



ARTH 293 THE ARCHITECTURE AND URBANISM OF SPAIN
Professor: Dr. Jorge Fernández-Santos
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Fall '15
3 credit hours

Meeting times: MW 17:00-18:15
Office hours: M 18:30-19:30 (by email appointment only)
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I. OVERVIEW

While art historians agree on the existence of a 'Spanish school' of painting including luminaries such as El Greco, Velázquez, Goya or Picasso, it is far less common to refer to an equivalent 'school' for architecture. Nineteenth-century formalist analyses privileged the impression that Spanish architects had for the most part limited themselves to the reception of styles originated and developed elsewhere: Islamic, Romanesque, Gothic, Renaissance, Baroque, Neoclassical, Eclectic, and Modern. Yet subsequent scholarship unearthed a rich vernacular tradition in which *Mudéjar* and *Mozarabic* architecture were accorded pride of place. Indeed, the rich cultural heritage of the Iberian peninsula and the variegated material culture that thrived in the territories that constitute the modern nations of Spain and Portugal are best understood by taking stock of the successive historical strata, including the distant pre-Roman past. Nor should one lose sight of the fact that the built environment is not always the result of peaceful acculturation; intolerance and persecution have left both visible and invisible scars.

Today many scholars agree the peninsula's early exposure to Phoenician colonisation and middle-eastern influence had a lasting if often latent effect. Some believe such long-time roots helped shape the Spanish ability to absorb influences while at the same time hanging on to a traditional approach to architectural form and space. It should not be forgotten that Spanish and Portuguese traditional architecture constitute a fundamental ingredient of the highly debated 'Colonial style' whose diversity and complexity are evident throughout the American continent. Following the long history of Spanish architecture and urbanism all the way down to the present day, we will study closely the reception of modernity in Spain, which was spearheaded by Madrid and Barcelona in the 1920s. Our survey will conclude with the penchant for historicising monumentality of the 1940s and the remarkable international success of Spanish architects in our own times.

Few if any cities can rival Madrid when it comes to studying the architecture and urbanism of Spain. The capital city of Spain can boast an impressive series of early modern and modern monuments. It is, moreover, the centre of a network of 'royal sites' (*reales sitios*) comprising the Escorial monastery and the palaces of El Pardo, La Granja, Aranjuez and Riofrío. Moreover, heritage-rich Toledo, the ancient capital of the Visigothic kingdom, lies close. It is expected that term projects will benefit greatly from the involvement of students in fieldwork. They will be specifically encouraged to view buildings in an inclusive manner, paying attention to the role of sculpture, painting and other art forms in lending character to certain structures. Lectures will draw from the wide assortment of iconographic sources (photographs, plans, elevations, perspectives, axonometric and bird's-eye views, etc.) architectural historians use on a daily basis. The course will expose students to the intellectual tools necessary to interact critically with the built environment and to do so in the context of a large European city, which they may wish to consider as a 'laboratory' to test their ideas.

Readings:

Specific readings will be assigned to complement some course units. All assigned readings will be posted on BLACKBOARD unless otherwise specified. Students should make sure they have access to the server (please contact IT Support in case this is not so).

II. COURSE OBJECTIVES

The course is designed to provide students with a broad, critical understanding of Spanish architecture and urbanism from Antiquity to the contemporary 'globalised' scene. Emphasis on the major Spanish cities and well-known architects and city-planners is not designed to pay heed to any given (and ultimately debatable) 'canon' but rather to encourage the student to recognize scope, merit and significance while also developing an awareness of the critical role of historiography in the identification and protection of urban and architectural heritage. A broad, informed picture of the dumbfounding richness and complexity of Spain's material heritage is of course a key objective of the course.

The following points will be stressed:

- * Direct contact with architecture during scheduled visits.
- * Wide-ranging cultural appreciation of the built environment.
- * Understanding of the preferred means to classify architecture according to (formal) type and function.
- * Detection of historical strata and awareness of the role of prior strata in shaping posterior ones.
- * Basic, intuitive notions regarding how buildings behave from a structural point of view.
- * Contextualisation of architecture on various, preferably related levels: socio-economic, religious, aesthetic, political, etc.
- * Recognition of the importance of ornament and decoration (both interior and exterior).
- * Awareness of the main analytical tools (conceptual and visual) at an architectural historian's disposal and their relevance to the assessment of Spanish architecture and urbanism.
- * Ability to work with notions of influence and/or school in a nuanced, critical fashion.
- * Visual identification of buildings and urban views on the basis of analytical tools, including the ability to date (and possibly locate) approximately structures encountered for the first time. The most celebrated buildings of Spain should be easily identified after the successful completion of the course.
- * The role of interdisciplinary approaches in architectural history and their usefulness for the study of the architecture of Spain.
- * Familiarity with the prevailing schools of thought in architectural history and criticism.
- * A combination of synthetic and analytical abilities to be demonstrated in a prepared exposé (oral and written) on a building or urban site that summarises the (historiographical) *status quaestionis* and highlights the student's own critical input.
- * Command of the architectural and city-planning vocabulary relevant to the discussion of Spanish and Portuguese architecture, demonstrating literacy in the field.
- * Reading of scholarly texts selected to familiarise students with the way in which architectural history is written today.
- * Skills required to write accurately about architecture and urbanism. Students will be encouraged to self-assess their written work.

III. ASSESSMENT POLICY

The final grade should reflect the student's work throughout the semester¹:

- 20% midterm exam
- 25% non-cumulative final exam
- 20% term research exposé
- 20% term research essay
- 10% written assessment of mandatory visits
- 5% perfect attendance and active class participation

Attendance to class is mandatory. Students who repeatedly fail to attend lectures without justification may find their grade significantly lowered. A poor attendance record would normally result in a low passing or failing grade.

Grading scale:

A-	90-94	A	95-100		
B-	80-83	B	84-86	B+	87-89
C-	70-73	C	74-76	C+	77-79
D	61-69	F	0-60		

IV. COURSE OUTLINE AND RECOMMENDATIONS

PART I: FROM ANTIQUITY TO MEDIEVAL TIMES

Student survey. Introduction: What's Architecture? What's Urbanism?
Neolithic settlements of Iberia.

Pre-Roman Colonies: Iberians and Celts.

Trade and civilization: Phoenician cities and Greek poleis.

Carthage and Rome: Empire-Building across the Mediterranean.

Roman *civitates* in Hispania.

Christianity in Hispania and Late-Roman ruralisation. The Agrarian Villa.

Visigothic Iberia.

Islamic Spain from the Umayyads to the Nasrids: Cities, Fortresses, Mosques, Palaces and Palatine Cities. Islamic Gardening: The Earthly Paradise.

Acculturation: Mudéjar and Mozarabic Building Techniques.

Biblical Architectural Paradigms. Asturian Palatine Chapels.

¹ The dates for the midterm and final exam and class presentations cannot be changed. Verifiable circumstances deemed exceptional will call for alternative arrangements on a strictly case-by-case basis. Late submissions are unacceptable and will be severely penalized unless fully justified.

Romanesque Architecture in Spain: The *Marca Hispanica* and the Way of Saint James.

Gothic Architecture in Spain. Castilian and Aragonese Medieval Cities.

PART II: FROM RENAISSANCE TO NEOCLASSICISM

Early Reception of Renaissance Architecture and Urbanism in Spain.

‘Plateresque’: A National Style? Coexistence of Late-Gothic and Renaissance.

A Renaissance Vocabulary for Imperial Habsburg Spain: The ‘Four Eagles’.

Spanish Architectural Mannerism? Philip II's Escorial and the *Escorialense* or Herrerian Architecture of Golden Age Spain.

‘Hispanic’ Architecture and City-Planning in the Americas: The Ibero-American Crucible. ‘Colonial’ Architecture: A Matter of Style?

Spain's Baroque Architecture and Urbanism: An International Network for a ‘Global’ Empire.

Spain under the Bourbons: Eighteenth-Century Rococo and Neoclassicism. The

Pedagogic and Supervisory Role of the Royal Beaux-Arts Academies. Juan de Villanueva and His School. Bourbon Royal Palaces. The Eighteenth-Century Recovery of Vice-Regal America.

PART III: ON THE ROAD TO MODERNITY

Romanticism and Eclecticism. Orientalising Architecture. Modernism and Regionalism. *Mudéjar* Revival. The Systematic Study of Spain's Architectural Heritage.

Iron Architecture: Eiffel's Spanish Disciples. Modern Cities in the Making: Madrid, Barcelona and Bilbao.

The Catalan *Renaixença* and Antoni Gaudi. *Noucentista* Architecture. Cerdà's Plan for Barcelona.

Avant-Garde Architecture in Spain. GATEPAC and GATCPAC. The Civil-War Caesura.

Spanish Architect and City-Planners in Exile.

Fascist and Neo-Herrerian Architecture in Francoist Spain.

The 1950s. The Alhambra Manifesto. Barcelona's Grupo R.

The Internationalism of the 1960s and 1970s. Critical Regionalism.

The Boom of the 1980s and 1990s. Olympic Barcelona. Architectural Stardom.

Architecture and Urbanism in Recession: Shifting Paradigms?

10/14 MIDTERM EXAM 17:00—18:15

12/16 FINAL EXAM 15:30—18:30

Students should bear in mind the following important dates:

9/14 Last day to drop a class WITHOUT a grade of W and/or add a class
Last day to choose Audit (AU) or Satisfactory/Unsatisfactory (S/U) options

10/12 No class (National Holiday in Spain)

10/29 Last day to drop a class and receive a grade of W

11/9 No class (Almudena Holiday)

12/9 Final day of class for ARTH 293

Academic honesty and plagiarism

Students should make every effort to credit sources whether quoting directly from them or merely paraphrasing. It is an integral part of the course to learn to abide by academic standards of transparency and honesty. It is disingenuous to use materials without due credit even if such materials are anonymous. When doubts arise as to whether a submission may be the result of plagiarism, the professor will make every effort to detect the original source. Cheating in any way or form during exams is entirely unacceptable and will result in a failing grade. The Policy on Academic Honesty of the College of Arts and Sciences will be enforced. Please refer to:

<http://www.slu.edu/colleges/AS/languages/department/files/AcademicHonestyPolicy.pdf>

Learning disabilities

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

* Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.

* University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to:

http://spain.slu.edu/academics/learning_resources.html.

Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at +34 915 54 58 58, ext. 204, send an e-mail to counselingcenter-madrid@slu.edu, or to visit the Counseling Office (San Ignacio Hall). Confidentiality will be observed in all inquiries. Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.

Collection of student work for assessment

Saint Louis University - Madrid Campus is committed to excellent and innovative educational practices. In order to maintain quality academic offerings and to conform to relevant accreditation requirements, we regularly assess our teaching, services, and programs for evidence of student learning outcomes achievement. For this purpose we keep on file anonymized representative examples of student work from all courses and programs such as: assignments, papers, exams, portfolios, and results from student surveys, focus groups, and reflective exercises. *Thus, copies of your work for ARTH 218 History of Spanish Art, including exams, oral presentations, written assignments and submitted papers may be kept on file for institutional research, assessment and accreditation purposes.* If you prefer that Saint Louis University-Madrid Campus does not keep your work on file, you will need to communicate your decision in writing to your professor.

General reference and bibliography

Please note that the books listed below are written in **English and are available at the SLU library (Madrid campus) or accessible as electronic resources**. For those students who can read Spanish and request so, I will be glad to provide an additional, expanded bibliography. Relevant primary sources, specific secondary sources and web resources will be introduced and where relevant discussed in class. PDFs of lecture presentations will be made available on BLACKBOARD. These are intended for study purposes and may not be otherwise circulated. With the exception of laptops used to take class notes, all electronic devices (iPods, iPhones, cell-phones, etc.) should be kept out of sight while in the classroom. Bottled drinking water is acceptable provided it does not spill but food and beverages are strictly forbidden. It is highly recommended that students take handwritten notes during lectures.

Abel, Mickey, *Contextualizing the Archivoluted Portals of Northern Spain and Western France within the Theology and Politics of Entry* (Newcastle upon Tyne: Cambridge Scholars, 2012).

Anderson, Glaire, and Rosser-Owen, Mariam, *Revisiting Al-Andalus: Perspectives on the Material Culture of Islamic Iberia and Beyond* (Boston: Brill, 2007).

Ballantyne, Andrew, *Key Buildings from Prehistory to the Present* (London: Laurence King, 2012)

Barral i Altet, Xavier (ed.), *Art and Architecture of Spain* (Boston: Little, Brown, 1998).

Carpo, Mario, *Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory* (Cambridge, Massachusetts: MIT Press, 2001).

Cole, Emily (ed.), *The Grammar of Architecture* (Boston: Bulfinch Press, 2002).

Corfis, Ivy A., *Al-Andalus, Sepharad and Medieval Iberia* (Leiden/Boston: Brill, 2009).

Donahue-Wallace, Kelly, *Art and Architecture of Viceregal Latin America, 1521-1821* (Albuquerque: University of New Mexico Press, 2008).

Eaude, Michael, *Catalonia: A Cultural History* (Oxford/New York: Oxford UP, 2008).

Edwards, John, *The Spain of the Catholic Monarchs, 1474-1520* (Oxford/Malden, MA: Blackwell, 2000).

Escobar, Jesús R., *The Plaza Mayor and the Shaping of Baroque Madrid* (Cambridge/New York: Cambridge UP, 2004).

Ettinghausen, Richard, and Grabar, Oleg, *The Art and Architecture of Islam, 650-1250* (New Haven: Yale UP, 1994).

Ferreiro, Alberto, *The Visigoths in Gaul and Iberia: A Supplemental Bibliography* (Leiden /Boston: Brill, 2008).

Fiedler, Jeannine, and Feierabend, Peter (eds.), *Bauhaus* (Köln: Ullmann, 2013).

- Fleming, John, et al., *The Penguin Dictionary of Architecture* (London/New York: Penguin Books, 1991).
- Gies, David T. (ed.), *The Cambridge Companion to Modern Spanish Culture* (Cambridge/ New York: Cambridge UP, 1999).
- Gonzalez, Valérie, *Beauty and Islam: Aesthetics in Islamic Art and Architecture* (London/ New York: Institute of Ismaili Studies/I.B. Tauris, 2001).
- Graham, Helen, and Labanyi, Jo (eds.), *Spanish Cultural Studies: An Introduction. The Struggle for Modernity* (Oxford: Oxford UP, 1995).
- Greenhalgh, Michael, *Constantinople to Córdoba: Dismantling Ancient Architecture in the East, North Africa and Islamic Spain* (Boston: Brill, 2012).
- Gudiol, José, *The Arts of Spain* (Garden City, New York: Doubleday 1964).
- Hamdouni, Alami Mohammed, *Art and Architecture in the Islamic Tradition: Aesthetics, Politics and Desire in Early Islam* (London/New York: I. B. Tauris, 2011)
- Hansen, Mogens Herman, and Nielsen, Thomas Heine, *An Inventory of Archaic and Classical Poleis* (Oxford/New York: Oxford UP, 2004).
- Hopkins, Owen, *Architectural Styles: A Visual Guide* (London: Laurence King, 2014).
- Irwin, Robert, *The Alhambra* (Cambridge, Massachusetts: Harvard UP, 2004).
- Kagan, Richard L. (ed.), *Spain in America: The Origins of Hispanism in the United States* (Urbana: University of Illinois Press, 2002).
- Keay, S. J., *Roman Spain* (London: British Museum, 1988).
- Kubler, George, and Soria, Martin, *Art and Architecture in Spain and Portugal and Their Dominions, 1500 to 1800* (Baltimore: Penguin Books, 1959).
- Lavan, Luke, et al. (eds.), *Housing in Late Antiquity* (Leiden/Boston: Brill, 2007).
- Lewin, Alicia, *Bilingual Dictionary of Art Terms* (Madrid: Comunidad de Madrid, 2001).
- Livermore, Ann, *Artists and Aesthetics in Spain* (London/Wolfeboro, NH: Tamesis Books/Longwood, 1988).
- Lowney, Chris, *A Vanished World: Muslims, Christians, and Jews in Medieval Spain* (New York, Oxford UP, 2006).
- Lucie-Smith, Edward, *The Thames and Hudson Dictionary of Art Terms* (London: Thames and Hudson, 1988).
- Mann, Janice, *Romanesque Architecture and Its Sculptural Decoration in Christian Spain, 1000-1120* (Toronto: University of Toronto Press, 2009).

- Marcet i Barbé, Roger, *Empúries* (Barcelona: Diputació de Barcelona, 1990).
- Mierse, William E., *Temples and Towns in Roman Iberia: The Social and Architectural Dynamics of Sanctuary Designs from the Third Century B.C. to the Third Century A.D.* (Berkeley: University of California Press, 1999).
- Moffitt, John F., *The Arts of Spain* (London/New York: Thames and Hudson, 1999).
- Montgomery, Charles H., *The Spanish Redemption: Heritage, Power, and Loss on New Mexico's Upper Rio Grande* (Berkeley: University of California Press, 2002).
- Murray, Linda, *The High Renaissance and Mannerism: Italy, the North and Spain, 1500-1600* (London: Thames & Hudson, 1977).
- Niell, Paul B., and Widdifield, Stacie G., *Buen Gusto and Classicism in the Visual Cultures of Latin America, 1780-1910* (Albuquerque: University of New Mexico Press, 2013).
- Oles, James, *Art and Architecture in Mexico* (London: Thames & Hudson, 2013)
- Parsons, Deborah L., *A Cultural History of Madrid: Modernism and the Urban Spectacle* (Oxford/New York; Berg, 2003).
- Petersen, Andrew, *Dictionary of Islamic Architecture* (London/New York: Routledge, 1996).
- Philip II and the Escorial: Technology and the Representation of Architecture* (Providence: Brown University, 1990).
- Risebero, Bill, *The Story of Western Architecture* (London: Herbert Press, 1979).
- Robinson, Cynthia, and Pinet, Simone (eds.), *Courting the Alhambra: Cross-Disciplinary Approaches to the Hall of Justice Ceilings* (Leiden/Boston: Brill, 2008).
- Robinson, William H., et al., *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí* (Cleveland, OH/New Haven: Cleveland Museum of Art/Yale UP, 2006).
- Roe, Jeremy J., *Antoni Gaudí* (New York: Parkstone, 2012).
- Rogers, Adam, *Water and Roman Urbanism* (Leiden: Brill, 2013)
- Ruiz Cabrero, Gabriel, *The Modern in Spain: Architecture after 1948* (Cambridge, Massachusetts: MIT Press, 2001).
- Sinclair, Susan, et al. (ed.), *Bibliography of Art and Architecture in the Islamic World* (Leiden: Brill, 2012).
- Treglown, Jeremy, *Franco's Crypt: Spanish Culture and Memory since 1936* (New York: Farrar, Straus and Giroux, 2013).
- Watkin, David, *A History of Western Architecture* (London: Barrie & Jenkins, 1986).



Fine and Performing Arts Department. Saint Louis University – Madrid Campus.

Zerbst, Rainer, *Gaudí, 1852-1926: Antoni Gaudí i Cornet: A Life Devoted to Architecture* (Köln: Taschen, 1985).