

# ARCHITECTURAL HISTORY AND THEORY 1

## Bachelor in Architectural Studies BAS SEP-2023 AHT1- AS.3.S.A

Area Architecture and Design

Number of sessions: 15

Academic year: 23-24

Degree course: THIRD

Number of credits: 3.0

Semester: 1º

Category: COMPULSORY

Language: English

Professor: **JOSE VELA CASTILLO**

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Dr. José Vela Castillo (ETSAM-UPM) teaches History and Theory of Architecture and Design Studio at IE School of Architecture and Design (Segovia and Madrid, Spain).

His recent historical research focused on postwar modern Spanish architecture, with special emphasis on the architecture of the US military bases built in Spain in the 1950s, its infrastructural dimension and its wide political and cultural impact in the 'free world'.

On a wider theoretical and philosophical context, Vela Castillo is focusing on the redefinition of the relations between fiction, narrative and meaning in the writing of history of architecture, and its critical consequences for architectural scholarship.

His writings have been published in Spanish and English in numerous journals, including: Nexus, VLC, REIA, Charrette, Architecture and Culture, Conditions-Independent Scandinavian Magazine for Architecture and Urbanism, Arquitectura, Zarch, i2, and others. He has presented papers in various international conferences on architecture. His more recent publications are:

—(2023) TRANSNATIONAL EXPERTISE AND LOCAL POLICIES FOR THE ARCHITECTURE OF SPANISH TOURISM INDUSTRY

(Co-Author: S?la Karata?)

In: Sibel Bozdoğan, Panayiota Pyla, and Petros Phokaidēs (ed.), Coastal Architectures and Politics of Tourism. Leisurescapes in the Global Sunbelt

Ed. Routledge, Londres (Forthcoming, July 2022)

ISBN 9781032147208

—(2022) SHAPED FROM ABOVE: CARTOGRAPHIC DOMINATION AND U.S. MILITARY INFRASTRUCTURE IN 1950'S SPAIN

In: Joseph Heathcott, ed., The Routledge Handbook of Infrastructure Design. Global Perspectives from Architectural History  
Ed. Routledge, Londres (March 2022)  
ISBN: 9780367554910

Vela Castillo is also author of the books (De)gustaciones gratuitas: De la deconstrucción, la fotografía, Mies van der Rohe y el pabellón de Barcelona (Abada Editores, 2010; portuguese translation: Casa da Arquitectura, 2012) and Richard Neutra: Un lugar para el orden: un estudio sobre la arquitectura natural (Universidad de Sevilla, 2003).

PLS: Like in an Antonioni movie.

TBD at the beginning of the semester depending on student's schedule and needs. A specific day and hours will be given for zoom/f2f meetings.

## **SUBJECT DESCRIPTION**

The present course on History of Architecture is the second in the sequence of Architecture History and Theory as taught in the current study plan. The whole sequence starts discussing architectural elements and contexts in the first year, then moves to a course on global history of architecture in the third year, and ends up with a review of modern architecture in the fourth. The whole aim of the sequence is to provide the students with relevant historical knowledge of past and present architecture and to help them to develop a critical understanding of historical and contemporary structures (including their own designs produced in the studio).

AHT1 and AHT2, taught in the fall and spring semesters of the third year, offer a general understanding of the history of architecture in its global scope, starting with the first architectural expressions found around, say, 150,000 BCE and reaching the nineteenth century.

This long temporal sequence is split between the two semesters; however, it should be understood as a comprehensive construction that aims to explore the long story of human habitation on earth as a continuum. The course is divided into different historically and conceptually unitary chapters that will explore the different cultural and historical periods from a Global point of view. Hence, this is not (only) a Western history of architecture but one that aims to integrate other geographies, cultures and traditions. In that sense, it tries to critically revisit the assumed concepts of center and periphery and the predominant western gaze to give space and voice to others as equals.

Out of necessity, this is not a detailed survey of all the architecture produced during this long span of time and wide geographical contexts, but will not be a greatest hits panorama either: it should be understood as an essential history of how our built environment has been shaped by humans and how, in turns, humans experience this environment as framed by architecture.

Architecture needs to be physically experienced to be understood but also needs to be framed by different constructed narratives within an existing cultural context. Through the semester the classes deal with experience and meaning as much (or even more) as with names and dates, and with cultural backgrounds and social and political contexts as much as with architectural elements and concepts. The final aim is to provide the students with an enhanced understanding of the built world in which we live and to help them to search for and decipher architectural meaning in their daily experience of architecture.

The main goals can be summarized as follow:

1. To provide the student with a general knowledge of the built and unbuilt events (architecture) that are the result of the sustained engagement of men with the environment.
2. To help the students understand architecture in direct contact with the physical but also

cultural experience of it. We experience architecture in our daily inhabitation as much as by our conceptual grasping. And this experience is not only 'visual', but it involves also sounds, smell, textures...

3. To allow the students understand that architecture is always the output of a society that both represents and transforms. In that sense, architecture is considered as the result of the interaction of social, political, religious, economical, technical, esthetical and theoretical forces as the complex phenomenon it is, not easily reducible to its linguistic or aesthetic (mostly visual) values. Historical contexts are, then, as important as architectures in themselves.
4. To make the students aware of the fact that History is always the histories, in lowercase and in plural. And that they are constructed as different narratives, none of them original, none of them singular and authoritative. And histories are always fictions.
5. To make the students realize that the world has been populated, at any time, by many different cultures, with different degrees of isolation and interaction among them. Accordingly, this course will consist not only in a Western architecture historical survey, but will open the scope to include other cultures and parts of the world in equal conditions.
6. And to remember the students that the architecture of the past times does not dwell in a closed space called "history", cut off from our present. All those buildings are our contemporaries, they live here and now, we can engage them in a conversation with us. They are contemporary architecture too.

## **LEARNING OBJECTIVES**

### **OBJECTIVES AND SKILLS**

(Per Ministerial Decree EDU/2075/2010, 29 of July; and the official accreditation request for the Bachelor in Architectural Studies, July 2015; see BOCYL, 14 March 2018: p. 10477-10481)

### **BASIC AND GENERAL COMPETENCIES**

- CB1: Students have demonstrated knowledge and an understanding of a given area of study, building upon the foundation of secondary education, supported by advanced texts, and including aspects that engage the latest advances in their area of study.
- CB2: Students know how to apply their knowledge professionally to their work or vocation and possess the competencies that are often demonstrated through elaboration and defense of arguments and the resolution of problems within their area of study.
- CB3: Students can gather and interpret relevant facts (usually within their area of study) in order to make judgments that include reflection on relevant social, scientific, and ethical topics.
- CB4: Students can transmit information, ideas, problems, and solutions to both specialized and non-specialized audiences.
- CB5: Students have developed the necessary learning skills to continue their studies with a high degree of autonomy.
- CG1: Knowledge of the history and theories of architecture, as well as that of the arts, technologies and human sciences related to the field.

### **SPECIFIC COMPETENCIES**

- CE42: Ability to formulate an architectural critique.

- CE49: Adequate knowledge of general architectural history.
- CE53: Adequate knowledge of the architectural, urbanistic and landscape traditions of western culture, as well as its technical, climatic, economic, social, and ideological foundations.
- CE56: Adequate knowledge of the foundations of vernacular architecture.
- CE57: Adequate knowledge of sociology, theory, economics, and urban history.

#### **TRANSVERSE COMPETENCIES OF THE UNIVERSITY**

- CT1: Ability to identify the main characteristics of cultural identities that characterize the contemporary world through the knowledge of central ideological currents.
- CT2: Ability to exercise professional behavior in accordance with constitutional principles and ethical values of the respective profession.
- CT4: Use disciplinary knowledge to analyze and evaluate current situations.
- CT6: Work actively at in an international context.

#### **OUTCOME OF THE LEARNING**

1. Knowledge of the history and theories of architecture.

#### **TRAINING ACTIVITIES**

- AF2: Lectures – 15 hours
- AF3: Discussions and seminars – 10 hours
- AF9: Individual study – 25 hours
- AF10: Submission preparation – 25 hours

#### **SPECIFIC OBJECTIVES AND COMPETENCIES**

The main objective is to acquire theoretical and historical knowledge of architecture and to understand its development and its relations with the culture of its time. By the end of this course, it is expected from the students the capacity to discuss the different architectural periods and trends and its cultural environments along the considered span of time as well as the cross-relationships between them. Students should also develop a critical attitude to the overall history, having the ability of questioning given ideas and concepts and developing personal ones. Finally, students will enhance their capacities of experiencing and understanding architecture of different eras and places.

#### **Conceptual objectives:**

- Knowledge of the main historical periods and theoretical frameworks of architecture and its temporal development.
- General understanding of how architecture is experienced and its meaning created.
- General knowledge of the main works of architecture, their architects and the networks of patronage in relation with general history of architecture.
- Acquaintance with the relations architecture establishes with the main cultural trends and the sociopolitical framework within the considered period.
- Understanding of the non-linear transformations of architecture as a result of both external and internal processes.
- Understanding of the geographical dissemination of architecture and its global scope.
- Awareness of the different coexistent narratives of architecture and how (and why and by whom) are constructed.
- Understanding of the diversity (in terms of gender, social status etc.) of commissioners, designers and users

#### **Conceptual competences:**

- Capacity to develop a critical approach to history of architecture and to the main theories of a

given period.

- Capacity to discuss thematically and conceptually each period within architecture general history and its cultural and technical developments.
- Ability to understand the spatial and formal logics underlying the different historical periods and to be able to apply them to others (typologies).
- Ability to understand the different design processes of architects and to discuss them critically.
- Contextualization of different architectures in the socio cultural framework of each country/region and period.
- Ability to develop spatial, formal and material analysis of different architectures.
- Capacity to generate sound personal narratives.

**Learning competences:**

- Development of a personal point of view on architecture history and its experience.
- Ability to present a critical stance about a given topic and to elaborate a consistent discourse upon it.
- Ability to communicate effectively those points through verbal, written and drawn assignments.
- Ability to express architectural ideas through the use of analytical and conceptual drawings and/or models.
- Ability to develop written argumentations in response to written texts and architectural examples.
- Ability to present the outcome to their class-mates in the form of coherent narratives.

**TEACHING METHODOLOGY**

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor’s main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following (see below).

The course will consist of a combination of lectures by the professor to deliver content followed by in-class discussions to expand and critically fix the content plus asynchronous seminar-like discussions on transversal topics for critical development. Comprehensive work on the part of the students is expected. This will be divided into assigned homework and on-line framed discussions.

Typically, the course is divided in a repetitive sequential way, following this scheme:

1	3	5	6	8	10	11	13	15
2	4		7	9		12	14	

**Sessions 1, 2, 3, 4, 6, 7, 8, 9, 11, 12, 13, 14, 15:** live in-person sessions.

**Sessions 5, 10:** Asynchronous (off-line) sessions.

**LECTURES (Sessions 1, 2, 3, 4, 6, 7, 8, 9, 11, 13):** Delivered by the professor to introduce the basic content. A brief summary of the main points and a model quiz will be passed at the end of each session to fix the main concepts. It is highly recommended for the students surveying the given bibliography, both before and after the corresponding sessions.

**REVIEW AND DISCUSSION (Sessions 14):** Devoted to discuss and review the content of the course and the students’ assignments.

**'CROSS-CUTS' (Sessions 5, 10, 12):** Short lectures prepared by the professor on trans-historical/typological topics to engage the students into a critical discussion (off-line asynchronous sessions and live in person).

**EXAM (Session 15):** A final comprehensive exam will assess the student's knowledge of the historical period architecture and, especially, its capacity to critically engage with the different perspectives and ideas discussed along the semester. The exam is designed to test mainly your conceptual, argumentative and critical capacities in relation to your historical knowledge.

Detailed content for the sessions is given in the Program part.

**ASSIGNMENTS (Design Analysis Paper, VAP):**

A design analysis paper of a building chosen by the student (along a selection by the professor) will be produced.

The purpose of the design analysis paper is to recognize, understand and critically explain the design choices the designer(s) took in creating the building the student is considering. For this the student needs to focus on formal and stylistic aspects of the design and on the wide historical context to interpret its meaning. Both need to go hand in hand. The student should propose an understanding of the interrelation between the shape, purpose, function, materiality, perceptual offerings, stylistic traits, conceptual and theoretical premises of the design, as well as the different actors intervening in its production and construction (from patrons and clients to builders and users).

**Length:** 1250 to 1500 words.

**Figures (Images):** The student can use as many images as needed to illustrate the main points. The student will produce specific drawings of their authorship for the paper.

**Research report:** Research should be at the core of the essay. Research through the IE Library portal using the appropriate databases must be conducted. No "Google searches" are permitted.

The student must develop an annotated bibliography of the must-read scholarship on the topic. Reading what historians and critics have written on the building(s) and integrating this knowledge into the essay will demonstrate the critical capacities of the student.

The bibliography should have at least five (5) scholarly relevant entries, each of them annotated (circa 100 words per item).

It is strongly recommended to begin the research the day one, so the bibliography needed may be found on time.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	20.0 %	15.0 hours
Discussions	13.33 %	10.0 hours
Exercises in class, Asynchronous sessions, Field Work	26.67 %	20.0 hours
Group work	13.33 %	10.0 hours
Individual studying	26.67 %	20.0 hours
TOTAL	100.0 %	75.0 hours

**PROGRAM**

**GENERAL CONTENT**



*[History] remains fundamentally an account, and what is called explanation is nothing but the way in which the account is arranged in a comprehensible plot.*

–Paul Veyne, *Writing History: Essay on Epistemology*, 1984

*As is known from Aristotle on, fiction is not the invention of imaginary worlds. It is, rather, a structure of rationality: a form of presentation that makes perceptible and intelligible things, situations or events. It is a way of binding that produces forms of coexistence, of succession, and of causal chain between events, giving to those forms the character of the possible, the real, the necessary.*

–Jacques Rancière, *The Lost Thread. The Democracy of Modern Fiction*, 2014

*By common consent, the Parthenon is a great work of art. Yet it has aesthetic standing only as the work becomes an experience for a human being... Art is always the product in experience of an interaction of human beings with their environment. Architecture is a notable instance of the reciprocity of the results in this interaction... The reshaping of subsequent experience by architectural works is more direct and more extensive than in the case of any other art... They not only influence the future, but they record and convey the past.*

–John Dewey, *Art as Experience*, 1934

*We do not grasp space only by our senses... we live in it, we project our personality into it, we are tied to it by emotional bonds; space is not just perceived... it is lived.*

–Georges Matoré, *L'Espace humain*, 1962

Architecture cannot be understood as a closed and monolithic object, perfectly defined and circumscribed in time and space, standing just in front of us as a dead thing.

Architecture is part of the world we experience and understand through this very experience, through the active engagement of our senses as well as our mind. Architecture is, then, not an object that stands passive outside ourselves but is actively constructed in our direct, physical engagement with it. Architecture cannot be understood without our experience of it; its physical presence but also its meaning is only evident to us when we un-mediate experience it through all our senses. If architecture is defined by what we perceive, and what we perceive is in turn continually reshaped by architecture: the world is framed and reframed by the continuous lived experience of the built environment. The experience of architecture is transformative.

Architecture cannot be fully appreciated only visually. Even if today the visual is the dominant sense and screens (in mobile phones and computers) are the preeminent mode of access to reality, architecture needs to be perceived by all our senses simultaneously and not only by one. Sounds and smells collaborate to produce meaning as much as the tactile and visual experience. And what is even more important, architecture needs to be appreciated in time as our body moves through space. Inhabitation and experience are not static events, they unfold in time and engage our expanded body into a constant dialogue with the built environment.

However, we do not only inhabit space in the present time: through memory and imagination we also sustain an extended conversation with the past and the future, both individual and collective. In that sense, historical architecture helps us to understand the deep continuity with the societies and cultures that preceded us, while also permitting to project our desires into the time to come.

It cannot be overemphasized that architecture is not the result of an abstract and individual effort, a personal artistic endeavor. Different actors necessarily participate, from the patron that commissions the building to the network of designers, mason, suppliers that help to build it to the present and future users.

Architecture is built in dialogue with nature and is sustained by the cultural community that both produces and is transformed by it. Architecture frames landscape and makes it understandable providing humans a place in the cosmos, it fits (and responds to) changing climate conditions, helps physically and metaphorically to build human society under different cultural patterns. It is a repository of our memories, housing and projecting our collective desires.

In that sense, there are many architectures, many architecture traditions and many histories of architecture, and none of them should be privileged. The discipline of history of architecture when established in the nineteenth century was based upon the distinction between Western architecture at its center and non-Western relegated to periphery and considered under such categories as 'vernacular', 'indigenous' or 'exotic'. However, this is only an effect of the Western gaze. 'Classical' architecture is the Parthenon in Greece as much as Katsura in Japan. Consequently, all these different traditions need to be considered equally, stressing the flow of people and ideas among the different traditions in the production of architectural objects rather than their separation.

If architecture does not exist outside us as an object ready to be grasped, the same is true of history. There is nothing as "The (Global) History of Architecture", but many different histories, some of them contemporary, some of them not, that offer different perspectives and interpretations of what happened. History is always a construction in the form of a particular narrative. And history is something that has been done in writing since its "invention" by Herodotus and most rightly Thucydides in Ancient Greece, 5th BCE. In that sense, it is inevitable a Western invention.

There is always a gap, necessary and impossible to fill, between what happened (the events) and their representations -the narrative constructions of the historian that try to give them a meaningful structure. In that sense, writing history and writing fiction are not so distant activities: the writing of history shares the same rhetorical figures and narrative structures that the writing of fiction -and not only in historical novels. There is nothing such a pure and objective history, but, as Thucydides reminds us, always the "saying" of history. Of course the facts that happened in a particular moment in time really happened, the deeds of the heroes or the daily life of the common people really occurred at a particular moment and in a given succession or simultaneity. But the only way to know them, to have access to them, is that someone tell us about, that someone creates a narration recounting what happened. Be it a direct witness or a researcher that interprets the physical remainders left (from pottery and jewelry to manuscripts and buildings), we can only know history after a narrative that gives sense to how things occurred. We can only understand it through the fictional construction of a narrative. Fiction is, then, not the diminishing word applied to novels, but the structure of rationality that allow us humans to produce meanings, to understand the texture of the real.

This course will explore these manifold histories, allowing you as student to construct your own personal one, your unique narrative account, your fiction; or at least to understand how and why such possibility is not a mere possibility, but an ontological demand.

And never forget: architecture history is about real buildings, buildings that often still exists and that you can perceive in its interaction with landscape, place, culture, past times and present spaces; buildings that you can (and must) experience and engage in a conversation with. So be aware, and always look for possibilities to deepen this permanent dialogue with the built world in which we are immersed. Experiencing architecture, good architecture, leads even more than to an understanding of the world, to an awakened sense of wonder.

## **SESSIONS 1 - 2 (LIVE IN-PERSON)**

### **S.1. INTRODUCTION TO AHT 1: THE BEGINNINGS OF ARCHITECTURE**

The Search for Meaning in the Cosmos

### **S.2. RIVER CULTURES I**

Cities of Mesopotamia: Tigris and Euphrates

## **SESSIONS 3 - 4 (LIVE IN-PERSON)**

### **S.3. RIVER CULTURES II**

Egypt: From Old Kingdom to New Kingdom

### **S.4. CLASSICAL ARCHITECTURE I. GREECE**

The Minoans and the Mycenaean. The Origins of Greece



Classical Greece. Hellenism

## **SESSION 5 (ASYNCHRONOUS)**

S.5. 'CROSS-CUT' 1

*The Hypostyle Hall*

## **SESSIONS 6 - 7 (LIVE IN-PERSON)**

S. 6. INDIA

Ancient India. Buddhist Shrines and Hindu Temples

CHINA

Origins, Cities, Temples

S. 7. CHINA

Houses, Gardens

JAPAN?

Temples, Castles, Houses, Gardens

## **SESSIONS 8 - 9 (LIVE IN-PERSON)**

S. 8. CLASSICAL ARCHITECTURE II. ROME

Roman Architecture: The Government of the Empire

S. 9. THE TYPES

Basilicas, Temple(s), Infrastructures, Houses

*On papers*

## **SESSION 10 (ASYNCHRONOUS)**

S.10. 'CROSS-CUT' 2

*On Ephemerality*

## **SESSIONS 11 - 12 (LIVE IN-PERSON)**

S. 11. LATE ROMAN-EARLY CHRISTIAN AND BYZANTINE ARCHITECTURE

Churches: Basilicas and Domes

S. 12 'CROSS-CUT' 3

*Templum and Templum*

## **SESSIONS 13 - 14 (LIVE IN-PERSON)**

S. 13. ISLAMIC ARCHITECTURE

The Spread of the Faith

North Africa and Spain

S. 14. Review of content, questions on papers, and Exam preparation

## SESSION 15 (LIVE IN-PERSON)

### S. 15. FINAL EXAM

## EVALUATION CRITERIA

### General considerations

Students will be evaluated continuously over the course of the semester, taking into account attendance, student commitment and participation in class (especially during presentations, discussions and debates), as well as the completion of written and graphic assignments and exams.

Exercises must be delivered always before deadlines, only those cases strictly justified in advance will be allowed to be late. The absence of one of the assigned works or class presentations may prevent the student to be awarded the passing grade in the first enrolment.

### Class participation: Total 10%

- Active participation in class
- Attendance, punctuality, attitude

### Asynchronous: Total 20%

- Critical understanding the topic of the session (20%)
- Extent and quality of the student responses (50%)
- Interaction with other students and with general discussion (30%)

### Individual work: Total 35%

- Content quality, depth of research, critical questioning (45%)
- Structure and Mechanics of the writing (15%)
- Research Report (20%)
- Authored drawings (20%)

### Final exam: Total 35%

- Several short questions connected to images and concepts (60%)
- Brief essay on a concept/historical period (25%)-Brief essay in relation to DAP (15%)

### Evaluation systems

- SE1: Attendance and active participation: 10% (Range: 10-20%)
- SE4: Grading of group work: 20% (Range: 10-40%)
- SE5: Grading of individual work: 35% (Range: 10-40%)
- SE6: Exams: 35% (Range: 30-50%)

### Grading

- Sobresaliente/Outstanding: 9.0-10.0 (A to A+) - Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.
- Notable: 7.0-8.9 (B to B+) - Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.
- Aprobado: 6.0-7.0 (C to C+) - Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.

- Aprobado: 5.0-6.0 (D) - Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.
- Suspenso: 0-4.9 (F) - Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.
- Automatic Failure/Suspenso: 0 (F) - Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second enrollment.

criteria	percentage	Learning Objectives	Comments
Final Exam	35 %		Ability to argument, discuss, and elaborate ideas
Individual work	35 %		Ability to produce relevant historical design analysis
Asynchronous	20 %		Understanding of main ideas and peers' discussion
Class Participation	10 %		Active participation

### RE-SIT / RE-TAKE POLICY

- Each student has 4 chances to pass any given course distributed in two consecutive academic years (regular period and extraordinary June/July period).
- Students who do not comply with the 70% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enroll again in this course the following academic year).
- Grading for retakes will be subject to the following rules:
  - Students failing the course in the first regular period will have to do a retake during the extraordinary exam period in June/July (except those not complying with the attendance rules, which are banned from this possibility).
  - The maximum grade that a student may obtain in any type of retake will be 8 out of 10.
  - The retakes will consist on a comprehensive exam plus a 4,000 words long new essay (DAP), including sufficient drawings by the author. A minimum grade of five (5.0) is required in every individual part to pass. The grade will depend only on the performance in this exam and essay; continuous evaluation over the semester will not be taken into account.

The students in their third attempt must do:

Final exams and asynchronous sessions, plus a number of lectures to be discussed with the professor at the beginning of the course.

The fourth attempt will follow the same rules than the second one.

### BIBLIOGRAPHY

#### Recommended

- Francis D. K. Ching, Mark M. Jarzombek, Vikramaditya Prakash. *A Global History of Architecture*. Wiley. ISBN 9780470402573 (Digital)

- Richard Ingersoll and Spiro Kostof. *World Architecture. A Cross-Cultural History*. Oxford University Press. ISBN 978019513957 (Digital)
- Murray Fraser (Ed). *Sir Banister Fletcher's Global History of Architecture*. Bloomsbury. ISBN 9781472589989 (Digital)
- Michael Fazio, Marian Moffett, Lawrence Wodehouse. *A World History of Architecture*. Lawrence King. ISBN 9781780671116 (Digital)
- Dora P. Crouch and June G. Johnson. *Traditions in Architecture*. Oxford University Press. ISBN 0195088913 (Digital)
- Robert McCarter and Juhani Pallasmaa. *Understanding Architecture*. Phaidon. ISBN 9780714848099 (Digital)
- AGGREGATE. *Writing Architectural History. Evidence And Narrative In The Twenty-First Century*. University of Pittsburgh Press. ISBN 9780822946847 (Digital)

## **BEHAVIOR RULES**

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

As per IE University regulations

## **ATTENDANCE POLICY**

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

As per IE University regulations

## **ETHICAL POLICY**

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.

As per IE University regulations