

## SEMESTER AT SEA COURSE SYLLABUS

**Voyage:** Summer 2014

**Discipline:** Art & Architectural History

**ARTH 2559-102 & ARH 2500-102:** Great Cities: From Portugal to Poland

**Division:** Lower

**Faculty Name:** Lisa Reilly

**Pre-requisites:** None

### **COURSE DESCRIPTION**

Dublin, St. Petersburg, Gdansk and Lisbon are just a few of the great cities our voyage will visit during summer 2014. This course will explore how the cities we visit came to take the form they did. How were they shaped by historical circumstances, politics, geography and economics? How well do they serve pedestrians and how do their public spaces function? Were they planned or accidental? Where do people gather? What makes some parts visually interesting and engaging and others boring? We will learn how to analyze and evaluate the urban fabric of our ports.

**COURSE OBJECTIVES:** J. Mordaunt Crook wrote: “But what exactly is a city? A geographical accident? A defensible unit? A glorified trading post? A communicational node? A cultural symbol? A focus of power? A multiple art form? Or simply a state of mind? A city is in fact all of these things and more...” We will examine the history of urban form, analyzing its varied elements with a focus on the cities we will visit throughout our voyage and compare those with cities we may know from the U.S. As renowned architectural historian Spiro Kostof said: “Urban form is never innocent of social content: it is merely the matrix within which we organize daily life.” This course will enable us to understand how that matrix develops, our expectations for its development and how it varies across time and place.

### **METHODS OF EVALUATION / GRADING RUBRIC**

Assessment for this class will be based on class engagement and participation (20%), 4 visual analysis essays (10% each) and 2 learning portfolios (20% each) .

**Class engagement and participation** will be assessed based on attendance, and informed and active participation in class discussion and activities.

**Visual Analysis Essay:** Students will write a one-two page visual analysis essay discussing the urban fabric of four of our ports. More details will be provided about this in class. One of these must be submitted before we reach Bergen, a second before we reach Helsinki. The remaining two may be submitted at any time but all must be submitted by the beginning of the second class after leaving the port related to your essay. For example, if you choose to write about Dublin, that essay must be submitted by the beginning of class on July 15. These essays must be drawn from the case

studies listed for the course (apart from those visited on our field lab) or the related monuments and objects posted on the course site before each port. Each essay should be in Times New Roman using 12-point font and one inch margins on all four sides. We will work on models for these essays in class and during our field lab. The rubric for this assignment is attached.

Students will compile a **learning portfolio**, which will be assessed halfway through and at the end of the voyage. The portfolio will consist of a reading journal, class notes, field lab notes, drawings and photographs and visual analysis essays. Each student will select five-seven pages of writing (indicating source) for the midterm assessment and write a five to seven page introduction to this material, indicating what it means to them, how your thinking about the material has changed over the course of the voyage. Each introduction should be in Times New Roman using 12-point font and one inch margins on all four sides. You may want to consider some of the following questions in your introduction:

- How has your thinking about urbanism evolved? What aspects of a particular city did you enjoy? Which made you uncomfortable? Why?
- Identify major ideas and themes in your thinking about urbanism and analyze how they have developed over the course of this semester. What is their significance for you?
- How do your ideas connect to those you developed in other courses? How does this course fit into your overall undergraduate education?
- How do your insights connect to your life, your personal values and convictions? What are your plans for using what you have learned in the future?

For the final assessment, each student will select five to seven pages of writing and diagramming (to be discussed in class) about one port city and develop a five page analysis of this port bearing in mind elements of urbanism highlighted by Kostof and other authors we have read this semester as well as her/his own experience of the port.

In reviewing the essay I will look for the following as they apply to the questions you choose:

- Critical analysis of how your writing and thinking about the subject of the course has changed (or not changed)
- Evidence of your preparedness to take an active role as a participant in the discourse of our field of study, including accuracy of discipline-specific facts and principles
- Ability to connect the course material to other fields you have studied and to your personal interests in different areas of your life
- Depth and specificity of reflection
- Persuasiveness of your evidence-based argument
- Clear organization; engaging and comprehensible style; correct grammar and vocabulary

**Classroom Etiquette:** Class will begin promptly at ????? each day. Each student is expected to be in attendance and prepared to begin at that time and to remain in class until the lecture is finished at ?????. **NO ELECTRONIC DEVICES ARE PERMITTED.** This includes laptops, tablets, cell phones, pagers, and mp3s/iPods. No food is permitted. These policies are intended to ensure that everyone is fully engaged with our class activities.

## REQUIRED TEXTBOOKS

AUTHOR: Spiro Kostof

TITLE: *The City Assembled*

PUBLISHER: WW Norton

ISBN #:0500281726 or **978-0500281727** | preferably paperback

DATE/EDITION: 2005

### **Class Schedule:**

June 16: Depart Southampton

June 17: Orientation

**C1-June 18:** Introduction

**Reading:** Gehl et al, “Close Encounters with Buildings” Course Folder

**C2- June 19:** Visualizing the Built Environment I

**Reading:** Edmund N. Bacon, *Design of Cities* (New York, 1967) pp. 82-181

**C3- June 20:** Case Study: Lisbon

**Reading:** Vitor Oliveira & Paulo Pinho, “City Profile Lisbon”, Spiro Kostof, *The City Assembled The Elements of Urban Form through History*, pp. 245-51.

June 21-24: Lisbon

**C4- June 25:** Writing Workshop & Visualizing the Built Environment II

**Reading:** Bacon, *Design of Cities*, pp. 182-253, 314-24

**C5- June 26:** Case Study: Bilbao

**Reading & Viewing:** Watch film *Gehry’s Vertigo* and read the following very short articles: Campbell “Smart Cities: Bilbao”, Plaza & Clement “The Bilbao Effect”, & Filler “Bilbao Boom”

June 27-30: Bilbao

**C6- July 1:** The Edge

**Reading:** Spiro Kostof, *The City Assembled The Elements of Urban Form through History* Chapter One “The City Edge”

**C7- July 2:** The Edge Continued

**Reading:** Reed ed. *Glasgow the Forming of the City* Chapter 1 “The Forming of the City”, Chapter 7 “The Tenement City” (course reserve)

**C8- July 3:** Case Study: Glasgow

**Reading:** Reed ed. *Glasgow the Forming of the City* Chapter 9 “Comprehensive Development and Housing 1945-75” & Chapter 10 “Conservation and Restoration” (course reserve)

July 4-7: Glasgow

**C9- July 8: Urban Divisions**

**Reading:** Kostof, Chapter 2 “Urban Divisions”

**C10-July 9: Case Study Dublin**

**Reading:** Costello, “Public Spaces for Recreation in Dublin 1660-1760” (course folder)

July 10-13: Dublin

**C11- July 14: Public Places**

**Reading:** Kostof Chapter 3 “Public Places” pp. 123-43

**C12- July 15: Public Places Continued**

**Reading:** Kostof Chapter 3 “Public Places” pp. 144-187

**C13- July 16: Case Study: Scandinavia I Oslo**

**Reading:** Hauksdottir, “New Nordic Culturescapes”; Yoshida, “Norwegian Architecture Between the Poetic and the Politic”; Mehaffy, “Oslo’s Fjord City” (course folder)

July 17-20: Bergen and Oslo

**C14- July 21: The Grand Manner**

**Reading:** Kostof, *The City Shaped* Chapter 4 “The Grand Manner” (Course Folder – This is not your course textbook but a related book by Kostof)

**C15- July 23: Case Study: St. Petersburg**

**Reading:** Siena “The St. Petersburg International Center for Preservation”; Stamp, “City Under Siege”; Nefedov “Development of St. Petersburg” (course folder)

July 24-28: St. Petersburg

**C16- July 29: The Street**

**Reading:** Kostof Chapter 4 “The Street”

**C17- July 30: Case Study: Stockholm**

**Reading:** Farnsworth, “Stockholm”, Nystrom “The Life and Death and Life of Great Neighborhood Centers” (course folder)

July 31- August 3: Stockholm

**C18- August 4 The Urban Process**

**Reading:** Kostof Chapter 5 “Urban Process” pp. 252-79

**C19- August 5: Case Study Helsinki**

**Reading:** Nurmi, “A Tale of Three Cities”; Mara “Capital Idea”; Timonen “Made in Open Helsinki”; Brundle, “My Kind of Town” (course folder)

August 6-9: Helsinki

**C20- August 10**

**Reading:** Kostof Chapter 5 “Urban Process” pp. 279-344

**C21- August 11: Case Study Gdansk**

**Reading:** Tolle, “City Profile Gdansk” (course folder)

August 12-15: Gdansk

**C22- August 16 Case Study Workshop I**

**C23- August 17 Case Study Workshop II**

**C24- August 19: Final Exams**

**FIELD WORK**

Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of our field lab.

**First Choice**

Our class will explore the urban fabric of Lisbon and consider it in light of our first Kostof reading on how the city redeveloped following the devastating earthquake of 1755 and how it has continued to expand and renew as an urban center. We will examine the extensive fabric of the city, considering the many stages of its complex history in light of the key features of urban design discussed in class. Each student will write an extended journal entry on site as we visit and discuss the city. We will work on developing these into site analysis essays during our writing workshop when we return to class. This entry will be part of your overall learning portfolio and our work on site and in class will provide a model for the four essays you will write independently during the semester. Your field lab work will be evaluated according to the class engagement and participation criteria listed above and as part of your learning portfolio.

**Second Choice**

Our class will explore the urban fabric of Bilbao and consider how the Guggenheim Museum responds to the city as well as how the city has continued to expand and renew as an urban center. We will examine the extensive fabric of the city, considering the many stages of its complex history in light of the key features of urban design discussed in class. Each student will write an extended journal entry on site as we visit and discuss the city. We will work on developing these into site analysis essays during our writing workshop when we return to class. This entry will be part of your overall learning portfolio and our work on site and in class will provide a model for the four essays you will write

independently during the semester. Your field lab work will be evaluated according to the class engagement and participation criteria listed above and as part of your learning portfolio.

### **RESERVE LIBRARY LIST**

AUTHOR: Spiro Kostof  
TITLE: the City Shaped  
PUBLISHER: Little Brown & co.  
ISBN #: **978-0821220160 or 0821220160**  
DATE/EDITION: 1993

AUTHOR: Edmund N. Bacon  
TITLE: The Design of Cities  
PUBLISHER: Penguin  
ISBN #: 0140042369  
DATE/EDITION: 1967 edition is best but later could be ok i.e. 1976 – just let me know which we have

AUTHOR: Fleming, Honour & Pevsner  
TITLE: Penguin Dictionary of Architecture  
PUBLISHER: Penguin  
ISBN #: 9780140513233  
DATE/EDITION 2000/5th

### **ELECTRONIC COURSE MATERIALS**

AUTHOR:  
ARTICLE/CHAPTER TITLE:  
JOURNAL/BOOK TITLE:  
VOLUME:  
DATE:  
PAGES:

### **ADDITIONAL RESOURCES**

DVD *Gehry's Vertigo* (I have just ordered this for another course from Alderman – so can we bring that copy?)

### **HONOR CODE**

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of

lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."

**ARTH/ARH ????? Great Cities from Poland to Portugal**

Each student will submit a one-two page essay on the urban fabric of four of our port cities as outlined on the syllabus. Further research is neither required nor encouraged. This is a visual analysis assignment so you should rely on your own study of the city. You may bring in material discussed in class and your text. Should you use any outside sources, you must use a proper citation form. These may be found in Turabian's Manual for Writers of Research Papers, Theses and Dissertations at: <http://catdir.loc.gov/catdir/toc/ecip0618/2006025443.html>

Proper citations are critical for avoiding plagiarism in papers. For a discussion of what constitutes plagiarism, please read the following article:

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

Rubric for Paper:

Levels of Achievement →	Superior	Competent	Needs Improvement
Criteria ↓			
Organization	Thesis clearly stated and developed; specific examples are appropriate and develop claims. Key points of the argument are supported by direct and specific references to the object(s)/ building(s) discussed with adequate illustrations as needed.	Most information presented in logical sequence which reader can follow. Some evidence to support claims. Most specific references to the object(s)/building(s) necessary for the argument are included with most illustrations needed.	Paper is difficult to follow - thesis may not be clearly stated or supported by relevant evidence. Specific references to the object(s)/ building(s) are lacking at key points of the argument and are inadequately supported by illustrations.
Style	Paper is free of major style errors and misspellings.	Some style errors but they do not affect the clarity of the argument.	Substantial misspellings and style errors.