Urban Design Interventions: An Emerging Strategy of Arts-Based Social Change

Danielle Suzanne Aaseng Walter

University of Oregon
Master's in Arts Management

Research Capstone
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Dr. Ann Galligan
Arts & Administration Program
University of Oregon

Date: ____5-31.13____

Acknowledgements

Curriculum Vitae

Danielle Walter

Education

Master of Science, Arts Management •University of Oregon, Eugene, OR (June 2013)
Graduate Certificate of Nonprofit Management • University of Oregon, Eugene, OR (June 2013)
Bachelor of Arts, Studio Art •Lewis & Clark College, Portland, OR (May 2007)
Local Arts Classroom Certificate •Americans for the Arts (June 2012)
Semester Overseas, Arts & Culture • Siena Italian Studies, Siena, Italy (January - May 2006)

Skills

Event management; strategic planning; graphic design; database reporting; writing/editing; curriculum development; effective interpersonal communication; high attention to detail; efficient time management.

Computer: Microsoft Outlook; Microsoft Office (Word, Excel, PowerPoint); Adobe C5 (PhotoShop, Illustrator, InDesign); Adobe Acrobat 9; Wordpress; WebEx; Skype.

Nonprofit Administration

Holt International Children's Services, Eugene, OR
Social Services Administrative Assistant (December 2010 - present)
- Prepare reports and compile statistics for agency wide distribution
- Organize and host recruitment/educational webinars
- Ensure consistency and accuracy of forms and documents
- Write and assemble content for website and other publications
- Serve as database liaison for branch offices and Adoption Services Department
- Contribute to Performance Quality Improvement plan

Receptionist/Clerical Assistant (February 2010 - December 2010)
- Operated a five-line switch board
- Responded to clients in a courteous and efficient manner
- Processed incoming adoption applications and adoption materials
- Served as substitute assistant to the Waiting Child Program (June – August 2010)
- Served as substitute assistant to the Philippines Program (October – December 2010)

Arts Management

Eugene Contemporary Art, Eugene, OR
Development Intern (April 2013 – present)
- Grant funding research and grant writing consultation
- Program development for alternative gallery program

Emerging Leaders in the Arts Network, Eugene, OR
Administrative Chair (June 2012 - June 2013)
- Supervised and directed annual fundraising event
- Manage sponsorship and donations
- Fostered community arts partnerships
- Managed membership program

Animating Democracy, Americans for the Arts, Washington D.C.
Art & Social Change Landscape Intern (June – August 2012)
- Conducted inventory and analysis of web-based directory
- Researched projects, organizations, and artists to fill gaps
- Implemented a call for profile submissions
- Developed professional development network tool kit
- Participated in strategic communication planning

ChildRoots Center for Young Children, Portland, OR
Art Studio Director (August 2008 - February 2010)
- Managed art studio and art materials for 120 children
- Developed arts curriculum based on child-directed learning and process-based outcomes
- Photographed art activities and created monthly documentation exhibits
- Supported teaching staff of 25 in classroom art instruction
- Led quarterly staff training workshops

Portland Children's Museum, Portland, OR
Arts Programs Intern (June 2007 – August 2007)
- Led art classes for children (ages 2 – 12 years old)
- Collaborated with museum educators to develop art workshops and programs
- Assisted museum staff with ongoing documentation and evaluation of programs

Professional Development

Open Engagement, Conference Participant – Portland, OR (May 2013)
Oregon Arts Summit, Conference Participant **-** Portland, OR (2011& 2012)
Americans for the Arts Convention, Conference Participant **-** San Antonio, TX (June 2012)
Rustbelt to Artistbelt: Arts-Based Community Development Convening, Conference Participant **-**St. Louis, MO (April 2012)
Americans for the Arts, Professional Member, (January 2012 – present)
Emerging Leaders in the Arts Network, Administrative Chair (June 2012 – present)

Abstract:

A number of urban designers, acting on their own initiative, use creative tactics to challenge the way community members and policymakers think about the social implications of the built urban environment. This research capstone investigates urban design as medium of social change through an extensive literature review guided by two University of Oregon graduate courses, PPPM 523: Urban and Community Revitalization and ARCH 606: Bottom-Up Urban Design, as well as web-based document analysis of several case studies. Based on the findings, this study classifies urban design interventions as a form of arts-based social change as defined by Animating Democracy and supports the need for further research in the field of community arts on the social impact of urban design interventions.

Research Questions:

Main Research Question:

How are urban design interventions a form of arts-based social change?

Supporting Questions:

What is arts-based social change?
What theories support urban design as a medium of social change?
How do urban design interventions exhibit support these theories?
What documentation of urban design interventions is currently being done?

Key Terms:

Urban design, arts-based social change, public space, urban planning, architecture, community arts, social impact, Animating Democracy

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CHAPTER 1 - INTRODUCTION

Problem Statement

The economic downturn over the last decade has had a significant effect on the health and vitality of urban areas in the United States. Cities struggle with challenges including residential uprooting, vacant and/or contaminated land, public safety, food access, and transportation planning. Conventional government sponsored urban redevelopment initiatives address these concerns through top-down approaches to revitalization in which urban design professionals including planners, architects, and civil engineers are employed in long-term comprehensive plans aligned with the interests of powerful economic and political stakeholders. Some urban designers, however, bypass institutionalized redevelopment processes and carry out small-scale design projects that provoke dialogue around social issues related to the built environment. "Provisional, informal, guerrilla, insurgent, DIY, hands-on, informal, unsolicited, unplanned, participatory, tactical, micro, open-source—these are just a few of the words floating around to describe a type of interventionist urbanism sweeping through cities around the world" (Ho, 2013). These projects intervene in public space and disrupt the built environment in order to inspire positive social outcomes. For the purposes of this study, I will refer to these projects as *urban design interventions.*

In the 21st century, urban design interventions are gaining recognition as drivers of urban revitalization. For the purposes of this study, urban design interventions are identified by the following criteria:

- Led by professionals in the fields of architecture, design, city planning, and art, though not necessarily through professional channels;

- Foster critical discourse about the built urban environment;

- Address social issues with urban design solutions;

- Are small-scale and often temporary;

- Engage local citizens.

Urban design interventions employ innovative and creative design tactics, and their projects blur the line between public art, architecture, design charettes, and public participation. Urban design interventions can be sanctioned or unsanctioned, and often act as laboratory for research and experimentation. All urban design interventions rely on the correlation between the design of the spatial environment and people's quality of life.

Although urban design is not considered an art medium in the traditional sense, I started to see many similarities between urban design interventions and community arts projects I was familiar with. Upon further research, however, I found that the majority of literature on urban design interventions and the role of urban design as a driver of social change were located mainly in the fields of urban planning and architecture. Very little contemporary discourse or documentation on urban design interventions is taking place among scholars and practitioners in the field of community arts. This lack of documentation became increasingly more visible to me during my internship with Animating Democracy in the summer of 2012.

As a program of Americans for the Arts, Animating Democracy is a national leader advocacy and research in the community arts field. Animating Democracy's Art & Social Change Mapping Initiative "maps and highlights the spectrum of ways the arts are being

activated to engage people and make change" (Animating Democracy, 2013)[1]. During my

internship I conducted a detailed inventory analysis of the artists, organizations, and

projects currently represented by the Mapping Initiative. From this investigation, I learned

that the program strongly represented disciplines such as dance, theater and film;

however, there was a significant lack of documentation and resources related to urban

design and urban redevelopment. Based on my preliminary research on urban design

interventions, I wondered if they would make a valuable contribution to Art & Social

Change Mapping Initiative and fill an existing gap. My work with Animating Democracy

helped me identify how locating urban interventions on the map of arts-based social

change could chart a new direction in community arts research.

Purpose Statement

My capstone research seeks to identify urban design as a discipline of arts-based

social change, as defined by Animating Democracy, in an effort to open up new policy

platforms and avenues for support. Leaders of urban design interventions, like other

practitioners of arts-based social change, lack cohesion as a field and "are not frequently

connecting their work, sharing information, or learning from other's experience...The

impact of the work is often unexamined, isolated, or invisible. This prevents the work from

garnering the public attention and support it deserves" (Animating Democracy, 2012). The

majority of existing literature on the subject of urban design as a medium of social change

has been written by scholars in the field of architecture and urban planning. By exploring

this topic within from a community arts perspective I will expand the current

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[1] Full description of the Art & Social Change Mapping Initiative can be found here
http://animatingdemocracy.org/about

understanding of the work, encourage cross-disciplinary connections, and provide further recommendations for mapping urban design interventions.

Glossary of Terms

- **Architect:** An individual who is trained and licensed to plan, design, and oversee the construction of buildings. To *practice architecture* means to provide services in connection with the design and construction of buildings and the space within the site surrounding the buildings that have as their principal purpose human occupancy or use.

- **Arts-based community development:** "Arts-centered activity that contributes to the sustained advancement of human dignity, health, and/or productivity within a community" (Cleveland, 2011, p. 4).

- **Arts or humanities-based civic dialogue/engagement:** In arts- or humanities-based civic dialogue/engagement, the artistic process and/or art /humanities presentation provides a key focus, catalyst, forum or form for public dialogue/engagement on the issue. Opportunities for dialogue/engagement are embedded in or connected to the arts experience. In addition, the arts may provide a direct forum to engage in community planning, organizing, activism, and therefore is a form of arts-based civic engagement. Arts-based civic dialogue/engagement may draw upon any of the arts or humanities disciplines and the spectrum of community-based, experimental, mainstream, or popular approaches to making or presenting art. Individual artists or companies, community-based arts or cultural organizations, or large institutions, may undertake arts-based civic dialogue/engagement utilizing a wide range of artistic practice and dialogic and

engagement methods (Animating Democracy, 2013).

- **Built environment:** The physical attributes and features of an urban area designed and constructed by humans – public and private, ecological and artificial, sanctioned and unsanctioned.

- **Charette:** Any collaborative session in which a group of designers drafts a solution to a design problem. Charettes can take on various forms institutional and informal.

- **Creative Placemaking:** Cultural and arts-based activities that shape the physical character of a space and thereby improve quality of life and contribute to the economic well-being of residents.

- **Landscape architect:** A professional who designs, plans, and manages outdoor spaces ranging from entire ecosystems to residential sites and whose media include natural and built elements. Can also refer to as a designer, planner, and consultant. Not to be confused with landscapers, landscape contractors or gardener.

- **Placemaking:** A multifaceted approach to the planning, design and management of public spaces. Put simply, it involves looking at, listening to, and asking questions of the people who live, work and play in a particular space, to discover their needs and aspirations. (Project for Public Space, 2012).

- **Public space:** This term "includes all areas that are open and accessible to all members of the public in a society, in principle though not necessarily in practice" (Orum & Neal, 2010, p. 1).

- **Urban:** Urbanized areas of populations greater than 50,000, with a population density greater than 1,000 people per square mile. (United States Census Bureau, 2012)

- **Urban designer:** A term referring to individuals with academic training and professional experience working in the fields of architecture, landscape architecture, civil engineering, transportation planning, and/or urban planning. These roles can often overlap and intersect.

- **Urban planner:** A professional who works to improve the welfare of people and their communities by creating more convenient, equitable, healthful, efficient, and attractive places for present and future generations. Planners develop a plan through analysis of data and identification of goals for the community or the project. Planners help the community and its various groups identify their goals and form a particular vision. (American Planning Association, 2013).

- **Urban redevelopment:** Urban redevelopment is defined as a formal comprehensive approach to reshaping marginalized places and sparking economic regeneration carried out by city planner and urban designers. Urban redevelopment initiatives undertaken by the government in the name of the public good, but are motivated by economic, political, technical and social interests. Possessing the knowledge, skills, and appropriate training, the planner acts as a mediator between grand vision and technical implementation. Municipal governments have capital and resources designated specifically for planning and redevelopment, therefore planners have the capacity to carry out large-scale projects. Current debates in the field of urban redevelopment center on issues of financing, strategy/methods, and populations served. Many historical examples of U.S. urban redevelopment efforts have had devastating long-term social and cultural ramifications.

- **Urban revitalization:** Improvements made to physical landscape, as well as

community vitality- defined by increased levels of civic engagement, cultural

expression, economic sustainability, social justice – within an urban neighborhood

or city.

CHAPTER 2 – RESEARCH APPROACH

Research Design

This research capstone attempts to answer the main question: How are urban

design interventions a form of arts-based social change? Supporting questions include:

What is arts-based social change? What theories support urban design as a medium of

social change? How do urban design interventions exhibit these theories? What

documentation of urban design interventions is currently being done? The study examines

these questions through various lenses including U.S. urban redevelopment history, urban

design theory, and community arts theory. My primary method of data collection was an

extensive literature review guided by my participation in two courses at the University of

Oregon, PPPM 523 Urban and Community Revitalization[2] and ARCH 606 Bottom-Up Urban

Design, an independent study advised by Assistant Professor of Architecture, Philip

Speranza. The interdisciplinary literature review provided the basis for my investigation

and analysis of urban design as a medium of social change.

In addition to the literature, I reviewed and documented a range of urban design

intervention project examples through web-based document analysis. This allowed me to

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[2] Full course description can be found here
http://pppm.uoregon.edu/sites/pppm.uoregon.edu/files/downloads/pdf/syllabi/syl_w12_432532_urban_re
vital.pdf

extract connections between theory and practice. To identify and collect project examples, I

used two main sources outside the community arts field. The first sources was

"Spontaneous Interventions: Design Actions for the Common Good", a collection of 124

small-scale city improvement design projects that was featured at the 13th Venice

Architecture Biennale. The second was an online publication called <u>Tactical Urbanism Vol.</u>

<u>2</u>, edited and authored by Mike Lydon, a professional city planner and recipient of the

American Planning Association's 2011 National Planning Excellence Award.

Another integral part of my research process was my personal research blog site,

which served as a data collection tool, as well as a platform to personal reflection. The

urban design intervention project examples that I reference in this study are documented

on that blog[3]. As a result of maintaining a research blog and highlights web-based case

studies, the site may serve as a new resource for scholars, practitioners, artists and urban

designers interested in learning more about urban design interventions.

Research Methods

Based on my preliminary research and my work with Animating Democracy, I

recognized a lack of documentation of urban design interventions on the part of the

community arts field. This research capstone aims to describe urban design interventions

as a strategy of arts-based social change and draw parallels between urban design theory

and community arts theory. Applying Animating Democracy's existing typology and

conceptual framework to my investigation of urban design interventions will allow my

research findings to contribute directly the Art & Social Change Mapping Initiative.

My approach to this study combines interpretivist theory with an action research

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[3] http://communitydrivenurbandesign.wordpress.com/

approach. I seek to understand problems of the built environment and urban design tactics as they stem from each individual community and acknowledge the infinite complexities of the urban spatial-social dimension. As a city dweller most of my life, I accept that my research approach, interpretation, and analysis will be informed by my own experiences growing up in and living in urban areas. My motivation for this research comes from my personal belief that accessible and inclusive public space is vital asset to the urban communities and citizens should have a say in the design and redevelopment of their urban environment. This study is meant to foster future discourse in an effort to bring about change. An action research approach allows this study to become a policy tool that can increase the visibility and value of urban design interventions within the field of community arts field.

David Pinder (2005) presents ways in which artists can defend public space through creative and inspired interaction with the city. My research approach applies Pinder's conceptual framework of the artist to the role of the urban designer. He challenges the common assumption that artists serve merely to beautify and inspire urban renewal projects and proposes another role.

> It is not simply an issue of asking what artists can do in a narrow instrumental sense to bring about progressive urban change, but rather of opening up through such practices the potential for collaboration, interventions, re-imaginings that disrupt and expand senses of both the city and self" (p. 404).

Like Pinder, I see potential for creative-minded individuals, including urban designers to lead urban exploration, facilitate equitable access, invite discovery, and move people to

action. "To intervene through creative practice in public space today" Pinder warns, "is to

enter into a crucial struggle over the meaning, values and potentialities of that space at a

time when democracy is highly contested" (p. 398). My research acknowledges that the

complex dimensions within each urban setting make it impossible for a city's collective

understanding to ever be complete or conflict to ever be fully resolved, but

experimentation and dialogue will always be vital to spark revitalization and change.

Delimitations

My research capstone focuses primarily on urban design interventions that deal

with issues of public space. For the purposes of this study, I borrow Zachary Neal's (2010)

definition of public space, which includes all urban spaces (publically or privately owned)

that are "open and accessible to all members of the public in a society, in principle though not

necessarily in practice" (Orum & Neal, p. 1). This includes spaces such as streets, pathways,

plazas, parks, community gardens, vacant land, and other public gathering spots. This study

does not seek to include architectural and redevelopment topics including residential

design, affordable housing, or environmentally sustainable building design.

I acknowledge that urban designers play a role in many aspects of creative

placemaking, such artist live-work spaces, public art programming, cultural districts, and

historical preservation. This study, however, will only focus on the urban designer's role in

urban design interventions, taking into account project examples that may or may not

assert an overt policy agenda. Urban design interventions may involve varying degrees of

partnerships with community-based organizations, city government, and private land-

owners; however, this study does not address the process or nature of these collaborations.

Although some urban design interventions act as conduits for city-sponsored public

planning processes, this study does not assess their capacity as participatory planning models. Urban design interventions typically operate outside institutionalized urban planning channels and engage citizens through informal tactics. These delimitations narrow the scope of my investigation and allow for deeper investigation and stronger analysis.

Limitations

The purpose of this study is to define an emerging form of arts-based social change and lay the groundwork for future field research. This study does not involve any field research and relies entirely on synthesizing previously published material and publicly available documents and information. I did not conduct interviews or observations, nor did I surveys leaders of urban design interventions, community members or citizens. Due to limited time and resource, I did not attempt a comprehensive analysis of each case study and I did not try to measure the impact of individual projects. The capstone method, however, did allow me to gain a broad understanding of theories and practice related to urban design and community arts, and draw conclusions across a wide range of project examples. This capstone research supports the need for future case-study based research on urban design interventions and social impact.

CHAPTER 3 – LITERATURE REVIEW

ARTS-BASED SOCIAL CHANGE

This research capstone draws parallels between major concepts of arts-based social change and theoretical concepts from the fields of architecture and urban planning.To expand upon the definition of the term *arts-based social change* provided in the Glossary section, this literature review provides a deeper investigation of this term by contextualizing it within other community arts movements. William Cleveland, Director of the Center for the Study of Art and Community[4], has been instrumental in defining the parameters of the field of the community arts. He defines art-based community development as "arts-centered activity that contributes to the sustained advancement of human dignity, health, and/or productivity within a community" (2011, p. 4). According to Cleveland's Ecosystem of Arts-based Community Development (see *Figure 1*), this field is made up of four types of arts-based activity categories based on their intended outcomes:

1. EDUCATE and INFORM us about ourselves and the world;

2. INSPIRE and MOBILIZE individuals or groups;

3. NURTURE and HEAL people and/or communities;

4. BUILD and IMPROVE community capacity and/or infrastructure.

This framework illustrates the variety of activities and programs that can fall under the umbrella of arts-based community development and supports the cross-sector nature of the field. The ecosystem positions urban design/planning within the "Build & Improve" category.

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[4] http://www.artandcommunity.com/csac/

Figure 1: The Arts-Based Community Development Ecosystem (Cleveland, 2011, p. 5).

Arts-based community development, as Arlene Goldbard (2010) explains,

"inevitably responds to current social conditions: the work is grounded in social critique

and social imagination" (p.22). Methods of arts-based community development rely on pre-

existing communityknowledge and cultural capital. The creative process or provocation

serves an entry point to identify social issues and explore solutions. Goldbard, like many

community arts practitioners, draws on the education reform theory of Paulo Friere.

Friere's (1974) approach to education, often referred to as "critical pedagogy", empowers

participants through the transformative power of language. By helping people to name the

source of their oppression, they can decode and deconstruct their reality and enter into an

active process of reshaping their environment. In this way, arts- based community

development strives to empower ordinary citizens, through artistic practice, to shape the
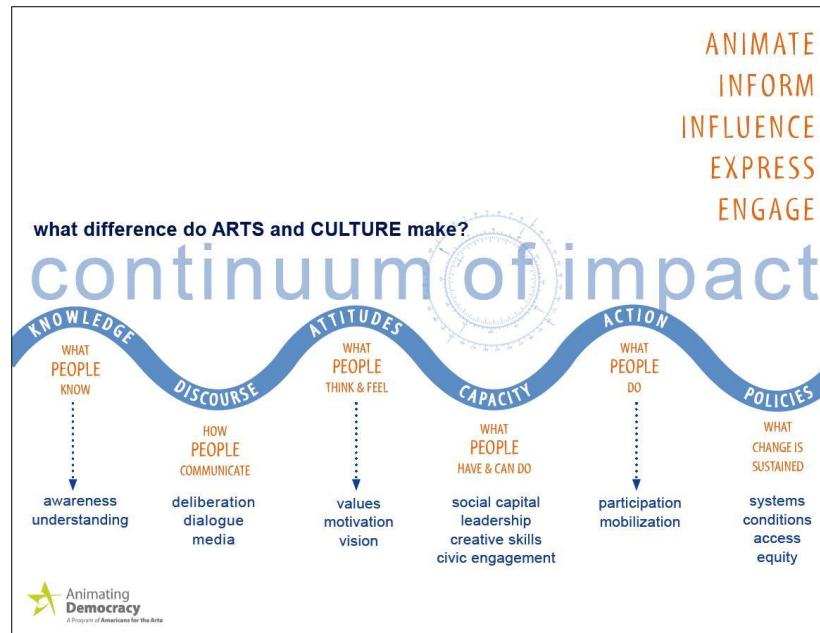
future improvement of their community.

Figure 2: Continuum of Impact (Animating Democracy, 2011).

Animating Democracy's (2013) website provides an in-depth glossary of terms that

helps define the parameters of the community arts field[5]. *Community development* is

defined as a process that considers the economic, social, and physical dimensions of a

community and "provides groups with the skills and resources they need to effect change".

Arts-based social change is described as the artistic process and/or art presentation that

provide a key focus, catalyst, forum or form for positive social change. Opportunities for

civic engagement, community organizing, activism, and dialogue are embedded in or

connected to the creative experience. The term *social change* encompasses a range of

outcomes that result in a change in the following: awareness and knowledge; attitudes and

motivation; behavior and participation; discourse; capacity; and systems, policies, and

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[5] For a full list of definitions found here http://animatingdemocracy.org/place-start/what-social-change

conditions. Animating Democracy locates these social outcomes on a continuum[6] (see

Figure 2). This model was developed, as part of the Art & Civic Engagement Impact

Initiative, to help artists and organizations articulate and locate their anticipated area of

impact.

Theories of arts-based community development and arts-based social change

support and validate an evolving role of the artist in modern society that recognizes artists

as "agents of social transformation" (Goldbard, p. 58). Suzanne Lacy, artist, activist, and

writer, is a widely renowned scholar of public art practice and addresses the advancement

of what she calls "new genre public art" – a politically and socially activated participatory

art form. Towards the end of the 20th century federal funding for socially and politically

engaged art programming significantly decreased due to a series of public art

controversies. Lacy reports, however, that in recent years there has been a shift back

towards socially relevant and alternative art practice. Lacy (2008) names the Ford

Foundation's investment in the Animating Democracy Initiative, the Institute on the Art

and Civic Dialogue, and the American Festival Project, as evidence of the United States'

growing commitment to arts-based public engagement (p. 18).

This alternative role of the artist as agent of social change is supported by a growing

genre of contemporary art, often referred to as *social engaged art*. Nato Thompson (2011)

writes, "the number of socially engaged artists is growing and this kind of work is emerging

from fields besides those grounded in contemporary art. Finding a way to discuss this work

in terms of efficacy, policy, and actual social change is clearly not easy, but nonetheless

important" (p. 12). Harrell Fletcher explains that there is a significant gap between the

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[6] Image retrieved from http://animatingdemocracy.org/social-impact-indicators/typical-social-and-civic-outcomes

traditional pedagogy of art education and modern society. He explains that the studio

practice model is no longer relevant to the contemporary role of the artist and that

academic institutions are in need of a radical change. The Art and Social Practice MFA

program at Portland State University[7], launched by Fletcher in 2007, is one of several

graduate degree programs that have developed within the last decade. Socially engaged art

is becoming a widely used term and popular approach in the arts sector; especially as many

traditional cultural institutions strive to become more community relevant.

URBAN DESIGN: A MEDIUM FOR SOCIAL CHANGE

The urban planning profession evolved at the beginning of the 20th century as

government and private interests aligned to address rising social concerns associated with

urban centers – violence, disease, poverty, class warfare, racism – with architectural and

infrastructural redevelopment (Hall, 2002). In this way, social change has always been

imbedded in professional planning and design of the urban environment. Historically,

however, urban redevelopment programs have had negative and often devastating social

impact. Jane Jacobs (1989), one of the most well-known critics of urban redevelopment,

argues that the destructive and failed efforts of past urban redevelopment programs were

due to a lack of critical attention to social values and equitable social outcomes. Over a

century after the birth of the urban planning sector, architects, city planners and artists are

still grappling with the social impact of the design and redevelopment of the built urban

environment.

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[7] http://www.psusocialpractice.org/

A number of professionals in the field of urban design stage creative, often temporary, interventions in the public realm that draw attention to social implications of the urban landscape . *Urban design interventions*, as these projects are referred to in this study, can take on many forms and often blur the line between public art, architecture, city planning, and community events. This research capstone attempts to draw parallels between urban design interventions and concepts of arts-based community development. To assess this possible connection, I investigated the social dimension of urban space as described by scholars in the field of architecture and urban planning.

Rather than try to address all types of urban space, this study concentrates exclusively on urban design interventions that address the redevelopment of public space. For the purposes of this study, public space is defined as all urban areas that are "open and accessible to all members of the public in a society, in principle though not necessarily in practice" (Orum & Neal, 2010, p. 1). Through an extensive literature review, guided by two University of Oregon graduate courses - PPPM 523: Urban and Community Revitalization and ARCH 606: Bottom-Up Urban Design - I investigated theories that support the positive social function of public places. Through comparative analysis across multiple theories, I identified six social dimensions of public space and organized my literature review around these key concepts:

1. Allows for user appropriation;

2. Fosters space for relationship building;

3. Serves as an arena for social resistance and activism to take place;

4. Impacts local neighborhood connectivity;

5. Makes marginalized groups visible;

6. Reinforces sense of identity.

Drawing connections between these concepts and specific examples of urban design interventions reveals ideology behind many urban design interventions. This investigation aims to produce evidence that supports urban design as a medium of positive social change and weaves together web-based case study analysis to better describe and contextualize contemporary urban design interventions.

Appropriation

The design of public space in urban areas poses the complex challenge of designing for a large number of users who bring a diverse set of expectations for that space. Socially responsive design responds to this challenge by creating public space that is open-ended and evolvable according to the changing needs and desires of community citizens. Multi-use space that can be used at different times throughout the day perpetuates diverse use and lively public spaces (Gehl, 2011; Jacobs 1989; Whyte; 1980). Ian Bentley explains that the *Responsive Environment* approach to design "sees built form as a political system which impacts on its users' lives in the most pervasive way" and "places should be designed so that these impacts open up as many choices and opportunities as possible in their users' everyday lives" (Watson & Bentley, 2007, p. 237). Opening up opportunities for user choice in the built environment allow citizens to take temporary physical and personal ownership over public space.

Karen Franck and Quentin Stevens (2007) propose the concept of "loose space" – any space in the urban built environment that has the potential to serve new functions and take on new meaning beyond the formal or official intended function of that space. Citizens take advantage of looseness of public spaces when they use everyday features of the urban

environment to support a variety of personal desires or needs. This often involves creative

appropriation and the use of added props such as tents, chairs, or tables. Loose space

contributes to the social, cultural, political, and economic development of cities because it

allows for a sanctioned demonstration of personal and social freedoms (Franck & Stevens,

p. 29). Leanne G. Rivlin writes:

> The freedom allows people to manipulate the environment and to add
>
> resources to it, which are ways they can create opportunities for privacy,
>
> deal with density, reach out to others to form a social environment, and
>
> satisfy other personal needs (As cited in Franck & Stevens, p. 40).

Through the mediation of different building materials, design features, and spatial

regulation, urban designers can open up additional user choice and increase the potential

for the diversity of uses to take place in public space (Watson & Bentley, p. 264).

Appropriation of public spaces softens boundaries between public and private life, allowing

citizens to temporarily transform the urban environment to meet their personal and social

needs.

The act of appropriation in public space is carried out by urban design interventions

that give new meaning and adds new possibilities of use, often times providing new

materials or innovative tools for citizens to engage with the shared urban environment.

Temporary furniture installations, or "pop-up" furniture, are examples of urban design

interventions that add props to public space as a way of increasing the possibilities of non-

regulated appropriation. These projects involve constructing chairs or benches, often out of

salvaged materials, and placing them in publicly accessible spaces.

The entire process of building and placing the chairs requires attention the

design and construction, but also a thoughtful approach to where they are

needed most, and where they would be able to support existing social

activity, or serve as a catalyst for community gathering (Lydon, 2012, p. 25).

The design and deployment process is informed by attention to social need. The new public

seating allows citizens to make use of the space in whatever way they see fit. These

interventions can also spark public dialogue about further physical improvement to that

space.

For the 2012 International Venice Architecture Biennale, Interboro Partners, a small

architecture collective, set up a multi-level plywood platform scattered with many

moveable foam blocks[8]. "Visitors were encouraged to rearrange the blocks to fit the current

use of the space - transforming the could-be-forgotten space into something inviting,

comfortable and personable" (Bauer, 2012). In this example, Interboro Partners designed a

loose design structure with malleable components that could be adjusted to fit the

changing needs of the users. This tactic of "pop-up" furniture has been used by other urban

design intervention groups such as Do Tank Brooklyn and Rebar.

Public seating in the urban environment, being open to user appropriation,

facilitates many possibilities of loose space. When citizens are able to sit they tend to stay

longer and engage in more personal and social activities like reading a newspaper, resting,

eating lunch, or visiting with friends. Jan Gehl (2010) argues that "staying activities are the

key to a lively and delightful city (p. 147). By providing new opportunities for citizens to sit

down amidst the urban environment where before there was none, temporary "pop-up"

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[8] More information on this project can be found here http://www.interboropartners.net/2012/2568/

furniture interventions act as friendly invitations to stay and engage, as well as a catalyst

for urban redevelopment discourse.

Appropriation of space, or the "loosening" of space (Franck & Stevens, 2007), also

takes place when new meaning and new uses are found for lost, forgotten or abandoned

urban land. Some urban design interventions seek out vacant or ignored land to deploy

temporary design installations or make lasting transformations. Led by a landscape

architect, Depave (2012) is an organization in Portland, OR that transforms unused and

unnecessary sections of pavement into community gardens or other green spaces. Each de-

paving intervention *"strives to overcome the social and environmental impacts of*

pavement". Other urban design interventions invite community residents to discover,

explore, and uncover the history of vacant and abandoned public land. An artist-led project

called New Public Sites is an example of collaborative community exploration of the urban

environment. "Through a series of guided walking tours that use architecture and planning

terminology in a "playful yet serious" manner, artist Graham Coreil-Allen activates and

informs citizens about the civic and social possibilities of underutilized spaces"[9]. In

addition to walking tours, Coreil-Allen has created an online publically accessible typology

of terms to help urban designers, citizens, and leaders to talk more effectively with one

another about forgotten or abandoned public space.

Relationship Building

Through extensive observational research of urban public space, William H. Whyte

(1980) determined that what attracts people most, is other people. Jane Jacobs explains

that good public space achieves a balance between its people's determination for privacy

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[9] Quote retrieved from http://newpublicsites.org/about/

and "their simultaneous wishes for differing degrees of contact, enjoyment or helps from

people who are around. This balance is largely made up of small, sensitively managed

details, practiced and accepted so casually that they are normally taken for granted" (as

cited in Orum & Neal, p. 27). Conversely, when these small structural details are overlooked

or eliminated there can be devastating social ramifications.

The mid-century Modernist Movement in architecture valued aesthetics over

functionality and urban redevelopment projects often ignored the social function of open

spaces and pedestrian thoroughfares. Buildings became a major focus of urban planning

and the space between them such as streets and public gathering spaces were ignored.

Roger Trancik (1986) writes:

> Urban renewal projects rarely corresponded in spatial structure to the
>
> evolved community pattern they replaced, nor did they respond to the social
>
> relationships that gave meaning to the community existence. (p. 12)

Many government sponsored urban renewal initiatives during the 1950s and 1960s

rejected design elements that support street-level social interactions such as wide

pedestrian promenades and central public plazas. Urban infrastructure redevelopment

favored the automobile over the pedestrian and once vibrant neighborhoods were torn up

my major freeway expansion. Formal and informal social groups, most frequently in

neighborhoods of ethnic diversity or lower socioeconomic status, were displaced and

unable to find space to gather and meet. These modifications to the physical environment

destabilized social relationships that relied on accessible public space and pedestrian

friendly city connectivity. It weakened social capital and made community organizing

extremely difficult.

Jan Gehl (2011) argues that urban designers can strengthen the social well-being of a city by re-introducing design features and physical infrastructure that support the human dimension and respond to existing social relationships. Philip Speranza (2011) discusses the social value of fostering "the myth of the *pueblo"* in contemporary urban environments*.* This design approach emphasizes the social, political and physical organization of traditional village life to create a multi-neighborhood infrastructure. Drawing on historic and cultural traditions of physical and imagined community, the myth of the pueblo suggests a design framework for increasing small-scale social interactions within a large urban environment.

Although the problems of cities in various parts of the world and at different levels of economic development are not all alike, the differences involved in incorporating the human dimension in city planning are actually minor… Core issues are respect for people, dignity, zest for life and the city as a meeting place" (Gehl, 2011, p. 229).

The theory of the human dimension presents small-scale human interactions as the building blocks of a healthy and socially equitable urban environment. To strengthen the relationships between people, Gehl explains that urban designers must support four main principles: a) experiencing the city on foot or by bike is healthier, safer, more sustainable and increases human interaction; b) improved physical space yields increased engagement in optional and social activities in public space; c) there is a connection between intentional invitation and patterns of use; and d) a strong consideration of people's senses and ease of communication will impact their use of shared space. Short, pedestrian friendly city blocks encourage small enterprises and fosters a close-knit interdependent social network

(Jacobs, 1989; Speranza, 2011) because they encourage safe exploration and increase

opportunities for social interaction.

Many urban design interventions, in line with principles outlined by Gehl, Jacobs

and Speranza, act as intentional invitations to engage in public space and encourage

citizens to engage in optional social activities in public space. Public game playing is one

invitation tactic used in urban design interventions. "Transforming cities from concrete

jungles into jungle gyms, the Come Out & Play Festival reclaims space through free, public

street games" and "provide a forum for new types of play and unusual interaction with

fellow urbanites" (Spontaneous Interventions, 2013)[10]. The City of Play[11] is a similar

project that believes "cities benefit when citizens feel connected to one another, and to the

city as a whole" and "opportunities for citizens to experience interconnection and agency

can be designed, and that playful design facilitates these experiences exceptionally well"

(City of Play, 2013). These two examples of interactive community games create temporary

conditions that give citizens an opportunity to play and engage with one another in public

space in way that routine city life does not. These activities strengthen social relationships

between participants and reinforce a notion of public space that is inviting and familiar.

Local Neighborhood Connectivity

Urban designers not only create public spaces for gathering and "staying activities"

(Gehl, 2011), they also create pathways, or linkage systems, that allow citizens to travel

across the urban environment – sidewalks, alleyways, roads, bike lanes, boulevards, etc.

Specific design features, structural elements, and regulatory patterns can increase the

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[10] More information on this project can be found here http://www.comeoutandplay.org/
[11] More information on this project can be found here http://www.cityofplay.org/

capacity of public space to provide numerous and equitable streams of access. The

Responsive Environments approach emphasizes the need for a high level of *permeability*,

defined as "the capacity of a place's public space network to offer a choice of routes to and

through the place concerned" (Watson & Bentley, p. 238). Extensive networks of pedestrian

accessible walkways increase the permeability one's local environment (Jacobs, 1989; Gehl,

2011) and make it easier for citizens to move through their city.

During the mid-20th century, many government sponsored urban redevelopment

programs were responsible for drastically reducing the permeability of the urban

landscape. During Federal urban renewal programs of the 1950s and 1960s, highways and

major thoroughfares disrupted and divided once cohesive communities and created

barriers for pedestrian travel. For these urban communities, the new spatial dimensions

created by urban renewal projects prohibited long-established modes of connectivity.

> Zoning legislation had the effect of separating functions that had often been
> integrated. Discrete districts segregated living space from working space.
> Isolated "superblocks" formed by urban-renewal plans closed off historic
> streets, drastically affecting the scale of the city. Abstract notions of
> compatible uses created urban areas that could no longer accommodate
> physical or social diversity, and that therefore were no longer truly urban
> (Trancik, p. 12).

The long-term effects of federal urban renewal are still evident today, manifested in

institutions and systems that favor automobiles over pedestrians, public transportation

and biking. In many cities, these policies continue to cut sidewalk space, create more

parking lots, and pour public funds into freeway expansion.

Many urban design interventions address these barriers to neighborhood and city connectivity. The "Better Market Street"[12] project in San Francisco led citizens in a community bike ride down Market Street to create full-scale physical mock-ups of improvements to make the street safer for cyclists and pedestrians including hand-painted bike lanes, temporary bike ramps, and pedestrian signage. The activity asked participating citizens and city officials to discuss how patterns of use could redefine city life. If sidewalks and roads were made more inviting and safe for pedestrians and cyclists, could it improve community connectivity and strengthen the social dimension of Market Street?

Noticing a lack of pedestrian activity in downtown Raleigh, NC, an organization called CityFabric installed 27 informational pedestrian signs at 3 different intersections in Downtown Raleigh. The signs gave walking directions to places of cultural and civic significance, like libraries, train stations, public parks, etc., and indicated how many minutes it would take to walk there. "The signs [were] intended to put walkability on the forefront of conversation about the future of downtown Raleigh"[13] (CityFabric, 2013). These sign interventions aimed to educate Raleigh citizens about pedestrian pathways of neighborhood connectivity and build knowledge of spatial permeability. Due to widespread positive response, CityFabric created an online open-source platform for citizens to deploy similar interventions in their own city.

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[12] "Better Market Street" intervention was led by Rebar, an interdisciplinary studio for design, art and ecology. More information on this project can be found here http://rebargroup.org/reclaim-market/
[13] Walk Raleigh was founded by Matt Tumosalo. More information on this project and the open-source platform can be found here: http://walkyourcity.org/

Power and Resistance

Public space serves as a physical arena for social activism and resistance. In the urban environment, public space can be the setting of political protests, marches, and other demonstrations of resistance. Occupying public space for a unified cause allows individuals to enact the First Amendment – the right of peaceful assembly. Urban designers may not have the authority, but they do have the knowledge to either encourage or discourage public space as platform for this type of democratic participation. DSG AGNC, a research and design studio based in New York City, leads a project called "*#whOWNSpace"[14]* that "advocates for and proposes uses and designs that encourage community activist use of urban open spaces" (#whOWNSpace, 2012). DSG AGNC holds mapping workshops, site visits to contested public spaces, and critical community discourse. When illegal restrictions to public access are identified the group stages design interventions that pressure building owners to remove them.

Several urban design scholars argue that imposing strict rules on public spaces can threaten their function for social assembly and political resistance. Mike Davis (as cited in Orum & Neal, 2010) argues that municipal policy at the local level is causing public space to become less and less accessible to ordinary citizens, due in part to corporate privatization of land, insufficient local police force tactics, and middle and upper-class demand for increased spatial and social isolation. Davis accuses contemporary urban theory of being "strangely silent about the militarization of city life so grimly visible at the street level" (p. 100). Davis describes what he calls a "new class war (sometimes a continuation of the race war of the 1960s) at the level of the built environment" (p. 101). When public policy or

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[14] More information on this project can be found here http://whownspace.blogspot.com/

private interests tighten control of public space, it can discriminate against marginalized

cultural groups and stifle the possibility for public demonstration of social resistance.

> Today's upscale, pseudo-public spaces – sumptuary malls, office centers,
>
> culture acropolises, and so on – are full of invisible signs warning off the
>
> underclass 'Other'. Although architectural critics are usually oblivious to how
>
> the built environment contributes to segregation, pariah groups - whether
>
> poor Latino families, young Black men, or elderly homeless white females-
>
> read the meaning immediately (as cited in Orum & Neal, p. 101)

Strip malls, corporately owned plazas, and tourist attractions often serve as modern-day

public spaces. Although these spaces may serve some social functions, such as

opportunities for relationship building, they cannot be used for civil protest or political

demonstrations due to imposed regulations and increased law enforcement.

Gregory Smithsimon argues that in many cases private developers, rather than

urban designers, "play the decisive role in creating highly exclusive public spaces" (as cited

in Orum & Neal, p. 120). Smithsimon suggests that recognizing this is the first step in

increasing the public participation necessary to create successful democratic public space.

Urban designers, being well-versed in land-use regulation and zoning enforcement, can

educate citizens and stakeholders on how the privatization of public space impacts social

and political freedoms. In some cases, such as the *#whOWNSpace* project, urban designers

can stage interventions that defend the civic function of public space.

Visibility of Marginalized Groups

Socially responsible urban design theory strives to recognize and empower

marginalized groups. It "celebrates social, cultural, ethnic, gender and sexuality

differences…seeks to redistribute power and resources more equitably; change society; continually calls into question its own social, cultural, and philosophical premises" (Dutton & Mann, 1993, p.17). In the urban environment, marginalized populations typically include ethnic minorities, homeless, youth, elderly, persons with disabilities, and various counter culture groups such as skateboarders. Urban public space has a tendency to become grounds for unintended public shelter for individuals without housing and a gathering space for those who are excluded from other urban spaces. The interests and needs of these populations are often left out of the conventional top-down design and redevelopment process. At times, design features and space regulations are used purposefully to deter marginalized groups.

Peter T. Lang argues that ethnic pockets of the city, or ethnic enclaves (Laguerre, 2000), and their residents' cultural and social customs often get ignored by city planners. These ethnic enclaves and diverse cultural patterns of use, however, deserve the urban designer's greatest attention in an increasingly globalized world. Lang explains that "over the past 15 years it has become evident that population displacements in many major world cities and their informal patterns of settlement are re-shaping entire social and geographical relationships" (as cited in Franck & Stevens, p. 206). Many major cities around the world have more in common with one another, culturally, economically, and politically, than they do with their regional neighbors. Urban designers hoping to increase the social function of public space must understand these global relationships and the complex cultural fabric that makes up city life. Urban designers shape socially equitable public space when they are mindful and inclusive of multi-ethnic interpretation and use of public space.

The institutionalized top-down design and planning of public space often ignore the presence of marginalized community groups. In examples given by Don Mitchell (1995) and Mike Davis (1992), city sponsored redevelopment of public space forced out marginalized groups under the guise of increased health and safety. Tactics used by municipal governments and financial stakeholder to maintain order include: tighter land-use regulations, stricter zoning policies, higher police presence, and increased privatization of public land. Urban redevelopment of public space is often rooted in a need to maintain spatial control for the benefit of the middle and upper classes. Socially responsible urban design theory recognizes that designing with these groups in mind empowers marginalized groups and legitimizes their place in society.

Mitchell points out the power of public space to legitimize the presence of marginalized populations such as homeless people, ethnic minorities, counter culture groups, and youth.

> By claiming space in public, by creating public spaces, social groups themselves become public. Only in public spaces can the homeless, for example, represent themselves as legitimate part of "the public." Insofar as homeless people or other marginalized groups remain invisible to society, they fail to be counted as legitimate members of the polity" (as cited in Orum & Neal, p. 115).

Occupying public space increases social legitimacy of marginalized groups by making them visible participants in and contributors to city life. When urban designers intentionally create public space that meets the needs of marginalized citizens they can reinforce social acceptance and cultural democracy.

The nonprofit organization Public Architecture responded to the needs of day laborers (a typically marginalized cultural and social group) in the San Francisco area with a project called "Day Labor Station"[15]. Public Architecture saw an insufficient amount of sanctioned and adequate day labor centers in the area and responded with a design initiative. They designed a simple structure that can be deployed quickly and easily in any public space where day laborers congregate. Public Architecture is partnering with the National Day Labor Organizing Network to identify implementation of the first stations. Not only does this design solution serve the practical needs of the migrant workers, it legitimizes their presence in the community, improves quality of life, and increases opportunity for positive social interactions.

Identity of Place

How public spaces are designed and constructed can convey a lot about the nature of the societies that build them. The design of public space within a particular city and types of social functions it provides, as described in the sections above, reflects the character, social values and identity (or multiple identities) of that city. By directly planning for the social dimension of public space, in addition to the aesthetic and technical aspects, urban designers can impact place identity. Roger Trancik (1986) writes "people require a relatively stable system of places in which to develop themselves, their social lives, and their culture. These needs give manmade space an emotional content – a presence that is more than physical" (p. 113). Urban designers can impact the citizens' abstract interpretation of space by replicating or reflecting cultural symbols and "incorporating fragments of past artefacts, associations, and events in a rich, layered blend"

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[15] More information on this project can be found here http://www.daylaborstation.org/

(p. 124). This task requires urban designers to possess a strong understanding of place's

people, history, and culture, in addition to their expertise in physical urban morphology.

According Georgia Butina Watson & Ian Bentley (2007), it is the urban designer's

responsibility to mediate between physical and imagined community identities. The urban

designer possesses a thorough knowledge of the morphological elements, including

topography, hydrology, linkage networks, block, land plots and building structures.

> The designer's task is to organize these elements and the relationships and
>
> interfaces between them, so as to foster positive support for our place-
>
> identity agenda: maximizing choice, constructing rootedness of imagined
>
> community, overcoming nostalgia, supporting a sense of transcultural
>
> inclusiveness and co-dwelling with the wider ecosphere, for as many users as
>
> possible (p. 262).

Positive place identity is supported by urban designers who acknowledge the multiplicity

of real and imagined places within the urban environment, and use their technical

knowledge to maximize the social functions of urban space.

> The easy availability of different kinds of spaces and people, doing what they
>
> choose, gives people the chance to enact particular individual and collective
>
> identities, to lean on and to find others like themselves. The opportunity to
>
> explore identity is particularly important for those who rely on public space
>
> to do so (Franck & Stevens, p. 20).

Public space provides modes of physical and abstract community infrastructure and the

more opportunity for permeability and appropriation increase the possibility for individual

and shared identity building.

Edward W. Soja (1996) explains that humans make meaning through the physical and abstract interpretation of space. Spatial design is best understood through a critical trans-disciplinary lens that weaves together issues of historical, social and spatial identity. Similarly, Aldo Rossi (1986) views the urban environment as an archaeological artifact and argues that architects can act as researchers - making sense of past, present and future spatial morphology – in order to have a positive impact on private and collective identity. The spatial dimension of human life is inherently linked to historical, emotional, and social qualities and therefore, is especially critical to how citizens make sense of themselves and their environment. Psychological interpretation of physical space contributes to their sense of personal and community identity. Urban design interventions often encourage abstract expressions of identity and culture to take place in public space.

Candy Chang's design interventions in public space spark public conversation around issues of place and identity. Chang writes, "At their greatest, our public spaces can nourish our well-being and help us see that we're not alone as we try to make sense of our live" (Chang, 2012). The "Before I Die"[16] project transformed vacant walls in several cities into community chalkboards. The project invited all passers-by to pick up a piece of chalk, reflect on their lives, and finish the statement "Before I die I want to…". The wall became a physical piece of the urban landscape, as well as a reflection of emotional and imagined personal identity. In this way, the intervention became not only a design element, but an inclusive cultural artifact of that city and its people.

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[16] More information on this project and other interventions by Candy Change can be found here http://candychang.com/before-i-die-in-nola/

Les Festes de Gràcia[17], an annual summertime festival in a district of Barcelona, connects people to place and creates opportunities for ever-evolving expressions of cultural identity. During the 8-day celebration, teams of architects, designers, cultural workers, and community members of all ages join together to transform the streets with elaborated decorations, design provocations and art installations.

> The agglomeration of small non-continuous streets creates an organization of spaces calibrated to human scale, that becomes the place for new themes each year representing changes in cultural identity of neighbors of all ages coming together… Visitors and residents move from street to street among approximately fifty decorated blocks to experience a diversity of values that change each year. One is struck by the plurality of ideas, execution and celebration that emerges from the local residents upward (Speranza, 2012, p. 5).

Urban design interventions, like those that take place on the streets of Gràcia, can act as physical displays and artistic representations of place identity and neighborhood culture. Engaging local citizens in the design and fabrication process fosters greater social connection to the urban space. The role of architecture or designer is to create "a framework or guideline to help make affective cultural phenomenon that already lie under the surface of place" (Speranza, 2011, p. 12). Urban designers with trained expertise in urban morphology, materials, fabrication, installation, and the social-spatial dimension of urban space are in a unique position to facilitate and lead cultural phenomenon that connect people with place.

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[17] More information on this event can be found here http://www.festamajordegracia.cat/

WHO IS DOCUMENTING URBAN DESIGN INTERVENTIONS?

From the beginning of my research, I found it challenging to find sources on urban design interventions within the field of community arts. If urban design interventions are missing from contemporary community arts discourse and documentation, then who **is** leading the research and documentation? Through my literature review and web-based document analysis, I identified several sources on the forefront of mapping the field of urban design interventions. The two main sources that contributed greatly to my web-based case analysis are Tactical Urbanism Vol. 2 and "Spontaneous Interventions: Design Actions for the Common Good". Both of these sources suggest possible formats and structures for cataloguing and analyzing urban design intervention case studies within the field of community arts. Other sources that are not addressed in this study, but are worth exploring in further research include: the Canadian Centre for Architecture's "Actions: What You Can Do With the City" exhibition; the "Hands-on Urbanism" exhibition at the Architekturzentrum Wien in Vienna; The Temporary City, written by Peter Bishop and Lesley Williams; and Nato Thompson's exhibition and book, Living as Form.

Tactical Urbanism Vol. 2: Short-Term Action, Long Term Change[18] is an online publication created by Mike Lydon, a professional planner and recipient of the American Planning Association's 2011 National Planning Excellence Award. Since its first iteration in 2011, Tactical Urbanism has documented urban design interventions and charted their place in the context of urban redevelopment and planning. Lydon's theory of *tactical urbanism* is defined by the following characteristics:

- A deliberate phased approach to instigating change;

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[18] This publication is accessible here
http://issuu.com/streetplanscollaborative/docs/tactical_urbanism_vol_2_final

- An offering of local ideas for local planning challenges;

- Short-term commitment and realistic expectations;

- Low-risk with possibility of high reward;

- Development of social capital between citizens and building organizational capacity of public/private, nonprofits and constituents (2012).

Tactical Urbanism Vol. 2 gives readers a historical and theoretical context for contemporary urban design interventions and describes 24 different intervention tactics that have been tried and tested across the United States. Lydon also organizes Tactical Urbanism salons in major cities across the country as a way of educating and engaging professionals and citizens about the power of short-term interventions in urban public space. The term tactical urbanism is now being used around the world to describe the urban design intervention approach. "Colleagues in America call this approach tactical urbanism — to reflect the shift from strategic projects conceived in boom time to placemaking that is low-cost and participatory", writes UK journalist Hank Dittman (2013, March 8). Lydon's documentation is an example how practitioners are forming new theories from present-day practice, and providing a vocabulary with which to discuss this work and possible outcomes.

Each of the 24 intervention tactics outlined in Tactical Urbanism Vol. 2 are represented by a project description and tagged with key words and phrases in three main categories: *purpose*, *scale*, and *leaders*. "We're noticing more and more of these tactics that are popping up and leading to longer term change, so we wanted to keep that conversation going," said Lydon in an interview with The Atlantic Cities (as cited by Berg, 2012). The publication also highlights that urban design interventions can take place within a

spectrum of sanctioned to unsanctioned tactics, and emphasizes the fact that tactics can move through that spectrum in either direction. Lydon acknowledges that the list of intervention tactics is just a small representation of the number of urban interventions taking place and invites readers to share knowledge of other projects.

"Spontaneous Interventions: Design Actions for the Common Good", my second major source of web-based case studies, is a curated collection of 124 urban design interventions. Originally prepared for the Institute of Urban Design by Cathy Lang Ho, Ned Cramer and David van der Leer, the exhibit was selected by the U.S. Department of State Bureau of Education and Cultural Affairs to represent the United States at the 13th International Venice Architecture Biennale in 2012. The New York Times reported that "the show may not be the first but it is the latest and one of the most panoramic surveys of this sort of insurgent, unplanned, provisional, do-it-yourself micro-cultural citizen activism" (Kimmelman, 2012). In addition to the traveling exhibit, Spontaneous Interventions hosts an online open forum that provides a platform for public discourse, as well as a collection of scholarly essays addressing issues surrounding urban interventions. It represents a shift in professional architecture practice and gives international credibility to urban design interventions.

CHAPTER 4 - FINAL ANALYSIS

This study was designed to determine if and how urban design interventions are a strategy of arts-based social change and fill a gap in community arts research. Focusing specifically on the design and planning of public space, I examined historical and

theoretical literature from the fields of architecture and urban planning that support urban

design as a medium for social change. I determined that the design of public space can

impact the social vitality of cities in six main ways:

1. Allow for non-regulated appropriation;

2. Foster relationship building;

3. Serve as an arena for social resistance and activism to take place;

4. Impact local neighborhood connectivity;

5. Make marginalized groups visible;

6. Reinforce place identity.

Urban designers influence these six social capacities by utilizing expertise in morphological

elements including topography, linkage networks, design features, land plots, ecology,

mapping and building structures (Bishop. & Williams, 2012; Gehl, 2007; Jacobs, 1989;

Speranza, 2011; Whyte, 1980). As evidenced by the project examples referenced in this

study, leaders of urban design interventions address these six capacities in creative ways

with the intention of bringing about positive social change. In addition, urban design

interventions acknowledge that the social dimension of public space and its evolving

"looseness" (Franck & Stevens, 2007) is not only determined by good design, but also by

local citizens who expand its meaning long after it is first built. Many urban design

interventions promote critical discourse around social issues of the built urban

environment.

When I compared these six social capacities of public space with scholarly literature

from the fields of community arts (Cleveland, 2011; Goldbard, 2006; Korza, et al., 2005)

and socially engaged art (Fletcher, 2007; Lacy, 2008; Thompson, 2011), I found many

unifying principles:

- Active participation in public life is essential;

- Local citizens have a right to help shape the development of their neighborhoods
  and cities;

- Diverse types of social interaction should be encouraged;

- Creative engagement break down barriers;

- Imbalance in social power should be recognized and minimized;

- Artists, architects and urban planners have roles as agents of transformation
  that are socially valuable.

Therefore, these shared principles establish common ground for increased communication

and collaboration across the fields of architecture, urban planning and art. Furthermore,

based on my analysis of Animating Democracy's conceptual framework and established

taxonomy[19], I determined that *urban design* – being a creative process and means of

cultural production – is a discipline of arts-based of social change missing from the Art &

Social Change Mapping Initiative. My research and analysis of urban design as a medium of

social change will be shared with Animating Democracy staff in an effort to add this new

classification of arts-based social change to their current definition. Utilizing the findings

from this study, I plan to submit the following new content to Animating Democracy:

- 25 new urban design intervention profiles, including 10 organization profiles and 15
  project profiles, to be added to the Art & Social Change Directory of Profiles[20].

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[19]Full list of definitions can be found at http://animatingdemocracy.org/place-start/what-social-change
[20] http://animatingdemocracy.org/profiles-directory

- A thematic collection of profiles, images, and videos, as well as Trend Papers, case studies, specialized databases, and articles that highlight the intersection of art, urban design and positive social change, to be added to the "Special Collections"[21] section of the Animating Democracy website.

- An abridged version of my capstone research paper to be considered for publication as an Animating Democracy Trend Paper.

Using Animating Democracy as platform, these research contributions put urban design interventions on the map of arts-based community development and open up new possibilities for cross-disciplinary collaboration and interdisciplinary research. More broadly, these findings advance the national visibility of urban design interventions and their leaders across professional, academic, and political settings.

This study produces evidence of urban design interventions as an emerging strategy for arts-based social change, produces new knowledge and new resources to Animating Democracy's national landscape of arts for change. This research capstone provides a valuable conceptual framework for future in-depth case studies on evaluative measures of social impact, collaborative partnerships and civic engagement tactics. The two main sources of project examples introduced in this study[22] suggest practical methods for cataloguing and analyzing urban design intervention case studies that could be adopted by researchers in the field of community arts. Likewise, leaders of urban design interventions should consult the resources and tool provided by Animating Democracy's Art & Civic

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[21] "Special Collections" aim to highlight resources from the Animating Democracy website and drive meaningful focused engagement around certain topics. Existing Special Collections can be found here http://animatingdemocracy.org/profiles/specialcollections

[22] "Spontaneous Interventions" and Tactical Urbanism Vol. 2

Engagement Impact Initiative[23] for guidance on articulating clear and realistic outcomes, defining related indicators, and measuring social change.

   This study connects urban design interventions to national cultural policy agendas, such as creative placemaking and social impact design. By locating urban design interventions within the landscape of arts-based social change, as well as the broader field of community arts, this study builds a policy platform. To achieve positive social outcomes we "must understand the cultural terrain upon which we rest and then approach their goals from a tactical position using whatever medium works best…even the word "art" is a mere tactical position" (Thompson, 2011, p. 4). This study expands the cultural terrain for urban designers and arts managers, and my findings support new tactical positions for both. By aligning their work with arts-based social change, leaders of urban design interventions and advocates of arts-based social change stand to gain new knowledge, improve strategies, and increase funding support. The interdisciplinary discourse should not focus on whether urban design interventions are or are not 'art', rather it should concentrate on shared goals and methods of practice as means of achieving greater social outcomes.

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[23] Animating Democracy's Arts & Civic Engagement Impact Initiative works to advance understanding among practitioners, funders, and other stakeholders of the social impact of arts-based civic engagement and social change.

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