HISTORY OF ART AND ARCHITECTURE II

1. GENERAL INFORMATION

Course	**History of Art and Architecture II**
Degree program	Bachelor's Degree in Fundamentals of Architecture
School	School of Architecture, Engineering and Design
Year	4rd
ECTS	6 ECTS
Credit type	Basic - Compulsory
Language	English
Modality	Face-to-face
Semester	2nd semester
Academic year	2025/2026
Professor	Beatriz de la Puerta (beatriz.delapuerta@universidadeuropea.es)

2. PRESENTATION

The course aims to analyze and study the most relevant artistic, architectural and landscape manifestations from Mannerism to the beginning of Modernism in the 20th century.

The subject relates the resolution of social, compositional, constructive and functional problems in the history of art and modern and contemporary architecture to the present and integrates its contents transversally with those provided by other subjects. In addition, the subject involves the student in the compilation of bibliographical and graphic information on its contents and in the presentation of the results obtained in a scientific manner.

The course covers not only the evolution of Western art, landscape and architecture from the 16th century to the beginning of the 20th century, but also the most relevant Spanish manifestations, in order to achieve a thorough and critical understanding of the past and present reality in which these university studies are framed.

3. COMPETENCIES AND LEARNING OUTCOMES

Core competencies:

- CB1.: Students have demonstrated knowledge and understanding in their field of study that starts from the foundation of general secondary education, and is often found at a level that, while supported by advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

- CB2: Students know how to apply their knowledge to their work or vocation in a professional way and have the skills that are usually demonstrated through the development and defense of arguments and problem solving within their area of study.
- CB3: Students have the ability to collect and interpret relevant data (usually within their area of study) to make judgements that include reflection on relevant social, scientific or ethical issues.
- CB4: Students can communicate information, ideas, problems and solutions to a specialized and non-specialized audience.
- CB5: Students have developed those learning skills necessary to understand further studies with a high degree of autonomy.

General competencies:

- CG 1: Know the history and the theories of architecture, as well as the arts, technologies and human sciences related to it.
- CG 2: Know the role of beaux-arts as a factor that can be influential in the quality of the architectonic conception.
- CG 7: Understand the relationships between people and buildings, and between buildings and their surroundings, as well as the need to relate buildings and spaces between them based on needs and the human scale.

Cross-curricular competencies

- CT1: Responsibility: The ability or capacity to face up to the responsibility that makes people aware of the role of the profession of architect in society, in particular by developing projects that take account of social and environmental factors.
- CT2: Self-confidence.
- CT3: Awareness of ethical values: Ethical commitment, which includes understanding and knowledge of the rights and obligations of individuals and professionals, promoting respect for human rights, protection of the weakest sectors of society and respect for the environment.
- CT4: Communicative skills in native language (either by oral or written means) and in English, according to the ideology of the European University of Madrid, any concept or specification proper to the development of the regulated profession of Architect. This will include learning the specific vocabulary of the degree. This includes the ability to manage information.
- CT5: Interpersonal understanding.
- CT7: Teamwork: Ability to work in teams of architects, or in interdisciplinary teams (with shared responsibilities in many cases), managing and planning work groups, necessary in the scheme of skills and work that defines a project of a certain size in which various disciplines converge. This includes interpersonal skills and team leadership skills.
- CT9: Planning and time management: Ability to plan work on the need to meet deadlines and respect the limits imposed by budgetary factors and building regulations.
- CT10: Innovation and creativity: creativity, imagination and aesthetic sensibility in-ways to design, satisfying both aesthetic and technical demands. This competence includes critical thinking and historical culture.

Specific competencies:

- CE 48: Adequate knowledge of the general theories of form, composition and architectural types.
- CE 49: Adequate knowledge of the general history of architecture.
- CE 53: Adequate knowledge of the architectural, urban and landscape traditions of Western culture, as well as its technical, climatic, economic, social and ideological foundations.
- CE 54: Adequate knowledge of aesthetics and the theory and history of fine arts and applied arts.
- EC 57: Adequate knowledge of urban sociology, theory, economics and history.

Learning outcomes:

- RA1: Know paradigmatic architectural and artistic works, from Mannerism to the 20th century, and the reasons why they are considered reference models.
- RA2: Ability to make written comments that rigorously analyze works of art and architecture.
- RA3: Ability to assess, reflect and develop critical analysis of the works and their context.
- RA4: Ability to perform teamwork on topics of the program likely to be treated with the problem-solving methodology.
- RA5: Ability to perform research, analysis and synthesis of information related to the contents of the subject in a systematic, rigorous and autonomous way.
- RA6: Ability to transversally integrate the contents of the subject with those provided in other subjects.
- RA7: Ability to cross-reference the theoretical knowledge to practical experiences and aptitude to publicly present the results in an objective, rigorous and precise manner.

The following table shows the relationship between the competencies developed during the course and the learning outcomes pursued:

Competencies	Learning outcomes
CB 1, CG 1, CG 2, CG 7, CE 48, CE 49, CE 53, CE 54, CE 57	**RA1:** Know paradigmatic architectural and artistic works, from Mannerism to the 20th century, and the reasons why they are considered reference models.
CB 2, CB 3, CB 4, CG 2, CT 1, CT 4, CT 9, CT 10, CE 48	**RA2:** Ability to make written comments that rigorously analyse works of art and architecture.
CB 2, CB 3, CG 7, CT 2, CT 5, CT 10, CE 53	**RA3:** Ability to assess, reflect and develop critical analysis of the works and their context.
CB 2, CB 4, CG 2, CT 1, CT 4, CT 7, CT 9	**RA4:** Ability to perform teamwork on topics of the program likely to be treated with the problem-solving methodology.
CB 2, CB 3, CB 5, CG 1, CT 2, CT 5, CT 9	**RA5:** Ability to perform research, analysis and synthesis of information related to the contents of the subject in a systematic, rigorous and autonomous way.
CB 2, CG 2, CT 3, CE 57	**RA6:** Ability to transversally integrate the contents of the subject with those provided in other subjects.
CB 2, CB 4, CT 4, CT 10, CE 53	**RA7:** Ability to cross-reference the theoretical knowledge to practical experiences and aptitude to publicly present the results in an objective, rigorous and precise manner.

4. CONTENT

The subject matter is organised into four Learning Units (LU), each of which is divided into several topics (depending on the unit). In addition, the set of objectives set out for the module as a whole is specifically linked to the development of each unit:

UA1. MANNERISM AND BAROQUE
Topic 1. MANNERIST ARCHITECTURE.
Introduction to Mannerism. The architecture of Michelangelo and Palladio. The Monastery of San Lorenzo de El Escorial and Herrerian architecture.
Topic 2. BAROQUE ARCHITECTURE IN ITALY.
Beyond classical language. Baroque architecture as an instrument of power. The permanence of classicism in Italy.

Topic 3. THE EXPANSION OF BAROQUE ARCHITECTURE.
The proximity of power in French Baroque architecture. Germany and Austria, between France and Italy. England, a special case. Baroque in Spain.
Topic 4. BAROQUE ART.
Baroque sculpture in Italy: Bernini. The sculptural schools in Spain: Valladolid, Seville, Granada, Murcia and Madrid. Italian painting by Caravaggio, Luca Giordiano, Tiepolo and Canaletto. The Flemish school of Rubens, Van Dyck and Rembrandt. The Golden Age of Spanish painting: Ribera, Velázquez, Zurbarán and Murillo.
Topic 5. ROCOCO ART.

UA2. NEOCLASSICISM, ROMANTICISM AND ECLECTICISM
Topic 5. NEOCLASSICAL ARCHITECTURE.
The beginnings of the contemporary world. Neoclassicism or the restoration of classical language. Architecture and light. Piranesi and architecture on paper. The French utopians: Ledoux, Boullée, Soufflot. Neoclassicism: an international perspective. From Adam to Schinkel. The Spanish masters of the 18th century: Ventura Rodríguez and Juan de Villanueva.
Topic 6. NEOCLASSICAL ART.
The return to ancient sculpture: Antonio Canova and Albert Thorwaldsen. Revolutionary French painting and Louis David. 18th-century Spanish painting: French and Italians at the Bourbon court. Tiepolo and Mengs. Goya and his world.
Topic 7. ROMANTICISM; HISTORICISM AND ECLECTICISM
Architecture and the new post-Napoleonic society. A look at the past: the revival of Gothic. Restoration vs. conservation of monuments: Viollet-Le-Duc, Ruskin and Boitto. The survival of Classicism: Historicism and Eclecticism. Iron architecture. William Morris and the Arts & Crafts movement.
Topic 8. 19TH-CENTURY ART
Romanticism and Naturalism. The sculpture of Auguste Rodin. The Romantic painting of Delacroix. Corot and landscape painting. The realism of Monet, Pissarro and Manet. Impressionism: Degas and Renoir. 19th-century Spanish painting: Federico de Madrazo and his circle.

UA3. ARCHITECTURE AND THE INDUSTRIAL REVOLUTION
Topic 9. IRON ARCHITECTURE
The Chicago School and the first skyscrapers. Henry Hobson Richardson and the neo-Romantic style. William Le Baron Jenney and steel frame construction. Adler and Sullivan: nature, structure and ornamentation. New assumptions in New York.
Topic 10. MODERNISM IN ARCHITECTURE
Art Nouveau, Secession and other modernisms in Europe.
Topic 11. Modernism in Spain.
Catalonia and Gaudí. The architecture of Antonio Palacios. Urban developments in Madrid in the early 20th century.
TOPIC 12. MODERNIST AND SYMBOLIST ART
The Salon des Indépendants. Seurat, Van Gogh, Toulouse-Lautrec, Cezanne and Gauguin.

UA4. THE FOUNDATIONS OF MODERNITY. PRECURSORS
Topic 13. THE BACKGROUND TO THE MODERN MOVEMENT.
Functionalists, expressionists and futurists. The early works of Frank Lloyd Wright. Russian Constructivism.

5. TEACHING-LEARNING METHODOLOGIES
The types of teaching-learning methodologies used are indicated below:

•   Survey of objectives and interests
•   Master class

- •   Directed work, practical exercises and problem solving.
- •   Autonomous work
- •   Tutoring, academic monitoring and assessment

6. LEARNING ACTIVITIES

Listed below are the types of learning activities and the number of hours the student will spend on each one:

Learning activity	Number of hours	Ai use
Master classes	25 h	Promoted
Guided work, practical exercises and problem solving	50 h	Allowed
Works presentation	0 h	
Team work	25 h	Promoted
Autonomous work	25 h	Alowed
Tutoring, academic monitoring and assessment	25 h	Not allowed
Lab works	0	
Professional practice	0	
TOTAL	150 h	

Further details about the Ai-use policy will be published through the virtual campus platform once the course has started.

7. EVALUATION

The following is a list of the assessment systems and their weighting in the total grade for the course:

Campus-based mode:

Assessment system	
Written exam / Essay (4)	70 %
Projects	10 %
Submission and/or presentation of papers	20%
Tribunal	0 %

When you access the course on the *Campus Virtual*, you'll find a description of the assessment activities you have to complete, as well as the delivery deadline and assessment procedure for each one.

7.1. Ordinary call

To pass the course in the regular examination period, you must have attended the course regularly (> 70% attendance) and obtained a final grade (weighted average) of 5.0 or higher out of 10.0, including both knowledge tests and activities.

In this regard, it is a requirement to obtain a grade greater than or equal to 4.00 out of 10.00 in each of the two mid-term knowledge tests, both in the architecture and art sections, in order to calculate the average between the two. **This average must be greater than or equal to 5.00 out of 10.00.**

In addition, the sum of the grades for the block of individual or group activities **must be greater than or equal to 5.00 out of 10.00.**

*Important information
Originality and Authorship
It is strictly forbidden to use, reproduce or copy practices, works, files or drawings, totally or partially, from other students of the same course or from previous courses, as well as to use documentation made by the student in other courses. Likewise, students must demonstrate the originality and authorship of their work by carrying out specific work in the classroom, and may be subject to examination of their work at any time by the teacher.

The use of parcial or full AI without prior permission and without justification, in any of the class exercises will be penalised with a 0 in the task grade, averaging in the final grade with all other exercises.

Paragraphs or quotations taken from all types of texts (books, articles, web pages) must be in quotation marks and with a footnote indicating the source, otherwise the work will be immediately annulled. The detection of an infraction of this type by the teacher will result in the immediate failure of the student and the opening of an academic record. Depending on the seriousness of the offence, this may result in the student being expelled from the school.

7.2. Resit call

The extraordinary exam session in July will consist of a single exam. In order to pass the course, students must obtain a minimum of 5 points out of 10.

8. SCHEDULE

In this section you will find the timetable with dates for the delivery of evaluable activities of the subject:

Assessable activities	Deadline
Course presentation	JANUARY 2026
UA1. MANERISM – BAROQUE	JANUARY - FEBRUARY, 2026
UA2. NEOCLASSICISM, ROMANTICISM AND ECLECTICISM	MARCH, 2026
Written text 1	**APRIL 2026**
UA3. ARCHITECTURE AND THE INDUSTRIAL REVOLUTION	APRIL, 2026
UA4. THE FOUNDATIONS OF MODERNITY. PRECURSORS	MAY, 2026
Written text 2	**FINAL MAY - JUNE, 2026**

This timetable is subject to change

9. BIBLIOGRAPHY

AA. VV. *La historia del arte,* London, Phaidon, 2008.

GOMBRICH, Ernst, *The Story of Art (1950)*, London, Phaidon, 1995.

FRAMPTON, Kenneth, *The evolution of 20th century architecture: a Synoptic Account*, Springer Vienna, 2007.

LEACH Andrew, *The Baroque in arquitectural culture* (1880-1980), Taylor &- Francis Ltd, 2015

SHEARMAN, John, *Mannerism (Style and civilization),* Penguin Books, 1991.

TOMAN Rolf and BEDNORZ Achim, *Neoclassicism and Romaticism,* Ullmann, 2014.

VENTURI, Robert, *Complexity and contradiction in Architecture*, MOMA, Nueva York, 2002.

More bibliography will be given in class

10. DIVERSITY MANAGEMENT UNIT

The Educational Guidance and Diversity Unit (ODI) offers support to our students throughout their university life to help them achieve their academic goals. Other pillars of our work include the inclusion of students with specific educational support needs and accessibility.

Students with specific learning support needs:

1. Support and monitoring through personalised counselling and plans for students who need to improve their academic performance.
2. In terms of diversity, minor adjustments are made to the curriculum, i.e. in terms of methodology and assessment, for students with specific educational support needs, thereby pursuing equal opportunities for all students.
3. We offer students a range of extracurricular training resources to develop various skills that will enrich their personal and professional development.

4. Vocational guidance through the provision of tools and counselling to students who are unsure about their career path or who believe they have made the wrong choice of degree.

Students who need educational support can write to us at:
orientacioneducativa@universidadeuropea.es

11. ONLINE SURVEYS

Your opinion matters!
The Universidad Europea encourages you to participate in satisfaction surveys to detect strengths and areas for improvement about the teaching staff, the degree and the teaching-learning process.
The surveys will be available in the survey area of your virtual campus or through your email.
Your assessment is necessary to improve the quality of the degree.

Thank you very much for your participation