

## Course guide

# 210295 - HAOI - History of Western Art I: From Giotto to Delacroix

**Last modified:** 14/12/2023

**Unit in charge:** Barcelona School of Architecture  
**Teaching unit:** 756 - THATC - Department of History and Theory of Architecture and Communication Techniques.

**Degree:** DEGREE IN ARCHITECTURE STUDIES (Syllabus 2014). (Optional subject).

**Academic year:** 2023    **ECTS Credits:** 3.0    **Languages:** Spanish

## LECTURER

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**Coordinating lecturer:** JUAN JOSE LAHUERTA ALSINA

**Others:** Primer quadrimestre:  
JUAN JOSE LAHUERTA ALSINA - Grup: 1SM

## REQUIREMENTS

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HISTÒRIA II - Prerequisit

## TEACHING METHODOLOGY

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The subject deals with the history of art in the period from the end of the s. XII until the middle of the s. XIX, that is, the era in which the invention of both art and the artist in a specifically modern sense is invented, formed, developed and entered into crisis: as a subjective interpreter of reality which vindicates its intellectual value in the face of the artisan traditions of the Middle Ages. This is a phenomenon that occurs exclusively in the Western world - in Europe in this case - and that coincides with the birth of the modern architect and a new concept of architecture based on the project and far from the collective work. medieval. In fact, many of the artists covered throughout the course are also architects.

The classes are organized as monographs around an artist, privileging in each case a work of art that can be the core of the explanations. This allows for comparative analyzes with architecture, arts theory, and the city, and with the social, political, and ideological contexts in which the works were created. The complexity of the work of art in its hic et nunc is the key to the course.

The invention of perspective represents the will of man to be at the center of the world and the possibility of never abandoning him while possessing nature. Classical myths are recovered and art becomes a matter of state. The artist achieves the condition of parallel power. The Baroque world carries these needs to the last consequences, the result of religious reforms and counter-reforms. The end of this mentality comes with the industrial revolution and the fall of autocratic systems of government. Romanticism and neoclassicism offer the first major split in the discipline of art. Control of nature has been lost and the machine wants to be the new protagonist of life.

It is always borne in mind that there is a History of Western Art II. Both subjects are completely autonomous, but logically share methodological systems and ideological and interpretive vision, so cross-references are constant and necessary.

## LEARNING OBJECTIVES OF THE SUBJECT

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Become aware of the historical, not natural, origin of the artist and the architect, as well as of art and architecture, in the context of what intellectual work means in modern society, in the face of mechanical work and artisan traditions.

Learn to analyze works of art from their style, context and culture.

Relate them to architecture, theory and the city.

Value-ideologically, culturally and politically.

After the course, students would be able to: know how to look at a work of art, frame chronologically and historically, move on the path of interpretation from the conceptual keys that the course will make them see, know that art criticism is not only a matter of taste or information but that all criticism is historical and all valuation of art goes through the capacity for comparison that the art-system has built.

## STUDY LOAD

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Type	Hours	Percentage
Hours large group	33,0	44.00
Self study	42,0	56.00

**Total learning time:** 75 h

## CONTENTS

### History of Western Art I

#### Description:

The syllabus covers a chronological and monographic journey through the history of art and relates works of art, art theory and architecture, ideology, society, city and politics. Relations with the architectural and urban environment have a prominent presence, given that many of the protagonists were also architects and treatise writers.

The monographs of the artists studied allow the dialectical passage from the end of the Middle Ages, through the great inventions of the Renaissance -perspective, antiquity- through the developments of Mannerism and Baroque, and ending in the crisis that marks the dispute between neoclassicism and romanticism, already at the end of the old regime and at the beginning of modernity, which will be the subject of the other subject, History of Western Art II.

The script of the course is composed by the following artists:

- Duccio
- Giotto
- Donatello
- Masaccio
- Piero della Francesca
- Mantegna
- Jan van Eyck
- Botticelli
- Leonardo da Vinci
- Rafaello
- Durer
- Michelangelo
- Titian
- Sofonisba Anguissola
- Artemisia Gentileschi
- Caravaggio
- Bernini
- Vermeer
- Clara Peeters
- Velázquez
- Poussin
- David
- Ingres
- Goya
- Géricault
- Delacroix

Only some of these artists, depending on the specific conditions of each course, will be treated monographically, and will form the central part of the classes; the others will be mentioned in relation to these power plants, in comparison with them or supporting the main explanations, in contextual, critical, etc. form.

**Full-or-part-time:** 1h

Theory classes: 1h

## GRADING SYSTEM

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Continued avaluation:

The continuous evaluation will be made from the work that the student will develop during the course, by means of the delivery of works or the realization of written and / or oral proofs, according to the criteria and calendar that establish.

Specifically, practical work will be valued at 70% of the grade and oral presentations in class at 30%.

Final evaluation:

If the continuous assessment is not positive, a second assessment may be carried out which will consist of a final test of a global nature in the format established in accordance with the criteria of the responsible teacher (written or oral test and / or assignment of works ).

These criteria may vary depending on the specific conditions of each course.

## RESOURCES

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**Other resources:**

The materials and documents of the subject may be written indistinctly in any languages of instruction.