# Creative Communities

Developing Emerging Communities through Culture

John Marx AIA Chief Artistic Officer



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# What is a Creative Community??

We are going to work on creating a definition / roadmap this week ..... but a starting point is:

A Creative Community is a community whose shared value system revolves around the attraction of participatory art, of embracing and sharing self-expression, of empowering and unlocking the inherent creative and imaginative spirit that resides in every human being.

A Creative Community is a neighborhood that has achieved a strong culture bonding thru a common interest in participatory art. It is a network of relationships. It focuses on balancing the production and consumption of art and self-expression with the intention of sharing this with the community.

The most important aspect of this is that we are trying to incubate a healthy and sustainable culture. The interesting part is that Art and Creativity seem to be especially effective at bringing this out in people.

#### Creative Communities

Developing Existing and Emerging communities through Culture

As the world is experiencing grave issues such as the climate crisis, divisiveness, polarization and income inequality, an antidote to all of this is an empowered global community that embraces inclusivity, resilience and a sense of belonging.

We believe that Creative Communities and the Burning Man culture, provide a unique opportunity to address these issues in an innovative way.

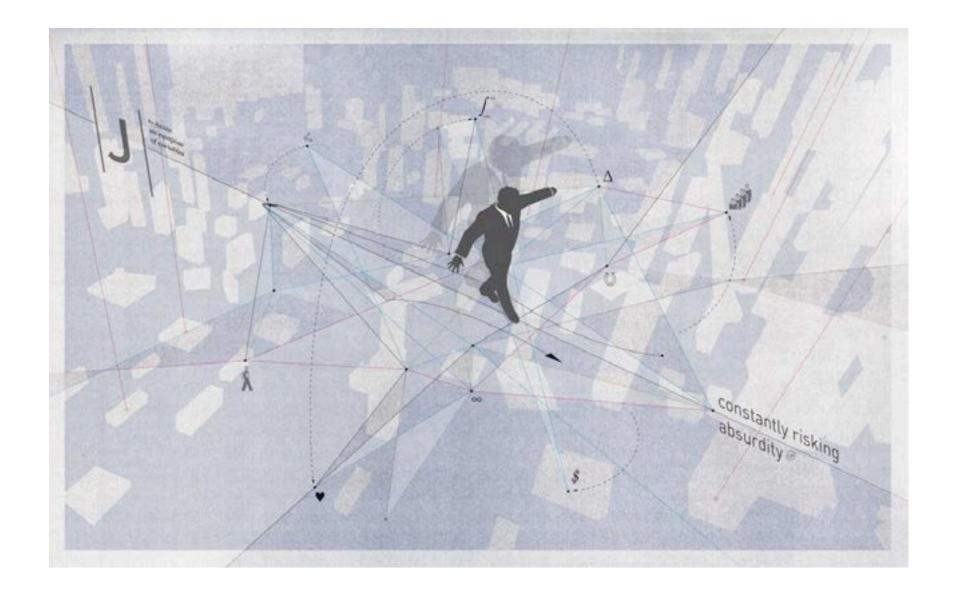
We want to see that people have the tools, resources and mindset to be able to build Creative Communities that reflect and extend these principles and values out into the world

"Creative Communities" offer a chance to extend Burning Man Culture out into the world. This workshop will provide an opportunity for people to interactively study the practicality of building creative civic communities and the potential to create urban cultural vibrancy as a model for the future of cities and how we interact with each other. There are many issues this group can explore, especially how the 10 Principles can apply to a year around environment.

The core of this effort will be exploring the nature of Creative Communities, and how participatory art has the unique ability to create strong bonds through communal inspiration. We will talk about how to engage with local government, citizen groups, funding sources, museums, developers and educators to direct focus to participatory art as the glue that binds communities together. Activation and placemaking have become the common language of urban planning, but we want to infuse the ideas of communal effort, inclusion, and participation in the creation of new urban spaces in order to enhance a sense of belonging in all aspects of community-building.

# RENO 2020





### Balance





The most sustainable things in life are those things that you won't throw away because you love them too much



# What are we advocating for and why ????

We are advocating for a fundamental change in the way architects design, with the intention of rebalancing Modernism toward an architecture of abundance, rather than its current focus on an architecture of abstraction. This involves rebalancing the role of emotional meaning in design intent, as well as evaluating the impact of what we create on the public at large.

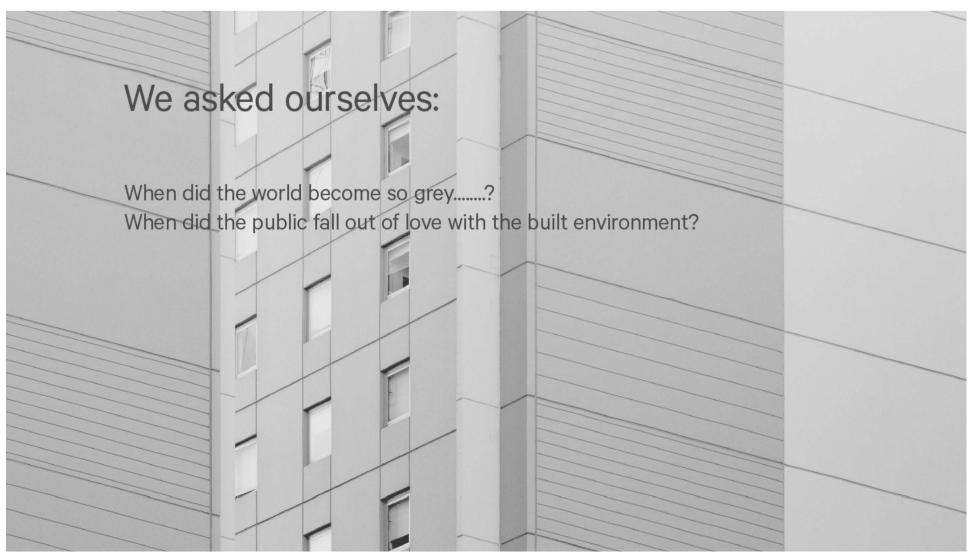
We are responding to the notion that architecture has disengaged with society and is losing its cultural relevance.



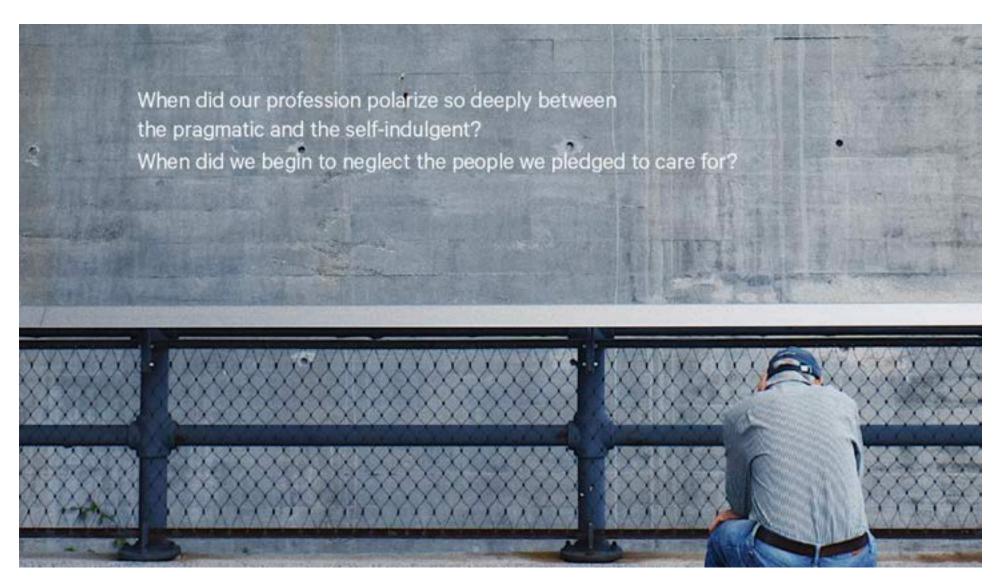


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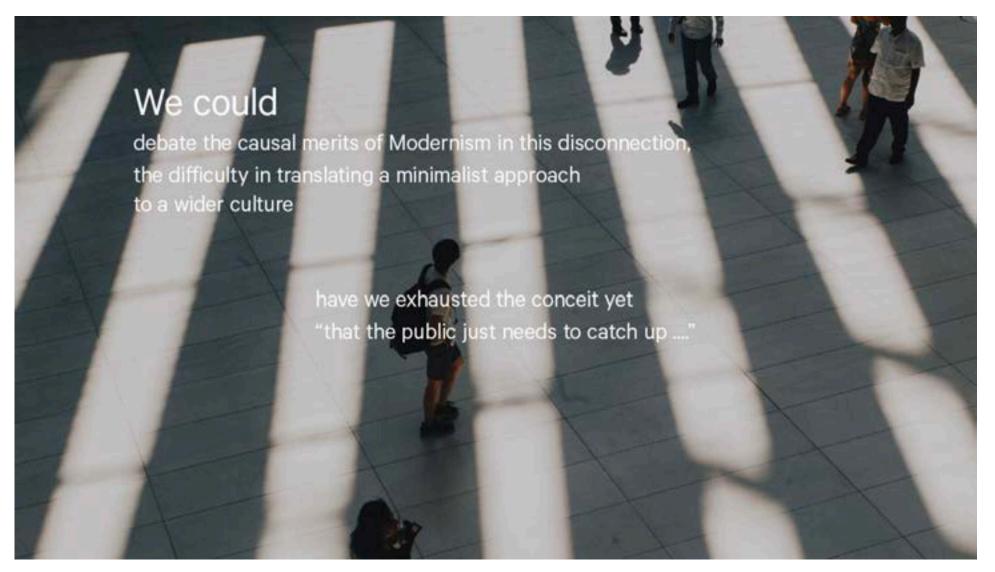














### DISCONNECTED

# **Forbes**

Architecture Continues To Implode: More Insiders Admit The Profession Is Failing

Frank Gehry Is Right: 98% Of Architecture Today 'Has No Respect For Humanity'





Mark Luthringer

This is the architecture we live with, the 80%, the ordinary .....









## DISCONNECTED





#### DISCONNECTED

Anima Animus offers a rich mix of contrasts, most meaningful among psyche) and anima (the female aspect of the male psyche). Another contrast can be found in the music by Italian composer Ezio Bosso. "It felt to me like music that looks to the past and the future at the same time, much how I like to make dance." Dawson says.

In making this ballet, Dawson found himself responding to the polarized present-day world. He understands the world's opposites light and dark, humanity and architecture, individual and group—"but between those opposites, there's so much room where people can have choice without judgment," he says. The spaces between extremes are a kind of fluidity, which Dawson wanted to explore within dance. "My language is the classical art form; I'm trying to do

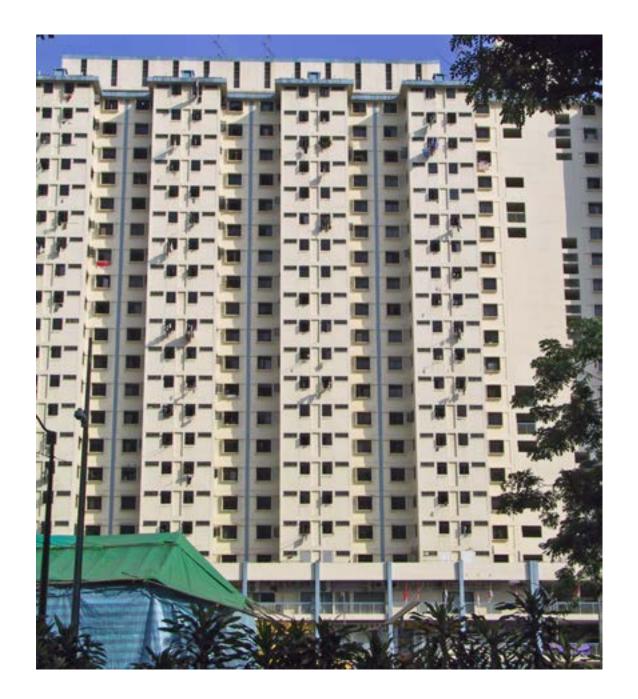
Do we have to choose between Architecture and Humanity?

Why can't we have both?













#### Where does this come from????

A Short Personal (somewhat simplistic) History

- 1. Venturi + Scott-Brown
- 2. Post Modernism
- 3. The Last 50 Years
- 4. Beauty is only Skin Deep
- 5. Poetic (Minimalism)
- 6. Innovation



## Architects

not been allowed to design

beautiful buildings

in the last 50 years ....



When Robert Venturi wrote, in 1966, "I like complexity and contradiction in architecture." the world of design and art shifted in profound and irreversible ways. We looked at architecture differently after that, as it opened a vast universe of potential design expression which had become excluded by the "puritanically moral language of orthodox Modern architecture". The rallying cry to embrace a messy hybrid, of valuing "richness of meaning rather than clarity of meaning" invited us to question rigidity, but it also favored the intellectual over the emotional. It could be argued that this was critical to make progress, at that moment in time.

50 plus years later we honor Venturi's legacy and how his words have shaped our world. There are an abundance of quotes often repeated from this treasure trove "More is not less .... Less is a bore.", "is not Main Street almost all right?" We have carried these with us to design crits, to community planning meetings, to our sketchbooks. The design world has indeed evolved, and with it the physical world as well. However, the results of the last 50 years of architecture have been mixed, and there is still much work to do, in order to create buildings and cities that resonate with the public.



Where I believe we should start is in what Venturi excluded, what he felt was not worthy. In his writing of "A Gentle Manifesto" we do not have to wait long to see what this might mean, in the second sentence he states, "I do not like the incoherence or arbitrariness of incompetent architecture nor the precious intricacies of picturesqueness or expressionism."

Whether intended or not, this initial dynamic set the stage for the exclusion of "emotional meaning" as a value in architecture, and more importantly in the process by which we design. We pushed away from arbitrariness and moved to place "concept" over "form" in the balance of how architect's design. Form in the sense that it transfers emotional content to the people who experience it.



"Beauty is only Skin Deep......"

- The Temptations 1966

Beauty is more than Skin Deep

The profession of architecture and fine arts institutions reinterpreted this to mean,

anything that was beautiful was superficial

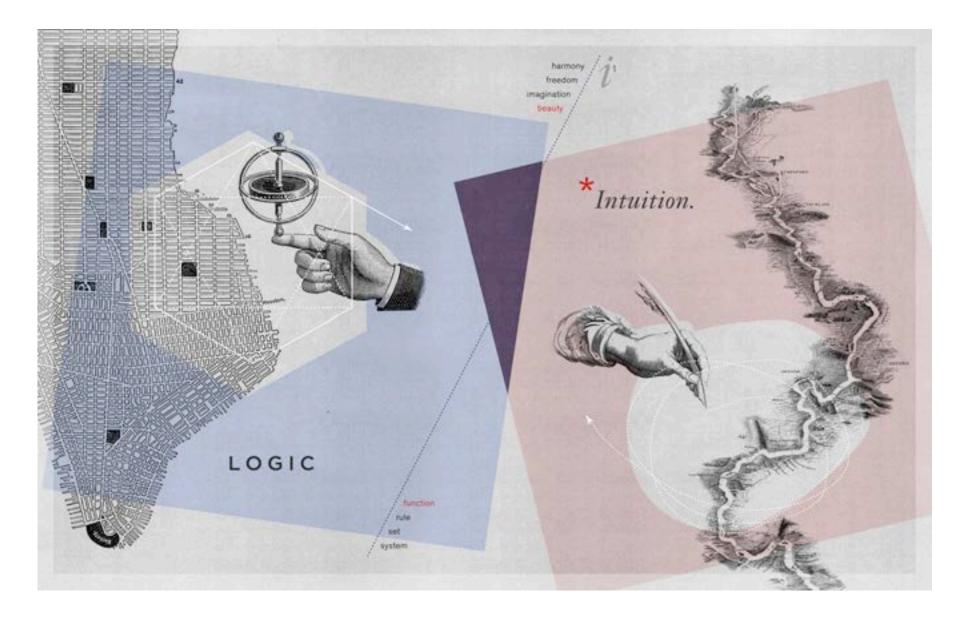
Beauty is in the Eye of the Beholder .......





Challenging Norms





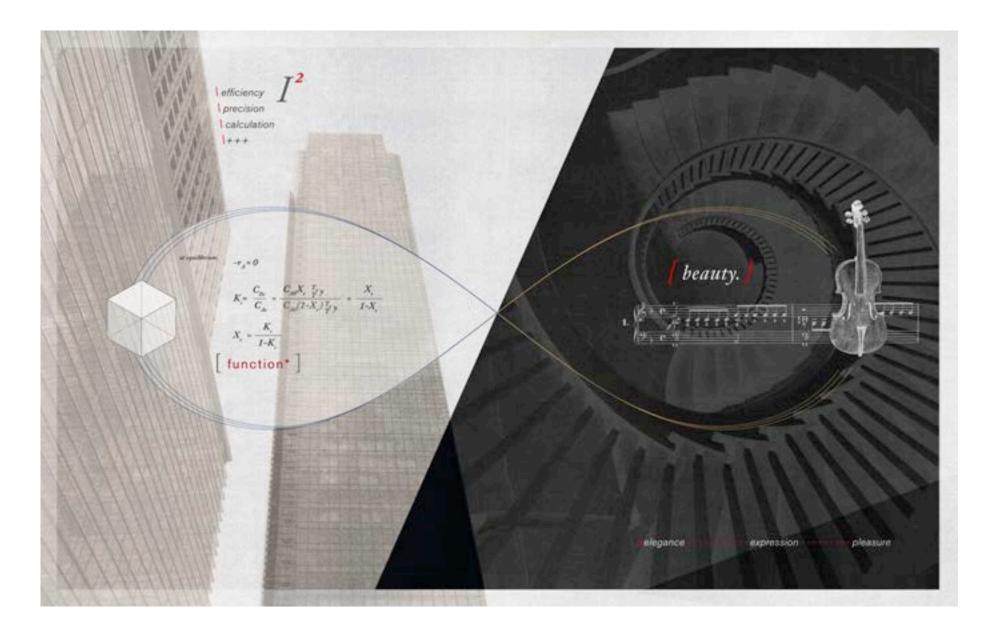
"To be considered Arbitrary is perhaps the greatest sin of all ....."

Linear + Logical + Verbal

VS.

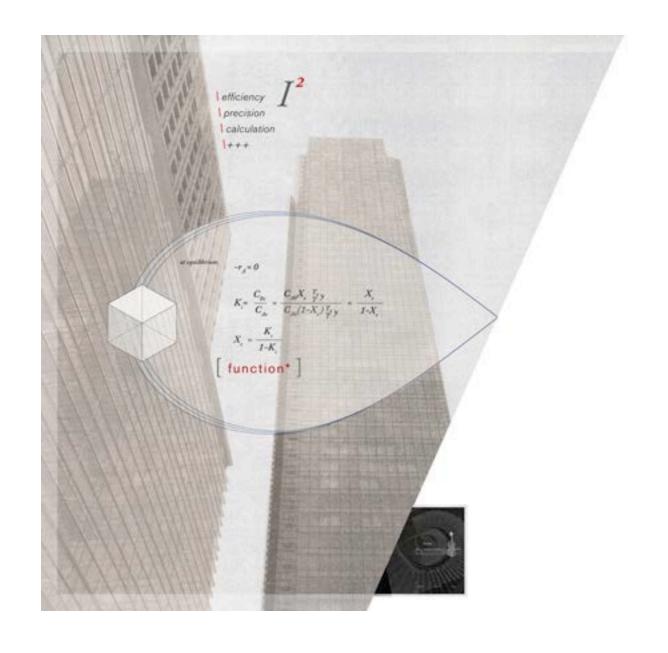
Non-Linear + Intuitive + Visual



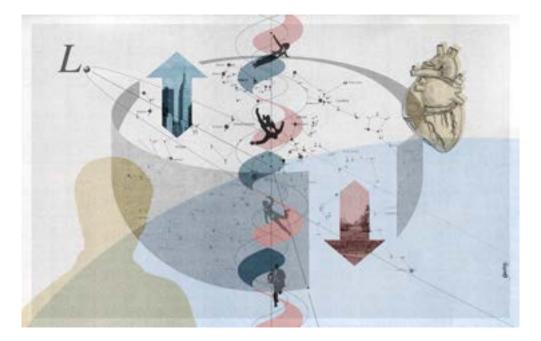


A Balance Equation









# What are we doing?

#### Our Work:

Lyrical Expressionism

## **Special Projects:**

Visual Poems - Emotional Meaning Venice Biennale 2016

The Absurdity of Beauty
The Architectural Review 2018

2<sup>nd</sup> Century Modernism Venice Biennale 2018

Cultural Vibrancy
Burning Man 2015 - 2019





# Our Work: Lyrical Expressionism























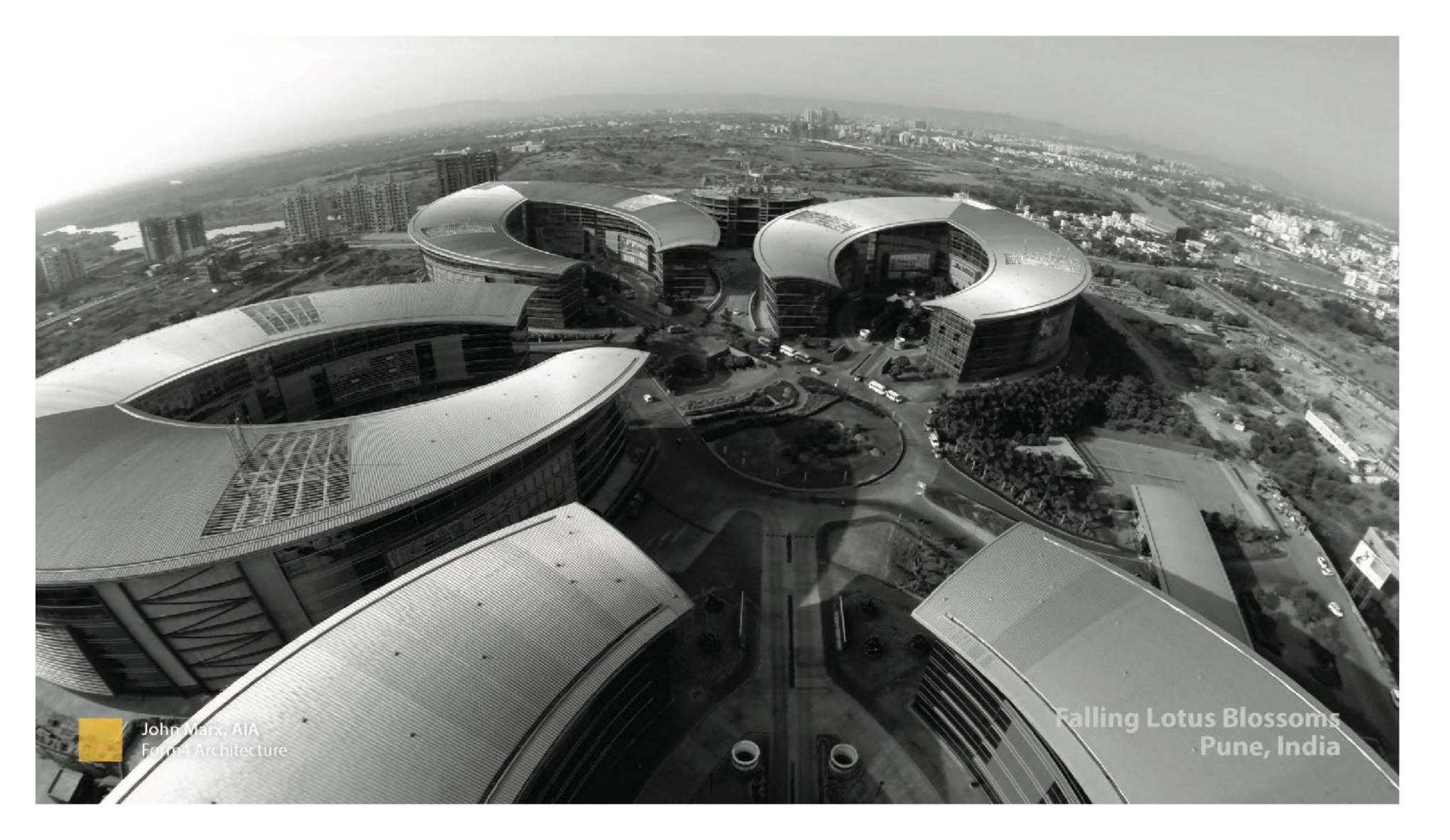










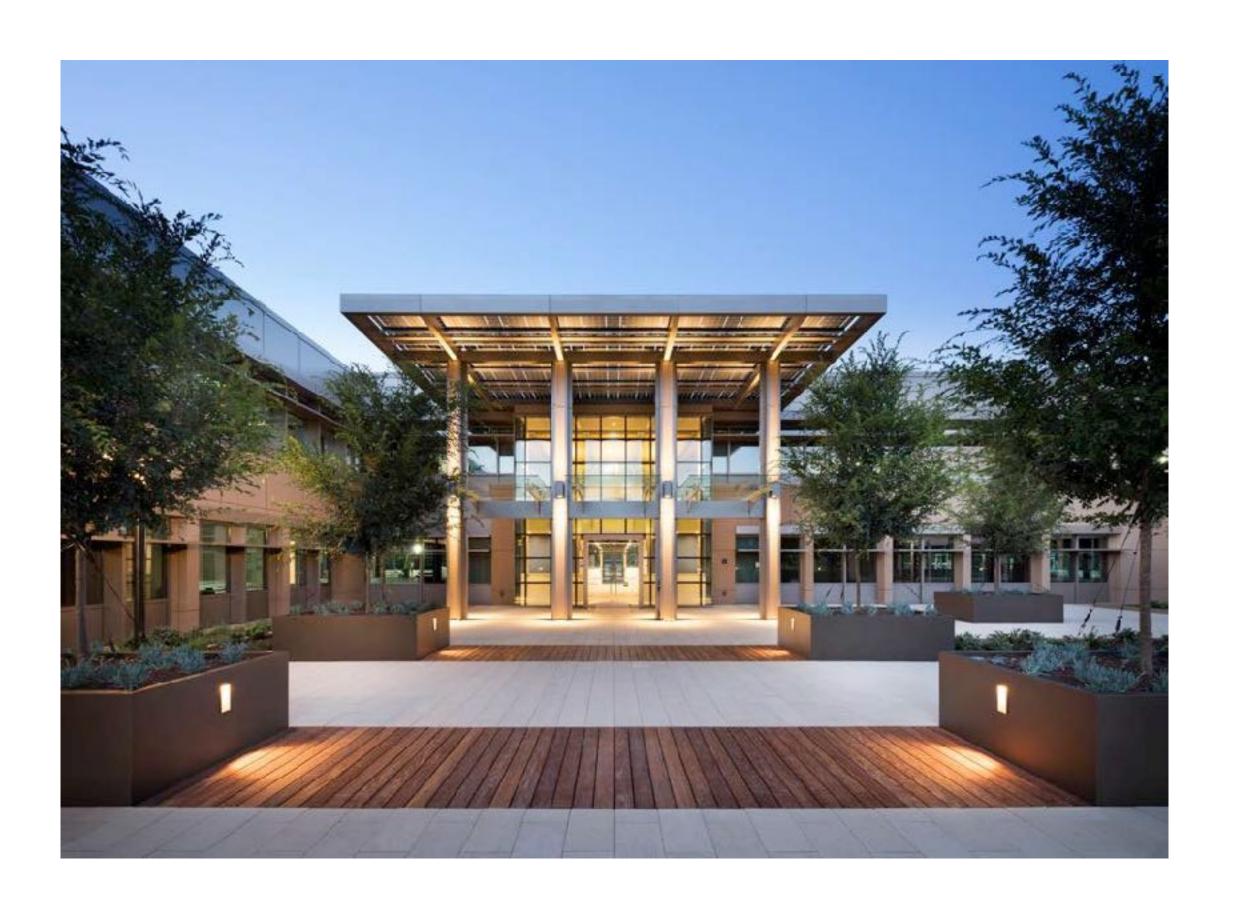
















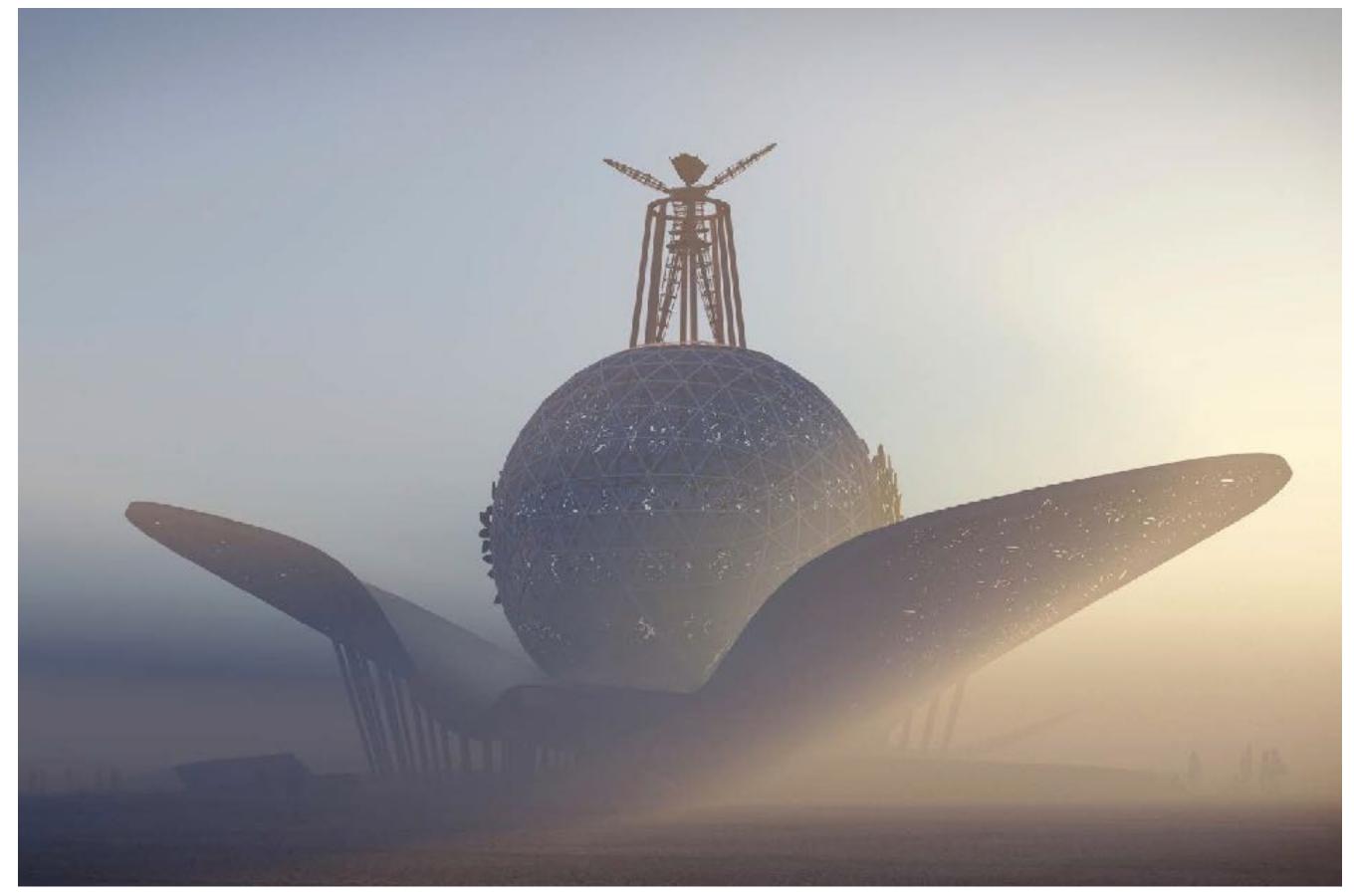


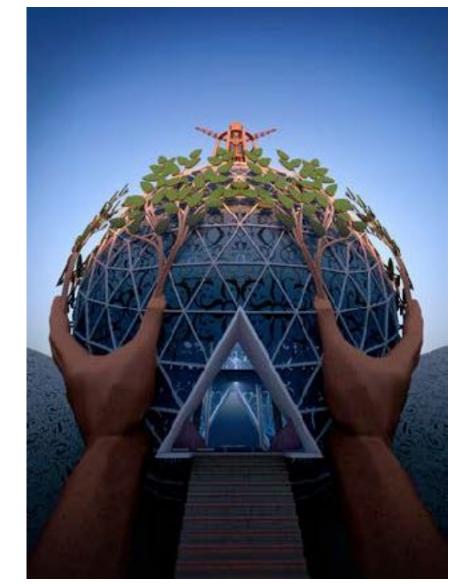














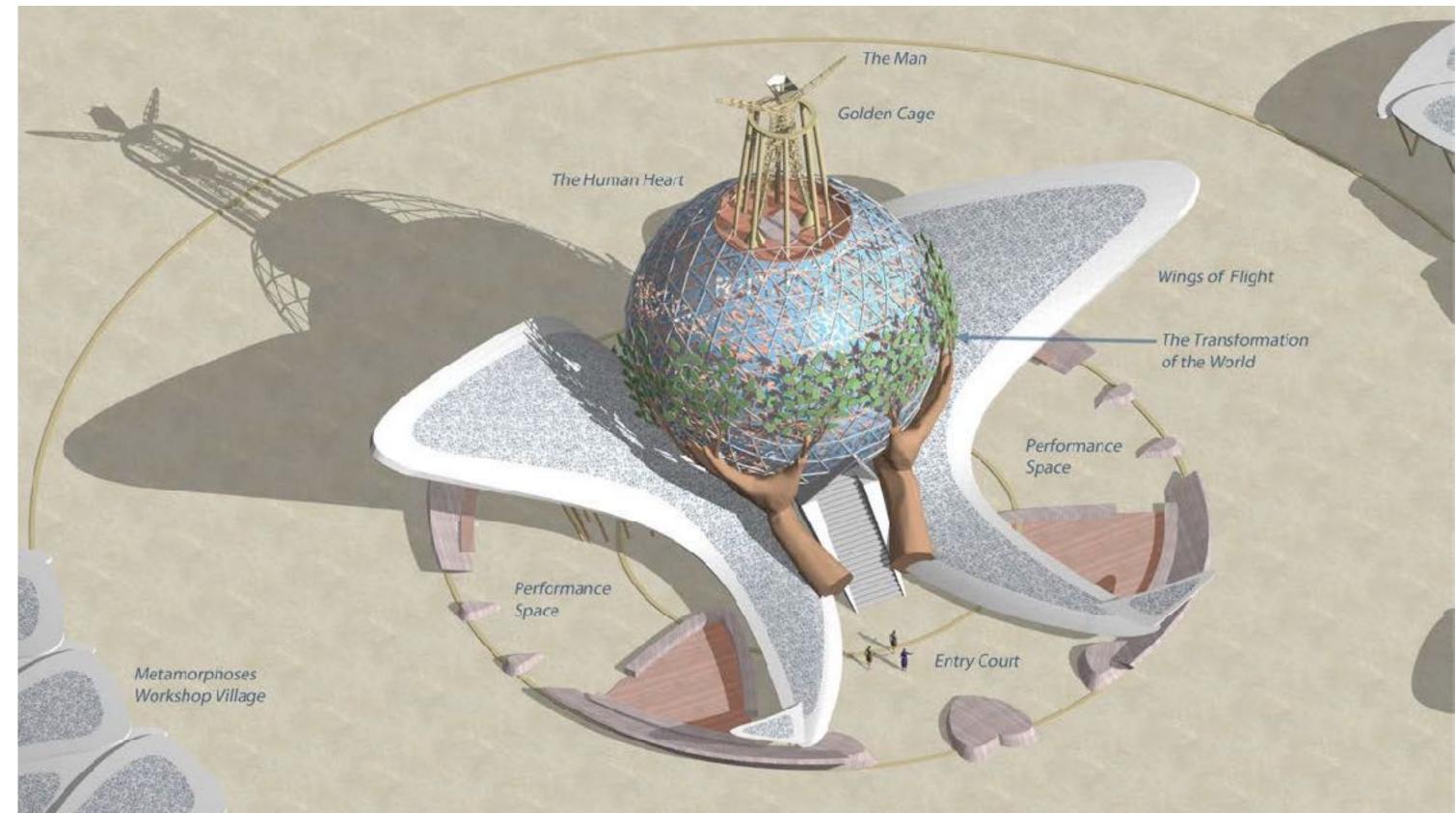
2019 Man Base Pavilion
Design
Competition

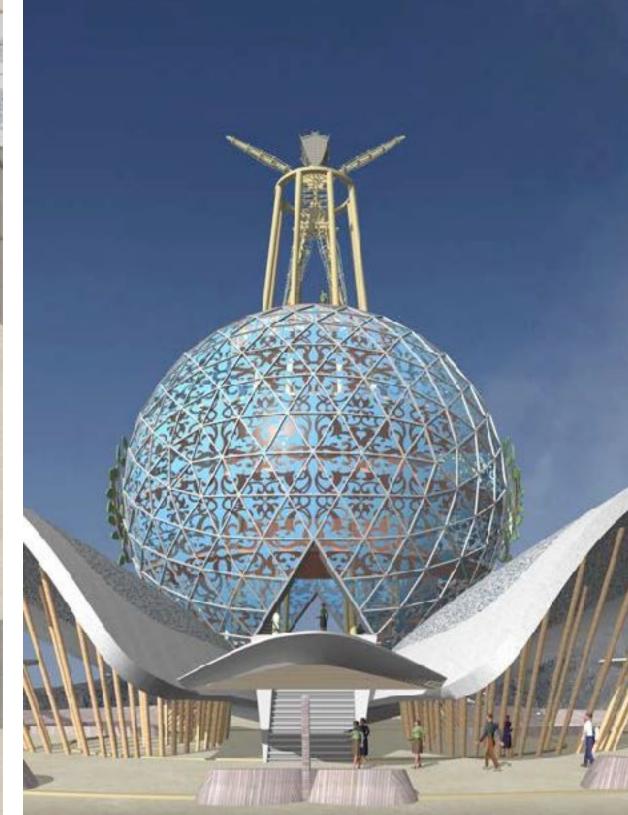






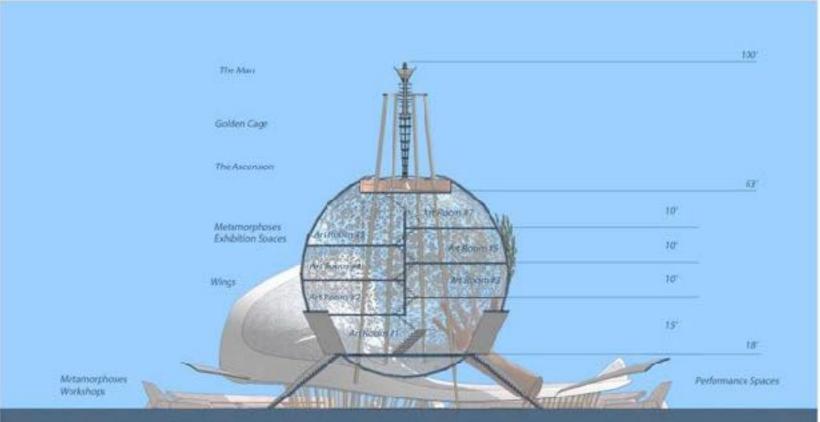
















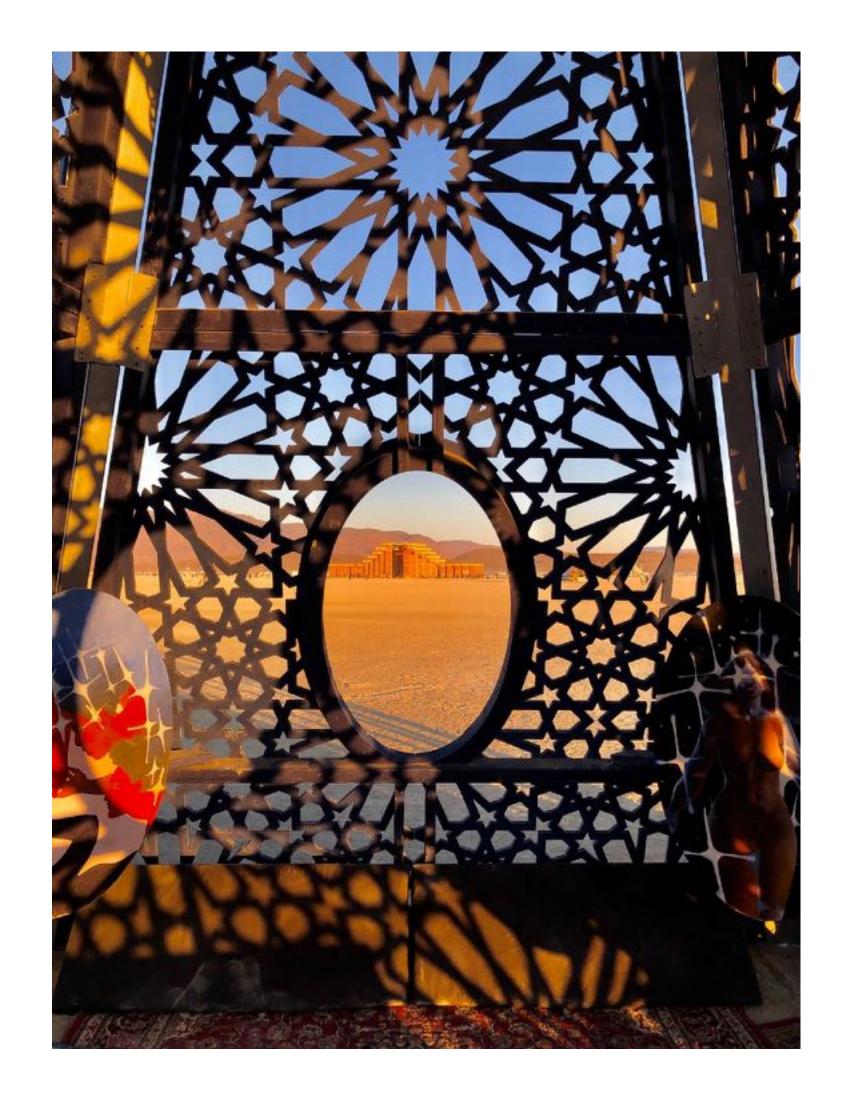
Long Section - North / South













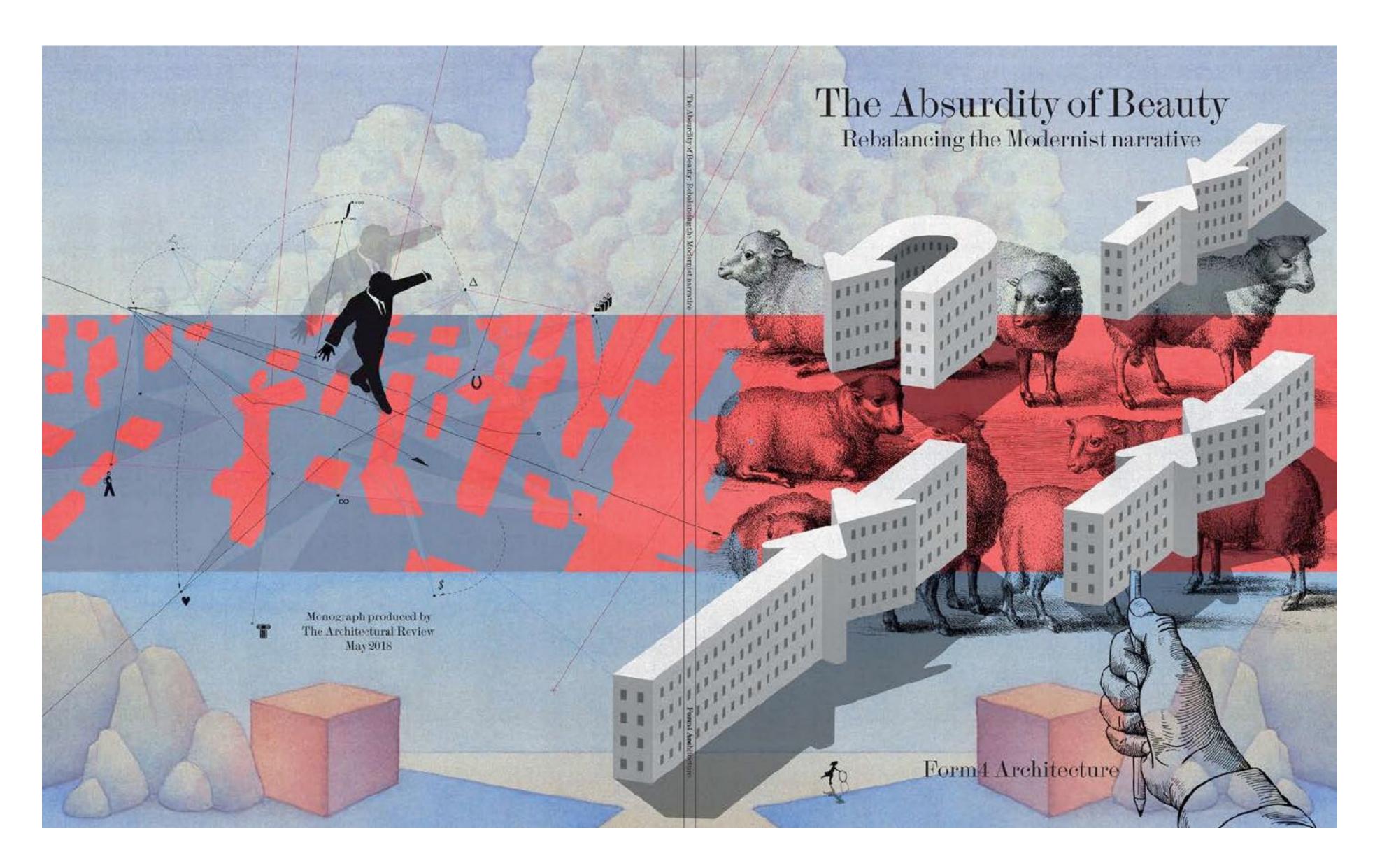




Visual Poems + Emotional Meaning

Venice Biennale 2016









2<sup>nd</sup> Century Modernism Venice Biennale 2018



# 1<sup>st</sup> Century Modernism is an architecture of abstraction

2<sup>nd</sup> Century Modernism might be an architecture of abundance



## 3 Questions:

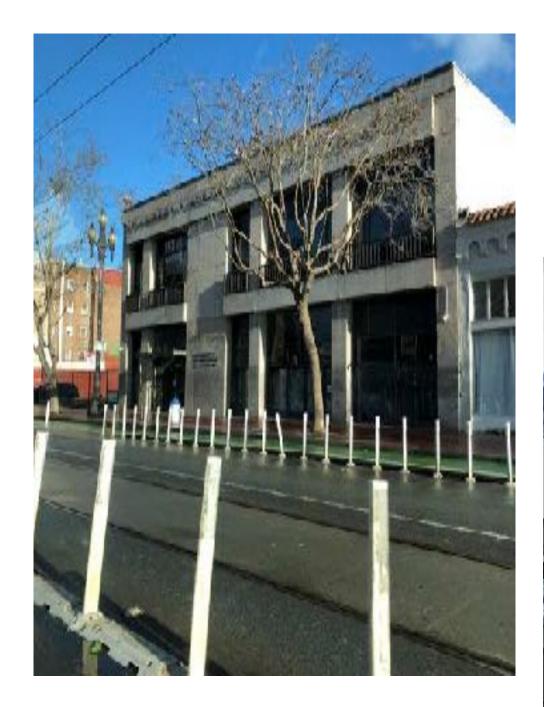
Why Should we Love this Design?

What Emotions does this Building Evoke?

Does this design promote "An Architecture of Abundance"?



# Q1: Why Should we Love this Design?



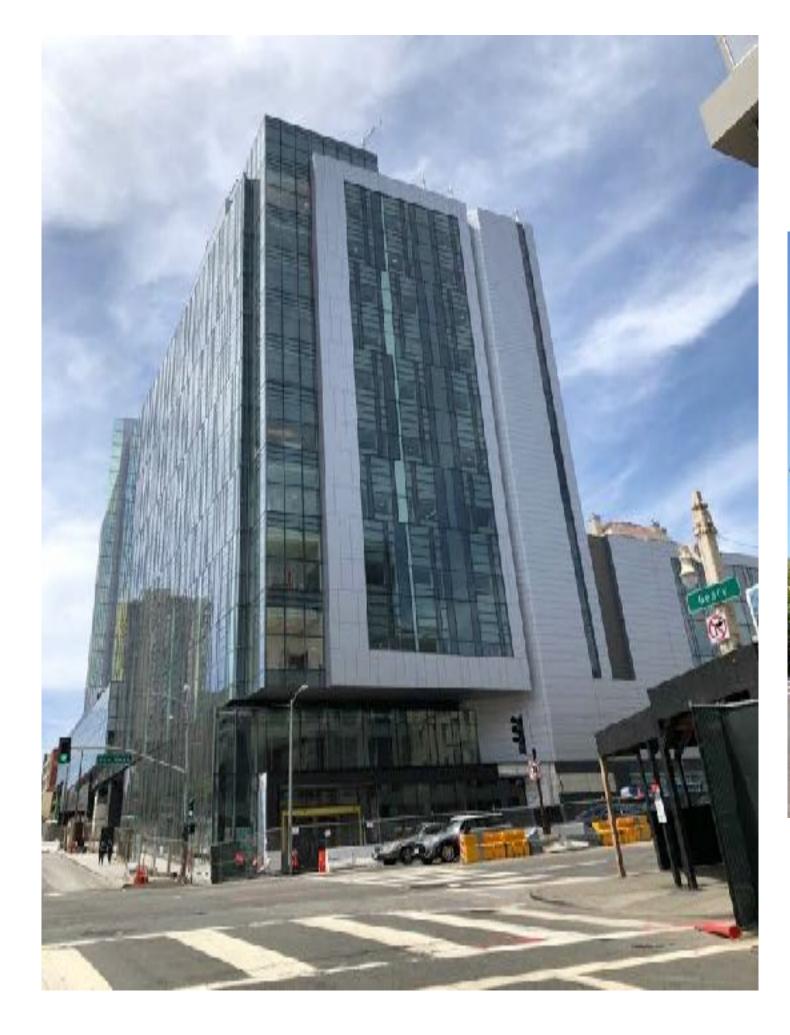








# Q2: What Emotions does this Building Evoke?





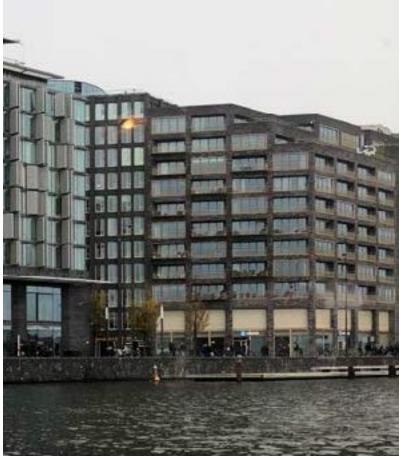
All Buildings create Emotional Meaning:

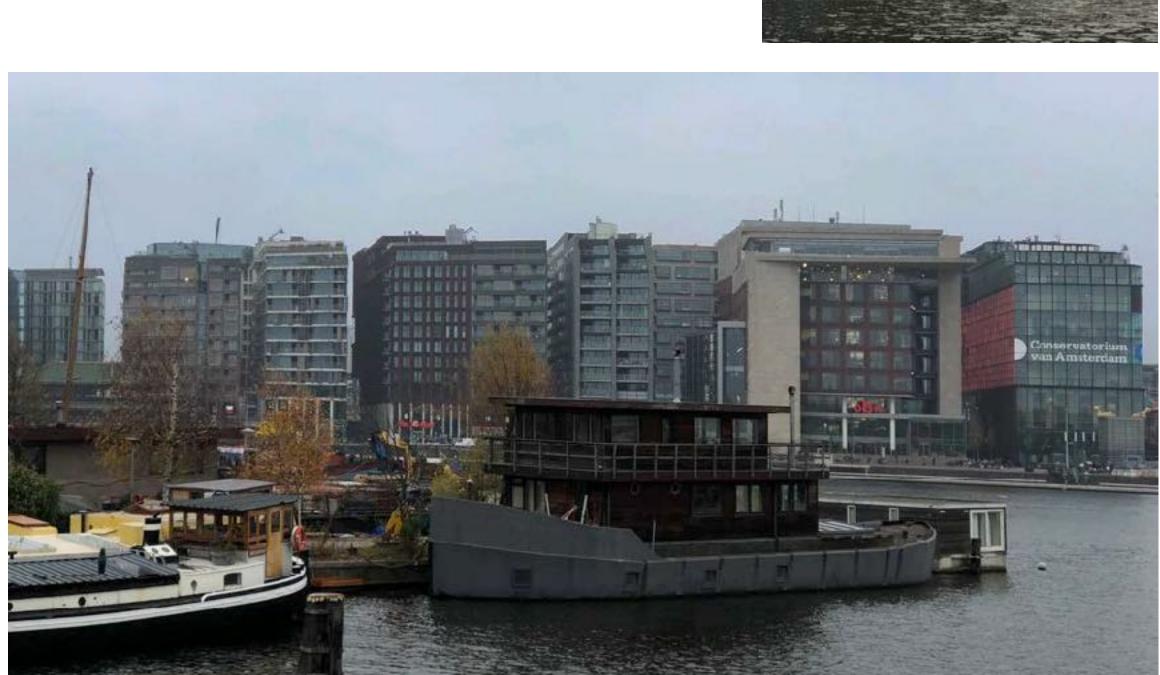
Hopeful Welcoming Optimistic

O p p r e s s i v e Depressing Heavy

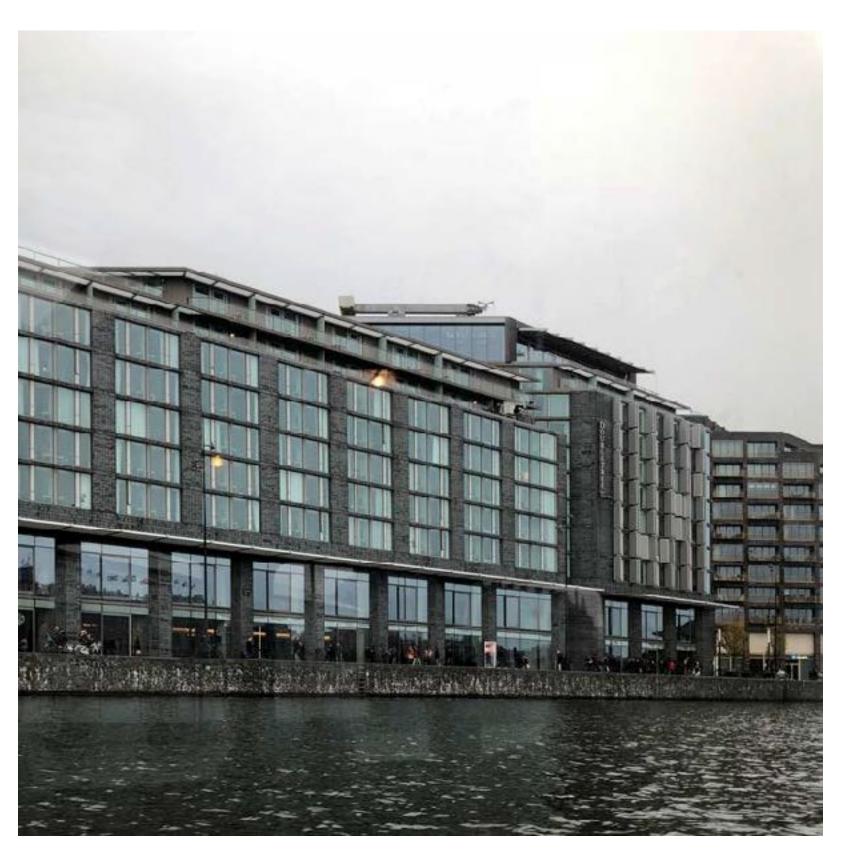


## Q3: Does this design promote "An Architecture of Abundance"?





" An Architecture of Humanity"?





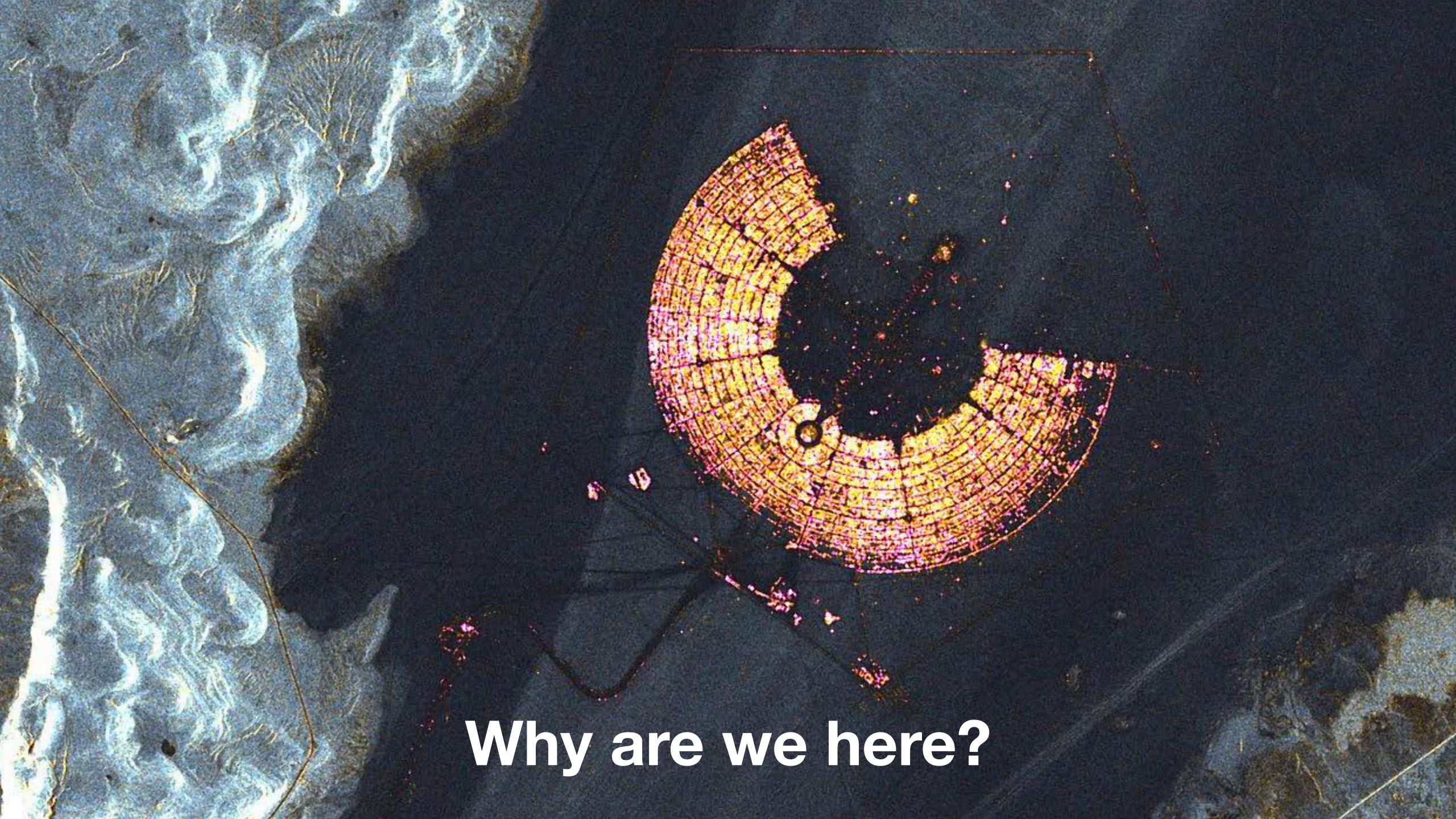


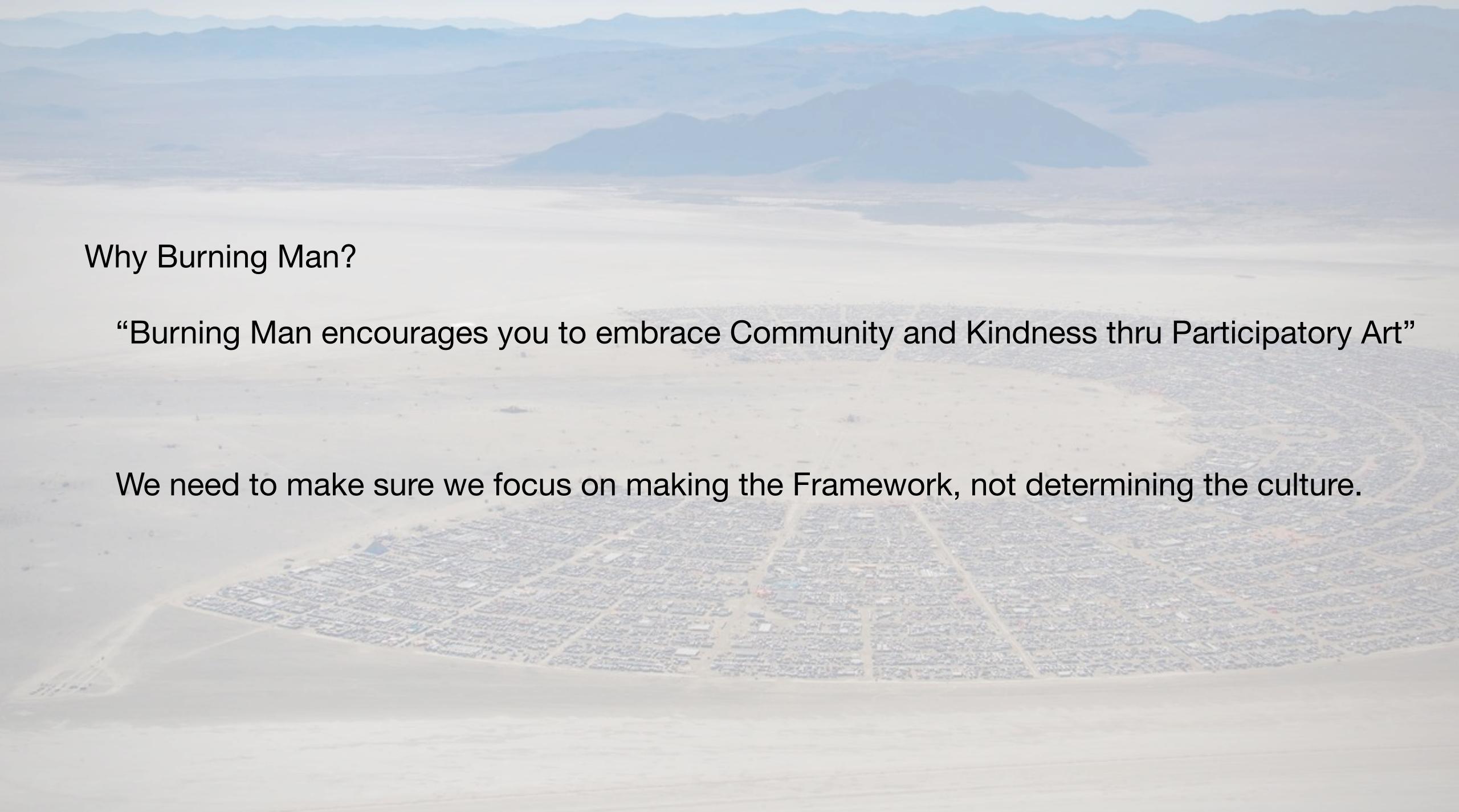
A Feast of Architecture

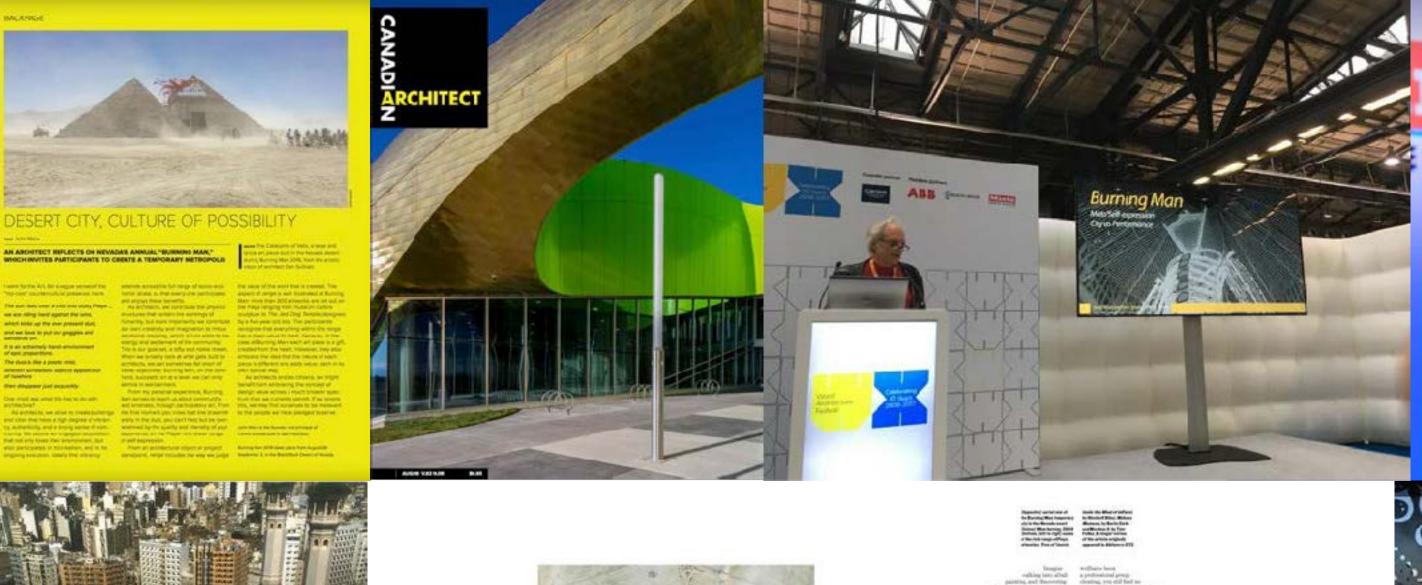
Drawing: Gabor Gallov

Where can we go from here .....???











#### Burning intensity

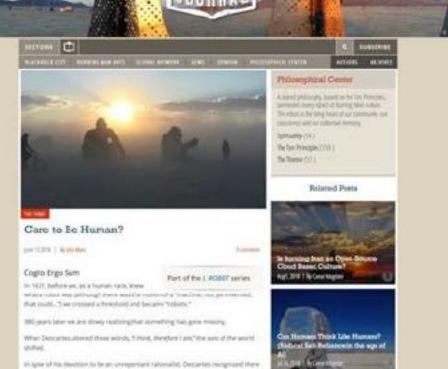
The temporary city of Burning Mar resonates with a unique communal ribrancy, writes John Marx













What Burning Man can Teach Architecture about Participatory Design

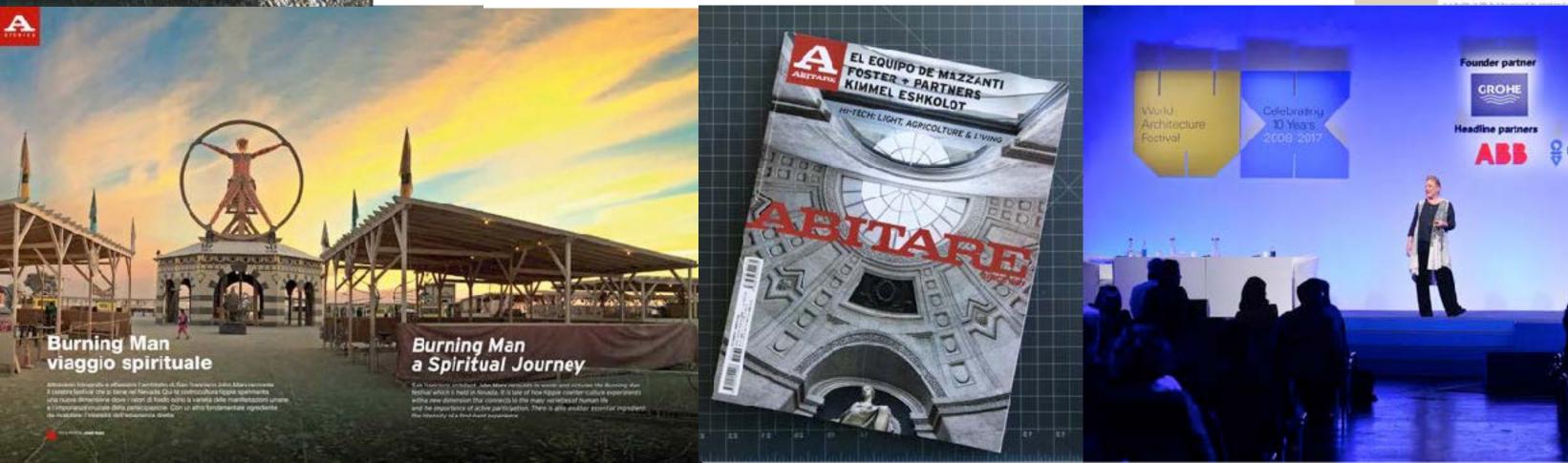
09:30-15 November, 2018 | by John Marx, AM



Architecture as a profession today struggles with questions of relevance, with core questions surrounding the issue of whether it can create cultural vibrancy and meaning for the diverse world it serves. Within our own design community, we tend to give a lot of sway to an "exclusive tier" of architects who provide leadership and vision. While this leadership is crtically important to the profession, it only corresponds to 2% of what gets built. Take it from Frank Gehry, whose 2014 commerc still rings in our ears: "98% of everything that is built and designed today is pure sh"t. There is no serse of design, no respect for humanity."

If we embrace the importance and unique value of all things built on a wider range, we need to ask ourselves: how have we served and rewarded our peers responsible for creating this other 98%? Where should we set the bur for the emotional-artistic qualities of mainstream architecture?

44 "As architects, we often strive to create buildings and cities that have a high degree of cultural activity, authenticity, and a strong sense of community. We desire an engaged population that not only loves their environment, but also participates in its creation, and in its ongoing evolution. The extension of which means they feel responsible for, its maintenance, its improvement, and are inspired and empowered to infuse it with their cultural and artistic energy. Ideally, this vibrancy extends across the full range of socioeconomic strata, so that everyone participates and enjoys these benefits. If they are successful, they will extend this caring sense of community beyond the physical environment, towards caring for each other's well-being, because they sense how each of us contributes to the success of our communities."





#### Why Architects should pay attention to Burning Man.....

As architects we (and Iam hoping this includes most of us here) strive to create buildings and cities that have a high degree of vibrancy, authenticity, and a strong sense of community. We desire an engaged population that not only loves their environment, but also participates in its creation, and in its ongoing evolution. The extension of which means they feel responsible for its maintenance and improvement, and are inspired and empowered to infuse it with their cultural and artistic energy. They create traditions and rituals which carry this collective effort forward to successive generations. Ideally this vibrancy extents across the full range of socio-economic strata, so that everyone participates and enjoys these benefits.

If they are successful, they will extend this caring sense of community beyond the physical environment, towards caring for each other's well being, because they sense how each of us contributes to the success of our communities. As architects we contribute the physical structures that contain the workings of humanity, but more importantly we contribute our own creativity and imagination to imbue emotional meaning, which in turn adds to the energy and excitement of the community.

This is our goal set, a lofty and noble dream. When we broadly look at what gets built by architects, we can sometimes fall short of these objectives......



Burning Man, on the other hand, succeeds.

For one week, a city of 70,000 people organically forms in the desert. For one week, 70,000 people create a community that creates vibrancy, authenticity, participation, and a deep caring, all of the things we strive for .... at a level of intensity that is frankly "off the charts".

There are many misconceptions about Burning Man, as to why people go and what they do there. From my personal experience, Burning Man serves to teach us about "Community and Kindness, thru Participatory Art". On one extreme, some people come to party, to play, to be self indulgent. Even these people come away changed from the experience of a strong caring community based on kindness. They come away inspired by the vast range of self-expression, be it Playa Art, Art Cars, Theme Camps, Dance Camps or people's creative outfits.

Burning Man is not a laboratory to simply "understand placemaking", it is not an "architecturally" rich environment in the normative formal sense we use in our profession, but in spite of this, and in some ways because of this, a city of 70,000 people build their own vibrancy, in the most deeply authentic way possible, with the work of their own hands ...... if we ignore this, if we don't take an opportunity to study what makes this work and thrive, we may find ourselves to be irrelevant to the people we pledged to serve.





Burning Man encourages you to embrace community and kindness ...... thru participatory art

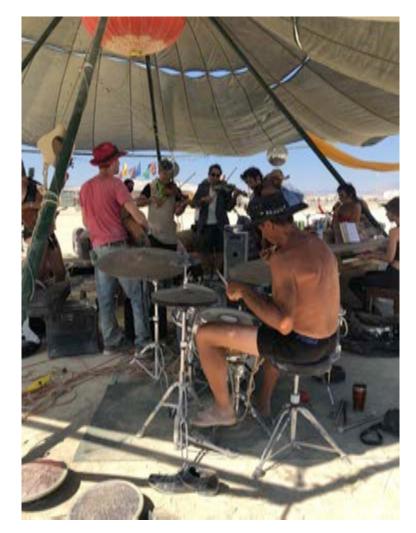










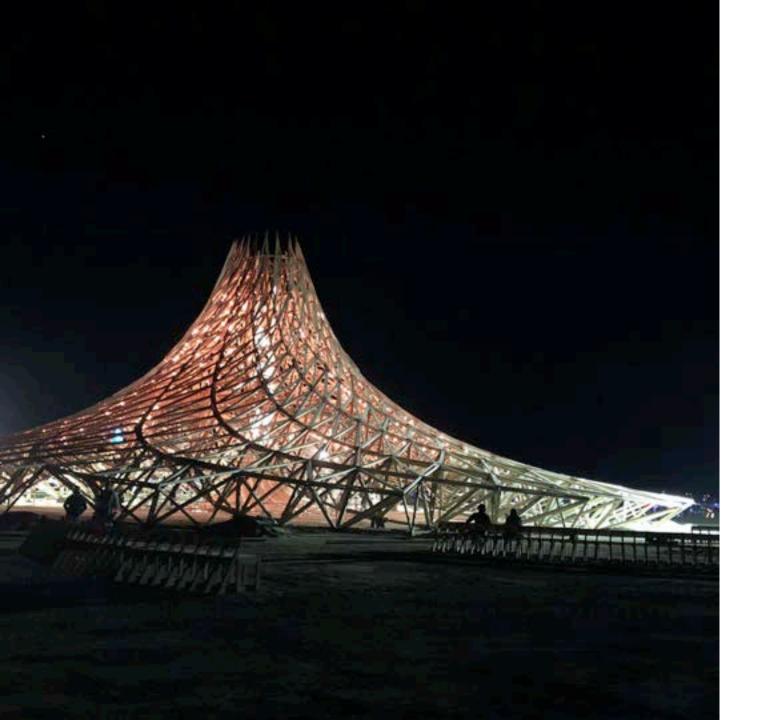






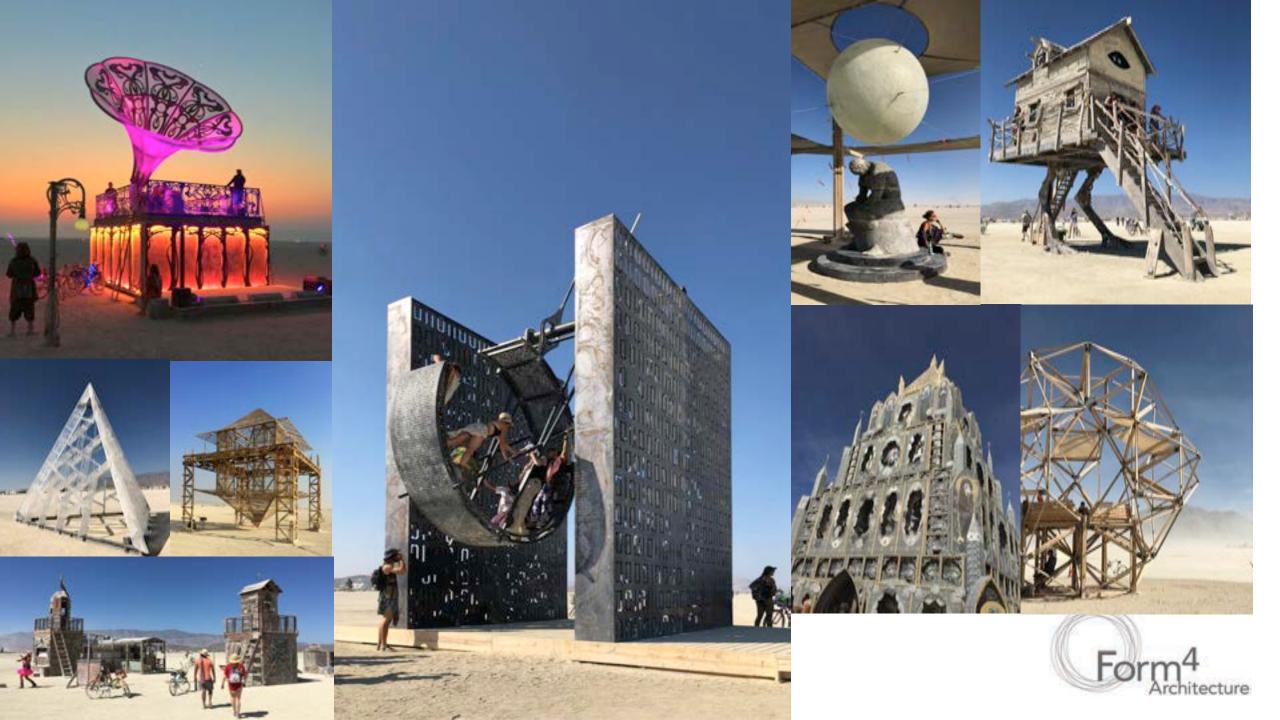














#### CREATIVE, COMMUNITY

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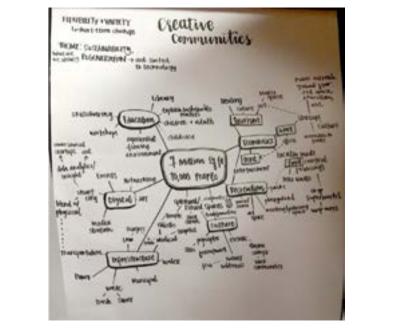
## What If ? .....

"Yes it was ambitious, but we are the creative instigators that dream big" ...... Crimson Rose.

We would like to start this journey thoughtfully, with an open mind to where this adventure might lead us. Our goal is to create a "tool-kit" based on a broad range of input and feedback.

If we are successful in creating a roadmap, the first leg of a long journey, then we might just leave asking a different, more provocative question, of ourselves and each other .....

..... "Why Not?"



- a. What is a Creative Community
  - a. 6 Types
  - b. Why Culture and Art?
- b. Utopian Communities
- c. Future Cities
- d. Developer Issues
- e. Building Neighborhood Scale / Theme Camp
- f. Economic Drivers
- g. Maker Space
- h. Programming
- i. Housing Types
- j. Social Equity Rent to Own
- k. Governance CC+R Finance
- I. The Role of Awe Why should we love this place
- m. The Role of Ritual
- n. Placemaking and Cultural Vibrancy
- o. 10 Principle Based Issues
- p. Form and Emotion: Mapping a Cultural Presence
- q. Incubating Culture Organic / Structured Framework
- r. Incubating Culture Regional Networks
- s. Case Studies
- t. Prototyping at Scale 10,000 people

### Future Creative Communities



## 6 Types of Built Communities

- 1. Utopian
- 2. Burning Man 10 Principles
- 3. Intentional Commune
- 4. Government (EU)
- 5. Crowdsourced (Neil's Group)
- 6. Capital Based (US)

# 7 Presentations:

Monday:

Incubating Culture

Jeremy Crandell

Utopian Communities

Ulrich Gehmann + Laura Welsman

Regional Network

Debi von Huene

Eva Reiska

Developer Issues

Peter Brandon

Tuesday:

Case Studies - Real World Examples Gordon Gossage

Intentional Communities

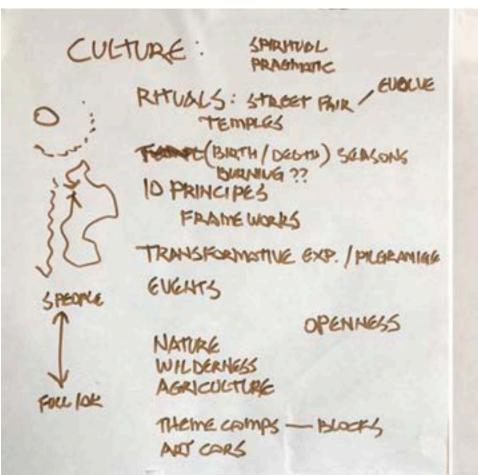
Cory Rae Shaw

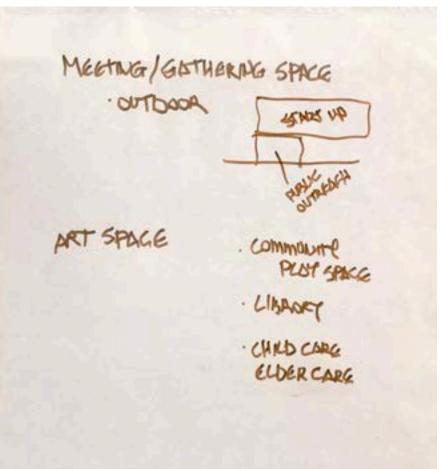
Future Cities *Greg Delaune* 

#### MILLION ST 10,000 PEOPLE EDUCATION FLOWING STSTEM OF LEARNING CHILDAEN Abuct APPS: SMORT CHY WATURL/PHYSICAL ECONOMIC: WORK-OFFICE AUTOMORIOUS TOURISM ART CHERE SELF RELIANT VONTION FARMILY "MEON WILF (NOT OPERIENCE) HEALING (TOURISM) PSYCHOD/ STAKT: UPS WY CULTURE (SV) ENERGY EXPORT DIGHTAL SERVICES! MEDIACTR COOPS FOOD SWAP / FARMERS MKT WELLHESS / HEALING Epocation/marketer ART MAKER SPACE 200K RETAIL EMPRANHENT FOOD

### **Economic Drivers**

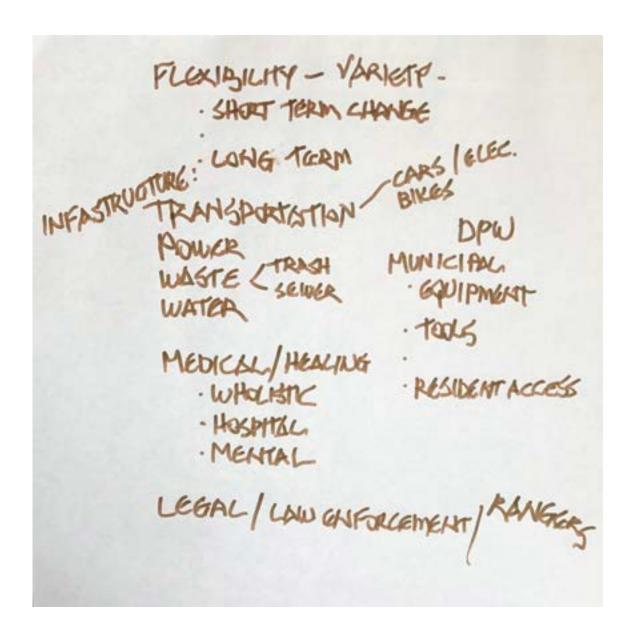






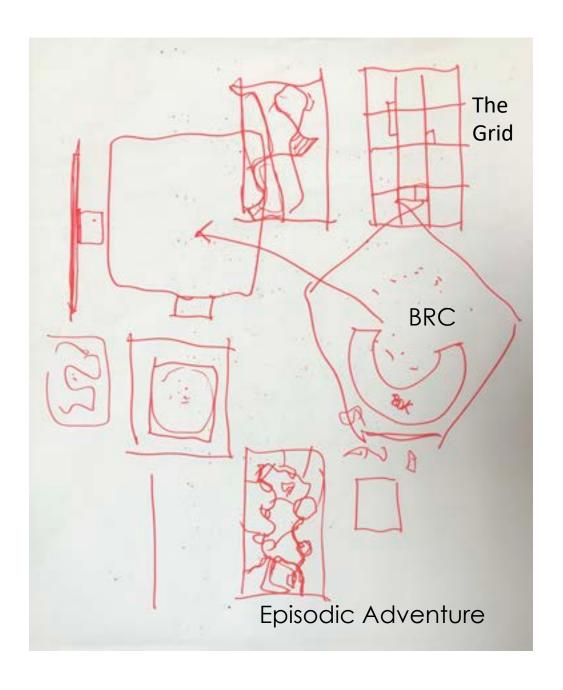
Neighborhood Goals





### Infrastructure





# Urban Diagrams





Vibrancy





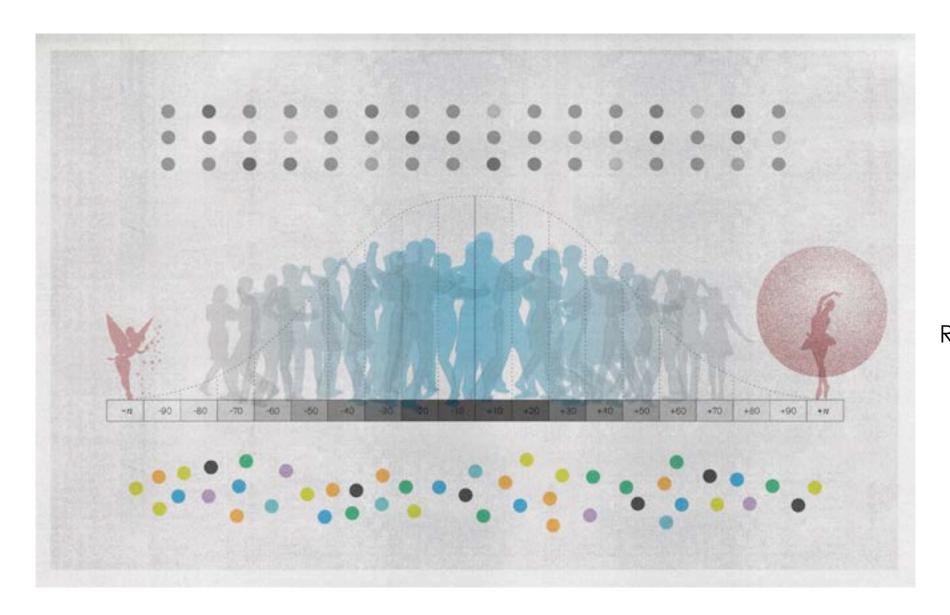
**Depth** relates to the quality of the experience, how moving it is, how thoughtful...

Range is how wide and inclusive are the groups that are affected ..... from the elite, to an ordinary person with no background in the arts or architecture. (Are they blended, or is it the "elite" blessing the "ordinary" with their brilliance?)

**Engagement** includes both active and passive modes ...... and whether there is a direct participation of the user with the environment.

Cultural Vibrancy
Burning Man 2015 – 2019





Range of Cultural Inclusion





#### Qualitative Aspects of Social Ritual

- Authenticity
- Participation
- Vibrancy/Drama
- Ex-Inclusive/Cost
- Scripted
- Commercial/Open

- Impromptu/Spontaneous
- Quality
- Access (Invite/Paid)
- Durable/Sustaining
- Depth

# Burning Man

Mass Self-expression City as Performance

#### Fire Procession







# A Crowd Forms









# Ten Principles

RADICAL INCLUSION

GIFTING

DECOMMODIFICATION

RADICAL SELFRELIANCE

RADICAL SELFEXPRESSION

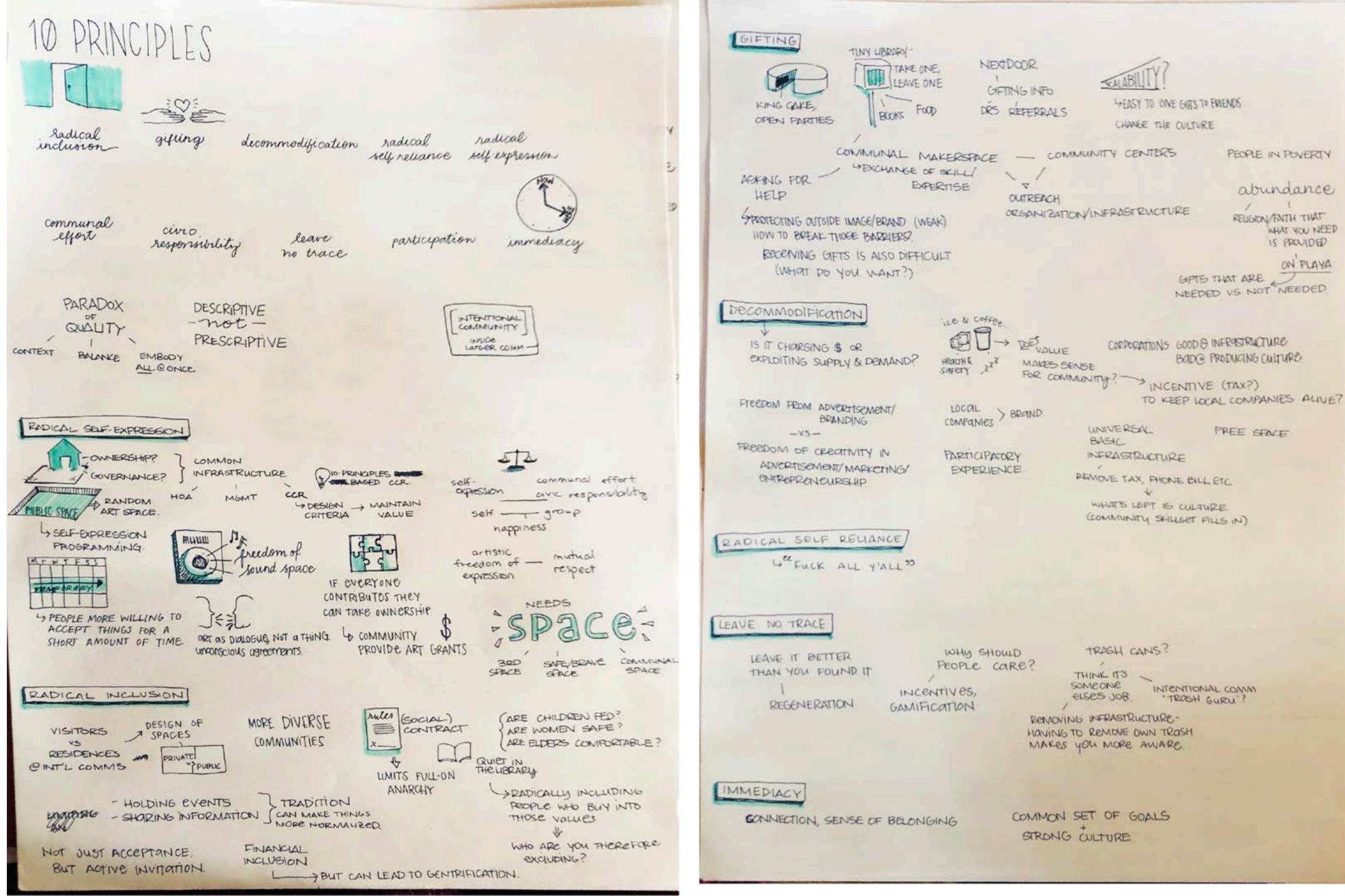
COMMUNAL EFFORT

CIVIC RESPONSIBILITY

LEAVING NO TRACE

PARTICIPATION

IMMEDIACY



Notes by Lauren Beaton

# Radical Self Expression

Radical self-expression arises from the unique gifts of the individual. No one other than the individual or a collaborating group can determine its content. It is offered as a gift to others. In this spirit, the giver should respect the rights and liberties of the recipient:

- Innate Creative Spirit
- Sharing Humanity
- Crosses Socio/Economic/Racial/Cultural norms
- No Graffiti??
- Clothing / Lifestyle
- Crafting Personal Space
- Crafting Common Space

This principle has to be understood, in balance with Communal Effort and Civic Responsibility.

True happiness results from a balance of the self and the group. This principle also promotes unrestricted artistic freedom of expression, which is held in balance with mutual respect.

# **Radical Inclusion**

Anyone may be a part of Burning Man. We welcome and respect the stranger. No prerequisites exist for participation in our community.

- Proactive Measures
- Cultural / Financial
  - Living
  - Working
  - Creating
  - Learning
- Range of Cultural Inclusion
  - Investment Grade Art Bedazzled Unicorn Doll

There should be an underlying commitment that inclusion has an inherently positive value to any community, and that the wider the range of inclusion the more vibrant the community shall be. This also extends to the notion of non-displacement gentrification, and the economic incentives and support needed to make sure

# Gifting

Burning Man is devoted to acts of gift giving. The value of a gift is unconditional. Gifting does not contemplate a return or an exchange for something of equal value.

- Scales of Gifting
- Permission to Gift
- "For each other"
- Limits of Gifting

Given current economic structures, it would be difficult to imagine a gifting economy, outside the BM event itself. Gifting is a social intention, and would serve as a cultural basis for the internal workings of the community. The intention is that art, especially participatory art is made as a gift to the community, and it is the act of making and sharing art that creates a common bond.

# Decommodification

In order to preserve the spirit of gifting, our community seeks to create social environments that are unmediated by commercial sponsorships, transactions, or advertising. We stand ready to protect our culture from such exploitation. We resist the substitution of consumption for participatory experience.

- Does this imply the absence of money?
- Freedom from advertisement / branding
- "No Starbuck? ..... No Walgreens?"
- Authenticity
- Infrastructure vs Culture

Could we categorize decommodification as having its economic focus centered on local community production, and handcrafted goods. Corporations are good at making infrastructure but are particularly bad at producing culture.

### Radical Self-Reliance

Burning Man encourages the individual to discover, exercise and rely on his or her inner resources.

- In balance with other principles
- Private ownership
- Taken to an extreme …?
- You take ownership of your own happiness.
- "You clean your block, because it's part of your world."

This principle has to be understood, in balance with Communal Effort and Civic Responsibility. In BM culture self reliance means one is willing, responsible and capable of taking care of one's own needs.

# **Leaving No Trace**

Our community respects the environment. We are committed to leaving no physical trace of our activities wherever we gather. We clean up after ourselves and endeavor, whenever possible, to leave such places in a better state than when we found them.

- Trash Cans?
- Sustainable development
  - Power
  - Water
  - Waste
  - Food
- "Leave a Better Trace"

The original meaning of "Leave no Trace" meant, don't get caught by the authorities when creating subversive art. It now broadly means, "clean up after yourself and others". The upside of this is there is no litter on Playa, in spite f the fact that there are no trash cans. People pick up their own litter and the litter of others, and take it back to their camp, and ultimately home with them. It has been often stated that this means "Leave a Better Trace" when talking about off Playa living.

# **Participation**

Our community is committed to a radically participatory ethic. We believe that transformative change, whether in the individual or in society, can occur only through the medium of deeply personal participation. We achieve being through doing. Everyone is invited to work. Everyone is invited to play. We make the world real through actions that open the heart.

- Community engagement
- Individual engagement

BM Participation relies on a minimum of rules, and management, and demands participation out of free will. The historical issue with communal participation is motivation. A Creative Community focuses on the creation of art, and the sharing/gifting of art both at the level of the self and the group. It turns out art, in a messy mixture of self expression and communal expression is an extremely powerful motivator. Economics, on the other hand, has proven itself to be largely a motivation for an individual. Not all of the work needed for the community to thrive is directly based on the creation of art, but in the collective whole, the art serves as a motivation for people to engage freely in support of the art, in a wide range of tasks, in the belief that they are making a contribution to something they love.

### **Communal Effort**

Our community values creative cooperation and collaboration. We strive to produce, promote and protect social networks, public spaces, works of art, and methods of communication that support such interaction.

- Use of Public Space
- Vision vs/and Collaboration as a balance equation

# **Civic Responsibility**

We value civil society. Community members who organize events should assume responsibility for public welfare and endeavor to communicate civic responsibilities to participants. They must also assume responsibility for conducting events in accordance with local, state and federal laws.

- Governance
- Global Citizens

# **Immediacy**

Immediate experience is, in many ways, the most important touchstone of value in our culture. We seek to overcome barriers that stand between us and a recognition of our inner selves, the reality of those around us, participation in society, and contact with a natural world exceeding human powers. No idea can substitute for this experience.

How would a fixed community sustain a high level of Immediacy?

Immediacy is the most difficult, least understood, and important Principle according the Larry Harvey. It means that everyone is living vibrantly "in the moment", that they are present and focused, and that the experience is physical, direct and human.

# List of:

- Art Colonies
- Maker Spaces
- Art Communities
- Utopia Cities
- Art Squats
- Intentional Communities
- Art Festivals / Events

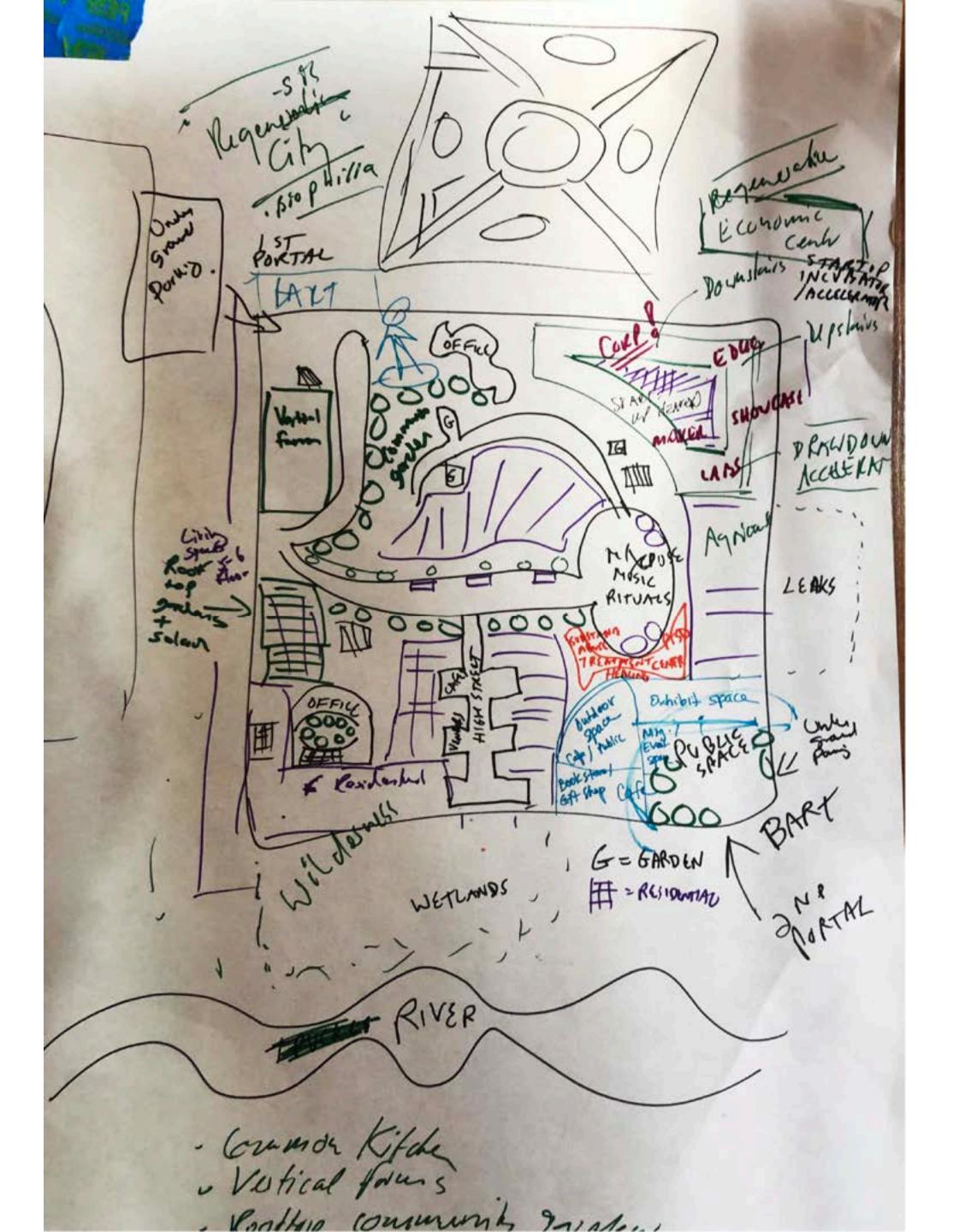
- Religious Communities
- Political Communities
- Spiritual Communities
- Social Communities
  - Kibutz





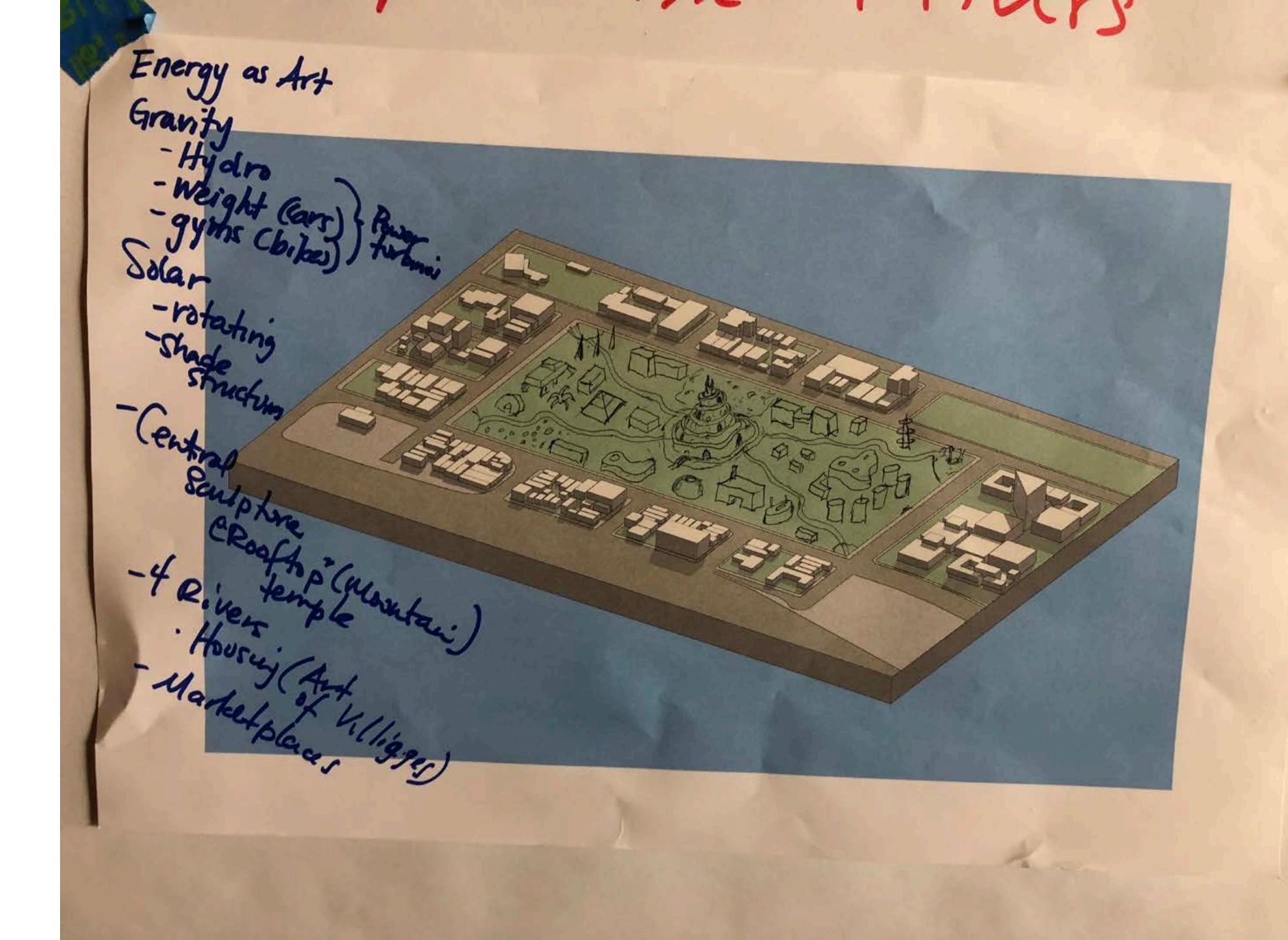
# Design Charrette





# **Regenerative City**

# Paradise Central Mountain +4 rivers

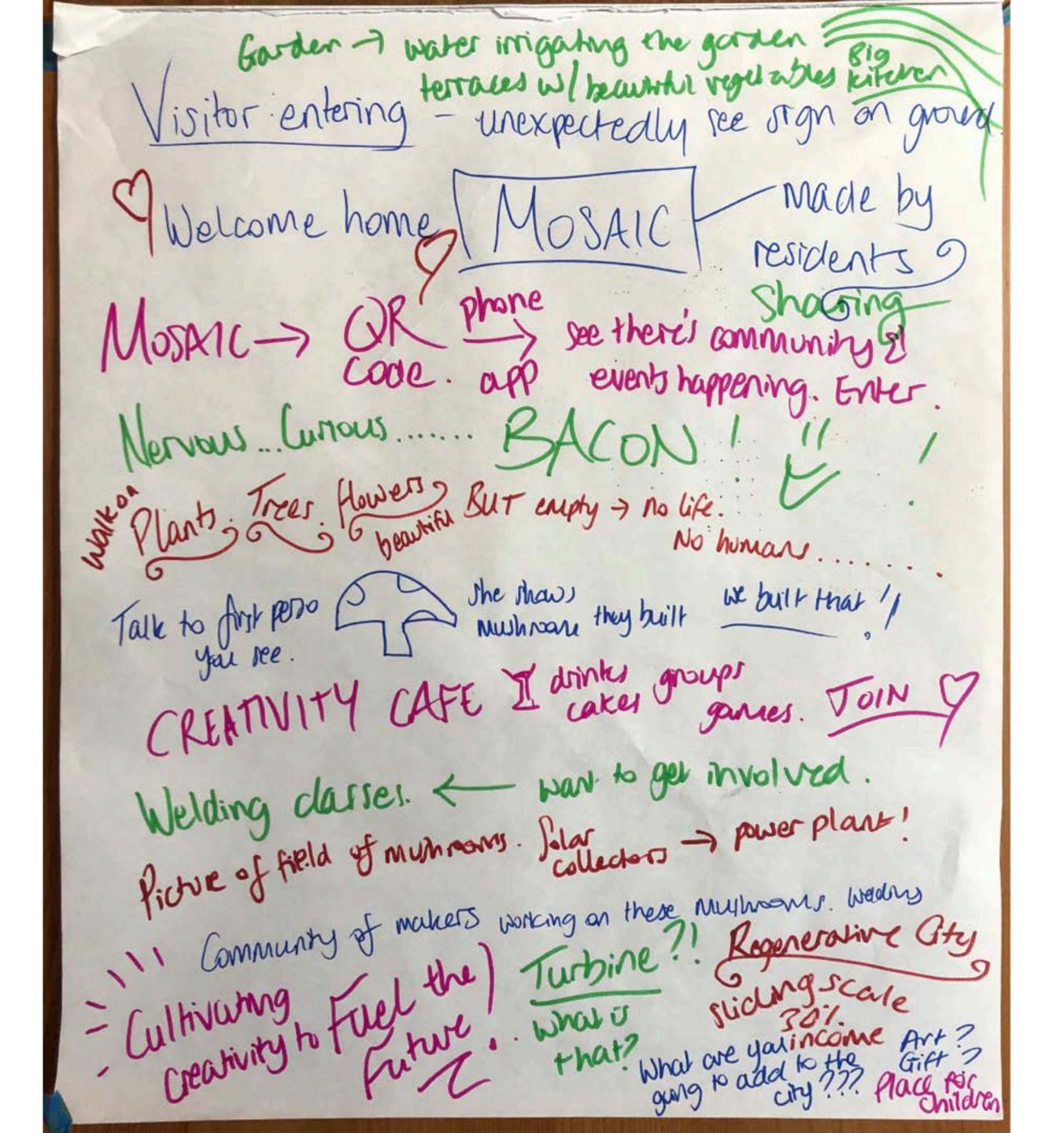




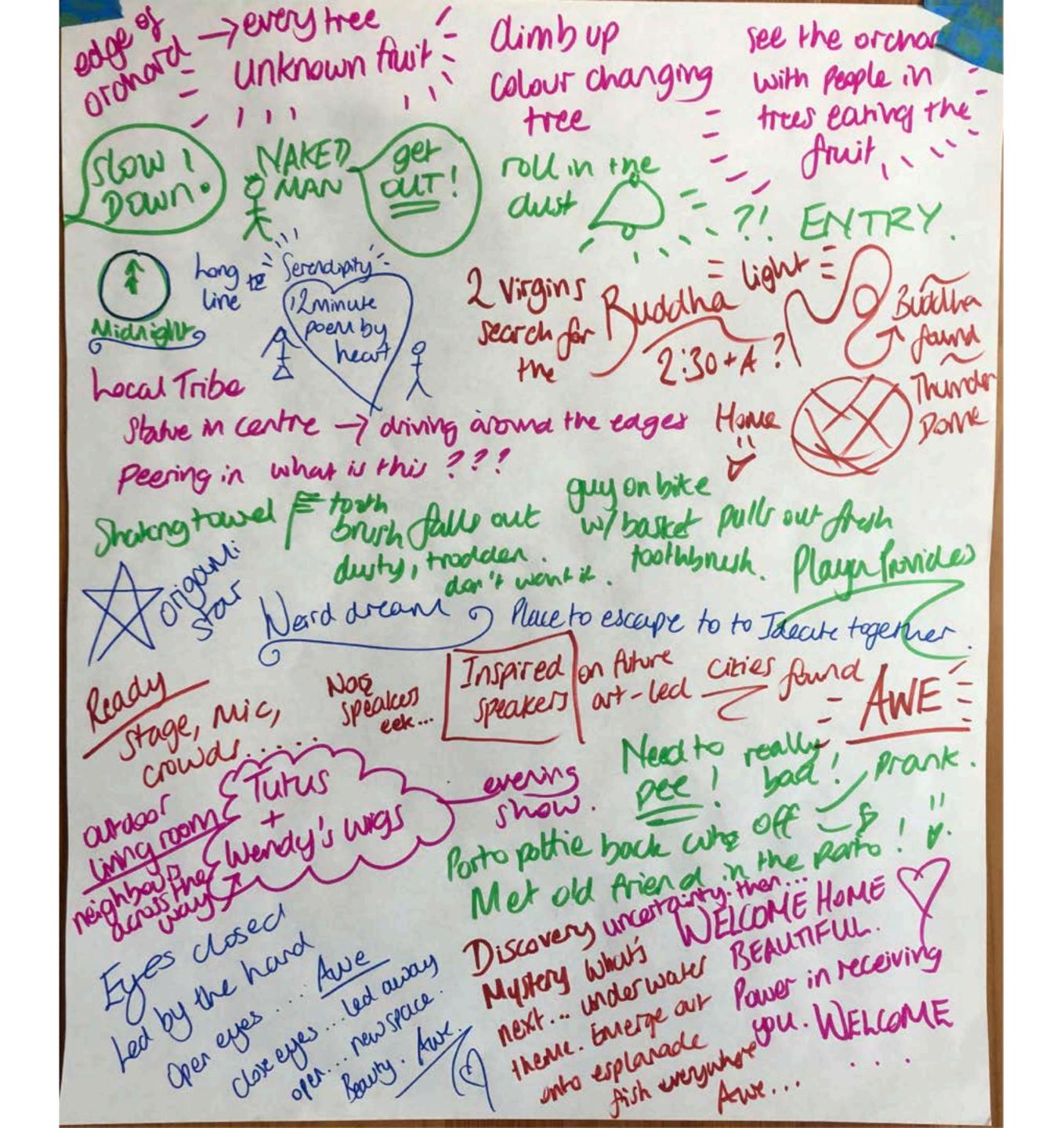
# Visual Storytelling



What is the city we are building



Your first Burning Man experience

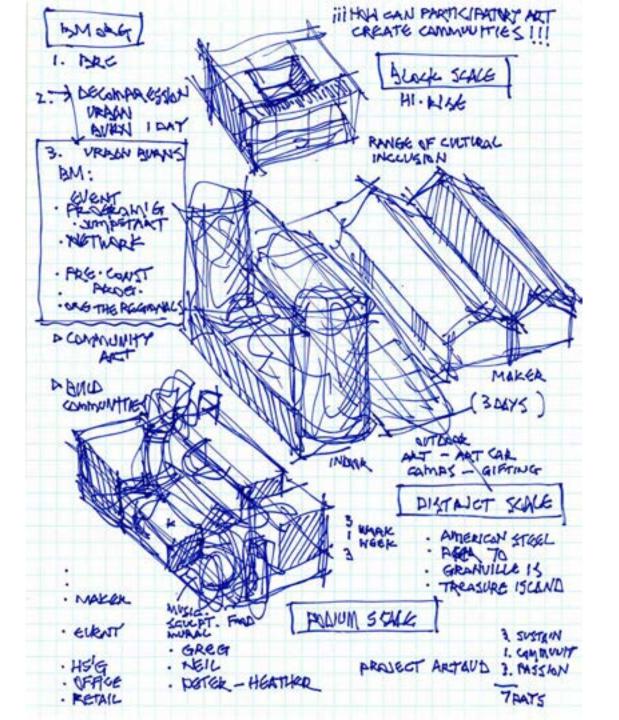




# Prototyping At Scale

7,000,000 SF Construction 10,000 People 25 Acres Land Area

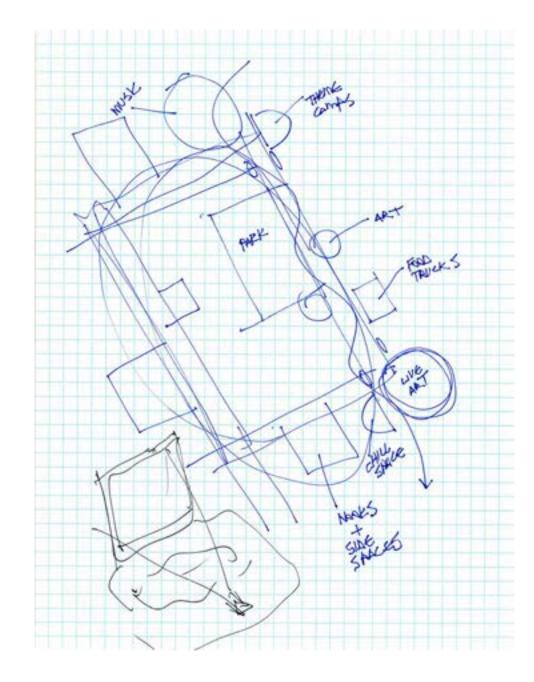




# Prototyping At Scale

**Urban Scale Analysis** 



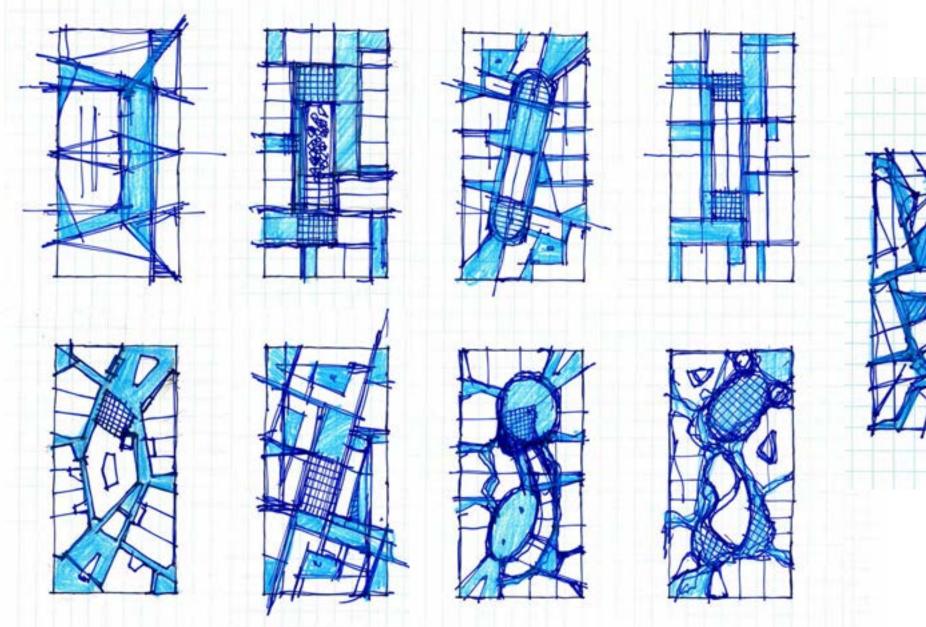


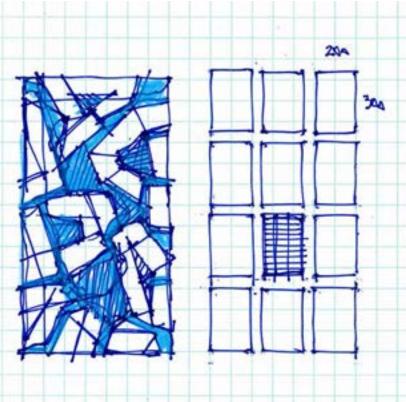
# Burning Man Decompression

In 2018 10,000 people attended Decompression in San Francisco

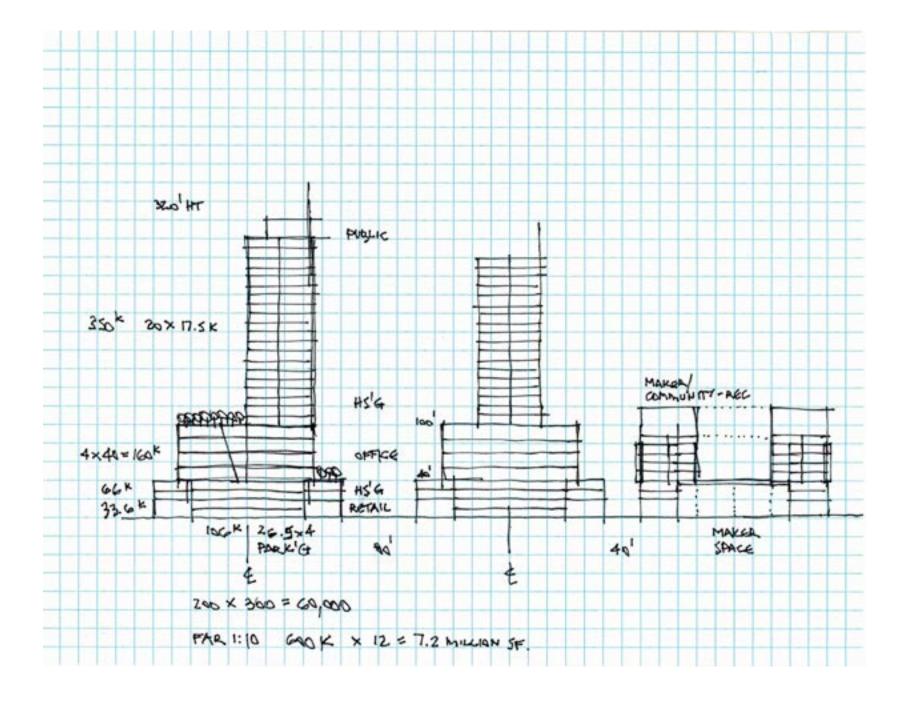




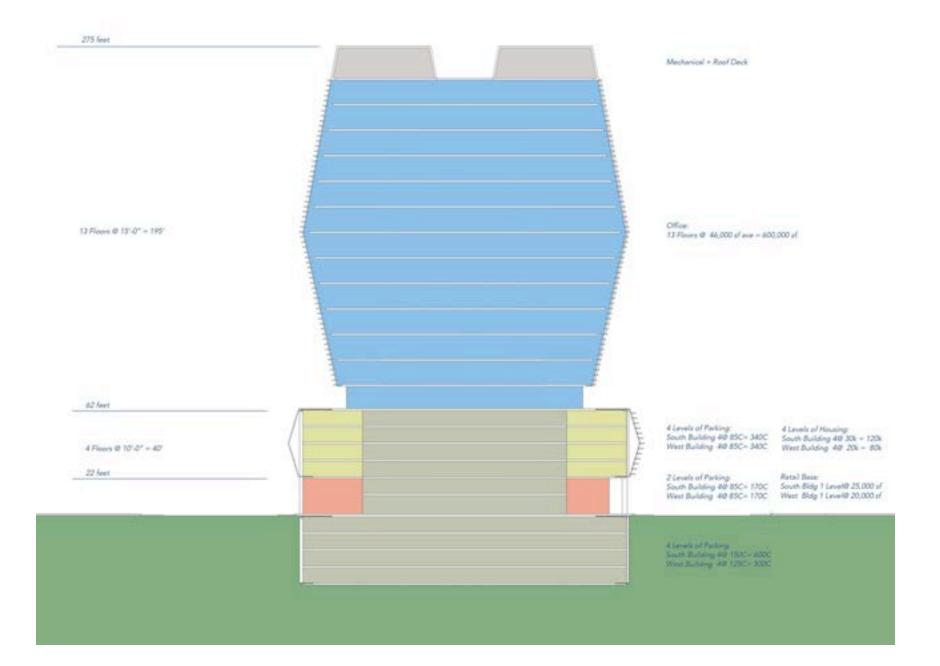












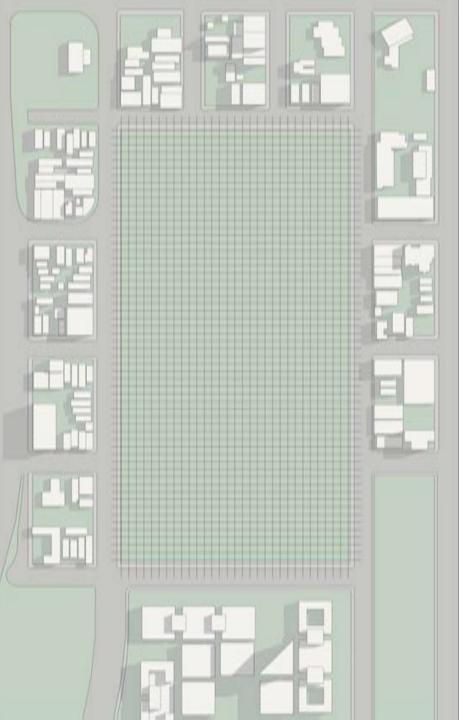


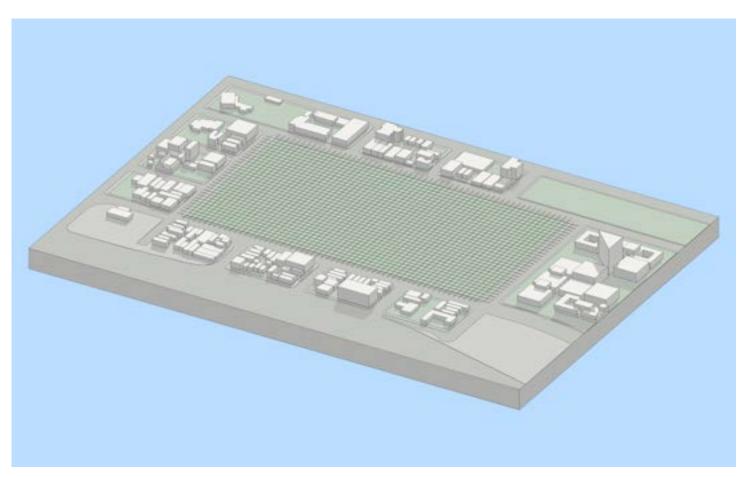


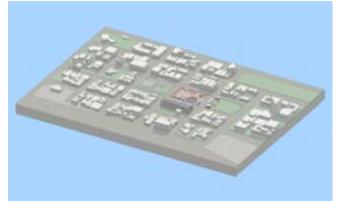


OAKLAND IN TRANSITION











#### Creative Communities

Developing Existing and Emerging communities through Culture

As the world is experiencing grave issues such as the climate crisis, divisiveness, polarization and income inequality, an antidote to all of this is an empowered global community that embraces inclusivity, resilience and a sense of belonging.

We believe that Creative Communities and the Burning Man culture, provide a unique opportunity to address these issues in an innovative way.

We want to see that people have the tools, resources and mindset to be able to build Creative Communities that reflect and extend these principles and values out into the world

"Creative Communities" offer a chance to extend Burning Man Culture out into the world. This workshop will provide an opportunity for people to interactively study the practicality of building creative civic communities and the potential to create urban cultural vibrancy as a model for the future of cities and how we interact with each other. There are many issues this group can explore, especially how the 10 Principles can apply to a year around environment.

The core of this effort will be exploring the nature of Creative Communities, and how participatory art has the unique ability to create strong bonds through communal inspiration. We will talk about how to engage with local government, citizen groups, funding sources, museums, developers and educators to direct focus to participatory art as the glue that binds communities together. Activation and placemaking have become the common language of urban planning, but we want to infuse the ideas of communal effort, inclusion, and participation in the creation of new urban spaces in order to enhance a sense of belonging in all aspects of community-building.

# RENO 2020



#### Outline of Content:

- Storytelling
  - a. Virgin Burn
  - b. Future Communities
- 2. Design Charette
  - a. Prep-Design
  - b. Crit-Design
- 3. Future Creative Communities
  - a. What is a Creative Community 6 Types , Why Culture and Art?
  - b. Utopian Communities
  - c. Future Cities
  - d. Developer Issues
  - e. Building Neighborhood Scale / Theme Camp?
  - f. Economic Drivers
  - g. Maker Space
  - h. Programming
  - i. Housing Types
  - j. Social Equity Rent to Own
  - k. Governance CC+R Finance
  - The Role of Awe
  - m. Placemaking and Cultural Vibrancy
  - n. Form and Emotion: Mapping a Cultural Presence
  - o. Incubating Culture
  - p. Case Studies
  - q. Prototyping
- 4. Activating Existing communities
  - a. Incubating Culture maker spaces
  - b. Regional Network
    - i. Existing
    - Future Communities
  - c. Intentional Communities
  - d. Civic Art / Navigating Bureaucracy
  - e. Funding and Grants
  - f. Cultivating Art Advocates & Partnerships
  - g. Tuning In: New Development Projects Looking for Activation

- 5. Regenerative & Sustainable communities
  - a. What is Regenerative culture?
    - Regenerative Economy
    - Regenerative Agriculture
    - ii. Regenerative Community
    - v. Regenerative Leadership
    - v. Case studies
- 6. 10 Principles
  - a. The Big 3: Radical Self-Expression, Decommodification and Radical Inclusion
  - Gifting, Communal Effort, Radical Self-Reliance, Civic Responsibility, Leave no Trace
  - c. Immediacy and Participation.
- 7. Case Studies
  - a. Placemaking
  - b. Art Communities
    - i. Creative Enterprise Zone St. Paul
    - ii. Creative Enterprise Zones London
    - iii. Tuning In: Existing Art-Focused Neighborhoods
- 8. Activating regional networks
  - a. Activation events/First Fridays & farmer's markets
  - Press coverage of Burning Man Arts events & art installations (No Spectators, Playa to Paseo, etc.)
- 9. Crafting a Narrative
  - a. How can we create positive change?

RENO 2020

Program Content



# Creative Communities

Developing Emerging Communities through Culture

John Marx AIA Chief Artistic Officer

