ABSTRACT

This essay is part of a broader research project "How Mapmaking Informs Placemaking Practices in Detroit Organizations: Interviews, Case Studies, Maps, and Other Media". In this essay, creative placemaking as a methodology in Detroit is evaluated. The organizations selected for this project are working to reclaim public and communal space from urban blight and decay. For these organizations, mapmaking is an important method for spatial visualization of neighborhood improvements. This mixed methods research project was developed using case studies, interviews, data analyses, and a review of the extant literature.

Keywords: Detroit, creative placemaking, mapmaking, design, media, urban planning, revitalization

Author note

This research was supported by Shannon Mattern, Associate Professor with the School of Media Studies, The New School; Richard Jochum, Associate Professor with the Art and Art Education Program, Teachers College, Columbia University; this research also benefited from the input of Midtown Detroit, Inc., D:Hive, Laurence Wisse-Samson, Virginia Stanard, and the University of Detroit Mercy School of Architecture.
INTRODUCTION

This essay serves as an appeal to a diverse audience of educators, designers, creative professionals, as well as people living and working in post-industrial cities in order to rehabilitate these cities, with main focus being on the city of Detroit, Michigan. Today, long-time and newly arrived residents of Detroit are fighting to make their city a better place by rehabilitating existing infrastructure and creating new cultural assets. It is fascinating how rich, intelligent and creative communities are emerging in post-industrial cities like Detroit. Sometimes, these places have only a few cultural and physical assets—or radically degraded cultural assets—yet with only the bare minimum to go on, a community can create a vibrant place that is more livable and socially equitable than some better endowed places (e.g. Jacobs, 1963; Whyte, 1980; Markusen & Gadwa, 2010).

Unfortunately for the residents who have devoted themselves to the mission of revitalizing Detroit, it is still one of the most dangerous US cities to live in (Forbes, 2008). There have been numerous, heavily scrutinized incidents of city mismanagement of federal funding along with a long history of corrupt city politics. In "Dysfunction, Detroit-Style," (Chapter 2 of his book, Reimagining Detroit: Opportunities for Redefining an American City), John Gallagher cites various examples of this corruption: In the 1990s, the US Department of Housing and Urban Development "made Detroit the first city to be cut off from a portion of HUD's largest home repair program due to quality control issues" (Gallagher, 2010); in 2003 "a federal judge placed Detroit's police department under a federal watchdog because the city's police killed too many people and arrested witnesses without probable cause" (Gallagher 2010); in July 18th, 2013 the city filed the largest bankruptcy in municipal history.

![Saxophone player at Detroit's Eastern Market.](Photograph by Laura Scherling)

![Hart Plaza near the General Motors Renaissance Center.](Photograph by Laurence Wilse-Somson)

Even with these enormous challenges, there has been a genuine outpouring of support from the community. Public and private organizations, investors, and residents are rescuing vacant lots and transforming them into gardens, parks, and art installations. High-tech incubators are springing up all around the city. Entrepreneurs are creating new businesses, many of which are retailers and non-profit organizations, to test out new ideas on how to rejuvenate the city. It is also promising that reputable organizations like the National Science Foundation, the National Endowment for the Arts, the Skillman...
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Foundation, Hudson Webber, and the Kresge Foundation, are awarding generous grants to Detroit-based organizations.

Despite the uncertainty on whether these financial, creative, and technological interventions will succeed, available data suggests that there have already been small but important improvements in public safety and job security. While the crime rates are still significantly higher than the national average, it appears that there have been improvements, especially a decrease of burglary and property theft. There have also been small but notable improvements in the job market. Since the 2008 financial crisis, there has been a modest recovery, part of which can be somewhat attributed to the provision of grants (Scherling, 2015).

There is evidence also, that creative placemaking has played an important role in these changes, both in Detroit and in other post-industrial cities. In the next sections, the mechanisms through which creative placemaking might improve the quality of life are described.

2. CREATIVE PLACEMAKING

Creative placemaking is a process in which cities, regions, neighborhoods, and public spaces are planned, designed, and managed (Projects for Public Spaces, 2013). In practice, it is a multidisciplinary methodology that can incorporate everything from art and design, and community-based education to activism, as well as social and environmental sustainability. These projects can vary from the installation of public art to rehabilitation of a vacated property, to creation of an arts district, to development of a public arts program.

Today, economic growth that is linked to global rural-to-urban migration has resulted in the largest wave of urban growth in history (United Nations Population Fund, 2013). Whereas only 20% of the world’s population lived in urban areas in 1950, more than 52% of the world’s population are urban dwellers today (World Bank, 2012). This has been accompanied by a shift in the economy—first from agriculture to manufacturing and, now, to a services and knowledge-based economy, which widely embraces the internet and new technologies. With the loss of manufacturing and agricultural jobs, many post-industrial American cities, such as Detroit, lack the resources to easily rebuild.
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According to Markusen and Gadwa (2010), post-industrial American cities which are suffering from vacancy and blight benefit from creative asset development by artists and designers who are stimulating the enhancement of existing infrastructures and the building of new ones. Markusen and Gadwa (2010) refer to this as arts-anchored revitalization. Large scale infrastructure projects are expensive and require long periods of time to implement, and planning and management from the top down—without always providing much scope for input from the affected communities. By comparison, bottom-up “grassroot” initiatives such as creative placemaking projects take less time and money to launch and implement.

Creative communities can experiment and learn more about what it will require to transform their unique location into a dynamic place where people want to live, work, play, and raise their families. Today, there are numerous, well-documented creative placemaking projects in which creative industry workers act as leaders on the forefront of these initiatives. These activities are popularly summarized through the term creative economy. Organizations at every level (government, non-profit, and for profit) have committed to these practices in order to achieve the goal of developing livable revitalized communities that foster social interaction and community vitality.

Challenges in Creative Placemaking

Some of the many challenges in placemaking include securing funding in a lingering recession, gaining trust in one’s community, learning to communicate at a policy level, and preventing displacement and gentrification (Markusen & Gadwa, 2010). One of the greatest challenges in creative placemaking is in the allocation of funds. The National Endowment for the Arts (NEA) is currently working to develop metrics for performance and evaluation to help standardize methods of defining and measuring the effects of creative placemaking (Markusen & Gadwa, 2010). Art-anchored projects can be subjective, and therefore difficult to measure. Clearer metrics in creative placemaking can aid in better allocation of funds and support project planning and management.

In their article, Colleta and Cortright (2012) address some of these challenges. They both work for ArtPlace, an organization that collaborates with the NEA to actively promote creative placemaking projects in the United States. In the article, they say, “While it has generated great interest, defining creative placemaking and its results is still a work in progress. The concept of vibrancy, which ArtPlace is using to understand what happens in the neighborhoods where it makes grants, requires an especially detailed drill-down into its meaning and its metrics.” (Colleta, Cortright, 2012)

Here are some of the concerns outlined by Colleta and Cortright (2012):

- Creative placemaking and vibrancy are ill-defined, fuzzy concepts, and therefore cannot be measured with data.
- Even if you choose to use data to measure creative placemaking and vibrancy, the available data are imperfect and therefore should not be used.
- Even if the data were perfect, funders use them incorrectly to evaluate their grantees.
- Even if a funder decided to use them for evaluation, creative placemaking metrics suffer from a lack of important arts outcomes.
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Creative Placemaking through the Lens of Media Studies, Design and Urban Communications

This research project incorporates some of the foundational work that has been done by the NEA and PPS who, like the researcher, advocate for a more multifaceted, nuanced study of placemaking through the use of mixed methods, including participant observation, interviewing, workshops, data analysis, and even environmental scans or literature reviews, which help in better understanding of the existing activity and discourse around the topic of placemaking. These same tools are commonly used in the study of media—and the researcher proposes that people incorporate more insights from media and design studies into the study of placemaking, since so much of the design process involves the use of media in various modalities.

Media Art Creates Strong Connections through Disciplines

In their book, Rushton and Landesman (2013) address the question: Why focus on new media arts? Their research explores the relationship between art districts and universities, citing increasing government agency recognition of the media arts sector in placemaking. They argue that, "The idea that culture affects economic development is not new," yet "innovation and new knowledge may apply only minimally to most art forms, with the exception of the more technology-intensive media arts sector". National-level recognition of media arts in creative placemaking also maintains it as an important area of research in the study of media.

Rushton and Landesman (2013) observe that the media arts sector can act as a connector among disciplines. Media production is cross-sectoral and attracts "a good deal of attention from policymakers and economic development experts" (Rushton & Landesman, 2013). Additionally, art and cultural production, which is situated in media making, is often amenity-driven and can improve the vitality of an urban region by creating jobs over time. In support of this, Rushton and Landesman (2013) cite the survey data collected by the National Alliance for Media Arts and Culture (NAMAC). According to the NAMAC’s study, “Mapping the Field” media arts professionals are constantly employing new technologies and evolving strategies to support art and cultural production. NAMAC distributed 1100 surveys in 2011 and 2013 to media arts organizations. These organizations reported an average operating budget of in the excess of $750,000 with as many as 11.25 full time equivalent employees. (The National Alliance for Media Arts and Culture, 2013). In the aggregate, the organizations’ television and radio reach was over 100 million (The National Alliance for Media Arts and Culture, 2013).

Media Analysis in Communicative Space

By studying media—such as maps, photographs, visual art, and texts—we can learn about social relations between people (Deborg, Guy, 1977). Analyzing media can reveal values, biases, messages, as well as deeper social meaning. The analysis of media prompts society to see that there are no innocent texts. According to Barthes (1983), we constantly drift between the object and its demystification. Various perspectives, issues, and questions can emerge when media is analyzed. Critical thinking in the study of media can help communities to address problems and find new and innovative solutions.

Georgiou (2013) examines how social and personal media shape urban cultures both through representations and through communication practices. Gumpert (2013) conceptualizes a city as a landscape of spaces and places that
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shape human behavior, citing the present rural-to-urban migration as a just cause for a thorough and urgent re-evaluation of our urban environments. Georgiou (2013), like Rushton and Landesman (2013), points out the growing significance of “media and the city” in creating new media products and technologies, in branding a city’s global appeal, and managing diversity in the communication landscape.

Paradoxically, there are many ways to “re-evaluate” urban communication practices and the study of media in the city, quantitative analysis being especially popular. There is a trend to find solutions to urban communication and media studies problems through the compilation of big data. The researcher believes it is just as important to balance these quantitative analyses with qualitative evidence. By incorporating mixed methods in media analysis, an over reliant attitude toward data can be avoided. An associate professor with The New School, observes that today, there is a “tendency toward data fetishism” and “methodolatry, the aestheticization and idolization of method” (Mattern, 2013).

The study of media in communicative space and revitalizing places is changing with rural-to-urban migration, population growth, and a dwindling reliance on automobiles. However, it is important to reiterate how old the practice of mapmaking and media making is.

Problematizing with Maps

While well-designed maps should be aesthetically appealing, organized, and informational, there are factors underlying the mapmaking process that can make even the most appealing maps problematic. Like other forms of media, when maps are decoded and analyzed, socially problematic narratives, patterns, and connections can be unearthed, including practices and belief systems such as colonialism, racism, sexism, and gentrification. McCandless (2013) says, “I’m interested in how designed information can help us understand the world, cut through BS and reveal the hidden connections, patterns and stories underneath. Or, failing that, it can just look cool!”. Piper (2009) writes, “Maps, it seems, have been so organized, to skate around danger and delimit the boundaries of knowledge; dangerous elements, in turn are forced into the blank spaces, oceans, or margins of the maps” (p. 7).

Piper’s (2009) description of boundaries is a topic that has received emphasis in the burgeoning field of border theory. The theory of borderlands is a crucial framework in the analysis of maps and media. The issue of borderlands frequently comes up in the history of racism and African-American migration in Detroit. Understanding these borders, old and new, can help researchers understand mapmaking as a methodology in media studies, urban communication, and in the study of placemaking and revitalization.

Geographic borders separate places. These divisions are often referred to as territories and “territoriality is the means by which humans create, communicate, and control geographic spaces, either individually or through some social or political entity” (Diener & Hagen, 2012). In the 1960s, scholars began to rethink the role of borders and how these divisions of place impact social relations - borders were once believed to play a more passive role (Diener & Hagen, 2012). Today, scholars, planners, and groups across disciplines are addressing these concerns and producing new epistemologies regarding what makes a border ethical or unethical. In their book, Markusen and Gadwa (2010) warn against the creation of borders, thereby preventing displacement and gentrification. In their research, they found that revitalization
of art-anchored districts, Hollywood Boulevard and Kentucky’s Paducah Lowertown, can cause the decampment of arts groups and low-income residents (Markusen & Gadwa, 2010).

3. PARTICIPATORY SPACE IN REVITALIZATION

Many of the Detroit organizations and residents that the researcher interacted with are making maps and media in a participant-centered fashion. The researcher observed that Detroit groups are frequently collaborative and are “learning-by-doing” in communicative urban spaces such as community gardens and storefronts, welcome centers, and technology incubators. Participant-centered learning is the philosophy of learning through empiricism, a theory that is defined by the intake of firsthand experience or direct intake of knowledge (Dougiamas, 1998). Jacobs (1963) identifies cities as natural generators of diversity—a place where converging enterprises, ideas of all kinds, and varied skill sets come together. Participatory spaces which foster participatory practices are more innovative, diverse, and social.

In participatory space, the discourse is more democratized. Members of the group feel empowered to voice their opinions. Rancière (2004) describes how individuals can through participation develop and ultimately express their own narratives. Participants activate the space they work and socialize in. In practice, creating a participatory space can be challenging because it requires constant social interaction, flexibility, and social inclusion.

Surowiecki (2004) refers to this collectivism as the wisdom of crowds, and says that groups can accomplish more together. He writes, “There are four key qualities that make a crowd smart. It needs to be diverse, so that people are bringing different pieces of information to the table. It needs to be decentralized, so that no one at the top is dictating the crowd’s answer. It needs a way of summarizing people’s opinions into one collective verdict. And the people in the crowd need to be independent, so that they pay attention mostly to their own information, and not worrying about what everyone around them thinks” (p. 241). Collaborations can result in stronger neighborhood ties, more education and training, and increased community awareness. Hands-on practices, like mapmaking and media making staged in the participatory environment, are
conducive to solving difficult problems such as elimination of food deserts and urban blight.

In participant-centered media production, groups may feel encouraged to incorporate a broader range of creative disciplines: cartography, web and mobile technology, fine art, photography and video, audio and text. Detroit advocate Szurpicki (personal communication, January 21, 2014) found that the crowdsourced contests she facilitated brought together hundreds of participants with very different and vibrant ideas. She observed that the use of design, new technologies and social media became a key component for finding support from the community. Other technologies, like the use of role-playing games at Detroit’s Cass Technical High School, and the use of geospatial technology in community mapping by Detroit’s Loveland Technologies, have played a significant role in developing active, participatory spaces in revitalizing post-industrial cities.

4. HUMAN MIGRATION: TO AND FROM DETROIT

Detroit’s booming manufacturing sector was especially attractive to hardworking Southerners who were interested in finding economic stability through good pay in the manufacturing sector. These migration pathways shaped strong historical contexts for the development of a hardworking mentality that can be detected in present-day African-American culture in Detroit. Throughout the twentieth century, African-American Detroiters established a unique identity that carried distinct cultural and social norms, some of which would be retained and passed down through the generations. Southerners brought food culture, art and music, media making practices, strongly held values, and religious mores.

Recently, there has been a lot of work to retain Detroit’s population...
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Organizations at every level are working together to reignite the region as creative, technological, innovative, characteristics that once thrived in this city. Organizations like Global Detroit, the Detroit Regional Chamber, and the organizations depicted in this research project are “pursuing strategies that strengthen Detroit’s connections to the world, and that make the region more attractive and welcoming to immigrants, internationals, and foreign trade and investment” (Global Detroit, 2014).

Contrary to these initiatives to retain residents and attract newcomers, there have been continuing financial hardships. In July 2013, Detroit gained nationwide and international attention for filing the largest bankruptcy in municipal history. The city appointed an emergency manager and bankruptcy lawyer, Kevin Orr, to handle the crisis. In 2014, Mayor Mike Duggan was elected as the new mayor. Orr continues to handle the city’s bankruptcy plan of adjustment, a plan that will write-down debt through reducing non-uniformed retirees’ pensions by one third and uniformed retirees’ pensions by one tenth. In one of his articles, Fletcher (2014) reports, “Gwendolyn Beasley, 67, a former library clerk who retired in 2000 after a 34-year career, called the proposal unfair. Under the plan she would lose more than $400 of her $1,400-a-month pension”.

Rehabilitation has been initiated at the expense of Detroiter who committed their whole lives to building their city. Generations of Detroiter faced pension cuts along with the possible loss of other cultural assets, like the DIA’s historic art collection, and the decline of General Motors, once the backbone of this city. The adjustment plan also includes a ten-year long commitment to remove blight and improve infrastructure. Detroit’s long history of city corruption is slowly being eradicated by actions to rehabilitate and it is these organizations’ aim to give the city of Detroit a much needed fresh start.

Since the re-emergence of Detroit from bankruptcy in December 2014, it
is important that considerations for equitable and socially just development are incorporated. The African-American diaspora of Detroit shaped the city’s character. Even with the loss of the manufacturing sector and a reverse migration underway, many Detroiters of African American descent and other ethnicities have chosen to stay and rebuild their city. According to Mumford (1932), “Conversion has to do with the utilization of the environment as a source of energy...that may be temporarily diverted by human ingenuity, but in the long run cannot be averted”. New practices aim to rejuvenate the public and private spaces of Detroit. While much of the city is dormant or underutilized, there is much existing infrastructure to be reused. Ideally, the aim is to reactivate a new Detroit that fosters community identity and a sense of place (National Endowment for the Arts, 2014).

5. CREATIVE PLACEMAKING IN DETROIT

Much of Detroit’s revitalization movement is occurring in its higher-density downtown and midtown areas. Some of the creative redevelopment is being led by designers, urban planners, and architects who map the city’s infrastructure, visualize its assets, and place a special emphasis on generating creative assets. They utilize new technologies, such as design software and geographic information systems, to understand the needs of Detroit’s communities in a better way. Long-time residents, newly arrived “transplants”, and public and private organizations in Detroit embrace a uniquely self-organized urbanism that is emerging at the core of this revitalization movement, a regrowth that embodies a place-based, hands-on, Do-It-Yourself aesthetic.

Downtown Detroit already boasts a number of great public destinations, such as Campus Martius, Greektown, Paradise Valley, the RiverWalk, and others that have the potential to become great. Working with Rock Ventures, strategic partners, and consultants during a one-week charrette in September 2012, PPS identified three key public destinations in the downtown that, if activated, could have a huge impact on their surrounding areas: Campus Martius/Cadillac Square, Capitol Park, and Grand Circus Park. Through its Placemaking process, PPS determined what the key pieces will be within each of these public spaces and developed a program of activities and uses for each in the short-term (summer 2013) and the long-term.

Figure 10–North Cass Community Garden, Midtown Detroit. (Photograph by Midtown Detroit, Inc.)

Figure 11–Pop-up retailer, Downtown Detroit. (Photograph by Laura Scherling)

Figure 9–The Woodward Promenade (Map by Rock Ventures, LLC)

In a study conducted in Spring and Summer 2013 by D:Hive and Projects for Public Spaces, this revitalization is referred to as “a renaissance unlike anything
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[Detroit] has seen in a decade*. (Opportunity Detroit, 2013) Through mapmaking, planning, and visualization D:Hive, PPS, and their constituents hosted a series of problem-solving discussions and designed the map, pictured, to help identify three key new public destinations in need of additional development that would help to create a more cohesive downtown destination: Campus Martius/Cadillac Square; Capitol Park; and Grand Circus Park.

Opportunity Detroit (2013) identified four key principles including:
- accessibility: walkable, convenient;
- active: fun, engaging, comfortable;
- attractive: clean, and sociable;
- neighborly and welcoming

Currently there are many groups in Detroit forming think tanks and leadership councils to promote similar projects.

Map Types: Street Maps and Beyond in Creative Placemaking

The printed or digital map is an object, which can be created, shared, analyzed, and decoded for social meaning. Maps – like film, television, and books – are a form of media. We are increasingly using digital mapping technologies. Both digital and printed maps are frequently associated with street maps. However, maps manifest widely. In creative placemaking, many types of maps are used. The most popular map is Google Maps, launched less than a decade ago but which now has as many as a billion users per month (Chivers, 2014). Many smartphone owners have replaced the use of the printed map or atlas with web-based mapping technologies. As of 2013, 56 percent of American adults owned smartphones, 91 percent of Americans were cell phone owners, and 63 percent of cell phone owners used their phones to go online (Pew Research Internet Project, 2014).

In the process of rehabilitation many Detroit organizations are making maps to visualize their city’s needs. These organizations are using street maps and more. At the Department of Recreation, City of Detroit, Michael Jacobs
devotes some of his time to field work and community meetings, and most of his time designing maps, architectural drawings and construction specifications. Mapmaking has been a lifelong research methodology for him. Jacobs, (personal communication, May 9, 2013) says, “I always had a tendency to draw buildings and places and all that. And I enjoyed exploring and being out in the city, just wandering around, skateboarding later. I was very hands-on, interested in physical locations of cities. And also the social life of the city. And from an early age I was intrigued by buildings, parks, streets, every little aspect”. In his day-to-day work Jacobs depicts these streets and parks, typically rendered through digital software. He frequently makes maps with Adobe Illustrator.

In creative placemaking, organizations use maps to analyze cultural assets, promote tourism, track foreclosures, and identify new practices and needed infrastructure to rejuvenate their cities. These practices go hand-in-hand with media-making and digital media. The breadth of mapmaking is vast and interdisciplinary. Well known digital mapmaking software includes ArcGIS, Google Fusion Tables and Open Street Maps. Some of these products are open-source while other software is proprietary and requires purchasing a license. AutoCAD, Photoshop, and Google Sketch-up are widely used for 2-D and 3-D architectural and engineering renderings, including designing objects like walls and doors, elevations, and sections. While digital mapmaking software has heavily replaced traditional paper-based cartography, hand-drawn renderings and paper prototypes are still widely utilized in brainstorming and early conception. Maps, in this sense, are a fluid medium.

The following examples describe how map types are used in creative placemaking and the Detroit organizations that use them:

**Topographic Maps in Creative Placemaking**

A topographic map is a physical map detailing natural aspects like terrain, roads, vegetation, and water bodies, as well as man-made constructions. Contour lines, which represent elevations, are a distinguishing feature of topographic maps. In placemaking, organizations frequently aim to incorporate existing topography, such as and trees and built infrastructure. For example, Jacobs (personal communication, May 9, 2013) cites his work to convert underused tennis courts into ‘free-play’ areas for volleyball, soccer arena, basketball, and skateboarding. This example demonstrates the reinforcement of existing topography and supports green infrastructure in creative placemaking (Tung & Stevens, 2014). By incorporating sustainable, human-centered practices, organizations can promote healthy lifestyles and usability.

**Thematic Maps in Creative Placemaking**

The United States Census Bureau describes thematic maps as “data maps of a specific subject or for a specific purpose” (United States Census Bureau, 2014). These special purpose maps typically focus on a single subject matter such as population, race, and natural disasters. In some instances thematic maps compare several themes. Thematic maps are used in placemaking by organizations to do background analyses. Organizations and researchers can collect data about the environment, their community’s civic framework, facilities like community centers and parks, and learn more about how the community gathers and connects with one another.

For example, the Detroit Riverwalk is a popular public destination in Detroit. The waterfront, which once precluded public access, was built as a
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recreation trail along the Detroit River. During the planning phase of the Riverwalk, a request for proposal was posted, and many architectural and urban design firms replied with proposed sketches and thematic maps of their vision of the Riverwalk and its immediate area. By reviewing mapping and visualization proposals, the Detroit Riverfront Conservancy was able to identify several key desired features for the future boardwalk-style trail including: walkability, bike-friendly, family-friendly, and incorporating "pockets of interest". Parts of the Riverfront began opening to the public in 2007.

In the broader research project, I detail three of these projects: the Livernois Community Storefront, the North Cass Community Garden, and D:Hive. I found maps to be an important part of the creative re-imagination of the use of space to promote rehabilitation, and the appendices briefly summarize some further examples of use of maps and mapmaking by Detroit organizations. [See Appendix A on page 17 and Appendix B on page 18]

6. CONCLUSION

This essay has surveyed practical steps that organizations are taking within Detroit to rehabilitate the city for a post-industrial era. Part of that process is in restoring the physical infrastructure, but equally important is the creation and renewal of cultural assets. An important component of these efforts is in terms of creative placemaking. In this essay I surveyed some of the challenges associated with the assessment of place-making projects, and argued for the incorporation of more mixed methods in the study of the effects of placemaking initiatives. This should include design and media approaches. In particular, this essay argues for the incorporation of the study of maps, photographs and visual art into grassroots based activities as a means of fostering the cultural capital of a community. This research documented how some of the organizations in Detroit—for example D:Hive and PPS—have used maps and other media in precisely this participant-centered fashion.
Having situated the mapmaking activity within this broader framework of creative placemaking, this research presented a brief review of the map types that are used in creative placemaking and the Detroit organizations that use them. This paper is part of a broader research project (Scherling, 2015) that provides an in-depth review of creative placemaking practices of a number of these organizations including in depth interviews with a number of people working to rehabilitate post-industrial Detroit. It is my belief that creativity lies at the heart of renewing our cities for a post-manufacturing age.
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APPENDIX A: DETROIT ORGANIZATIONS EMPLOYING MAPMAKING

Loveland Technologies LLC
(makeloveland.com)
Loveland Technologies is a Detroit and San Francisco-based information design organization that specializes in digital mapmaking technologies. The organization was founded in 2012 by Mary Lorene Carter and Jerry Paffendorf. Their full-scale mapping projects help to track blighted and foreclosed properties. They have developed a custom short message system for their surveyors who are out in the fields collecting data about blighted properties. This system of reporting is dubbed “blexting” (“blight” + “texting” = “blexting”). Their organization frequently collaborates with Data Driven Detroit.

Data Driven Detroit
(datadrivendetroit.org)
Data Driven Detroit (D3) is a state-wide organization and data repository that work in affiliation with the Michigan Non-Profit Association (MNA). Their mission is to provide “accessible and high-quality” information. D3 offers a variety of tools and maps to the public, including mapping software and an assets library of thematic maps.

Wayne State University, The Center for Urban Studies
(www.cus.wayne.edu)
The Center for Urban Studies works to improve Detroit and its Metropolitan area by developing programs, policies, and by conducting research. Examples of their projects include survey research on urban health issues, an urban safety program that engages youth in problem solving through GIS mapping technology, and an interactive mapping project that provides community access to neighborhood-level statistics about social, economic, and environmental conditions.

The Detroit News: Interactive Map: Major crimes in Detroit
(www.detroitnews.com/article/99999999/SPECIAL.01/120606001)
From 2012–March 1st, 2014, The Detroit News maintained a crime map showing where Detroit’s “deadliest crimes”, including homicides and shootings, took place. The data can be displayed month by month. The map was discontinued “due to the Detroit Police Department’s cessation of crime reports” (Detroit News, 2014).

Detroit Regional Chamber
(www.detroitchamber.com)
The Detroit Regional Chamber is one of the oldest and largest chambers of commerce. It facilitates public programs, conferences and events, with the aim to promote economic development in Detroit. It campaigns for a better Detroit and maps the city’s cultural assets, advertising places to live, work, eat, and play.
APPENDIX B: DETROIT PLACEMAKING AND MAPMAKING

Figure 15—Livernois Community Storefront exterior, a temporary, mixed-use community space developed to celebrate culture and art, and showcase local businesses. (Photograph by Detroit Collaborative Design Center)

Figure 16—Analysis of Livernois Avenue commercial use. (Map by John Quaine)

Figure 17—Livernois Community Storefront event. (Photograph by Detroit Collaborative Design Center)

Figure 18—Light Up Livernois neighborhood festival. (Photograph by Detroit Collaborative Design Center)
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Figure 19—D’Hive, welcome center provided individuals with the information and resources to live and work in Detroit. (Photograph by Joseph Macko)

Figure 20—D’Hive small business start-up guide. (Information design by Andy Koppitz)

Figure 17—Example of a paper prototype/mind map. (Photograph by Joseph Macko)
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Figure 15—Midtown Detroit’s first community garden—funded by the Kresge Foundation, First American Title, MGM Grand Detroit, and the Colin Hubbell Fund, and designed by Smith Group JR. (Photograph by Detroit Collaborative Design Center)

Figure 17—Final garden design. (Map by Brian Charleton, Smith Group JR)