



## Teaching Guide

Identifying Data					2020/21
<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	Obligatory	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>				



<b>Contingency plan</b>	<p>1. Modifications in the contents. In case of a contingency, the necessary measures will be adopted to guarantee the quality of the teaching and the integrity of the content.</p> <p>2. Methodologies            * Teaching methodologies that are maintained:            The same teaching methodologies are maintained. Both the master session, as well as the mixed test and the supervision of group works will be adapted to the virtual support, if applicable.            * Teaching methodologies that are modified:            There are no plans to modify teaching methodologies</p> <p>3. Mechanisms for personalized attention to students. The meetings will be convened in previously announced Teams sessions. Corrections and clarifications in group have a greater pedagogical value than individual attention, even so, these will be done by email and conference by Teams.</p> <p>4. Modifications in the evaluation            The evaluation will not be modified.</p> <p>5. Modifications of the bibliography or webgraphy.            The bibliographic resources of the subject are already available in Moodle. Specific contributions of reference materials will be provided in digital format.</p>
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Study programme competences / results	
Code	Study programme competences / results
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	Adequate oral and written expression in the official languages.
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	Valuing the importance of research, innovation and technological development for the socioeconomic and cultural progress of society.
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Learning outcomes			
Learning outcomes	Study programme competences / results		
Comprender o fenómeno arquitectónico dente o mundo das ideas, entendendo a reflexión como parte substancial da creación artística.	A38 A40 A48 A51 A52 A53 A54 A55 A57	B2 B3 B4 B5 B6 B7	C1 C4 C6 C7 C8
Analizar o estreito vínculo dos sistemas de pensamento e os resultados creativos coas circunstancias do seu propio tempo.	A38 A40 A48 A51 A52 A53 A54 A55 A57	B2 B3 B4 B5 B6 B7 B12	C1 C4 C6 C7 C8
Relacionar o estudo da forma arquitectónica coas principais xustificacións da mesma: tectónicas, funcionais, morais, estéticas, etc.	A38 A40 A48 A51 A53 A54 A55 A57 A63	B2 B3 B4 B5 B6 B7 B12	C1 C4 C6 C7 C8
Analizar a relación entre os textos de arquitectos e pensadores, xunto coas obras arquitectónicas e outras manifestacións artísticas, e as circunstancias históricas do seu tempo.	A38 A40 A48 A51 A52 A53 A54 A55 A57 A63	B2 B3 B4 B5 B6 B7 B12	C1 C4 C6 C7 C8



Comprender o fenómeno da experiencia moderna partir do coñecemento da teoría arquitectónica anterior.	A38 A40 A48 A51 A52 A53 A54 A55 A57	B2 B3 B4 B5 B6 B7 B12	C1 C4 C6 C7 C8
Argumentar a relación existente entre a produción arquitectónica contemporánea e as experiencias previas.	A38 A40 A48 A51 A52 A53 A54 A55 A57 A63	B2 B3 B4 B5 B6 B7 B12	C1 C4 C6 C7 C8

Contents	
Topic	Sub-topic
PART I [Introduction]	<p>1 The origin of architectural thought: classic treatises The encoded architecture: architecture and culture. Origins and evolution: the primitive hut, from Vitruvius to Laugier The classic language: Schinkel, from origins to modernity</p> <p>2 Forms of technique: matter, construction and thought Forms of beauty: art, aesthetics and thought 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	10 Russian Avant-garde: Suprematism Vs Productivism Futurism and revolution  11 The ABC group: politics and architecture
PARTE V. TOWARDS OUR PRESENT: THE MODERNITY CRISIS	12 The other Modernities: the Nordic, Italian and Spanish interpretations From formal containment to formal exaltation: Rudolf Schindler  13 New methodologies: Structuralism Social dynamics after the II World War: the last Mies and the Smitsshons
PART VI [Conclusions]	14 Architectural thought and Contemporaneity: from Complexity and contradiction to Delirious New York From the Situationist theory to the architecture of spectacle  15 New perspectives after the 2007 crisis: social responsibility and environmental awareness; from Buckminster Fuller to today. CONCLUSIONS

Planning				
Methodologies / tests	Competencies / Results	Teaching hours (in-person & virtual)	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	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. Este sistema de ensino baséase en dous elementos básicos: a aprendizaxe independente dos estudantes e o seguimento desa aprendizaxe polo profesor-titor.
Mixed objective/subjective test	Proba que integra preguntas tipo de probas de ensaio e preguntas tipo de probas obxectivas. En canto a preguntas de ensaio, recolle preguntas abertas de desenvolvemento. Ademais, en canto preguntas obxectivas, pode combinar preguntas de resposta múltiple, de ordenación, de resposta breve, de discriminación, de completar e/ou de asociación.
Guest lecture / keynote speech	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. 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.



## 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 / Results	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 (80%) 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.