

Course Last Updated 1/27/2025



EDUCATION  
ABROAD



University of  
New Haven

## Public Art in the Global City

### Section I: Course Overview

**Course Code:** ARH350BCN

**Subject Area(s):** Art History

**Prerequisites:** None.

**Language of Instruction:** English

**Total Contact Hours:** 45

**Credits:** 3

**Course Fees:** none

### Course Description

This course will examine the social, cultural, economic, and political impact of public art in global cities taking Barcelona as an example and focusing on the study of contemporary artistic practice. Public space has become a place of great complexity in its social and political dimension since the population of global cities has grown in size, plurality, and diversity. Residents, tourists, and real estate developers are some of the actors who negotiate the meanings and values of this space creating an arena of dissension and conflict. Public art, having a great symbolic value, operates within this manifold scenario, not only modifying the architectural and urban morphology of the city, but also infiltrating its social fabric by introducing elements of reflection, debate, and disagreement.

The first part of this course will focus on the theoretical framework of public art concentrating on the analysis of some relevant international case studies. The second part will focus on examples of artistic interventions in the public space in Barcelona. The aim of the course is to establish a basis to determine the degree of effectiveness at a social and economic level of this type of artistic practice. Topics include the uses of public art as a visual landmark and tourist attraction; as an urban regeneration tool; as a space of memorial and remembrance; as a generator of civic pride, sense of place and identity; and as a creator of sense of community and collective anchor points. This course will also address issues of spatial inequality taking examples of projects generated both in the city's monumental center and in peripheral neighborhoods. Finally, a comparison will be made between the authorized public art and some illegal artistic practices such as graffiti and street art.

## Learning Objectives

Upon successful completion of this course, students are able to:

- Discuss the evolution of art in the public space, the diversity of genres within public art, and the canon of the major works related to this artistic field.
- Evaluate the impact of the socio-historical, economic, and political context on the intent, execution, and reception of public art.
- Analyze the needs and intentions of contemporary artists, audiences, and patrons in the execution of public art.
- Critically interpret the meaning and value of specific examples of public art for the different communities within a city.

## Section II: Instructor & Course Details

### Instructor Details

**Name:** [See term syllabus]

**Contact Information:** [See term syllabus]

**Term:** [See term syllabus]

**Course Day and Time:** [For term syllabus, enter the day and meeting times of the course]

**Office Hours:** [By appointment, or specified in term syllabus]

### Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

**Engagement - 10%**

**Visual and Literature Database - 10%**

**Art Reflections - 20%**

**Quizzes - 20%**

**Midterm Exam - 20%**

**Final Research Paper & Oral Presentation - 20%**

### Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

**Engagement (10%):** Students are expected to be engaged in class, to have read the [CEA CAPA Engagement Policy](#), and to understand the [Class Engagement Rubric](#) that outlines how engagement is graded.

**Visual and Literature Database (10%):** You will participate in the compilation of a collaborative visual database of public art around Europe. You will post in Canvas three images of examples of public art that you will photograph or pull and cite from the Internet with a brief explanation. You will also participate in a literature database where you will be asked to develop two main ideas on a particular text that will be assigned to you at the beginning of the course. This text will be posted in Canvas with your 200 words summary.

**Art Reflections (20%):** You will write an entry in Canvas's forum of around 350 words reflecting on your experience of one example of European public art. You will begin by fully identifying the artwork, naming the title, date of execution, location, artist/s and commissioner/s, and describing the formal aspects as well as the integration of the artwork to its urban context. You will insert one or two images, or links were you could find them. Then, you will focus on the analysis of the meaning, value, and function of the artwork, and will delve into how successful it is at reaching different audiences. You will conclude your reflection with an explanation of your realizations, thoughts, and the effects that the experience of this work of public art had on you. Your reflections will make links between your personal experience and the concepts or theories studied in the course. You will be required to do some research and use an academic tone. Additionally, you will write two response reactions to two of your classmates' entries of around 200 words each.

**Quizzes (20%):** There will be two quizzes on the main topics studied and discussed in class. The quizzes will consist of sixteen multiple choice questions based on the class material. These quizzes will be visual tests that will serve to reassert the knowledge gained from lectures and individual readings and demonstrate comprehension of art terms.

**Midterm Exam (20%):** The mid-term is designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed in the syllabus above. Exam questions will be drawn from course lectures, films, handouts, and reading assignments. Works of art appearing on the exams will be chosen from those discussed in class. The exam will consist in five questions, each worth 20% of the final exam grade. The essay question will be either detailed analyses or comparative analyses of examples of public or reflections on relevant issues debated in class. The exam will test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course.

**Final Research Paper & Oral Presentation (20%):** You will write a 2,000 words research paper that explores three different examples of public art in three different cities in Europe or Spain. You will conduct a comparative analysis of these artworks and explore the complexity of these examples of public art in today's globalized and multicultural world using the literature and analytical frameworks studied in class. Prior to beginning your paper, you will need to submit a proposal and construct an outline to be approved by the course instructor. Finally, you will complete an oral presentation of around ten minutes presenting your findings to the rest of the class. Further instructions and resources for this assignment will be provided during class.

## Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on

the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations.

- Public art in the Gothic Quarter and *La Ribera* neighborhood
- Public art in *El Raval* neighborhood
- Public art in *La Barceloneta* & the Olympic Port & Village
- Public art in *Nou Barris*
- Barcelona speaks: Graffiti & Street Art Tour

## Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course, but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

### Required

Bengtson, P. (2013). Beyond the public art machine: A critical examination of street art as public art. *Konsthistorisk Tidskrift*, 82(2), 63–80.

Bishop, C. Introduction. Viewers as Producers, *Participation*, London: Whitechapel/Cambridge: MIT Press, 10–17, 2006.

Breen, C., McDowell, S., Reid, G. & Forsythe, W. Heritage and separatism in Barcelona: the case of El Born Cultural Centre, *International Journal of Heritage Studies*, 2016.

Carmona, M. & Matos, F. *The Multiple Complex Public Spaces of a Global City*. London & New York: Routledge, 2012.

Cartiere, C., Shirley, R. & Willis, S. A Timeline for the History of Public Art: The UK and the USA, 1900-2005, Cartiere, C., & Willis, S. (Ed.) *The Practice of Public Art*, 231-246. New York: Routledge, 2008.

Degen, M. & García, M. The Transformation of the “Barcelona Model”: An Analysis of Culture, Urban Regeneration and Governance, *International Journal of Urban and Regional Research*, 36(5), 1022–1038, 2012.

Deutsche, R. Art and Public Space: Questions of Democracy, *Social Text*, 33: 34–53, 1992.

Dissanayake, E. Why Public Art is Necessary. Balkin, P. (Ed.). *New Land Marks: Public Art, Community, and the Meaning of Place*, 25-35. Washington: Grayson Publishing, 2001.

Fundació Enric Miralles. *Barcelona Reset. The Work of Enric Miralles Foundation*. Barcelona: Fundació Enric Miralles, 2014.

Gressel, K. Participatory Public Art Evaluation. Approaches to Researching Audience Response, Krause Knight, C. & Senie, H. (Eds.) *A Companion to Public Art*. Chichester, West Sussex, UK: Wiley Blackwell, 310-315, 2016.

Habermas, J. *The Structural Transformations of the Public Sphere*. Cambridge, MA: MIT Press. 1-26, 1991.

Hein, H. What Is Public Art? Time, Place, and Meaning, *The Journal of Aesthetics and Art Criticism*, 54, 1: 1-7, 1996.

Jacob, M. J. An Unfashionable Audience, Lazy, S. (Ed.). *Mapping the Terrain. New Genre Public Art*, 50-59. Seattle, Washington: Bay Press, 1995.

Mitchell, W. J.T. The Violence of Public Art: "Do the Right Thing". *Critical Inquiry*, 16(4), 880-899, 1990.

Monclús, F. J. The Barcelona model: and an original formula? From "reconstruction" to strategic urban projects (1979-2004). *Planning Perspectives*, 18(4), 399-421, 2003.

Phillips, P. Public Constructions, Lacy, S. (Ed). *Mapping the Terrain: New Genre Public Art*, 60-71. Seattle: Bay Press, 1996.

Swartz, J. After Midnight: Space-Run Artists: Cultural Activism in Contemporary Barcelona. *Leonardo*, 43(1), 6-7, 2010.

**Recommended:**

Bourdieu, P. *Distinction. A Social Critique of the Judgement of Taste*. Cambridge, MA: Harvard University Press, 1984.

Bourdieu, P. *Masculine Domination*. Stanford, CA: Stanford University Press, 2002.

Bourriaud, N. *Relational Aesthetics*. Paris: Les presses du réel, 2002.

Finkelpearl, T. *Dialogues in Public Art*. Cambridge, MA: The MIT Press, 2000.

Hall, T. & Robertson, I. Public Art and Urban Regeneration: Advocacy, Claims and Critical Debates, *Landscape Research*, 26:1, 5-26, 2001.

Krause Knight, C. *Public Art: Theory, Practice, and Populism*. Oxford: Blackwell Publishing, 2008.

Kwon, M. *One Place after Another. Site-specific Art and Locational Identity*. Cambridge: The MIT Press, 2002.

Matossian, C. Public Art/Public Space, Remesar, A. (Ed). *Urban Regeneration: A Challenge for Public Art*, 61-70. Barcelona: Publicacions de la Universitat de Barcelona, 1997.

Miles, M. *Art, Space and the City*. London & New York: Routledge, 1997.

Mitchell, W.J.T. Introduction, Mitchell, W.J.T. (Ed.). *Art and the Public Sphere*, 1-6. Chicago: The University of Chicago Press, 1990.

Phillips, P. C. Public Constructions, Lazy, S. (Ed.). *Mapping the Terrain. New Genre Public Art*, 60-73. Seattle, Washington: Bay Press, 1995.

Senie, H. & Webster, S. *Critical Issues in Public Art*. New York: Icon Editions, 1992.

Venturi, R., Scott Brown, D. & Izenour, S. *Learning from Las Vegas*. Cambridge: The MIT Press, 2017.

## Course Calendar

Session 1	
Topics	<b>Course Introduction</b> Review Syllabus & Classroom Policies.
Activity	Course Overview Lecture & Discussion
Readings & Assignments	<b>Reading:</b> <ul style="list-style-type: none"> <li>• TBA</li> </ul>

Session 2	
Topics	<b>Public Sphere or Public Space?</b> Pluralism, Politics, & Religion in the Public Realm
Activity	Lecture & Discussion Work on Exercises
Readings & Assignments	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Deutsche, R. Art and Public Space, 34-53.</li> <li>• Habermas, J. <i>The Structural Transformations of the Public Sphere</i>, 1-26.</li> <li>• Carmona, M. &amp; Matos, F. <i>The Multiple Complex Public Spaces of a Global City</i>.</li> </ul>

Session 3	
Topics	<b>What is Public Art?</b> Categories of Artistic Interventions in the Public Space
Activity	Lecture & Discussion Work on exercises
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Hein, H. What Is Public Art? 1-7, 1996.</li> </ul>

Session 4	
Topics	<b>Who is the Public?</b> Problematizing Ideas of Public(s) and Community
Activity	Lecture & Discussion Work on Exercises
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Phillips, P. Public Constructions, Lacy, S. (Ed). <i>Mapping the Terrain: New Genre Public Art</i>, 60-71.</li> </ul>

Session 5	
Topics	<b>National Communities &amp; Postnational Publics:</b> Site Specific. Time Specific. Context Specific.
Activity	Lecture & Discussion Work on Exercises
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Jacob, M. J. An Unfashionable Audience, Lacy, S. (Ed.). <i>Mapping the Terrain. New Genre Public Art</i>, 50-59</li> </ul>

Session 6	
Topics	<b>What For?</b> Functions, Roles, and Meanings of Public Art
Activity	Lecture & Discussion Work on Exercises
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Cartiere, C., Shirley, R. &amp; Willis, S. A Timeline for the History of Public Art: The UK and the USA, 1900-2005, 231-246.</li> <li>• Dissanayake, E. Why Public Art is Necessary, 25-35.</li> </ul>

Session 7	
Topics	<b>Review All Class Material</b>
Activity	Discussion <b>Quiz #1</b>
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Mitchell, W. The Violence of Public Art: "Do the Right Thing", 880-899.</li> </ul>

Session 8	
<b>MID-TERM EXAM</b>	

Session 9	
Topics	<b>The Barcelona Model</b> The Olympic Games and their Legacy
Activity	Lecture & Discussion Work on Exercises
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Degen, M. &amp; García, M. The Transformation of the "Barcelona Model": 1022-1038.</li> <li>• Monclús, F. J. The Barcelona Model: an Original Formula? 399-421.</li> </ul>

Session 10	
Topics	<b>War Monuments &amp; Memorials</b> Controversy, Memory and the Forgotten
Activity	Lecture & Discussion Case Study
Readings & Assignments	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Breen, C., McDowell, S., Reid, G. &amp; Forsythe, W. Heritage and Separatism in Barcelona.</li> <li>• Fundació Enric Miralles. <i>Barcelona Reset. The Work of Enric Miralles Foundation.</i></li> </ul>



Session 11	
Topics	<b>Activism, Subversion, &amp; Resistance</b> Art for Social Change
Activity	Lecture & Discussion Case Study
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Swartz, J. After Midnight, 6-7.</li> </ul>

Session 12	
Topics	<b>Relational Art</b> Dialogue and Collaboration
Activity	Lecture & Discussion Case Study
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Bishop, C. Introduction. Viewers as Producers, 10-17.</li> </ul>

Session 13	
Topics	<b>Unsanctioned Public Art</b> Street Art
Activity	Lecture & Discussion Case Study
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Bengtson, P. Beyond the Public Art Machine: A Critical Examination of Street Art as Public Art, 63-80.</li> </ul>

Session 14	
Topics	<b>Review all Class Material</b>
Activity	Discussion <b>Quiz #2</b>
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Gressel, K. Participatory Public Art Evaluation, 310-315.</li> </ul>

Session 15	
<b>Final Presentations</b>	

## Section III: Academic Policies and Standards

### Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

### Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration. These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.