



# Course guide

## 210727 - AI - Architecture and Creativity

Last modified: 14/12/2023

**Unit in charge:** Barcelona School of Architecture  
**Teaching unit:** 735 - PA - Department of Architectural Design.

**Degree:** MASTER'S DEGREE IN ADVANCED STUDIES IN ARCHITECTURE-BARCELONA (Syllabus 2015). (Optional subject).  
MASTER'S DEGREE IN ARCHITECTURE (Syllabus 2015). (Optional subject).

**Academic year:** 2023    **ECTS Credits:** 5.0    **Languages:** Spanish

### LECTURER

**Coordinating lecturer:** BERTA BARDÍ MILÀ

**Others:** Segon quadrimestre:  
BERTA BARDÍ MILÀ - Grup: PPP2

### TEACHING METHODOLOGY

Exposure method / Master class  
Participatory expositive class  
Seminar / Workshop  
Autonomous work

### LEARNING OBJECTIVES OF THE SUBJECT

- He/She is able to:
- Intervene in decision-making in the creation of complex projects
- Building and realizing architectural projects applying advanced theoretical foundations of the project
- Analyze the urban and territorial environment and describe the historical and cultural context, for application to architectural project

### STUDY LOAD

Type	Hours	Percentage
Self study	80,0	64.00
Hours small group	30,0	24.00
Hours large group	15,0	12.00

**Total learning time:** 125 h

### CONTENTS

#### Invention and architecture

**Description:**

- 1 Starting the course: Objectives, content, paradoxes. Architecture and assembly.
- 2 Architecture as institution. The historical dimension of architecture. Architecture and being with others in a world. Aby Warburg,

and the relationship between visible / intelligible.

3. The normative dimension of the institution. The discipline. The coding of the Modern Movement: Peter Eisenman, Giuseppe Terragni and Giuliani Frigerio house.

4 Metaphor and Institution I: Jorge Luis Borges and architecture as the history of some -pocas- metaphors. Paul Ricoeur and Metaphor.

5 Metaphor and Institution II: Jacques Derrida, deconstruction and the problem of "usure". Metaphor and invention: Alvaro Siza in Matosinhos.

6 The subject architect and recognition: pre-figuration, configuration, refiguration. Enric Miralles in Igualada.

7 Putting in context as "temporaciari", put in time. Miralles / Tagliabue and Santa Caterina.

8 The Baroque dimension of contemporary architecture: the crease. Court's building in Goteborg by Erik Gunnar Asplund.

9 Baroque II. Architecture and iconography: Frank Gehry in Bilbao or the city as landscape.

10 Characterization of contemporary architecture as narrative. The interpretation of metaphor like allegory. Peter Zumthor in the chapel "Bruder Klaus".

11 Allegory II. Daniel Libeskind and the Jewish Museum Berlin.

12 Architecture of Availability. SANAA, in Lens, the Louvre museum extension

#### ORGANIZATION

The course is organized in twelve sessions at the rate of one session per week, four hours each, distributed as follows: an initial presentation session, 9 sessions devoted to the presentation of a topic by teachers, two hours each session. After a pause, the seminar, with discussion and presentation of topics by students.

The work to be performed by students, will aim to establish themselves in the gap where the architecture is installed, between the visible and the intelligible. Text and image, acquires the same value value

Presentations and deliveries will be digital, through the intranet Athena, the UPC, to which students have access. The work will be defended in public during the course and in the fourth hour. A open final session it's not excluded, to submit all jobs. The criticism will be made through discussion between teachers and students.

#### Specific objectives:

The course offers two different objectives, with different levels of understanding of content for students. On the one hand, the course while expertise in project, proposes to any architect with professional experience or recent graduate, improve his criticize capacity, that allows him an assessment of its own competence as architect-inventor, with the aim of improve its ability to produce architecture. This learning process based on the "recognition-of-oneself" occurs from two points of view. First, putting on context of the architect himself, in the institutional sense of "being-with-others-in-a-world," the architects world. The institutionalization of their work and with it the recognition. In addition the course content, by considering that the Modern Movement, after contributions like those of Peter Eisenman and critical review of some of the works of Giuseppe Terragni, should be considered as a codified system, using the sense that gives Manfredo Tafuri to "codified". The code of Modern Movement that clearly evolves by new uses, it's to say, the concept of "parole" in the meaning that gives it Saussure, but already pertaining to the past. Therefore, the ongoing risks to generate a critical review of contemporary architecture, suspected of mere iconographic excesses, through the review of the recent work of some of the most "dangerous" architects of the late twentieth century and early twenty one. Consequences of the main idea of ??putting into context the architect himself, the course also proposes providing him with tools enough for a better understanding of contemporaneity, with the aim of expanding its theoretical and conceptual base and improve their capacity for critical and increase his capacity for "invention".

The second objective of the course, by those architects interested in teaching architectural design, by means of an underlying pedagogy, based on the Aristotle "Poetics", and the concept of "recognition", with a reflection about temporality of architecture, particularly contemporary one. Second objective of the course, training architect-teachers in the field of the invention and the project.

Finally, as a general determination, the course also offers a comparison between two systems, two different institutions, language and architecture, with the ultimate goal of generating a epistemology about architect's thought in the action of invention.

**Full-or-part-time:** 125h

Theory classes: 15h

Laboratory classes: 30h

Self study : 80h

## GRADING SYSTEM

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### CONTINUOUS EVALUATION

To be assessed, must attend sessions of the course, participating in discussions, exposing the proposed work at the third and fourth hour of each session, accomplish the final presentation of the course and deliver a copy in paper or digital format using the Atenea intranet

#### Continuous assessment:

Continuous assessment will be carried out on the basis of the work to develop by the student during the course through the delivery of jobs or the realization of written or/and oral tests, according to the criteria and timetable to be established.

#### Final assessment:

If the results of the continuous assessment are not positive, it will be possible to perform a second evaluation which will consist in a global final test that can consist in a written or oral exam or the delivery of jobs, in accordance with the criterion of the responsible teachers.

#### Continuous telematic evaluation

In online teaching situations, continuous assessment will be carried out synchronously and asynchronously by the means established by the University and the School, with a periodic record of academic activity through submissions, forums, questionnaires or any other means facilitated by the Atenea platform, or the alternatives provided to the teaching staff. In the situations in which this telematic teaching is a product of face-to-face teaching that has already begun, or for questions of extra-academic order, the changes in the weightings or regular control systems of the teaching will be communicated in detail to all students by the Athena of each subject.

#### Telematic final evaluation

If the continuous telematic evaluation is not positive, a second evaluation can be carried out, which will consist of a final test of a global nature in telematic format that will be established in accordance with the criteria of the professor responsible and the media and ICTs provided by the University or School.

The measures for adaptation to non-classroom teaching will be implemented in accordance with the criteria of ICT security and personal data protection to ensure compliance with the legislation on Personal Data Protection (RGPD and LOPDGD)

## BIBLIOGRAPHY

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### Basic:

- Deleuze, G. El Pliegue. Barcelona: Paidós, 1989. ISBN 8475095569.
- Heidegger, M. El ser y el tiempo. 2ª ed.. México DF.: Fondo de Cultura Económica, 1971. ISBN 8437501849.
- Aristòtil. Sobre lo sublime = Poética. Barcelona: Bosch, 1977. ISBN 8471625962.
- Borges, Jorge Luis. Páginas escogidas. La Habana: Casa, 1988. ISBN 9592600023.
- Foucault, M. El orden del discurso. Barcelona: Tusquets, 1987. ISBN 9788483106549.

### Complementary:

- Lorenz, E. The essence of chaos. London: UCL Press, 1993. ISBN 1857284542.
- Borges, Jorge Luis. Nueva antología personal. Barcelona: Bruguera, 1980. ISBN .
- Oblidant Velázquez: Las Meninas: Barcelona, Museu Picasso, 15 de maig-28 de setembre del 2008. Barcelona: Institut de Cultura de Barcelona; Museu Picasso, 2008. ISBN 9788498500905.
- Aalto, A. La humanización de la arquitectura. Barcelona: Tusquets, 1977.

## RESOURCES

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### Hyperlink:

- Intranet Docent. <https://atenea.upc.edu/moodle/login/index>