

UP 327 International Creative Placemaking
Department of Urban and Regional Planning
College of Fine and Applied Arts
Professor Magdalena Novoa
Fall 2024

M-W: 2.00-3.20
Room TBH 227
Office hrs: Through Canvas
Email: mnovoa@illinois.edu



Participatory planning & design of a neighborhood park in Valparaíso, Chile. Image courtesy of Aldea, 2018.

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.

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 are creative placemaking and arts-based community planning? How do we understand and talk about Creative Placemaking? Who are placemaking and the arts for? 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 social justice?

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 may 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.

Textbooks:

There is no required text for this class. All readings have been placed on the Canvas organized by session and arranged in chronological order. **Students must do all assigned readings before starting the session they are due.**

Canvas Course Web Site

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

Course Grade

<i>Formal Graded Assignments</i>	<i>Due Dates</i>	<i>Points</i>
Creative placemaking presentation (P)	varies	10
Site memo (I)	M Sept 16 before class	10
Site selection and assessment (T)	M Sept 29 before class	10
Stakeholder mapping and Participatory tool (T)	W Oct 21 before class	15
Creative placemaking concept proposal (T)	W Nov 11 before class	15
Creative Placemaking Action Plan (poster presentation and final report) (T)	W Dec 4 presentation and report	20
Attendance, participation in and out of class and reading responses during class (I)		20
TOTAL		100

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

Computers and electronics

The use of phones or any other electronic that are not strictly used for taking class notes are not allowed during classes except when expressly requested by instructors or if a student absolutely needs it for taking notes. Students cannot use electronics during discussions, exercises or field visits.

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.

The use of generative AI tools are permitted in this course for the following activities:

- Brainstorming and refining your ideas;
- Fine tuning your research questions;
- Finding information on your topic;
- Drafting an outline to organize your thoughts; and
- Checking grammar and style.

The use of generative AI tools is not permitted in this course for the following activities:

- Impersonating you in classroom contexts, such as by using the tool to compose discussion board prompts assigned to you or content that you put into a Zoom chat.

- Completing group work that your group has assigned to you, unless it is mutually agreed upon that you may utilize the tool.
- Writing a draft of a writing assignment.
- Writing entire sentences, paragraphs, papers or assignments to complete class assignments.
- Creating entire images, visual data or concepts to complete class assignments.

You are responsible for the information you submit based on an AI query (for instance, that it does not violate intellectual property laws, or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited in order to stay within university policies on academic honesty. Any use outside of this permission will be considered academic dishonesty and a violation.

Sample attribution language

“The author generated this document in part with [name the AI tool]. Upon generating draft language, the author reviewed, edited, and revised the language to their own liking. The author has verified all cases, statutes, regulations, and other sources cited in or relied upon in preparation of this document. The author takes ultimate responsibility for the content of this document.”

Ultimately this class is about learning creativity to understand and engage with place so be wise when using any AI tools!

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.

Mental Health

Significant stress, mood changes, excessive worry, substance/alcohol misuse or interferences in eating or sleep can have an impact on academic performance, social development, and

emotional wellbeing. The University of Illinois offers a variety of confidential services including individual and group counseling, crisis intervention, psychiatric services, and specialized screenings which are covered through the Student Health Fee. If you or someone you know experiences any of the above mental health concerns, it is strongly encouraged to contact or visit any of the University's resources provided below. Getting help is a smart and courageous thing to do for yourself and for those who care about you.

Counseling Center (217) 333-3704

McKinley Health Center (217) 333-2700

National Suicide Prevention Lifeline (800) 273-8255

Rosecrance Crisis Line (217) 359-4141 (available 24/7, 365 days a year)

If you are in immediate danger, call 911.

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.

Community of Care

As members of the Illinois community, we each have a responsibility to express care and concern for one another. If you come across a classmate whose behavior concerns you, whether in regards to their well-being or yours, we encourage you to refer this behavior to the Student Assistance Center (217-333-0050 or <http://odos.illinois.edu/community-of-care/referral/>). Based on your report, the staff in the Student Assistance Center reaches out to students to make sure they have the support they need to be healthy and safe.

Further, as a Community of Care, we want to support you in your overall wellness. We know that students sometimes face challenges that can impact academic performance (examples include mental health concerns, food insecurity, homelessness, personal emergencies). Should you find that you are managing such a challenge and that it is interfering with your coursework, you are encouraged to contact the Student Assistance Center (SAC) in the Office of the Dean of Students for support and referrals to campus and/or community resources.

Students with Disabilities

To obtain disability-related academic adjustments and/or auxiliary aids, students with disabilities must contact the course instructor as soon as possible and provide the instructor with a Letter of Academic Accommodations from Disability Resources and Educational Services

(DRES). To ensure that disability-related concerns are properly addressed from the beginning, students with disabilities who require assistance to participate in this class should apply for services with DRES and see the instructor as soon as possible. If you need accommodations for any sort of disability, please speak to me after class, or make an appointment to see me or see me during my office hours. DRES provides students with academic accommodations, access, and support services. To contact DRES, you may visit 1207 S. Oak St., Champaign, call 217-333-1970, e-mail disability@illinois.edu or visit the DRES website at <http://www.disability.illinois.edu/>. Here is the direct link to apply for services at DRES, <https://www.disability.illinois.edu/applying-services>.

Disruptive Behavior

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office for Student Conflict Resolution (<https://conflictresolution.illinois.edu>;

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/Pair Assignments:

Presentation of a creative placemaking/ community engaged artistic project of your choice during class.

In pairs, students will prepare a 10-minute verbal presentation of two creative placemaking/ community arts-based projects, one from the Global North and one from the Global South, related to the session's topic and reading. Students will sign up at the beginning of the semester for one session. The students responsible for the session's current events will prepare: A brief synopsis (4 minutes max.) of three points derived from the assigned readings' principal argument(s). These need not be comprehensive but should be selected to reflect the students' own interests and cases chosen. The three points must then be related to the chosen projects. Class presentations must not be read as a text but presented conversationally and supported

with images. Presentations should not exceed 10 minutes in total. Please include pictures and video, if available. The cases selected should not be drawn from the readings.

Site Reflexive memo

You will make a site visit to the place you chose to work on with your team. You will spend at least an hour observing and taking notes about your observation of the place and then write 500-800 words report documenting what you are seeing in the place, but also your insights about the process of collecting data about the place. How do you feel while observing? What is your positionality in relation to the site? What is your impression of the place? What do I see and do not see happening in the place? What additional data I would need to fully understand the place? A friend or classmate may accompany you, but the memo must be your own work.

Class Participation and Attendance

This is a small seminar, so your active participation and attendance is very important! You should engage actively in class discussions, attend classes and 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.

At least one fieldtrip will happen outside of class time (Saturday 10, 10 am-12 pm) and students are required to attend. You are expected to make appropriate arrangements to attend.

Team Incremental assignments:

At the beginning of the semester, we will form teams of three 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. You can find the incremental assignments guide and instructions details on the course Canvas at least 3 weeks before the due date.

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.

Community/Stakeholders mapping & participatory tool presentation & team/individual assessment

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. Teams will present the participatory tool in class.

A report that includes the map and the participatory tool should be submitted on Canvas along with a completed Team assessment sheet and individual assessment sheet (the later submitted separately).

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, team & individual assessment (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.

Each team will also complete a Team assessment sheet & an individual reflection on their participation and performance in their project (to submit separately).

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:

UNIT 1: Foundational topics and concepts	
S1. M Aug 26	Welcome & overview of the class- asynchronous class
S2. W Aug 28	What is placemaking?
S3. M Sep 2	LABOR DAY – NO CLASS
S4. W Sept 4	Creative placemaking strategies. Assessing space and place.
S5. M Sept 9	No class meeting on Monday, instead class will meet on Saturday Sept 7.
S6. W Sept 11	Place & placemaking
S7. M Sept 16	Arts & Ethics of Engagement with Daniela Morales
S8. W Sept 18	Placemaking strategies: ILand with guest speaker Prof. Jennifer Monson
S9. M Sept 23	What storytelling has to do with placemaking?
S10. W Sept 25	APA Urbana placemaking tour or mapping workshop with Dr. Bjorn Sletto.
UNIT 2: Intersections of art, difference, and inequality	
S11 M Sept 30	Team presentation site assessment
S12 W Oct 2	Creative placemaking strategies: Arts-based methods for engagement & inclusion
S13 M Oct 7	Difference & Exclusions
S14 W Oct 9	Placemaking strategies: community mapping & participatory tool
S15 M Oct 14	Gender and queer perspectives
S16 W Oct 16	Placemaking strategies: developing culture and arts programs locally
S17 M Oct 21	Team Presentations participatory tool
S18 W Oct 23	Design, social justice, and activism: Borders and migration
S19 M Oct 28	Street Art & Public Space
S20 W Oct 30	Placemaking strategies: Planning a creative placemaking project
S21 M Nov 4	Placemaking strategies: Developing a creative concept
S22 W Nov 6	Work on projects submit progress on canvas
S23 M Nov 11	Team's presentation of creative concept
S24 W Nov 13	Placemaking strategies: Assessing projects
S 25 M Nov 18	Memory, protests, and the city
S 26 W Nov 20	Reparation policies
S26 M Nov 25	Thanksgiving
S27 W Nov 27	Thanksgiving
S 27 M Dec 2	Project preparation in teams
S 28 W Dec 4	Final projects presentations
S 29 M Dec 9	Class wrap up

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.

M 8/26: Welcome and overview of the class. Asynchronous class.

W 8/28: What is Place & Placemaking?

Assigned reading:

- Course syllabus: Come prepared to answer a quiz on the syllabus.

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.

M 9/2 LABOR DAY

W 9/4: Place & Placemaking

Assigned Reading:

- [Bedoya, Roberto. Placemaking and the Politics of Belonging and Disbelonging.](#)
- 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

Recommended reading:

- Engaging with Marginalised Groups in Public Open Space Research: The Potential of Collaboration and Combined Methods. *Planning Theory & Practice* 7 (1): 27–46.
- Nursey-Bray, Meliisa. “Community Engagement: What Is It?” In *Placemaking: Fundamentals for the Built Environment* edited by Dominique Hes and Cristina Hernandez-Santin Pp.83-105. Palgrave.

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.

M 9/9: TBC: No class meeting Instead students are required to participate in the African American Heritage Trail on downtown Champaign on Friday September 6.

W 9/11: Creative placemaking strategies. Assessing space and place.

Assigned reading:

- [What Makes a Successful Place? Project for Public Spaces.](#)
- Gehl, Jan and Birgitte Svarre. 2013. How to Study Public Life. Chapter 2 Washington, DC: Island Press

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.

M 9/16: Participatory planning & ethics of engagement

Assigned reading & screenings:

- Video-> [Crenshaw, Kimberlé. 2016. The urgency of intersectionality.](#)
- Hardy, Juanita. 2017. Best Practices for Creative Placemaking. *Urban Land* (March/April): 144-149.

M 9/18: Placemaking strategies: Using the body to understand place.

Invited guest Prof. Jennifer Monson

Week 5: Intersectional Approaches to International Creative Placemaking

Themes & Objectives: This week we will reflect on intersectionality and our own identities, as well as the role of our bodies in understanding place.

M 9/23: What storytelling and the body have to do with placemaking? Urban pasts, presents & futures

Assigned reading:

- Ortiz C. 2022. Storytelling otherwise: Decolonising storytelling in planning. *Planning Theory*. July 2022.

W 9/25: Creative placemaking strategies: There will be no class meeting. Instead, students must attend one of the following American Planning Association Illinois chapter conference:

- **Wednesday Sept 25, 2:30 - 4:00: Designing Places to Address Depression: a Hands-On Workshop**
- **Thursday Sept 26, 2-00-4.30: Mobile Workshop: Public Art & Placemaking in Downtown Urbana (in addition to registration participants have to pay a \$10 fee)**
- Alternatively, if you are not attending APA you must attend Dr. Bjorn Sletto's Lecture on Community Mapping at Levi Faculty center, Thursday Sept. 26 in the evening.

You will have to report back on Canvas about the session you attended.

***The department will be communicating about special APA conference registration rates and procedures for DURP students at the beginning of the semester. For information about programming visit this link: <https://www.ilapa.org/aws/APAIL/pt/sp/state-conference>**

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.

M 9/30: Team Presentation site assessment

W 10/2: Creative placemaking strategies: Arts-based methods for engagement & inclusion

- Bedoya, Roberto. Spatial Justice: Rasquachification, Race and the City. Available: <https://creativetimereports.org/2014/09/15/spatial-justice-rasquachification-race-and-the-city/>

M 10/07: Difference and exclusion: Invited speaker Prof. David Isern

Assigned reading: TBC

W 10/09: Placemaking strategies: Community mapping & participatory tools

Assigned reading:

- James Rojas and John Kamp. Dream Play Build. Chapter 1: Forget what you know about engagement.

Week 8 & 9: 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. What are some strategies that planners, artists and communities can create to prevent negative outcomes in neighborhoods such as gentrification, displacement, segregation, etc?

M 10/14: Gender and Queer perspectives

Assigned readings:

- [Rojas, J. 2021. Queer Urbanism: Incorporating LGBTQ perspectives in urban design is an idea whose time has come. Forecast.](#)
- [Ticktin, M. 2021. Building a Feminist Commons in the Time of COVID-19. Signs Journal.](#)

Recommended reading:

- Sweet, Elizabeth and Sara Ortiz Escalante. 2015. Bringing Bodies into Planning: Visceral Methods, Fear and Gender Violence. *Urban Studies* 52(10): 1826–1845.

W 10/16: Placemaking strategies: developing culture and arts programs locally

Assigned reading:

- O' Brien, H, Juarez, C., Marin, B. 2017. An Artists' Guide to Not Being Complicit with Gentrification

M 10/21: Team presentation community mapping & participatory tool

W 10/23: Design, social justice, and activism: Borders and migration

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.

M 10/28: Informal placemaking: Street art and public space

Assigned reading:

- Edwards-Vandenhoeck, S. 2020. More than a mural: Participatory placemaking on Gija Country. In *the Routledge Handbook of Placemaking* edited by Cara Rouge et al.

W 10/30: Placemaking strategies: Planning a creative placemaking project

Guest speaker: Prof. Cristóbal Bianchi

Week 11: Creative Placemaking: Identity and recognition

Themes & Objectives: This week focuses on how creative ideas are turned into design and placemaking concepts to inspire practices that embrace and celebrate difference in meaningful ways.

M 11/4: Placemaking strategies: Developing a creative concept.

Guest speaker CouldB Architecture

W: 11/06 Working session

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.

M 11/11: Team's presentation of visual Concept

W 11/13: Placemaking strategies: Assessment strategies

Week 13: Memory and the City

Themes & Objectives: This session will examine the ongoing 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.

M 11/18: Memory, protests, and decolonization movements

Assigned reading:

- Till, Karen. 2008. "Artistic and activist memory-work: Approaching place-based practice". *Memory Studies* (1) 1, 99-113.
- [In times of Transformation. OH! Stgo.](#)

M 11/20: Reparations policies

*******Nov 25-Dec 1 FALL BREAK*******

Week 15: Final Projects

M 12/02: Projects preparation in teams

W 12/28 Final projects presentation

Week 16:

M 12/9: Class wrap-u