

# KANT VALÈNCIA 2018

URBS

CONFERENCE GUIDE

3

IV CONGRESO INTERNACIONAL DE LA  
SOCIEDAD DE ESTUDIOS KANTIANOS  
EN LENGUA ESPAÑOLA (SEKLE)

**La actualidad de la  
*Crítica de la razón pura***

UNIVERSITAT DE VALÈNCIA  
FACULTAD DE FILOSOFÍA  
Y CIENCIAS DE LA EDUCACIÓN  
15-19 de octubre de 2018



UNIVERSITAT DE VALÈNCIA  
Departament de Filosofia



Conference guide for the 4<sup>th</sup> international conference of the  
Society of Kantian Studies in the Spanish Language (SEKLE)  
Publication: September 30, 2018.

© Greeting: Jacinto Rivera de Rosales, 2018.

© “Valencia from the river”, texts and images: Pedro Jesús Teruel, 2017-2018.

The organisation wishes to thank Mary Savage for her revision of the text.

# KANT VALÈNCIA 2018

## SPONSORING ENTITIES

VNIVERSITAT ID VALÈNCIA



VNIVERSITAT ID VALÈNCIA  
**Departament de Filosofia**



**(OH?)** Facultat de **Filosofia** i **Ciències de l'Educació**



## COLLABORATING ENTITIES



VNIVERSITAT ID VALÈNCIA **(OH?)** **Fundació General**  
Patronat d'Activitats Musicals

**(OH?)** Facultat de **Geografia** i **Història**



CENTRE CULTURAL  
**LA NAU**  
VNIVERSITAT ID VALÈNCIA







Greeting from the president of SEKLE

07

Valencia from the river

09



# Greeting from the president of SEKLE

Welcome to Valencia for the 4<sup>th</sup> conference of SEKLE. It is a joy for us to meet again through philosophy, to philosophise from the basis of critical and transcendental method, around a range of proposals, interpretations and topics in the field of Kantian thought. This was the objective when SEKLE began its history eight years ago. To achieve this goal, the Society has so far organised three congresses, in Bogotá, Madrid and Mexico, has launched a magazine, *Revista de Estudios Kantianos*, which has published five issues to date, and has promoted the Kant Prize for Young Researchers, now in its second call. The result is an active community of researchers, fostering a creative dialogue both directly and through writing, because, as Kant tells us, “how much and how accurately we would think if we did not think, as it were, in community with others, to whom we communicate our thoughts and who convey theirs to us!” (*Orientieren*).

This time our interest lies in the foundational work of this way of philosophising, that is, in the *Critique of pure reason*, which presents itself as “a treatise of the method” (B XXII), a proposal on how and from where one must philosophise. We wanted to investigate the horizon and approach of critical thinking, the foundation and limits of objective knowledge, the mode of being of transcendental subjectivity in the light of its Copernican revolution, to examine and review the elements (*Elementarlehre*) of transcendental subjectivity and of its way of knowing the world that is exposed in the *Critique*. First and fundamentally, however, we wanted to think about its potential to explain our experience and propose interpretations from a philologically precise and receptive understanding, but also, to freely and creatively think about the matter itself and grasp the possible limits and shortcomings of the Kantian text, where they might arise. If we situate ourselves within the transcendental method, it is plausible that Kant did not develop it fully, that elements are lacking, or that his critical work made use of pre-critical evidence that had not been reworked through the new lens of philosophising: we would have to distinguish the old from the new and bring to light that what was not thought within that what was said and thought. The human task indeed has its own evolution, unlike that of Zeus, from whose head the perfectly and fully armed Athena was born. We can also take other philosophical approaches to the work, examine similarities and differences, and test their assumptions, without necessarily falling into distortions or inheriting misunderstandings (which often arise between philosophers who are absorbed, rather, in their own work). Our interest also lies in relating the work of Kant to the present, carrying out a hermeneutic appropriation of his legacy, and bringing it into debate in current philosophical discussions, so that a meeting takes place that enriches both shores and shows the fertility that the transcendental approach can continue to have.

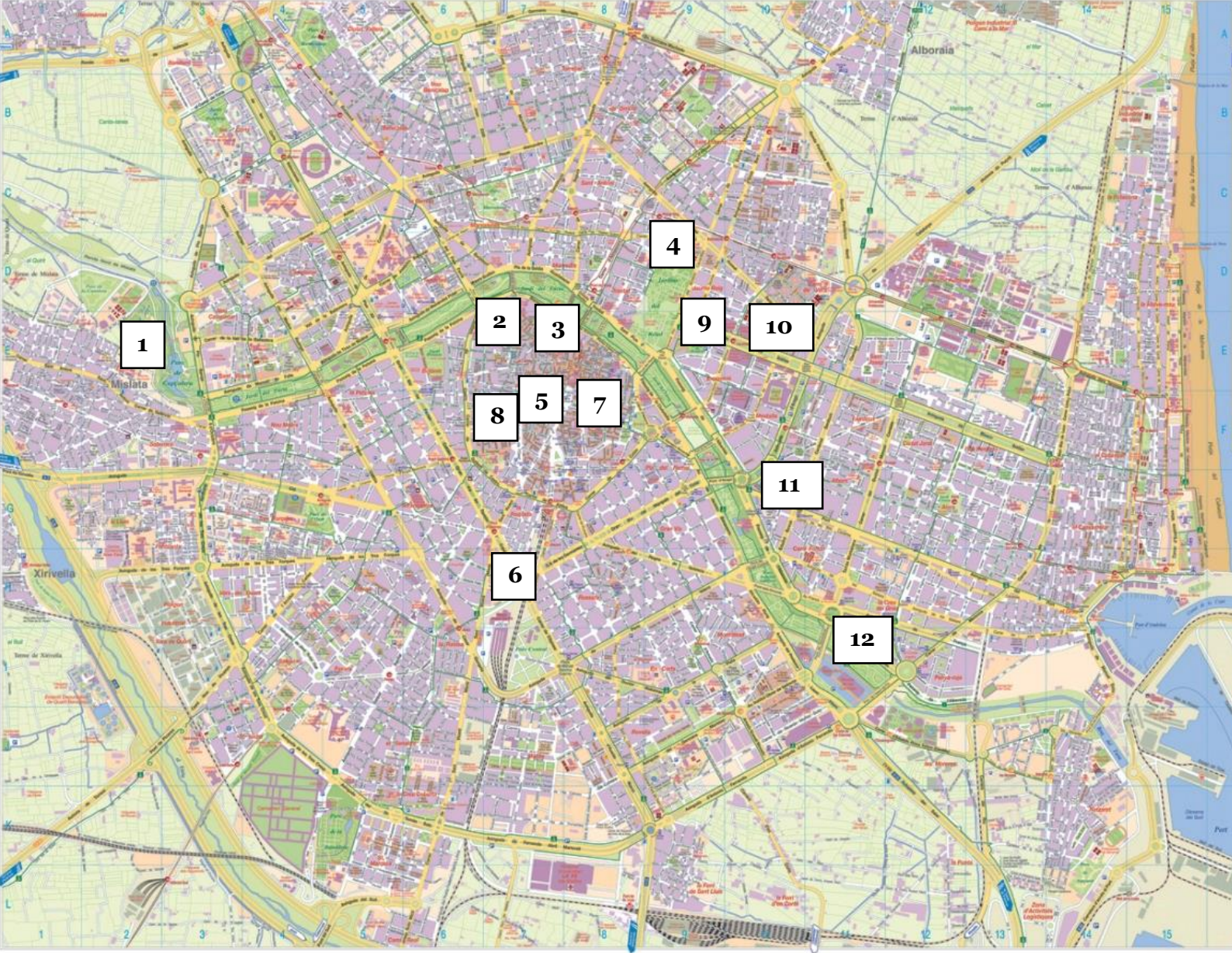
This invitation to share philosophy has attracted responses from 146 researchers. We can listen to each other and come to know our diverse arguments over the five days of the conference. We will meet in the city of Valencia, which grows more beautiful as the years go by. The main focus of the conference programme is, of course, the lectures and dialogue, the content of the philosophical contribution, our main objective; but it does not and cannot ignore the cultural activities that bring us closer to the city, to its political and cultural sites. We are sure that you will enjoy a city illuminated by the sheen of the Mediterranean, surrounded by orange trees, a city that welcomes without boasting. A city that not only offers paella and *horchata* (not to be missed), but that also has a cathedral, churches, palaces, museums, beautiful buildings, theatres, a magnificent aquarium, history and extensive beaches.

Kind regards and see you soon,

Jacinto Rivera de Rosales  
Madrid, September 2, 2018







# Valencia from the river

AN INVITATION TO THE CITY

*Travel* belongs to the means of broadening the range of anthropology, even if it is only in the reading of travel books. But if one wants to know what to look for abroad, in order to broaden the range of anthropology, first one must have acquired knowledge of human beings at home, through social intercourse with one's townsmen or countrymen. Without such a plan (which already presupposes knowledge of human beings) the citizen of the world remains very limited with regard to his anthropology. *General* knowledge always precedes *local* knowledge here, if the latter is to be ordered and directed through philosophy: in the absence of which all acquired knowledge can yield nothing more than fragmentary groping around and no science.<sup>1</sup>

<sup>1</sup> KANT, IMMANUEL: *Anthropologie in pragmatischer Hinsicht* (1798), in Akademie-Ausgabe, vol. VII, p. 120. The translation is by Robert B Loudon and is taken from *Kant: Anthropology from a Pragmatic Point of View*, published by Cambridge University Press (p.4, 2006).

Kant was aware of the risks facing the hasty tourist. Avidly pursuing fleeting impressions and the next snapshot, the traveller is lost in a multitude of transient emotions that cannot be integrated into a panoramic vision. The result of such a trip is a confusing mishmash of impressions. To avoid this sensory drunkenness, the accidental tourist needs a judicative criterion within which to situate the particular. With this, the multiple becomes available for a synthesis with which to orient himself in his thinking. This is what now, esteemed conference participant, I would like to put at your disposal.

It goes without saying that my knowledge of Valencia is very partial. I have had the good fortune to live in the city of the Turia river for the last five years. Heeding Kant's warning, I avoid the beginner's drunkenness and take my time to gradually become familiar with the facets of a city that continues to surprise me. So what I will present here is simply my own interpretation of the city, in which I will use a concept that is really a metaphor: the river.

## 1

Let's start at the head of the river with the Cabecera park [number 1 on the map, in the top left-hand corner]. The park was built between 2002 and 2004, as part of the riverbed redevelopment. The Turia had a history of serious flash floods, the last of them in 1957, characteristic of a mild and generous climate that is also prone to heavy autumn rainfall. To prevent further floods, and to provide the city with a large green lung that would cross it from one end to the other, in the sixties the course of the river was diverted. As a result of the citizen movement "The river is ours and we want it green", in the eighties a major project was undertaken to develop and landscape the riverbed. At the head of this enterprise – or its source, depending on your perspective – is the Cabecera park, in the midst of which is a beautiful lake, surrounded by a thousand footpaths, with boats for hire. Right next to it is the zoo or *Bioparc*.

From there you can spend a few hours strolling down towards the mouth of the dry river. If you prefer, City Council bicycles, "Valenbicis" are available to rent and can be picked up from numerous locations across the city. The enjoyment of the walk through green areas is enhanced by ponds and various attractions along the way. This walk will serve as our roadmap.

On the subject of green areas, allow me to digress – the first of several excursions – to tell you more about them. A visit to the *Jardines del Real* [number 4] is highly recommended. These gardens are planted with flower beds and dotted with busts honouring prominent literary and artistic figures. Closer to the Faculty of Philosophy are the *Jardines de Monforte* [number 9]. Designed in the 19th century at the request of the Marquis of San Juan, they are home to both flowering plants and forest species in a well-tended environment embellished by busts of philosophers and writers, as well as sculptures grouped in the neoclassical style. Another option – a short distance from the city, but this time by car – is the Albufera, an extensive lagoon, separated from the sea by a narrow strip of land. It is an official natural park and a haven for many protected species.

## 2

But let's return to our river. Leaving the Cabecera park on our way east, towards the sea, a series of landmark buildings are seen above us, to the right and to the left, including several museums. The first museum of note, just to the right of the riverbed, is the *Institut Valencià d'Art Modern* (IVAM) [number 2]. This splendid museum is dedicated to the work of a wide range of pictorial and artistic vanguards. It houses permanent collections such as those devoted to the Valencian sculptor Julio González or the American photographer Martha Rosler, as well as temporary shows like the exhibition of Joan Miró's work between February and July this year, together with video and film installations that have won the IVAM a considerable reputation. As in all the city's galleries, admission is free.





Continuing along our route we find, about five hundred metres further on the right, the remains of one of the medieval entrances to the old city, in Valencian, *Ciutat Vella*, known as the *Torres de Serrans* [number 3]. The building was finished in 1398, and its ground plan and surroundings testify to Valencia's strength and importance in medieval and Renaissance times. Here, we could turn off in that direction and wander through the narrow streets of the old town. Let's do that.

### 3

The city was founded by the Romans in 138 AD as *Valentia Edetanorum*. The original centre of the city was what is now the *Plaça de la Mare de Deu* where the two arteries of the Roman city plan, the *Cardo* and the *Decumanus* (north-south and east-west axes, respectively), converged. *Valentia* soon became a vibrant, strategic Mediterranean port. Over the centuries it would become the place of entry for preeminent transformative cultural and artistic movements. About two hundred metres from the *Torres de Serrans*, the cathedral (*la Seu*) offers evidence of these changes in the frescoes that crown the apse of its main altar: it is the first testimony in Spain of pictorial Renaissance, which Roderic de Borja, later Pope Alexander VI, wanted to introduce to his homeland. The nearby Borja palace currently serves as the seat of the Courts of the Valencian government.

If we walk in this direction, from the *Torres de Serrans* to the cathedral, several other architectural gems await us: the gothic *Palau de la Generalitat* or Valencian Autonomous Government, where one of the congress receptions will be hosted; the Basilica of the Virgin (*de la Mare de Déu*), whose magnificent vault is adorned with frescoes by Antonio Palomino; and the cathedral itself, crowned by a splendid dome with alabaster windows. Built between the 13th and 15th centuries, *la Seu* houses Romanesque, Gothic, Renaissance, baroque and neoclassical architectural and decorative elements. The three buildings – palace, basilica and cathedral – look onto the *Plaça de la Mare de Deu* [n. 5]. In the centre of the square stands a fountain with a group of bronze sculptures, presided over by an allegory of the Turia river, with classical overtones, embodied in a god of prosperity and surrounded by young women that symbolise the water channels that spring from it. The fountain was created by the recently deceased Valencian sculptor, Manuel Silvestre de Edeta.

Continuing along our route, by the cathedral square and *Carrer de Sant Vicent Màrtir*, we come to the *Plaça de l'Ajuntament* (the Town Hall square) [n. 6], surrounded by neoclassical buildings – including the spectacular *Palau de Correus i Telègrafs* (Post Office Palace) – arranged in an almost theatrical urban layout.





From the *Plaça de l'Ajuntament* the *Estació del Nord* (the main railway station) comes into view, now the point of departure and arrival of local and medium-distance trains, which when it was built provided another gateway, this time to modernism, known as *Sezession* in Vienna and that here finds its first expression in Spain.

Just off our route, but still within the *Ciutat Vella*, other jewels are to be found. A left turn at the *Plaça de la Mare de Deu* takes us to the remains of the Roman, Visigoth and Arab city a few metres away. They are part of the *La Almoina* underground museum, where the remains of a *thermae* can be viewed from above, below a pond, together with a sanctuary of Asclepius, among other constructions. A hundred metres beyond the bishop's palace and the city museum stands the church of San Juan del Hospital, the oldest in Valencia, whose ground plan and decorative remains date back to the Romanesque period. This leads us on to *Carrer de la Pau* (Peace Street), flanked by beautiful buildings in the *modernista* style. Close by is the entrance to the *Col·legi del Patriarca* (the Patriarch's College), which together with a Renaissance cloister and a magnificent temple, is home to a wonderful gallery. It was built next to what is now the historical building of the University of Valencia, colloquially known as the *Nau*, the acronym for *Nostra antiga Universitat*, "our old university" [n. 7]. This will be the venue for our award ceremony. A few metres further on is the *Palau del Marqués of Dosaigües*, whose renovation and present decoration took place during Kant's lifetime, heralded by a magnificent Rococo facade decorated with alabaster reliefs.<sup>2</sup>

<sup>2</sup> A wide range of online resources are available to prepare the visit, notably the website (in English) <http://www.valencia-cityguide.com/tourist-attractions/museums/>.





On the previous page, a detail of the frescoes that decorate the baroque church of San Nicolás, next to the *Carrer de Cavallers*. On this page, *modernista* facades on *Carrer de la Pau*. Valencia is a melting pot of architectural styles, among which Gothic, baroque and *modernista* are particularly notable.

From the *Plaça de la Mare de Deu* (the square of the basilica), if we turn right in the other direction, we enter *Carrer de Cavallers* (Knights Street). Corresponding to the Decumanus of Roman times, it is one of the arteries of the historic quarter. Along the way we will discover the discreet access to the surprising church of San Nicolás – the “Sistine Chapel of Valencia” – a jumbled patchwork of baroque frescoes by Dionís Vidal, a disciple of Palomino. San Nicolás is a few metres away from the university residence Rector Peset, where some of the conference participants are staying. Continuing left, we then come to the Gothic building of the *Lonja*, a World Heritage Site, next to which is the baroque church of San Juan and the imaginative *modernista* complex of the *Mercat Central* [n. 8]. At the end of *Carrer de Cavallers*, we reach the *Torres de Quart*; together with the *Torres de Serrans*, they testify to the layout of the medieval wall. This agglomeration of artistic styles is what gives the *Ciutat Vella* its outstanding cultural character.<sup>3</sup>

---

<sup>3</sup> As mentioned above, we will have the opportunity to go inside two of the buildings. The opening reception will be held in the *Palau de la Generalitat*, a jewel famed for its Gothic frescoes, and the historic headquarters of the University of Valencia will be the setting for our awards ceremony. The cultural programme has been put together by our esteemed colleague, Jesús Conill, of the University of Valencia (jesus.conill@uv.es). It is wonderful to have the support of such a great team of people like Jesús, Alba Jiménez, Óscar Cubo, Fernando Moledo, Ana-Carolina Gutiérrez Xivillé and David Hereza, whom I will refer to in a small tribute later on.





A detail of the Turia River sculptures in the *Plaça de la Mare de Deu*. In the background, the cathedral entrance known as *la Porta dels Apòstols* (the Apostles' Gate).

#### 4

But let's return to our green riverbed. Leaving the *Torres de Serrans* on the right we continue for about four hundred metres until a striking building comes into view on the left, crowned with a gleaming blue dome: this is the dome, covered in enameled ceramic *azulejos* (tiles), of the *Museu de Belles Arts* (Museum of Fine Arts). Also known as the *Museo Pío V*, the museum has its origins in the Royal Academy of Arts of San Carlos, founded in 1768. Its collections of pictorial treasures span from the Gothic period up to the first half of the 20th century, and it is rightfully acknowledged as one of the great Spanish art galleries. It is home to one of the most important collections of Gothic altarpieces in Europe, as well as works by baroque, neoclassical and impressionist artists. The impressive Valencian School is richly represented with works dating from the 16th and 17th centuries by Joan de Joanes, Vicent Macip, José de Ribera, Pedro Orrente and Francisco Ribalta, up to Ignacio Pinazo and Joaquín Sorolla, whose impressionist style gave way to luminism.

The *Museu de Belles Arts* lies next to the *Jardines del Real* or *Jardines de Viveros* [n. 4]. These, in turn, open onto the broad avenue that honours one of the great Valencian literati, Vicente Blasco Ibáñez. The Faculty of Philosophy and Education Sciences of the University of Valencia, where our conference is held, is located on this main thoroughfare [n. 10].

Founded under the auspices of Fernando de Aragón and Pope Borja, teaching began in the *Studium generale* in 1502 in a building that was remodelled in 1830 and is now the *Nau*. The university grew together with the city in such a way that its modern campuses are intertwined with the urban layout. The oldest part of the university is the Blasco Ibáñez campus, work on which started at the beginning of the 20th century. Several other spectacular buildings are also located on the *Avinguda de Blasco Ibáñez*, including the current *Rectorat* (University Principal's Office), built in the pre-rationalist style by architect Peset Aleixandre; the Faculty of Medicine, a neo-baroque construction by José Luis Oriol; and the micro-campus which is home to the Faculty of Philosophy and Education Sciences and the Faculty of Geography and History, designed by renowned modernist architect, Fernando Moreno. The university has two other campuses, the Tarongers campus, which is very close to the Damià Bonet residence, and the Burjassot campus.

The second half of the 20th century witnessed the growth of other universities in the city, which has now become a significant focal point for higher education students. The University of Valencia is, in fact, the preferred destination for European university students enrolled on the Erasmus programme. In the same way, we wanted our congress to be open not only to the Spanish-speaking Kantian community, but also to our colleagues from other linguistic areas and from all over the planet. This has been possible thanks to the financial support of the University of Valencia.<sup>4</sup>

---

<sup>4</sup> The result of the excellent endeavours of our indefatigable colleague at the University of Valencia, Óscar Cubo (oscar.cubo@uv.es), who secured financial support from the Faculty of Philosophy and from external sponsors, enabling us to organise a truly excellent event.



Building of the Bancaixa Foundation in the *Plaça de Tetuan*. The beautifully preserved facades of this eclectic palace were built in 1891, and the palace's interior has been remodelled as a cultural venue. It is located next to the start of *Carrer de la Pau* and near the *Porta de la mar*.

## 5

As you will have seen, there are plenty of opportunities for diversions along our riverbed route to explore the urban, artistic and cultural layout of the city. And there is more to come in the next stage. About three hundred metres from the *Museu de Belles Arts*, accessed by a ramp from the Turia riverbed, we see overhead the Calatrava footbridge and underfoot, some lantern-like surfaces that let the light into an underground space: the metro, whose Alameda station is just below.

A few words about transport. Valencia is a well-connected city. You will most likely have arrived in Manises airport, or at the Joaquín Sorolla high-speed train station. An extensive and efficient bus network operates within the city, and the metro – we will use mostly the red line 3 on the MetroValencia map – and the tram are also available. The city also has a numerous bike lanes that take you to all the main hubs of the city. To use any of these means of transport you will need a transport card, which are sold at the MetroValencia customer service windows and in newspaper kiosks; if necessary, they can be recharged online.

Returning to our location in the riverbed, above the Alameda metro station and below the eponymous bridge by Valencian architect Santiago Calatrava, just past the bridge on the right stands the *Porta de la mar*. This is a neoclassical simulacrum, in the style of other monumental baroque city gates, which marked an outstanding urban enclave: the way out to the coast.

Continuing on from the *Porta de la mar* brings us back to *Carrer de la Pau* and the entrance to the old town. Instead of taking that route, if we continue down the riverbed below



the bridge for another ten minutes we come to a large lake, and on your left, a very significant building: the *Palau de la Música* (Music Palace) [n. 11]. Valencia has a long musical tradition, from children's education and popular demonstrations to the work of Renaissance, baroque and contemporary composers. The *Palau de la Música* is the home of the Orquesta de Valencia, which offers an extensive programme throughout the year. The building design follows the successful model of functional auditoriums with excellent acoustics, like its Berlin counterpart. We will have the pleasure of attend the opening concert of the academic year, by the Orquesta Filarmónica de la Universidad de Valencia, in this auditorium. By agreement with its former director Hilari García, and present director Beatriz Fernández who took over earlier this year, this opening concert will also be a *Kant-Konzert*.

## 6

There is still a way to go, however, and the next point of interest along the way is an enormous figure prostrate in the middle of the riverbed: the giant Gulliver, who delights, like Lilliputian visitors, the youngest passers-by. From there we can make out the white mound-shaped silhouettes, like molluscs deposited on the sand, of the *Ciutat de les Arts i les Ciències* (City of Arts and Sciences) buildings, also designed by Calatrava, the jewel in the crown on this side of the landscaped Turia riverbed [n. 12]. The first of these buildings is the fascinating whale-like home of the *Palau de les Arts Reina Sofia* (Queen Sofia opera house and cultural centre). A guided tour of this huge edifice, home of one of Europe's leading orchestras, is well worth the effort. From here you gain access to the rest of the buildings in the architectural complex: the Hemisfèric, an IMAX cinema and planetarium; the *Museu de les Ciències Príncepe Felipe* (Prince Felipe Science Museum), educational and interactive in ethos; the Àgora, an exhibition space that houses the CaixaFórum; and *L'Oceanogràfic*. The latter is, without doubt, the least striking of all; however, it is home to the largest oceanographic park in Europe, and one of the most fascinating.

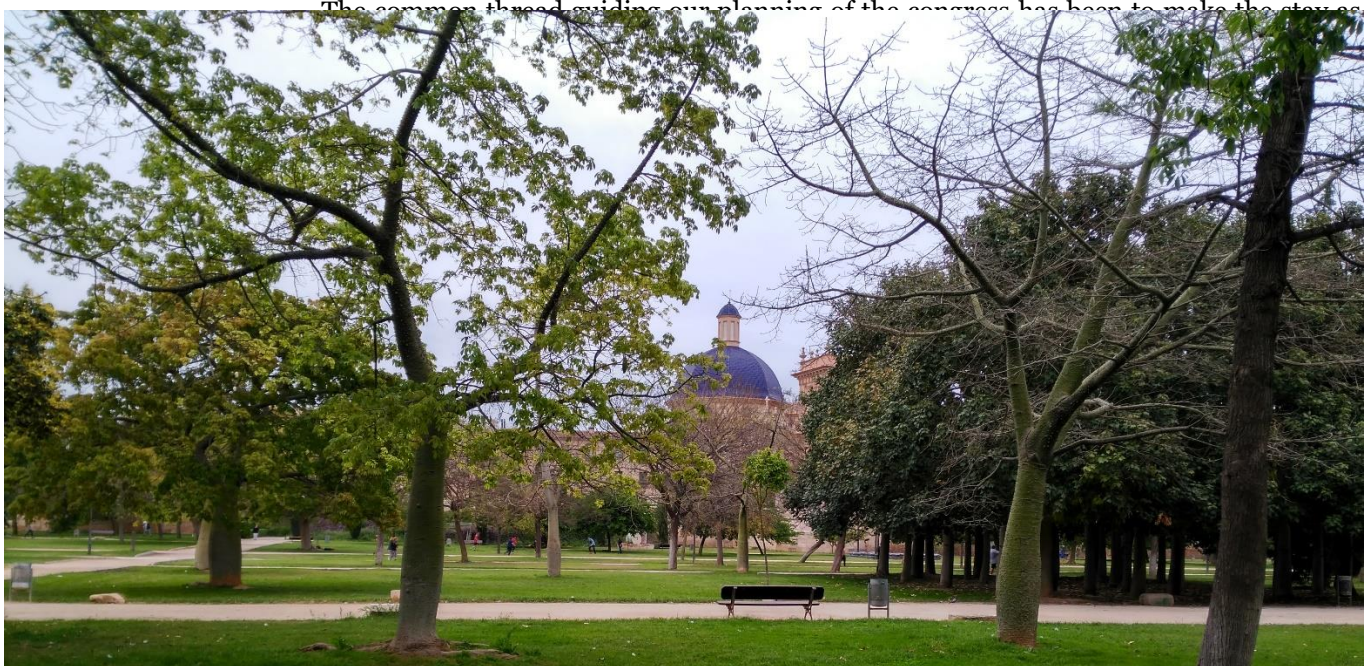
Beyond the *Ciutat de les Arts i les Ciències* lies the coast. The city's beaches, the best known of which is Malvarrosa beach, famed for its typical paella restaurants, are easily reached by tram. Valencia had no beach until the 20<sup>th</sup> century, when the original inland city expanded to absorb the coastal towns, turning it into today's bustling conurbation.

## 7

The landscaped riverbed of the Turia has provided us with a concept – a unifying metaphor – for myriad potential itineraries: strolling through natural landscapes and gardens, visiting the art galleries, wandering through the old town, musical digressions, exploring the *Ciutat de les Arts i les Ciències*. These are the itineraries, esteemed colleagues, that I propose to you. There are however, many more to be added, such as a visit to the spectacular *Fallas* or to the temples of gastronomy and sport.

Naturally, you will tell me, all this takes time. And indeed this is true. So my suggestion is you stay a little longer, perhaps adding one day before or after the congress itself. We have made every effort to arrange and reserve accommodation before, during and after the event.<sup>5</sup>

The common thread guiding our planning of the congress has been to make the stay as





View of the *Museu  
de Belles Arts*, from  
the Turia riverbed.

Perhaps we can conjure up the ghost of the hasty traveller. We will do whatever we can to achieve it. It will be a joy to welcome and greet you here; we are delighted to spend these days in your company. The river is indeed – and has always been – a metaphor for life. That we can share our lives in these years that have been given to us, in philosophical camaraderie, is something to be deeply grateful for.

*Pedro Jesús Teruel  
Valencia, September 2, 2018*

KANT  
VALÈNCIA  
2018

URBS

CONFERENCE GUIDE

IV CONGRESO INTERNACIONAL DE LA  
SOCIEDAD DE ESTUDIOS KANTIANOS  
EN LENGUA ESPAÑOLA (SEKLE)

**La actualidad de la  
*Crítica de la razón pura***

UNIVERSITAT DE VALÈNCIA  
FACULTAD DE FILOSOFÍA  
Y CIENCIAS DE LA EDUCACIÓN  
15-19 de octubre de 2018



UNIVERSITAT DE VALÈNCIA  
Departament de Filosofia

