

Cornell University
College of Architecture, Art, and Planning
Department of City and Regional Planning

Spring 2020

**CRP 3850/5850: Special Topics in Planning
Art, Community Preservation, and the Just City***

*part of the Just Places research and visualization project



Detail of the Northland Pattern Wall Mural: City of Past and Future Craft (2018). Dennis Maher, SACRA (Society for the Advancement of Construction-Related Arts). Buffalo, New York. Detail from drone footage by Eden Marek. Leachate Plant Interior, Freshkills, New York City. © 2019 JADE DOSKOW STUDIO, with permission. Quotations of Theaster Gates- Stoops. Huguenot House-documenta 13. John preus (CC BY 2.0) on Flickr.

Class Dates: January 21, 2020 – May 5, 2020
Class Times: Tuesday and Thursdays, 2:55 – 4:10
Class Location: Sibley 115
1-3 credits
Grading option: Graded or S/U
Instructor: Jennifer Minner, PhD
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Office location: Sibley 204

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Graduate Research and Teaching Specialist: Audrey Wachs, abw98@cornell.edu

This special topics seminar explores art and historic preservation as tools for visualizing and constructing the socially just and equitable city. It also represents a search for creative means of community preservation¹ with a focus on the role of ‘socially-engaged’ or ‘social practice’ art and other creative practices to repair, maintain, celebrate, defend, remember, reinterpret, adapt, and preserve places and communities. This course also examines cases where art and preservation are critiqued as barriers to a social just future and how those issues may be addressed.

Please be aware that by participating in this class, you are contributing to collective research. Your contributions may be incorporated and published (with attribution) into a series of books, articles, educational curriculum/kit, etc.

This seminar poses a series of questions:

- What are creative means of raising consciousness and instilling curiosity and consciousness about the built environment, social histories, cultural landscapes, and collective identities that can translate into greater care and stewardship for place and socially just cities?
- What are creative expressions of resistance that build the just city? How can the arts assist in the retention of collective memory? What are means of rendering largely invisible histories, people, and aspects of a community visible?
- How do artistic practices and arts organizations shape, interpret, and help us remember, process, and act relative to a city’s past?
- How do artistic practices relate to professional fields that engage with communities and shape the built environment (e.g. planning, historic preservation, architecture, and landscape architecture?) What can city planning and preservation learn from the arts? What can the arts learn from planning and preservation?
- How can the arts and practices loosely associated with “creative place-making” engage in ethical repair and sustenance of a community without—and potentially directly resisting—processes of commodification, alienation, exclusion, gentrification, and displacement?
- What are community preservation practices, beyond standard regulatory approaches like historic landmarking, that preserve intangible heritage and community?
- This seminar should expand with the interests and questions of seminar participants. Most of the examples gathered in readings and through previous research are focused on visual arts, media studies, and historic preservation. However, participants are encouraged to consider many other media types and modes of artistic practice to discussions.

Course Aims and Objectives

Departmental and Planning Accreditation Board goals are listed at the end of this syllabus. Additional course aims and objectives include:

- Explore art as a method of seeing, appreciating, understanding, and preserving places and communities.
- Contribute to research to visualize new methods of “seeing” cities, the built environment, communities, place, equity, and social justice.
- Gain an understanding of ways in which community-based artistic practices and arts organizations shape, interpret, remember, and support communities.
- Explore new research methods at the intersections and interactions between arts, media, preservation, planning, economic and community development, architecture, and the humanities.
- Gain familiarity with theories of memory and community preservation in relation to creative practices.

¹ Community or social preservation is expansively defined and not to be limited by the material or to existing historic preservation practices.

- Gain appreciation for the complexity and impacts of creative initiatives on communities.

Classroom Policies

Laptops, Tablets, Cell Phones – [Use of electronic devices has been shown to distract from learning](#). Use of laptops should be limited to specific exercises in class and should not be used during guest lectures, discussions, and other general class activities.

Academic Integrity – Your work must be your own. When you use a map, photograph, or diagram from another source or when you quote text, you must provide a reference to the artist or author. All of your work should be consistent with Cornell’s Code of Academic Integrity, available here: <http://cuinfo.cornell.edu/Academic/AIC.html>. Students will be required to submit written portions of papers to TurnItIn.

Note to Students with Disabilities – I encourage you to contact me early on if you have concerns or if there is anything I can do to accommodate and support you in this class. If you have a disability-related need for reasonable academic adjustments in this course, please provide an accommodation notification letter from Student Disability Services as soon as possible. I would like to invite you to set up a meeting with me to discuss needed accommodations in a confidential environment. If you have not done so already, I encourage you to meet with Student Disability Services for disability verification and determination of reasonable accommodations.

Course Requirements

1. Class attendance and participation policy: Your attendance and active participation is greatly valued! You are expected to be in class and participate. Attendance is mandatory and absences will affect your grade. For every class you miss, 5% will be deducted from your class participation grade. In the event of an illness or family emergency, you should send an email indicating the reason for your absence so that it can be excused.
2. Course readings: All readings will be available through Canvas and through the Cornell Library system.

Grading Procedures

Grades will be based on:

Attendance and Active Participation	10%
Acts of Preparation	10%
Leading a Discussion of the Readings	10%
Contributing to the City/Built Environment Visualization Kit Project	30%
Participating in Film/Media or Green New Deal Project	30%

Credit options

- For 1 credit –Attend classes and participate; facilitate a class discussion; and participate in acts of preparation.
- For 2 credits –Everything for 1 credit + individual contribution to Visualizing the City Kit Project. (Approx 5–6 pages)
- For 3 credits –All assignments, including final project.

Assignments

Facilitate classroom discussion of readings

Each seminar participant will facilitate a discussion of the readings once during the semester. For the discussion plan briefly provide an overview of the readings, describing interesting and useful concepts you have identified in them. Then bring questions for all to discuss. Use a PowerPoint presentation for images and to illustrate your main points. Feel free to think of other ways to make this participatory for your classmates or incorporate creative approaches. Slides you use

should use a MINIMUM amount of text and focus primarily on visual images to illustrate text and the questions you pose for discussion.

Weekly Acts of Preparation

These are limited (small) thought experiments or mini-assignments. Most weeks you will be asked to bring an image, respond to a question, bring a question, or some other preparatory act to deepen your thinking on the readings and enhance our class discussions.

Visualizing City Built Environment Curriculum Project

The class will be working on preparation of an educational kit/curriculum for youth focused on visualization of city systems, place patterns, community, and memory. You will individually make a contribution to this.

Final Project:

For students who are taking this class for three credits, you will need to pick one of the following items. This could be done individually or in teams of about 2:

- Create a proposal for a Film/Media symposium in coordination with the existing Centrally Isolated Film Festival. A graduate research assistant previously pulled together precedent symposia, you would read over and create a proposal. This will take the form of a proposal.
- Create a short film, video, animation or series of photographs and submit to the AAP Student Film Festival to be shown in May. This will take the form of media for submission and ideally your participation at an event.
- Green New Deal + Existing Buildings: Write a proposal for engaging the public in Ithaca's Green New Deal efforts using creative place-making or arts-based methods. This will take the form of a report.
- Final research paper. This must be completed individually.

Any of these projects should relate to the care, preservation, repair, and/or appreciation of community, place, and the built environment. Other possibilities may be proposed to the instructor.

Difference between undergraduate and graduate credit: Graduate students are expected to submit a more detailed version of the 2 and 3 credit projects. These differences will be outlined in assignment descriptions.

Tentative Course Schedule

The contents of this syllabus may shift throughout the semester to enhance learning objectives and outcomes and respond to unforeseen circumstances. If changes are made in the readings or assignments, this information will be communicated as early as possible.

Week 1 - Introduction / Questions

Tuesday, January 21

No readings due, but get a jump start on readings for Thursday.

Thursday, January 23

- Watch before class: Kaldor Public Art Projects short videos. *Barrangal dyara (skin and bones)*, public art installation by Jonathan Jones, 2016
- Read "Assembling the Real Imaginary City" (2020) by Dennis Maher.
- Skim: Assembly and Care of Memory (2019) in *Curator: The Museum Journal* by Jennifer Minner.

To do by class-time: Bring example artwork/media to class for discussion (see Canvas)

Recommended, optional: See Mon Oncl Thursday, January 23 at 6:45 pm at Cornell Cinema.

Week 2 - What is the Just City? Socially Engaged Art / Social Cooperation

Read for class Tuesday, January 28:

- Webpages about Emily Barker's solo exhibition *Built to Scale*. archpaper.com/2019/12/built-to-scale-ada-exhibition/; <https://murmurs.la/Built-to-Scale>
- Sheets, Hilarie, M. (2017, March 14). [Using Discards to Build Art \(and Rebuild a City\)](#). *New York Times*.
- Lipsitz, G. (2017). Making black lives matter: Conjuring and creative place-making in an age of austerity. *Kalfou*, 4(1), 40-58. doi:<http://dx.doi.org/10.15367/kf.v4i1.141>
- Excerpts from Berry, Ian and Arning, Bill. (2005) *America Starts Here: Kate Ericson and Mel Ziegler*. Cambridge, MA: MIT Press. p. 98-103, 108-121, 126-133, 153-159.

To do: Bring an insight connected to the readings to share. Remember to do so from this point forward, in preparation for discussions. It does not have to be written, but you could bring written notes, an object or image, if it helps.

Read for class Thursday, January 30:

- Introduction: The Art of Social Cooperation: An American Framework. Finkelppearl, T. (2013). *What we made: conversations on art and social cooperation*. Durham and London: Duke University Press.
- Burch, Audra. D.S. (2020, January 19). "Art Forces a Small Southern City to Rethink Its Image," in the *New York Times*.

Week 3 – Creative Placemaking and Community Engagement

Read for class on Tuesday, February 4:

- *Breathing Lights* Exhibition Catalog on Canvas.
- Owens, Cassie. (2014) [Philly Project Merges Public Art and Heritage Preservation at "Funeral for a Home"](#). *Next City*.
- National Endowment for the Arts. (2017) [How to do Creative Placemaking](#), 1-31.

Virtual guest speaker: Barb Nelson, Executive Director, TAP Inc. and architect for Breathing Lights

Read for class on Thursday, February 6:

- The Art of Public Engagement. (2018) *Planning Magazine*.
- Markusen, Ann and Gadwa, Anne (2010) Creative Placemaking. A White Paper. pages 1-23.
- Webb, Debra. (2014) "Placemaking and social equity: Expanding the framework of creative placemaking." *Artivate: A Journal of Entrepreneurship in the Arts* 3, no. 1: 35-48.

Guest speaker: Julia Taylor from Civic Ensemble

Week 4 – Cultural Policy and Creative Cities / Art, Artists, and Creative Industries in Relation to Urban Change

Read for class on Tuesday, February 11:

- Grodach, C. (2017). Urban cultural policy and creative city making, *Cities*, 68, 82-91, ISSN 0264-2751, doi.org/10.1016/j.cities.2017.05.015.
- [Executive Summary of New York City's Cultural Plan](#).

Read for class on Thursday, February 13

- Listen to the first 18 minutes of [The Accidental Room. Episode 332 of the podcast 99% Invisible](#).
- Bedoya, Roberto. [Spatial Justice: Rasquachification, Race and the City](#)
- Rich, M. A. and Tsitsos, W. (2016), Avoiding the 'SoHo Effect' in Baltimore: Neighborhood Revitalization and Arts and Entertainment Districts. *International Journal of Urban Regional Research*, 40: 736-756. doi:[10.1111/1468-2427.12376](https://doi.org/10.1111/1468-2427.12376)

- [A Museum Honoring Judy Chicago, Star of Feminist Art? Not in This 'Sleepy Little Town'²](#)

Week 5 – Equity Preservation / Preservation and Social Preservation / Mapping, Critical Places, Topophilia

Read for class on Tuesday, February 18

- National Trust for Historic Preservation Equity Report
- Derek Hyra (2015) The back-to-the-city movement: Neighbourhood redevelopment and processes of political and cultural displacement, *Urban Studies* 52(10) 1753–1773.

Optional, recommended:

- Alawadi, Khaled. (2016) Place attachment as a motivation for community preservation: The demise of an old, bustling, Dubai community. In *Urban Studies*.
- SKIM: Minner, Jennifer, Small, Zachary, Pryce, Ashley, Meyer Claire, & White, Olivia. (Eds.). (2017). Equity Preservation Workshop Final Report. Ithaca, NY: Cornell University.

Virtual guest speaker: Jenna L. Dublin-Boc, PhD Candidate, Columbia University.

Read for Thursday, February 20:

- [Mapping Chicago, A Living Atlas](#). The Settler Colonial City Project. 2019 Chicago Architecture Biennial.
- Atlas of Reurbanism
- [The Texas Freedom Colonies Project - Project Overview and Atlas](#).
- Buckley, J. M., & Graves, D. (2016). Tangible Benefits from Intangible Resources: Using Social and Cultural History to Plan Neighborhood Futures. *Journal of the American Planning Association*, 82(2), 152–166. <https://doi-org.proxy.library.cornell.edu/10.1080/01944363.2016.1141663>

Optional, recommended:

- Solnit, R., & Snedeker, R. (2013). *Unfathomable city: A New Orleans atlas*. Berkeley, California: University of California Press.
- Roy, M., Campanella, R., Henrick, C., Solnit, R., & Jelly-Schapiro, J. (2016). *Nonstop metropolis: A New York City atlas*. Oakland, California: University of California Press.

Week 6 – Flows, Adaptation, Repair, Death and Destruction in the Built Environment

Tuesday, February 25 – no class – February break.

Readings for Thursday, February 27

- Maher, D. (2013). 900 miles to Paradise, and other Afterlives of Architecture. In Kunze, D. Bertolini, D. and Brott, S. *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death*. Surrey and Burlington: Ashgate.
- Hersher, Andrew. (n.d.) *Dennis Maher: House of Collective Repair*. Published by Albright-Knox Art Gallery.
- See RadioHealer from Cristobal Martinez website: cristobalmartinez.net/Group.html

Optional, Recommended: Jérôme Denis, David Pontille “The Dance of Maintenance and the Dynamics of Urban Assemblages: The Daily (Re)Assemblage of Paris Subway Signs.” Ignaz StrebelAlain BovetPhilippe Sormani (eds). *From Repair Work Ethnographies: Revisiting Breakdown, Relocating Materiality*. Singapore: Palgrave Macmillan.

² Optional, recommended:

- Bain, Alison L. (2017) Neighborhood artistic disaffiliation in Hamilton, Ontario, Canada. *Urban Studies*. Vol 54(13) 2935-2954
- Grodach, C., Foster, N., & Murdoch, J. (2018). Gentrification, displacement and the arts: Untangling the relationship between arts industries and place change. *Urban Studies* 55(4), 807–825. <https://doi.org/10.1177/0042098016680169>

Saturday February 29, end of day:

Due from students taking class for 2 or more credits: Submit a one-page proposal for the 2-credit project.

Week 7 – Street Photography and Memory / Essay Film as Protest / Essay Film as City Archive

Readings for Tuesday, March 3:

- Excerpts from Smith, Joel. *The Life and Death of Buildings: On Photography and Time*.

Guest lecture in class: William Staffeld, Photographer.

Readings for Thursday, March 5:

To watch or that will be discussed in class (instructions on Canvas):

- Wendy Rogers and Sue Ward's *City for Sale* (1988)
- Stephen Stockwell's *This City is Dead* (1985)
- Debra Beattie's *Expo Schmexpo* (1984)

Saturday, March 7:

Due from students taking class for 3 credits: Submit a one-page proposal for the 3-credit project.

Week 8 – City as Story / What and How We Choose to Remember / Monumental Debates

Reading for Tuesday, March 10:

- Excerpts from *Calvino, Invisible Cities*.
- [Folding Beijing](#), by Hao Jingfang.

Reading for Thursday, March 12:

- Clowney, Stephen (2013) *Landscape Fairness: Removing Discrimination from the Built Environment*, Utah L. Rev. 1
- Forest, B., & Johnson, J. (2019). Confederate monuments and the problem of forgetting. *Cultural Geographies*, 26(1), 127–131. <https://doi.org/10.1177/1474474018796653>
- [What Will Happen to Stone Mountain, America's Largest Confederate Memorial?The Georgia landmark is a testament to the enduring legacy of white supremacy](#)
- [San Francisco Will Remove Controversial Statue of Native American Man](#)
- [Monumental Concerns](#) (2017)

Week 9 – Construction of Memory (continued) / Street Art and Graffiti

Read for Tuesday, March 17

- Selections from Hayden, Dolores. (1995). *Power of Place*. Cambridge, MA: MIT Press.
- [Four times as tall as the Statue of Liberty: India's new monument to its 'Iron Man'](#)
- [New York's Race to Build Monuments Runs Into Friction on the Ground](#) (2019)

Watch *Uncle Yanco & Black Panthers* at 6:45 and *Mur Murs* at 7:45 on Wed, 03/18/2020 or Sun, 03/22/2020 at Cornell Cinema. See you there! Attending *Mur Murs* is required.

Read for Thursday, March 19.

-Rachel Romero (2018) Bittersweet ambivalence: Austin's street artists speak of gentrification. *Journal of Cultural Geography*, 35:1, 1-22, doi: 10.1080/08873631.2017.1338855

-Bloch, Stefano. (2016). WHY DO GRAFFITI WRITERS WRITE ON MURALS? The Birth, Life, and Slow Death of Freeway Murals in Los Angeles. *International Journal of Urban and Regional Research*.

Week 10 – Managing Art in the Public Realm / Urban Futurities, Circular Cities

Read for Tuesday, March 24:

- Andrew Zitcer & Salina M. Almanzar (2019): Public art, cultural representation, and the just city, *Journal of Urban Affairs*, doi: 10.1080/07352166.2019.1601019
- New York Times article by Zachary Small. (2018, Jan 3.): [How Papparazzi Dogs and Rabbitgirl Conquered New York City Streets](#)
- Kimmelman, Ruben. (2018) [Gone Girl: Lower Manhattan 'Fearless Girl' Statue Is 'On The Move'](#)
- [In Brooklyn, a Protest Mural Draws Its Own Protest](#) in *New York Times*.

Read before Thursday, March 26:

- Dobraszczyk, P., 2017. Sunken Cities: Climate Change, Urban Futures and the Imagination of Submergence. *International Journal of Urban and Regional Research* 41, 868–887. <https://doi.org/10.1111/1468-2427.12510>
- Luigi Fusco Girard and Francesca Nocca. Moving Towards the Circular Economy/City Model: Which Tools for Operationalizing This Model? *Sustainability*. 11, No. 22, 2019: 1-48. DOI 10.3390/su11226253. (Note: focus on definitions and indicators related to built environment and cultural heritage.)

SPRING BREAK

Week 11 – Land Art and Environmental Imaginaries / DIY Industrial Heritage + Art

Monday – potential field trip to Buffalo.

Reading for Tuesday, April 7:

- O’Grady, Megan. (2018, Nov 21.) [Women Land Artists Get Their Day in the Museum. *New York Times Magazine*.](#)
- Strausbaugh, John (2006, Sept 24.) [Take Nature, Add Humans, Observe Results.](#)
- [Center for Land Use Interpretation](#)
- [Christo and Jeanne Claude.](#)

Suggested, optional: student-organized, completely independent trip to Storm King at any point this semester or beyond.

Readings for Thursday, April 9:

- Campo, Daniel. (2016) Historic Preservation in an Economic Void: Reviving Buffalo’s Concrete Atlantis. *Journal of Planning History* 15(4): 314-345.
- Minner, Jennifer. (2020). A Pattern Assemblage: Repositioning Art, Craft, and Conservation. Unpublished Manuscript.

Week 12 – Community Preservation, Trauma, and Care; Queering Spaces

Read before Tuesday, April 14:

- Tung, Anthony. (2001). “The Heritage of War: Warsaw” in *Preserving the World’s Greatest Cities*.
- Bowring, Zacky. (2017). “Looking After Things: Caring for Sites of Trauma,” in *Care and Design: Bodies, Building, and Cities.*”

Read before Thursday, April 16:

-Zebracki, M. (2018). Urban preservation and the queering spaces of (un)remembering: Memorial landscapes of the Miami Beach art deco historic district. *Urban Studies*, 55(10), 2261–2285.

<https://doi.org/10.1177/0042098017709197>

Week 13 Tours and Festivals / Food, Art, and Inclusivity

Read before class on Tuesday, April 21:

-McLean, H. E. (2014), Contradictions of community arts practice in Toronto. *International Journal of Urban and Regional Research*, 38: 2156-2173. doi:10.1111/1468-2427.12168

Read before class on Thursday, April 23:

- Jordan, Clara M. "Directing Energy: Gordon Matta-Clark's Pursuit of Social Sculpture" in *Gordon Matta-Clark: Anarchitect*. Bessa, Antonio Sergio. and Fiore, Jessamyn. (n.d.) The Bronx Museum of the Arts in Association with Yale Press. p. 36–63.

-Wong Hulbert, Tammy. (2018) Curating Inclusive Cities through Food and Art" in *Multimodal Technologies Interact.* 2(3), 44; doi:10.3390/mti2030044

Suggested, optional: student-organized, completely independent trip to South by Southwest next year or someday in the future.

Week 14 – Working toward Conclusions / Work Session

Due by end of day Monday, April 29: Students taking class for 2 credits should turn in a draft contribution to the Visualizing the City Curriculum Kit.

Tuesday, April 28 - Share Curricular Kit share in class for feedback.

Thursday, April 30 – Readings as needed; TBD

Week 15 – Last Day!

Students taking class for 3 credits – Final project presentations.

Students taking class for 2-3 credits – May 9, end of day – Turn in final version of Educational Kit contribution.

Students taking classes for 3 credits –May 13, end of day – Turn in final project end of day.

Departmental and Planning Accreditation Board outcomes

The following are **Departmental learning goals** emphasized for *undergraduate students* in this course:

- Acquire a broad-based, liberal education that permits the student to pursue learning as a lifelong pursuit and to pursue advanced studies in a variety of areas and/or a career in a variety of areas.
- Appreciate how other cultures approach urban and regional issues and appreciate the interdependence and connection between population, culture, and government (world citizenship).

- Examine issues faced at urban and regional levels from social and ethical perspectives that recognize the interests of different social groups, including but not limited to those made up of disadvantaged persons and/or in terms of identified ethical values.
- Examine urban and regional issues from a historical and global perspective (historical and global comprehension).
- Use one's imagination to create frameworks or physical constructs relevant to urban or regional experiences.
- Communicate effectively through a variety of forms of writing (writing ability).
- Communicate effectively by speaking in front of a group of people and using visual media. Examine, on at least a preliminary basis, urban and regional issues and problems from a design perspective.

The following are **Departmental learning goals** for *graduate students* that are emphasized in this course and that relate to Planning Accreditation Board outcomes:

- Use critical thinking to examine, understand and arrive at judgments about cities and regions, and planning issues in the contexts where they work.
- Act as an environmental steward and incorporate issues of environmental quality and sustainability into planning practice.
- Incorporate diversity and social justice into planning practice within the US and globally.
- Understand the importance of economic growth, efficiency and equity to communities in diverse settings.
- Follow emerging trends to gauge their impact on planning theory and practice.
- Demonstrate effective oral, visual, and written communication skills.
- Work in different situations that require collaboration, negotiation and mediation between diverse, sometimes conflicting interests within organizations and with the communities that planning serves.
- Exhibit the skills of leadership in the planning process that brings together different stakeholders across communities.

Acknowledgements

I would like to thank the artists, community leaders, and guest speakers who have shaped elements of this course and/or will contribute to it. In alphabetical order, these include (but are not limited to): Jenna Dublin-Boc, Jade Doskow, Susan Holland, Jonathan Jones, Dennis Maher, Barb Nelson, William Staffeld, and Julia Taylor. Many thanks to people who collaborated and assisted with this and related research: Martin Abbott, Courtney Bower, Anushi Garg, Wylie Goodman, Eden Marek, Rewa Phansalkar, Nathan Revor, Audrey Wachs, Hannah Wilson, among many others.