

Teaching guide

IDENTIFICATION DETAILS

Degree:	Architecture		
Scope	Architecture, construction, building and urban planning, and civil engineering		
Faculty/School:	Higher Polytechnic School		
Course:	WESTERN HISTORY		
Type:	Compulsory	ECTS credits:	6
Year:	4	Code:	3742
Teaching period:	Seventh semester		
Subject:	Humanities		
Module:	Direction and Leadership		
Teaching type:	Classroom-based		
Language:	Spanish		
Total number of student study hours:	150		

SUBJECT DESCRIPTION

Today's students must discover the importance of knowing the foundations of Western History and the thinking that has accompanied it throughout these 21st centuries. The reason is none other than the following: the student is a human being located in a specific historical enclave, heir to a historical tradition and called to 'make history'. Even more: to play a leading and leading role in the present-future of the perennial historical event.

This subject belongs to the subject of 'Humanities', the 'Management and Leadership' module within the study program of the Architecture career. It is closely related to the History of Architectural Thought and to the History of Architecture I and II. The ultimate goal of this course is to promote a dynamic of intellectual exercise, in order to acquire a unifying criterion that allows the student to analyze reality in their last determinations. In this way, this subject contributes to the comprehensive training (personal and professional) that the student receives each

semester, through the different subjects taught by the FH department of the UFV. The fundamental objective of this course is the following: to comprehensively understand the origin and evolution of Western history. Since this subject is taught in the Degree in Architecture, your learning will integrate your own study of history together with the foundations of the main aesthetic ideas typical of the West. In the same way, a historical-aesthetic analysis will be carried out of some prototypes of works of art (mainly architectural), in order to help reveal the true roots of Western civilization. The activities of the learning journey to emblematic architecture, the practical classes through proposed readings, the development of the topics of the program by the teacher, the personal work of each student (study of the topics, and preparation of an ABP- essay at the end of the semester), together with the free exchange of opinions in the proposed dialogues, have the ultimate intention of arousing general interest in a constant and growing knowledge of these essential issues. In such a way, that students come to perceive, for themselves, that vision of the world directly related to the discovery of the supreme good, truth and authentic beauty.

GOAL

The fundamental objective of this course is the following: to understand the origin and evolution of Western history. Since this subject is taught in the Degree in Architecture, your learning will integrate your own study of history with the main aesthetic ideas that have emerged in the West over the centuries. To enhance this objective, a historical-aesthetic analysis will be carried out of some prototypes of works of art, mainly architectural, that have characterized the different periods of history (ancient, middle, modern and post-modern), in order to help reveal the true roots of Western civilization and culture.

PRIOR KNOWLEDGE

General knowledge of the history of architecture, history of architectural thought, history of philosophy and history of art. Students have been able to acquire this previous knowledge by taking the following subjects in the current curriculum: History of Architectural Thought and History of Architecture I- II. However, to remedy possible deficiencies, you can consult:

- ANGULO ÍÑIGUEZ, D., History of Art, Madrid, 1980.
- GOMBRICH, E. H., The History of Art, Debate. Madrid, 1997.

In a more particular way, those who have deficiencies in the foundations of the culture that make up the West can alleviate them with:

- GRAMBRA, R., Simple History of Philosophy, Rialp. Madrid, 1999.
- LOZANO, V., History of Philosophy, EDICEP, Valencia, 2008.
- VALVERDE, C., Genesis, Structure and Crisis of Modernity, B.A.C. Madrid, 1996.

COURSE SYLLABUS

TOPIC 1. EXPLANATION OF THE TEACHING GUIDE.

TOPIC 2. WHAT IS HISTORY?

TOPIC 3. WHAT IS AESTHETICS? WHAT IS AESTHETIC EXPERIENCE? WHAT IS THE HISTORY OF AESTHETIC IDEAS?

TOPIC 4. AESTHETICS IN ANCIENT TIMES.

TOPIC 5. AESTHETICS IN THE MIDDLE AGES.

TOPIC 6. AESTHETICS IN THE MODERN AGE.

TOPIC 7. AESTHETICS IN THE FIRST AND SECOND POSTMODERNITY.

TEXT APPENDIX: a) Heidegger, M., 'the village boots' in Forest Roads. Alliance. Madrid 1998. b) Bergson, H., 'The laugh'. Janés Square. Barcelona 1967. c) Juan P. II., 'Letter to artists'. Editorial Vaticana. Rome 1999. d) Benedict XVI, 'Beauty Leads to God'. Editorial Vaticana. Rome 2009. e) Baltasar, H.U., 'Theodramatics II'. Encounter. Madrid 1992.

EDUCATION ACTIVITIES

Through training activities, the student will be able to achieve the ideal capacity required for the understanding and assimilation of the content of the subject. In case of difficulty, you always have the help of the teacher, through individual tutoring and communication via email.

FACE-TO-FACE ACTIVITIES:

- **Renewed master classes:** The teacher will present the content of the topics in the course program. It will offer students those pedagogical and bibliographic resources that they consider most appropriate for a good use and assimilation of these contents. The purpose of the master lesson is to awaken intellectual concern and to help reflection (analysis and synthesis) and intellectual work on the topics of the program related to wisdom (the sapiential nature of knowledge). At the end of the master lesson, the teacher will resolve any doubts raised as a result of the presentation and reflection on the topic in question. The university classroom, both in its face-to-face and remote form, is a place to motivate learning, open the mind to diverse perspectives of knowledge and assimilate what has been studied. In the classroom, knowledge is presented, but intellectual convictions are also debated and confronted. Some avenues of knowledge are inaugurated and others are refuted. Only in this way does the classroom make its fullest sense and become a creative, formative and enriching place. Creating an environment conducive to intellectual work requires complete dedication to that task and full attention to the object of work. That is why nothing is allowed in class that disturbs that environment: making unnecessary noises, talking when someone else has the word, using the mobile phone and/or browsing the internet for other issues other than those of the class, doing homework in other subjects, etc. The word is the main source of knowledge. Only in them does the meaning of the university and of man himself spring up. That is why the use of the word deserves very special consideration. The speaking time in class and the language used in its use are decisive in learning. Active listening to the word of the other -teacher or student- and the rigorous use of it are indispensable elements for intellectual knowledge of the truth. It is a requirement of every university student to respect the contributions of others and to use language properly. A class is truly participatory when teachers and students know what is expected of each of them before it starts. This is the purpose of the program: that teacher and student always and in advance know what they are going to discuss in the next class and what each one should have prepared. For all these reasons, assistance is of paramount importance. It is through participation in the classroom (both in person and remotely) and the active debate of intellectual concerns before classmates and teachers that authentic comprehensive training is promoted. To further encourage the participation of all students in the good development of what was discussed in the master class, the teacher may establish forums or chats, using the CANVAS computer tool, where the debate on the issues addressed in the master class can be raised and prolonged. Repeated non-attendance (more than 20% of non-attendance at face-to-face and/or remote classes) results in a negative score in the continuous evaluation and can even lead to a loss of it. Impersonating the personality of a colleague is a very serious offence that can lead to temporary or definitive expulsion from university.
- **Teaching learning and innovation methodology (academic trip and internship):** within the teaching learning and innovation methodology, throughout the semester, students and teachers will visit a historic architecture of the Community of Madrid in person. Specifically, for the 2025-2026 academic year, it will be the one entitled: 'Architecture and Hispanity: The Royal Monastery of San Lorenzo de El Escorial' [*]. In the same way, if the teacher deems it appropriate for a better understanding of the contents of the program, he can establish various types of practical classes, promoting the student's critical and creative analysis. In turn, the teacher may ask the

students to complete a task, whose evidence, in order to be evaluable, will be provided, in the manner and date indicated, by the teacher for this purpose. In the same way, students will be able to propose face-to-face presentations in the classroom, previously agreed with the teacher, on aspects related to architectural expressions of the West. [*] The carrying out of this activity is subject to possible changes that could be established for justified reasons.

- **ABP methodology (essay on 'Beauty and Architecture'):** this activity aims to promote the development of a renewed autonomous methodology by the student. This will investigate the problem—question of the relationship between the concept of beauty and architecture. To do this, you will investigate this problem starting from your own project (carried out in one of the 3 previous courses of the career) or by researching an architectural work relevant to the history of Western architecture. The intellectual search, together with the analysis-synthesis of the data obtained, and the development of conclusions will be the final result that the student is expected to achieve. The verification of this research, and the evaluation of it, will be carried out by providing evidence, in the form of a written essay, on paper, with a maximum length of four A4 sheets. Likewise, the student who requests it, may submit their essay, using a multimedia recording (video), of a maximum duration of 7 minutes, using the CANVAS 'Studio' tool, and posting it in the CANVAS virtual classroom of the subject.
- **Tutoring:** their purpose is to provide personalized attention to each student in clarifying any doubts that may have arisen in the explanation and study of the topics in the course program. It is the place where the teacher-student relationship takes on full meaning and promotes the rhythm-quality of learning. Although the personal encounter in tutoring allows for greater naturalness, this encounter must maintain the tension inherent to teacher-student relationships on the path of knowledge. The student must be clear about what they are going to tutoring for, and prepare it properly. In such a way that this meeting fully serves their learning. Just as the class has its place and time, so does tutoring. It should be remembered that tutoring is an extension of the class that facilitates personalized treatment. For the tutoring celebration, the student and teacher will mark it beforehand, at the end of the class or by email. The student may request as many as they consider necessary. In the same way, students can request group tutoring. The teacher may also organize mandatory individual or group tutoring, if he deems it appropriate. Students will always have the teacher at their complete disposal. These tutorials, if they cannot be carried out in person, will be carried out remotely, using the CANVAS computer tool.
- **CANVAS virtual classroom:** all students must use it compulsorily and permanently; because there they will find pedagogical resources for the preparation and study of the subject, as well as all the communications and information that the teacher deems appropriate and necessary to provide throughout the course, aimed at all the students in the class.
- The teacher may propose, throughout the semester, attendance at conferences and different events (theater, visits to galleries, etc.). If held, students will participate in these complementary activities, on a mandatory basis; providing evaluable evidence that, in each case, the teacher will indicate in what form and manner it will be carried out. The evaluation of this activity will be linked to the% of attendance and participation.

SELF-EMPLOYMENT/NON-FACE-TO-FACE ACTIVITY:

- Individual study of the contents of the subjects of the course program.
- Conducting ABP research and preparing the written essay on 'Beauty and Architecture'.
- Preparation of practical classes. Recommended readings for the purpose of allowing students to search and manage bibliography about Western history. Reflect, analyze and synthesize the main aesthetic ideas that have been forged throughout Western history.
- Preparation of individual and/or group tutoring freely requested by students.
- Consultation and use of the pedagogical resources and information posted in the CANVAS virtual classroom.

DISTRIBUTION OF WORK TIME

TEACHER-LED TRAINING ACTIVITIES	INDIVIDUAL WORK
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SKILLS

Basic Skills

Students must have demonstrated knowledge and understanding in an area of study that is founded on general secondary education. Moreover, the area of study is typically at a level that includes certain aspects implying knowledge at the forefront of its field of study, albeit supported by advanced textbooks

Students must be able to apply their knowledge to their work or vocation in a professional manner and possess skills that can typically be demonstrated by coming up with and sustaining arguments and solving problems within their field of study.

Students must have the ability to gather and interpret relevant data (usually within their field of study) in order to make judgments that include reflections on pertinent social, scientific or ethical issues

Students must be able to convey information, ideas, problems and solutions to both an expert and non-expert audience

Students must have developed the learning skills needed to undertake further study with a high degree of independence

Capacity for analytical, synthetic, reflective, critical, theoretical and practical thought.

Capacity for interpersonal communication.

Aptitude to create architectural projects that meet both aesthetic and technical requirements.

An adequate knowledge of the history and theories of architecture, as well as the arts, technology and human sciences related to them.

Knowledge of the fine arts as a factor that may influence the quality of architectural design.

Ability to appreciate the architect's profession and its function in society, particularly with regard to the design of projects that involve social factors.

General Skills

Capacity for analytical, synthetic, reflective, critical, theoretical and practical thought.

Capacity for interpersonal communication.

Aptitude to create architectural projects that meet both aesthetic and technical requirements.

An adequate knowledge of the history and theories of architecture, as well as the arts, technology and human

sciences related to them.

Knowledge of the fine arts as a factor that may influence the quality of architectural design.

Ability to appreciate the architect's profession and its function in society, particularly with regard to the design of projects that involve social factors.

Specific skills

Ability to develop habits of rigorous thinking.

Ability to critically judge the different answers that man has given to big questions throughout history.

Ability to identify the main axes, currents and creations of philosophy as manifestations of Western culture.

Capacity to understand the meaning and foundation of human dignity, the fundamental dimensions of the human being, the evolution of different anthropologies throughout history and their practical implications.

Ability to detect the link between the current world and historical events and recognize the need to locate the historical framework of any event in order to understand it.

Ability to cultivate attitudes of leadership and social responsibility in personal and professional performance.

LEARNING RESULTS

It enhances knowledge of Western history and architectural theories, as well as related arts, technology and human sciences.

Becomes aware of the enormous link between the current world and historical events and recognizes the need to locate the historical framework of any event in order to understand it.

It develops both the capacity for interpersonal communication and the cultivation of attitudes of respect and dialogue towards other opinions, towards other cultures and religions in the search for truth.

It enhances their ability to create architectural projects that meet both aesthetic and technical requirements.

It identifies the main axes, currents and creations, in the historical context of Western culture.

It deepens both the understanding of the profession of architect and its role in society (in particular by knowing concrete projects that take into account social factors) and in the knowledge of the fine arts as a factor that can influence the quality of the architectural conception.

It develops the capacity for analytical, critical and creative reflection.

Cultivates intellectual concern and the search for truth in all spheres of life; and especially in the development of architectural conception.

LEARNING APPRAISAL SYSTEM

Through the evaluation tests that are established for carrying out the ordinary call (continuous evaluation/final evaluation) and those indicated for the case of the extraordinary call, it is possible to know objectively if the student is sufficiently prepared to be able to affirm that he has correctly assimilated the contents of the subject and has achieved the learning results; or, if, on the contrary, he needs to go deeper into them.

ORDINARY CALL (depending on the academic calendar):

- CONTINUOUS EVALUATION SYSTEM: Students are reminded that attending face-to-face classes is mandatory at the UFV. The final grade will be obtained from the numerical weighting of the grades of the following evaluation tests:

1.- Attendance and participation (through face-to-face intervention, in forums or CANVAS chat...) in renewed master classes, in the methodology of learning through the academic journey, and in internships. 10%.

2.- Written essay on 'Beauty and Architecture': 30%.

3.- Final exam (*): written exam on the contents of the subjects of the course program: 60%.

- FINAL EVALUATION SYSTEM: Students who do not pass the subject through the continuous evaluation system, due to the loss of it, must, in any case:

1.- Take the final exam (*): written exam on the contents of the subjects in the course program. (A totally necessary condition is to achieve a 6/10 in order to mediate the research work): 60%

2.- Present, on paper, research work on a milestone in the history of architecture in the West (previously, the teacher will indicate to the student what specific period in the history of architecture the object of their research will be about. This is a totally necessary requirement to be able to consider the submitted work valid). In addition, the student, on the day of the official date of the final ordinary call exam, once it is finished, will have to defend the research work they submit, using a mandatory video recording, using a 'studio' (CANVAS digital tool), which they will send to the CANVAS virtual classroom of the subject, 24 hours before the official date of the final exam of the ordinary call. The maximum length of the video will be 10 minutes. The teacher, after watching the video together with the student in person in the classroom, will be able to ask him all those questions he deems appropriate about the research work he presents and defends: 40%

EXTRAORDINARY CALL (depending on the academic calendar):

1.- Take a written exam (*) on the contents of the topics in the course program. (A totally necessary condition is to achieve a 6/10 in order to mediate the research work): 60%

2.- Present, on paper, research work on a milestone in the history of architecture in the West (previously, the teacher will indicate to the student what specific period in the history of architecture the object of their research will be about. This is a totally necessary requirement to be able to consider the submitted work valid). In addition, the student, on the day of the official date of the final extraordinary call exam, once it is finished, will have to defend the research work they submit, using a mandatory video recording, using a 'studio' (CANVAS digital tool), which they will send to the CANVAS virtual classroom of the subject, 24 hours before the date of the official date of the final extraordinary exam. The maximum length of the video will be 10 minutes. The teacher, after watching the video together with the student in person in the classroom, will be able to ask him all those questions he deems appropriate about the research work he presents and defends: 40%

NOTES: 1.- (*) Final content exam will always take place in person. The exam will be written, and may be in the form of an objective test or in the form of a development. In this regard, at the beginning of the course, the teacher will clearly indicate to the students which of the two possible ones will be the one finally chosen to examine them.

2.- Honorary enrollment: where appropriate and only at the teacher's discretion, an honorary enrollment (for every 20 enrolled students) will be awarded to those students who have obtained the final grade of the highest subject, above 9, and, on the other hand, has/ have shown a particularly significant performance both in academic results and in their attitude in class.

3.- Plagiarism, as well as the use of illegitimate means in evaluation tests, will be sanctioned in accordance with those established in the Evaluation Regulations and the University's Coexistence Regulations.

ETHICAL AND RESPONSIBLE USE OF ARTIFICIAL INTELLIGENCE

1.- The use of any Artificial Intelligence (AI) system or service shall be determined by the lecturer, and may only be used in the manner and under the conditions indicated by them. In all cases, its use must comply with the following principles:

a) The use of AI systems or services must be accompanied by critical reflection on the part of the student regarding their impact and/or limitations in the development of the assigned task or project.

b) The selection of AI systems or services must be justified, explaining their advantages over other tools or methods of obtaining information. The chosen model and the version of AI used must be described in as much detail as possible.

c) The student must appropriately cite the use of AI systems or services, specifying the parts of the work where they were used and describing the creative process followed. The use of citation formats and usage examples may be consulted on the Library website(https://www.ufv.es/gestion-de-la-informacion_biblioteca/).

d) The results obtained through AI systems or services must always be verified. As the author, the student is responsible for their work and for the legitimacy of the sources used.

2.- In all cases, the use of AI systems or services must always respect the principles of responsible and ethical use upheld by the university, as outlined in the [Guide for the Responsible Use of Artificial Intelligence in Studies at UFV](#). Additionally, the lecturer may request other types of individual commitments from the student when deemed necessary.

3.- Without prejudice to the above, in cases of doubt regarding the ethical and responsible use of any AI system or service, the lecturer may require an oral presentation of any assignment or partial submission. This oral evaluation shall take precedence over any other form of assessment outlined in the Teaching Guide. In this oral defense, the student must demonstrate knowledge of the subject, justify their decisions, and explain the development of their work.

BIBLIOGRAPHY AND OTHER RESOURCES

Basic

BAYER, R. History of Aesthetics 1984

BUENO PIMENTA, F. On aesthetic experience. Foundations and current affairs. 2017

PLAZAOLA, J. Introduction to Aesthetics. 1999

(PLAZAOLA, J. Introduction to Aesthetics. 1999 , ||TATARKIEWICZ, W. Story of Six Ideas: Art, Beauty, Form, Creativity, Mimesis and Aesthetic Experience 202)

Additional

LÓPEZ RASO, P. Insolent Beauty 2024