casado, Gómez, Technical Drawing. S / M, 2003

Bermejo, M. Applied Descriptive Geometry, Seville, 1978

Brugada, Calduch, Díaz, Prats, Technical Drawing. Edebe, 2000

Ghyka, M. Aesthetics of Proportions in nature and in the Arts. Poseidon, 1977

Gómez Molina, J. (coord) "Drawing machines and tools", Chair, 2002

Gómez Molina, J. Cabezas, L. Bordes, J. "The drawing manual, teaching strategies in the 20th century", Chair, 2001

Izquierdo Asensi, F. Descriptive Geometry Exercises. 4 vols. Dossat, 1988

Leoz, R. Networks and spatial rhythms. Blume, 1988

Navarro de Zuñillaga, Fundamentals of Perspective. Parramón. 1986

Navarro de Zuñillaga, The game of representations. Department. Publ. Technical school Superior of Architecture, Madrid, 1988

Navarro de Zuñillaga, Form and Representation, Akal, 2008

Pedoe, D. Geometry in Art, Gustavo Gili. 1979

Ruiz Aizpiri, JM, Descriptive Geometry, De Latina, 1980

Page 5

---

## Page 6

Senabre, J. Technical Drawing. Luis Vives, 2000

VV.AA. Represented Space, Univ. Complutense, 1988

VV.AA., Technical Drawing, Ed. Edebé, 2000

## Complementary

Arnheim, R. Art and Visual Perception, Alliance, 1979

Ernst, B. A world of impossible figures. Taschen 1998

GH Baker, Le Corbusier, Analysis of Form, GG, 2000

Gombrich, E. The image and the eye. Alliance, 1987

Gombrich, E. Art and Illusion. Gustavo Gili, 1979

Kandinsky, W. Point and line on the plane. Ed. Labor, 1993

Kandinsky, W. Bauhaus courses. Alliance Forma, 1987

Panofsky, E. The Perspective as a symbolic form, Tusquets. 1983

