



Nebrija
Centro de Estudios Hispánicos

Course: Modern Art and Architecture in Spanish Cities
Course number: CH3261
ECTS credits: 6
Prerequisites: None

Instructor name:
Student support hours:

<u>Description</u>
<p>Based on a framework of art and architectural concepts, the course emphasis is placed on training to look at, analyze and appreciate modern art and architecture, whenever it is possible, through direct contact in Madrid streets and museum. Starting with a quick view on the classical roots of European arts, the syllabus pays particular attention to the outbreak of «Avant-garde» movements and the crystalization of Modern Art in Europe (1880-1945), its internationalization from its new centre in the USA (1945-1970) and its rich diversity in our globalised world. Though the course focusses on modern international art, particular emphasis will be placed on the works of Gaudí, Picasso, Dalí, Miró, and other outstanding Spanish artists and architects.</p> <p>Course work consists of lectures and discussions, always based on pictures, DVDs and, very often, on-site visits, in which students' presentations will have a key role. Students will be asked to prepare assignments and make presentations on outstanding artists and selected works of art and buildings, some of which will be visited and studied "in situ" during the organised visits to museums and tours in Madrid, but also taking advantage of private journeys to other Spanish and European cities.</p>

<u>Learning objectives</u>
<ul style="list-style-type: none">• Appreciate and enjoy modern art and architecture present in our daily life.• Learn how to look at pictures and buildings, by distinguishing their technical and aesthetical features as well as the contextual background of its making.• Identify the features characterizing the major styles and movements of European and Spanish painting and architecture during the 20th C.<ul style="list-style-type: none">▪ Expand students understanding of modern-contemporary world through the study of major works of art and architecture

Educational Activities

Educational activities will be developed by means of different didactic strategies:
✓ Theory and Practice
✓ Collective and individual tutoring
✓ In-class presentations
✓ Daily “comments”
✓ Team work assignments
✓ Extra-learning activities: field trips
Attending Hours: 45 hours

Methodology

The majority of the course syllabus follows the main methodological guidelines of the Communicative Approach, based on the core principles of procedure conception and constructive acquisition of knowledge. The methodology is based on the teaching-learning procedures, focused on the learner, which encourages active participation and results in the development of general and specific competencies that prove knowledge, capacities and attitudes for their future professional careers.

Form of Assessment

The form of assessment is based on the core principles of the educational assessment, i.e., an active and participative teaching-learning process focused on the learner. The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class.

The final grade consists of three parts: class participation, daily work and exams
○ 33% Active in-class participation
○ 33% daily work and assignments
○ 34% exams

Grading Scale goes from 0 to 10.

Numerical Grade Range	Letter grade	Percentage Range
10	A+	100%
9.5 – 9.9	A	95 -99%
9 – 9.4	A-	90-94%
8.5 – 8.9	B+	85-89%
7.5- 8.4	B	75-84%
7 – 7.4	B-	70-74%
6.5 – 6.9	C+	65-69%
6 – 6.4	C	60-64%

5 – 5.9	C-	5-59%
0-4.9	F	0-49%

The final grade will be the average of active in-class participation, daily work and exams.

Attendance Policy

Attendance is compulsory. In order to excuse any absence, students have to deliver a doctor's note or any valid justification.

An absence is equivalent to a session. Two delays of more than 15 minutes will be considered as an absence.

Any unjustified absence will affect negatively students' final grade by dropping their participation grade.

Participation grade will be dropped in the following way:

	NÚMERO OF ABSENCES	PARTICIPATION
	3 unjustified absences	- 30%
	4 unjustified absences	- 40%
	5 unjustified absences	- 50%

If a student has more than 5 unjustified absences, the PARTICIPATION GRADE will zero (0).

Any student with 7 or more absences will NOT pass the course. Those students whose absences have been properly justified will get *No presentado* (N.P). Absences do NOT excuse the fulfillment of tasks, papers or essays.

Active Participation

The methodology used in class demands from the student a daily participation in the following aspects:

- ✓ To answer the questions done in class;
- ✓ To establish debates about the topics in class;
- ✓ To relate the actual art and architecture with past history;
- ✓ To analyze the class slides.

Criteria for Assessing Class Participation	Grade
The student makes major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues previously seen in class.	9-10
The student makes significant contributions that demonstrate insight as well as knowledge of required readings independent research and mandatory tasks.	8-8.9
The student participates voluntarily and makes useful contributions that are usually based upon some reflection and familiarity with required readings.	7- 7.9
The student makes voluntary but infrequent comments that generally reiterate the basic points of the required readings.	6-6.9

The student makes limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	5-5.9
The student very rarely makes comments and resists engagement with the subject, attending class having manifestly done little if any preparation.	4-4.9
The student makes irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	0-3.9

Daily Work

Daily work will be made up of a variety of assignments, readings and researches to be done after class.

Exams /Presentations/Essays

There will be a Mid-term exam and a Final exam. Written or oral format could be possible as well as presentations regarding the specific features of the course.

If any student does NOT take an exam, deliver a paper or attend to any presentation, they will get a grade of zero (0) in this part.

Exams dates are enclosed in the attached document.

* **A warning on plagiarism.** When writing a research paper or an essay exam you must identify your intellectual indebtedness to the authors you have read. This can be done through footnotes, bibliography, or by making a direct reference to the scholar or author in question. Failure to do so will be considered plagiarism. Plagiarism is the most serious academic offence you can incur in and could have serious consequences for you.

Readings:

Required readings:

- KLEINER, Fred S: *Gardners' Art Through the Ages: A Global History*. Volume II, Enhanced Thirteenth Edition, Wadsworth Cengage Learning,, 2011,2009,2005.

A classical textbook on the history of Arts. This book has been chosen as the central reference point to complement the *Course Draft Notes*.

- DOMINGUEZ, J. (2011): *Modern Art and Architecture in Spanish Cities. Draft Class Notes*. Universidad Antonio de Nebrija, (copied document).

- MOFFITT, J.F. (1999): *The arts in Spain*. Thames and Hudson. London.

Though a history of art in Spain, with a reduced number of pages devoted to modern art, it is a very good introduction to the history of art in Spain.

Other Recommended readings:

History of International Art and Architecture

- ARNASON, H.H. & MANSFIELD, Elizabeth C.: *History of Modern Art*, Sixth Ed. Prentice Hall, 2010

- CHING, Francis D.K. (1995): *A Visual Dictionary of Architecture*, J. Wiley & Sons, Inc.

- CURTIS, William J.R. (1982, 1996): *Modern Architecture since 1900*, Phaidon Press, N. York.

The central ideas on modern architecture of the course are mainly based on this book. The period studied ranges from 1870s to the 1990s.

The author's theoretical framework, his detailed and deep analysis of buildings and the rich and elegant writing make an altogether highly recommendable book for lovers of modern architecture.

- GLANCEY, Jonathan (2000): *The Story of Architecture* DK Publishing.

It offers a clear and comprehensive outline of the main periods and masterworks of the history of architecture. The lively text and beautiful pictures have been deemed particularly appealing for engaging students in the study of modern architecture.

- GRANT POOKE & DIANA NEWALL (2008): *Art History. The Basics*. Routledge. Taylor & Francis Group.

- HARRIS, Jonathan (2006): *Art History. The Key Concepts*. Routledge. Taylor & Francis Group.

- LEWIN, Alicia (2001): *Diccionario bilingüe de términos de arte. Bilingual Dictionary of Art Terms*, Consejería de Educación, Comunidad de Madrid.

Art and Architecture in Spain:

- CAPITEL, N. *et al.* (2000): *Arquitectura del siglo XX: España*, Soc. Estatal Hannover 2000, S. A. and Tanais Ed.

- CHUECA GOITIA, Fernando (1964-2001): *Historia de la arquitectura española*, Fund. Cultural Sta. Teresa, Avila (2 vol.)

This is certainly the most classical book on the history of Spanish architecture. Published only in Spanish, it is a very well documented and written work. Unfortunately the author stops his history of Spanish architecture in 1936 (the beginning of the Spanish Civil War).

- HERNÁNDEZ LEÓN, Juan Miguel and LLIMARGAS, M. (1987): *Arquitectura española contemporánea. La otra modernidad*, Lunwerg Ed.

This is a book on 12 major architecture works built by Spanish architects in the decade (1997-2007), such as the Scottish Parliament, the harbour terminal at Yukohama, etc.

History Net:

<http://www.greatbuildings.com> (*World Architecture*)

<http://www.coam.org> → Servicio histórico → Arquitectura de Madrid (It only runs properly with *Internet Explorer*).

Media: Arquitecturas Editrama, 2008 (Collection by R. COPANS and S. NEUMANN).

Virtual Campus

<https://campusvirtual.nebrija.es>

The university offers a virtual platform (Blackboard Learn) where students can revise contents, do their tasks and interact with the other members of the group.

Dokeos is an e-learning environment and also a collaboration tool. The main goals of Dokeos are to be a very user-friendly and flexible system. It wants to be a tool for good learning, so that users have minimal notice of the tools and maximum attention for the content.

Dokeos contains several tools for different purposes: Agenda/calendar; Announcements: important messages for students; Course description: explain the objectives, methodology, course material, assessment methods to the students' documents; Learning Path: this tells students which steps they should follow and guides them through the course. Students can submit assignments to the teacher and share their work with the rest of students (Chat module)

CHAPTERS	TOPIC	DATE	List of Works for Assignments
PART I PRESENTATION OF THE COURSE	1. Objectives, working procedures and assessments	Sep. 19	
I. CLASSICAL TRADITION IN ARCHITECTURE AND PAINTING (15th- 19th C.)	2. Classical Tradition in European Architecture: Ancient Greek and Roman architecture. - The Analysis of a Building (Outline for an Architectural Assignments) REF. <i>Gardner's</i> , pgs. xxviii to xxxiii.	Sep. 24	1. <i>Roman Pantheon</i> 2. <i>Hagia Sophia</i>
	3. Renaissance, Baroque and Neoclassical Architecture (15th-19th C.) REF. <i>Gardner's</i> , pgs. 597-604; 643-645; 766-67; and 770-75.	Sep. 26	3. <i>St. Peter's Basilica</i> 4. <i>The Escorial</i>
	4. The Renaissance conventions to depict reality: Perspective and Chiaroscuro. REF. <i>Gardner's</i> , pgs. 547, 579-588; 604 and 643-645, 649-652; and 665-670; <i>Moffitts</i> : pgs. 147-163. - The Analysis of a Picture (Outline for a Painting Assignments) REF. <i>Gardner's</i> , pgs. xii to xiv.	Oct. 1	5. Da Vinci: <i>Cartoon of Madonna, Child...</i> 6. Raphael: <i>School of Athens</i>
	5. Baroque painting: Velázquez REF. <i>Gardner's</i> , pgs. 604 and 643-645, 649-652; and 665-670; <i>Moffitts</i> : pgs. 147-163	Oct. 3	7. Velázquez: <i>Las Meninas</i>
	6. MADRID ART WALK 1: Classical tradition in Madrid architecture (16 th to 19 th C) REF. <i>Course Draft Notes</i> ,	Oct. 8	8. <i>Plaza Mayor</i> 9. <i>Palace of Santa Cruz</i> 10. <i>Congress of Deputies</i> 11. <i>Prado Museum</i>

II. 19th CENTURY: THE BEGINNING OF CHANGE	7. Historicism, Eclecticism and Beaux-Arts Architecture (19th & early 20thC). REF. <i>Gardner's</i> , pgs. 777-780; and 810-812. <i>Course Draft Notes</i> .	Oct. 10	12. <i>USA White House</i> 13. <i>London Houses of Parliament</i> 14. <i>Paris Opera House (1875)</i>
	8. Formative Strands of Modern Architecture: Iron Architecture and the Chicago School. REF. <i>Gardner's</i> , pgs. 812-813; and 849-850. <i>Course Draft Notes</i> .	Oct. 22	15. L. Sullivan: <i>Carson Pirie Scott Store</i> , (1899-1904)
	9. Art Nouveau: Antoni Gaudí REF. <i>Gardner's</i> , pgs. 846-848. <i>Course Draft Notes</i> .	Oct. 24	16. Gaudi: <i>Casa Milá (1906)</i> 17. Gaudí: <i>Holy Family (1906)</i>
	10. Impressionism versus Academic and Historicist painting. REF. <i>Gardner's</i> , pgs. 821-831.	Oct. 31	18. Monet: <i>Saint Lazare Train Station</i> 19. Renoir: <i>Le Moulin de la Galette</i>
	11. MID-TERM EXAM	Oct. 29	
PART II III. AVANT-GARDE MOVEMENTS IN PAINTING (1880-1945)	12. Post Impressionism and “Avant-garde” Movements in Painting (1880-1930) REF. <i>Gardner's</i> , pgs. 831-838; and 909-917. <i>Course Draft Notes</i> . <i>Moffitt</i> . pgs.. 201-218	Nov. 5	20. Monet: <i>Water Lilies</i> 21. Cezanne: <i>Mont Sainte Victoire</i> 22. Van Gogh: <i>Starry Night</i>
	13. Picasso (1881-1973) and Cubism REF. <i>Gardner's</i> , pgs. 918-926; and 940. <i>Course Draft Notes</i> .	Nov.7	23. Picasso: <i>Les Femmes d'Alger (O. J. R. M.)</i> OR <i>The Three Musicians</i>
	14. Miró (1893-1983), Dalí (1904-1989) and Surrealism REF. <i>Gardner's</i> , pgs. 943-948. <i>Course Draft Notes</i> .	Nov. 12	24. Miró: <i>Tilled Field (1929)</i> 25. Dalí: <i>Persistence of Memory (1931)</i> OR <i>Madonna de Port Lligat (1950)</i>
	15. MADRID ART WALK 2: Architecture in the Paseo del Prado. Avant-garde painters in the Museo de Arte Reina Sofía. REF. <i>Course Draft Notes</i> .	Nov. 12 (16 hs.)	26. Ministry of Agriculture Building 27. Atocha Old Railway Station Building 28. Picasso: <i>Head of a Woman Crying with a Handkerchief (1937)</i> 29. Miró: <i>Tilled Field (1929)</i> 30. Dalí: <i>Endless Enigm (1938)</i>

AVANT-GARDE ARCHITECTURE AND THE MODERN MOVEMENT (1900-1930s)	<p>16. Avant Garde Architecture REF. <i>Gardner's</i>, pgs. 960-961. <i>Course Draft Notes</i>.</p>	<p>Nov. 14</p>	<p>31. P. Behrens: <i>AEG Turbine Factory</i>, 1909.</p>
	<p>17. Founders of the Modern Movement. German Pioneers: Gropius and Mies Van der Rohe REF. <i>Gardner's</i>, pgs. 962-3; and 1002-6. <i>Course Draft Notes</i>.</p>	<p>Nov. 19</p>	<p>32. Walter Gropius: <i>The Fagus Factory</i> (1911). 33. Ludwig Mies Van der Rohe: <i>German Pavilion for the Barcelona 1929 Exposition</i></p>
	<p>18. Founders of the Modern Movement. Le Corbusier REF. <i>Gardner's</i>, pgs. 963-4; and 1002-6. <i>Course Draft Notes</i>.</p>	<p>Nov. 21</p>	<p>34. Le Corbusier: <i>Villa Savoye (1928-31)</i> OR <i>Notre Dame du Haut, Ronchamp</i>, (1950-54)</p>
	<p>19. Modern-Organic Architecture: Frank Lloyd Wright and Alvar Aalto REF. <i>Gardner's</i>, pgs. 964-6; and 1002-6. <i>Course Draft Notes</i>.</p>	<p>Nov. 26</p>	<p>35. Frank Lloyd Wright: <i>Waterfall House</i> OR <i>The NY Guggenheim Museum</i> (1943-59) 36. Alvar Aalto: <i>Paimio Sanatorium</i> (1929-33)</p>
	<p>20. MADRID ART WALK 3: Early 20th C. Architecture in Gran Vía- Moncloa REF. <i>Course Draft Notes</i>.</p>	<p>Nov. 26 (16 hs.)</p>	<p>36. A. Palacios: <i>Town Hall</i> (1905) 37. Cárdenas: <i>Telefónica Building</i> (1926-29) 38. Martínez-Feduchi and Eced: <i>Capitol Building</i> (1931-34)</p>
V. UNIVERSAL AND DIVERSE MODERN ART AND ARCHITECTURE (1945-Today)	<p>21. Post-war and Contemporary Painting Tendencies: Abstraction, Pop art, Realism and Other Movements. REF. <i>Gardner's</i>, pgs. 969-990; ; and 114-24. <i>Course Draft Notes</i>.</p>	<p>Dec. 3</p>	<p>40. J. Pollock: <i>Number 1</i>, 1950 41. A. Saura: <i>Cry nr. 7</i> (1959) 42. A. Warhol: <i>Marilyn Diptych</i> (1962)</p>
	<p>22. Success and Spread of Modern Architecture (1930-1970): "Glass box" Brutalism, Expressionist and Organic Architecture REF. <i>Gardner's</i>, pgs. 1002-6. <i>Course Draft Notes</i>.</p>	<p>Dec. 5</p>	<p>43. Equipo Crónica: <i>Guernica</i> (1971)</p>
		<p>Dec. 10</p>	<p>44. Oscar Niemeyer: <i>Chamber of Deputies & Senate</i> (Brasilia, 1958); OR <i>The Cathedral</i>, (Brasilia, 1959-70). 45. Jorn Utzon: <i>Opera House</i> (Sydney, 1956-74)</p>

	<p>23. Diversity, Change and Continuity in Recent Architecture: Postmodernism, High-Tech, Deconstruction REF. <i>Gardner's</i>, pgs. 1006-13 <i>Course Draft Notes</i>.</p>	<p>Dec. 12</p>	<p>46. R. Rogers and R. Piano: <i>Pompidou Centre</i> (Paris, 1971-1977). 47. Frank Gehry: <i>Museo Guggenheim</i> (Bilbao, 1992-97) 48- Sáenz de Oiza: <i>BBVA Tower</i>, (Madrid, 1978-81). 49.R. Moneo: <i>Roman Museum</i> (Mérida 1980-5). 50. S. Calatrava: <i>Palace of Arts</i>, (Valencia, 2007).</p>
	<p>24. Final Exam</p>	<p>Dec. 17</p>	