

SYLLABUS

INTERVENTIONS IN PUBLIC SPACE

A. General Information

1. Academic Unit	OFFICE OF THE UNDERGRADUATE VICE-PRESIDENT					
2. Program	HUMANITIES TRACK					
3. Code	TRH242					
4. Location in the curriculum	A.A. DEGREE					
5. Credits	8					
6. Type of course	Mandatory		Elective	x	Optional	
7. Duration	Bimonthly		Semi-annual	x	Annual	
8. Modules per week	Theoretical	2	Practical		T.A.	
9. Class hours	Classes	68	Teaching Assistance			
10. Prerequisites	None					

B. Contribution to the Graduate's Profile

Taking into consideration the changes in the work environment, which have to do with the global environment, diversity and interdisciplinary perspective, our University has designed an Educational Project that providing a strong disciplinary formation in coherence with the needs of the work world, It helps the students to develop new skills and knowledge that allows them to successfully face the professional scenario that awaits them at the end of their undergraduate training. Within this context, the courses arise with the clues and the topics that aim to contribute, through the extradisciplinary training, towards the most enriching learning experiences that prepare them for the changing work world.

The course *Interventions in Public Space* forms part of the Humanities Track and introduces students to the theory and practice of urban intervention as a method and means of exploring and defining the design and use of public space. Public space is perhaps the most openly contested aspect of democratic and authoritarian societies. In the contemporary city, the street, the plaza and the park each form a different function and potential for citizen agency and social change. Through the interventions of artists, architects and urban designers in Santiago and internationally, students will analyse and critique public space by the way in which it is conceived, perceived and lived.

This course contributes to the development of the following generic competencies of UDD: *Critical thinking, Communication, Ethical commitment and Global vision.*

C. General Competencies and Learning Outcomes from the Course

Generic Competencies	General Learning Outcomes
<i>CRITICAL THINKING</i>	<ul style="list-style-type: none"> Identify the different professional roles involved in the creation, management and use of public space. Understand the social / cultural context for each intervention through case studies. Analyze the location, form and reception of the public artwork and/or architecture and/or urban design, students will apply critical thinking to the way in which it was conceived, perceived, used and possibly appropriated. Apply the critical thinking to the notion of “the public interest” as compared to their individual interest through an intervention.
<i>COMMUNICATION</i>	<ul style="list-style-type: none"> Debate about the physical intervention in the public space developing an applied knowledge From a critical perspective, develop the skills to debate the issues involved in intervening in public space from opposing perspectives. Communicate the intention of a proposal for an intervention in a visual and written form. Implement this proposal and evaluate the intervention in terms of its success or otherwise based on the intention to communicate an idea.
<i>ETHICAL COMMITMENT</i>	<ul style="list-style-type: none"> Identify to ethical issues involved in the design and use of public space. It establishes an ethical framework to intervene in the public space. Apply the theories and practices through problem solving techniques that consider the site, the public(s) and the possible reception of these actions in the urban century.
<i>GLOBAL VISION</i>	<ul style="list-style-type: none"> Recognise the importance of public space in the city, through the three aspects of the program – reading, verbal and written expression of theories and practices and student action. Develop independent thinking through their own opinion about selected public artworks that have been controversial.

D. Units, Content and Learning Outcomes

Units and Content	Competency	Learning Outcomes
<i>Unit I: Introduction: Interventions in Public Space</i> <ul style="list-style-type: none"> <i>The image of the city</i> <i>The use of public space</i> <i>Haussmann’s Boulevard</i> <i>Terrain Vague and non-places</i> <i>Cities for People</i> 	<i>Communication</i> <i>Global Vision</i> <i>Ethics</i>	<p><i>Explore their hometown through the theories and use of public space.</i></p> <p><i>Analyze the public space by understanding the subjective use of this urban form.</i></p> <p><i>Selects a theory to use it as his way of critical reflection and analysis of the site for his intervention.</i></p>

<p>Unit II: Public Art Practice in Chile -Intervention versus Integration</p> <ul style="list-style-type: none"> • Pre-1973 Muralism and integrated art • Suspension of public space and intervention as agency • Return to democracy and public space • Integrated art revisited 	<p>Communication Global Vision</p>	<p>Explore contemporary Chile through the relationship between art, the city and the concept of the public sphere.</p> <p>Connects public space, power, politics and art in Chile and internationally through guided discussions</p>
<p>Unit III: Public Art Practice Internationally- Intervention versus integration</p> <ul style="list-style-type: none"> • Commissioning of public art • Art in public space • Art as public space • Art in the public interest • Expanded Field. 	<p>Communications Analytic View</p>	<p>Explore the themes and controversies that have shaped the international practice of public art.</p> <p>Expose and debate cases and controversial public artwork of which they have knowledge or experience.</p> <p>Develop their initial concept for an intervention.</p>
<p>Unit IV: Monuments and Memorials as interventions</p> <ul style="list-style-type: none"> • Counter-monument: the anti-monumental and the dialogic • International counter-monument movement • Chilean monuments and counter monuments • Villa Grimaldi. 	<p>Communications Analytic View Ethics</p>	<p>Analyze who or what is commemorated, where and how, to engage with the idea of the counter and anti-monument through their knowledge of the history and events that have shaped their lives and the questions of democracy, pluralism and justice.</p>
<p>Unit V Architecture as intervention</p> <ul style="list-style-type: none"> • GAM Centro Cultural Gabriela Mistral, Santiago Chile • The Museum of Memory and Human Rights • Jewish Memorial Museum 	<p>Communications Global Vision</p>	<p>Identify and review to form and content of known museums and cultural centres in Chile and Europe.</p> <p>Reason and debate the issues and themes involved in collective and individual memory as it is archived and presented in public buildings that have changed the city.</p> <p>Elaborate in final format their concept, materials/medium and logistics of their concept for intervention.</p>

Unit VI: Urbanism as intervention <ul style="list-style-type: none"> • <i>Situations and Spatial Practice</i> • <i>Advertising and the image of the city</i> • <i>Citizen Agency</i> 	<i>Communications</i> <i>Global Vision</i> <i>Ethics</i>	<p>Explore the city's public spaces through the idea of appropriation by use the intervention.</p> <p>Critique the role of advertising and the possibility of the individual and collective agency in urban, public space.</p> <p>Implement, document and critique their intervention.</p>
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E. Teaching Methods

In groups, students will debate and present on key readings and develop an intervention in a site identified throughout the semester.

Reading – a key reading will be provided for each class. Every student is expected to have read this in preparation for involving and discussion. A different pair of students will make a 10 -15-minute presentation each class based on this reading. Every student will write a 200 – 300-word synopsis of each reading that summarizes the key arguments of the author, the form of these arguments and contain the students own view of the text.

Lecture – a 20-minute lecture will be delivered by the professor each class to complement the student presentation of the reading to assist in the student debate and discussion for the expansion of the ideas in the concepts and works.

Student Presentations, discussions, debates – each student will make a presentation, be involved in the discussion of the reading and join a team to debate key texts and works.

Site analysis and intervention – in groups of three, students will undertake a site analysis of a nominated site, create a concept to intervene in this site and implement a temporary intervention within the limits set in the brief to be provided.

Journal. Each student will keep a journal to be presented in digital and hard copy at the end of the semester. The journal will contain – synopses of the class readings and the site analysis and documentation of the intervention.

F. Evaluation

1. **Presentation of reading** – students' presentation of the reading will be evaluated by their ability to identify the key ideas in the text, describe the manner in which these are substantiated and for the student to form an opinion as to whether they agree with the author or not. The evaluation will also be based on the use of visual aids and sourced material used in the presentation.
2. **Participation** in the discussion of the reading will be evaluated on the students' ability to form an opinion based on the information in the text, that presented by the students and their own knowledge or experience of the subject. **Participation** in the debates will be evaluated on the students' ability to assume the role given and/or chosen and for the student to effectively argue that point of view based on the text, previous discussions and personal experience or knowledge of the subject.
3. **Site analysis and intervention** will be evaluated on the students' ability to apply the chosen urban theory, the initial reasons for this selection and the ability to think outside or in addition to this choice and these reasons with the further knowledge gained during the semester. The intervention will be evaluated based on the concept and its iterations, the identification of the references used for the concept, the intended impact of this intervention and the evaluation of the success or failure of this intervention.

4. **Journal** – will be evaluated on the content that will include synopses of each reading (200-300 words/text) presentation made by the individual student in a pare, site analysis, concept development and the documentation of the implementation (photographs x 3 and video recording of 2 minutes)

Assistance Requirement:

The course includes a mandatory attendance requirement, which implies that a maximum of 6 absences will be allowed for all students, counted from the completion of the “Eliminate-Agrega” process, which is indicated in the respective academic calendar. The student who does not comply with this requirement will not have the right to take the Final Exam, according to the Academic Regulations apply to Regular Student. In the case of students pursuing a law degree, their maximum absence will be of 4 classes completed the “Eliminate-Agrega” up to the date established in the document "Procedure of Justifications of Absence in Track Courses for law students".

G. Learning Resources

Mandatory Reading

1. Dovey K (2005) Fluid City. Transforming Melbourne’s Urban Waterfront. Routledge. Chapter 1. Flows.
2. Berman M (1983) All that is sold melts into air. Penguin Books. Baudelaire: Modernism in the Streets.
3. Szmulewicz I R. ed (2015) Art, city and the public sphere in Chile. Metales Pesados.
4. J Llano. (2011) 275 días. Sitio, Tiempo, Contexto y Afecciones Específicas. J Llano
5. Eccles T (2004) Plop. Recent Projects, Public Art Fund. Puppy Love, pp. 128-225
6. Kwon, M. (2004). One Place After Another: Site-Specific Art and Locational Identity: MIT Press. Chapter 3 Sitings of public art. Site vs Intervention pp. 56-99
7. Stevens Q (2012). Counter-monuments: the anti-monumental and the dialogic
8. Young J (2000) At Memories Edge. Chapter 4. Memory, Countermemory, and the end of the Monument.
9. Gomez Barris. M. (2009) Where Memory Dwells. Searching for Villa Grimaldi. Memories Democratic Promise. University of California Press.
10. Debord G (1967). Society of the Spectacle. Separation Perfected.
11. Castillo S (2009) 19th Century Urban Mapocho, ARQ 72
12. Matzner F Ed. (2004) A Public Art Reader. Jean Christophe Ammann From Claudia Schiffer (H&M) to Oliviero Toscani to Benetton BILD
13. Of Bridges and Borders Vol. II (2013). Chapter Graciela Speranza – Variations on the “In between”. Three episodes in Latin American Art.

Other resources.

Case studies – will be presented for discussion by the lecturer of his own work in public space as a creative producer, professor/studio leader and visual artist.

Videos documentaries – will be used as a discussion point and sections will be watched in class

The Human Scale: Jan Ghel

A Maysles Films Production. 5 films about Christo and Jean Claude. Running Fence.