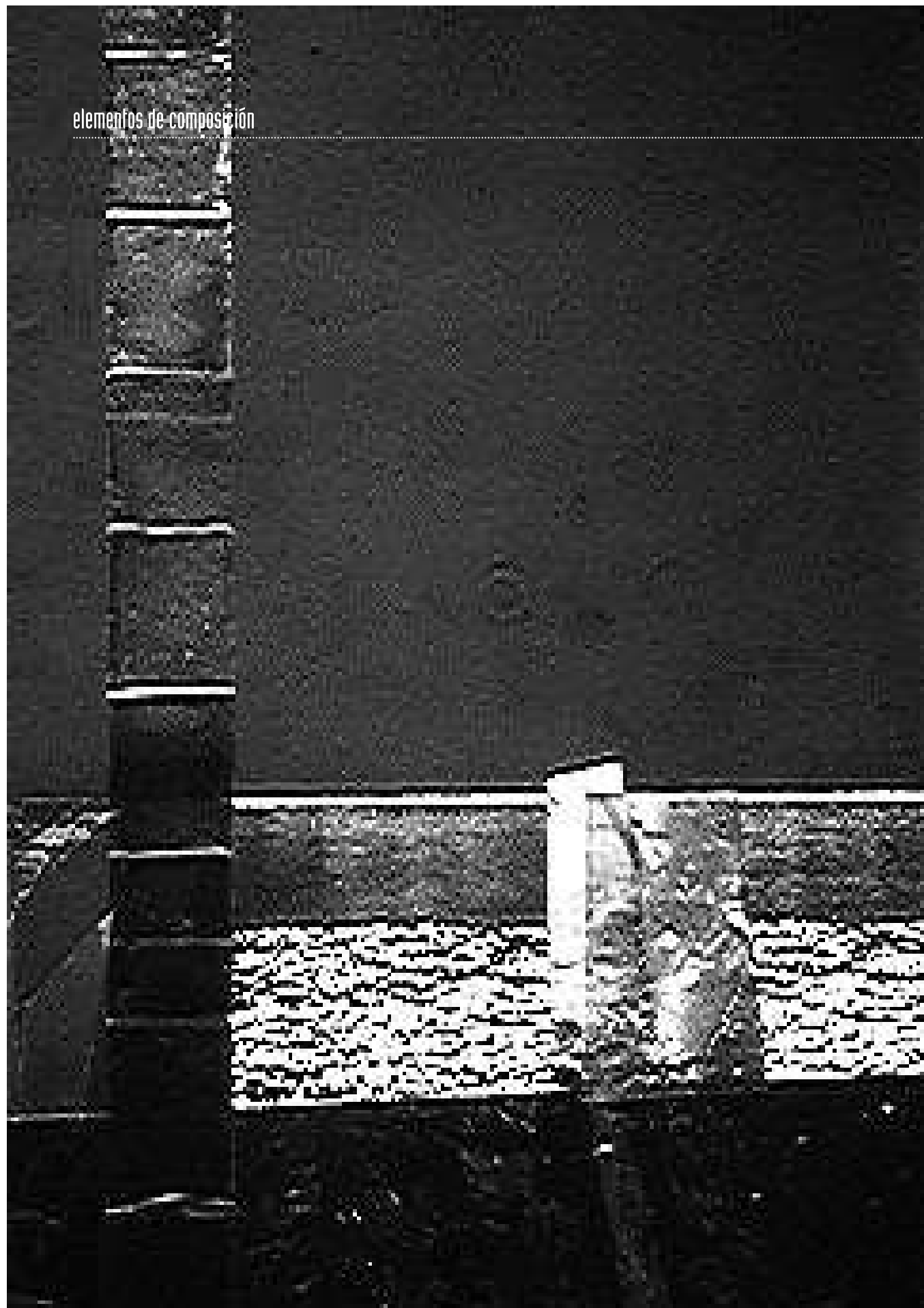


elementos de composición



Francisco J. Mangado
Jaime Gaztelu
César A. Azcárate

LA INICIACIÓN AL PROYECTO: UNA EXPERIENCIA DOCENTE

En el programa académico o Plan de Estudios actualmente vigente, Elementos de Composición constituye, tras la experiencia de la asignatura de Análisis de Formas Arquitectónicas, el punto de arranque en el proceso de adquisición de las bases específicas para la práctica profesional; ocupa, por tanto, un claro lugar en el eje de la formación propia del arquitecto: como introducción a la disciplina de Proyectos.

Tratando de responder a las exigencias derivadas de este punto de partida, el curso se articula según un esquema que integra un programa de lecciones teóricas, un programa de seminarios dirigidos al análisis crítico de obras representativas de la arquitectura contemporánea, y un plan de ejercicios prácticos que constituyen obviamente el eje real de la docencia.

En relación con el enfoque de estos últimos, el carácter introductorio que es propio de nuestra asignatura le asocia inmediatamente la aspiración de favorecer, en la medida de sus posibilidades, el enfrentamiento práctico personal de cada uno de los alumnos con la totalidad de los factores implicados en su desarrollo; se entiende que tales factores podrán estudiarse y afrontarse siempre sólo incipientemente, pero —y esto sería lo decisivo— de un modo suficientemente didáctico: en una secuencia ordenada a partir de unos ciertos principios sistemáticos.

La libertad que ofrece el marco académico para seleccionar cada vez únicamente algunos de los datos de la realidad, de la práctica profesional, de tal manera que la aproximación a ella se desarrolle según criterios puramente pedagógicos, hará posible un proceso gradual de introducción a la verdadera complejidad de los problemas del diseño, favoreciendo además la correlación de la secuencia de los ejercicios prácticos con un discurso teórico mínimamente estructurado en función de temas y conceptos básicos.

Ahora bien, el carácter necesariamente relativo de todas las abstracciones del proyecto arquitectónico que pueden resultar del empeño de someterlo a una mirada discriminadora y selectiva, de

INITIATION TO THE PROJECT: A TEACHING EXPERIENCE

In the present academic programme or Study Plan, Elements of Composition constitutes, after taking the subjects Analysis of Architectural forms, the starting point in the process of acquiring the specialised bases for professional practice. It occupies, therefore, a clear place in the backbone of the education of the architect as an introduction to the discipline of Projects.

In trying to reply to the demands derived from this point of departure, the course evolves according to a scheme which integrates a programme of theoretical lessons, a programme of seminars aimed at the critical analysis of representative contemporary works and a plan of practical exercises which clearly constitute the real centrepiece of the teaching.

With regard to the focus of these last points, the introductory character which is specific to our subject relates it immediately to the desire to favour, within the available possibilities, the individual practical confrontation of each one of the students with the totality of the factors implied in their development; it is understood that such factors could be studied and faced always alone incipiently, but - and this is the decisive step - in a sufficiently didactic way: in an ordered sequence based on systematic principles.

The liberty which the academic frame offers in order to choose at any one time only some data of reality, from professional practice, in such a way that the approximation to this develops according to certain purely pedagogical criteria, will make it possible to proceed with a gradual process of introduction to the true complexity of the problems of design, favouring, furthermore, the correlation of the sequence of the practical exercises with a minimally structured theoretical discourse according to the themes and basic concepts.

elementos de composición

enfocarlo sucesivamente según cada una de las perspectivas analíticas fundamentales que ofrece, hace que éstas nunca sean referibles a compartimentos temáticos estancos. Se subraya por tanto en todo momento esta realidad, de cara a contextualización objetiva y subjetiva de los esfuerzos de aprendizaje y de los trabajos concretos.

Dado el carácter de la asignatura, se prefiere en general la intensidad en el esfuerzo y una relativa libertad en el enfoque de los temas —proporcional al grado de abstracción que hace posible al alumno formularse y contestarse a sí mismo sus propias preguntas y desarrollar coordinadamente sus capacidades—, a una dedicación al desarrollo de los ejercicios que requeriría una preparación más profunda y completa que la que en principio se posee en el momento de la carrera al que corresponde la asignatura.

Más aún: se trata precisamente de ensayar y desarrollar y adiestrar los resortes de respuesta a un problema de diseño visto como tal, sobre la base de sus propias claves internas: con una cierta distancia provisional con respecto de la que pudieran ser condicionamientos añadidos o requisitos circunstanciales de todo orden. De ahí que interese un tipo de ejercitación rápida y ágil, que logre demostrarse atenta al núcleo de los temas compositivos —sin por eso olvidar su marco y dimensión reales— a base de verlos eminentemente como tales.

Al hilo de estas consideraciones, se propone en suma un número relativamente alto de trabajos breves.

Además de seis o siete fundamentales, se prevén algunos ejercicios complementarios de una semana e incluso un solo día de duración, que quieren contribuir a completar el programa temático y a vertebrar el curso dotándolo del dinamismo que recomienda la búsqueda de los mencionados objetivos docentes.

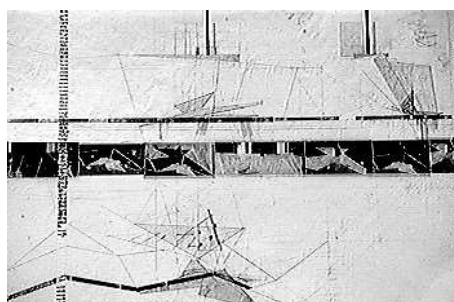
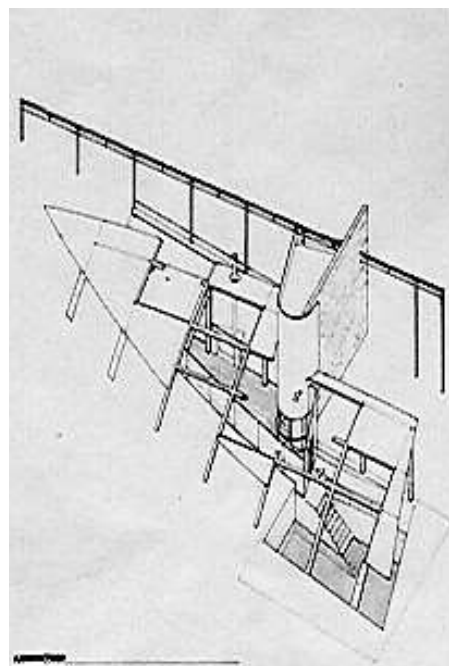
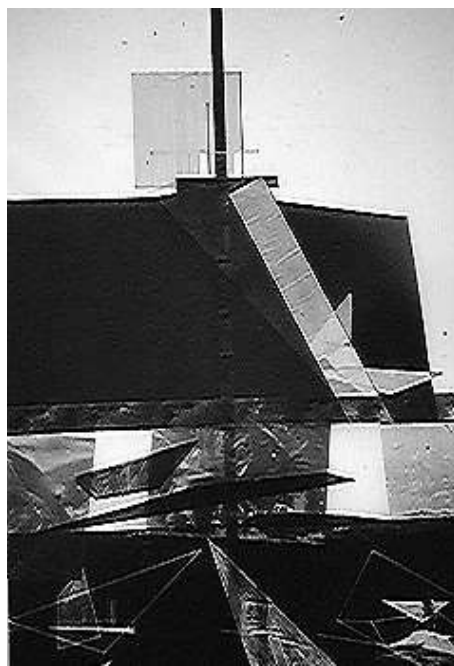
The necessarily relative character of all the abstractions of the architectural project which can be the result of the desire to subject it to a discriminatory and selective contemplation, of focusing it successively according to each one of the fundamental analytical perspectives which it offers, means that it is never possible to refer these to watertight thematic units. This reality is constantly underlined, with regard to the objective and subjective contextualization of the learning efforts and concrete works.

Given the character of the subject, it is preferable, in general, to promote an intensity of effort and relative freedom in the focus of the themes - proportional to the degree of abstraction which will allow the students themselves to formulate and answer their own questions and develop and co-ordinate their skills - towards a dedication to the development of the exercises which require a deeper and more complete preparation than is present at that point of the studies which this subject corresponds to.

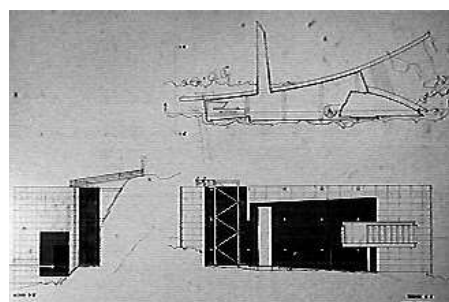
Furthermore, the aim is to practice, educate and develop the skills of the means of solving a problem of design seen as such, on the basis of one's own interior resources: with a certain provisional distance with regard to that which could be all types of additional conditioning or circumstantial requirements. Interest arises therefore, in a type of quick and agile exercise, which is able to show itself as attentive to the nucleus of the compositional themes - without nevertheless forgetting its framework and real dimensions - on the basis of seeing them eminently as such.

Following on from these considerations, the proposal is, in conclusion, to have a relatively large number of short works. In addition to six or seven basic pieces, there are schedules for one week and even one day complementary exercises, which aim to contribute to the completion of the thematic programme and provide a backbone to the course providing the dynamics recommended in the previously mentioned teaching objectives.

el FARO

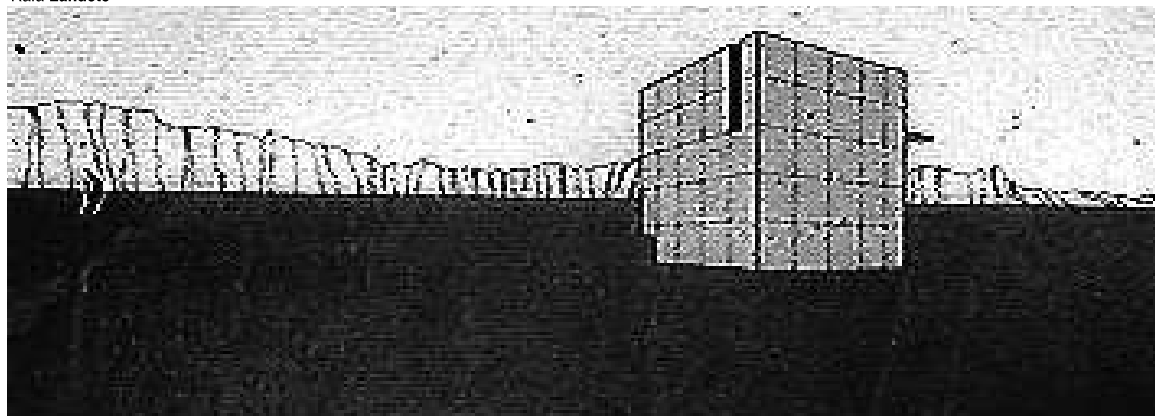


Laura Martínez de Guereñu



Victor Cervantes

Rafa Landete

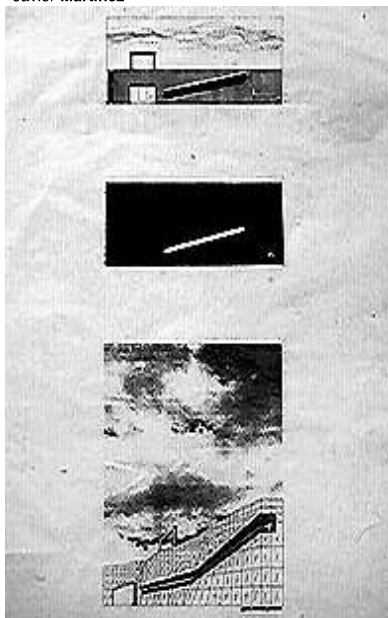


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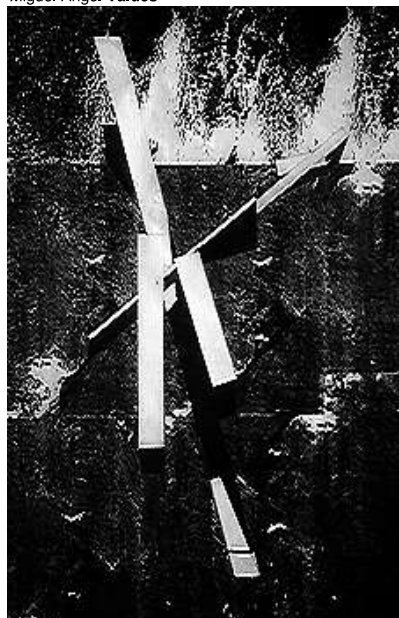


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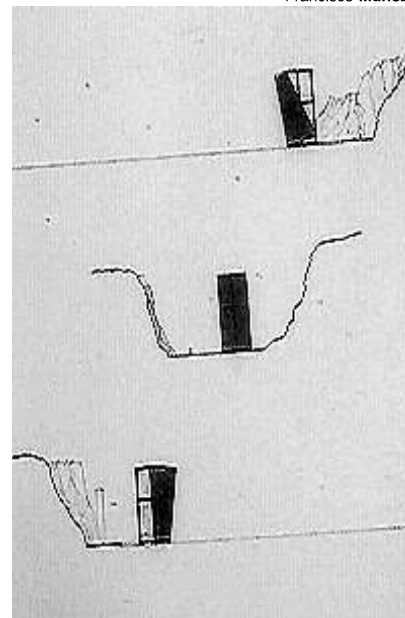
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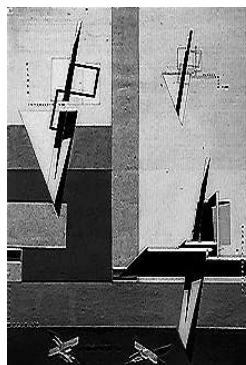
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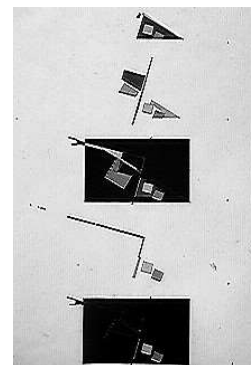
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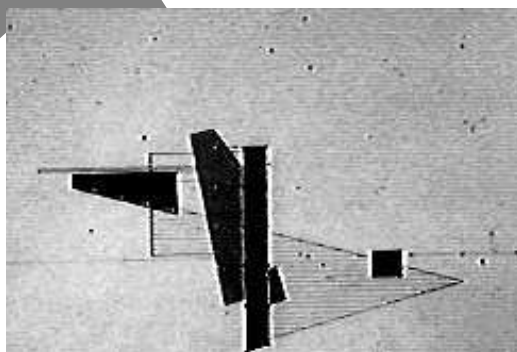
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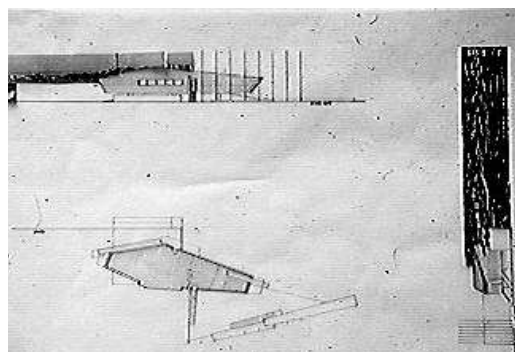
Maider Alústiza



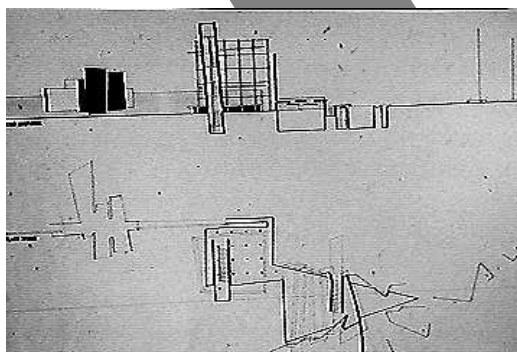
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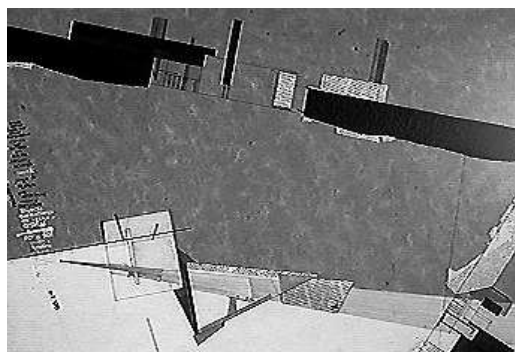
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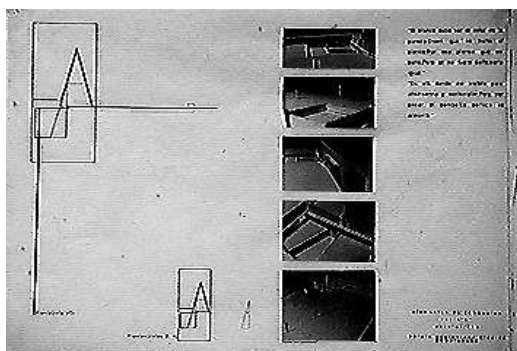
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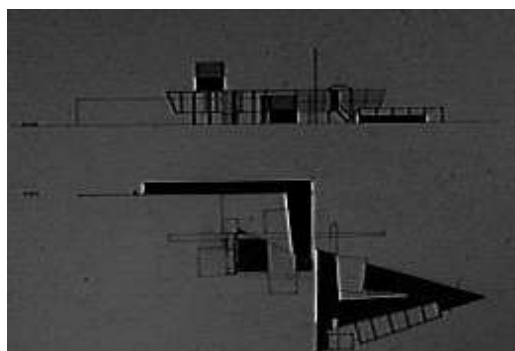
Antonio Abellán



Laura Martínez de Guereñu

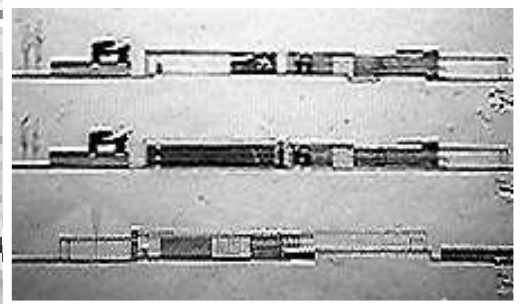
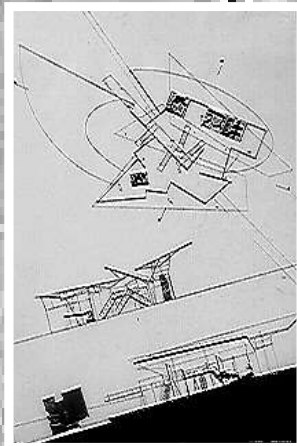


Sergio Adelantado



Francisco Muñoz

elementos de composición

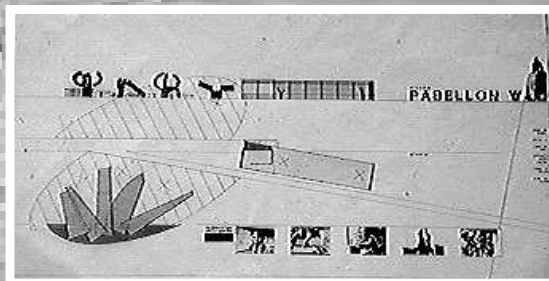
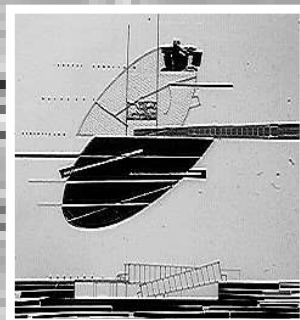
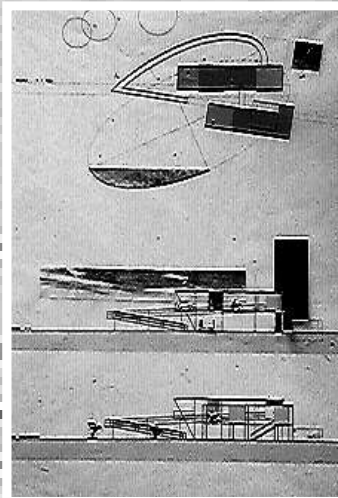


Antonio Abellán

Laura Martínez de Gereñu

Diego González

Francisco Muñoz



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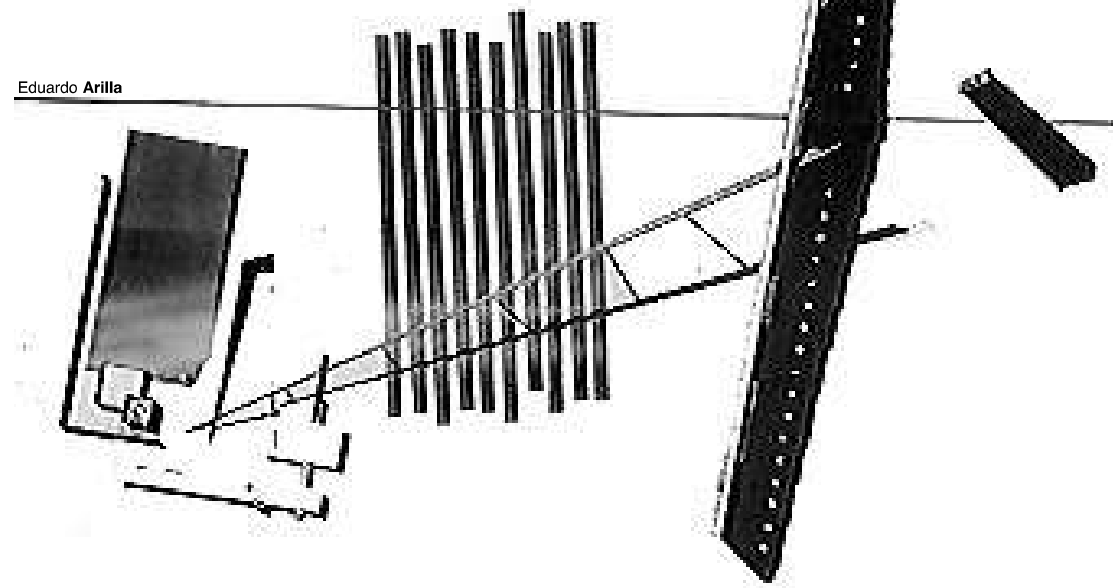
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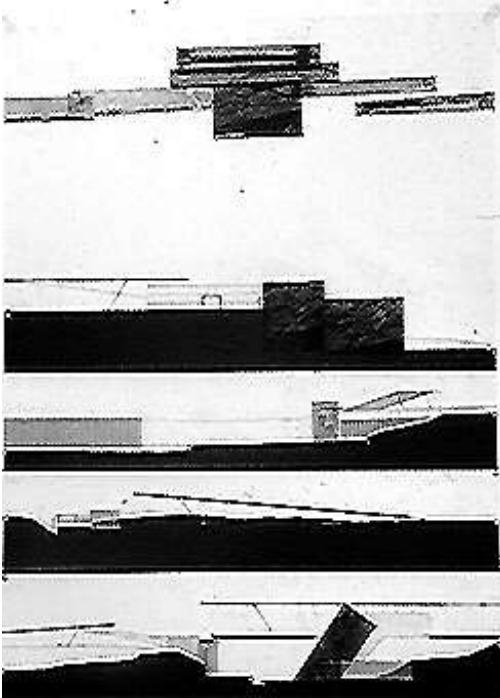
Iván Fernández

elementos de composición

Eduardo Arilla



Laura Martínez de Gereñu



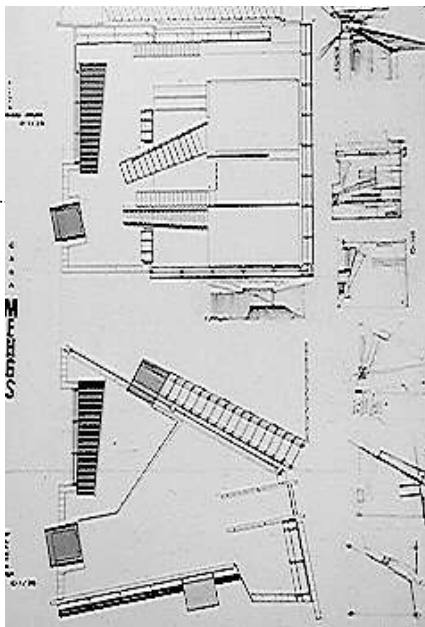
CEMENTERIO del AGUA

Diego González

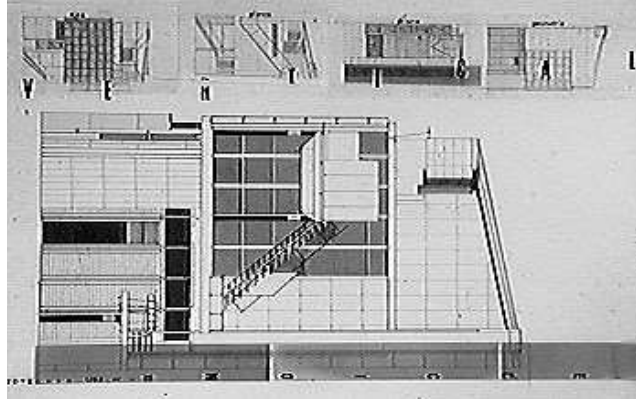


David López

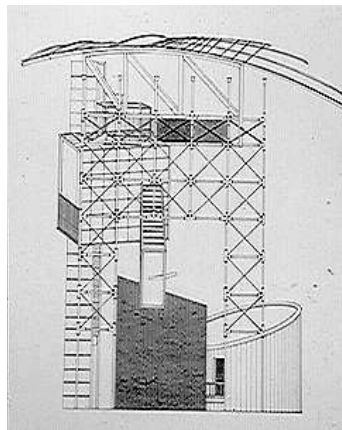
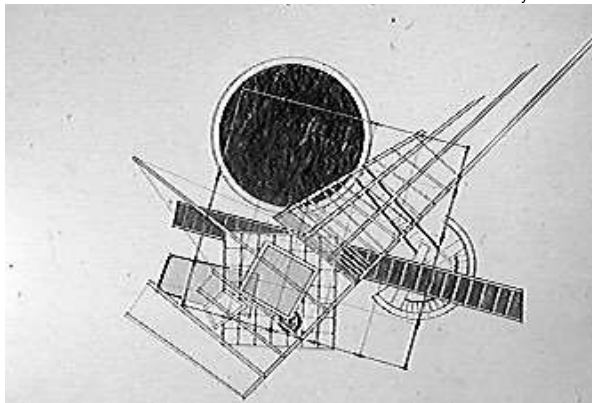




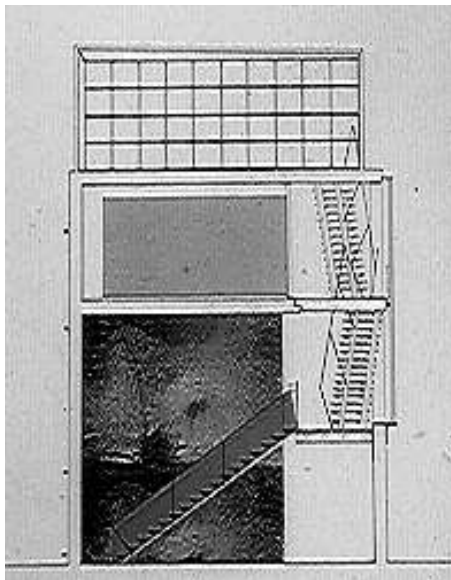
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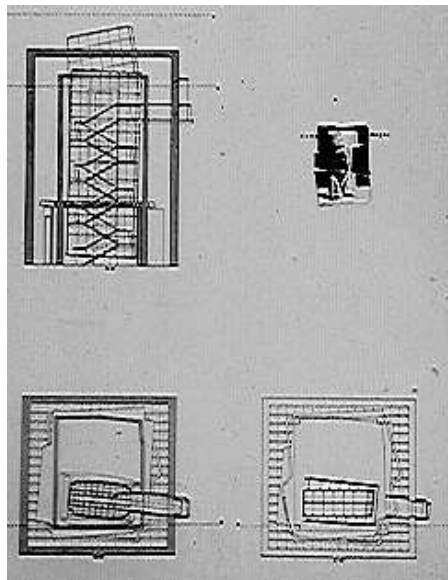
Eloy Olábarri



CASA
MEGHS



Nacho Ibarondo



Javier Martínez

Architecture like so many other manifestations of the dominion man has over the world which we call culture, is a complex reality, which reveals the material aspects on which it is based and its dependants as much as other manifestations of culture, such as the immaterial aspects which it generates. That is to say, Architecture speaks as much about aspects which are solely its own on which it asserts its possibility as a specific discipline, as about those which are external which are in their origin.

The historical academic concept of Elements of Composition made reference fundamentally to that body of discipline, within an illustrated scheme, understood as strength of the principles, rules and norms to project adequately.

Within this concept, architectural project work consisted of the application a repertoire of historical forms and elements. Applied today, Architecture seeks refuge in the autonomy of its own sources as a discipline converted into catalogue.

Later on, in reaction to the academic system, the empirical concept broke the disciplined order converting the project into a test field for pseudo-scientific experimentation, ideologies and imagination.

Neither of the two concepts today present a complete vision of architectural reality and are seen, therefore, as insufficient.

To the fragmentary experience of what is real, as a consequence of the dominating cultural relativism, is added a more radical mental attitude of inhibition, inherited from the background of modernity, which facilitates the processes of consumer phagocytation.

As a result of the dissolution of both concepts in favour of the positivist utilitarianism, architectural reality today is presented as a composite of "fragments of the past", often unintelligible, together with "fragments of the future". The possibility and assumptions of the recomposition of these within a new unity and it is these characteristics which are our goal.

To take the first step in the process of training in the architectural project which constitutes the course in Elements of Composition, the first question is: what is and what does Architecture mean?

For this we believe that it is especially important to return to the general principles which are the engines of ideas and which permit an understanding of the basic structure of the architectural project.

Architecture is born in the idea; the project is the abstract formalisation of the idea and the constructed work, the idea materialised.

From this process arises the dual consideration of Architecture as art and technique, as knowledge and craft. A simultaneous process of materialisation of thought and spiritualisation of the material.

To achieve, therefore, the primacy of the idea and the logical structure of the creative process and of thought it is necessary to inseparably unite the progressive development of the exercise of the drawing with the acquisition of the techniques and resources of representation and necessary formalization, with the conviction that without the development of these, any theoretical view remains within the sphere of mere speculation.

The fundamental pedagogical objective is to help discover the skills and personal values of the individual, collaborating to develop these to the maximum in such a way that they become oriented in harmony towards the criteria of finality as an architect and as a person.

elementos de composición

