

**UCEAP EUROPEAN TRANSFORMATIONS PROGRAM
MADRID & ROME**

**THE CITY AS TEXT:
URBAN DEVELOPMENT AND ART IN MADRID**

1. COURSE INFORMATION

Language of Instruction: English
UC Quarter/Semester Credits: 4.5/3
UCEAP Course Subject Area(s): Art History, Urban Studies Course
Duration (weeks): 5 weeks

2. COURSE DESCRIPTION

One of the most dynamic cosmopolitan cities in Europe, and credited for its socio-cultural diversity as well as for being a business center, the capital of Spain has become a city that has attracted people from other parts of Spain, and recently, from other countries. Today's Madrid is an open city where most people feel at home in a very short period of time.

Thus taking Madrid both as a natural extension of history and as a canvas or text, this course will analyze main art manifestations in the city and will provide students with an understanding of the reality of the capital's artistic life from different perspectives.

Tracing its history back to the Middle Ages with its Islamic foundation, in 1561 it became the capital of the most important Empire in the world at that time, the Habsburg one. Madrid downtown area still maintains the taste of that glorious period and it received a new urban push when the Bourbon dynasty started ruling Spain in the 18th century. As the court and capital, it has always held most National Museums as well as the Art Academy.

However, the city will be regarded as a palimpsest of interwoven strata and voices. To this end, the course will not only approach official discourses but also more spontaneous, popular or marginal manifestations through the exploration of street art or alternative utilizations of public space -"secondary" layers of the city yet key in the mapping of today's Madrid.

3. COURSE MATERIALS

Required Materials

All mandatory readings and course activities compiled by the professor will be available online via the Madrid At Your Fingertips Student Portal at <https://madrid.accentintl.net>.

Abarca, J. www.urbanario.es (on Madrid Street Art).

Bahrami, B. *Historic Walking Guides. Madrid*. UK: Destin World, 2009. Print.

Bridge, G & Watson, S (Ed). *A Companion to The City*. Oxford: Blackwell, 2003. Print.

Brient & León Fuentes, *On Modern Servitude* <https://archive.org/details/OnModernServitude>

Burgos, F; Garrido, G; Porrás-Isla, F. (ed). *Landscapes in the City. Madrid Río: Geography, Infrastructure,*

and Public Space. Madrid: Turner, 2014. Print.

Calvino, I. *Invisible Cities*. Orlando: Harvest Book, 1974. Print.

Careri, F. *Walkscapes. Walking as an aesthetic practice*. Barcelona: Gustavo Gili, 2009. Print.

- Ganter, C. *Graffiti School. A Student Guide*. New York: Thames & Hudson, 2013. Print.
- Hamilton, M. S. *Demarking Madrid. Culture, politics and Identity after Franco*, New York: Macmillan, 2010. Print.
- Kishik, D. *The Manhattan Project: A Theory of a City*. Stanford University Press. 2015. Print.
- López Carcelén, P. *Illustrated Atlas of the history of Madrid*. Madrid: La Librería, 2010. Print.
- Madrid 9th century -21st century map. A Walk through the History of Madrid. Madrid: La Librería, 2010. Print.
- Monge, F (Ed). "Emerging Social Practices in urban Space: The Case of Madrid". *Urbanities. Journal of Urban Ethnography*. Vol 6. Num 1. May 2016.
- Moore, A. & Smart. A (Ed). *Making Room: Cultural Production in Occupied Spaces*. Barcelona: Other Forms and The Journal of aesthetics and Protest. 2014. Print.
- Miles, M. *Art Space and the City. Public Art and Urban Futures*. New York, Routledge, 1997. Print.
- Nash, E. *Madrid. A Cultural and Literary Story*. India: Oxford, 2006. Print.
- Parsons, D. *A Cultural History of Madrid. Modernism and the Urban Spectacle*. Oxford, New York: Berg, 2003. Print.
- Snyder, J. *Poetics of Opposition in Contemporary Spain. Politics and the Work of Urban Culture*. New York: Palgrave Macmillan, 2015. Print.
- Thomas, H., ed. *Madrid. A Traveller's Companion*. London: Robinson, 2005. Print.
- Zarza Balluguera, R. *Scenario Gran Vía*, 2010. Print.

4. COURSE LEARNING OUTCOMES

By the end of the course, students should be able to:

- Discuss how Madrid evolved from a provincial town to a world capital.
- Read the city by becoming intentional and critical observers of urban landscape.
- Classify and interpret the main artistic movements to be found in Madrid.
- Identify cultural processes (both highbrow and lowbrow) in Madrid and their intricate reflection and in urban configuration of the city space.

5. PREREQUISITES

There are no prerequisites for this course.

6. METHODS OF INSTRUCTION

Instruction will consist of: presentations on art movements and history, theoretical concepts, and methodology; study visits to pertinent sites; guest lectures and walking tours; and small-group and large-group discussions on course topics.

7. COURSE REQUIREMENTS

Lectures & Study Visits

Class meetings will last 3.5 hours per session. Class time will be divided between lectures and group discussions in which active student participation is required. Students are expected to read and view the material assigned for each class and be prepared to contribute to in-class discussions.

In addition, students will meet for the following study visits and/or tours:

- Week 1: Walking Tour to old Madrid (from the 9th to the 21st century).
- Week 3: Museo Reina Sofia.
- Week 4: Public Museum of open-air Sculptures.
- Week 4: Walking Tour around Lavapiés area - Street Art in Madrid.
- Week 5: Matadero and Madrid Río area.

Reflection Papers

Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two assignments:

- o For the first paper, students will complete a set of exercises consisting of a self-guided walking tour, research questions, drawing, photograph taking and analysis.
- o For the second paper, students must write a 2-page essay based on class discussion in conjunction with the reading of the introductory chapter of *Art, Space and the City* by Miles and the student's own

experience and perception. The comparative essay will revolve around the concepts of Public Art, Public Space and Street Art in Madrid.

The first paper must be typed, edited to include the photograph, printed and written (map and drawings). The second paper must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all sides. Students must attend class to submit work on the day it is due; submissions after deadline, except for excused absences, will not be graded for credit.

Final Exam

The final exam aims at evaluating the students' understanding of the readings and class discussions as well as the students' development of their own critical thinking. The final exam will be comprehensive and will cover all course contents. The exam will consist of concept definition, short essay-type questions, analysis of images which will require students to demonstrate their knowledge of specific terms, concepts, and historical landmarks, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents.

Final Research Paper

Students will write an original individual research paper about a relevant topic within the scope of the course based on the reading of Miles, *Art, Space and the City* as well as other pertinent sources such as newspapers, blog entries, or social media contributions. The research paper will develop any of the ideas covered by Miles—Views of a City; Urban Planning and development; Space, Representation and Gender; the Monument and Public Art; Art in Public Transportation; Art and Health Services; Art and Social process; Convivial Cities—applied to Madrid (or the exploration of a given neighborhood-Malasaña, Tetuán, etc.), and the student's own experience.

Papers must be 6-8 pages long, typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all sides. It should include an introduction, main body, conclusion, and works cited page, and reflect the student's point of view, critical thinking, and interpretive skills. It should be completed with photographs, tickets or city tokens from field study. The essay will be submitted in class on the due date. E-mail or late submissions will not be accepted.

Class Participation & Attendance

Students are expected to do the readings and/or viewings assigned for each class meeting beforehand, and to actively participate in class discussions. These course materials are sources that students also need to contemplate and include when completing assignments and written requirements.

8. ASSESSMENT AND GRADING CRITERIA

The course will be graded on a 100-point scale, and the final grade will be determined as follows:

- Reflection Papers (2) 30%
- Final Exam 30%
- Final Research Paper 30%
- Class Participation & Attendance 10%

9. ATTENDANCE POLICY

UCEAP and ACCENT consider attendance and punctuality at all classes mandatory. This attendance policy has been approved by the UC Faculty Senate Committee responsible for the oversight of UCEAP. The attendance policy stipulates that:

- The class register is the official record of student attendance. It is the student's responsibility to sign the attendance register personally at the beginning of class with her/his full name (no initials). Students are forbidden from signing in for anyone else or altering the register in any way.
- If a student misses any portion of a class, she or he may be marked as absent or late, upon the faculty member's discretion. Three tardies automatically convert to an absence.
- Students are allowed a total of one absence during the program. Each absence beyond the limit will result in a deduction of 3% points from the student's raw total. Any student who accrues two unexcused absences in any single class will be placed on disciplinary probation with a warning that she or he will be dismissed from the program should there be any further absences.
- An absence occurring on a day a quiz or exam is scheduled or an assignment is due will result in a zero for that quiz/exam or assignment. Make-ups are permitted on a case-by-case basis for medical reasons and/or unavoidable emergencies. Pertinent documentation must be provided.
- No guests are allowed in any UCEAP Rome or Madrid courses or site visits.

10. CLASS ETIQUETTE

Students studying abroad are ambassadors for the University of California and as such, should act with decorum and respect for others at all times. As a participant on the UCEAP European Transformations Program in Rome and Madrid, you are subject to student conduct policies of UCEAP and ACCENT. *Students should seek to play their part in making the class a success.* Students should arrive punctually for classes, taking special care to allow for journey times between the various venues. They should come to class with the necessary materials for taking notes, and bringing with them any books or suchlike required for the class. *Students will be responsible for obtaining their own copies of any missed assignments and materials.*

In addition to the one-on-one office hour, students may communicate with professors via e-mail. E-mail interaction should be serious and professional, so students should always address professors appropriately, be clear and concise, and allow up to 24 hours for a response (excluding weekends and holidays). Food and drink may NOT be brought into the classroom or consumed during class. Cell phones and other electronic devices should be switched off upon entering the classroom.

For more information, please consult the UCEAP Student Conduct and Discipline Policy at http://eap.ucop.edu/Documents/Policies/student_conduct_discipline.pdf.

11. ACADEMIC INTEGRITY

Students should remember that they are still subject to the academic integrity provisions of the University of California. This means that all academic work—research papers, exams, and/or other assignments—will be done by the student to whom it is assigned, without unauthorized aid of any kind. Likewise, any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

For more information, please consult UCEAP Academic Conduct Policy at http://eap.ucop.edu/Documents/Policies/academic_conduct.pdf.

12. STUDENT ACCOMMODATIONS

UCEAP and ACCENT are committed to facilitating welcoming and reasonably accessible programs. Any student who because of a disability may require special arrangements in order to meet course requirement should present appropriate verification from the campus Disability Student Office to UCEAP advisors during the application process, and should contact ACCENT Florence and Madrid Directors upon arrival to confirm the approved accommodations. No requirement exists that accommodations be made prior to completion of this approved university procedure. Disability status is confidential and should always be discussed in private.

For more information, please consult UCEAP Official website at <http://eap.ucop.edu/Diversity/Pages/students-with-disabilities.aspx>.

13. COURSE SCHEDULE

Madrid Weekly Calendar		
Date	Contents & Readings	Coursework & Study Visits
<i>WEEK 1</i>	<p>Course Presentation: The Name of Madrid and Madrid Cultural Brand. Challenging the Image of Madrid MADrid? Richardson, "Place: ¿y tú de qué tierra eres?"</p>	<p>Madrid Map: Observation and Discussion. Images of Madrid, Madrid Key Historical Data, Introduction to Theories of the City, and Spatial Thinking</p>
<i>WEEK 2</i>	<p>Over water I was built... The Muslim Foundation of Mayrit and the Medieval City. Villa y Corte: Hapsburg's & Bourbon's Implementations. Madrid Today Thomas, "Introduction" Parsons, "The Castizo Metropolis" & "Madrid, <i>Villa y Corte</i>" (Reading Guides)</p>	<p>Study Tour of 9th-21th centuries Madrid: History and Urban Development of Madrid</p>
<i>WEEK 2</i>	<p>The City as a Palimpsest: Layers of History Video & Reading Guide: Cole, "The City as Palimpsest" https://www.youtube.com/watch?v=AOq2HWveYok Careri, "Nomad City" & "Errare Humanum Est"</p>	<p>1st Mental Map of the City (In Class) Review of Walking Tour with Old Photographs of Madrid and Maps. Group Discussion</p>
<i>WEEK 3</i>	<p>Gran Vía Project: Modernization and Progressive Spectacularization of the City. Conmodification, the City as a Huge Arcade. Genealogies of Walking as an Aesthetic Practice: The <i>Flâneur</i>, <i>Dérive</i> and Other City-Pathologies Parsons, "Cosmopolitan Lights" (Reading Guide) Simmel, "The Metropolis and Mental life" Documentary: <i>Gran Vía Scenario</i> (dir. Zarza) http://www.iraltefilmis.es/?portfolio=scenario-gran-via</p>	<p>Reflection Paper #1 Due</p>
<i>WEEK 3</i>	<p>The City and the Museum: Surrealist Scrolls, <i>Affichistes</i>, Painting Like Walls, and Street Photography Careri, "Anti-Walk" Campano, "Incidental Paintings"</p>	<p>Study Visit to Museo Reina Sofía</p>
<i>WEEK 4</i>	<p>The City as a Museum: from Art in Public Space to Public Art. Strategies vs. Creative Tactics of Resistance De Certau, "Walking in the City" Miles, "The Monument"</p>	<p>Study Visit to Museo de Escultura al Aire Libre</p>

WEEK 4	<p>Scribbles, Graffiti, Art-ivism and Street Art in Madrid Blanché, “Street Art and Related Terms—Discussion and Working Definition” Lousa, “Street Art: Urban Flanêurie”</p>	<p>Study Tour of Lavapiés and Tabacalera Art Center</p>
WEEK 5	<p>Creative Neighbourhoods. Politics, Space and Artistic Utopias Martínez López, “Urban Movement and Paradoxical Utopianisms” Vilaseca, “Patio Maravillas’ Anti-gentrification Campaign against the TriBall Group”</p>	<p>Reflection Paper #2 Due 2nd Mental Map of the City: Serialism, Murals and Graffiti vs. Street Art, Conservation, Squatting, Gentrification, Material Culture.</p>
WEEK 5	<p>Spaces of Art: Matadero and the Madrid Río Project. Heterotopia, Heterochrony, Spaces Other, Place & Space, City’s Challenges Foucault, “Of Other Spaces”</p>	<p>Study Tour of Matadero and Madrid Río Area</p>
WEEK 6	<p>Joint Session with All Faculty & Students to Debate on Overall Course Conclusions</p>	<p>Final Research Paper Due</p>
WEEK 6	<p>FINAL EXAM</p>	

Sample syllabus. Final syllabi will be available on-site.