

UMBC UGC New Course Request: ART 319 - Space and Place in Public Art & Urbanism

Date Submitted: April 30, 2015

Proposed Effective Date: Spring 2016

| | Name | Email | Phone | Dept |
|-------------------|----------------|------------------------|--------|-------------|
| Dept Chair or UPD | Vin Grabill | grabill@umbc.edu | X52150 | Visual Arts |
| Other Contact | Preminda Jacob | premindajacob@umbc.edu | X53716 | Visual Arts |

COURSE INFORMATION:

| | |
|---|--|
| Course Number(s) | ART 319 |
| Formal Title | Space and Place in Public Art & Urbanism |
| Transcript Title (≤30c) | Public Art & Urbanism |
| Recommended Course Preparation | ART 216 OR ENTR 200 OR ENTR 201 |
| Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better. | ART 216 OR ENTR 200 OR ENTR 201 |
| Credits | 3 |
| Repeatable? | <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No |
| Max. Total Credits | 3 This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade. |
| Grading Method(s) | <input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail |

PROPOSED CATALOG DESCRIPTION (no longer than 75 words):

This course studies the production and reception of public art. Through case studies, encompassing a range of public art forms, from ephemeral actions to monumental sculpture, we examine the spatial, social and political impact of public art in urban locations. Investigations of public art are conducted through reviewing theories of space and place as well as through practical experience, whereby teams of students collaborate with Baltimore community leaders to propose and execute public art projects.

RATIONALE FOR NEW COURSE:

Five rationales for making this a regular course offering are as follows:

- 1) The course includes a civic engagement component that reflects one aspect of UMBC's mission which aims to expose students to the practical applications of their course content and skills by learning with and from community partners.
- 2) The course has been offered three times thus far as a Special Topics course. Each time, the course was fully enrolled and was enthusiastically received by the students.
- 3) Students can count this course toward an Entrepreneurship Minor. I received an *Entrepreneurship & Innovation Curriculum* grant in 2014 in order to convert this special topics course into a regular course offering.
- 4) This course would increase the art history course offerings for 300 level courses. All Visual Arts majors (approximately 350 + students) are required to take two 300 level art history courses.
- 5) The course content is in the area of expertise of the faculty member teaching the course. At the same time, the material is broad enough that it would be possible to find a part-time faculty member to teach a version of the course content.

ATTACH COURSE OUTLINE (mandatory):

The course outline is attached. This course would be offered every Spring semester.

ART 319

1 message

Vivian Armor <armor@umbc.edu>
To: pjacob2@umbc.edu

Thu, Apr 16, 2015 at 2:54 PM

Hi Preminda,

As we discussed, if the UGC approves your new course ART 319 it will be included as one of the approved electives in the ENTR Minor.

Thanks for your interest in developing this course.

Best,
Vivian

--

Vivian Armor, Director
Alex. Brown Center for Entrepreneurship
University of Maryland, Baltimore County
1000 Hilltop Circle, PUP 125
Baltimore, Maryland 21250
[410-455-5740](tel:410-455-5740)
armor@umbc.edu

Space + Place in Public Art + Urbanism

UMBC SPRING 201X

ART 319 – XXX DAYS 9:30 – NOON; FINE ARTS RM.XXX

PROFESSOR: DR. PREMINDA JACOB PremindaJacob@umbc.edu Fine Arts 462B;
X53716



Left: Anish Kapoor *Cloud Gate* 2004 Millennium Park, Chicago.
Right: Charlotte Keniston *Pigtown Community Garden* Ongoing project, Baltimore.

What is public art?

How do artists integrate public art in urban spaces?

When does public art foster a sense of place within the city?

What is the relation between public art and communities?

Why is public art controversial?

This course is about our encounters with contemporary art on city streets. Political and economic forces in cities generate public art. But these volatile forces are often also responsible for the destruction of art in public places. In a series of case studies encompassing a range of public art forms, from ephemeral actions to monumental sculpture, we will examine the spatial, social and political impact of public art in urban locations. Our analyses of public art will be conducted within a theoretical framework informed by the writings of key thinkers on the concepts of space and place in the postmodern era.

Our investigation of public art this semester will include a practical component (PRAC 096) whereby students will collaborate with community leaders in three Baltimore locations to propose and execute a public art project. Students will receive a “service notation” on their transcripts for this civic engagement component of the course that is supported by an “**Entrepreneurship & Innovation Curriculum**” grant from UMBC.

COURSE EXPECTATIONS

Class Participation:

This is a seminar course so you will be required to:

- Participate fully in discussions of the assigned reading material and the visuals shown in class.
- Work with a team of your peers on a research project.

Reading / Viewing Assignments:

The **articles and films** listed in the course outline are on electronic reserve available as pdfs accessible from the Blackboard site for this class (look under "Course Documents") or from the Library Home page (under "Course Reserves"). To open each pdf you must enter:

User Name: XXX (lowercase; no spaces); and Password: XXX The username and password must be entered as shown; all as one word and in lowercase letters.

Mid-Term and Final Exams:

You are required to complete two take-home exams, each consisting of six short answers (one double spaced page per question). The mid-term exam will be based on the readings/ viewings completed during the first half of the semester and the final exam will be based on the readings / viewings completed during the second half of the semester.

Research Projects: (see Blackboard for guidelines)

The main written assignment for this course will consist of two research projects.

- For the **first research project** you are required to work four or five of your peers on a community public art project. Each student will also separately complete a peer evaluation questionnaire. The community public art project will entail meeting with community leaders, drafting a project proposal, executing the project and evaluating your community public art project in an oral presentation and written summary. I have set aside three classes for site visits. You should expect to spend an additional 15 hours outside the class hour on this project. **(for additional details see appendix 1 at the end of the syllabus)**
- The **second research project**, conducted independently, must be in the form of a five-page paper (1250 words in length). The paper can be based on the analysis of a public art project of your choice, a proposal for a public art project for a particular site or a public art manifesto, Your paper must reference theories on space, place and urbanism that you have read and discussed in class during the semester.

| <u>Grading:</u> | |
|---|-----|
| Attendance, Class participation, Presentation: | 20% |
| Mid Term Exam (Take Home): | 15% |
| Team Project (Participation, Execution, Presentation, Documentation, Evaluation): | 35% |
| Final Exam (Take Home): | 15% |
| Independent Research Paper: | 15% |

Attendance:

Take responsibility for your education! Attend class punctually and regularly. Three or more unexcused absences will result in an "F" for the Class Participation section of the grade.

NOTE: NO INCOMPLETES will be given in the course. **EXTENSIONS** on papers or presentations will result in a drop in your letter grade. Please remember that I am available to help you work out any problems you encounter with the course material and assignments.

COURSE GOALS

Over the course of the semester you will engage in the study of historical, critical writings on public art and urbanism. This, combined with the hands-on experience of executing a public art project, will enable you to develop a conceptual grasp of the role of public art in the public life of urban spaces.

COURSE OUTLINE

At my discretion, I may add or delete readings and viewings to the list below. The readings are grouped into three sections.

- The readings in **Part 1** explain the distinctions between space and place, public and private and examines the term 'urbanism' as it pertains to public art.
- The readings in **Part 2** analyze the city as a site for public art and focuses on how art can integrate with, or intervene in, pre-existing city design.
- The readings in **Part 3** scrutinize the spatial, social, economic and political contingencies of public art.

For full citations of the readings and viewings listed below please see appendix 2 at the end of this syllabus.

WEEK 1

Introduction to the course: Review the syllabus - Course goals, policies & expectations.

1. **View in class:** Whyte, William H. *Social Life of Small Urban Places*. (Film) Produced by the Municipal Art Society of New York. Distributed by Direct Cinema Ltd., 1988. UMDVD 3303.
 2. **Listen** to *A Letter from New York* (Sound Art piece) and **View** *Needle Woman* a performance piece by artist Kimsooja. <http://www.youtube.com/watch?v=1srBpUlcuKY>
-

Part 1 (TERMINOLOGY)

WEEK 2

1. Tuan, Yi-Fu. "Body, Personal Relations, and Spatial Values." Pp. 34-50.
 2. Cresswell, Tim. "Reading a Global Sense of Place." *In Place. A Short Introduction*. Malden, Massachusetts: Blackwell Publishers, 2004. Pp. 63-79.
-

WEEK 3

1. Wirth, Louis. "Urbanism as a Way of Life." Pp. 90-97
2. Harvey, David. "Contested Cities: Social Process and Urban Form." Pp. 225-232
3. Fleming, Ronald Lee. "Questions to Ask a Public Space." Pp. 296-97.
4. Fleming, Ronald Lee. "Environmental Profiling Procedure." Pp. 317-320.

5. Review the projects designed by students at SAIC (School of the Art Institute of Chicago) <http://publicartnow.wordpress.com/> (click on the tab "Projects" and then click on items in the drop down menu to review individual projects)
-

WEEK 4

SITE VISIT with community partners — meeting to discuss how your team can participate in your community partner's anticipated or on-going projects

WEEK 5

1. Phillips, Patricia. "Out of Order. The Public Art Machine." In *Artforum* 1989. Pp. 191-196
2. AlKhalil, Samir. Excerpt from *The Monument. Art, Vulgarity and Responsibility in Iraq*. Pp. 1-32.
3. Doss, Erika. "Introduction." In *Memorial Mania. Public Feeling in America*. Pp. 1-15.
4. Jena Osman *Public Figures: A poetic text/image essay on monuments*
http://www.asu.edu/pipercwcenter/how2journal//vol_3_no_1/public_figures/index.html
5. Princenthal, Nancy. "World Trade Center Memorial" *Art in America* 2004.
6. Denes, Agnes. "Wheatfield: A Confrontation." (1982) Pp. 122-123.

ARTISTS:

Five Films about **Christo and Jeanne-Claude**. UMBC DVD – UMDVD 3098. (You only need to view ONE Project).

Man on Wire: A documentary about **Phillipe Petit's** high-wire walk between the Twin Towers
<http://viooz.co/movies/2137-man-on-wire-2008.html>.

Michael Rakowitz The Worst Condition is to pass under a sword which is not one's own
<http://we-make-money-not-art.com/archives/2010/02/the-worst-condition-is-to.php#.Uhl dreAgN6l>

Francis Alys: *When Faith Moves Mountains*

http://lockerz.com/u/20638746/decalz/7125034/francis_al%C3%BFs_when_faith_moves_mountai
[n](#)

Mierle Laederman Ukeles, Agnes Denes, Krystof Wodizcko, InSite (San Diego), Anish Kapoor (Cloud Gate)

WEEK 6

1. Phillips, Patricia. "Everybody's Art. Long-term supporters of Temporary Public Art." In *Public Art Review*. 1994.
2. Superflex. "Interview with Asa Nacking." (1998) Pp. 151-153.
3. Obrist, Hans Ulrich. "the land" (2003) Pp. 169-171.
4. Norman, Nils. "Utopia Now: Interview with Jennifer Allen." (2002) . Pp. 192-193.

ARTISTS:

Third Ward TX (DVD). (**Rick Lowe**) UMDVD 7567

Judy Baca. *A World of Art*: UMBC Video – UMVID 4043

Julian Beever, Liu Bolin, Rirkrit Tirvanija, Nils Norman, Fritz Haeg, Michael Rakowitz

Burning Man Festival

Mapping Baybrook – by UMBC professors — Steve Bradley and Nicole King

<http://mappingbaybrook.org/>

HIGHWAY TO NOWHERE' in Baltimore

Janet Zweig's Public Art Album on Vimeo:

<http://vimeo.com/album/244977/page:1/sort:preset/format:thumbnail>

Janet Zweig's Public Art Album on YouTube:

<http://www.youtube.com/playlist?list=PLA152DD11E7EA0B02&feature=plcp>

WEEK 7

SITE VISIT with community partners — to discuss possible proposals of projects with your community partner and have one proposal approved by the community partner.

WEEK 8 — SPRING BREAK

Part 2 (FROM 'ART IN PUBLIC SPACES' TO 'PUBLIC ART IN PLACE')

WEEK 9

1. Wilson, William H. "Part 1: Origins and Ideology." *The City Beautiful Movement*. Pp. 9-95.
2. Kostof, Spiro. "His Majesty the Pick: The Aesthetics of Demolition." Pp. 9-22
3. Kostof. *The Street* - UVID - 5176
4. Lynch, Kevin. "The City Image and its Elements." Pp. 438-447

TEAM PROJECT PROPOSALS AND BUDGET DUE TODAY.

MID-TERM EXAM WILL BE HANDED OUT TODAY

WEEK 10

1. Foucault, Michel. "Other Spaces." Pp. 60-68.
2. La Varra, Giovanni. "Post-it City: The Other European Public Spaces." Pp. 424-431.
3. Jacobs, Jane. "The Uses of Sidewalks: Safety." Pp. 98-102.
4. Fleming, Ronald Lee. "Planning for placemaking." Pp. 288-316.

ARTISTS:

5. **Rem Koolhaas**, "Junkspace"; **Gordon Matta Clark**; **The Highline in NYC**
-

WEEK 11

Students will select ONE of the following cities and report to the class on the specified readings/viewings.

1. Fetting, Tad. "A Garden in **CAIRO**" In *E². Design. Season three* Kontentreal Production. PBS Home Video, 2008. UMDVD 4907
2. AlSayyad, Nezar. "Escaping the Present, Consuming the Past." Pp. 255-280.
3. Murray, Martin J. "Epilogue. Putting **JOHANNESBURG** in its Place. The Ordinary City." Pp. 321-332.
4. *Highrise* project website. <http://highrise.nfb.ca/>
5. Koolhaas, Rem. *Lagos Wide and Close*. (Instructor's copy of DVD)
6. Belanger, Pierre, et. al. "**LAGOS** (Harvard Project on the City). Pp. 650-720
Akanni, Niji. "Lagos: Love It or Love It." Pp. 136-141.
7. Walker Lucy. *Wasteland* —a public art project in **RIO DE JANEIRO** by **Vik Muniz**
<http://www.wastelandmovie.com/downloads.html>
8. Chase, John Leighton. "A Curmudgeon's Guide to the Wide World of Trash." pp. 52 - 67.
(TEXTBOOK)
9. Excerpts on **DELHI** from *Sarai Reader 02: The Cities of Everyday Life*. Delhi, India: Sarai: The New Media Initiative. A programme of the Center for the Study of Developing Societies. 2002. Articles/ Photo essays with authors, titles and page numbers —
 - Awadhendra Sharan "Claims on Cleanliness: Environment and justice in contemporary Delhi." Pp. 31-38.
 - Uday Prakash. "Shops on the Move." Pp. 112-113.
 - Gagan Gill "Sleepless in Delhi." P. 130.
 - Monica Narula "Slow Shutter/Full Open" pp. 131-135.
 - Parvati Sharma "decoded+delhi+denuded=Google+Search" pp. 159-163.
 - Shrinath. "Office Days" pp. 164.
 - Sopan Joshi "Cancer Wards" pp. 171-176.
 - internal@sarai.net (multiple authors) "This Year, This City." Pp. 350-358

OTHER RESOURCES: YOU TUBE VIDEOS ON 'FILTHY CITIES' (Medieval London); 'CITIES ON SPEED' – Cairo & Mumbai.

Part 3 – CONTINGENCIES OF PUBLIC ART

WEEK 12

1. Willet, John. "Problem and Place." Pp. 1-22.
2. Kramer, Jane. "Painting the Town. How Edi Rama reinvented Albanian politics." In *Art in America*. December 2004.
3. Zukin, Sharon. "How to Create a Culture Capital: Reflections on Urban Markets and Places." Pp. 258-264.
4. Gentrification website. <https://sites.google.com/site/gg2wpdermotmitchell/home>
5. Open Institute Society – Baltimore <http://www.audaciousideas.org/profiles/>
6. Re-imagine Public Spaces – Burlington, Vermont
<http://pps.org/placemap/southburlington/reports/view/576>

STUDENTS: REPORT ON PROGRESS OF PROJECTS

WEEK 13

1. Finklepearl, Tom. "Four Controversies in Public Art." In *Dialogues in Public Art*. Cambridge, Massachusetts: M.I.T. Press, 2000. **E-Book** available to UMBC library users. Pp. 52-147.
 2. Doss, Erika. *Public Art Controversy: Cultural Expression and Civic Debate*. Monograph. Washington DC: Americans for the Arts, 2006. Pp. 1-12.
 3. Macary, Maggie. "Polarizing Art." In *Daily Arrows*. October 10, 2005.
 4. *The Arts and Civic Engagement. Strengthening 21st. century Community*. A report by Americans for the Arts. Pp. 1-27.
 5. *Innovating for Impact. Arts based solutions for a stronger America*. A report by Americans for the Arts Pp. 1-39.
-

WEEK 14

SITE VISIT with community partners – to wrap up the project and discuss successes and failures of the community partnership/ collaboration

WEEK 15

STUDENTS: EVALUATE THEIR PROJECTS IN CLASS

FINAL EXAM WILL BE HANDED OUT TODAY

EXAM WEEK

Final papers (Research Project 2) are due. Email WORD or PDF attachments to

PremindaJacob@umbc.edu

APPENDIX 1:

TEAM PROJECT GUIDELINES

Deadline for Completion: **December May, 2015**

PROJECT GOALS

Funded by an **Entrepreneurship and Innovation Curriculum** grant from UMBC, this course links teams of students with communities in five Baltimore locations (the Benjamin Banneker Historical Park and Museum, Living Classrooms, the Friends of Patterson Park, the *Monument Quilt* project by FORCE, an artists' collective and a Baltimore murals project conducted by Open Society award grantee, Charlotte Keniston). In dialog with their community partners students research, propose and execute a public art project. The experience enables students' entrepreneurial skills and provides them an opportunity to find innovative solutions to a given problem. Most importantly, students gain awareness of communities outside the university where their particular knowledge and skills can find practical applications.

To complete the projects students will be required to:

1. SIGN UP FOR A "0" CREDIT PRAC 096 COURSE.
2. Research and creatively analyze their assigned site
3. Identify critical issues of concern to community residents
4. Propose a feasible, creative, sustainable visual art project that is approved by the community partners and approved for funding by Preminda and Charlotte.
5. Chart a timeline for the project to ensure that it can be completed within the semester.
6. Identify available assets, resources, and materials to complete the project.
7. Suggest a maintenance plan for the project.
8. Implement the project.
9. Present informal progress reports on the project in class during the semester.
10. AS A TEAM, submit an illustrated, written and oral report and evaluation of the project.

APPENDIX 2:

FULL CITATIONS OF THE READINGS/VIEWINGS IN THE COURSE OUTLINE:

UMBC MEDIA

Andrew Garrison. *Third Ward TX* (DVD). Welcome Home Productions with ITVS and Houston PBS.

Call Number: **UMDVD 7567**

Bendau, Marlo (directed) *Judy Baca*. A World of Art: Works in Progress Series, #8. Oregon Broadcasting Production in association with Oregon State University. UMBC Video – **UMVID**

4043

- Koolhaas, Rem. *Lagos Wide and Close. An Interactive Journey into an Exploding City*: Submarine DVD. Distributed by IPIASE Music First and Idea Books, 2005. (Instructor's copy – on reserve at Audio Visual Desk in the Library)
- Maysles, Albert, et. al. *Five Films about Christo and Jeanne-Claude*. A Maysles Films production. Plexifilm, New York, 2004. UMBC DVD – UMDVD 3098.
- Schumann, Werner and Spiro Kostof. *The Street*. Alexandria V.A.: PBS Video; Guggenheim Productions, Inc. and WTTW/Chicago, 1987. UMVID - 5176
- Silver, Tony (directed) *Style Wars*. A Presentation of Tony Silver and Henry Chalfant. Public Arts Films, Inc.. UMBC DVD – UMDVD 1095.
- Whyte, William H. *Social Life of Small Urban Places*. New York: Produced by the Municipal Art Society of New York. Distributed by Direct Cinema Ltd., 1988. UMDVD – 3303
- Fettig, Tad. "A Garden in Cairo" In *E². Design. Season three* Kontentreal Production. PBS Home Video, 2008. UMDVD 4907

ARTICLES:

- The Arts and Civic Engagement. Strengthening 21st. century Community*. A Report on the Proceedings of Americans for the Arts National Arts Policy Roundtable. September 25-28, 2008. Sundance Preserve. Pp. 1-27.
- Innovating for Impact. Arts based solutions for a stronger America*. Report and Recommendations of the National Arts Policy Roundtable, a Program of Americans for the Arts. September 22-24, 2011. The Redford Center at the Sundance Resort and Preserve, Utah. Pp. 1-39.
- Akanni, Niji. "Lagos: Love It or Love It." In *Sarai Reader 02: The Cities of Everyday Life*. Delhi, India: Sarai: The New Media Initiative. A programme of the Center for the Study of Developing Societies. 2002. Pp. 136-141.
- alKhalil, Samir. Excerpt from *The Monument. Art, Vulgarity and Responsibility in Iraq*. Los Angeles: University of California Press. 1991. Pp. 1-32.
- alSayyad, Nezar. "Escaping the Present, Consuming the Past." In *Cairo. Histories of a City*. Cambridge, Massachusetts: The Belknap Press of Harvard University Press. 2011. Pp. 255-280.
- Bauman, Zygmunt. "An Overture" & "The Agony of Tantalus." In *Community. Seeking Safety in an Insecure World*." Blackwell Publishers, 2001. Pp. 1-18.
- Belanger, Pierre, et. al. "Lagos (Harvard Project on the City)." In *Mutations* by Rem Koolhaas, Sanford Kwinter, Stefano Boeri. Bordeaux, France: ACTAR, 2000. Pp. 650-720.
- Chase, John Leighton. "A Curmudgeon's Guide to the Wide World of Trash." In *Everyday Urbanism*. pp. 52 - 67. New York: Monacelli Press, 2008. Chase, John Leighton. "The Space Formerly Known as Parking." In *Everyday Urbanism*. pp. 194 - 198. New York: Monacelli Press, 2008.
- Crawford, Margaret. "Blurring the Boundaries: Public Space & Private Life." In *Everyday Urbanism*. pp. 22 - 35. New York: Monacelli Press, 2008.
- Denes, Agnes. "Wheatfield: A Confrontation." (1982) In *Utopias*. Edited by Richard Noble. Documents of Contemporary Art series. Cambridge, Massachusetts: M.I.T. Press, 2009. Pp. 122-123.
- Doss, Erika. "Introduction." In *Memorial Mania. Public Feeling in America*. Chicago: University of Chicago Press, 2010. Pp. 1-15.
- Excerpts on Delhi from *Sarai Reader 02: The Cities of Everyday Life*. Delhi, India: Sarai: The New Media Initiative. A programme of the Center for the Study of Developing Societies. 2002.
- Articles/ Photo essays with authors, titles and page numbers —
- Awadhendra Sharan "Claims on Cleanliness: Environment and justice in contemporary Delhi." Pp. 31-38.

- Gagan Gill "Sleepless in Delhi." P. 130.
internal@sarai.net (multiple authors) "This Year, This City." Pp. 350-358
 Monica Narula "Slow Shutter/Full Open" pp. 131-135.
 Parvati Sharma "decoded+delhi+denuded=Google+Search" pp. 159-163.
 Shrinath. "Office Days" pp. 164.
 Sopan Joshi "Cancer Wards" pp. 171-176.
 Uday Prakash. "Shops on the Move." Pp. 112-113.
- Fleming, Ronald Lee. "Environmental Profiling Procedure." In *The Art of Placemaking. Interpreting Community through Public Art and Urban Design*. New York: Merrell 2007. Pp. 317-320.
 Fleming, Ronald Lee. "Planning for placemaking." In *The Art of Placemaking. Interpreting Community through Public Art and Urban Design*. New York: Merrell 2007. Pp. 288-316.
 Fleming, Ronald Lee. "Questions to Ask a Public Space." In *The Art of Placemaking. Interpreting Community through Public Art and Urban Design*. New York: Merrell 2007. Pp. 296-97.
 Foucault, Michel. "Other Spaces." (1967) In *Utopias*. Edited by Richard Noble. Documents of Contemporary Art series. Cambridge, Massachusetts: M.I.T. Press, 2009. Pp. 60-68.
 Harvey, David. "Contested Cities: Social Process and Urban Form." In *The City Reader*. 4th. edition, Routledge Urban Reader Series. Edited by Richard LeGates and Frederic Stout. New York: Routledge, 2007. Pp. 225-232.
 Hood, Walter. "Urban Diaries: Improvisation in West Oakland, California." In *Everyday Urbanism*. pp. 152 – 174. New York: Monacelli Press, 2008.
 Houghton, Mona. "The Urban Bricoleur." *Everyday Urbanism*. pp. 36 - 51. New York: Monacelli Press, 2008.
 Jacobs, Jane. "The Uses of Sidewalks: Safety." In *The City Reader*. 4th. edition, Routledge Urban Reader Series. Edited by Richard LeGates and Frederic Stout. New York: Routledge, 2007. Pp. 98-102.
 Kaliski, John. "The Present City and the Practice of City Design." *Everyday Urbanism*. pp. 88 - 108. New York: Monacelli Press, 2008.
 Kirshenblatt-Gimblett, Barbara. "Performing the City: Reflections on the Urban Vernacular." In *Everyday Urbanism*. pp. 19- 21. New York: Monacelli Press, 2008.
 Kostof, Spiro. "His Majesty the Pick: The Aesthetics of Demolition." In *Streets. Critical Perspectives on Public Space*. Edited by Zeynep Celik, Diane Favro and Richard Ingersoll. Los Angeles: University of California Press, 1994. Pp. 9-22.
 La Varra, Giovanni. "Post-it City: The Other European Public Spaces." In *Mutations* by Rem Koolhaas, Sanford Kwinter, Stefano Boeri. Bordeaux, France: ACTAR, 2000. Pp. 424-431.
 Lynch, Kevin. "The City Image and its Elements." In *The City Reader*. 4th. edition, Routledge Urban Reader Series. Edited by Richard LeGates and Frederic Stout. New York: Routledge, 2007. Pp. 438-447
 Millar, Norman. "Street Survival: The Plight of the Los Angeles Street Vendors." In *Everyday Urbanism*. pp. 136 - 151. New York: Monacelli Press, 2008.
 Murray, Martin J. "Epilogue. Putting Johannesburg in its Place. The Ordinary City." In *City of Extremes: The Spatial Politics of Johannesburg*. Durham: Duke University Press, 2011. Pp. 321-332.
 Norman, Nils."Utopia Now: Interview with Jennifer Allen." (2002) In *Utopias*. Edited by Richard Noble. Documents of Contemporary Art series. Cambridge, Massachusetts: M.I.T. Press, 2009. Pp. 192-193.
 Obrist, Hans Ulrich. "the land" (2003) In *Utopias*. Edited by Richard Noble. Documents of Contemporary Art series. Cambridge, Massachusetts: M.I.T. Press, 2009. Pp. 169-171.
 Peuquet, Donna J. "Representation versus Reality." In *Representations of Space and Time*. New York: The Guilford Press. 2002. Pp. 11-33.
 Provoost, Michelle. "The WiMBY! Method." In *Everyday Urbanism*. pp. 200 - 207. New York: Monacelli Press, 2008.

- Rojas, James and Chase, John Leighton. "The Painted Sign Pictures of Latino Los Angeles." In *Everyday Urbanism*. pp. 186 - 193. New York: Monacelli Press, 2008.
- Sitte, Camillo. "Author's Introduction," "The Relationship Between Buildings, Monuments and Public Squares, and "The Enclosed Character of the Public Square." In *The City Reader*. 4th. edition, Routledge Urban Reader Series. Edited by Richard LeGates and Frederic Stout. New York: Routledge, 2007. Pp. 427-437.
- Superflex. "Interview with Asa Nacking." (1998) In *Utopias*. Edited by Richard Noble. Documents of Contemporary Art series. Cambridge, Massachusetts: M.I.T. Press, 2009. Pp. 151-153.
- Tuan, Yi-Fu. "Body, Personal Relations, and Spatial Values." In *Space and Place. The Perspective of Experience* St. Paul, Minnesota: University of Minnesota Press 1977. Pp. 34-50.
- Walker Lucy. *Wasteland* (on a public art project in Brazil by Vik Muniz). Entertainment One Productions. 2010. <http://www.wastelandmovie.com/downloads.html>
- Willet, John. "Problem and Place." In *Art in a City*. Liverpool, U.K.: Liverpool University Press and the Bluecoat. 2007 (first published in 1967). Pp. 1-22.
- Wilson, Phoebe Wall. "A Day in the Life of a Neighborhood Place." In *Everyday Urbanism*. pp. 120-135. New York: Monacelli Press, 2008.
- Wilson, William H. "Part 1: Origins and Ideology." In *The City Beautiful Movement*. Baltimore: Johns Hopkins University Press, 1989. Pp. 9-95.
- Wirth, Louis. "Urbanism as a Way of Life." In *The City Reader*. 4th. edition, Routledge Urban Reader Series. Edited by Richard LeGates and Frederic Stout. New York: Routledge, 2007. Pp. 90-97.
- Zukin, Sharon. "How to Create a Culture Capital: Reflections on Urban Markets and Places." In *Century City: art and Culture in the Modern Metropolis*. Ed. Iwona Blazwick, London: Tate Publishing, 2001. Pp. 258-264.