Land Acknowledgement

We begin this class by acknowledging that the University of Illinois at Urbana-Champaign occupies the lands of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, and Chickasaw Nations. These lands were the traditional territory of these Native Nations prior to their forced removal; these lands continue to carry the stories of these Nations and their struggles for survival and identity. These Nations remain in relationship with these lands, and as a land-grant institution, the University of Illinois has a particular responsibility to acknowledge these relationships, its role in their dispossession, and its duty to facilitate their restoration.

Course description

Using an international, interdisciplinary, and intersectional approach, this course will examine the practice and process of creative placemaking and community based-art planning.
The course will explore—in theory, policy, and practice—community arts-based, participatory methods, and cultural practices taking place in the United States and internationally. We will critically analyze how different actors (non-for-profit organizations, grassroots movements, socially engaged artists, community activists, and public planners) are using, both formally and informally, the arts and creative practices to engage and build communities, to shape the physical environment, and to address persistent societal problems, including issues of economic, social, and environmental injustice, as well as inequities in civil and human rights. It will also discuss the “dark side” of established methods of creative placemaking as a process that frequently fuels gentrification, displacement, and spatial violence and reflect how can we fight against that outcomes.

As part of the class, students will learn and articulate potentials, values, and ethical principles unique to arts-based and cultural engagement for social change involving diverse populations and contexts. The course will promote a reflexive practice and the need to develop cultural competencies to work with art and communities. Students will also learn different ethnographic, creative and participatory tools to bring people together and effect change in their environments. The course will offer a hands-on approach to placemaking, community and participatory art, public art, and collaborative cultural projects that promote social change, particularly in low-income and culturally diverse environments.

In addition to slide lectures, participatory exercises, guest speakers and artists, media presentations, individual research, group discussions, site visits, and readings, course assignments will require students to design community-based art works, projects or events. These works will involve creative planning sessions and collaboration with other students as well as with community members.

The course is structure in weekly thematic sessions that combine one lecture-based session (normally on Tuesdays) and a session on placemaking strategies and/or fieldtrips.

**Key questions:** What is creative placemaking and arts-based community planning? Who is placemaking and the arts for? Who benefits? What is the presence and significance of arts and culture in our lives and communities? How can arts and creative practices be a tool to effect change?

**Course Objectives**

The primary goal of this course is to investigate and develop understandings of ways in which art and creative practices (broadly understood) can facilitate building critical communities and envision more just urban futures.

Through active participation in course activities and assignments, students will be able to:
1. Identify international practitioners, artists and grassroots movements that are active in this arena and describe the aesthetic, sociocultural and ecological significance of their work.
2. Describe ways in which artists/art works function in the local community infrastructure as well as in broader social, cultural and political spheres.
3. Understand the critiques and challenges related to creative placemaking and arts districts.
4. To become familiar with common qualitative research and engagement methods used in art-based planning.
5. Research, design, and present a proposal for a community-based project that communicates effectively and aesthetically.
6. Collaborate with others in creating works of art that engage community and affects positive change.

**Course Requirements**

To achieve the course objectives, students will:

1. Actively participate in planned class projects involving participatory exercises, creative and artistic activities, and field visits.
2. Initiate, plan, present and execute a proposal for an original work, project or event designed to engage community and affect positive change.
3. Research an artist(s) involved in making art for the public interest and present the artist to other members of the class.
4. Read selected articles on course-related topics and discuss them in class.
5. Interact with peers and with communities during field visits.
6. Use the Internet and World Wide Web to gather information and communicate with others regarding community-based artwork.
7. Commit to a reflexive practice and document their involvement in all of the above activities through drawings, photographs, video, sketches, journal entries, etc., and submit this documentation at the completion of the course for evaluation.

**Class format and structure**

The course will be delivered mostly in person unless the evolving sanitary conditions and University policies mandates something different. Some weeks the sessions will be delivered online to accommodate guest speakers or instruction needs.

The course is structured thematically. Each week we will explore a theme and combine lecture-based sessions with hands-on placemaking strategies. Some weeks the placemaking strategies sessions will involve local fieldtrips. The mobilization to and from the places we will visit are responsibility of each students. For the fieldtrips we will follow all Covid-19 protocols, including use of mask at all times and keeping 6ft distance.
Textbooks:

There is no required text for this class. All readings have been placed on the Compass web site, organized by session and arranged in chronological order.

Canvas Course Web Site

Much of the course resources, readings, assignments, and announcements will be available through the course website via Canvas.

Course Grade

<table>
<thead>
<tr>
<th>Formal Graded Assignments</th>
<th>Due Dates</th>
<th>Points</th>
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<tbody>
<tr>
<td>Creative placemaking presentation (I)</td>
<td>varies</td>
<td>10</td>
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<tr>
<td>Fieldtrip memo (I)</td>
<td>Th Sept 16</td>
<td>10</td>
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<tr>
<td>Site selection and assessment (T)</td>
<td>Th Sept 30</td>
<td>15</td>
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<tr>
<td>Stakeholder mapping and Participatory tool (T)</td>
<td>T Oct 26</td>
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<tr>
<td>Creative placemaking concept proposal (T)</td>
<td>Tu Nov 16</td>
<td>15</td>
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<tr>
<td>Creative Placemaking Action Plan (poster presentation and final report) (T)</td>
<td>Th Dec 2 presentation/ report Dec 10</td>
<td>25</td>
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<tr>
<td>Class participation and reading discussions (I)</td>
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<td>10</td>
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<tr>
<td><strong>TOTAL</strong></td>
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<td><strong>100</strong></td>
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Your course grade will be determined by your successful completion of the components below and your active participation in this course. Course grades will be assigned on an absolute scale (A, B, C...) and will be determined by a criterion-based scale. For example, generally an A+ 98 – 100; A 94 – 97; A- 91 – 93; and so on.

Team members will receive the same grade for team assignments.

Grading Criteria

Grading rubrics will vary by assignment & can be viewed in each assignment sheet; the following are general guidelines:
• Original ideas, thoughtfully presented, carefully edited for written work, well-rehearsed for oral assignments, proper attribution of the work of others, will yield most, possibly all, of the points per assignment.
• Work that includes some original ideas and is well edited, but lacks a thorough understanding of the assignment, will receive partial points per assignment.
• Work that indicates poor preparation and poor understanding will receive only a few points per assignment.
• Work that lacks originality, is poorly edited, and shows a lack of care on the part of the student (for both oral and written assignments) will not earn any points.
• Written or oral work that is not properly attributed, lacks academic integrity (e.g., plagiarism), will receive no points & disciplinary action may be taken.

Course Policy

COVID-19 Policy

Following University policy, all students are required to engage in appropriate behavior to protect the health and safety of the community. Students are also required to follow the campus COVID-19 protocols.

Students who feel ill must not come to class. In addition, students who test positive for COVID-19 or have had an exposure that requires testing and/or quarantine must not attend class. The University will provide information to the instructor, in a manner that complies with privacy laws, about students in these latter categories. These students are judged to have excused absences for the class period and should contact the instructor via email about making up the work.

Students who fail to abide by these rules will first be asked to comply; if they refuse, they will be required to leave the classroom immediately. If a student is asked to leave the classroom, the non-compliant student will be judged to have an unexcused absence and reported to the Office for Student Conflict Resolution for disciplinary action. Accumulation of non-compliance complaints against a student may result in dismissal from the University.

All students, faculty, staff, and visitors are required to correctly wear face coverings in classrooms and university spaces, this means that the mask must always cover both mouth and nose. This is in accordance with CDC guidance and University policy and expected in this class.

Please refer to the University of Illinois Urbana-Champaign’s COVID-19 website for further information on face coverings. Thank you for respecting all of our well-being so we can learn and interact together productively.
To implement COVID-19-related guidelines and policies affecting university operations, I will ask students as they enter the classroom to show their Building Access Status in the Safer Illinois app or the Boarding Pass. If the Building Access Status says “Granted,” that means the individual is compliant with the university’s COVID-19 policies—either with a university-approved COVID-19 vaccine or with the on-campus COVID-19 testing program for unvaccinated students. If a student’s status says “Denied,” I will ask them to leave a classroom.

Students are required to show only the Building Access Screen, which shows compliance without specifying whether it was through COVID-19 vaccination or regular on-campus testing. To protect personal health information, this screen does not say if a person is vaccinated or not. Students are not required to show anyone the screen that displays their vaccination status. No university official, including faculty members, may ask students why they are not vaccinated or any other questions seeking personal health information.

**Academic Integrity**

Please be aware of the university guidelines regarding academic integrity, which can be found in the Student Code (http://studentcode.illinois.edu/). The standard for this class is that any work submitted by a student is solely, entirely, that particular student’s own work. Students caught cheating—including the use of undeclared outside sources (including the net) will receive an F for the course. While you may study with other students, the submission of others' ideas as your own is academically dishonest. All forms of academic dishonesty will be considered a serious offense of university policy. Students committing any form of academic dishonesty will be reported to their home department, the College of Fine and Applied Arts, and to the Senate Committee on Student Discipline.

**Diversity:**

The Department of Urban and Regional Planning (DURP) is committed to creating an environment of inclusion and opportunity that is rooted in the very goals and responsibilities of practicing planners. Conduct that interferes with the rights of another or creates an atmosphere of intimidation or disrespect is inconsistent with the environment of learning and cooperation that the program requires. By enrolling a course in the Department of Urban and Regional Planning, students agree to be responsible for maintaining a respectful environment in all DURP activities, including lectures, discussions, labs, projects, and extracurricular programs. We will be governed by the University Student Code. Please see the Student Code Article 1—Student Rights and Responsibilities for further details.

**Request for Special Accommodations:**

To obtain disability-related adjustments and/or auxiliary aids, students with disabilities must contact the course instructor and Disability Resources and Educational Services (DRES) as soon
as possible. To contact DRES, you may visit 1207 S. Oak St., Champaign, call 217.333.4603, email disability@illinois.edu or go to the DRES website at http://disability.illinois.edu/.

Please also schedule a private meeting with one of the course instructors to discuss your needs and requirements. All accommodations will try to be met once the student makes a request. Please note accommodations are not retroactive to the beginning of the semester but begin the day the student contacts their instructors with a current letter of accommodation from DRES.

Counselling Center

The Counseling Center is committed to providing a range of services intended to help students develop improved coping skills in order to address emotional, interpersonal, and academic concerns. The Counseling Center provides individual, couples, and group counseling. All of these services are paid for through the health services fee. The Counseling Center offers primarily short-term counseling, but they do also provide referrals to the community when students could benefit from longer term services.

Reading Material

All readings are in pdfs available on Compass or linked in the syllabus.

Description of Assignments

The course will include both individual and team incremental assignments. Since one of the main focuses of this course is intersectionality, you must consider and show evidence of how you are approaching intersectionality in each of your assignments.

Individual Assignments:

Presentation of a community engaged artistic project of your choice during class

You will prepare a 10-minute verbal presentation of an artistic project, anywhere in the world except in the US. Please include pictures and video, if available.

Fieldtrip Reflexive memo

500 words report documenting your insights and ideas about the site you have chosen with your team focusing on your positionality and critical reflexivity.

Class Participation

This is a small seminar, so your active participation is very important! You should engage actively in class discussions, attend field trips, ask questions to guest speakers, and participate actively and constructively in your project team.
There will be several outside class and in-class activities that will test student’s preparedness on the readings and contents of the sessions. If students have done the readings and participated in-class exercises reflectively, she/he/they are expected to perform well in these activities.

Students in pairs will also be responsible for leading one session discussion based on the assigned reading. You must bring three provocative questions that will trigger in-class debate. You will sign up at the beginning of the course for the session you will be leading.

**Team Incremental assignments:**

At the beginning of the semester, we will form teams of three-five students who will work towards developing a creative placemaking project for a local site chosen by each team in consultation with the instructor. We will form teams in class through a team-building exercise. You can find the incremental assignments guide and instructions details on the course Canvas.

**Site selection and place assessment**

Each team in consultation with the instructor will choose a local site to work on during the semester. The team will then visit the site and assess it using the PPS assessment tool and Gehl and Savarre’s tools of observation. The team will then present the results in class for evaluation. The assessment must include a written problem statement that you would like to address through a creative placemaking project, a written assessment of the place backed up with evidence (photographs, drawings, maps, etc.). The site assessment will be presented in class.

**Stakeholders mapping and Participatory tool presentation**

After selecting and assessing the site, you will return to your site in teams to analyze the stakeholders and the community relevant to the area that you will need to engage for your creative placemaking project. Then, each team will propose a participatory tool that they would use to engage the community in developing a creative placemaking project for the site. Finally, teams will present the participatory tool in class.

**Visual concept creative placemaking proposal**

Each team will develop a visual concept proposal for a creative placemaking project. The assignment must consider a vision statement and an artistic project to improve the community's livability of the chosen site considering the site and community's needs previously identified. Identify what kind of artist or community artistic practice you would like to engage in the project.

**Final project action plan and recommendations (poster presentation)**
Write a short report that summarizes the results of the previous assignments. The report should build on the site assessment, community mapping, engagement proposal, summary, and vision statement and add specific short and long-term ideas, priorities, and partners.

You can use the concept plans to illustrate the report. The report should also feature ideas that you did not show on the visual concept plan and information, such as a list of ideal partners, artists, funding, and a project assessment tool.

Finally, each team will create a presentation in the form of a poster that illustrates the proposal. Think about this poster as a tool that you would use to market your place improvement efforts to potential partners, political supporters, funders, and community residents.

Course structure and topics overview:

<table>
<thead>
<tr>
<th>UNIT 1: Foundational topics and concepts</th>
<th>Comments</th>
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<tbody>
<tr>
<td>S1. T Aug 24 Welcome &amp; overview of the class</td>
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<tr>
<td>S2. Th Aug 26 Intersectionality and ethics of engagement: Art as a mechanism of critique.</td>
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<tr>
<td>S3. T Aug 31 Place &amp; placemaking</td>
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<tr>
<td>S4. Th Sept 2 Placemaking strategies: Assessing space &amp; place</td>
<td>Meet at Meadbrow Park Urbana</td>
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<td>S5. T Sept 7 Participatory planning &amp; ethics of engagement</td>
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<tr>
<td>S6. Th Sept 9 Creative Placemaking strategies: Fieldtrip Vawter Silverwood Community</td>
<td>Meet at Vawter Silverwood neighborhood, Urbana</td>
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<td>S7. T Sept 14 Artists as social change agents</td>
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<tr>
<td>S8. Th Sept 16 Creative placemaking strategies: Krannert Center for Performing Arts</td>
<td>Meet at Krannert Center for Performing Arts</td>
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<tr>
<td>S9. T Sept 21 Approaches to International Creative Placemaking: Krannert Arts Center Speaker event</td>
<td>Meet at Krannert Center for Performing Arts</td>
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<tr>
<td>S10. Th Sept 23 Placemaking strategies: Island with guest speaker Jennifer Monson</td>
<td>Site TBC</td>
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<tr>
<th>UNIT 2: Intersections of art, difference, and inequality</th>
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<tbody>
<tr>
<td>S11 T Sept 28 Exclusion and difference: Critical race perspective</td>
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<tr>
<td>S12 Th Sept 30 Teams Presentation site assessment</td>
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<tr>
<td>S13 T October 5 Placemaking strategies: Stakeholder’s mapping and Participatory tools</td>
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<tr>
<td>S14 Th Oct 7 Design, social justice, and activism (Guest speaker Design for social intervention-online)</td>
<td>This class will be delivered online</td>
</tr>
<tr>
<td>S15 T Oct 12 Tactical Urbanism (online)</td>
<td>This class will be delivered online</td>
</tr>
</tbody>
</table>
### Unit 1: Foundational topics & concepts

#### Week 1: Overview of the class and setting basic principles

**Themes & Objectives:** Discuss the general structure and objectives of the class and learn about the importance of intersectionality and critical reflexivity in our professional practice.

**T 8/24:** Welcome and overview of the class.

**Th 8/26:** Intersectionality and ethics of engagement: Art as a mechanism of critique.

- Video-> [Crenshaw, Kimberlé. 2016. The urgency of intersectionality](https://www.youtube.com/watch?v=Qd75Ql5xi5k)

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### S16 Th Oct 14 | Placemaking strategies: Planning a creative placemaking project (online) | This class will be delivered online
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### S17 T Oct 19 | Art and gentrification (Online) | This class will be delivered online
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### S18 Th Oct 21 | No class |
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### S19 T Oct 26 | Team Presentations participatory tool |
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### UNIT 3: Constructing and contesting meanings

### S20 Th Oct 28 | Informal placemaking: Street art and public space |
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### S21 T Nov 2 | Gender and queer perspectives |
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### S22 Th Nov 4 | Placemaking strategies: Reappropriating urban spaces with guest speaker Marina Moscoso |
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### S23 T Nov 9 | The role of arts and culture in policy |
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### S24 Th Nov 11 | Placemaking strategies: Assessment strategies with guest speaker Jennifer Novak (online) | This presentation will be delivered online
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### S 25 T Nov 16 | Team presentations Visual Concept |
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### S26 Th Nov 18 | Memory and monumentality |
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### T Nov 23 | Thanksgiving |
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### Th Nov 25 | Thanksgiving |
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### S 27 T Nov 30 | Project preparation in teams |
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### S 28 Th Dec 2 | Final projects presentations |
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### S 29 T Dec 7 | Class wrap up |
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This syllabus is subject to revision

Week 2: Place & placemaking

Themes & Objectives: This week we will focus on different approaches to understanding, producing, and assessing place, exploring different tools of observation and analysis.

T 8/31: Place & Placemaking

Assigned Reading:
- Low, Setha. 2016. Introduction: The importance of and approaches to the ethnography of space and place in Spatializing culture: The ethnography of space and place. London: Routledge


Meet at Meadowbrook Park: 2808 S Race St, Urbana, IL 61802
From Illini Union take:
- Bus 8 and get off at Race at Stone Creek Church (West side)
- Bus 12 and get off at George Huff & Race (NW Corner)

Assigned reading:
- What Makes a Successful Place? Project for Public Spaces.

Week 3: Community & participatory planning

Themes & Objectives: This week we will focus on the various levels and methods for engaging communities in creative projects. The goal is to learn the different possibilities that exist for engaging creatively and meaningfully communities in placemaking processes.

T 9/7: Participatory planning & ethics of engagement
Assigned reading:


Recommended reading:


**Th 9/9: Creative placemaking strategies: Engaging with local communities**

Fieldtrip to Vawter and Silverwood Community in Urbana with Krannert Center for the Performing Arts Director of Civic Engagement and Social Practice, Mr. Sam Smith.

**Week 4: Engaging with art & artists for social change in urban settings**

**Themes & Objectives:** This week we will learn with the different ways that artists can intervene and transform a place and engage with communities.

**T 9/14: Artists as social change agents.**

Assigned reading:

- King, S. 2011. Art Open to the World: Expressive Art and social action

**TH 9/16: Creative placemaking strategies:** Visit to Krannert Center for Performing Arts. The class will meet at KCPA.

**Week 5: Approaches to International Creative Placemaking**
**Themes & Objectives:** This week we celebrate the international peace day and we will have the opportunity to learn about the work and strategies from different artists working around the world to explore place and promote change.

**T 9/21: Case studies around the world. International Peace Day Krannert Center for Performing Arts event.**

Assigned reading

*Groys, B. 2015. On art activism. e-flux, June (56)*

**Th 9/23: Creative placemaking strategies: Iland with Jennifer Monson**

**Unit 2: Intersections of Art, Difference, and Inequality**

**Week 6 & 7: Creative Placemaking, exclusion and difference**

**Themes & Objectives:** This week’s theme aims to understand how “placemaking” as a formal approach can negatively impact communities and reflect on what urban and creative practitioners can do about it.

**T 9/28: Critical Race Perspective**

Assigned reading:


**TH 9/30: Teams presentation site assessment**

**T 10/05: New Urbanism & Tactical Urbanism**

Assigned reading:

TH 10/07: Placemaking strategies: Community mapping & participatory tools

Assigned reading:

Week 8: Construction of Difference and Reproduction of inequality

Themes & Objectives: This week we will learn how creative and interdisciplinary interventions with and on behalf of marginalized populations can help to reimagine social justice.

T 10/12: Design, social justice, and activism
Guest speaker: Design Studio for Social Intervention

TH 10/14: Placemaking strategies: Planning a creative project

Week 9: Creative class and gentrification

Themes & Objectives: The goal of this week’s theme is to understand how art and creative placemaking can negatively impact existing neighborhoods and trigger processes of gentrification. What are some strategies that planners, artists and communities can create to prevent gentrification?

T 10/19: Art and gentrification

Assigned reading:

Recommended reading:
Th 10/21: No class meeting

**UNIT 3: Constructing and Contesting Meaning**

**Week 10: Informal creative placemaking**

**Themes & Objectives:** This week will focus on discussing the transformative potential of informal and community practices to foster change in urban settings.

**T 10/26: Informal placemaking: Street art and public space**

Assigned reading:

- Latorre, Gisella. Democracy on the Wall: Street art in post-dictatorship Chile

**TH 10/28: Team presentation participatory tool**

**Week 11: Creative Placemaking: Identity and recognition**

**Themes & Objectives:** This week focuses on how ideas and engagement methods grounded on gender and the body can allow planning and placemaking practices to embrace and celebrate difference in meaningful ways.

**T 11/2: Gender and Queer perspectives**

- Rojas. J. 2021. Queer Urbanism: Incorporating LGBTQ perspectives in urban design is an idea whose time has come. Forecast.

**TH: 11/04 Placemaking strategies: Reappropriating urban spaces**

Guest speaker Marina Moscoso Casa Taft169 and Proyecto Somos Machucal

**Week 12: Creative Placemaking & Policy Approaches**

**Themes & Objectives:** As we have seen through the course of the semester, culture and the arts have the potential to build bridges between communities, fuel a place’s economy, and foster education. Therefore, arts and cultural policies are essential to support and promote the
importance of arts and community-based practices. This week the objective is to learn the role of the arts and culture in policy and understand the challenges of assessing arts engagement in inclusive ways.

**T 11/9: The role of arts and culture in policy**

Assigned reading:

- Hughes, B. 2020. An annotated history of creative placemaking at the federal level

**TH 11/11: Assessment strategies with Dr. Jennifer Novak-Leonard**


**Week 13: Memory and the City**

**Themes & Objectives:** This session will examine the recent questioning of monuments and landscapes of commemoration in public spaces around the world from a decolonial perspectives and how creative placemaking practices and arts-based planning can promote advanced anti-colonial urbanisms.

**T 11/16: Team’s presentation Visual Concept**

**T 11/18: Memory, monumentality, and decolonization movements**

Assigned reading:


**Week 15: Final Projects**

**T 11/30: Projects preparation in teams**

**TH 12/2: Final projects presentation**

**Week 16:**

**T 12/7: Class wrap-up**

This syllabus is subject to revision