



Date:	<b>REGISTRATION OF COURSES</b>	RESPONSIBLE OF REGISTRATION:
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AREA OF KNOWLEDGE	SUB-AREA	UNDERGRADUATE	POSTGRADUATE
<b>BASIC SCIENCES</b>			
ECONOMICS AND SOCIAL SCIENCES			
<b>HEALTH SCIENCES</b>			
<b>ENGINEERING, ARCHITECTURE AND TECHNOLOGY</b>		X	
<b>EDUCATION SCIENCES</b>			
HUMANITIES AND ARTS			
<b>AGRICULTURAL AND SEA SCIENCES</b>			
<b>MILITARY ARTS AND SCIENCES</b>			
SAFETY AND CIVIL PROTECTION			
<b>INTERDISCIPLINARY</b>			
<b>OTHERS</b>			

**ADSCRIPTION OR BRANCH (ES):**

FACULTY	ARCHITECTURE AND URBANISM
SCHOOL	ARCHITECTURE
INSTITUTE	
DEPARTMENT	
OTHERS	HISTORY SECTOR

**COURSE:**

NAME	HISTORY OF ARCHITECTURE III (85)
CODE	6018
EXECUTIVE UNIT	
CLASSIFICATION	COMPULSORY / THEORETICAL
APPROVAL DATE	
UPDATE DATE	
APPROVAL AUTHORITY	
CREDIT UNITS	2 (TWO)
HOURS/WEEK	2 (TWO)
REGIMEN	SEMI-ANNUAL
ACADEMIC PERIODS	REGULAR
REQUIREMENTS	6017
PROFESSOR	



## LEARNING OBJECTIVES

- a) At content level:
- Recognize the formal identity, the particular characteristics and the conceptual significance of the architecture works presented.
  - Synthetize the theories, the poetics and defining features of the plastic manifestations of the 18th and 19th centuries.
  - Establish intentioned relations as preliminary step in the formulation of:
- b) At methodological level:
- Establish guidelines of historical research and develop tools for it (from the identification of Topics and cases).
  - Develop in the student the concept of History understood as project and not like a merely narration of facts and data.

## INSTRUCTIONAL STRATEGIES

- Expositive classes introductory of each topic
- Discussions in classes from audio-visual and reading material.
- Exercises of critical analysis
- Quick seminars, formulated from own concerns expressed by the student



## CONTENTS

### 1. TOPIC 1: Theory and agony of the antique

#### 1.1. The state of the *querelle*: the new against the old and the notion of progress.

- The positive idea of time: ¿Dwarves on shoulders of giants? (From Bacon and Perrault to Condorcet)
- All that is solid melt into air; The Communist Manifesto or The Flowers of Evil (Berman, Marx, and Baudelaire).
- Nietzsche against Wagner, or the betrayed modernity. (The return to the mitified tradition in *Parsiphal*)

#### 1.2. The idea of the idea in the Art

- History and Absolute as concepts. (Friederich, Turner, Ruskin, Goethe, Hegel, Novalis)
- Ancient /Modern,
- Classic/Romantic
- Totality / Fragment
- The notion of space: from the Cartesian Geometry to Vienna School (Kant, Burkhard, Kaufmann, Wolflin, Riegl, Loos).
- The dazzled reason: The magnificent typologies of drawn architectures (Piranesi, Blondel, Gabriel, Souflot, Boullée, Ledoux, Lequeu).

#### 1.3. Trend and style

- I: The false heroism of the historicist rhetoric (Hardwick, Smirke, Inwood, Schinkel, Strickland)
- II: Neo-gothic or the style as expression of faith (Pugin, Scott, Butterfield, Burges)
- III: Epidermal breaks and the eclecticism as opening (Nash, Bentley, Cuijpers, Poelaert, Smith)
- IV: Trade as shelter (Arts& Crafts)
- V: Post-colonial styles in Latin-American architecture.

#### 1.4. The disbanded instant and the loss of unity

- The poetics of the fragment: mosaics, stained-glass and trencadís. (Art Nouveau 1: Horta, Guimard, Mackintosh, Gaudí, Van Gogh)
- The exploration of boundaries and the break of dizziness (Art Nouveau 2: From Van de Velde to Wagner)

### 2. SEMINAR

#### 3. TOPIC II: Urbanism as negotiation of the conventional idea of city

##### 3.1. The urban as scenery of the utopia or the intellectual redemption.

- Claude-Nicolas Ledoux () -1804- *L'Architecture considérée sous la rapport de l'art, des moeurs et de la législation*.
- Robert Owen (New Harmony) – 1817- . *Report to to the Committee for the Relief of Manufacturing Poor*.
- Charles Fourier (Falasterio)
- William Morris – 1881- *News from Nowhere*

##### 3.2. Urban mutations

- I: Metropoli, fabric and system. Haussman (Paris) -1853-. Wagner (Rearrangement of riversides of the Danube in Vienna) -1859-.
- II: The extension as conquered territory. Idelfons Cerdá (Barcelona) -1859-. Arturo Soria (Madrid) -1882-.
- III: The inner gaze: Förster (The Ring in Vienna) -1859-. Lindhagen (Stockholm) – 1866-. Stübben (Florence) -1885-. Camilo Sitte (Building of cities according to artistic principles) -1889-.
- IV: The rejected city or the crisis of the centrality. Ebenezer Howard (Garden-City) -1898-. Charles Baudelaire (The Flower of Evil= -1847-.
- City and territory in Latin-America: expansions and dreamed metropolises.

### 4. REVISE AND DISCUSSION REGARDING FINAL WORK

#### 5. The machine as silent narrative or the dehumanized myth

##### 5.1. Emergence of the technical imagination

##### 5.2. Stupefaction and stammering: new materials, new technics, new challenges. (Violet le Duc, Moby Dick ~ Paxton, Krantz, Eiffel)

##### 5.3. Abstraction as threshold opening: the vanguard of the vanguards (From Friederich to Cezanne)

### 6. SEMINAR



## EVALUATION

1. Critical comments of works and texts. (5x5% = 25%) Exercises:
  - a. Exercise 1. Wagner: Betrayer to the modernity? Critic comment regard work of this composer "Parsiphal", based in the simultaneous listening of the "Heroic Symphony" of L.V. Bethoven.
  - b. Exercise 2. Subject and Object of the romantic re-presentation. Enquiry regarding the concept of space in the plastic proposal of Caspar David Friederich compared with the baroque work of Claude Le Lorrain.
  - c. Excercise 3. The notion of boundary: The evolution of domestic space and the idea of territory in Illustration: Comparative analysis between "Cassa dci Guarda del Rio" de C.N. Ledoux and a house designed and built in the 21th century.
  - d. Exercise 4. The spatial notion underlying in the proposals of the "Arts & Crafts". Reflection regarding the postulates and spatial assumptions advocated in the alternative movements of the half of 19th century.
  - e. Exercise 5. To be determinated.
  - f. Exercise 6. Dissertation regarding the notion of territory (topological and geographical) formulated from the proposals of ideal cities conceived as of Illustration.
  - g. Exercise 7. To be determinated.
  - h. Exercise 8. The city as showcase. Critical speculation regarding 19th century urban landscape formulated from alternative texts.
  - i. Exercise 9. Analogous Caracas. Visual and iconographic ensemble of the map of Caracas from urban references of the 19th century.
  - j. Exercise 10. The Crystal Palace and The Machines Gallery: Types and archetypes for a new architecture. Analysis of the referential elements in the construction of the paradigm of the universal space.
2. Critical participation in debates (3x5% = 15%)
3. Research Work (20%)
4. Final exam (40%)

The final exam will be elaborated in conjunction with all the professors of the course and will count with the appropriate approval of the History Sector. The date of the test will be indicated in advance.



## TEXTBOOKS

- Argan, G. C.  
El pasado en el presente. El revival en las artes plásticas, la arquitectura, el cine y el teatro. GG. Barcelona, 1977.
- Argan, G.C.  
Historia del arte como historia de la ciudad. Ed. Laia. Barcelona, 1984.
- Banham, R.  
Teoría y diseño arquitectónico en la era de la máquina. Nueva Visión. Buenos Aires, 1971.
- Benévolo, Leonardo.  
Historia de la Arquitectura Moderna. G.G., Barcelona 1981.
- Bozal Valeriano.  
Historia de las ideas estéticas y de las teorías contemporáneas. Vol. 1. Col. La Balsa de la Medusa. Visor. Madrid 196.
- Collins, Peter.  
Los ideales de la arquitectura moderna; su evolución (1759-1950). Editorial Gustavo Gili, S.A., Barcelona, 1977.
- D'Angelo, Paolo.  
La estética del romanticismo. Col. Léxico de estética, Madrid, 1994.
- Hereu, P. Montaner, J. M., Oliveras, J.  
Textos de Arquitectura de la Modernidad. Nerea, Madrid, 1994.
- Norberg-Shulz, Christian.  
Arquitectura Occidental. Col. Arquitectura Con Textos. GO, Barcelona, 1983.
- Olsen, P.  
The city as a work of art. Yale U.P. New Heave-Londres, 1986.
- Patetta, Luciano.  
Historia de la Arquitectura. Antología Crítica, Editorial Hermann Blume, Madrid, 1984.
- Risebero, Bill.  
Historia gibujada de la Arquitectura. Celeste Ed. Madrid, 1995.
- Ruskin, Jonh.  
La lámpara de la belleza, en Las siete lámparas de la arquitectura, 1849.

### Other readings and sources:

Tesis sobre la Filosofía de la Historia. Walter Benjamín: En Discursos Interrumpidos [1940]

Orígenes de la estética moderna. Valeriano Bozal. En "Historia de las ideas estéticas y de las teorías contemporáneas" Vol. 1. Col. La Balsa de la Medusa. Visor, Madrid 1996. Pp 17-29.

Lámpara de la verdad. Lámpara de la vida. John Ruskin. En "Las siete lámparas de la Arquitectura. COAATM. Madrid, 1989. En "Textos de la Arquitectura Moderna" Hereu, Montaner y Oliveras. Nerea. Madrid 1994. P. 150.

Granos de polen. Novalis. (1797-98) En: "Fragmentos para una teoría romántica del arte" Antología de Javier Arnaldo. Tecnos. Madrid, 1987. P. 49

La voz interior. Caspar Davis Friedrich (1830). En: "Fragmentos para una teoría romántica del arte" Antología de Javier Arnaldo. Tecnos, Madrid, 1987, P. 53

<http://www.1iceus.org/es/aco/ar/05/O5112.html>

<http://webarch-mag.com/3/circo/O8.html>