



INTRODUCCIÓN

Breve descripción:

The aim of the course is to provide a structured introduction into current debates of architectural theory, understood as a critical investigation of the relationship between material spaces, their production and their inhabitation from historical, political, social and cultural perspectives. Participants in the course will be able to grasp theoretical arguments and reflect on them critically. They will be prepared to address complex problems emerging from our current situation put their knowledge into practice in the design studio.

The course addresses the historical development of the arguments related to materiality from the antiquity to our time. The mutual relationship between the production of knowledge and building construction will be analyzed using case studies, showing how architectural theories informed the design process throughout history. Particularly important are in this respect the consequences of industrialization to theory-building and architectural design, e. g. questions of globalization and re-localization in relation to building production. Contemporary examples will be critically discussed.

The course will allow the students to learn about recent positions in architectural theory, contextualizing ideas and writings of theorists of architecture.

1. Theories of the built environment.
2. The mutual relationship between architectural history writing and critical theory.
3. The significance of interdisciplinarity in interpreting architecture as production: art, culture, environment, economy, ecology, philosophy and sociology.
4. Specificities and limitations of the theoretical and critical investigation of material culture. Possible contributions to the methodology of the design process.

- **Titulación:** Máster Universitario en Teoría y Diseño Arquitectónico / Master in Theory and Architectural Design
- **Módulo:** Módulo 2. Teoría y Crítica de la Arquitectura / Module 2. Architectural Theory and Criticism
- **Materia:** Teoría de la arquitectura / The Architectures of the City
- **Departamento:** Teoría, Proyecto y Urbanismo / Theory, Studio and Urban Planning
- **ECTS:** 4
- **Semestre:** 2
- **Carácter:** Obligatorio / Compulsory
- **Profesor:** Akos Moravansky / Pilar Salazar Lozano (profesor asistente)
- **Idioma:** inglés
- **Aula, Horario:** Aula 2, 10:00-13:30 y 15:30-17:30

COMPETENCIES

GENERAL



CG1. Develop and present at an advanced level, ideas, arguments and reflections in the field of analysis and criticism of architecture and the city.

CG2. To analyze and understand critically at an advanced level, architectural theory, associated trends of thought and the history of architecture in its social, cultural and disciplinary dimensions.

BASICS

CB06: Obtain and understand knowledge that provides a basis or opportunity to be original in the development and/or application of ideas, often within a research context.

CB07: Students must know how to apply the knowledge acquired and the capacity to resolve problems in new or little known environments within broader (or multidisciplinary) contexts related to their area of study.

CB08: Students must be capable of integrating knowledge and tackling the complexity of forming judgments based on information that, being incomplete or limited, includes reflections on social and ethical responsibilities related to the application of their knowledge and judgment.

CB09: Students must be able to communicate their conclusions –and the knowledge and actual reasons that underpin them– to specialized and non-specialized audiences in a clear and unambiguous manner.

CB10: Students must have the learning skills that allow them to continue studying in a mostly self-managed or autonomous way.

SPECIFIC

CE4. To have advanced knowledge of the implications of the theory and criticism of architecture in the development of design processes and strategies through scales.

COMPETENCIAS

GENERALES

CG1 - Elaborar y exponer, a un nivel avanzado, ideas, argumentos y reflexiones en el ámbito del análisis y la crítica de la arquitectura.

CG2 - Analizar y comprender críticamente, de un modo avanzado, la teoría arquitectónica, las corrientes de pensamiento asociadas y la historia de la arquitectura en sus dimensiones sociales, culturales y disciplinares.

BÁSICAS

CB6 - Poseer y comprender conocimientos que aporten una base u oportunidad de ser originales en el desarrollo y/o aplicación de ideas, a menudo en un contexto de investigación.

CB7 - Que los estudiantes sepan aplicar los conocimientos adquiridos y su capacidad de resolución de problemas en entornos nuevos o poco conocidos dentro de contextos más amplios (o multidisciplinares) relacionados con su área de estudio.



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CB8 - Que los estudiantes sean capaces de integrar conocimientos y enfrentarse a la complejidad de formular juicios a partir de una información que, siendo incompleta o limitada, incluya reflexiones sobre las responsabilidades sociales y éticas vinculadas a la aplicación de sus conocimientos y juicios.

CB9 - Que los estudiantes sepan comunicar sus conclusiones y los conocimientos y razones últimas que las sustentan a públicos especializados y no especializados de un modo claro y sin ambigüedades.

CB10 - Que los estudiantes posean las habilidades de aprendizaje que les permitan continuar estudiando de un modo que habrá de ser en gran medida autodirigido o autónomo.

ESPECÍFICAS

CE4 - Conocer, a un nivel avanzado, las implicaciones de la teoría y la crítica de la arquitectura en el desarrollo de procesos y estrategias de diseño en el ámbito del proyecto arquitectónico.

PROGRAMA

MATERIAL IMAGINATION

The question of material and materiality is central to building and thinking of architecture, but discussions about the relationship between material and form are rarely fruitful, if materiality is reduced to the physical or technical aspects of matter. The relationship between substance and modes of perception, new modes of making, a growing ecological consciousness ask for the reconsideration of the concept of materiality. The aim of this course is to discuss the notion of materiality in architecture and its historical genesis on an advanced level.

Material imagination recognizes that there is an oneiric dimension to materials deeply within our individual and collective psyche. The concept "material imagination" was developed by the French philosopher Gaston Bachelard, who connected it with material images represented in the four elements earth, air, fire and water. The material imagination claims that our relationship to materials depend on a complex perceptual mode beyond the bifurcation of empiricism and aesthetics, a notion present in the idea of the *reverie*, or material day-dream.

The course starts with the critical investigation of the notion that we share a personal and collective *material imagination*. It is this concrete notion of materiality and its connection to our everyday lives that is missing from the current field of digitally motivated materials research, which to a large degree, is reflected in contemporary architecture. We exhibit a common concern that too much materials research remains disconnected from the broader implications of cultural meaning. Material imagination thus opens a door for digitally-based material research that has broad applicability across technical fields as well as deep understanding of the nature of materials as having an inseparable relationship to our daily experiences.



The participants of the course will investigate selected examples from this particular perspective. Questions of the visualization of materiality (photography, drawing, collage, rendering) will be addressed, and participants will be asked to present a case study.

Through lectures, selected readings, student presentations and discussions the course will examine current theoretical approaches to materiality in architecture from a trans-disciplinary perspective, highlighting the concept's significance to the understanding of architecture as both material object and practice and investigate the links with the contemporary practice of architectural design.

EDUCATIONAL ACTIVITIES

EDUCATIONAL ACTIVITY	Hours	Face-to-face activities
Theoretical classes	90	100%
Workshop classes	30	100%
Directed works	30	50%
Student's personal work	150	0%

ASSESSMENT

Every student should choose a detail of the Museum Oteiza in Azuza, which, in her/his opinion, shows the interrelation of the void (immaterial, empty) and the mass (material, weight). They should make a 1:10 drawing of this detail, and write a short text (2-3 pages), referring also to works of Jorge Oteiza.

CONVOCATORIA ORDINARIA

EVALUATION SYSTEM	Minimum weighting	Maximum weighting
SE2 Written presentation of projects	60	80



SE3 Class attendance and participation	20	40
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CONVOCATORIA EXTRAORDINARIA

- The entire grade will be given to the written work. The final work of the subject must be repeated. The evaluation will be the same as in the ordinary call.

OFFICE HOURS

Dra María del Pilar Salazar Lozano (psalazar@unav.es)

- Departamento Teoría, Proyectos y Urbanismo. Edificio: Escuela de Arquitectura
- Horario de tutoría: Lunes de 12:00 a 13:00

BIBLIOGRAPHY AND RESOURCES

SELECTED BIBLIOGRAPHY (for further study)

ARMESTO, Antonio: Escritos fundamentales de Gottfried Semper. Barcelona : Fundación arquia, 2014.

BARTHES, Roland: 'Plastic' in: Mythologies, trans. by Annette Lavers. New York: Noonday, 1991, pp. 97-99.

BELL, Michael; KIM, Jeannie (eds): Engineered transparency: the technical, visual, and spatial effects of glass

Princeton: Princeton Architectural Press, 2009 (see in particular the essays by Mertins, Martin, Ockman)

BORDEN, Gail Peter; MEREDITH, Michael (eds.): Matter: Material Processes in Architectural Production

Abingdon: Routledge, 2012 ('Introduction', pp. 1-4)

BRILLIANT, Richard; KINNEY, Dale, ed.: Reuse Value. Spolia and Appropriation in Art and Architecture, from Constantine to Sherrie Levine, Farnham: Ashgate, 2011

CARTER, Paul: Material Thinking: The Theory and Practice of Creative Research. Melbourne: Melbourne University Publishing, 2004

CHEETHAM, Mark A.: 'The Crystal Interface in Contemporary Art: Metaphors of the Organic and Inorganic' in: Leonardo, Vol. 43, No. 3 (2010), pp. 250-256.

COHEN, Jean-Louis: Liquid Stone: new architecture in concrete. Basel: Birkh user, 2006 (see the essays by Picon, Cohen, Forty, Legault)

FORTY, Adrian: Concrete and Culture. A Material History. London: Reaktion Books, 2012.



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('Introduction', pp. 7-11; Chapter 4: 'The Geopolitics of Concrete', pp. 101-142; Chapter 5: 'Politics', pp. 145-167)

GIEDION, Siegfried: Building in France, Building in Iron, Building in Ferroconcrete, trans. by J. Duncan Berry

Los Angeles: The Getty Center for the History of Art and the Humanities, 1995

HAAG BLETTER, Rosemarie: 'The Interpretation of the Glass Dream--Expressionist Architecture and the History of

the Crystal Metaphor' in: Journal of the Society of Architectural Historians, Vol. 40, No. 1 (1981), pp. 20-43

INGOLD, Tim: Making: Archaeology, Anthropology, Art and Architecture. Abingdon and New York: Routledge, 2013

ISENSTADT, Sandy: The Modern American House: Spaciousness and Middle-Class Identity. Cambridge: Cambridge University Press, 2006 (Chapter 5: 'Glass Horizons', pp. 146-178)

JIMÉNEZ, Óscar Rueda: Bekleidung. Los trajes de la arquitectura. Barcelona : Fundación arquia, 2015.

LEGAULT, Réjean: 'Materials and Modernity' in: Rassegna, No. 52 (1992)

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LLOYD THOMAS, Katie: 'Specifications: writing materials in architecture and philosophy' in: Architectural

Research Quarterly, Volume 8, Issue 34 (December 2004), pp. 277-283

LOOS, Adolf: 'The Principle of Cladding' in: Spoken into the Void: Collected Essays 1897-1900, trans. by

Jane O. Newman and John H. Smith, Oppositions Books. Cambridge, MA: MIT Press, 1982, pp. 66-69

MEIER, Hans-Rudolf: «Spolia in Contemporary Architecture: Searching for Ornament and Place», in BRILLIANT, Richard; KINNEY, Dale (ed.): *Reuse Value. Spolia and Appropriation in Art and Architecture, from Constantine to Sherrie Levine*, Farnham: Ashgate, 2011, 223-236.

MERTINS, Detlef: 'Transparency: Autonomy & Relationality' in: AA Files, No. 32 (Autumn 1996) pp. 3-11

MERTINS, Detlef: 'The Enticing and Threatening Face of Prehistory: Walter Benjamin and the Utopia of

Glass' in: Assemblage, No. 29 (Apr., 1996), pp. 6-23

MORAVÁNSZKY, Ákos: "Truth to Material' vs 'The Principle of Cladding': The Language of Materials in Architecture'

in: AA Files, Number 31 (Summer 1996), pp. 39-46



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MORAVÁNSZKY, Ákos: *Metamorphism: Material Change In Architecture*. Basel: Birkhäuser, 2018.

PANOFSKY, Erwin: *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*. New York: Harper Torchbooks, 1962. ('Introductory', pp. 3-31)

PICON, Antoine: *The Materiality of Architecture*. Minneapolis: University of Minnesota Press, 2020

RUSKIN, John: *The seven lamps of architecture*, 2nd ed. London : Smith, Elder, and Co., 1855. (Chapter 2: 'The Lamp of Truth', pp. 27-62)

SEMPER, Gottfried: *Style: style in the technical and tectonic arts; or, Practical aesthetics*. Los Angeles: Getty Research Institute, 2004. ('Introduction', pp. 1-67; 62 'The Oldest Formal Principle in Architecture Independent of Construction and Based on the Concept of Space; the Masking of Reality in the Arts' and 'The Figurative Use of Materials for Monumental Purposes', pp. 247-253)

Spanish edition: *El estilo en las artes técnicas y tectónicas o Estética práctica*. Azpiazu Ediciones, 2013.

TURPIN, Etienne, ed.: *Architecture in the Anthropocene: Encounters Among Design, Deep Time, Science and Philosophy*. Ann Arbor: Open Humanities Press, 2013.