ARCHITECTURAL HISTORY AND THEORY 2

IE University
Professor: JOSE VELA CASTILLO
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Academic year: 22-23
Degree course: THIRD
Semester: 2º
Category: COMPULSORY
Number of credits: 3.0
Language: English

PREREQUISITES
Basic analytic, design and writing skills are assumed on the part of the student, so that the class can focus on the development of strategies for critical interpretation and the learning of argumentative skills.

SUBJECT DESCRIPTION
The present course on History of Architecture is the third 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 (that expands along first and second semesters), 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.

Of necessity, this cannot be 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 a constructed narrative within an existing cultural context. Through the semester we will 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'; it also involves 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 raise consciousness in the students about how the world has been populated, at any time in history, by many different cultures, with different degrees of isolation and interaction among them, that should be understood in their own specificality. 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. To help the students realize that ‘others histories’ are not only possible but necessary, histories that should include other points of view (gender, race, class etc.).
7. To make the students realize the direct environmental impact of any building activity, and the consequences in ecological terms architecture has.
8. 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.

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)

2.1 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.

2.2 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.

2.3 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.

2.4. OUTCOME OF THE LEARNING
1. Knowledge of the history and theories of architecture.

2.5. TRAINING ACTIVITIES
- AF2: Lectures
- AF3: Discussions and seminars
- AF9: Individual study
- AF10: Submission preparation

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 of discussing 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 will also develop a critical attitude to the overall history and the power structures that traditionally sustained it, 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 competencies:**
- Capacity to develop a critical approach to history of architecture and to the main theories of a given period (CE42).
- Capacity to discuss thematically and conceptually each period within architecture general history and its cultural and technical developments (CE49, CE53).
- 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 (CE56, CE57).
- Ability to develop spatial, formal and material analysis of different architectures.
- Capacity to generate sound personal narratives.

**Learning competencies:**
- 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.

**METHODOLOGY**
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 and in-class public presentations.

The course will flow, seamlessly, from live in-person sessions in the Segovia campus to online ones and to asynchronous off-line sessions. The result is a new experience of education, aptly labelled ‘liquid learning’. You know, all that is solid melts into air…

**LECTURES:** 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.

07th September 2022
‘CROSS-CUTS’: Short lectures prepared by the professor on trans-historical/typological topics followed by discussion with the students (off-line asynchronous sessions).

STUDENTS PRESENTATIONS: Presentations by the students of the group work-in-progress (see below).

The presentations should be designed to stimulate discussion with the rest of the class and to fit and expand the historical framework of the assigned period as given in the lectures.

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

ASSIGNMENTS (A Domestic Tale):

If in the first semester you critically explored a building in writing, producing a short essay and an associated collage image, following the academic conventions for paper writing, in the second semester you will critically challenge the assumed notions of what is to dwell and how it has been housed by architecture in the past in a, let’s say, ‘unconventional’ way. This is not to say that there will not be academic rigor, critical research, historical knowledge, design analysis. But in a different way.

- Hummm…. What?
- C’mon, José…
- Let’s explain the thing.

Along the past years, due to COVID-19 pandemic (sorry guys, I know you are already bored of this), domestic space has moved to the very foreground of our experience. Suddenly, during the different lockdown periods, the horizon of our lives was reduced to the horizon of our house (it is important to consider the different meaning of words like house, home, dwelling, domestic space… they are not interchangeable, they are not synonyms). We are now more aware than ever of what does it mean to have a house (and to not have a house); to live in a community (from the traditional heterosexual family to a bigger social compound) and of the things that are normally done in it, and of those that are, in principle, alien (for example: working. Or attending classes). Of course, what a house is, how it is used, and what the idea people has of it, is not something fixed but it depends on changing factors that are historical, political, sociological, anthropological, economic, architectural and so on. Its meaning changed along history and it keeps changing, even faster.

The assignment, then, will explore what a house is, how has been historically construed along different periods and geographical areas, and how the meaning and history of the concept of ‘domesticity’ has been built 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., shaped the architecture that builds the house. And to critically challenge these ideas.

Especial emphasis will be put on issues concerning gender, class, and alternative/non-conforming social narratives.

For doing this you will produce an ‘architecture design’ (project) of a house that explains how this house is built, thought, construed, lived.

At the start of the course, working in groups, students will select an historical period/geographical area to work with. After doing some research, they will propose a specific ‘site’ and a specific set of ‘characters.’ By this I mean a very precise historical moment, place and social context inhabited by a determinate group of specific persons. The project will document the experience of this domestic space.

The project: The point is to ‘design’ a house, or better saying a domestic environment, for the projected characters in the specific moment in time and place in space chosen. Extensive research needs to be done to define the architectural characters of the house and of the concept of the domestic that applies (spatial, material, technical etc.). The outcome will be a collage-like complex multilayered drawing that will map, using both technical drawings (plans, sections, site plan, axonometric etc.) and images, the basic architectural features of the domestic space (the house).

You can use pre-existing material but you also need to produce ad-hoc one (orthographic projections are welcomed; a model will be more than desirable), (re)arranged in both an original and critical way.

07th September 2022
The design/collage/map should critically challenge the architecture of the domestic space of the moment and place chosen. Your task is not to show, to represent ‘how it was’, but to explain the whys behind, and to criticize the naturalized assumptions and common explanations of how or why the house was like this in terms of its architectural configuration. Or like that.

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

**Research report:** The students will provide an annotated bibliography of the must-read scholarship on the topic (the specific historical domestic environment).

The bibliography should have at least five (5) scholarly relevant entries, each of them annotated (50 to 100 words per item).

It is strongly recommended to begin the research the day one, to easily find and ask for the needed bibliography on time.

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

**EXAM:** 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. It will be an ‘open-book’ exam designed to test mainly your conceptual, argumentative and critical capacities in relation to your historical knowledge.

<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures</td>
<td>20.0 %</td>
<td>15 hours</td>
</tr>
<tr>
<td>Discussions</td>
<td>13.33 %</td>
<td>10 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>20.0 %</td>
<td>15 hours</td>
</tr>
<tr>
<td>Group work</td>
<td>20.0 %</td>
<td>15 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
<td>26.67 %</td>
<td>20 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>75 hours</td>
</tr>
</tbody>
</table>

**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.


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 by 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-mediately experience it through all 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 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 (are you not reading this in a screen?), 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 profound 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 only 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 tries 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)**

INTRODUCTION TO AHT 2
MEDIEVAL EUROPE I
From the beginnings of Europe to the Gothic splendor.
MEDIEVAL EUROPE II
The Assignments.

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

SUB-SAHARAN AFRICA
Living Architecture in Mud and Stone.

**SESSION 4 (ASYNCHRONOUS)**

Cross-Cut 1: On Domesticity

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

ANCIENT AMERICA I
From before the contact to the catastrophe.
ANCIENT AMERICA II
Discussion on the domestic ideal.

**SESSION 7 (LIVE IN-PERSON)**
RENAISSANCEs

SESSION 8 (ASYNCHRONOUS)
Cross-Cut 2: On Ideal Cities

SESSIONS 9 - 10 (LIVE ONLINE)
WIDE CENTRAL ASIA
Ottomans, Safavids, Mughals.
STUDENTS PRESENTATION 1: WORK IN PROGRESS

SESSIONS 11 - 12 (LIVE ONLINE)
BAROQUEs
Baroque geometries. The raise of Absolutism.
STUDENTS PRESENTATION 2: WORK IN PROGRESS

SESSIONS 13 - 14 (LIVE ONLINE)
COLONIAL AMERICA, ENLIGHTENMENT EUROPE
19th CENTURY

SESSION 15 (LIVE ONLINE)
FINAL EXAM

BIBLIOGRAPHY
Compulsory
- AGGREGATE. *Writing Architectural History. Evidence And Narrative In The Twenty-First Century*. University of Pittsburgh Press. ISBN 9780822946847 (Digital)

Recommended
- Murray Fraser (Ed). *Sir Banister Fletcher's Global History of Architecture.*
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 assignments or class presentations may prevent the student to be awarded the passing grade in the first enrolment.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>10 %</td>
<td>Notes of the professor</td>
</tr>
<tr>
<td>Group work</td>
<td>25 %</td>
<td>Rubric evaluation</td>
</tr>
<tr>
<td>Individual Work</td>
<td>15 %</td>
<td>Rubric evaluation</td>
</tr>
<tr>
<td>Asynchronous: Cross Cuts</td>
<td>15 %</td>
<td>Quality of responses and participation in discussion</td>
</tr>
<tr>
<td>Final Exam</td>
<td>35 %</td>
<td>Ability to argument, discuss, and elaborate ideas</td>
</tr>
</tbody>
</table>

Class participation: Total 10%
- Active participation in class
- Attendance, punctuality, attitude

Group work: Total 25%
- Content quality, depth of research on domesticity (35%)
- Integration into the lectures’ framework (5%)
- Proposal of new perspectives on the topic (5%)
- Design, amount and organization of information, quality of images (35%)
- Research Report (20%)

Individual work: Total 15%
- Individual contribution to the topic, critical questioning (35%)
- Adequacy of the character chosen to the period domesticity (15%)
- Quality of the individual graphic presentation (character sheet, schedule, individual collage etc.) (30%)
- Additional individual Research Report (20%)

Asynchronous: Total 15%
- 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%)

Final exam: Total 35%
- Questions connected to images and (historical) concepts (60%)
- Longer essay on a concept/historical period (25%)
- Questions in relation to assignments (15%).

Evaluation systems
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: 25% (Range: 10-40%)
- **SE5:** Grading of Individual Projects: 30% (Range: 10-40%)
- **SE6:** Exams and Quizzes: 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 “convocatoria.”

**RETAKE 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 next 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 5,000 words long essay. 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 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.

**ATTENDANCE POLICY**

Students are only permitted to attend online during the online period.

The behavior of the students during the sessions must comply with IE University's standards on education, respect for peers and professors, and commitment to joint learning. Students when connected remotely must keep their cameras on, and they must demonstrate the courtesy and online respect necessary in the digital environment.

**PROFESSOR BIO**

Professor: **JOSE VELA CASTILLO**

E-mail: jvela@faculty.ie.edu

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 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:

—(2022) TRANSNATIONAL EXPERTISE AND LOCAL POLICIES FOR THE ARCHITECTURE OF SPANISH TOURISM INDUSTRY

(Grand Author: S?la Karata?)


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).

He appreciates ghosts (PLS).

**OTHER INFORMATION**

Contact: jvela@faculty.ie.edu

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