Universidad de Navarra

Análisis crítico de la Arquitectura I (MtDA)

Guía docente 2026-27

PRESENTACIÓN

- **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**: Análisis crítico de la Arquitectura I / Critical Analysis of Architecture I
- **Departamento:** Teoría, Proyecto y Urbanismo / Theory, Studio and Urban Planning
- **ECTS**: 4
- **Semestre**: 1
- **Curso académico:** 2025/2026
- **Carácter**: Obligatorio / Compulsory
- **Profesor**: José Miguel Rodrigues
- **Profesor asistente:** Pablo Arza
- **Idioma**: inglés
- **Calendario:** del 11 al 20 de noviembre de 2025
- **Aula**: Atelier

INTRODUCCIÓN

Esta materia profundizará en las relaciones y vínculos operativos existentes entre, por un lado, las construcciones teóricas y la formulación de perspectivas críticas, y por otro lado, el ámbito del diseño y la práctica arquitectónica. La materia instruye al alumno para detectar y analizar argumentos conceptuales y emitir valoraciones críticas, que le permitan relacionar el ámbito del pensamiento teórico con su aplicación en el ejercicio proyectual. Sus contenidos principales son:

· Identificación de las corrientes de la crítica arquitectónica histórica y contemporánea.

· La reflexión sobre los vínculos operativos entre la teoría de la arquitectura y el diseño arquitectónico.

· La aplicación de un soporte teórico en la construcción de estrategias y herramientas operativas de proyecto.

· Formulación de posiciones críticas y análisis interdisciplinar en torno al proyecto arquitectónico.

HORARIOS

. Martes 11 a jueves 13 de noviembre

. Lunes 17 a jueves 20 de noviembre

El horario será como se indica a continuación:

9:00-14:00: Sesión teórica en el aula.

16:00-18:00: Actividad colectiva de presentaciones individuales en el aula.

AULA

Las clases tendrán lugar en el Atelier.

RESULTADOS DE APRENDIZAJE (Competencias)

BÁSICAS

CB06: 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.

CB07: Que los estudiantes sepan aplicar los conocimientos adquiridos y su capacidad de resolución en entornos nuevos o poco conocidos dentro de contextos más amplios (o multidisciplinares) relacionados con su área de estudio.

CB08: 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.

CB09: 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

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.

ESPECÍFICAS

CE2. Elaborar a un nivel avanzado análisis y juicios críticos fundamentados sobre la arquitectura en sus distintas expresiones disciplinares, tanto en la teoría como en la práctica profesional.

CE5. Identificar y conocer, a un nivel superior, los valores disciplinares de la historia de la arquitectura para su aplicación tanto en la argumentación teórica como en el diseño arquitectónico contemporáneo.

PROGRAMA

1. AIMS

The critical analyze of the Modern Movement Architecture, considering the links between Modernity and Hybridism, addressing the knowledge through the main authors and works highlighting their specificities. Deepen the knowledge and framework of the architecture through time. Encourage understanding of the architecture (as construction and desire in order to meet the social and programmatic requirements of commissioners and public and in a word the society) and the city, as an organization phenomenon of collective space that reflects the economic, social and politic structure.

The emergence of “universalism”, with humanity joining a single planetary civilization, represents both gigantic progress for everyone and an overwhelming need for our cultural heritage to survive and adapt to this new framework. Defending tradition and maintaining a shared cultural identity implies the resentment of the tension between the need for access to progress and the need to safeguard our inherited heritage.

Universal world civilization is fundamentally based on the scientific spirit. It is this spirit that unifies humanity on an abstract, purely rational level, giving it its universal character on this basis, thus linking all the other manifestations of modern civilization. Modernization and access to the great

world, in other words globalization, is the condition of world civilization. And, in a way, while on the one hand this development represents a promotion of humanity, on the other hand the phenomenon of globalization constitutes a kind of subtle destruction, not only of traditional cultures, but also of what we can call the creative core of the great civilizations, of the great cultures, a kind of ethical and mythical core of humanity.

The study of critical history provides the connection, context, and roots which are central for the identity of who we were and who we might be. Critic analyses as a field within the broad intellectual discipline of critical history has a special role in helping us to understand the built environment. Students are expected to demonstrate a high degree of competence across a wide range of architecture and landscape authors and proposals.

2. TOPICS

1. The emergence of modernity: Lisbon and Paris: les villes des lumières

Modernity and Enlightenment, the precursors of urbanism and modern architecture. Portuguese military architects and engineers School and the Lisbon Reconstruction Plan (1758) after the Earthquake of 1755: concept, layout and implementation, involving several disciplines, functions and spaces; articulating architecture, city design and town planning is the most radical innovation, anticipating the need of restoring the unity between architecture and town planning.

2. Cure and Care: hygienism, philantropism, health and architecture, ecology

Modernity: social mission, innovation, order and hygiene. From the abstract body to the humanized body. The healing machine: from the conquest of hygiene to the desire for comfort. The concept of health: from the abstract mechanism to the humanized therapeutic instrument. The “Athens Charter” and the role of the CIAM: Le Corbusier and the concept of the contemporary city; the idea of the “Housing Unit”. Healthy Futures: built environment and wellbeing; Garden Cities and New Towns as the search for an ideal city.

3. How to be modern and return to the roots.

The Survey on the Vernacular Portuguese Architecture and the internationalization of the Porto School: Carlos Ramos. Rural Modern Landscapes, Cold War and Housing: Mapping the Neighborhood and the Iberian contribution.

4. Le Corbusier, Vers une architecture

Architecture assumes in its form the environmental conditions. The Modern Movement architecture contributions and the façon de penser l'urbanisme (Le Corbusier, 1946) profoundly changed the environmental approach with the introduction of the constructive and at the same time conceptual element pilotis, as an action to liberate the ground. This overcoming of the static condition and its conversion into dynamic proposed a green continuum annulling barriers and allowing free contact with nature underneath the constructions. In Latin America, this device associated with the roof gardens transformed the way of conceiving the city and of living in society. The approach to nature has been explored in these geographies, enhancing the possibilities of new materials that were put at the service of an adequate response to the environment through passive climate control systems. In the hot and tropical climates this principle was taken further, reconciling the idea of polis with the energetic and environmental structure, becoming a true laboratory of the modern city.

5. Brazil Builds: how to build of a nation

With its definition in the late 1930s and dissemination during the subsequent decade, following the exhibition at MoMA in New York in 1942, and the worldwide reach of its catalogue the next year, Brazilian modern architecture became part of a national strategy of modernization. The affirmation of Brazilian culture was made not only through the thoughts of Gilberto Freyre, Sérgio Buarque de Holanda and Caio Prado Jr., but also in a more visible and recognizable manner through its new architecture, ideologically constructed between the old and new, thus becoming a symbol of national identity. Lucio Costa was the leading architect, an opinion-maker and man of action committed to this process, who developed a comprehensive strategy while laying the foundations for the creation of a modern Brazilian architecture rooted in its traditional architecture. The creation of a National Historical and Artistic Heritage Service (SPHAN) in 1937, in which Lucio Costa was the director of the architecture department, arose precisely at the moment when the strategic statement of modern Brazilian architecture emerged. Lucio Costa denounced the dichotomy between past and future as false, and announced a line of investigation focused on researching a history of architecture that was capable of articulating erudite and vernacular solutions in order to unravel the nature of colonial architecture.

6. Design with Climate in Africa: Tropicality between climate and culture.

Modern Architecture in Africa. The climate-responsive design was a reality in expansion in the African Sub-Saharan regions since the 1950s. Such is the case of Angola and Mozambique, wide territories of sub-Saharan Africa testifying a significant developing impulse between the end of World War II and the Portuguese democratic revolution of 24th April 1974 which, the following year, led to the political independence of these two on forward African countries. Formal, technological and ideological quests for Modern Movement emerged as a cultural stimulus linked to geographical and climatic specificities, and these promoted new expressions and scales. The adaptation to the local climate was based on architectural programs and solutions developed to exploit the use of open spaces, using circulation galleries and introducing devices to maintain permanent air circulation and to control the admission of direct sunlight.

7. Mediterranean Culture or how the built the paradise

The Mediterranean represented an explicit font of inspiration for architects and artists, since the Enlightenment, as a myth of a kind of western culture origins. Mediterranean insinuates the elegant assumption of the eternal, beyond the cyclical mutation of the seasons, beyond the perennial alternating of day and night, and the infinite forms, across which, time shows itself, almost as if the art of each epoch were measured with a unique theme: the desire for harmony. And it is exactly as myth, as a desire for simple and harmonious construction, as a simulacrum of absences of decorum and pure Euclidean volumes, as symbolic expression of the arithmetic canons of "divine proportion," as a shade of Apollonian beauty and as an echo of sirens transmitted on the waves of the sea, that the concept of mediterraneità can and must be evaluated beyond its objective verifiability.

8. Japan brutalism, metabolism and the force of tradition

The Metabolism Manifesto was a theoretical proposal for an architecture and urbanism capable of growing and changing. Published in 1960, during the World Design Conference (WoDeCo) held in Tokyo, in 1960, its great revolutionary idea was that, rather than being immutable machines, architecture and cities should be organic, and grow through metabolic processes of change and renewal. The aim is to analyze the affinities between Japanese and Occidental architecture, considering the design with climate and culture topic while focusing on the dichotomies: vernacular erudite, tradition modernity, landscape-construction based on the work and action of the Portuguese architect Fernando Távora.

9. Távora and Japan, or the search for an eternal architecture

The idea that architecture goes beyond the object and can be seen as the organization of space. It is therefore important to observe how the landscape is constructed in a balance between the natural and the built. History, ancestral rituals and the seduction of a culture that has been influential in the West for centuries is considered. An attempt is made to comment on the relationship between “Architecture and Landscape” because in Japan the “great charm lies in the house-garden whole. It's not a house plus a garden - it's a whole.” (Távora, 1960) Távora's visit to Japan was a forward-looking inquiry into the future: it began by looking at the present, at reality, but paradoxically, little by little, Távora became increasingly interested and involved in the subtle and complex question of tradition and how the strength of the past implied the culture of the future. The Japanese house, Katsura Rikyü, the shrine of Ise Jingü, the Shinto shrine dedicated to Amaterasu, as well as the meticulous work on the relationship between the built and the natural, the garden and the house seen as a whole, are the themes chosen alongside the analysis of the great metropolis to be built in Tokyo and Osaka, the analysis of mobility and transport networks, which we will follow.

10. Siza eternally modern, poetically archaic

Álvaro Siza's work represents the creative capacity of human genius and the sublime phenomenon of creation. In fact, Álvaro Siza's work is unique in the world of architectural production because it combines art and technique with the social mission of architecture. An attitude full of modern restlessness! Demonstrating a deep and consistent knowledge of 20th century architecture, Álvaro Siza has been able to combine the three vectors - technical, formal-functional-spatial and social commitment - that underpin the great revolution in architecture of the Modern Movement, aimed at responding to the radical transformations that have taken place in individual and collective life in contemporary society following the industrial revolution. What distinguishes Siza's work on the world stage and what justifies his international recognition? Siza manages to provide an effective response while at the same time developing a poetic component capable of achieving the sublime in all his works. From the smallest, domestic scale to large-scale urban infrastructure, assuming monumentality as a function without losing his lyrical capacity. Siza is able to link the beautiful and the useful, art, a manifestly sculptural expression, to construction made of hard materiality, made with materials, infrastructures, tectonics, reinforcing the poetic charge that he transforms by activating his lyrical gift for the sublime.

ACTIVIDADES FORMATIVAS

ACTIVIDAD FORMATIVA	HORAS	Presencialidad
AF1 Teóricas	30	100%
AF2 Prácticas	10	100%
AF4 Trabajos dirigidos	10	50%
AF6 Estudio y trabajo personal	50	0%

EVALUACIÓN

	Ponderación mínima	Ponderación máxima	Ponderación final
SE2 Presentación escrita de trabajos	60	80	70
SE3 Asistencia y participación en clase	20	40	30

Fecha de entrega del trabajo: 2 diciembre.

Los días 20 y 21 de noviembre por la tarde los alumnos harán exposiciones públicas del estado de la investigación.

BIBLIOGRAFÍA Y RECURSOS

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