



## Teaching Guide

Identifying Data				2021/22
Subject (*)	Intervention in European Heritage	Code	630G02055	
Study programme	Grao en Estudos de Arquitectura			
Descriptors				
Cycle	Period	Year	Type	Credits
Graduate	2nd four-month period	Fifth	Optional	4.5
Language	SpanishGalicianEnglish			
Teaching method	Face-to-face			
Prerequisites				
Department	Construcións e Estruturas Arquitectónicas, Cívicas e AeronáuticasDidácticas Específicas e Métodos de Investigación e Diagnóstico en EducaciónExpresión Gráfica ArquitectónicaProxectos Arquitectónicos, Urbanismo e Composición			
Coordinador	Vidal Pérez, Francisco José	E-mail	francisco.vidal@udc.es	
Lecturers	Martinez Raido, Jose Luis Vidal Pérez, Francisco José	E-mail	jose.luis.martinez.raido@udc.es francisco.vidal@udc.es	
Web				
General description	<p>The current program of the School of Architecture of A Coruña includes, in the 5th year, the topic of Intervention in European Heritage assigned to the Department of Architectural Projects, Urbanism and Composition, being a response to the practices of characterization and intervention in our rich and extensive architectural, built and territorial heritage, which in Galicia forms an irreplaceable reality in the identity processes, in the knowledge of the discipline and, therefore, in the training of the students of the Galician school of architecture.</p> <p>These processes are also essential to deepen our own cultural understanding and the universal history of humanity, as documented and certified by the vast Galician heritage that is part of the UNESCO World Heritage List and the Spanish State Register of Cultural Assets and, therefore, from Europe.</p> <p>The intention of this topic is to indicate essential information, knowledge, criteria, materials and techniques for practices aimed at conservation, restoration and rehabilitation (as they have been systematized mainly from the 18th century to the present), in clear coexistence with legal regulations and administrative procedures that safeguard the actions carried out within the framework of our social and democratic rule of law (through the Constitution, the Statutes of Autonomy and international treaties), which refer to the obligations of access, protection and conservation of the architectural, built and territorial cultural heritage, characterized as such.</p>			
Contingency plan	<ol style="list-style-type: none"><li>1. Modifications to the contents</li><li>2. Methodologies<ul style="list-style-type: none"><li>*Teaching methodologies that are maintained</li><li>*Teaching methodologies that are modified</li></ul></li><li>3. Mechanisms for personalized attention to students</li><li>4. Modifications in the evaluation<ul style="list-style-type: none"><li>*Evaluation observations:</li></ul></li><li>5. Modifications to the bibliography or webgraphy</li></ol>			

## Study programme competences

Code	Study programme competences
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A5	"Knowledge of the metric and projective geometry adapted and applied to architecture and urbanism "
A9	"Knowledge of the principles of fluid mechanics, hydraulics, electricity and electromagnetism adapted and applied to architecture and urbanism "
A14	Ability to conceive, calculate, design, integrate in buildings and urban units and execute exterior walls and cladding, roofing and other structural work (T)
A15	Ability to conceive, calculate, design, integrate in buildings and urban units and execute foundation solutions (T)
A16	"Ability to conceive, calculate, design, integrate in buildings and urban units and execute supply systems, water treatment and sewage, heating and air conditioning (T) "
A17	Ability to apply technical and construction standards and regulations
A18	Ability to maintain building structures, foundations and civil works
A19	Ability to maintain the finished work
A20	Ability to assess the construction works
A21	Ability to maintain the structural work
A23	Ability to maintain systems
A24	"Adequate knowledge of solid mechanics, continuous media and soil, as well as plastic and elastic qualities and strength of materials in heavy construction "
A25	Adequate knowledge of conventional construction systems and pathology
A26	Adequate knowledge of the physical and chemical characteristics, production procedures, pathology and use of building materials
A27	Adequate knowledge of industrialized building systems
A28	Knowledge of the deontological code, professional association and structure and civil liability
A29	Knowledge of administrative, management and professional procedures
A31	Knowledge of methods of measurement, assessment and expert's report
A34	Ability to design, implement and develop sketches and drafts, concept designs, developed designs and technical designs (T)
A35	Ability to design, implement and develop urban projects (T)
A36	Ability to design, implement and develop construction management (T)
A37	Ability to develop functional programs for buildings and urban spaces (T)
A38	"Ability to take part in the preservation, restoration and renovation of the built heritage (T) "
A39	Ability to remove architectural barriers (T)
A40	Ability to practise architectural criticism
A41	Ability to solve the passive environmental conditioning, including thermal and acoustic insulation, climate control, energy efficiency and natural lighting (T)
A42	Ability to catalogue the built and urban heritage and plan its protection (T)
A45	Ability to design and execute urban layouts and urbanization, gardening and landscape design projects (T)
A46	Ability to apply standards and urban regulations
A47	Ability to develop environmental, landscape and environmental impact correction studies (T)
A48	Adequate knowledge of general theories of form, composition and architectural types
A49	Adequate knowledge of the general history of architecture
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
A56	Adequate knowledge of the foundations of vernacular architecture
A57	Adequate knowledge of urban sociology, theory, economics and history
A58	Adequate knowledge of the methodological foundations of territorial, metropolitan and urban planning.
A67	Coñecemento avanzado de aspectos específicos da materia de Proxectos no contemplados expresamente na Orde EDU/2075/2010
A68	Coñecemento avanzado de aspectos específicos da materia de Composición no contemplados expresamente na Orde EDU/2075/2010
A69	Coñecemento avanzado de aspectos específicos da materia de Urbanismo no contemplados expresamente na Orde EDU/2075/2010
A70	Coñecemento avanzado de aspectos específicos da materia de Construción no contemplados expresamente na Orde EDU/2075/2010
A71	Coñecemento avanzado de aspectos específicos da materia de Instalacións no contemplados expresamente na Orde EDU/2075/2010



A72	Coñecemento avanzado de aspectos específicos da materia de Estruturas no contemplados expresamente na Orde EDU/2075/2010
B1	Students have demonstrated knowledge and understanding in a field of study that is based on the general secondary education, and is usually at a level which, although it is supported by advanced textbooks, includes some aspects that imply knowledge of the forefront of their field of study
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
B9	Understanding the problems of the structural design, construction and engineering associated with building design and technical solutions
B10	Knowing the physical problems, various technologies and function of buildings so as to provide them with internal conditions of comfort and protection against the climate factors in the context of sustainable development
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.
C3	Using ICT in working contexts and lifelong learning.
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
C5	Understanding the importance of entrepreneurial culture and the useful means for enterprising people.
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.

## Learning outcomes

Learning outcomes	Study programme competences
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Once this subject has been passed, together with all the others, the student must have acquired the following competencies:

1. Ability to create architectural restoration projects that involve an important phase of the processes of cultural heritage of a Cultural Asset (building, urban property or territory) that in turn satisfy the aesthetic and technical requirements.
2. Adequate knowledge of the history and theories of architecture, the conservation of architecture, the city and the historical territory, as well as the arts, technology and related human sciences.
3. Knowledge of the fine arts as a factor that can influence the quality of architectural design.
4. Adequate knowledge of urbanism, planning and techniques used in the planning process of the historic city and the historic territory.
5. Ability to understand the relationships between people and buildings and between them and their environment, as well as the heritage values they support and the need to relate buildings and spaces located to each other according to human needs and scale.
6. Ability to understand the profession of architect and its role in society, in particular by preparing studies, reports or projects taking into account social factors and heritage and cultural values.
7. Knowledge of research methods and preparation of the restoration project.
8. Understanding of the problems of the structural conception, of construction and of engineering linked with the projects of buildings with historical and patrimonial-cultural values, with the historical city or with the historical territory.
9. Adequate knowledge of physical problems and the different techniques and technologies, as well as the function of real estate, so that they are provided with internal conditions of comfort and functional and cultural protection in line with and compatible with the historical uses reported by the Good architectural.
10. Ability to design to meet the requirements of users of real estate respecting the limits imposed by budgetary factors, construction regulations and good practices of intervention in the built heritage, the city and the historical territory.
11. Appropriate knowledge of the industries, organizations, regulations, norms and methodological procedures to shape the projects in the Assets and to integrate the plans in the planning.
12. To link the concepts of Architectural-Cultural Heritage, to the idea that supports this concept with the pre-project, project documents and the direction of specific work. Indispensable tools for the conservation and restoration of the Architectural Heritage in general and more specifically those that have the consideration and category of Assets of Cultural Interest:

Article 10 LAW 5/2016, of 4 May, on the cultural heritage of Galicia. Categories of real estate declared of cultural interest or cataloged

1. Real estate declared to be of cultural interest or cataloged shall fall into one of the following categories:
  - a) Monument: the work or construction that constitutes a recognizable singular unit of relevant artistic, historical, architectural, archaeological, ethnological, industrial or scientific and technical interest.
  - b) Historical garden: the delimited space product of the planned arrangement of natural and artificial elements of relevant artistic, historical, architectural, anthropological or scientific and technical interest.



c) Historical site: the place linked to relevant episodes of the past, popular traditions or unique cultural creations of historical, paleontological interest, as long as it is related to human, ethnological, anthropological or scientific and technical history.

d) Archaeological site or zone: the place where there is evidence of movable or immovable property that can be studied with archaeological methodology, of artistic, historical, architectural, archaeological, paleontological interest, as long as it is related to human or anthropological history.

e) Cultural routes: the route or path of recognizable original characteristics that forms part of or formed in the past of the traditional structure of the territory, with a relevant historical, architectural, archaeological, ethnological or anthropological interest.

f) Place of ethnological value: the area in which relevant and recognizable testimonies of activities or constructions linked to the ways of life and traditional culture of the Galician people that are of historical, architectural, archaeological, ethnological or anthropological interest remain.

g) Historical ensemble: the grouping of assets that make up a settlement unit, continuous or dispersed, with a physical structure representative of the evolution of a community that is a significant cultural testimony for artistic, historical, architectural, archaeological, ethnological, industrial or scientific interest. technical, although individually the elements that make it up do not have a special relevance.

h) Cultural landscape: the place identifiable by a set of unique material and immaterial cultural qualities, combined works of nature and the human being, which is the result of the process of interaction and interpretation that a community makes of the natural environment that sustains and constitutes the material support of their identity.

i) Historical territory: the area in which the occupation and activities of the communities throughout their historical evolution characterize a geographical area relevant to their historical, architectural, archaeological, ethnological, anthropological, industrial or scientific and technical interest.

2. Belonging to one of these categories shall not be incompatible with the additional individualized declaration of an asset of cultural interest or the individualized cataloging of any of its elements or with its affiliation to other protection figures derived from other sectoral legislation.

3. The declaration of property of cultural interest of a property or its cataloging will affect both the ground and the subsoil.

A5	B1	C1
A9	B2	C3
A14	B3	C4
A15	B4	C5
A16	B5	C6
A17	B6	C7
A18	B7	C8
A19	B9	
A20	B10	
A21	B12	
A23		
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Contents	
Topic	Sub-topic
HISTORY AND CRITERIA OF THE RESTORATION UNTIL 1950	1 The evolution of the concept of Heritage. 2 The Archaeological School of Rome and the English School for the Conservation of Architectural Heritage, two alternatives to Stylistic Restoration. 3 The 19th century, a period of great importance for Heritage in France. 4 Camilo Boito (1832-1914) 5 Lucca Beltrami (1854-1933) and Alfredo D'Andrade (1839-1915). The Historical Method. The historical restoration. 6 Alois Riegl (1858-1905). A unique and fundamental contribution. 7 The philological interventions of Ricardo Velázquez Bosco (1843-1923) 8 Gustavo Giovannoni (1873-1947) 9 Restoration in 20th century Spain. 10 The Critical Restoration. 11 International documents. The laws of the Spanish State and the Cultural Heritage of Galicia. Comments.
CONTEMPORARY RESTORATION	1 Modernity and Restoration: the denial of history. 2 Hans Döllgast: postwar interventions. 3 Carlo Scarpa: the sequential reading of the monument. 4 Gae Aulenti: the permanent and the changeable. 5 Lina Bo Bardi: projects vs urban planning. 6 Herzog and deMeuron: contrast and analogy. 7 David Chipperfield: Containment as a Strategy. 8 OMA, Rem Koolhaas: theory.

Planning				
Methodologies / tests	Competencies	Ordinary class hours	Student's personal work hours	Total hours
Directed discussion	A5 A9 A14 A15 A16 A17	20	0	20
Student portfolio	A5 A9 A14 A15 A16 A17 A18 A19 A20 A21 A23 A24 A25 A26 A27 A28 A29 A31 A34 A35 A36 A37 A38 A39 A40 A41 A42 A45 A46 A47 A48 A49 A52 A53 A54 A55 A56 A57 A58 A67 A68 A69 A71 A72 B1 B2 B3 B4 B5 B6 B7 B9 B10 B12 C1 C3 C4 C5 C6 C7 C8	0	35.5	35.5



Document analysis	A17 A18 A19 A20 A21 A23 A24 A25 A26 A27 A28 A29 A31 A34 A35 A36 A58 A67 A68 A69 A70 A71 A72 B1 B2 B5 B6 B7 B9 B10 B12 C1 C3 C4 C5	0	16	16
Collaborative learning	A15 A16 A17 A18 A19 A20 A21 A23 A24 A39 A40 A41 A42 A45 A46 A47 A48 A49 A52 A53 A54 A55 A56 A57 A58	0	16	16
Objective test	A55 A56 A57 A58 A67 A68 A69 A70 A71 A72 B1 B2 B3 B4 B5 B6 B7 B9 B10 B12 C1 C3 C4 C5 C7 C8	2	0	2
Guest lecture / keynote speech	A39 A40 A41 A42 A45 A46 A47 A48 A49 A53 A54 A55 A56 A57 A58 A67 A68 B7 B9 B10 B12 C1 C3 C4 C5 C6 C7 C8	22	0	22
Personalized attention		1	0	1

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

Methodologies	
Methodologies	Description
Directed discussion	Periodically review and critique sessions are organized in which the results of the work of various groups are informally confronted, although this discussion may be led by a moderator. The individualized tutorials are dedicated to answering students' queries about the different aspects of the subject, whether in theory or solving specific aspects of practice, individually.
Student portfolio	The student develops a personal work in which he demonstrates his aptitude to create studies and projects of intervention in the cultural heritage to level of basic project.
Document analysis	Before starting the material development of the works, we will proceed to the analysis of the documentary sources related to the proposed topic through the use of audiovisual documents, bibliographies, documentary reports, graphic panels, photographs, models, articles, informative texts, application regulations, etc. The groups (teachers-students) analyze the available documentation and expand it, elaborating a synthesis of the different documentary sources.
Collaborative learning	The class is organized into small work groups, where students work together to solve the tasks assigned by the teacher. The group is organized to get as much information as possible and share.
Objective test	Theoretical / practical exam.
Guest lecture / keynote speech	Intended for the conceptual introduction and oral or graphic presentation of information to students.

Personalized attention	
Methodologies	Description



Directed discussion	<p>The evaluation is a continuous process, in which the activity that the student develops in each of the sessions of the course is controlled and recorded. Periodically and, in any case, whenever the student so requires, they are informed of the adequacy of the level reached by their activities in relation to the programmatic objectives of the subject.</p> <p>A period is established at the end of the course, free of theoretical sessions and workshops, in which attention is developed individually so that each student is oriented towards the achievement of the final objectives of the subject or, where appropriate, the excellence. At all times of the course, teachers provide students with complementary support to the teacher individually, at known times.</p>
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Assessment			
Methodologies	Competencies	Description	Qualification
Student portfolio	A5 A9 A14 A15 A16 A17 A18 A19 A20 A21 A23 A24 A25 A26 A27 A28 A29 A31 A34 A35 A36 A37 A38 A39 A40 A41 A42 A45 A46 A47 A48 A49 A52 A53 A54 A55 A56 A57 A58 A67 A68 A69 A71 A72 B1 B2 B3 B4 B5 B6 B7 B9 B10 B12 C1 C3 C4 C5 C6 C7 C8	In the proposed works, and for the purposes of their qualification, aspects such as conceptual coherence, the technical level of the descriptions, documentary coherence, technical precision, personal contribution in the search and elaboration of the data and the clarity of the Se will value the graphic expression used, all this, the correct application of the criteria developed in the subject in terms of good practices of conservation and restoration of cultural heritage.	15
Guest lecture / keynote speech	A39 A40 A41 A42 A45 A46 A47 A48 A49 A53 A54 A55 A56 A57 A58 A67 A68 B7 B9 B10 B12 C1 C3 C4 C5 C6 C7 C8	In the master sessions there will be a presentation of the topics with the support of image projection that illustrate the contents covered.	5
Objective test	A55 A56 A57 A58 A67 A68 A69 A70 A71 A72 B1 B2 B3 B4 B5 B6 B7 B9 B10 B12 C1 C3 C4 C5 C7 C8	<p>As it is a theoretical-practical subject, the continuous assessment method will be used, class attendance will be controlled and a part of the grade will be obtained from the attitude and work of the student throughout the semester; but it must be completed with the completion of at least one work of theoretical-practical content that allows to verify that the student has assimilated the conceptual and procedural contents of the subject.</p> <p>In the final evaluation of the student will take into account:</p> <ul style="list-style-type: none"> <li>-Attendance to class and interest and participation in face-to-face sessions.</li> <li>-The individual performance and exhibition of the proposed exercises.</li> <li>-The performance of individual and / or group work and its presentation and individual and / or group defense.</li> <li>-Any other activity that is detailed in the course's teaching guide</li> <li>- All this completes and contextualizes the objective test: written exam on the theoretical subject taught.</li> </ul>	80
Others			

Assessment comments
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The student must attend mainly the master sessions (80% minimum), and present the proposed works with the required level of quality to pass the subject. To pass the subject, the student will have two opportunities (June and July). The teacher, according to the students, may choose to divide the exam into two parts. The work will be delivered in June and is essential to pass the course. If not delivered, the student will be graded as Not Presented. The grade obtained in the work (maximum 2) will be added to the one obtained in the written exams, as long as in each one of them a minimum score of 1.5 out of 4 is reached. will save to add it in the July exam.

## Sources of information

<b>Basic</b>	<ul style="list-style-type: none"><li>- Gonzalo M. (2012). HISTORIA DEL ARTE E PATRIMONIO CULTURAL: UNA REVISIÓN CRÍTICA.. Prensas Universitarias. Universidad de Zaragoza.</li><li>- Macarrón Miguel, Ana Mª e González Mozo, Ana. (1988). LA CONSERVACIÓN E LA RESTAURACIÓN EN EL SIGLO XX.. Tecnos. Madrid</li><li>- Martínez Justicia, Mª José. (2000). HISTORIA E TEORÍA DE LA CONSERVACIÓN E RESTAURACIÓN ARTÍSTICA.. Tecnos. Madrid</li><li>- Monterroso Montero, Juan M. (2001). PROTECCIÓN E CONSERVACIÓN DEL PATRIMONIO. PRINCIPIOS TEÓRICOS.. Tórculo Ediciones. Santiago de Compostela</li><li>- Muñoz Viñas, Salvador. (2003). TEORÍA CONTEMPORÁNEA DE LA RESTAURACIÓN. . Editorial Síntesis. Madrid</li><li>- Quatremère de Quincy, Antoine. (1998). CARTAS A MIRANDA. SOBRE EL DESPLAZAMIENTO DE LOS MONUMENTOS DE ARTE DE ITALIA.. Instituto de Patrimonio Cultural. Caracas</li><li>- Riegl, Alöis. (1999). EL CULTO MODERNO A LOS MONUMENTOS.. Visor. Madrid</li><li>- Macarrón Miguel, Ana Mª. (1995). HISTORIA DE LA CONSERVACIÓN E LA RESTAURACIÓN. . Tecnos. Madrid</li><li>- Choay, Françoise. (2007). ALEGORÍA DEL PATRIMONIO.. Gustavo Gili. Barcelona</li><li>- González Moreno-Navarro, José Luis. (1993). EL LEGADO OCULTO DE VITRUBIO.. Alianza. Madrid</li><li>- Ceschi, Carlo. (1970). TEORÍA E STORIA DEL RESTAURO. . Mario Buzoni Editore. Roma</li><li>- Brandi, Césare. (1988-1989). TEORÍA DE LA RESTAURACIÓN .. Alianza Editorial. Madrid</li><li>- Rivera Blanco, Javier. (2008). DE VARIA RESTAURATIONE. TEORÍA E HISTORIA DE LA RESTAURACIÓN ARQUITECTÓNICA . Abada , editores. Madrid</li><li>- Ruskin, John. (1987). LAS SIETE LÁMPARAS DE LA ARQUITECTURA . . Alta Fulla. Barcelona</li><li>- Sanpaolesi, Piero. (1977). DISCORSO SULLA METODOLOGÍA GENERALE DEL RESTAURO DEI MONUMENTI.. Edam. Firenze</li><li>- Vitrubio Polión, Marco Lucio. (1995). LOS DIEZ LIBROS DE ARQUITECTURA.. Alianza. Madrid</li></ul> <p>Aparte destas entradas bibliográficas, cada ano a asignatura incorpora bibliografías específicas que serán suxeridas ós estudantes.</p>
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<b>Complementary</b>	<ul style="list-style-type: none"> <li>- Ballart, Josep. (2006). EL PATRIMONIO HISTÓRICO E ARQUEOLÓGICO: VALOR E USO. . Ariel Patrimonio. Barcelona</li> <li>- Berlin, Isaiah. (2000). LAS RAÍCES DEL ROMANTICISMO.. Taurus. Madrid</li> <li>- Calvo Serraller, Francisco. (1995). LA IMAGEN ROMÁNTICA DE ESPAÑA. ARTE E ARQUITECTURA DEL SIGLO XIX. Alianza. Madrid</li> <li>- Capitel, Antón. (1988). METAMORFOSIS DE MONUMENTOS E TEORÍAS DE LA RESTAURACIÓN. Alianza. Madrid</li> <li>- D´Angelo, Paolo. (1999). LA ESTÉTICA DEL ROMANTICISMO.. Visor. Madrid</li> <li>- Díaz-Fierros Viquiera, Francisco e López Silvestre, Federico, Coordinadores. (2009). OLLADAS CRÍSTICAS SOBRE A PAISAXE.. Consello da Cultura Galega. Santiago de Compostela</li> <li>- Diderot, Denis. (2008). EL SOBRINO DE RAMEAU.. Verticales de bolsillo.</li> <li>- González-Varas, Ignacio. (). CONSERVACIÓN DE BENS CULTURALES. TEORÍA, HISTORIA, PRINCIPIOS E NORMAS.. E. Manuales Arte Cátedra.</li> <li>- Humanes Bustamante, Alberto. (1987). CRITERIOS DE INTERVENCIÓN EN EL PATRIMONIO ARQUITECTÓNICO. APROXIMACIÓN A UNA BIBLIOGRAFÍA BÁSICA. JORNADAS SOBRE CRITERIOS DE INTERVENCIÓN EN EL PATRIMONIO ARQUITECTÓNICO.. Madrid, del 19 al 23 de octubre de 1987. Ministerio de Cultura.</li> <li>- Murray, Linda. (1995). EL ALTO RENACIMIENTO E EL MANIERISMO. . Ediciones Destino. Barcelona</li> <li>- Rosen, Charles e Zerner, Henri. (1988). ROMANTICISMO E REALISMO. LOS MITOS DEL ARTE DEL SIGLO XIX.. Hermann Blume. Madrid</li> <li>- Ruskin, John. (1999). TÉCNICAS DE DIBUJO. . Laertes. Bacrelona</li> <li>- Yourcenar, Marguerite. (1989). EL TIEMPO, GRAN ESCULTOR.. Alfaguara. Madrid</li> <li>- (2006). PAPELES DEL PARTAL. REVISTA DE RESTAURACIÓN MONUMENTAL.. Nº 3. Noviembre de 2006. Academia del Partal.</li> <li>- (2008). PAPELES DEL PARTAL. REVISTA DE RESTAURACIÓN MONUMENTAL.. Nº 4. Noviembre de 2008. Academia del Partal.</li> </ul>
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### Recommendations

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

History of Architecture 1/630G01035

#### Subjects that are recommended to be taken simultaneously

Theory of Contemporary Intervention/630G02061

#### Subjects that continue the syllabus

#### 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.