

# ARCHITECTURAL HISTORY AND THEORY 2

## Bachelor in Architectural Studies BAS SEP-2023 AHT2-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: 2º

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).

A relevant part of his research focuses on post-war modern Spanish architecture, with particular emphasis on the architecture of the US military bases built in Spain in the 1950s and their infrastructural dimension, but also on the production of architects often neglected or marginalized by the main historical narratives.

On a broader theoretical and philosophical context, Vela Castillo works towards a redefinition of the relationship between fiction, narrative and meaning in the writing of architectural history, and its critical implications for architectural scholarship, both in the practice (of writing) and in theory. This includes from historical-spatial or even typological accounts to specifically fictional narratives, covering a wide range of geographies and time periods.

His research has been published in numerous journals in both Spanish and English, including Nexus, VLC, Charrette, Architecture and Culture, Conditions-Independent Scandinavian Magazine for Architecture and Urbanism or Arquitectura, and presented at various international architecture conferences. He also published chapters in relevant edited volumes and is the author of *De la deconstrucción, la fotografía, Mies van der Rohe y el Pabellón de Barcelona* (Abada, 2010, Portuguese translation 2016) and *Richard Neutra. Un lugar para el orden* (Universidad de Sevilla, 2003).

### Recent publications

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

(Co-Author: S?la Karata?)

In: Sibel Bozdo?an, Panayiota Pyla, and Petros Phokaides, eds., *Coastal Architectures and Politics of Tourism. Leisurescapes in the Global Sunbelt*. Routledge, London

—(2022) PEÑA BLANCA. O TURBINA (A TALE)

In: VVAA., Cuánto cuento. Relatos de arquitectos. Ed. Redfundamentos, Madrid

—(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. Routledge, London

PLS: Like in an Antonioni movie

### **Office Hours**

Office hours will be on request. Please contact at:

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## **SUBJECT DESCRIPTION**

This course in the history of architecture is the third in the sequence of Architectural History and Theory as taught in the current curriculum. The entire sequence begins with a discussion of architectural elements and contexts in the first year, moves to a course on the Global History of architecture in the third year, and ends with an overview of modern architecture in the fourth year. The overall aim of the sequence is to provide students with relevant historical knowledge of past and present architecture and to help them 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, provide a general understanding of the history of architecture in its global scope, beginning with the first architectural expressions found around 150,000 B.C. and continuing through the nineteenth century.

This long temporal sequence is divided between the two semesters, but should be understood as a comprehensive construct that aims to explore the long history of human habitation on Earth as a continuum. The course is divided into historically and conceptually unified chapters that explore the various cultural and historical periods from a global perspective. Thus, it is not (only) a Western history of architecture, but one that seeks to integrate other geographies, cultures, and traditions. In this sense, it attempts to critically rethink the assumed concepts of center and periphery and the dominant Western gaze, in order to give space and voice to others as equals.

By necessity, this is not a detailed survey of all the architecture produced over this long span of time and wide geographical contexts, but neither will it be a greatest hits panorama: it should be understood as an essential story of how our built environment has been shaped by humans and how humans, in turn, experience this environment as framed by architecture.

Architecture must be physically experienced to be fully understood, but it must also be framed by various constructed narratives within existing cultural contexts. Throughout the semester, we will be as (or more) concerned with experience and meaning as we are with names and dates, and with cultural backgrounds and social and political contexts as we are with architectural elements and concepts. The ultimate goal is to provide students with a better understanding of the built world in which we live, and to help them search for and decipher architectural meaning in their everyday experience of architecture.

The main objectives can be summarized as follows:

1. To provide the student with a general knowledge of the built and unbuilt events (architecture) that are the result of human's sustained engagement with the environment.
2. To help students understand architecture in direct contact with the physical and cultural experience of it. We experience architecture in our daily inhabitation as well as through our conceptual understanding. And this experience is not only 'visual'; it also involves sounds, smells, textures...
3. To allow students to understand that architecture is always the result of a society that both represents and transforms. In this sense, architecture is considered as the result of the interaction of social, political, religious, economic, technical, aesthetic and theoretical forces, as the complex phenomenon that it is, not easily reducible to its linguistic or aesthetic (mostly visual) values. Historical contexts are thus as important as the architectures themselves.
4. To make students aware of the fact that history is always the stories, in lowercase and in the plural. And that they are constructed as different narratives, none of them original, none of them singular and authoritative. And that histories are always fictions.
5. To raise students' awareness of how the world has been populated at any given time in history by many different cultures, with varying degrees of isolation and interaction among them, which should be understood in their own specificity. Accordingly, this course will not consist only of a historical survey of Western architecture, but will open the scope to include other cultures and parts of the world on equal terms.
6. To help students realize that "other histories" are not only possible but necessary, histories that should include other points of view (gender, race, class, etc.).
7. To make students aware of the direct environmental impact of any construction activity and the ecological consequences of architecture.
8. And to remind the students that the architecture of the past does not live in a closed space called "history", cut off from our present. All these buildings are our contemporaries, they live here and now, we can engage them in a conversation with us. They are also contemporary architecture.

## **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 the course, students should be able to discuss the various architectural periods and trends and their cultural environments over the period considered, as well as the interrelationships between them. Students will also develop a critical attitude towards history as a whole and the power structures that have traditionally supported it, having the ability to question given ideas and concepts and to develop personal ones. Finally, students will enhance their ability to experience and understand the architecture of different periods and places.

#### **Conceptual objectives:**

- Knowledge of the major historical periods and theoretical frameworks of architecture and its development over time.

- General understanding of how architecture is experienced and how its meaning is created.
- General knowledge of the major works of architecture, their designers, and patronage networks in relation to the general history of architecture.
- Awareness of the complex network of actors that define the "authorship" of a building.
- Familiarity with the relationship of architecture to the major cultural trends and socio-political frameworks of the period.
- Understand the non-linear transformations of architecture as a result of both external and internal processes.
- Understand the geographical distribution of architecture and its global scope.
- Awareness of the various coexisting narratives of architecture and how (and why and by whom) it is constructed.
- An understanding of the diversity (in terms of gender, social status, etc.) of clients, designers and users.

**Conceptual competencies:**

- Ability to develop a critical approach to the history of architecture and the major theories of a given period (CE42).
- Ability to discuss thematically and conceptually any period within the general history of architecture and its cultural and technical developments (CE49, CE53).
- Ability to understand the spatial and formal logics underlying different historical periods and to apply them to others (typologies).
- Ability to understand and critically discuss the different design processes of architects.
- Contextualize different architectures within the socio-cultural framework of each country/region and period (CE56, CE57).
- Ability to develop spatial, formal and material analyses of different architectures.
- Ability to develop sound personal narratives.

**Learning competencies:**

- Develop a personal perspective on architectural history and experience.
- Ability to take a critical stance on a given topic and to develop a coherent discourse on it.
- Ability to express architectural ideas through the use of analytical and conceptual drawings and/or models.
- Ability to develop written arguments in response to written texts and architectural examples.
- Ability to present results in the form of coherent narratives to classmates.

**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:

The course will consist of a combination of lectures by the professor to deliver content followed by in-class discussions and student's presentations 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, on-line framed discussions and in-class public presentations.

**LECTURES:** Delivered by the professor to introduce the basic content. A brief summary of the main points and a model quiz will be given at the end of each session to reinforce the main concepts. It is highly recommended that students consult the bibliography provided, both before and after each session.

**CROSS-CUTS:** Short lectures prepared by the professor and/or given readings on trans-historical/typological topics, followed by discussion with the students (off-line/asynchronous sessions).

**STUDENT PRESENTATIONS:** Student presentations of group work in progress. Presentations should be designed to stimulate discussion and receive feedback from the class. They must fit within the historical framework of the assigned period as presented in the lectures.

**EXAM:** A final comprehensive exam will assess the student's knowledge of the architecture of the historical period and, in particular, the student's ability to critically engage with the various perspectives and ideas discussed throughout the semester. The exam is designed to test conceptual, argumentative, and critical skills related to historical knowledge. It will be administered offline (using Respondus LockDown browser).

The detailed content of the sessions is given in the program section.

### **ASSIGNMENTS (On Domesticity):**

This assignment will explore what a domestic space is, how it has been historically constructed along different periods and geographical areas, and how the meaning and history of the concept of "domesticity" has been constructed from an architectural point of view. The point is to try to understand how the domestic space has been shaped by architecture, and how the ideas of domesticity in different periods, places, social contexts, etc. have shaped the architecture that builds the house. And to critically question these ideas.

Particular attention will be paid to issues of gender, class and alternative/non-conforming social narratives.

To do this, students will work in groups to produce an "architectural design" (project) for a domestic architecture that critically explains how this domestic environment has been built, thought about, interpreted, and lived in by the various inhabitants of this construction.

At the beginning of the course, students will choose a historical period/geographical area to work with. After some preliminary research, they will propose a specific "site" and a specific set of "characters. That is, a very specific historical moment, place, and social context inhabited by a particular group of specific individuals. The project will document the experience of this domestic space in both drawing and writing.

The result will be a collage-like, complex, multi-layered drawing that will map the basic architectural features of the domestic space (the house) in a critical and non-descriptive way, using both technical drawings (plans, sections, site plan, axonometric, etc.), images, and written narrative accounts.

The design/collage/map should critically question the architecture of the domestic space of the chosen moment and place. The aim is not only to show or represent "how it was", but to explain the whys behind it and to criticize the naturalized assumptions and common explanations of how or why the domestic space and life was like this in terms of its architectural configuration. Or like that.

The assignment will have both an individual and a group part, which will be explained in detail at the beginning of the course.

**Research Report:** Students will provide an annotated bibliography of the must-read scholarship on the topic (the specific historical domestic environment) that specifically addresses their topics of interest.

The bibliography should include at least five (5) scholarly relevant entries, each annotated (50 to 100 words per entry).

It is strongly recommended that students begin the research on the first day so the required bibliography can easily be located and requested in time.

**Submission:** By the end of the course.

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	13.33 %	10.0 hours
Group work	20.0 %	15.0 hours
Individual studying	33.33 %	25.0 hours
TOTAL	100.0 %	75.0 hours

## PROGRAM

### 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 before us as a dead thing.

Architecture is part of the world that we experience and understand through that very experience, through the active engagement of our senses as well as our minds. Architecture, then, is not an object that stands passively outside of us, but is actively constructed through our direct, physical engagement with it. Architecture cannot be understood without our experience of it; its physical presence, as well as its meaning, is only apparent to us when we have an unmediated experience of it through all of our senses. If architecture is defined by what we perceive, what we perceive is in turn continually reshaped by architecture: the world is framed and reframed by the ongoing lived experience of the built environment. Experiencing architecture is transformative.

Architecture cannot be fully appreciated only visually. Even though the visual is the dominant sense today, and screens (in cell phones and computers) are the predominant mode of access to reality (aren't you reading this on a screen?), architecture needs to be perceived by all our senses simultaneously, not just one. Sounds and smells work together to produce meaning, as do tactile and visual experiences. More importantly, architecture must be appreciated in time, as our bodies move through space. Inhabitation and experience are not static events; they unfold in time, engaging our extended bodies in a constant dialogue with the built environment.

But we do not only inhabit space in the present: through memory and imagination we also maintain an extended conversation with the past and the future, both individually and collectively. In this sense, historic architecture helps us to understand the profound continuity with the societies and cultures that preceded us, while also allowing us to project our desires into the future.

It cannot be overemphasized that architecture is not the result of an abstract and individual effort, a personal artistic endeavor. It necessarily involves different actors, from the patron who commissions the building, to the network of designers, masons, suppliers who 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 it and is transformed by it. Architecture frames the landscape and makes it understandable, gives humans a place in the cosmos, adapts to (and responds to) changing climatic conditions, helps physically and metaphorically build human society under different cultural patterns. It is a repository of our memories, housing and projecting our collective desires.

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

If architecture does not only exist outside us as an object to be grasped, the same is true for history. There is no such thing as "The (Global) History of Architecture", but many different histories, some contemporary, some not, offering different perspectives and interpretations of what has happened. History is always a construction in the form of a particular narrative. And history is something that has been written down since its "invention" by Herodotus and, more rightly, Thucydides in ancient Greece, 5th century BC. In this sense, it is inevitably a Western invention.

There is always a necessary and impossible gap between what happened (the events) and their representations - the narrative constructions of the historian who tries to give them a meaningful structure. In this sense, the writing of history and the writing of fiction are not so distant activities: the writing of history shares the same rhetorical figures and narrative structures as the writing of fiction, and not only in historical novels. There is no such thing as pure and objective history, but, as Thucydides reminds us, there is always the "saying" of history. Of course, the facts that happened at a given moment really happened, the deeds of the heroes or the daily life of the common people really happened at a given moment and in a given order or simultaneity. But the only way to know them, to have access to them, is for someone to tell us about them, for someone to create a narrative that tells what happened. Whether it is a direct witness or a researcher interpreting the physical remains left behind (from pottery and jewelry to manuscripts and buildings), we can only know history after a narrative that makes sense of how things happened. We can only understand it through the fictional construction of a narrative. Fiction, then, is not the diminutive word applied to novels, but the structure of rationality that allows us humans to produce meanings, to understand the texture of the real.

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



And never forget: architectural history is about real buildings, buildings that often still exist and that you can perceive in their 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 ways to deepen this ongoing dialogue with the built world in which we are immersed. Experiencing architecture, good architecture, leads not only to an understanding of the world, but also to an awakened sense of wonder.

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

### **Sustainability Topics:**

- Environment

INTRODUCTION TO AHT 2.

MEDIEVAL EUROPE

From the beginnings of Europe to the Gothic splendor

The Assignments

## **SESSION 3 (LIVE IN-PERSON)**

### **Sustainability Topics:**

- Environment

SUB-SAHARAN AFRICA

Living Architecture in Mud and Stone

## **SESSION 4 (ASYNCHRONOUS)**

### **Sustainability Topics:**

- Governance
- Social Challenge

Cross-Cut 1: On Domesticity

## **SESSIONS 5 - 6 (LIVE IN-PERSON)**

### **Sustainability Topics:**

- Environment

ANCIENT AMERICA

Before the contact to the catastrophe

Discussion on the domestic ideal. Initial approach

## **SESSIONS 7 - 8 (LIVE IN-PERSON)**

### **Sustainability Topics:**

- Environment

RENAISSANCES

The Civic Realm. Florence. Brunelleschi and Alberti.

Papal Rome. Escaping Rome. Palladio in Venice

Cross-Cut 2: On Ideal Cities

## **SESSIONS 9 - 10 (LIVE IN-PERSON)**

### **Sustainability Topics:**

- Environment

WIDE CENTRAL ASIA

Ottomans, Safavids, Mughals

STUDENTS PRESENTATION AND DISCUSSION 1: WORK IN PROGRESS

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

### **Sustainability Topics:**

- Environment

BAROQUEs

Baroque geometries. The raise of Absolutism

STUDENTS PRESENTATION AND DISCUSSION 2: WORK IN PROGRESS

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

### **Sustainability Topics:**

- Environment

COLONIAL AMERICA, ENLIGHTENMENT EUROPE

19th CENTURY

## **SESSION 15 (LIVE IN-PERSON)**

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.

### **Class participation: Total 10%**

- Active participation in class
- Attendance, punctuality, attitude

### **Group work: Total 35%**

- Content quality, depth of research, critical take on domesticity (40%)
- Design, amount and organization of information, quality of images and written narratives (40%)
- Proposal of new perspectives on the topic (5%)
- Research Report (15%)

### **Asynchronous: Total 15%**

- Extent and quality of the student responses (50%)
- Interaction with other students and with general discussion (30%)

- Critical understanding the topic of the session (20%)

**Final exam: Total 40%**

- Argumentative questions connected to built environments and historical concepts (60%)
- Longer essay on a concept/historical period (25%)
- Question in relation to assignments (15%).

**Evaluation systems**

(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)

This course will involve the following evaluation methods:

SE1: Attendance and Active Participation: 10% (Range: 10-20%)

SE4: Submission and/or Presentation of Group Projects: 35% (Range: 10-40%)

SE5: Grading of Individual Projects: 15% (Range: 10-40%)

SE6: Exams and Quizzes: 40% (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 20% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second “convocatoria.”

criteria	percentage	Learning Objectives	Comments
Final Exam	40 %		Ability to argument, discuss, and elaborate ideas
Group Work	35 %		Rubric evaluation
Asynchronous	15 %		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 80% 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 retake will consist of a comprehensive exam plus the complete individual retake of the domestic assignment (fully new project). A minimum grade of five (5.0) is required on each individual section to pass. The grade will be based solely on performance on this exam and assignment, and will not take into account continuous assessment throughout the semester.

The students in their third attempt must do:

- Final exams and in-class presentations will be taken with regular course students.  
Assignments: same than in the regular course.

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

## **BIBLIOGRAPHY**

### **Recommended**

- Kathleen James-Chakraborty. *Architecture since 1400*. ISBN 9780816673971 (Digital)
- Chiara Briganti and Kathy Mezei (Ed). *The Domestic Space Reader*. ISBN 9780802099686 (Digital)
- Francis D. K. Ching, Mark M. Jarzombek, Vikramaditya Prakash. *A Global History of Architecture (2nd Edition)*. ISBN 9780470402573 (Digital)
- Richard Ingersoll and Spiro Kostof. *World Architecture. A Cross-Cultural History*. ISBN 9780195139570 (Digital)
- Murray Fraser (Ed). *Sir Banister Fletcher's Global History of Architecture*. ISBN 9781472589989 (Digital)
- Dora P. Crouch and June G. Johnson. *Traditions in Architecture*. ISBN 0195088913 (Digital)
- Michael Fazio, Marian Moffett, Lawrence Wodehouse. *A World History of Architecture*. ISBN 9781780671116 (Digital)
- AGGREGATE. *Writing Architectural History. Evidence And Narrative In The Twenty-First Century*. ISBN 9780822946847 (Digital)

## **BEHAVIOR RULES**

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

## **ATTENDANCE POLICY**

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

## **ETHICAL POLICY**

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

