Course guide
210299 - INES - Introduction to Scenography

Unit in charge: Barcelona School of Architecture
Teaching unit: 735 - PA - Department of Architectural Design.
756 - THATC - Department of History and Theory of Architecture and Communication Techniques.
Degree: DEGREE IN ARCHITECTURE STUDIES (Syllabus 2014). (Optional subject).
Academic year: 2022
ECTS Credits: 4.0
Languages: Catalan, Spanish

LECTURER
Coordinating lecturer: Ramon Graells, Antoni
Lopez Ibañez, Guillermo
Others: Aloy Bibiloni, Guillem

REQUIREMENTS
HISTÒRIA II - Prerequisit
PROJECTES III - Prerequisit
PROJECTES IV - Prerequisit

DEGREE COMPETENCES TO WHICH THE SUBJECT CONTRIBUTES
Specific:
EP5. Translation from Spanish slope
EP7. Translation from Spanish slope
EP15. Translation from Spanish slope
EP21. Translation from Spanish slope

TEACHING METHODOLOGY
The programme of the course is divided into sessions of a more theoretical nature and others dedicated to the design of a set design. Throughout the course, we will try to go to the theatre, visit a scenography workshop and the theatrical site of a company.

LEARNING OBJECTIVES OF THE SUBJECT
"A wise, correct and magnificent play of volumes under the light", "a moving machine". These definitions of architecture by Le Corbusier are equally valid when referring to scenographies. The problems posed by the relationship between scenography and the spectator make us pay attention to aspects that are sometimes overlooked by the strict discipline of architecture, accustomed to limiting ourselves to controlling measures that have to do with very specific functional standards. In a school of architecture, talking about and creating a stage design, and more generally about the place of the theatre, should help us to learn architecture. Specifically, the subject gives a history of the theatre in a broad sense: dealing with the reasons of the theatrical map of the city is related to urbanism and explains another urban history. By studying the theatrical typologies throughout history and in the contemporary situation, he gives tools to project a theatre. And designing a scenography raises the creation of a space, as has already been argued, an essentially architectural problem.
### STUDY LOAD

<table>
<thead>
<tr>
<th>Type</th>
<th>Hours</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Hours large group</td>
<td>44.0</td>
<td>44.00</td>
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<tr>
<td>Self study</td>
<td>56.0</td>
<td>56.00</td>
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</tbody>
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**Total learning time:** 100 h

### CONTENTS

<table>
<thead>
<tr>
<th>title english</th>
<th>Description: content english</th>
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</thead>
<tbody>
<tr>
<td>Full-or-part-time: 30h</td>
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<tr>
<td>Theory classes: 30h</td>
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### GRADING SYSTEM

**Continuous assessment**
Continuous assessment will be based on the work carried out by the student during the academic year, through the submission of assignments or the performance of written and/or oral tests, according to the criteria and timetable established.
There will be two exercises, one individual and one in a team of two people or a maximum of three. The individual exercise will consist of a text commentary. Throughout the course, possible texts will be proposed. The other, in a team, will be a set design. At the beginning of the course, the play for which the scenography is to be designed and the place where it will be performed will be announced. The grade for the course will be the weighted average of the work carried out during the course.

**Final assessment**
If the continuous assessment is not positive, a second assessment may be carried out, which will consist of a final overall test in the established methodology according to the criteria of the lecturer in charge (written or oral test and/or submission of assignments).

**Telematic continuous assessment**
In online teaching situations, continuous assessment will be carried out synchronously and asynchronously, by the methods established by the University and the School, with a periodic record of academic activity by submitting assignments, forums, questionnaires or any other means provided by the Atenea platform, or the alternative tools provided to the teaching staff. In situations in which this telematic teaching takes place when face-to-face teaching has already begun, or for non-academic reasons, any alterations to the weightings or regular teaching control systems will be communicated in detail to all students on the Atenea platform for every subject.

**Final telematic assessment**
If the continuous telematic assessment is not positive, a second assessment may be carried out consisting of a final overall test in telematic format to be established in accordance with the criteria of the lecturers in charge and the ICT resources and tools provided by the University or the School.

The measures for adapting to distance teaching will be implemented in accordance with ICT security and personal data protection criteria to ensure compliance as regards Personal Data Protection legislation (RGPD and LOPDGDD).
BIBLIOGRAPHY

Basic:

RESOURCES

Hyperlink:
- www.espaciosescenarios.org. Resource