



## Teaching Guide

Identifying Data					2017/18
<b>Subject (*)</b>	Theory of Architecture		<b>Code</b>	630G02025	
<b>Study programme</b>	Grao en Estudos de Arquitectura				
Descriptors					
<b>Cycle</b>	<b>Period</b>	<b>Year</b>	<b>Type</b>	<b>Credits</b>	
Graduate	2nd four-month period	Third	Obligatoria	6	
<b>Language</b>	SpanishGalicianEnglish				
<b>Teaching method</b>	Face-to-face				
<b>Prerequisites</b>					
<b>Department</b>	Proxectos Arquitectónicos, Urbanismo e Composición				
<b>Coordinador</b>	Agrasar Quiroga, Fernando	<b>E-mail</b>	fernando.agrasar@udc.es		
<b>Lecturers</b>	Agrasar Quiroga, Fernando García Requejo, Zaida Paz Agras, Mari Luz	<b>E-mail</b>	fernando.agrasar@udc.es zaida.garcia@udc.es luz.paz.agras@udc.es		
<b>Web</b>	<a href="http://etsa.udc.es/web/">http://etsa.udc.es/web/</a>				
<b>General description</b>	<p>The basic objectives of this subject are:</p> <p>To approach the architectural phenomenon from the theoretical point of view, understanding reflexion as a substantial part of the artistic production.</p> <p>To be aware of the close relationship between thoughts and practice with their contextual circumstances. Our understanding of them is necessarily influenced by our own perspective of each epoch.</p> <p>The thread of this course is the double artistic and technical nature of architecture, taking into account all its implications: perceptive, formalistic, socials, morals, aesthetics,...</p> <p>Architect texts and historical circumstances will be read in parallel, tracing a continuous relationship cause-effect, together with architectural projects and other artistic works from three different points of view: technical, artistic and social.</p> <p>The first subjects will be focused on pre-modern architectural theory, as a necessary training for this phenomenon understanding. Modern Architecture will be the main topic of the rest of the contents.</p> <p>THEORY OF ARCHITECTURE is structured in 15 subjects grouped in 6 parts. Theoretical explanations and same case studies will be presented in each subject, always from the theoretical point of view.</p>				

## Study programme competences

Code	Study programme competences
A38	"Ability to take part in the preservation, restoration and renovation of the built heritage (T) "
A40	Ability to practise architectural criticism
A48	Adequate knowledge of general theories of form, composition and architectural types
A51	Adequate knowledge of the methods of studying the social requirements, living conditions, habitability and basic housing programmes
A52	"Adequate knowledge of ecology, sustainability and the principles of conservation of energy and environmental resources. "
A53	Adequate knowledge of the architectural, urban and landscape traditions of Western culture, as well as their technical, climatic, economic, social and ideological foundations.
A54	Adequate knowledge of aesthetics and theory and history of fine arts and applied arts
A55	Adequate knowledge of the relationship between cultural patterns and social responsibilities of the architect
A57	Adequate knowledge of urban sociology, theory, economics and history
A63	Development, presentation and public review before a university jury of an original academic work individually elaborated and linked to any of the subjects previously studied



B2	Students can apply their knowledge to their work or vocation in a professional way and have competences that can be displayed by means of elaborating and sustaining arguments and solving problems in their field of study
B3	Students have the ability to gather and interpret relevant data (usually within their field of study) to inform judgements that include reflection on relevant social, scientific or ethical issues
B4	Students can communicate information, ideas, problems and solutions to both specialist and non-specialist public
B5	Students have developed those learning skills necessary to undertake further studies with a high level of autonomy
B6	Knowing the history and theories of architecture and the arts, technologies and human sciences related to architecture
B7	Knowing the role of the fine arts as a factor that influences the quality of architectural design
B12	Understanding the relationship between people and buildings and between these and their environment, and the need to relate buildings and the spaces between them according to the needs and human scale
C1	Expressing themselves correctly, both orally and in writing, in the official languages of the autonomous region
C4	Exercising an open, educated, critical, committed, democratic and caring citizenship, being able to analyse facts, diagnose problems, formulate and implement solutions based on knowledge and solutions for the common good
C6	Critically evaluate the knowledge, technology and information available to solve the problems they must face
C7	Assuming as professionals and citizens the importance of learning throughout life
C8	Assessing the importance of research, innovation and technological development in the socio-economic advance of society and culture

### Learning outcomes

Learning outcomes	Study programme competences		
	A38	B2	C1
	A40	B3	C4
	A48	B4	C6
	A51	B5	C7
	A52	B6	C8
	A53	B7	
	A54	B12	
	A55		
	A57		
	A63		

### Contents

Topic	Sub-topic
PART I [Introduction]	<p>1 The origin of architectural thought: classic treatises</p> <p>The encoded architecture: architecture and culture. Origins and evolution: the primitive hut, from Vitruvius to Laugier</p> <p>The classic language: Schinkel, from origins to modernity</p> <p>2 Forms of technique: matter, construction and thought</p> <p>Forms of beauty: art, aesthetics and thought</p> <p>Forms of social: politics, moral and thought</p>



PART II. TECHNIQUE AND MODERNITY	<p>3 Semper: architecture and evolution Breakdown and classic legacy: Arts&amp;Crafts, Viollet-le-Duc, Modernisms and the first Wright</p> <p>4 Industry and architecture. The standardization issue: from Paxton to the Deutscher Werkbund Mechanization and architecture: the Chicago School</p> <p>5 Mies van der Rohe and the transcended technique</p>
PART III. ART AND MODERNITY	<p>6 The Viennese laboratory: Wagner, Hoffmann and Loos</p> <p>7 Modernity in America: Wright</p> <p>8 The intellectualization of art: Expressionism, Bauhaus, Neoplasticism</p> <p>9 Le Corbusier: art and technique</p>
PART IV. SOCIAL AND MODERNITY	<p>10 Russian Avant-garde: Suprematism Vs Productivism Futurism and revolution</p> <p>11 The ABC group: politics and architecture</p>
PARTE V. TOWARDS OUR PRESENT: THE MODERNITY CRISIS	<p>12 The other Modernities: the Nordic, Italian and Spanish interpretations From formal containment to formal exaltation: Rudolf Schindler</p> <p>13 New methodologies: Structuralism Social dynamics after the II World War: the last Mies and the Smithsions</p>
PART VI [Conclusions]	<p>14 Architectural thought and Contemporaneity: from Complexity and contradiction to Delirious New York From the Situationist theory to the architecture of spectacle</p> <p>15 New perspectives after the 2007 crisis: social responsibility and environmental awareness; from Buckminster Fuller to today. CONCLUSIONS</p>

Planning				
Methodologies / tests	Competencies	Ordinary class hours	Student?s personal work hours	Total hours
Supervised projects	A38 A40 B2 B3 B4 B5 B12	15	45	60
Mixed objective/subjective test	B6 B7 C1 C4 C7	3	42	45
Guest lecture / keynote speech	A48 A51 A52 A53 A54 A55 A57 A63 C6 C8	42	0	42
Personalized attention		3	0	3

(\*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.



## Methodologies

Methodologies	Description
Supervised projects	<p>Metodoloxía deseñada para promover a aprendizaxe autónoma dos estudantes, baixo a tutela do profesor e en escenarios variados (académicos e profesionais). Está referida prioritariamente ao aprendizaxe do "cómo facer as cousas?". Constitúe unha opción baseada na asunción polos estudantes da responsabilidade pola súa propia aprendizaxe.</p> <p>Este sistema de ensino baséase en dous elementos básicos: a aprendizaxe independente dos estudantes e o seguimento desa aprendizaxe polo profesor-titor.</p>
Mixed objective/subjective test	<p>Proba que integra preguntas tipo de probas de ensaio e preguntas tipo de probas obxectivas.</p> <p>En canto a preguntas de ensaio, recolle preguntas abertas de desenvolvemento. Ademais, en canto a preguntas obxectivas, pode combinar preguntas de resposta múltiple, de ordenación, de resposta breve, de discriminación, de completar e/ou de asociación.</p>
Guest lecture / keynote speech	<p>Exposición oral complementada co uso de medios audiovisuais e a introdución de algunhas preguntas dirixidas aos estudantes, coa finalidade de transmitir coñecementos e facilitar a aprendizaxe.</p> <p>A clase maxistral é tamén coñecida como "conferencia", "método expositivo" ou "lección maxistral". Esta última modalidade sóese reservar a un tipo especial de lección impartida por un profesor en ocasións especiais, cun contido que supón unha elaboración orixinal e baseada no uso case exclusivo da palabra como vía de transmisión da información á audiencia.</p>

## Personalized attention

Methodologies	Description
Supervised projects	The workshop will be developed with works that link texts and ideas with architectural works. Groups will be conformed with three students assigned at class.

## Assessment

Methodologies	Competencies	Description	Qualification
Supervised projects	A38 A40 B2 B3 B4 B5 B12	Os traballos, realizados en grupo, terán unha cualificación máxima de 2 puntos. Será preciso ter entregado os traballos para superar a asignatura.	20
Mixed objective/subjective test	B6 B7 C1 C4 C7	Un exame ao final do cuatrimestre, referido á totalidade de todos os contidos do curso. A este exame corresponderá un 80% da cualificación final. No mesmo, é preciso acadar unha cualificación de 4 (sobre un máximo de 10) para poder superar a asignatura e poder facer media cos traballos.	80

## Assessment comments

Classes attendance will be required to develop the workshop and the exam.
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## Sources of information

<b>Basic</b>	<ul style="list-style-type: none"> <li>- AGRASAR, Fernando (2008). Introducción al conocimiento de la arquitectura. A Coruña: COAG</li> <li>- CURTIS, William (2006). La Arquitectura Moderna desde 1900. Londres, Nueva York: PHAIDON</li> <li>- CURTIS, William (2013). Modern Architecture Since 1900. London, New York: PHAIDON</li> <li>- HEREU, P., MONTANER, J.M., OLIVERAS, J., (1994). Textos de arquitectura de la modernidad. Madrid: Nerea</li> <li>- KRUF, Hanno-Walter (1990). Historia de la teoría de la arquitectura (2 vol). Madrid: Alianza Forma</li> <li>- KRUF, Hanno-Walter (1994). A History of Architectural Theory. Princeton Architectural Press</li> </ul> <p>A bibliografía xeral é corta e substancial, a través da cal o alumno completará o estudo dos temas expostos na clase. Asemade da bibliografía básica, que consta nesta guía docente, tense elaborado unha bibliografía específica, referida a cada tema, que está dispoñible para os alumnos na plataforma Moodle</p>
<b>Complementary</b>	



## Recommendations

### Subjects that it is recommended to have taken before

Introduction to Architecture/630G02005

History of Art/630G02015

### Subjects that are recommended to be taken simultaneously

### Subjects that continue the syllabus

Theory of Contemporary Intervention/630G02061

### Other comments

(\*)The teaching guide is the document in which the URV publishes the information about all its courses. It is a public document and cannot be modified. Only in exceptional cases can it be revised by the competent agent or duly revised so that it is in line with current legislation.