

Processes of Place-Making

Fostering Public Design

ARTH 290 / URBS 349

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CHEM 109

T/R 3:00-4:30

Making a successful arts and culture corridor—the University’s vision for 40th Street—requires a delicate balance of commerce and complimentary culture, and a careful consideration of needs and wants on *both* sides of the street. Such an undertaking is more than a development project, more than planning or design; it’s a matter of *place-making*. And making places, as opposed to making buildings, is, some say, best conceived as a public process. This course will examine the nature of place, the qualities of public and representatives spaces—and the processes through which these places are negotiated and designed. We’ll learn about involving the public in place-making through participatory design, and about the challenges and limits of public involvement. Examination of a few case studies—including the redevelopment of Lower Manhattan, and the design of a few civic and cultural institutions’ homes—will help us to learn from other projects’ successes and failures. Ultimately, we’ll apply these concepts as we develop proposals to present to the University for making the Rotunda, at 4012 Walnut Street, into a responsive, responsible, and engaging public place.

COURSE MATERIALS

Available for purchase at the **Penn Book Center**, 34th & Sansom:

Stephen Carr et al. Public Space. New York: Cambridge University Press, 1992.

Course reader available **on reserve** at the **Fisher Fine Arts Library**. If you would like your own copy of the reader, please let me know.

YOUR CONTRIBUTIONS

Attendance. We can much more easily and effectively talk about public *space* and public *design* if we can create a public *sphere* here in the classroom. Because each of you is an essential part of that public, I ask that you make every effort to attend every class. You will, however, be permitted **two excused absences** throughout the semester. By *excused* absences, I mean those that you either inform me of in advance, or, under special circumstances, those that you explain shortly after the absence. Attendance is worth **10%** of your final grade.

Participation. And because a public sphere requires not only your *presence*, but also your *informed, constructive contribution* to discussions and planning sessions, I ask that you come to class prepared and willing to participate. Ours is indeed a *group* effort—but each individual’s contribution will be evaluated. Participation is worth **10%** of your final grade.

Reaction Comments. By Week 10, you will need to contribute a total of **ten** posts to the class Discussion Board, which you’ll find under the “Communication” section on Blackboard. These substantial **one-paragraph** posts should consist of brief abstracts of the readings, your critical comments or questions, and a discussion of the readings’ applications to the course’s problems. The ten posts are worth a total of **10%** of your final grade.

Public Space Presentation and Paper. You and a classmate will report on 40th Street as a public place. Your **five-minute in-class presentation** will be accompanied by a **three-page paper**—both due on the same day. In the presentation and paper, you should consider the following questions: What makes a place public? What qualities does an effective public space possess, and what values does it embody? Is a public space *obligated* to serve its publics – and if so, how? How might we conceive of the planning of public places as an ethical process? In what sense is 40th Street a public space? How does it function as a public space? Who are its publics -- and how does it serve, or fail to serve, each of them? What promotes its

public functions, and what hinders them? Consider not only physical properties, but also *aura* and other intangibles. The presentation and the paper are together worth **10%** of your final grade.

Representative Space Presentations: You and one or two classmates will deliver a **five-minute presentation** in which you address the following questions: What do you consider an effective representative space for the University of Pennsylvania or the City of Philadelphia? What does this space represent, and how? What does it "say" to its immediate community, its city, its region, other cities, the country, the world? What makes it an effective representative space? Furthermore, what does 40th Street represent -- and to or for whom? How can it balance its multiple representative roles? What should the Rotunda represent, and how? The presentation is worth **10%** of your final grade.

Public Involvement Plan. You and one or two classmates will develop a plan for involving the University and West Philadelphia publics in the Rotunda development project. What strategies might you employ to pique the interest of these publics, and to solicit their involvement in the planning process? What tools would help you to assess their needs and wants? How might you represent those individuals and groups who cannot, or will not, represent themselves? You will present your plan in either a **three- to five-page written report or a multimedia presentation**—and regardless of the format of your submission, I'll ask you to share your ideas in an informal, but coherent (!), in-class presentation. The plan and presentation are together worth **15%** of your final grade.

Talking Points. How can you talk about planning -- or design -- or development -- with the multiple publics and individuals involved in any such project? How might you tailor your language and tone? How might you more effectively describe the project, solicit others' responses, reconcile varying viewpoints, develop and propose compromises, and persuade -- and help others persuade -- project participants? How might you communicate nonverbally -- perhaps with illustrations, models, animation, or other multimedia communication devices? When, and for whom, are such nonverbal rhetorics appropriate? You, as part of a small group, will submit a **two- to three-page typewritten report**, which is worth **10%** of your final grade. Again, I'll ask you to share your ideas in class.

Rotunda Proposals. The culmination. The class will divide into three or four groups, each of which work with the publics of the University and West Philadelphia to develop proposals for transforming the Rotunda into a responsive, responsible, and engaging public space. You will develop a presentation-quality proposal to submit to University officials. We may even have the opportunity to present these ideas to the administration in-person! The final proposal is worth **25%** of your final grade.

Code of Courtesy

- We will demonstrate courtesy by arriving on time, and, in the classroom, by treating each other with respect.
- Due dates serve a purpose for both of us: for you, to help you to effectively budget your time – and for me, to enable me to set aside time to review and evaluate your work. Please be courteous – both to yourself and to me – by turning in work on time. Because I give you plenty of time to work on each assignment, I am reluctant to accept excuses for late work. All work received after the due date and *time* will be penalized!
- I am always willing to speak with students about their work in the class and other academic matters. You're welcome to visit me during my office hours, call me at my office number, or email me. But please, respect your email privileges! Before you write me with a question, problem, or concern, make sure that you've exhausted all other means of figuring out the problem or dealing with the concern on your own. Please refrain from hasty and excessive emailing. And please put some thought and effort into constructing your email messages.

OUR SCHEDULE

“Place” on the Local, Regional, National and International Agendas How (Not) to Do It?

How can we learn from the successes and failures of the Lower Manhattan redevelopment project and the Penns Landing project? What lessons can we apply to 40th Street and the Rotunda?

Sept. 4 **Overview**
Design in the Public Realm

Sept. 9 **Readings:**
Inquirer articles on Penns Landing – go to <http://www.upenn.edu/gsfa/pennpraxis/index.htm> → On left menu sidebar, choose “Penn’s Landing Public Forum” → Follow the <http://go.philly.com/pennslanding> link at the bottom of the “Forum Overview” section; pay particular attention to the sections labeled “Penn’s Landing Forums” and “More From the Forums” and “Forum Choices”

Guest Speakers:

Harris Sokoloff, GSE; Director, Center for School Study Councils
Harris Steinberg, GSFA; Director, Penn Praxis

The Rotunda: A New Anchor for the 40th Street Arts & Culture Corridor

What do we have to work with? What practical considerations must we keep in mind? What kind of space does the Rotunda provide? What programs might the space support? What’s the character of the space? What are its limitations and advantages? And what can we learn from the 40th Street classes that preceded us? How is the Rotunda currently being used? What are the roles of arts and culture in urban development?

Sept. 11 **Readings:**
Kasia Kubin and Jason Parkin, “Snapshots from the Frontier,” The Unconvention (a publication of the Philly IMC’s Print Collective) (March 2001): only first page is available.
Clifford A. Pearson, “Wood and Zapata Brings New Life to a Run-down Block in Philadelphia With Two Buildings, a Garage and a Cinema, that Energize the Street,” Architectural Record (August 2003): 94-101.
Andrew Zitcer, Memo Re: Spring 2003 Academic Projects (22 May 2003)

Field Trip:

Tour of the Rotunda with Andrew Zitcer, Founder and Director of the Foundation Community Arts Initiative

Sept. 16 **Readings:**
National Governors Association Center for Best Practices. “The Role of the Arts in Economic Development.” NGA: 25 June 2001:
http://www.nga.org/center/divisions/1,1188,C_ISSUE_BRIEF^D_2225,00.html
Center for an Urban Future. “The Creative Engine.” CUF: 2002:
http://www.nycfuture.org/content/reports/report_view.cfm?repkey=90 OR
http://www.citylimits.org/images_pdfs/pdfs/CUFArtsReport1118.pdf (SKIM over the “Case in Point” sections)

Guest Speaker:

Aaron Levy, Director of Slought Networks

Public Spaces

A Design Ethic

What is the public? Or, perhaps we should ask: what is a public? What makes a place public? What publics does a public place serve? What qualities does an effective public space possess, and what values does it embody? How might we conceive of the planning of public places as an ethical process? How might the Rotunda function as a public space?

Sept. 18

Readings:

Hannah Arendt. "The Public Realm: The Common." The Public Face of Architecture:

Civic Culture and Public Spaces. Ed. Nathan Glazer & Mark Lilla. New York: Free Press, 1987: pp. 5-12.

Richard Sennett. "The Public Domain." The Public Face of Architecture: Civic Culture and Public Spaces. Ed. Nathan Glazer & Mark Lilla. New York: Free Press, 1987: pp. 26-47.

W. Arthur Mehrhoff. "Community: A Wave or a Particle?" Community Design: A Team Approach to Dynamic Community Systems. Thousand Oaks, CA: Sage Publications, 1999: pp. 15-26

Karrie Jacobs, "Public Spaces." Metropolis 15:9 (May 1996): pp. 94-9.

Michael Brill. "Problems with Mistaking Community Life for Public Life." Places 14.2 (Fall 2001): 48-55.

Sept. 23

No Class (to compensate for the time spent on the 9/26 field trip)

Readings

Stephen Carr et al. Part I: Public Space and Public Life. Public Space. New York: Cambridge University Press, 1992: pp. 1-84.

Sept. 25

Public Space Group Presentation and Paper. You and a classmate will report on 40th Street as a public place. Your **five-minute in-class presentation** will be accompanied by a **three-page paper**—both due on the same day. In the presentation and paper, you should consider the following questions: What makes a place public? What qualities does an effective public space possess, and what values does it embody? You might look to the Project for Public Spaces—at www.pps.org--for inspiration. What do you consider an effective public space in West Philadelphia? Is a public space *obligated* to serve its publics – and if so, how? How might we conceive of the planning of public places as an ethical process? In what sense is 40th Street a public space? How does it function as a public space? Who are its publics -- and how does it serve, or fail to serve, each of them? What promotes its public functions, and what hinders them? Consider not only physical properties, but also *aura* and other intangibles. The presentation and the paper are together worth **10%** of your final grade.

Sept. 26

Field Trip:

11am: Ray Gastil @ The Van Alen Institute for Public Architecture, New York

2pm: Malia Simonds of The Public Art Fund, New York

Representative Spaces

Representing Two Places, Multiple Publics: Penn and West Philadelphia

What functions does urban space serve, in the minds of its inhabitants/users and its developers? What symbolic, or representative, functions does place serve? What does such space represent, and for whom? What are some effective representative spaces in Philadelphia, or in your home community?

Sept. 30

Readings:

Thomas Bender. "The New Metropolitanism and the Pluralized Public." Harvard Design Magazine 13 (Winter/Spring 2000): 70-7.

Gerald Frug. "The New Metropolitanism." Letter. Harvard Design Magazine 14 (Summer 2000): 84-6.

Richard Sennett. "Responsibility and Responsiveness." Places 7.4 (1992): 84-5.

Janet Lippman, and Abu-Lughod. "Finding Spaces and Filling Them." Places 7.4 (1992): 85-87.

Edward Relph, "Modernity and the Reclamation of Place" In David Seamon, Ed., Dwelling, Seeing, and Designing: Toward a Phenomenological Ecology (Albany, NY: State University of New York Press,

1993): 25-40.

Lynda H. Schneekloth and Robert G. Shibley, "Introduction: The Tasks of Placemaking Practice" In Placemaking: The Art and Practice of Building Communities (New York: John Wiley & Sons, Inc., 1995): 1-18.

Oct. 2

Readings:

Sharon Zukin. "Whose Culture? Whose City?" The Cultures of Cities. Cambridge, MA: Blackwell, 1995: pp. 1-46.

Setha Low et al. "Recapturing Erased Histories: Ethnicity, Design, and Cultural Representation—A Case Study of Independence National Historical Park." Journal of Architectural and Planning Research 19.4 (Winter 2002): 282-99.

Guest Speaker:

Glenn D. Bryan, Director of City and Community Relations

Oct. 7

Small Group Presentations: You and one or two classmates will deliver a **five-minute presentation** in which you address the following questions: What do you consider an effective representative space for the University of Pennsylvania or the City of Philadelphia? What does this space represent, and how? What does it "say" to its community, its city, other cities, the country, the world? What makes it an effective representative space? What does 40th Street represent -- and to or for whom? How can it balance its multiple representative roles? What should the Rotunda represent, and how?

Participatory Design: Getting the Public Involved

How do we involve the public in design projects? What can we expect the public to contribute, and how do we encourage them to participate to their fullest potential? What are the limits of public involvement?

Oct. 9

Readings:

Buzz Yudell. "Building Community through Participation." Places 7.4 (1992): 22-9.

Roberta Feldman. "Participatory Design at the Grass Roots." In Joan Rothschild, Ed. Design and Feminism. New Brunswick: Rutgers University Press, 1999: pp. 135-48.

Lynda H. Schneekloth & Robert G. Shibley, "Implacing Architecture Into the Practice of Placemaking." Journal of Architectural Education 53:3 (February 2000): 130-40.

Patsy Eubanks Owens, "That Same Old Participation?" Places 13:1 (Winter 2000): 34-6.

Oct. 14

No Class – Fall Break

Oct. 16

Readings:

Henry Sanoff, "Chapter 1: Participation Purposes." Community Participation Methods in Design and Planning. New York: John Wiley & Sons, Inc.: 2000, pp. 1-36.

Henry Sanoff, "Community Arts Facilities," Design Studies 9:1 (January 1988). Reprinted In Sanoff, Ed., Participatory Design: Theory and Techniques (Raleigh, NC: Henry Sanoff, 1990)

Oct. 21

Public Involvement Plan. (continued through next lesson on "Research Tools") You and one or two classmates will develop a plan for involving the University and West Philadelphia publics in the Rotunda development project. What strategies might you employ to pique the interest of these publics, and to solicit their involvement in the planning process? What tools would help you to assess their needs and wants? How might you represent those individuals and groups who cannot, or will not, represent themselves? You will present your plan in either a typewritten report or a multimedia presentation-and I'll ask you to share your ideas in an informal, but coherent (!), in-class presentation.

Guest Speakers:

Harris Steinberg and Harris Sokoloff

Research Tools

How can we make participatory design work? What tools do we have at our disposal? How do we access the multiple publics impacted by this project, and encourage their involvement in the planning process?

Oct. 23

Readings

Henry Sanoff, "Chapter 2: Participation Methods." Community Participation Methods in Design and Planning. New York: John Wiley & Sons, Inc.: 2000, pp. 37-104.

Oct. 28

Readings

W. Arthur Mehrhoff, "Action Research: The Foundation of Community Design," "Community in the Third Dimension," & "Gauging Community Opinion." Community Design: A Team Approach to Dynamic Community Systems. Thousand Oaks, CA: Sage Publications, 1999: pp. 43-91.

SKIM John Zeisel, "Focused Interviews," "Standardized Questionnaires" & "Asking Questions: Topics and Format." Inquiry by Design: Tools for Environment Behavior Research. New York: Cambridge University Press, 1981: pp. 89-196.

Kheir Al-Kodmany, "Public Participation: Technology and Democracy." Journal of Architectural Education 53:4 (May 2000): 220-8.

Jonathan Cohen, "Participatory Design With the Internet," Architectural Record (August 2003): 157-8.

Oct. 30

Public Involvement Plan. You and one or two classmates will develop a plan for involving the University and West Philadelphia publics in the Rotunda development project. What strategies might you employ to pique the interest of these publics, and to solicit their involvement in the planning process? What tools would help you to assess their needs and wants? How might you represent those individuals and groups who cannot, or will not, represent themselves? You will present your plan in either a typewritten report or a multimedia presentation—and I'll ask you to share your ideas in an informal, but coherent (!), in-class presentation.

Communicative Design: The Deliberation Process

How do we talk about design? Why does it matter how we talk about design? What are the different "languages" used by the client, the public, the designer, the financier, etc.—and how do we "translate" between these languages to achieve a common understanding? What are the processes of negotiation through which a design is conceived and developed?

Nov. 4

Readings:

Judith Innis. "Planning Theory's Emerging Paradigm: Communicative Action and Interactive Practice." Journal of Planning Education and Research 14.3 (Spring 1995):183-9

Judith Innis. "Information in Communicative Planning." Journal of the American Planning Association 64:1 (Winter 1998): 52-63. <http://www.asu.edu/caed/proceedings99/JAPA/INNES.HTM>
(also in reading packet)

Nov. 6

Readings:

Margo Huxley and Oren Yiftachel. "The New Paradigm or the Old Myopia? Unsettling the Communicative Turn in Planning Theory." Journal of Planning Education and Research 19:4 (Summer 2000): 333-42.

Michael Neuman. "Communicate This! Does Consensus Lead to Advocacy and Pluralism?" Journal of Planning Education and Research 19:4 (Summer 2000): 343-50.

Charles Hoch. "Planning Deliberation and Politics." What Planners Do: Power, Politics, and Persuasion. Chicago: Planners Press, 1994: pp. 291-318.

Nov. 11

Talking Points. How can you talk about planning -- or design -- or development -- with the multiple publics and individuals involved in any such project? How might you tailor your language and tone? How might you more effectively describe the project, solicit others' responses, reconcile varying viewpoints, develop and propose compromises, and persuade -- and help others persuade -- project participants? How might you communicate nonverbally -- perhaps with illustrations, models, animation, or other multimedia communication devices? When, and for whom, are such nonverbal rhetorics appropriate?

An Overview of Process

- Nov. 13** **Readings:**
Stephen Carr et al. Part II: "Human Dimensions in Public Space" & Chapter 8: "The Process." Public Space. New York: Cambridge University Press, 1992.

Case Study: Urban Public Libraries

- Nov. 18** **Readings:**
Shannon Mattern. (Fall 2003.) "Just How *Public* is the Seattle Public Library? Publicity, Posturing, and Politics in Public Design" Journal of Architectural Education.
- Nov. 20** **No Class – Shannon in Scotland**
- Nov. 25** **Catch-up / Review / In-class Work on Proposals**
- Nov. 27** **No Class – Thanksgiving Break**
- Dec. 2** **In-class Work on Proposals**
- Dec. 4** **In-class Work on Proposals**

PROPOSALS DUE DURING FINAL EXAM PERIOD