

Spring 2019

**CRP 3850/5850: Special Topics in Planning**  
**Just Places? Community Preservation, Art, and Equity**



**Vignette + question 1:** The Albright-Knox Art Gallery's Public Art Initiative and AK Innovation Lab serve Buffalo and Erie County communities. AK's work inspires questions of how cultural institutions can best serve and collaborate with the communities where they are situated. Photo by Nick Stanley (cc). **Vignette + questions 2:** In a 16mm film produced in a women's film workshop a voice intones over visceral scenes of demolition in Brisbane, Australia in the 1980s: "This is not a city, merely a collection of random spaces." This film represents voices of resistance against the loss of urban fabric, displacement of community, and threats to collective memory.<sup>1</sup> The second image is not of Brisbane, but another site of destruction (from fire) in St. Joseph, Missouri. How can film and other media resist community destruction? How

<sup>1</sup> Ward, S., Rogers, W., 1988. City for Sale. Film. <https://vimeo.com/143218600>.

do we remember the places and communities that are lost? Photo by Julia Amos. **Vignette + question 3:** Assembly House 150 is home of the Society for the Advancement of Construction-related arts (SACRA) founded and directed by University at Buffalo architecture professor and artist Dennis Maher.<sup>2</sup> How can the arts be used to produce economic opportunities in a community? How can creative production build a greater appreciation for the stewardship and craft of place? Photo credit: Eden Marek. **Vignette + question 4:** An expression of mourning and hope at the Heidelberg Project led by artist Tyree Guyton in Detroit. How do artists express and transform the meaning of place? Photo credit: Jennifer Minner.

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Tuesday and Thursdays, 12:20 – 1:10

Class Location: Sibley 115

2 credits

Grading option: Graded or S/U

Office location: Sibley 204

Office hours: Thursdays, 2-4 pm and by appointment

Graduate Research and Teaching Specialist: Eden Marek

This special topics seminar is an exploration of creative means of community preservation<sup>3</sup> with a focus on the role of ‘socially-engaged’ or ‘social practice’ art and other creative practices that have the potential to repair, maintain, celebrate, defend, remember, reinterpret, adapt, and preserve places and communities.

This seminar poses a series of questions:

How do artistic practices and arts organizations shape, interpret, and help us remember 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?

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?

Can instilling curiosity and consciousness about patterns in the built environment, social histories, and collective identities translate into both individual and community benefits? How does one ‘count’ or evaluate this?

“Other than counting people and dollars and having retinal sensors and brain scanners hooked up to those who tour specific environments, how do we, as a culture, substantiate the impact that places--particularly places charged by art/design/history-- have upon our psyches? How can we apply qualitative research methods

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<sup>2</sup> And alum of the Cornell B ‘Arch program (‘99).

<sup>3</sup> Community or social preservation is expansively defined - not to be limited by the material or to existing historic preservation practices.

associated with the humanistic aspects of the built environment to evaluate the impacts of preservation, architecture, art, and community? In what ways can 'equity' be a part of the barometers of success?"<sup>4</sup>

What are community preservation practices, beyond standard regulatory approaches like landmarking, that preserve intangible heritage and community?

This seminar will also expand and focus 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.

The aim of this class is to engage in appreciative and critical inquiry through discussion of readings; guest lectures; and a field trip to Buffalo, New York. Seminar participants will craft a plan for deep evaluation of either: 1) the non-profit organization Society for the Advancement of Construction-related Arts or 2) Enterprise Community Partner's prior Collaborative Action Grant awards.

***The field trip to Buffalo will take place Friday, March 8 and may include an overnight stay.***

### **Course Aims and Objectives**

Specific Learning Objectives:

- Gain an understanding of ways in which community-based artistic practices and arts organizations shape, interpret, remember, and revive communities.
- Develop and contribute to research on the intersections and interactions between arts, media, preservation, planning, economic and community development, architecture, and humanities.
- Understand art as a method of seeing, appreciating, understanding, and preserving communities.
- Gain familiarity with theories of memory and community preservation in relation to creative practices.
- Gain appreciation for the complexity and impacts of creative initiatives on communities.

The following are Planning Accreditation Board outcomes that are emphasized in this course:

- Planning Theory: appreciation of the behaviors and structures available to bring about sound planning outcomes.
- The Future: understanding of the relationships between past, present, and future in planning domains, as well as the potential for methods of design, analysis, and intervention to influence the future.
- Global Dimensions of Planning: appreciation of interactions, flows of people and materials, cultures, and differing approaches to planning across world regions.
- Research: tools for assembling and analyzing ideas and information from prior practice and scholarship, and from primary and secondary sources.
- Written, Oral and Graphic Communication: ability to prepare clear, accurate and compelling text, graphics and maps for use in documents and presentations.
- Planning Process Methods: tools for stakeholder involvement, community engagement, and working with diverse communities.
- Leadership: tools for attention, formation, strategic decision-making, team building, and organizational/community motivation.
- Professional Ethics and Responsibility: appreciation of key issues of planning ethics and related questions of the ethics of public decision-making, research, and client representation (including principles of the AICP Code of Ethics).
- Governance and Participation: appreciation of the roles of officials, stakeholders, and community members in planned change.

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<sup>4</sup> Questions contributed by Dennis Maher.

- Growth and Development: appreciation of economic, social, and cultural factors in urban and regional growth and change.
- Social Justice: appreciation of equity concerns in planning.

### 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>.

**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 Blackboard or Canvas and through the Cornell Library system.

3. Credits: 2

### Grading Procedures

Grades will be based on:

Attendance/participation in classes/field trip participation	20%
Facilitate a class discussion	20%
Create deep evaluation plan	50%

## 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

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Tuesday, January 22

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

Thursday, January 24

- Watch before class: Kaldor Public Art Projects short videos. See Blackboard.
- Read before class:
  - New York Times article by Zachary Small. (2018, Jan 3.): [How Paparazzi Dogs and Rabbitgirl Conquered New York City Streets](#)
  - Kimmelman, Ruben. (2018) [Gone Girl: Lower Manhattan 'Fearless Girl' Statue Is 'On The Move'](#)
  - Crossick, G., & Kaszynska, P. (2016). *Understanding the value of arts & culture. The AHRC cultural value project*. Swindon: Arts & Humanities Research Council. Excerpts from Executive summary, p 6-24.
- Do: Bring example artwork/media to class for discussion (see Blackboard)

### Week 2- Socially Engaged Art / Social Cooperation

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Tuesday, January 29

Read before class:

- 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>
- [SACRA teaches underemployed students high-demand skills rooted in craftsmanship](#)
- 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.
- 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.

Thursday, January 31

Guest talk in class: Maria Park, Associate Professor, Director of AAP Exhibitions and Events, Cornell University

Read before class:

- Introduction: The Art of Social Cooperation: An American Framework. Finkelpearl, T. (2013). *What we made: conversations on art and social cooperation*. Durham and London: Duke University Press.
- Crossick, G., & Kaszynska, P. (2016). pages 25-40.
- Do: bring insight.

## Week 3 – Creative Placemaking and Community Engagement

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Tuesday, February 5:

Virtual guest talk: A. Micklow, Senior Legislative Analyst with the King County Metro Council

Read before class:

- Markusen, Ann and Gadwa, Anne (2010) Creative Placemaking. A White Paper. pages 1-23.
- What is Creative, Equity-based Community Engagement from the City of Tacoma, Washington.
- Optional, supplemental:
  - Arts, Culture, and Transportation: A Creative Placemaking Field Scan
  - Center for Community Progress. Creative Place-making on Vacant Properties: Lessons Learned from Four Cities. Read case studies.

Thursday, February 7:

Guest talk: Julia Taylor, Civic Ensemble

Read before class:

- National Endowment for the Arts. (2017) [How to do Creative Placemaking](#), 1-31.
- Crossick, G., & Kaszynska, P. (2016). p 42-70.
- The Art of Public Engagement. (2018) *Planning Magazine*.

## Week 4 – Creative City Policies / Creative and Collaborative Reinvestment

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Tuesday, February 12

Read before class:

- 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.
- Grodach, C. (2017). Urban cultural policy and creative city making, *Cities*, 68, 82-91, ISSN 0264-2751, <https://doi.org/10.1016/j.cities.2017.05.015>.
- Crossick, G., & Kaszynska, P. (2016). Chapter 5. p 72-85.
- [Executive Summary of New York City's Cultural Plan](#).

Thursday, February 14

Read before class:

- Crossick, G., & Kaszynska, P. (2016). Chapter 6. pages 86-99.
- Fink, Ben and Pickering, Mimi. (2017) "Building Economy and Community with Cultural Assets." In National Endowment of the Arts. *How to do Creative Place-making*.

*Friday, February 15 - Ben Fink Creative-placemaking lecture- Time and location to be announced.*

## Week 5 – Art, Artists, and Creative Industries in Relation to Urban Change

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Tuesday, February 19

Read before class:

- Bain, Alison L. (2017) Neighborhood artistic disaffiliation in Hamilton, Ontario, Canada. *Urban Studies*. Vol 54(13) 2935-2954
- Rich, M. A. and Tsitsos, W. (2016), Avoiding the 'SoHo Effect' in Baltimore: Neighborhood Revitalization and Arts and Entertainment Districts. *Int J Urban Regional*, 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'](#)

Thursday, February 21

Before class:

- Listen to the first 18 minutes of [The Accidental Room. Episode of the Podcast 99% Invisible](#).
- Bedoya, Roberto. [Spatial Justice: Rasquachification, Race and the City](#)
- 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>

Week 6 – Preserving Tangible and Intangible Heritage

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Tuesday, February 26

- No class, February Break

Thursday, February 28

Read before class:

- 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>
- 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>
- Owens, Cassie. (2014) [Philly Project Merges Public Art and Heritage Preservation at "Funeral for a Home"](#). *Next City*.

Week 7 – Evaluating the Value of Art and Memory in the City

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Tuesday, March 5

Read before class:

- Eistenstein, Charles. (2018) Our New, Happy Life? The Ideology of Development. <https://charleseisenstein.org/essays/7061-2/>
- Crossick, G., & Kaszynska, P. (2016). Part 3 Methodologies, pages 120-152.

Thursday, March 7

Guests: Nella Young, Federick, Zindell, and Wylie Goodman Introducing [Enterprise Community Collaborative Arts Grant Evaluation Project](#)

Read before class:

- [Enterprise Community - Creative Place-making](#)
- National Endowment of the Arts (2012). *How Art Works*, pages 8-31.



- Read in preparation for the field trip: Hersher, Andrew. (YEAR), *Dennis Maher: House of Collective Repair*. Published by Albright-Knox Art Gallery.

**FRIDAY, MARCH 8 - Field trip to Buffalo to visit Fargo House, Assembly House (SACRA), Albright-Knox Art Gallery. May involve overnight.**

#### Week 8 - Advancing Final Projects

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Tuesday, March 12:

- Meet to solidify individual or group plans for the final project.

Thursday, March 14:

- No class. Dr. Minner out of town. However, feel free to meet to continue to advance final project ideas.
- **Due today, end of day - Submit final project proposal on Blackboard.**

#### Week 9 – Visualizing Flows, Scales and Destruction in the Built Environment / Land Art and Environmental Imaginaries

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Tuesday, March 19:

Before class:

- 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>
- Maher, D. (2013). 900 miles to Paradise, and other Afterlives of Architecture. Kunze, D. Bertolini, D. and Brott, S. *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death*. Surrey and Burlington: Ashgate.

Thursday, March 21

Guest talk: Jade Doskow- Photography of Freshkills

Read before class:

- 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.](#)
- [Through the Repellent Fence trailer](#)

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

#### Week 10 – Critical Places, Topophilia + Mapping / Place-Based Education

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Tuesday, March 26:

Read before class:



- [The Texas Freedom Colonies Project - Project Overview and Atlas.](#)
- Selections from either:
  - 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.
- Other map and map art excerpts.

Thursday, March 28:

Guest talk in class: Rod Howe, Executive Director of The History Center.

Read before class:

- Morris, R. V. (2016). Historic Preservation and Elementary Student Extracurricular Community Service. *Social Studies*, 107(6), 181–185. <https://doi-org.proxy.library.cornell.edu/10.1080/00377996.2016.1190916>
- Deringer, S. A. (2017). Mindful Place-Based Education: Mapping the Literature. *Journal of Experiential Education*, 40(4), 333–348. <https://doi-org.proxy.library.cornell.edu/10.1177/1053825917716694>

***SPRING BREAK – No classes April 2 and April 4***

Week 11 – What and How We Choose to Remember / Individual Practices / Societal Memory Aides and Monumental Debates

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Tuesday, April 9:

Read before class:

- Read: Excerpts from Doss, E. (2010). *Memorial mania: public feeling in America*. Chicago: University of Chicago Press.
- Watch Short J. Lester Minner film.

Bring to class: A personal/family memory recording, object. Be prepared to share.

Thursday, April 11:

Read before class:

- Excerpts from Doss, E. (2010). *Memorial mania: public feeling in America*. Chicago: University of Chicago Press.
- Wallace, Wells. (2017) [The Fight Over Virginia’s Confederate Monuments](#)
- [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)
- [Four times as tall as the Statue of Liberty: India’s new monument to its ‘Iron Man’](#)

Week 12 - Tours and Festivals / Food, Art and Inclusivity

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Tuesday, April 16:

Read before class:

- David Jarman, (2018) "Festival community networks and transformative place-making", *Journal of Place Management and Development*, Vol. 11 Issue: 3, pp.335-349, <https://doi.org/10.1108/JPMD-06-2017-0062> (Note: Article is also an example of social network analysis)
- 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

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

Thursday, April 18:

Read before class:

- 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

Week 13 – Public Art, Permanence and Property + Choose Our Own Adventure

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Tuesday, April 23

Read before class:

- Smith, C. Y. N. (2016). "Communiity Rights to Public Art. *St. John's Law Review*, 90(2), 369-413. Retrieved from <https://search-proquest-com.proxy.library.cornell.edu/docview/1860269492?accountid=10267>
- [In Brooklyn, a Protest Mural Draws Its Own Protest](#) in *New York Times*.

Thursday, April 25

Readings: Choose Our Own Adventure (student-led)

Week 14 – Choose Our Own Adventure (see Assignments summary)

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Tuesday, April 30

Readings: Choose Our Own Adventure (student-led)

Thursday, May 2 -

Readings: Choose Our Own Adventure (student-led)

Friday, May 3

Recommended: Attend Aaron Bartley's presentation in the City and Regional Futures Colloquium from 12:20 – 2:00 in Millstein Auditorium.

Week 15 – Wrap up

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Tuesday, May 7

Final presentations. This class will be extended to a longer meeting time.

## Description of Assignments

### *Facilitate classroom discussion of assigned readings or Choose Our Adventure*

Each seminar participant will facilitate a discussion of the readings once during the semester.

You can select a week where there are assigned readings or a week marked as “Choose Our Own Adventure” in which you identify at least one peer-reviewed journal article and one other resource for us to read based on a topic you think is essential to our exploration of arts, place, community and memory. Provide your plan for suggested readings at least 2.5 weeks before you are signed up to facilitate the conversation.

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.

### *Deep Evaluations of Impact - Final Paper and Presentation*

For the final project in the class, you will act as a consultant to either Society for the Advancement of Construction-related Arts (SACRA) or Enterprise Community’s Culture and Creativity grants. We will talk about these projects early on, but you will be more officially introduced to them in early March.

You will recommend a methodology and set of considerations for evaluating the deep impacts of either the Society for the Advancement of Construction-related arts (SACRA) or Enterprise Community Partner’s \$5K Collaborative Action grants.

SACRA and Enterprise respectively need a plan for deep evaluation that:

- Captures impact beyond the basics of # of people served or participants in workforce training
- Returns to Dennis Maher’s question:

“Other than counting people and dollars and having retinal sensors and brain scanners hooked up to those who tour specific environments, how do we, as a culture, substantiate the impact that places-- particularly places charged by art/design/history -- have upon our psyches? How do we apply qualitative research methods associated with the humanistic aspects of the built environment to evaluate the impacts of preservation, architecture, art, and community? In what ways can 'equity' be part of the barometers of success?

Considers what methods should be used to evaluate impact: surveys, interviews, mapping and spatial analysis, focus groups, social network analysis, video documentation, etc. These are methods we can talk through in class, if you are not familiar with them. You will not be doing the analysis, but you will be thinking carefully about available methods (these and others you identify) and providing a plan to do it.

An additional goal for your proposed evaluation plan is for it not only to incorporate depth, but some element of innovation, fun, play or whimsy.

Undergraduate student expectations:

- Individual papers should be around 10 pages. At least 7 peer-reviewed journal articles or book chapters should be reviewed and cited, with at least 10 citations. (This does not include websites or gray literature). No more than half can come from the course syllabus. You will do an individual presentation.
- If you choose to do a team project: papers should be 15 pages with at least 20 peer-reviewed articles or book chapters reviewed and cited. No more than half can come from the course syllabus. You will do a group presentation.

Graduate student expectations:

- Individual papers should be around 15 pages. At least 10 peer-reviewed journal articles or book chapters should be cited. (This does not include websites or gray literature). No more than half can come from the course syllabus.
- If you choose to do a team project (instead of an individual paper): papers should be 20 pages with at least 25 peer-reviewed articles or book chapters reviewed and cited. No more than half can come from the course syllabus.
- If a team consists of undergrads and grads, follow the expectations for graduate students.

Class participants will need to coordinate planned individual and group projects so that both SACRA and Enterprise Community Partners projects are covered and so that there are not duplicative presentations.

### **Acknowledgements**

Thank you!

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