...not content with the way things are...

Activist Architecture

Affect change in the established way of doing things.

Philosophy & Practice of the Community Design Center

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Thank You

...to all those who help expand the nature of all practices to include *more* people, *more* programs and *more* geographies.

Preface

You are not a profession that has distinguished itself by your social and civic contributions to the cause of civil rights. You are most distinguished by your thunderous silence and your complete irrelevance….You are employers, you are key people in the planning of our cities today. You share the responsibility for the mess we are in, in terms of the white noose around the central city. It didn't just happen. We didn't just suddenly get this situation. It was carefully planned….It took a great deal of skill and creativity and imagination to build the kind of situation we have, and it is going to take skill and imagination and creativity to change it. We are going to have to have people as committed to doing the right thing, to "inclusiveness," as we have in the past to exclusiveness.

Whitney M. Young, Jr., Executive Director of the National Urban League
Keynote address delivered at the1968 AIA national convention.[1]

[1] See Appendix 1 of this book for the complete keynote address.

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Acknowledgements

Craig Wilkins

As always, I want to thank my parents, Velma and George, for giving me a confidence that far exceeds my abilities; my friends and professorial mentors John Archer, William Morrish, and Bruce Kimball for continuing the deception; my late Uncle Mickey for not; the University of Michigan Taubman College of Architecture + Urban Planning under the guidance of then Dean Douglas Kelbaugh, for his foresight in establishing the Detroit Community Design Center, and former chair Tom Buresh, whose patience and support allowed us to grow and serve the people of Detroit for years; colleague and co-collaborator Eric Deuweke for his thoughtfulness, connections, and boundless efforts on behalf of both the Center and Detroit; research associates Kasey Vilet, Josh Anderson, Nate Gray, Turquoise Archie, Brittany Trapp, and especially Damon K. Dickerson, whose great enthusiasm for our mission helped produce our initial work. To the students at the universities of Southern, Minnesota, and Michigan too numerous to mention, who've placed some portion of their education in my hands and from whom I have received an education as well, I thank you all for your earnest support. To Lisa Schamess and Kat Tanaka Okopnik for their critical work in editing and connecting the ideas throughout this volume giving it the final touches it so desperately required. And finally, to my co-editor Dan Pitera, I offer much thanks and appreciation for agreeing taking on this endeavor with me when it was little more than a notion, and for enriching my understanding of true collaboration and dedication. You've helped to make this project a joyous adventure.

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Dan Pitera

I also always like to begin with acknowledging my family. To my mother, Grayce…who nurtured an insight toward the world that anything is possible, but at the same time, it is far from fair. To my father, Dan…for though he died when I was very young, he is present in everything I do. To my wife, Allegra…who guarantees unconditional support and that the intensive dialogue on what we do remains continuous and honest at all times. To my 11-year old daughter, Anneka… for her very presence brings me back to what is most important. To my sister Merrie Jo…for always being a constant force and providing unwavering support. To Harry…for his constant interest in the next thing. To Steve Vogel…for his insight in envisioning the Detroit Collaborative Design Center, his trust in our approach and his support in our successes and failures. To my co-editor in this project, Craig Wilkins…for his unrelenting search for quality and critical content, and because you asked me to join you in this unpredictable journey. To Maurice Cox…for his ability to inspire me and his patience and generosity with the numerous late night/early morning phone debates. To the current staff of the Detroit Collaborative Design Center, Charles Cross, Christina Heximer, Ceara O'Leary, Rebecca Willis as well as the past staff… for their persistence and passion in an office that is more chaotic than not, and because all of the intentions and thoughts that run through this book are alive and present because of them. To my colleagues and friends, Will Wittig and Julie Kim…for their unwavering support and encouragement when it was always most needed. To Lisa Schamess and Kat Tanaka Okopnik…for their passion for this work making them more of a content partner than a content editor. Lastly, to my students from the California College of Arts and Crafts (CCAC), University of California at Berkeley, Harvard University, University of Kansas, University of Nebraska, and of course University of Detroit Mercy…for their limitless passion, desire, and ability to question and challenge.

Introduction

Expanding Practice
More People, More Programs, More Geographies

Dan Pitera, FAIA

Introduction
More People, More Programs, More Geographies

Dan Pitera, FAIA

In 1991, I worked for Mark Horton Architecture in San Francisco. It was a place where energy, passion, critical dialogue, and great design lived. During this time, we met a pastor who was organizing an effort to address the living and medical conditions for children with AIDS in Romania. His specific plan was to design and build an AIDS hospice for children. Mark and I contacted him, wondering if he needed architectural assistance. His answer stressed that architectural services were the only help he was having trouble securing. He had plenty of attorneys and a significant number of doctors, but not design assistance. "How does your profession distinguish itself when it comes to projects like this?" he asked. We did not know the answer to that broad question, but we ourselves readily became involved. Over the following year and with many complications, the project was designed and built. The pastor's original dilemma caused me to reflect more deeply on why the profession of architecture, unlike law or medicine, does not have a visible or clear mechanism to address difficult social conditions.

Expanding the Nature of Practice

Why are museums, expensive houses, and stadiums places where great design occurs, while projects like nonprofit offices, affordable housing, and service centers are not?

"Our profession needs to expand the scope of our work more comprehensively." I had this thought while working with Mark on the hospice project, with very little knowledge at the time about what design centers were and what they did. They were not a part of my educational process. This is partly because I came from an academic background where design excellence was the governing agenda. In that worldview, design centers were places of technical assistance, not design excellence. Projects like the pastor's were heartfelt endeavors, but they did not offer opportunity for Design—with a capital "D." Or so I was taught to believe. The key to this point is: *Why are museums, expensive houses, and stadiums places where great design occurs, while projects like nonprofit offices, affordable housing, and service centers are not?* In short, I still believe that design

excellence and well-designed thoughtful places are an essential part of culture and society. I also believe (as I did then) that they are very important to all people.

Craig Wilkins' opening essay in this volume pairs Paul Polak's 2005 observation that most design is focused only on serving the richest 10 percent of the world's population, and John Gavin Dwyer's *Residential Architect* article that states that architects work for only 2% of the population. [1.1]

Design centers and other socially engaged practices expand this influence. They operate under the premise that designers should expand their "clientele," where they work, and the types of projects they engage in. This does not mean that design centers exclude people who typically build or hire an architect, urban designer, landscape architect, and planner. Design centers include *more* people, *more* projects, and *more* geographies in the process. They are advocates for people who are typically left out of design and place-making decisions. *Design centers widen the undertaking beyond some people to include all people.*

1.1 Among other results, Polak's assertion and his work led to the Cooper Hewitt Smithsonian exhibition "Design for the other 90%," as well as the formation of D-Rev, a Palo Alto-based design incubator that focuses on revolutionary design for people in poverty.

Design centers widen the undertaking beyond some people to include all people.

Activist Architecture?

In Dallas, a group of students alongside community residents are building--or unbuilding--a single-story, 400-square-foot house that was the home for two families. They are transforming it into a community center—not one with a basketball court or swimming pool. It will not have classrooms or service clinics. It is literally a center of community actions, reactions, and interactions. They remove the opaque interior paneling and exterior siding off of the exterior walls. You can now see through the entire house—through a texture of vertical studs and angular cross members. They insert a new translucent skin on both the interior and the exteriors sides of the wall. Lights are turned on. The house glows. Chairs appear to be randomly placed in the front yard. They are the residue of card playing, conversations, and people drawn to the light. This activist insertion in the *center* of the community was directed by the bcWorkshop [bcW].

The scanning of several thesauruses shows synonyms for activists as militants, radicals, and extremists. These alternative terms seem to vilify a very basic activity, conflating the perhaps-militant actions that an activist

may have taken with the activist's intent to find a better way of doing things. We submit that when someone works as an activist, they try to effect change in the established way of doing things. They are not content with the way things are. This is a basic activity important for any discipline to remain relevant and embrace multiple perspectives, controversial viewpoints, and creative investigation. This desire for change does not inherently presuppose that the existing system is wrong or outmoded; it may merely need to be altered, expanded, or tweaked. The work and commentary in this book is not entirely content with the perceived, established way of doing things—of practicing architecture. Though the authors within may not be militants or extremists, they are activists who question the social, cultural, and political dimensions of practicing architecture.

This should not suggest that this book is against the profession, but it does, quite purposely, place itself in the healthy debate on how to best act as professionals. Craig Wilkins has expanded on this topic in the first essay in this book. Some the essays in this volume are quite critical of the status quo in architectural practice. This criticism is designed to be not condescending, but provocative; a way to catalyze healthy debate. *If there is an existing system of practice, then there will inherently be people who question this system in an attempt to alter, expand, or tweak it.* For the authors of this volume, that interrogation is called *Activist Architecture: Philosophy and Practice of the Community Design Center.*

If there is an existing system of practice, then there will inherently be people who question this system in an attempt to alter, expand, or tweak it.

When constructing the premise and format of this book, as editors we did not establish either/or positions—this versus that, or us versus them. While admittedly critical at times, the authors within this book have searched for the both/and—this and that, or, in fact, not "them" but "us."

Our work as editors was guided by three intentions: altering practice, connecting design to social justice, and amplifying the diminished voice. We sought to establish these intentions as a point of departure that may be countered (or supported) along the way.

Altering Practice

We do not believe that architects are intentionally or maliciously working for the few and not the many; but we do think that perhaps in general, practice has strayed afar from its professional roots.

"They" do not have the money to pay for our services. More people in the process weaken the final product. There are so many other more important things "they" need before good design. This kind of thinking restricts us to a certain way of working because it limits us to a certain way of seeing.

Community design centers attempt to alter these ways of seeing and working. This has led to the label that design centers are alternative practices. Wilkins's essay shows that we disagree with this tag. *Community design centers do not represent alternative work; they alter how we work.* Design centers complete the work of a viable and valuable profession in the society. As Stephen Vogel shows in his essay, "The Foundations of Community Design Centers," the realities of traditional everyday practice prevent many architects from making community-centered design a priority. Design centers offer us a model to fulfill this desire to expand our influence on society.

Community design centers do not represent alternative work; they alter how we work.

Even with a history of less than 50 years, and still very much a work in progress, the community design center model opens the profession to a broader discussion. Understanding the design center's limited time span to affect change, Jana Cephas explores examples drawn from centers of the longest duration (more than 20 years) from across the country and their significant impact on society, in her essay, "The Influence of Community Design Centers on Society." Tom Dutton delves into the scope of influence that community design centers have had in the university context, in his essay entitled, "Engaging the School of Social Life: A Pedagogy Against Oppression." Dutton positions the varying issues relevant to CDCs against the need for academies to expand the definition of architecture and what architects do beyond traditional practice.

Design and Social Justice

In the prior section I used the phrase: *There are so many other more important things "they" need before good design.* We would like to dwell on this for a moment. I recently had a conversation with a client who directs a free clinic for drug abuse counseling. She passionately made the point that if someone paid for their services, she or he would expect certain design quality in their physical surroundings. She also proceeded to explain that these surroundings are important in the counseling process. If that same person did not have enough money to pay for services and had to seek their free clinic, should they expect less quality service or less quality space? [1.2]

1.2 For the record, we would like to clarify that for the purposes of this book, high-quality design does not equal expensive construction. Thoughtful, meaningful design includes creativity with lower budgets.

Design is really an issue of social justice.

Our client's point was that *design is really an issue of social justice,* in this case defined as the distribution of both advantages and disadvantages across the full cross section of society. The example of the free clinic could easily translate to a recreation center, service center, nonprofit office, public street, square, and so forth….The surroundings of our activities contribute not only to the activities themselves, but to a person's physical and psychological development. This is true whether the surroundings are a home, school, recreation center, or other architectural, urban, or landscaped space. Stephen Vogel's essay addresses this issue in terms of the architectural profession and discusses the "architect's dilemma—a condition wherein the architect professes an honest and earnest desire to work toward public service" suggesting that they understand the link between the built environment and a person's development, but the realities of practice make acting on that desire almost impossible.

Let's think about a walk down Dearborn Street in Chicago. We wander through Federal Plaza in front of the post office at the corner of Adams and Dearborn. Pausing in this space, we see many people moving in many directions on foot, bike, skateboard, wheelchair, and shopping cart. People are standing and talking as others pass by them with just inches in between. The ground of the plaza accepts all who enter. There are no steps, no fences, and no bollards. Further down the road, we see another public space with a barrier along the sidewalk. Where the barrier stops, steps lead down to the usable space. Other than during lunchtime, where people use

the steps for eating, the plaza is primarily empty. It is a visual urban ornament. It looks like public space, but it does not act like public space. It does not accept the public. One might say that there are building codes that provide ramps and other amenities to help give access to more people. This is true. But they are only technical improvements. Visual clues can be designed to make people feel unwelcome even if the appropriate code elements are in place. Let's also be honest here, the people these places are trying to keep out are those who push shopping carts. There are no code provisions for shopping carts used in this manner. Like the drug abuse counseling center, this is an issue of social justice. True public space is to be enjoyed by the public at large. That includes people who use skateboards and push shopping carts.[1.3] These examples illustrate that the responsibility of design centers toward the public good extends far beyond merely expanding our practice to include more programs, although drug abuse counseling clinics, affordable housing, and service centers are vital contributions. We are also being called upon to question whom the built environment is built for, and how to expand our practice to advocate for more people.

1.3 The editors understand the limitations of privatized public space, and seek to expand them in some way. Currently, many of these spaces look like a public asset, but they have strict limitations on who can physically enjoy them.

Amplify the Diminished Voice

The conditions in the examples given above could occur anywhere—from neighborhoods, to buildings, to landscapes. A place may appear to be open to the public, but subtle and sometimes not-so-subtle design cues can keep people out. The question then becomes: *Who is left out of the decision-making process? Where is their voice in this process?*

Design centers work to answer these questions.

In a socially engaged practice, it is common to hear someone say that *they* are giving this person or this marginalized group a *voice*. Everyone has a voice. It is our power structure and cultural heritage that allow some voices to speak louder than others—in some cases much louder than others. What design centers do is establish processes to "amplify the diminished voice."[1.4] With respect to the built environment, design centers work to

1.4 http://www.brothermalcolm.net/mxwords/whathesaid24.html. This statement draws tangentially from Malcolm X's speech on February 14, 1965 to the First Annual Dignity Projection and Scholarship Award Ceremony in Detroit, Michigan. Toward the end of Malcolm X's address, he references the simple act of being a diner at an assembled dinner gathering. Sitting at the table [with an empty plate] is not enough. "I am not a diner until you let me dine."

bring this diminished voice into an equitable dialogue with previously more dominant voices. Community design engages the people who are often marginalized or underrepresented, and bridges the gaps between people rather than further separating them. [1.5] By amplifying diminished voices, other voices are not excluded; they are simply not the only ones heard. Design centers widen the process to include all people.

[1.5] Underlying the following essays are varying definitions of community design. Although they are not directly described here, they do shape the narrative of this book. To define community design in this introduction is not an attempt to ground or restrict its meaning. It is meant to provide a point for the counterpoints that exist throughout this book. Community design is an inclusive, collaborative, participatory design process that includes varying stakeholders in decision making to ultimately affect the built environment of their community from micro to macro, from brick to [city] block, from neighbor to neighborhood.

If It Works, Than It Is Obsolete

If it ain't broke, don't fix it. This phrase may be code for the status quo is just fine. *Don't make waves…Don't upset the apple cart*….If the world around a person seems to be just fine, perhaps the boundaries of that world (physical, social, cultural, etc.) need to be expanded. Even though something may appear to be in working order, it could soon be outdated or, if viewed from a different perspective, may no longer appear to be working at all. For example, take Detroit, Michigan. It is here where the once-innovative automobile companies made international success through questioning and challenging the needs and systems around them. They made wonderful products. Then they became satisfied with those products. They stopped questioning and became complacent. Other companies in other locations began to question the system that Detroit built and found opportunities to innovate and create. What Detroit saw as *working;* others saw as needing *fixing.* With respect to the built environment, every city and every town, even those that are celebrated as model environments, harbor places and neighborhoods characterized by disinvestment and people who are disenfranchised. Design centers look past the status quo that defines the built environment and question assumptions that support it. They attempt to find a sort of amnesia by setting aside what is taken for granted. Design centers reveal the parts of the system that do not work. They frequently operate in areas where some people might say, *"you do not want to be there after dark."* Whether this statement is true or not, it is often ill informed. It is a status quo response. A city that has a celebrated downtown or other district does not work if people talk about the neighborhoods, parks, schools, or plazas in this way. Through community design, design centers facilitate a process of questioning, revealing, and designing. Sheri Blake's chapter defines this as the "activist architect who views design as not only

about creating innovative aesthetic objects, but also about providing people with the tools and the knowledge necessary to shape their surrounding environment." This quote does not say that activist architects ignore innovative aesthetic objects. She suggests that this is not enough—the both/and. Stephen Luoni illustrates the varying ways that design centers engage and design in the surrounding community. He shows that the definition of design expands far beyond the tradition of making an aesthetic object. It includes capacity building, strategic planning, seminars, social activism, oral histories, and workshops, among other things.

Keep three thoughts in mind as you proceed through this book: Design centers question the methods we use to design; whom we are designing for; and where we design for/with them. They ask these questions because they are not content with the system at hand, and through their inquiry they can fabricate better places that include more people, more programs, and more geographies. This book partially stands as a document of what design centers are and what they have done, but more importantly, it is also a provocation of what they can become and ultimately their role in shaping space for all people. This book is tempting us to question our methods of working. Try new methods, and then question again.

If it works, then it is obsolete.

Underpinnings

The Context of Community Design Practice

Gilad Meron & Mia Scharphie

The Context of Community Design Practice

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Editors Note: Though this book is focused on community design centers (CDCs), they represent one approach in the emerging ecology of social impact practices. The editors felt it important to place CDCs in the context of community design practice, which has evolved since the early 1960s. The work of Gilad Meron and Mia Scharphie analyzes the various practice models that have been developing over the years and is synthesized in this book in the following diagrams and text.

Today, there exists a diverse field of community design work practiced through a wide range of disciplines from architecture and planning to social work and public health, and has become increasingly prevalent in mainstream design culture. In particular, this has affected the rising generation of students and young professionals.

"A dedication to social justice propels today's young design professionals," writes Cheryl Webber in an article for Residential Architect.[2.1] She goes on to clarify that although young people have always been attracted to humanitarian causes, the current trend is fundamentally different. Today's young professionals grew up in a time of climate change, economic unrest and unparalleled global awareness, leading them to see socially conscious design not as an idealistic or humanitarian goal, but as a third leg of sustainability; environmental, economic, and social. The past two decades have also seen the rapid growth and development of social entrepreneurship, which has heavily influenced designers causing a noticeable increase in market-based solutions to address social issues. Both the shift in mindset and the proliferation of social entrepreneurship have been instrumental in the growth and diversification of community design practice. However, many of the young professionals who seek to build careers in this field remain uninformed about the mechanisms and

2.1 Webber, C. (2013, March 1). Blazing Trails: A dedication to social justice propels today's young professionals. Residential Architect.

strategies needed to translate their passion for social justice into a financially sustainable design practice.

This is not a fault of their own, but rather a shortcoming of the field as a whole. The architecture and design professions have become notorious for neglecting to teach the business of design. Yet there is no lack of innovative precedents to study in community-based design, in fact just the opposite is true. In the past two decades there have been dozens (if not hundreds) of firms and organizations that have proven that a career in community design is feasible. Many of these pioneers have been instrumental in helping to bring the terms "public-interest" and "social-impact" to the forefront of design culture. Their projects, publications, exhibitions and conferences have helped bring visibility to this area of work and demonstrated the viability of community design as a model of practice that reaches far beyond the work of community design centers of the 1970's and 80's.

Despite these developments in the field at large, there remains a dearth of research and writing on how exactly this work gets done. With a rising generation eagerly looking towards joining or leading community design practices, there is a real demand for research, documentation and rigorous analysis of the strategies, methods, approaches and processes that leaders in the field are using to build sustainable community-based practices. The 1960's and 70's were a phase of exploring uncharted territory. The 1980's and 90's were a phase of refinement and testing new methods and approaches. The 2000's and 10's are a phase of new models, new leaders and new hybrid forms of practice. In order for community design to continue to evolve and mature, young professionals who will be leading firms and organizations in the near future need to deeply understand the models that exist right now; how any why these new models work, where these new leader have failed, and what strategies and mechanisms allow for these new hybrid forms of practice to grow, sustain and thrive.

Through ongoing research and comparative analysis of current practices, it has become clear that there are certain foundational factors common amongst all community design practices, which inform many of the decisions and actions of firms. Three in particular have stood out as core elements. First, the types of activities and work a practice engages in—the range of services they can offer as a practice . Second, the organizational

structure of the practice—the way in which both the practice and its activities are organized, managed and directed. Third, the sources of funding for the practice—the various types of income and/or support that make the practice financially sustainable.

To be sure, there are numerous other contextual factors that play a key role in any community design practice, such as location, politics, economics, culture, and demographics, just to name a few. However the mapping tool on the previous page is not intended to fully describe a practice, but rather it is intended to serve as a tool for young practitioners to start thinking about how they might build a practice. Through interviews and ongoing research we have found that these three factors often play a critical role in the strategic planning and development of firms and organizations. While other factors also play a crucial role in the development of a design practice, numerous firm directors have confirmed that these three factors heavily influence and inform all other decisions.

The intention of this mapping tool aligns with the intention of this book as a whole; to be used by anyone who is interested in starting a community-based design practice, both to understand precedents, and to think through the structure of new practices. We hope this tool can be used by practitioners, students, teachers, and critics alike to begin to draw out patterns about practice and build greater understanding of how community design is evolving, where the bright spots are and why. Our hope is that through the ongoing use of this tool we will being to gain a broader picture of the landscape of community design practice and begin to identify areas that are most ripe for growth.

We hope this mapping tool will serve as a supplement to the rich content of this book and help build greater understanding of the community design field as a whole. By looking at the examples on the following page, readers can get a glimpse for how different types of practices have been mapped. We hope to use research and analysis to create greater transparency around community design practice as a means to provide practitioners with the information they need to build their own practices and thus grow the field. The future of community design is bright with potential, but to reach that future we must understand how to get there.

MAPPING PRACTICE: COMMUNITY DESIGN

The spectrums below are intended to be used as mapping tool for understanding three core factors in community design practice. Each play a critical role in shaping and defining a practice and inform many of the decisions that must be made in managing and directing a practice. While there are many additional factors that influence any community design practice, these three have emerged as fundamental to leading a practice. This tool can be used to examine practices, compare and contrast various models, and identify patterns across the diverse landscape of community design practice.

WHAT

The various activities that community design practices engage in, organized from the intangible to the tangible. Most practices incorporate many if not all of these categories, and often activities overlap or are directly incorporated into one another.

RESEARCH

Scoping projects, examining key issues, uncovering data, clarifying limitations, learning, understanding multiple contexts, familiarity with stakeholders, key issues, etc.

ADVOCACY

Identifying opportunities, framing project challenges, raising public awareness, developing outreach materials and strategy, building political will.

ENGAGEMENT

Outreach to communities directly, public meetings, developing partnerships, coalition building, client /stakeholder interviews, relationship building.

CAPACITY BUILDING

Working with stakeholders to move the project forward, participatory processes, facilitation, skill building, training programs, developing community programming, etc.

DESIGN

Technical expertise in design fields, anything from conceptual design through construction documentation and everything in-between.

BUILDING/CONSTRUCTION

Construction administration, management and oversight of the building process, actual construction and building, final production of built work.

HOW

The organizational structures of community design practices, from the most independent to the most organized and institutional. These structures are typically tied to different tactics and lead to various capacities to affect change.

INDIVIDUAL

Single person, activist, guerilla actor, sole proprietor, consultant, autonomous individual.

COLLECTIVE

Informal group of individuals or organizations working in partnership or in parallel, pooling resources to achieve a goal.

IN-HOUSE INITIATIVE

A group within a larger organization or firm, or a special project team, studio, or initiative.

FORMAL ORGANIZATION

Community design centers, university centers, design firm, nonprofits, public interest firms, B corps, community developers.

ASSOCIATION/NETWORK

Umbrella organization that can connect numerous types of organizations and efforts across locations.

GOVERNMENT

Public offices, staff of the city, state and federal departments, agencies, planning commissions, etc.

WHERE

The ways in which community design work is funded, organized from project-specific funding to broader organizational funding. Typically community design practices utilize multiple funding types for various activities.

FEE FOR SERVICE/PRODUCT

Client-based paid work, or proceeds from product sales, traditional fee-for-service work.

GOVERNMENT-FUNDED

Work funded by the government through public monies.

GRANTS

Money to support a project or program of an organization, requiring an application process.

INSTITUTIONAL SPONSORSHIP

Financial contributions to support an organization, often for corporate social responsibility initiatives or marketing.

CROWDSOURCED

Gathering small funds from many individuals and groups, or small scale investments.

DONATIONS

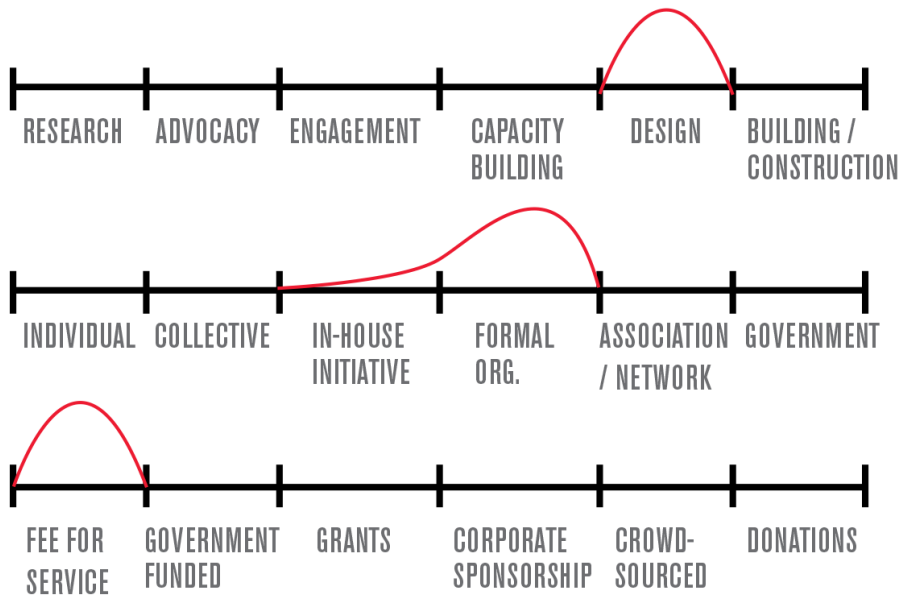
Charitable giving with no expectation of return, either to support a project or organization.

COMMUNITY-DESIGN PRACTICE TYPES

While there are multiple emerging models of community-design practice, below are a selection of practice types, and their typical activities, organizational structures and funding sources. It is important to note that these types are just idealized examples: Specific firms will be different based on their particular focus area or skillset.

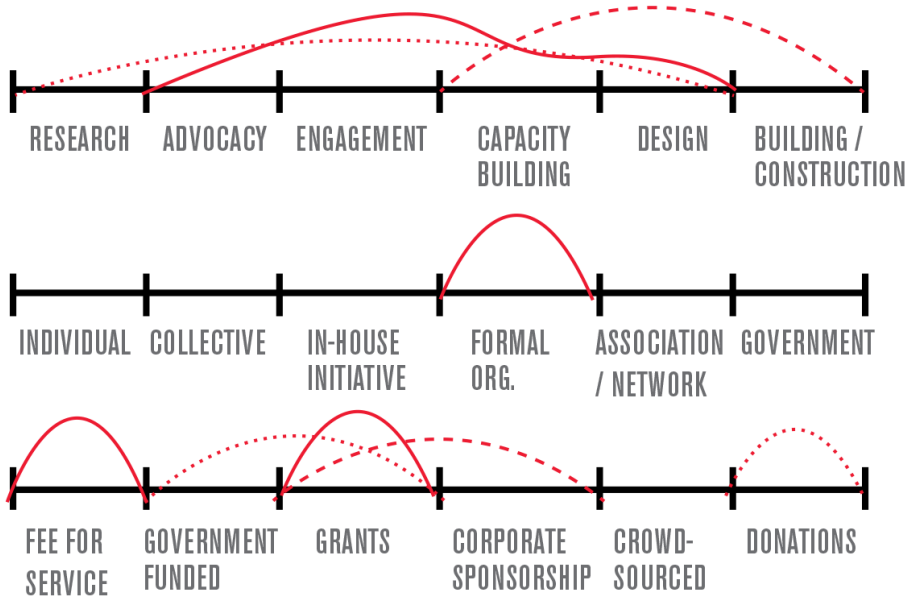
"ROBIN HOOD" OR PRO BONO ARM

"Robin Hood" firms are firms that pair higher-end projects with social impact projects they do at a lower pay rate, even at a loss. This can be anything from an informal firm staffing strategy to an official pro bono 'arm' or initiative within a firm. These firms tend to provide traditional design services, albeit, at a discount, and their social impact work is self-subsidized through higher fees on other projects.



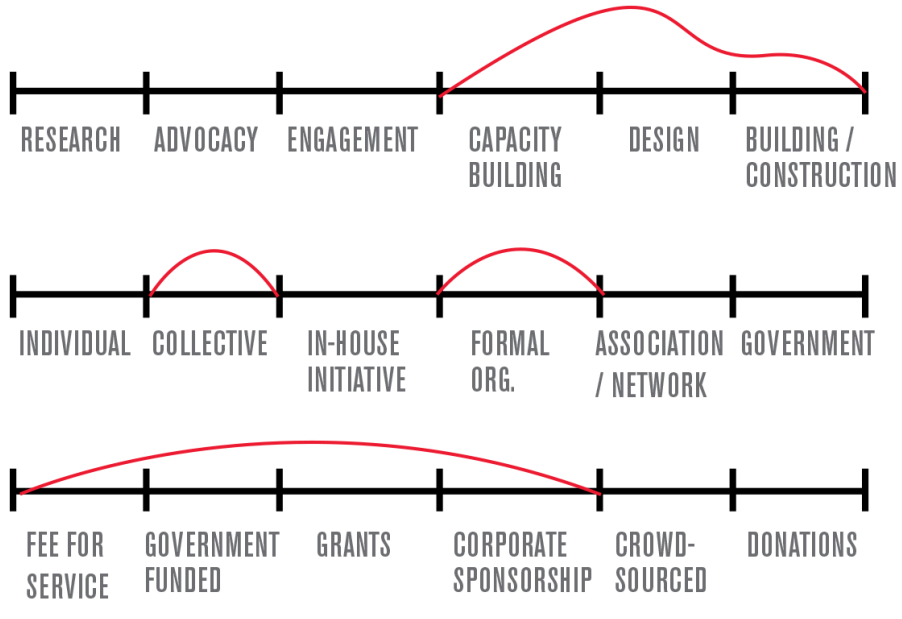
NONPROFIT DESIGN FIRM

There is an incredible range of diversity within this practice type, driven by the goal and mission and therefore, the activity-type of each organization, as demonstrated by the multiple types of lines on the spectrums. Yet, many nonprofit design firms, especially when they play a central role in building the larger design agenda of their work engage in a lot of ground-setting work, advocacy, research, engagement and capacity building. Funding types also vary and many practices try for a combination of grant, fee for service, and donations.



UNIVERSITY-BASED DESIGN CENTER

University-based design centers tie together student experiences with community-based design with providing free or low-cost design services to communities. Often projects are small in scale and are restricted to feasibility studies or small design-build projects that can be done within the confines of a semester program. These programs are often funded through a combination of university funding and grants, and are subsidized through student fees and labor.



Underpinnings

A Soul Practitioner

Craig L. Wilkins

A Soul Practitioner...

Craig L. Wilkins

"Where, after all, do universal human rights begin? In small places, close to home...they are the world of the individual person: the neighborhood he lives in; the school or college he attends; the factory, farm, or office where he works." [3.1]

Eleanor Roosevelt

As design entrepreneur Dr. Paul Polak first observed in 2005, "the majority of the world's designers focus all their efforts on developing products and services exclusively for the richest 10 percent of the world's customers. Nothing less than a revolution in design is needed to reach the other 90 percent." [3.2] In architecture, the gap is even worse. Architect and professor John Gavin Dwyer echoes the statistics verified in other studies and publications when he claims, "[q]uite simply, the architecture profession has failed to create a way to deliver design that's accessible to the other 98 percent." [3.3] There are a myriad of reasons for this, beginning with the fact that most people don't know or understand a lot of what architects do—and what they think they know has very little to do with the lives of everyday people. [3.4] But what if things were different? What if the vast majority of the public knew exactly what the profession provides? What if all people could see the everyday and long-term value of architectural services? What if architects worked to provide those services to the many people who are traditionally positioned outside their target clientele? *It is about community design, yes; but also about something more. In essence, it asks important questions about just whom architecture is intended to serve.*

3.1 Remarks to the United Nations on the 10tth Anniversary of the Universal Declaration of Human Rights, March 27, 1958.

3.2 Paul Polak, M.D., "¡Viva la Revolución!" October 6, 2011, accessed December 15, 2014, http://www.paulpolak.com/viva-la-revolucion/.

3.3 John Gavin Dwyer, "Delivering the goods: Architects must find a way to bring better design to more people," ***Residential Architect***, June 2007.

3.4 In his article, "Delivering the Goods," Dwyer states, "According to RSMeans cost data, the average residential architect charges about 10 percent of the construction cost for design. Standard practices place the bulk of this payment before bidding. If bids come back over budget, the typical contract deflects any responsibility from the architect and gives the owner three options: Get more money, redesign (and pay more in design fees), or abandon the project….So, if I hire an architect to design my $300,000 house, I would have to shell out an additional $30,000 up front without any guarantee that what's designed will meet my budget. If it doesn't, I either need to beg for more money or throw my $30K in a recycling bin. How many people can afford to take that kind of risk?"

Professionals wield a vast amount of influence and power over how our social world is ordered.

Defining Profession

Before I begin, I'd like to first make clear what I mean when I use the term profession, and by extension, professionals. The word is often employed with the assumption of general understanding, but commonly misunderstood and misused in most contexts. This is unfortunate, because as socially authorized and legally protected groups, professions have developed into one of the most important forces we have for ensuring a just and egalitarian society.

A profession requires specialized training and legal or formal certification. It also implies a sense of vocation and special purpose. *Professionals wield a vast amount of influence and power over how our social world is ordered*, by virtue of their monopoly over critical areas of knowledge. Through the daily exercise of their protected and exclusive expertise, the world's doctors, lawyers, architects, and engineers preserve public health, define and uphold justice, and design and build safe buildings, bridges and highways, while routinely making life-and-death decisions that affect people now and for decades to come. This is a significant amount of power over our lives to be allotted to a small, self-selected group of people to administer exclusively, and it does the public a disservice when the misuse of the term distracts from and diminishes the recognition of this most critical point.

This book is about community design, yes; but also about something more. In essence, it asks important questions about just whom architecture is intended to serve.

Still, the proliferation of professions as we know them is a rather recent phenomenon. In the still-blossoming scholarship in this area, a dominant, definitive, generally accepted theory about the origin of these new professions has yet to be established. In fact, theories abound not only about how they've come into being, but also whether their continued existence is really necessary in a modern, information-rich society. Perhaps the most widely accepted understanding of professions asserts that certain minimal conditions must be met for a system of collective living to move beyond self-interested chaos into a generally ordered community: a method of gathering/creating sustenance and shelter, a method of knowledge and skill sharing, agreed-upon rules on how to live together, and methods for keeping well. In an ordered community—we'll call it a society—those willing to take on the responsibility of providing those elements critical to its establishment and well being are thus rewarded for doing so. Society provides them with a certain amount of standing and prestige for

their efforts. In turn, those granted this status must promise to use their skills in the best interests of society as a whole. This is essentially the rationale behind professions.

Reasonable? Of course. Yet this is but one theory. Others range from the cynical—that professions are nothing more than an organized cabal of self-interested individuals who artificially drive up the value of their services by claiming production of a higher-quality product than otherwise possible[3.5]—to the naïve—that professions are a justifiable recognition by society of rare abilities, intellect, and moral standards found in only a small, select type/class of person.[3.6] Of course there are others still, but for brevity's sake, I'll conclude here.

Now…there's probably more than a bit of truth in each of the above statements, but to begin to make sense of the varied paths each suggests, it might be useful to look at the word itself for some direction:

> The oldest English usage [of profession] was "avowal or expression of purpose". It implied religious and moral motives to dedicate oneself to a good end. Even at this early stage, societal distrust of these claims was indicated by attaching connotations of deceit.[3.7] [Emphasis mine]

The definition above suggests that the acknowledgment of a profession was originally predicated on society's belief that there is something more to a profession than the desire for wealth or entitlement; that "the very existence of the professions results from some fundamental need that society has.",[3.8, 3.9] Hence, a profession might be more fully defined as an organized, structured, socially acknowledged practice:

> founded on specialized educational training, the purpose of which is to supply disinterested counsel and service to others, for a direct and definite compensation, wholly apart from expectation of other business gain.[3.10]

Barry Wasserman further clarifies the ethical/moral duty implied by the term "disinterested," which in the quote above refers to a suppression of

3.5 Sarah Wigglesworth, in "The Crisis of Professionalization: British Architecture 1993," states, "The development in the early nineteenth century of a professional body representing the interests of architects was motivated by a desire to secure standards of practice in return for status within society. Broadly speaking, the profession guaranteed society that it was the master of an area of esoteric knowledge. In return, society rewarded the professional with a respectable salary and social standing." ***Practices***. Issue 2. (Spring 1993), 14.

3.6 Robert Descimon. "The 'Bourgeoisie Seconde': Social Differentiation in the Parisian Municipal Oligarchy in the Sixteenth Century, 1500–1610" ***French History.*** v.17. n.4. (2003). p.388-424; Terence C. Halliday and Charles L. Cappell. "Indicators of Democracy in Professional Associations: Elite Recruitment, Turnover, and Decision Making in a Metropolitan Bar Association" ***American Bar Foundation Research Journal,*** v.4. n.4 (Autumn, 1979), 697-767.

3.7 C.S. Bellis. "Professions In Society" ***British Actuarial Journal.*** v.6, n.2, (2000), 320.

3.8 Malham M. Wakin, Brig Gen (Ret.). ***Integrity First: Reflections of a Military Philosopher.*** (Lanham, MD: Lexington Books, 2000), 116.

3.9 The need that we have for health care, for example, is unlikely to go away and it is that need that over time has generated what we know today as the medical profession. It may come as a surprise to some to learn that the health care professions do not exist for the sole purpose of providing employment to health care professionals or profits for health care organizations. It is because of societal need that our communities develop and maintain medical schools and nursing schools. Similarly, every organized society will express its interest in justice by providing some variation of a court system and a legal profession. We need an ordered society; we want to be treated fairly; we seek justice. We train our judges and our lawyers in law schools supported by the community because of the important value that we place on justice.

3.10 C.S. Bellis. "Professions In Society" ***British Actuarial Journal.*** v.6, n.2, (2000), 319.

personal interest to a higher purpose—the *"good end"* previously mentioned. He argues that professions are different from trades and other commercial pursuits because at their very base, they encompass the following:

- Specialized expertise exercised with judgment in unique situations;
- Autonomy of the professional group;
- Guarantee of a basic level of competence from its members;
- Commitment to public service and trust—a public duty.[3.11]

[3.11] Barry Wasserman, et. al. ***Ethics and the Practice of Architecture***. (New York: John Wiley and Sons, 2000), 70 Wasserman, et. al. go into specific criterion of professions:
Fundamental criteria for determining contemporary professions that are broadly shared by scholars of professions include:
University-level education in a special are of knowledge that is central to the profession being discussed;
Internship and supervised entry-level performance in order to master application of that knowledge in practice;
Knowledge and practices that require the unique exercise of learned judgment for each new situation(rather than technical knowledge);
Establishment of disciplinary identity and uniqueness of the professional group thorough the establishment of professional organizations, journals, systems of education, and standards for licensing;
Autonomy, earned by the profession and recognized and granted by society through state licensing, in defining and mastering the knowledge and practice of the profession, resulting in self-policing with regard to the standards and practices and ethical conduct;
Having the knowledge and expertise necessary for the well-being of persons in society.

Figure 3.1
Role professions are designed to fill in society: Maintain a balance in all public v. private access and application of professional services as it relates to the built environment.

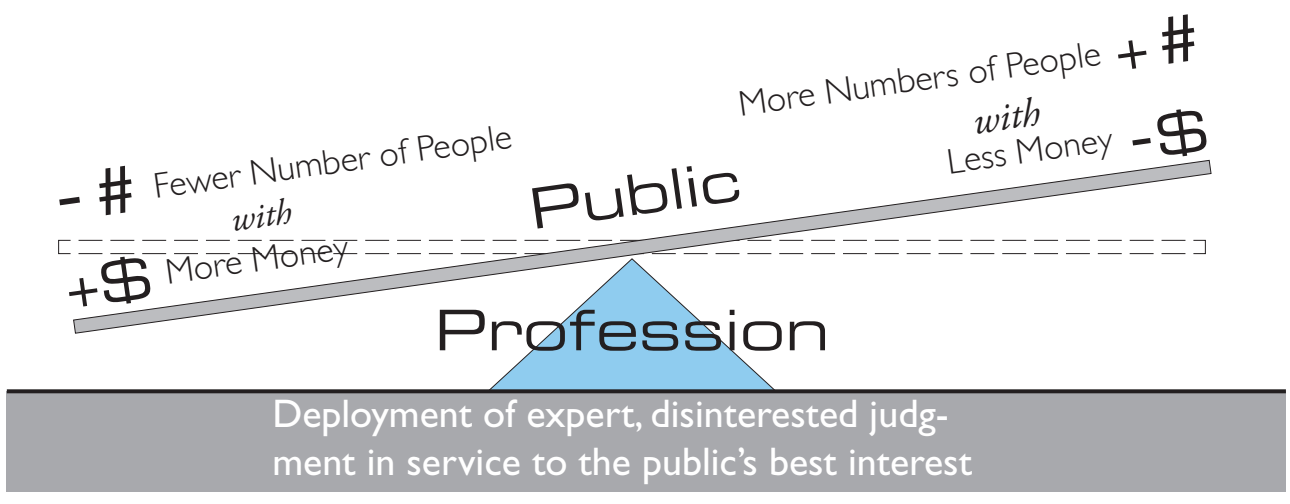


Figure 3.2
The lack of an expressed ethical position specific to the practice of architecture results in decisions being made and justified based on legal or economic concerns. Such choices inevitably lead to an imbalance in the access and application of professional services.

This is a significant collection of requirements, to be sure. What would induce a group to take on such hefty public responsibilities? Several possibilities come to mind, the most immediate being the allure of almost complete autonomy: As long as there is no violation of individual rights, professions have almost absolute power in determining who they are and what they do. They can control who becomes a member and by what criteria, determine how long before one can request admittance and under what set of circumstances such requests shall be accepted; set the parameters for specialization; determine what skills are required and where those skills will—and will not—be applied. In short, *professions are granted the social authority to determine the educational, behavioral, certification, and practice standards for their members, as long as such standards are positioned to be for the public good.* They are given, in effect, an absolute monopoly over as broad a knowledge base and skill set as they can master, in return for the public "being able to entrust a group of people with shouldering some of its more difficult ethical dilemmas."[3.12] It is this reciprocity requirement—and the implicit guarantee that all of its members are capable of fulfilling this requirement—that sets professions apart from other occupational pursuits. Yes, its members are paid for a service but what makes that service unique and proprietary—in other words, professional—is their ability and obligation to apply disinterested judgment in the delivery of that service. As such, "no member of the professions can escape these ties to the community since they constitute the very reason for the existence of the professions."[3.13]

3.12 Tom Spector. ***The Ethical Architect: the dilemma of contemporary practice***. (New York: Princeton Architectural Press, 2001), 8-9.

3.13 Malham M. Wakin, Brig Gen (Ret.). ***Integrity First: Reflections of a Military Philosopher.***

Rebuttal

"But what about ball players, accountants, bus drivers, and other skilled workers? They too have important jobs and get paid for their skills. Are they not also professionals?" One may reasonably ask. For those who would argue that the previously established definition does not provide space for a whole host of other skilled occupations too numerous to list here, I say, you are correct. The above definition indeed does not include the litany of occupations that we now call professions. And that's the point. Because they aren't—at least, not in the way the term and its reason for being are intended.

First, one is not a professional simply because of payment for services rendered. The payment is the *recompense*, not the *reason*. It is the centrality of vocational judgment in the interest of the public good that sets professions—and subsequently, professionals—apart. Similarly, having a career does not in itself accord the status or demands of a professional career. Although many skilled occupations, including that of bus driver, professional cook, and plumber, benefit from specialized training and excellence of judgment, the use of such specialization in the broadest possible public interest is not a central feature of these applied occupations.

"Well," you say, "what about professional athletes?" True, they possess a high level of specialized knowledge and skill that has taken them some time to study and apply with confidence. One might put forth a strong argument that sports provide a particular kind of service to us as a society—especially, let's say, during the Olympics for example—and thus render a public duty. However, "professional" sports do not guarantee that each member of their "profession" will be competent enough to provide you with the kinds of public service that you may require. If, in fact that were true, then what sport itself provides us—the test of athletic skills on the field, the unknown outcome—would be undermined. If we knew the outcome, if such were guaranteed, then what would be the purpose of the test? What public value would it hold for us? The very value of sports is the fact that we don't expect the same level of performance. We expect someone to fail—we just hope it's the other player. In addition, should one show the talent—or even potential for talent—one can demand an opportunity to prove his or her worth sans formal educational means (minor league, college, developmental leagues, and the like). Even should all of the above be discounted, there is still the matter of disinterested judgment. What, exactly, is the disinterested judgment for the public good exercised in professional sports—which arguably houses the largest group of self-interested members on the planet? Not to cheat so that the general public can know the game is fair? Um…steroids, anyone? So, yes, you may even have the kind of skill needed to become an athlete—and very few do—this still does not, in the true sense of the term and in the manner in

which I am employing it here—accord the designation of professional status.

A professional is expected to come up with the correct answer every time, and the stakes are often high.

I trust you are getting the picture here: remuneration, possession of a singular skill, or dedication to a trade do not a profession make. Professional status requires more. Being a professional is a serious responsibility, wherein one must continually ask, "To whom am I ultimately responsible: the public, the profession, my employer/employee, my client or myself?" *A professional is expected to come up with the correct answer every time, and the stakes are often high.* It is not an easy condition to live with, but "[l]iving with a certain amount of internal conflict is the price professionals pay in exchange for special status, regulated entry into the field, and some degree of business monopoly."[3.14]

3.14 Spector. ***The Ethical Architect***, 8.

Thus, for our purposes a professional can be defined as a formally educated expert in a particular body of knowledge and/or possessing a specific set of skills of a socially essential nature, trained to apply these skills with disinterested judgment for the public benefit. The application of these abilities is exclusively a professional's to exercise. The competence of the professional is certified by a body of similarly educated and skilled members, and can be measured against an objectively established set of standards by which each agrees to abide.

Architecture and Its Professions

As I wrote in my last book, *The Aesthetics of Equity: Notes on Race, Space, Architecture and Music*, practice without theory has no purpose.[3.15] Meant it, too. Still do. Some theorizing—introspection, contemplation, whatever you wish to call it—is essential for members of any profession. In fact, it is precisely that introspective reflection on the nature of their work that separates the professions from other occupations. *To be a member of a profession is to understand the full panoply of its efforts over the course of time, in order to best consider how to viably continue forward as a society.*

3.15 Craig L. Wilkins. ***The Aesthetics of Equity: Notes on race, space, architecture and music.*** (Minneapolis: UMN Press, 2007), vii.

To be a member of a profession is to understand the full panoply of its efforts over the course of time, in order to best consider how to viably continue forward as a society.

> For the public, the belief that what the profession offers is a time-honored, ever-increasing and of course, essential service is key to its willingness to allow [it] to continue; for the professional, the belief that what they do is not only all of the

above, but also both specific and special is critical to attracting future practitioners to perpetuate the profession.[3.16]

3.16 Wilkins, ***The Aesthetics of Equity,*** 66-67.

Professionals spend much of their education developing critical thinking skills of the highest order because for "decades we have argued that theoretical investments in the humanities repay the profession in the form of moral leadership."[3.17] This is the primary, if not the only, reason that professional education is firmly entrenched in the university system and situated in the liberal arts—both to ensure that the individual can engage in a broad external view of what architects do, and to encourage a deeper, internal view of one's own practice. I mean, let's face it, classes in archaeology, literature, linguistics, philosophy, musicology, astronomy, physiology and the like rarely help you complete a project on time and under budget. They do, however, help you evaluate the benefits and risks to the general public if you undertake the project. To encourage and prepare one for ethical thinking is the underlying purpose of university education for the professional.

3.17 Daniel S. Friedman. "Architecture Education on the Verge" ***AIA Journal of Architecture.*** (July 2006). Vol 4. Issue 2, 8.

Unofficially, architecture has historically claimed justification to the title of profession through the assertion that architecture is both art and science; however, officially the profession claims rights to the title due to its avowed mission to protect the health, safety, and welfare of the general public. At the same time, recalling the words of Polak and Dwyer at the beginning of this essay, 2 to 10 percent of the population do not a society make. For any of the above claims to be valid—for the profession to be a legitimate profession—the benefits must extend to the public as a whole. Thus below, I argue the efforts of design centers and other socially engaged practices satisfy both the profession's unofficial and official *raison d'etre*. In the process, these practices can also address a heretofore unattended 90 to 98 percent.

The Artistic Argument

The "Architecture is art, and the architect is thus an artist" thesis proceeds something like this: Similar to art, architecture's contribution to the world is creating buildings that elevate us from our daily lives and give us something more profound to consider. As art, architecture's value lies beyond the

mere technical aspects of why and how it stands, what shelter it provides, what function it facilitates. From a certain perspective, a truer statement is difficult to find. Regardless of your level of acclimation to the practice, there are undoubtedly structures in this world that simply take your breath away, if not make you openly weep from joy and excitement upon a lucky meeting. True, those buildings might be different for different people, but the fact remains that, like art, architecture has the ability to move us, both individually and collectively. No one asks how the statue of David stands. They simply marvel at its stance. Thus, the claim follows, the real value of art—and consequently, architecture—is in our heads and hearts. Still, the tears one might shed upon that chance encounter with works of art or architecture are not the only method of identifying works of value.

If the real value of art and architecture is in our heads and hearts, design centers ask, "What is the full range of ways architecture can raise the heart?" For example, a home where one can feel safe, comfortable, and able to invite friends and family; where one has neighbors who create social capital and camaraderie; where one finds a haven from the soul-draining acts of the world, might raise the heart for some people as much as the Milwaukee Art Museum does for others. Do not such buildings also provide important, consciousness-raising, life-affirming moments in our daily lives? The creation of a process whereby communities can effectively engage each other and create aesthetically pleasing structures and neighborhoods—as in Favela-Barrio in Rio, HOMEmade in Bangladesh, and Mitchells Plain in Cape Town—is as important to the critical thinking about life as the design of Chandigarh, Pisac, or Seaside. Should that not also rise to the level of art?

I am not arguing against the kinds of architectural objects that are clearly singular moments in the architectural narrative. Gaudí, Barragán, Siza, Piano, Botta, Williams—the list goes on—have produced architecture we've rightly hailed as exemplary. That is not the only architecture that can lay claim to such accolades, especially when the criteria are broadened. Architect and professor Bill Hubbard convincingly, albeit narrowly, argues in his book, *Architecture in Three Discourses*, that there are at least two other perspectives on the creation of architecture: as an instance of aesthetic

order, yes, but also as an embodiment of values and/or an object to bring about results. I would argue that this might very well be the order, should architects rank these concerns in order of importance. Such is not necessarily true for non-architects. Thus, one must question why architects all but tether the value of their work—both within and without the profession—to only one of the three discourses (i.e., aesthetics, with no connection to expressions of social values, nor results)? As Kathleen Dorgan, quoting Andrzej Piotrowski of the University of Minnesota College of Design, will remark later in this book: "New buildings are frequently designed to meet one primary requirement: to be photogenic. In these cases, instead of designing a building for the way people interact with it, an architect designs for, and benefits from, the effect the building's image produces."[3.18] Piotrowski's observation suggests that generally, the profession considers other reasons for creating architecture to be incidental, or at best understood as following the first, when in fact, this is not always the case. There are plenty of aesthetically pleasing structures—high profile ones—that are quite non-functional and bring about either no results or the opposite results for which it was intended.[3.19] And these are just the ones we hear about. *"The paradox of architecture is that a building ought to look good from the outside, but be usable from the inside. Some architectural fashions do well on the first but fall flat on the second."*[3.20] While perhaps unfathomable to most architects, not everyone wishes to live by design ideas.

> Architects are people who are sufficiently moved by design ideas to want to live this way. They feel not sacrifice but a positive joy in enacting William Morris' dictum to have nothing around you that you do not know to be useful or believe to be beautiful… They forget as well that even for a person with the requisite resolution, the ideas they would resolve to enact might not be design ideas.[3.21]

Many people have other priorities in mind. Sometimes architects offer design solutions where they are inappropriate, because they believe that to do less is to not offer anything, to not be held in the same regard as the names above, to not be architects. The practice of design centers rejects

3.18 Andrzej Piotrowski. "On the Practices of Knowing and Representing Architecture". ***The Discipline of Architecture.*** Andrzej Piotrowski, Julia Williams Robinson, eds. (Minneapolis: University of Minnesota, 2000), 56.

3.19 See the ***Architecture of the Absurd: A Case Against Dysfunctional Buildings*** by John Silber for a frank and persuasive argument on this point.

3.20 Ian Steward in "A Conversation with Three Scientists: Physicist Philip Ball, Biologist Brian Goodwin and Mathematician Ian Stewart."

3.21 Bill Hubbard, Jr. ***A Theory for Practice: Architecture in Three Discourses.*** (Cambridge: MIT Press, 1995).13-14.

out of hand any validity in that line of reasoning. Their concern centers on the "scarcity of *good* architecture, not the scarcity of great architecture. Great architecture has always been scarce."[3.22] The value of architects as professionals lies in the making of habitable buildings *and* places. The value of architects as artists lies in making aesthetically pleasing objects. I would argue that the former is the most difficult and messy—and ultimately where the real value, the justification for professional existence resides. Without it, an architect is no more a professional than the person who awakens one day with a burning desire to see his or her work in a museum. They quit their job, buy paint, and work for years until they feel they've developed enough skill and product to exhibit their work. The only thing that stops them is the judgment of the critic and public. No license required; no schooling beyond that which they decide to undertake. No degree required; nothing more than a desire to do. That very person might, on the other hand, decide that instead of making a sculpture for display or writing a song for recording, they'd like to design a building for construction. Should they be allowed to simply do so? Of course not—because there is something beyond the simple desire and ability to design that is essential in the title of architect. Architects are professionals—and that requires something more.

3.22 Hal Box. ***Think Like An Architect.*** (Austin: University of Texas Press, 2007), 51.

> [A]n architect is charged with resolving often incommensurate demands. It is this activity, ultimately, that justifies the architect's special status as a professional.[3.23]

3.23 Spector. ***The Ethical Architect,*** 6.

Resolving those often-incommensurate demands begins with addressing our own often-incommensurate demands about what it means to practice architecture. *As artists as well as professionals, our role in society is to comment on the condition of its people.* We are called to hold a mirror up to society, to contemplate the world we live in and the people who construct it—including, in particular, ourselves. In this manner, the artist serves a crucial role in society. By moving away from judging the merits of architecture on its visual aesthetics alone, to include its visible ethics as well, the artistic justification for architecture's professional status is exponentially strengthened. Design centers base their work on this broadened premise,

As artists as well as professionals, our role in society is to comment on the condition of its people.

ethical as well as aesthetic, as a matter of course, every day, routinely producing works that raise the head and heart.[3.24]

The Scientific Argument

To begin the "Architecture is a science, and thus the architect is a scientist" discussion, I'd like to provide a working understanding of the term science. As defined by the Oxford English Dictionary, science is *"the intellectual and practical activity encompassing the systematic study of the structure and behaviour of the physical and natural world through observation and experiment,"* employing a specific practice based on the collection and analysis of empirical data, often referred to as the scientific method.[3.25] As such, science is grounded in logic and reason—observe, hypothesize, test, conclude, repeat, expand—a precise, exacting process of objective understanding of the observable world.

Now to be sure, there are forward-thinking educators and practitioners who do, in fact, employ scientific methods in their architectural work, seeking new ways to build and testing new ideas on a consistent, methodical basis that can be legitimately referred to as research. For a time during Modernism's heyday, in fact, a modified scientific research method briefly became the design process of choice, especially in academic circles. Nonetheless, as practitioners, architects are great users. They employ technologies from a vast array of sources and apply them in ways that are often novel. This is not at all a bad thing—on the contrary, it is a great strength, demonstrating their unique ability to organize disparate elements of the human environment into a comprehensive, creative whole. For the majority of practicing architects, research in general—and the scientific method of research in particular—is simply not part of their *modus operandi*—design or otherwise. *As a discipline, architecture does not enthusiastically embrace or support scientific method.* The photovoltaic specialist is just a lighting geek to most architects—that is, until Kennedy and Violich discover a breakthrough, whereupon we claim their individual and singular achievement as part and parcel of what the profession produces.[3.26] The pre-fab modular researcher is simply a housing geek, until

3.24 Bradley Guy, quoting Rex Curry in "Community Design Primer." Unpublished paper for the Environmental Leadership Program. (February 2002). Community design has been described as a:
[C]omplex set of activities including architectural design and planning, education and training, community organizing, land and housing development activities, research and analysis and political advocacy, typically on the behalf of lower-income and inner city areas seeking to improve economic and social conditions and fulfill physical development needs such as affordable housing.

3.25 ***Oxford English Dictionary.*** (NYC: Oxford University Press, 1996), 1297.

3.26 Pilar Viladas. "A Lot-Ek Solution". ***New York Times Magazine.*** The Architecture Issue. (June 8, 2008); also see "A Bag Full of Sunshine: A Way to Bring Electric Light to Isolated Communities". ***The Economist.com*** (Dec 5th 2007). accessed December 15, 2014, http://www.economist.com/science/tm/displaystory.cfm?story_id=10241549.

Lot-Ek makes it to the front pages, at which point the Museum of Modern Art becomes interested and we again take the opportunity to hail architecture for its dedication to testing ideas.[3.27] As a rule, however, architects do not invent, test, nor develop technologies; researchers do. The profession of architecture does have scientifically trained and Ph.D.-credentialed researchers who make the aesthetics of scientific investigation the guiding principle of their praxis, but as a group, this…is not what architects do, in practice or academia.

> While their universities changed around them into research institutions, the architecture schools never really accepted scholarship as their responsibility…that qualification is not only rare but scorned in architectural academia. Who needs a Ph.D .to be a great architect?[3.28]

Notably, the work of design centers provides a compelling response to the contention that architects don't do scientific research.

The practice of architecture emerges from both a specific socio-cultural need as well as a desire to go beyond it, and its creation tells us much about who we are as a society. Similar to the manner in which a spoon, while coming in a variety of types and designs, is at its base fundamentally grounded in our everyday actions and speaks to specific ways of living. For example, one can convincingly argue the development of the spoon evolved out of a moment in time when Western culture decided that eating with an instrument was preferable.[3.29] So too, is architecture an artifact that speaks to how we live. Thus, architecture isn't just for architects; to the contrary, it is less for architects than it is for the society in which they practice.

Because architecture responds to the larger question of who we are as a social organization, I propose that architects who claim a scientific stance should seek to emulate the social sciences of sociology, psychology and behavioral science, rather than the natural sciences such as biology, chemistry, physics and the like, although Christopher Alexander would likely

3.27 Gabrielle Birkner. "MoMA's Prefab-Housing Project" New York Sun. (May 29, 2008); also see the Museum of Modern Art's website for the "Home Delivery: Fabricating the Modern Dwelling" exhibit, accessed December 15, 2014. http://www.momahomedelivery.org/.

3.28 Gary Stevens. "USA Architects Want Status Without Effort" Key Center For Architectural Research, accessed December 15, 2014, http://www.archsoc.com/kcas/statusnoresponsibility.html. Also, see Lori Thurgood, Mary J. Golladay and Susan T. Hill. ***US Doctorates in the 20th Century.*** National Science Foundation Special Reports. NSF 06-319. (October 2006), 3. The United States is unique in the extent to which fundamental research is conducted at universities, typically with the assistance of graduate students. Doctoral education is organized around an intensive, real-world research experience...American doctoral education produces cutting-edge knowledge and highly trained personnel who go on to fill specialized positions as teachers, researchers, and professionals in academe, industry, government, and nonprofit organizations.

3.29 Blogger Charles Davis, Jr. tells a story of poet and urban philosopher June Jordan's self-education in design, which included a perspective-changing encounter with a depiction of a spoon at the Donnell library: "At the Donnell I lost myself among rooms and doorways and Japanese gardens and Bauhaus chairs and spoons. The picture of a spoon, of an elegant, spare utensil as common in its purpose as a spoon, and as lovely and singular in its form as sculpture, utterly transformed my ideas about the possibilities of design in relation to human existence." June Jordan. "One Way of Starting this Book," Civil Wars (Boston: Beacon Press, 1981), xvi-xvii. As first seen at ***Race and Architecture***, blog, accessed December 15, 2014, at http://raceandarchitecture.wordpress.com/2013/11/26/writing-and-building-black-utopianism-representing-the-architextural-musings-of-june-jordans-his-own-where-1971/#_ftn4.

disagree.[3.30] I assert that the discipline of architecture has much in common with these disciplines, sometimes referred to as the sciences of quality. The work of design centers clearly demonstrates this commonality.

Design centers work methodically with social groups over time, discerning and understanding the causes as well as the effects of a community's material conditions, and using that knowledge in a systemic, reproducible manner to address the built environment. This is indeed scientific research, designed to be shared, applied, and refined over time by other practitioners. In fact, it is a design center's ability to engage in this kind of iterative, objective research that often prompts clients to seek them out. When a community seeks the help of a design center—and particularly when that community has been historically underserved—its members' questions concerning design may encompass the narrow definition of architecture as aesthetic practice, but are also typically embedded and linked to a larger context of environmental concerns that a design center is uniquely equipped to investigate.

3.30 See Christopher Alexander's "New concepts in complexity theory arising from studies in the field of architecture: An overview of the four books of ***The Nature of Order*** with emphasis on the scientific problems which are raised." (May 2003), accessed December 15, 2014, http://www.natureoforder.com/library-of-articles.htm.

The biggest nod to the scientific nature of design centers (and the social science heritage of design research in general) lies in the nature and applicability of its research across practitioners and disciplines. To quote the biologist Brian Goodwin:

> I take [the science of qualities] to be a major challenge now for addressing many of the pressing issues with which we are faced. This includes the design of buildings and housing, and the way in which we use our land and resources in sustainable ways.[3.31]

The efforts of practitioners engaged in, as Goodwin puts it, the science of qualities can be seen in the growing popularity of its products like the National Charrette Institute, the Environmental Design Research Association (EDRA); *Planning to Stay*, by Bill Morrish and Catherine Brown; the *Design Studies* journal; and *The Community Planning Handbook*, by Nick Wates, as well as in the work of leading researchers like Tamara Winikoff, Henry Sanoff, Wendy Sarkissian, and others. In addition, the development of specific community design programs at the universities of San Francisco, South Florida, and North Carolina State, as well as the growth of design studies programs within the sciences themselves, are all indications are that the intentional, conscious development of architecture's social science

3.31 Bryan Goodwin in "A Conversation with Three Scientists: Physicist Philip Ball, Biologist Brian Goodwin and Mathematician Ian Stewart". Interviewed by Dr. Brian Hanson. Transcript published in ***Katarxis Nº 3,*** accessed December 15, 2014, http://katarxis3.com/Three_Scientists.htm.

legacy is likely to continue. As Daniel Friedman, Dean of the University of Washington College of Architecture has observed:

> [T]he hunger for solid research in the profession has never been greater, and a long tradition of social scientific, behavioral, technical, and evidence-based scholarship may finally enjoy its proper audience.[3.32]

3.32 Daniel S. Friedman. "Architecture Education on the Verge" ***AIA Journal of Architecture.*** (July 2006). Vol 4, Issue 2, 8.

If design centers don't participate in the social sciences—the science of qualities—then the discipline itself just doesn't exist.

The Practical Argument

Arguments over architecture as art or science are typically internal propositions, more germane to the interest of architects than to anyone else; to a large degree, their disposition is of little public importance. These are not the arguments that architecture employs to establish its public position as a profession. The critical one—the one that trumps all others publicly and justifies architecture's professional status—is the "profession of architecture is sworn to protect the health, safety and welfare (HSW) of the public"[3.33] position, and for good reason.

3.33 ***National Council of Architectural Registration Boards (NCARB) Certification Guidelines Handbook.*** (Washington DC: National Council of Architectural Registration Boards, 2013), 2.
"The National Council of Architectural Registration Boards, a nonprofit organization, is a federation of the architectural licensing boards in each of the 50 states, the District of Columbia, Guam, Puerto Rico, and the U.S. Virgin Islands. These 54 boards constitute NCARB's membership. "NCARB serves to protect the public health, safety, and welfare by leading the regulation of the practice of architecture through the development and application of standards for licensure and credentialing of architects. NCARB is responsible for establishing, interpreting, and enforcing national standards for architectural licensure."

It should be abundantly clear that the construction of buildings, from the smallest treehouses in Sheboygan and Des Moines to the tallest hotels dotting the skylines of Shanghai and Dubai, rightly falls under the interest of public welfare. The people involved in such a critical and prodigious effort must know exactly what they are doing; beyond that, the public must trust that they do. Not only is the physical protection of the public paramount, but so is their psychological protection, as it were: their confidence in the architect's work. Someone must be responsible for the public's well being; and it is the architect's claim to be uniquely qualified to do just that.

A reasonable outline might be stated thusly: In the area of *health*, architects make sure that structures built in the public realm won't make you ill (i.e., won't foster unsanitary conditions, damage the environment, contain materials hazardous to health, and so forth). In terms of *safety*, architects ensure that buildings won't endanger your life by falling down, are reasonably secure against adverse or catastrophic environmental conditions,

and are clearly navigable in times of emergency. Finally, in terms of *welfare*, architects pledge that buildings won't pose obstacles to the performance of everyday life, but will instead give equal access to all users, provide natural light, and offer views and other features that encourage well being. In short, HSW means that structural interventions into the shared environment will, to borrow a phrase from the medical profession, "first and foremost, do no harm."

But how are such promises secured? There must be an objective standard that both the public and the profession can trust, as well as an objective method of testing and monitoring that standard in practice. In the United States as in many other nations, the building code is the answer to the first and the building inspector the second.

Codes are basically standards that have been developed and disseminated to ensure a basic level of compliance for all building types. Failure to follow these rules can result in expulsion from the profession and, depending on the severity of the infraction, civil and criminal charges as well. The profession requires that its members follow codes religiously—as it should—but based on its claim to professional status, this begs the question: Is simply applying the code—already established by other entities—enough to claim exclusive and proprietary responsibility of ensuring the public HSW? It's a valid question. Again, design centers provide a clear, viable answer to this primary element of architecture's professional responsibility.

Through their engagement with a broad array of issues in the built environment, design center practitioners have come to realize that holding to the letter of narrowly defined HSW concerns is no longer enough to secure professional status. Primarily through their own indifference, architects have allowed HSW to be controlled by entities outside of their purview and, for the most part, simply consider their duties done if they follow the regulations provided by these entities, Design center practitioners ask how, pray tell, is that any different than anyone who wishes to participate in the building process? Shouldn't being a professional require more—at least more than the ability to read and follow the BOCA code? Responding to this question with a resounding "Of course it should!", design center practitioners posit that notions of HSW can no longer simply

be contained to the building itself. Concern for HSW must, by nature and purpose, be extended to the built environment.

> Health is not something that can be measured with an instrument, though specific physiological measurements can be useful in reaching judgments about well-being and disease in bodies…we need to take responsibility for our actions as participants in this creative cosmos…this is the lesson I take from the new science, that goes beyond the post-modern to a new form of ethical realism...[3.34]

Goodwin's observations highlight a critical point that, by employing a kind of ethical realism in their work, design centers raise

> the possibility of locating within the profession a larger social role—a role concerned with something beyond the beauty or quality of the built environment. Architecture could begin to serve as the locus for addressing some of society's most pressing issues, such as the conflict between public and private property rights or the influence of high density on human well-being.[3.35]

These are the kinds of concerns that legitimize the professional status of architecture, not simply making sure a building doesn't collapse. Since Raphael Sperry, Stephen Vogel, and others will discuss this proposition later in the book, I won't belabor the point here. *Clearly, the act of taking on the ethical dilemmas of building must begin, not end, with simply keeping buildings upright.*

Clearly, the act of taking on the ethical dilemmas of building must begin, not end, with simply keeping buildings upright.

Architecture and Its Discontents

Understandably, the position I stake out is a controversial one—and has been for at least half a century. Its main rebuttal takes the form of something akin to this statement: "That kind of responsibility is way beyond the scope of what architects are supposed to provide. I don't want to do it; I won't do it—it's not what I signed up for." The simple response to this is that as a professional, it's exactly what you signed up for. And in today's world, it is even more important to acknowledge this and act accordingly.

3.34 Bryan Goodwin, "A Conversation with Three Scientists: Physicist Philip Ball, Biologist Brian Goodwin and Mathematician Ian Stewart." Interviewed by Dr. Brian Hanson. Transcript published in ***Katarxis Nº 3,*** accessed December 15, 2014, http://katarxis3.com/Three_Scientists.htm.

3.35 Spector. ***The Ethical Architect,*** 22.

In a time when rapidly developing communication and transportation technologies facilitate greater linkages among formally disparate societies, thus making vast amounts of readily accessible information—factual but also often inaccurate, incomplete, misleading, or purposely false—available to anyone who seeks it, the need for knowledge—the ability to sift through and decipher the mounds of available material and separate the useful from the superfluous—is ever more critical. It is important to remember that information and knowledge are two distinctly separate things. While necessary to reach for knowledge, mere access to information does not inevitably lead there. This crucial point cannot be overstated. I reject the notion that professions are increasingly anachronistic in an information-rich world. My position is just the opposite: professions and professionals play an ever more vital role in the exponentially expanding society in which we now operate, because it is professionals who can turn information into knowledge. Yet this is only one element in the argument for their continued relevance.

Even further than the need for professional knowledge is the need for such knowledge to be employed—to the best of one person's ability— in a manner best suited to ensure an overall public benefit. To do that, one must be able to go beyond the limits of both individual and professional gain. *One must act within a larger spectrum of common concerns that include not only one's area of expertise, but those of other professions and their members as well.* This is not an insignificant responsibility, yet it is the choice one makes when one chooses to join a profession. To abdicate that responsibility is to engage in professional malfeasance, if not professional and social suicide.

One must act within a larger spectrum of common concerns that include not only one's area of expertise, but those of other professions and their members as well.

For these reasons, professional education begins as a liberal education, to bind knowledge with judgment in the interests of the common good. Engaging the broader questions of building is what keeps the licensed practitioner in the position of legal authority, based on the moral and ethical considerations from which the profession itself operates. However uncomfortable one may be with moral imperatives, it is simply inexcusable that the deeper ethical exploration of architecture has all but left the building.

If it is true that the architect is hired at least in part to take on the ethical dilemmas of building, can it truly be said that those questions begin and end solely with what is legal, particularly when legal requirements change all the time? How can a profession exist, *as a profession*, without a sustained discussion about its ethical responsibility, which by definition goes beyond legal definitions? Ethics are supposed to be messy. All professional codes of ethics outline actions, but the exceptional ones attempt to define why those actions are appropriate or not. By simply following the regulation itself, one fails to understand the thinking behind it—and as a result, one endangers the status of the profession itself. I, and others more knowledgeable than me, argue that the notion of ethics transcends legality, that what is legally correct is not always ethically justifiable. Professionals *must* understand the difference and act accordingly. Where, exactly, is the critical thinking necessary to ethical behavior, if one is simply following codes and perhaps actually ignoring needs?

Long ago, professions like law and medicine embraced the fundamental axiom that to deny someone access to their services diminishes their claim to professional status and the monopoly on which it rests. Homelessness, sick buildings, the aftermath of hurricanes Gustav, Katrina and Sandy, concentration of poverty, spatial profiling, environmental injustice, redlining, and the prevalence of the NIMBY mentality all across our nation and the world, demand a significant shift away from the limited, and frankly self-serving, interpretation of the profession's HSW responsibilities. The role of the professional architect is no different than the role of any other professional: to balance the needs/desires of public interest with the needs/desires of private individuals within the constraints of their expertise. To the best of one's ability, professional practice requires the exercise of the highest moral, ethical, social, and fiduciary judgment for the benefit of all who engage the built environment, even should that judgment signal an outcome that is personally distasteful to the individual professional. As a professional, one is always in service to the many, even if only a few or one is financing one's actions. As long as you ply your trade in the civic arena, you are by very definition working for all people, and upholding the public trust is paramount. Without it, the profession—the legally protected monopoly over the stewardship of the built environment—ceases to exist.

As Tom Spector concludes, "Architects cannot have it both ways; they cannot continue to expect to enjoy unchallenged public protection for indulging themselves as artists."[3.36] It is a rare moment indeed when the ethical and the practical align. On this issue, however, such is the case.

3.36 Spector. ***The Ethical Architect,*** 30.

Architecture and Its Future

If this essay has given you the impression that I'm asking the profession to give up anything it is currently doing, perish the thought. On the contrary; I'm asking the architectural field to recognize what design centers illustrate: that architects can—and must—expand their view of the profession's purpose. At the present time, the works of design centers are rarely included in lofty critiques of the profession and its products. Why? Primarily because, if one were to ask the typical architect, design centers "don't really do architecture" at all. Design centers advocate so many things that seem foreign to traditional architectural education and practice that they are often ignored or at best, tolerated. They engage in participatory design, provide pro bono and discounted fee services, work with small, non-profit clients often in distressed communities with shoestring budgets, and unapologetically pursue social activism. Most design centers, when discussed at all in educational institutions, are described as "alternative practices" in polite company, and relegated to the kind of attention that term connotes. Conventional architectural wisdom has determined that design centers simply aren't the kind of practices worthy of the finely detailed diatribes found in most architectural texts or public debates. Yet, as I hope this essay, and indeed this entire publication, can show, design centers are not an either/or proposition for the architectural profession.

In fact, it is necessarily, just the opposite.

Underpinnings

Health, Safety & Welfare for All

Raphael Sperry

Health, Safety & Welfare for All

Raphael Sperry

As any practicing architect knows, the founding principle of the profession is to protect public health, safety, and welfare (HSW). Architects are granted a professional license that is a monopoly on building design because we agree to act in the public interest, and because the design of the built environment is considered too important to leave to other players in the design and construction industry who have no public obligation higher than basic legal liability. An individual architect who designs a building is obligated to ensure that the structure is entirely safe for the general public, but what of our profession, collectively? And what of the broader HSW problems that extend beyond the parameters of a single structure? For example, the problems of suburban sprawl, inequitable resource distribution and social disintegration, are increasingly identified with environmental justice, but cannot be sufficiently addressed one project at a time. The profession's duty to protect HSW calls for a reimagining of what defines HSW in the current landscape of practice: a duty of public service and public engagement.

An obligation to public service and engagement is not exactly a new idea for architects.

An obligation to public service and engagement is not exactly a new idea for architects. As the American Institute of Architects (AIA) recognizes, public service "[elevates] the stature of the profession of architecture in the eyes of the public."[4.1] More consequentially, failure to display a collective responsibility to public well-being has been costly to the profession. In the course of suing the AIA for restraint of trade in 1972, the Justice Department successfully challenged the AIA Standards of Ethical Practice, noting that the vast majority of ethics violations filed were business disputes between architects rather than real public interest actions.[4.2] The Justice Department banned AIA's recommended fee schedule, forcing architects into competition on price, showing that if the AIA was going to act like an industry association in the area of ethics, it was going to get treated like an industry association across the board.

4.1 American Institute of Architects. "Institute Guidelines to Assist AIA Members, Firms and Components in Undertaking Pro Bono Service Activities". part 1.0 , 1) http://www.aia.org/aiaucmp/groups/aia/documents/pdf/aiab082967.pdf (accessed July 17, 2014).

4.2 U.S. v. American Institute of Architects, United States District Court; District of Columbia, Civil Action N. 992-72.

Within the context of delivering design services for individual projects, architecture cannot avoid acting as a self-interested industry: this approach is the primary way architects earn income, retain qualified staff, and get clients. Although pro bono projects bring public service into this realm, the sectors of society who most need pro bono services will continue to lack access to them without a larger structure of public engagement, and, more fundamentally, will continue to lack the money to build what we design. To engage in public service, then, architects must go beyond individual projects and advocate for larger programs that protect HSW through enhancing and enlarging the public realm. Community design, the topic of the other essays in this book, is probably the clearest example of public interest architecture, and needs many more practitioners. Its relationship to this enlarged vision of HSW and the professional role of architects is clear. This chapter presents three examples that enlarge the concept of HSW in different, perhaps more challenging, directions: the work of Design Corps, Public Architecture's One Percent Solution, and ADPSR's Prison Design Boycott.

Design Corps

Founded in 1991, Design Corps is a nonprofit organization that provides architectural services primarily to rural communities that lack access to design expertise. Past projects have included designing housing for migrant farm workers and holding community planning workshops in rural towns. Unlike charity projects, these efforts are a powerful critique of national disinvestment in the rural environment and lack of commitment to farmworkers' rights. Design Corps challenges the status quo, demonstrating not only that architects can make a real contribution to poor, rural communities; but also that we should do so, with the theme that good design should be accessible to all.[4.3] The work of Design Corps answers a resounding *"yes"* to the question of whether there is a professional imperative to serve a wider audience.

[4.3] DesignCorps: Projects. https://designcorps.org/about/projects/ (accessed July 17, 2014).

The One Percent Solution

Similarly to Design Corps, the One Percent campaign encourages architects to provide architectural services to underserved or entirely unserved communities. Launched in 2005 by the nonprofit organization Public

Architecture, the campaign calls on architects to donate one percent of their time to pro bono service, and has developed tools to help link willing architects with would-be clients.[4.4] One of the early challenges facing the One Percent campaign was to distinguish pro bono work, which is done for the public benefit, from work done for free, such as completing a project despite having run out of contract funds. This distinction is the crucial difference between a profession and an industry; working for free is often a business decision (for instance, to win a client), whereas working for the public good is a professional responsibility. Citing the precedent of the legal profession, where pro bono work is a regular part of professional practice, Public Architecture argues that if architectural services are important enough to the public to merit the establishment of a profession to protect their application, then the profession is required to make those services available for the good of the public as a whole. The AIA recently adopted this position.[4.5]

4.4 Public Architecture. "The 1%". http://www.theonepercent.org/ (accessed July 17, 2014); "About Public Architecture". http://www.publicarchitecture.org/ (accessed July 17, 2014).

4.5 American Institute of Architects. "Institute Guidelines to Assist AIA Members, Firms and Components in Undertaking Pro Bono Service Activities". part 1.0 (1) and part 7.3 (14): http://www.aia.org/aiaucmp/groups/aia/documents/pdf/aiab082967.pdf (accessed July 17, 2014).

Prison Design Boycott

The One Percent campaign argues for a program of collective action that is profession-wide, placing individual participation in a larger context. The nonprofit organization Architects / Designers / Planners for Social Responsibility (ADPSR) assumes a similar vision of professional collectivity with its "Prison Design Boycott" pledge, calling on design professionals to refuse to design new prisons or jails.[4.6] ADPSR's campaign is noteworthy because it calls on the collective voice of the architectural profession to address an issue at the national scale. Within the sphere of prisons, ADPSR asks architects to take responsibility for the total output of the profession, rather than just consider each project solely on an independent basis.

ADPSR claims that what other architects do—in fact, what all architects do as a whole—is part of the context for each individual project, establishing a reciprocity between the profession and the professional that gives rise to both obligations and opportunities. For example, architects use contextual concerns to tell clients that sensitive wetlands are not an appropriate place to put a surface parking lot, or that their proposed housing density is not

4.6 Readers should note that the author is the founder of the pledge campaign and president of ADPSR. For more on the Prison Design Boycott, see http://adpsr.org/home/prison_alternatives_initiative1 (accessed July 17, 2014).

within the community's approved zoning. In these examples, however, an architect can rely on the force of law to support actions taken in the public interest. The Prison Design Boycott suggests that the architectural profession has the same responsibility—and can have the same power—when using our own ethical principles to protect the public interest.

These small but significant initiatives demonstrate the kinds of activity that can reestablish the architectural profession's position as champion of the public HSW. *If architects continue to wait for the law to establish what is right or wrong for the built environment, then we add nothing to public protection that cannot be achieved without us.* These examples show how the profession can be proactive, rather than reactive, in serving the public interest.

If architects continue to wait for the law to establish what is right or wrong for the built environment, then we add nothing to public protection that cannot be achieved without us.

Architecture inherently works one project at a time, but as a profession it stands for more than just the shaping of one building after another: architecture produces the physical surroundings that give meaning to individual and community life. Crucially, it is only through the collective output of the profession as a whole that the meaning of architectural work becomes apparent. *One must see a building in the context of its landscape, society, and culture to understand the meaning our profession produces.*

Protecting the public's health, safety, and welfare is a prerequisite to creating larger social meaning. This is often taken to apply only to one building at a time, but it can and must be measured collectively as well. As the examples cited above demonstrate, acting collectively includes such measures as preventing destructive projects from damaging public welfare, and fighting the ongoing denial of architectural services to communities based on their inability to pay. After all, if architecture's claim to serve the public health, safety, and welfare does not include access to design services for those who need them and the promise that the profession's overall output will include improvement of the public realm, then what does HSW mean? Expanding the "meaning" of HSW allows the larger social meanings that architecture constructs to be available and of service to all of society. Ultimately, if we believe that architecture should be available to and beneficial to all, then we must institute a professional ethic that engages architects in the collective project of providing a safe, prosperous, and meaningful public realm for all.

Actions

Defining/Redefining Community Design

A History of Community Design Centers

Sheri Blake

Defining/Redefining Community Design
A History of Community Design Centers

Sheri Blake

Community designers value both process and product. They seek to demystify expert practice and at the same time learn to value local knowledge.

Community design is a term often used today to refer to neighborhood planning or to participatory design. However, its roots go deeper than that. The concept was born of 1960s anti-war and anti-poverty social justice activism, and its definition is quite broad.

Community designers value both process and product. They seek to demystify expert practice and at the same time learn to value local knowledge. Arthur Mehrhoff, in his book ***Community Design: A Team Approach to Dynamic Community Systems***, explains that community designers understand that design is not solely about "fashioning more handsome buildings, interesting views, or attractive landscapes," but also about providing citizens of local communities with the knowledge, skills, and attitudes necessary "to shape their own preferred futures by acquiring and applying information and knowledge about their communities in a far more systematic, thoughtful, and democratic manner than current practice."[5.1] Community designers are informed by an understanding of the complex issues of power, gender, race, class, and related aspects of oppression and inequality, and take action to overcome them. They strive to shift control of assets and power in the decision-making process to structurally disadvantaged communities. Thus, Flora Hardy and this author argue community design encompasses aesthetics, affordability, accessibility (political, economic, social, cultural, and environmental), collaboration, communication, and knowledge sharing.[5.2]

The First Twenty Years

To a certain degree, the history of community design centers (CDCs) mirrors the history of planning theory. Initially, both designers and planners failed to acknowledge the socioeconomic and technical forces that shaped suburban development and led to inner city decline.[5.3] Eduardo Lozano, in ***Community Design and The Culture of Cities***, indicates that both designers and planners

5.1 W. Arthur Mehrhoff, ***Community Design: A Team Approach to Dynamic Community Systems*** (Thousand Oaks, CA: Sage Publications, 1999), 122.

5.2 Flora Hardy first defined community design as encompassing "aesthetics, affordability and accessibility" in "Just Design? The role of community design centers in accommodating difference" (Unpublished paper, Brooklyn, N.Y.: Pratt Center for Community Development, 1997), 2. Sheri Blake extended the definition of accessibility, beyond physical accessibility and clarified that community design also encompasses "collaboration, communication and knowledge sharing," in "Knowledge, Skills and Attitudes Needed by Community Designers" Plan Canada 46-4 (2006): 43.

5.3 Eduardo E. Lozano, ***Community Design and The Culture of Cities*** (Cambridge, England: Cambridge University Press, 1990), 7.

often supported these forces by creating built forms, like high-rise public housing and suburban strip malls, which contributed to further decline. Giancarlo De Carlo, in his article "Architecture's Public," describes how the design profession restricted itself to:

> …relations between clients and entrepreneurs, land owners, critics, connoisseurs and architects; a field built on a network of economic and social class interests and held together by the mysterious tension of a cultural and aesthetic class code. This was a field that excluded everything in economic, social, cultural, and aesthetic terms that was not shared by the class in power.[5.4]

By the 1960s, a small group of designers and planners started to reject the scientific rational comprehensive planning model and the "star architect" system made so popular after WWII. As referred to throughout this volume, Whitney M. Young, Jr.'s famous speech at the 100th Convention of the American Institute of Architects (AIA) explicitly called upon AIA's awareness of the "white noose around the central city," indicating that architects shared the responsibility for the mess; the profession had distinguished itself by its "thunderous silence" and "complete irrelevance."[5.5] Mary Comerio, in "Community Design: Idealism and Entrepreneurship," indicates that designers became increasingly aware of architecture's previous history as an "instrument of progress and social improvement" with a focus on building schools, hospitals, orphanages, and housing for factory towns.[5.6] They began to recognize the integral relationship between design and community development. As Mehrhoff notes, planners realized that their focus on models, inventories, statistics, land use, and public finance limited their understanding of the relationship between the built environment and its social meaning. Ron Shiffman, in "Community Engagement," explains that *local residents were tired of the experts who believed "the masses just didn't understand what designers and planners knew was good for them."*[5.7] Influenced by the civil rights moment, the War on Poverty, activism against the Vietnam War, environmentalism, and a concern about deteriorating inner cities, community designers emerged to support

5.4 Giancarlo De Carlo, "Architecture's public" ***Architecture and Participation***, ed. P.B. Jones, D. Petrescu, J. Till (Oxford: Spon Press, 2005), 5.

5.5 Rex Curry, "Community Design and Community Design Centers" (paper presented for the annual meeting for the Association of Collegiate Schools of Architecture, Montreal, Quebec, Canada, 1994).

5.6 Mary C. Comerio, "Community Design: Idealism and Entrepreneurship" ***Journal of Architecture and Planning Research*** 1 (1984): 232.

5.7 Ron Shiffman, "Community Engagement" ***Progressive Planning*** 166 (2006): 4.

initiatives related to neighborhood planning, affordable housing, and community gardens.

Comerio believes community designers understood that technical expertise could not solve public problems. Initially adopting Paul Davidoff's advocacy planning model, community designers soon recognized its significant limitations. Leonie Sandercock, in ***Towards Cosmopolis: Planning for Multicultural Cities***, notes:

> The idea of advocacy planning was that those who had previously been unrepresented would now be represented by advocacy planners, who would go to poor neighbourhoods, find out what those folks wanted and bring that back to the table in the planning office and city hall.[5.8]

[5.8] Leonie Sandercock, ***Towards Cosmopolis: Planning for Multicultural Cities*** (New York, NY: John Wiley & Sons, 2000), 89.

One of the first community design centers was the Architects Renewal Committee in Harlem (ARCH). Established in 1963, ARCH involved several architects from the New York Chapter of the American Institute of Architects (AIA), who came together initially to fight a proposed freeway in Upper Manhattan.[5.9] Eventually the architects, as technical advisors, recognized the limitations of advocacy planning; the community they were trying to advocate on behalf of had technical skills, but no "power to control action." ARCH's architects were attempting to represent a community to which they themselves were outsiders, limiting the residents' ability to organize and become proactive. As a result, by the end of the 1960s ARCH had to evolve "from a white organization to a black one and the rhetoric had changed to focus on the issue of self-determination, of political power supported by technical expertise rather than political debate emphasizing technical analysis."[5.10] Perhaps due to similar concerns, minority architects and planners established or led other early centers as well. Richard Dozier, editor of "CDC Info" for the AIA in 1972, identifies The Urban Workshop—the first full-time nonprofit professional community design firm in the country—as being established by two young

[5.9] Paul M. Sachner, "Still planning with the poor: community design centers keep up the good works" ***Architectural Record*** 177-7 (1983): 126.

[5.10] Sandercock, 89-90.

...more and more design experts began to realize local residents had significant political skills, often better than most planners and designers...

African American architects in 1965 in Los Angeles in response to the Watts riots. He goes on to note that:

> Their skills were used in developing a communications system for the community, explaining various aspects of urban renewal, urban planning and transportation networks. The major objective of the Urban Workshop was to eliminate the negative structural characteristics and growth dynamics of communities in South Central Los Angeles as a base from which to design and implement new approaches to community and regional planning.[5.11]

In addition, the booklet lists the Real Great Society/Urban Planning Studio (RGS) in East Harlem, New York, as opening in 1966. As the first Puerto Rican CDC, RGS expanded the interdisciplinary model of CDCs to include teams of architects, planners, community members, students, sociologists, economists, and lawyers, while at the same time, recruiting trainees from the Puerto Rican and African American communities. Further, the Black Workshop was formed at Yale School of Architecture in 1968, becoming "the first all-black group of architecture students to organize in a major white school."[5.12] While working on community projects, they developed a curriculum to deliver university resources to the community and educated young architects about the social realities facing communities. Finally, in response to Whitney M. Young's accusations, the AIA created a task force in 1968, comprised of equal numbers of white and African American members that "initiated the Ford/AIA Scholarship, an on-the-job training program and a program for black architects to teach at black schools of architecture. [Their support] led to the founding of the Council of Black Architectural Schools (COBAS),"[5.13] an effort that, in turn, led to the first accreditation of three African American architecture schools in 1970.

Around the same time, *more and more design experts began to realize local residents had significant political skills, often better than most planners and designers;* the design profession acknowledged that their experts could, in fact, learn much from the expertise of local residents. As a result, by the

5.11 Richard Dozier, ed., "CDC Info" (Washington, D.C.: American Institute of Architects, 1972), 7.

5.12 Dozier, 8.

5.13 Dozier, 9.

1970s public participation was on the agenda. Dozier notes that in 1966, citizen participation in community development was mandated by law as part of the Model Cities Program; a year later, Sherry Arnstein published "A ladder of citizen participation" in which she explores eight levels from non-participation (therapy and manipulation), tokenism (informing, consultation, placation), to citizen power (partnership, delegated power, citizen control).[5.14] Comerio believes community designers saw participation as an opportunity for greater dialogue and direct involvement of everyone who had a stake in an issue. However, they continued to debate ethical questions related to who should participate, what process is appropriate contextually, and when a process becomes manipulative or begins to exclude others.[5.15] In the 1970s and 1980s, as advocacy planning evolved, a range of models and theories also emerged that included, but were not limited to, equity planning (building alliances between planners and progressive politicians), transactive planning (mutual learning between expert and community client by recognizing the value of experiential knowledge) and empowerment or radical planning (working "for structural transformation" to address "systemic inequalities," with the goal of shifting the focus from planning *for*, to planning *with* communities).[5.16]

The early 1980s signaled a shift in the manner in which designers and planners in the field would operate for the next decade. Largely influenced by Reaganomics, funding gradually dried up, forcing design centers to shift to a more pragmatic practice. Moving away from trying to identify universal and utopian solutions, CDCs focused more on local activism and direct social service delivery.[5.17] By this time, their primary client—community-based development organizations (CBDOs)—had become sophisticated enough to afford fee-for-service support from design centers. Large community design practices, situated in university settings with institutional backing, were able to conduct policy research and political advocacy, provide direct service delivery, and develop training programs in community and economic development. It is within this context that The Pratt Institute Center for Community Development (PICCD) was established in Brooklyn, New York in 1963. Generally believed to be the oldest continuing university-affiliated community design center, PICCD initially began as an advocacy practice, with professors and students providing support to local residents

5.14 Sherry Arnstein, "A ladder of citizen participation," ***Journal of the American Institute of Planners*** 35-4 (1969): 216-224.

5.15 Comerio, 234.

5.16 Sandercock, 93-102.

5.17 Comerio, 234.

and municipal authorities in planning and design. By the early 1980s, PICCD had evolved to provide research for political advocacy, design and development services, and education and training.

Independent nonprofits began to support themselves by operating small businesses and training/education programs while providing direct fee-for-service delivery as well. Asian Neighborhood Design (AND), a nonprofit community design center established in 1973 in San Francisco, is one of the largest and most successful such nonprofits operating today. Founded by Asian-American architecture students from the University of California-Berkeley to provide design services to the Chinese community, their mandate and services evolved in response to changes in the community development sector. By the 1980s, their activities included a small furniture-making business for residents of single room occupancy (SRO) housing, an emergency repair service for the elderly, a job training program in the construction trades for inner city youth, education on energy conservation with Chinese-language pamphlets, and the design and construction of housing, playground equipment, day care centers, and offices for social service organizations. AND's goal was to combine service delivery with community organizing. For example, AND recognized that an overall upgrade of SRO housing would make it unaffordable for the tenants and leave them vulnerable to becoming homeless. Instead, AND produced furniture and worked with the tenants individually to fix up their interiors, which in turn gave AND an opportunity to engage tenants in a discussion about their conditions, rights, and responsibilities. Through these discussions, AND was able to encourage SRO residents to be more proactive:

> Two years after the program had begun, an elderly man called the agency because he heard that they made small beds and he wanted one. In his room, his present bed only fit one way and the roof leaked right over his head. With a smaller bed, he could position it in the other direction and avoid getting wet. The agency told him that he could have the bed, but that they would like to see his room and talk to him about the problems in his building. To make a long story short, this man

organized the building tenants in a rent strike, saw the process through the courts and won, forcing the landlord to repair the code violations without passing the costs on to the tenants.[5.18]

5.18 Comerio, 240.

By the early 1980s, community design centers were involved in "small town conservation, historic preservation, downtown economic revitalization, management of neighborhood change, landscape and building assessment, use of appropriate technology and alternative energy sources, local landscape development, urban farming, and the shaping of urban policy."[5.19] They also engaged in social architecture (conscious design to support certain social outcomes) design/build projects, and training for community residents and CBDOs in management and maintenance of local parks, housing cooperatives, and street improvements once the design and development was complete. Community design centers also supported community ownership and advocated for good design to expand public environmental awareness. Stephen Sheppard, in "Monitoring Change at the Grass Roots," indicates that planners and designers were encouraging local residents to carry out planning and design appraisals of their neighborhoods, record important natural and human-made features, map spaces including eyesores as well as changes over time, identify important views, and collect oral histories.[5.20]

5.19 Mark Francis, "Community Design," *Journal of Architectural Education* 37-1 (1983): 14.

5.20 Stephen R.J. Sheppard, "Monitoring Change at the Grass Roots" ***Landscape Architecture*** 73-3 (1983): 54.

Through all of this effort, a distinctive community design style emerged. Designers began to understand that the ability for an environment to evolve is critical to good design. Realizing that design can contribute to the creation of good places, the true test of success is in the social meaning and local ownership a place develops over time. Francis believes this can only be achieved by the ability to understand how past projects and local experience have informed design decisions, to grasp how this translates into design, to recognize the economic impact it will have on a neighborhood, and to articulate a range of alternatives.[5.21] Randolph Hester, in "Process CAN Be Style," articulates the design differences between modernism and a practice that uplifts conservation and participation, and is predicated on the user becoming an artist/architect.[5.22] Community

5.21 Francis, 18.

5.22 Randolph T. Hester, "Process CAN Be Style: Participation and Conservation in Landscape Architecture" ***Landscape Architecture*** 73-3 (1983): 49-50.

designers moved away from modernism and its focus on "joining materials" to an emphasis on human movement and activity, not deciding the end product in advance but allowing it to evolve through the process. Comerio argues that this demonstrates how community design is different from conventional practice; the focus is on client rather than building type and on problem setting, not problem solving. There is a recognition that the product and process are not clearly defined from the outset, and that supports are bottom-up (grassroots) rather than top-down (government-dictated), toward a goal of "political and enabling empowerment."[5.23] Hester believes this type of design is flexible enough to support the incremental changes that occur over time.[5.24]

In the early 1980s, community design centers that could not adapt struggled. Unable to easily secure loans when their primary goal was service delivery as opposed to profit-making, they were forced to search out clients or initiate their own projects rather than waiting for CBDOs to come to them first. As a result, many failed and closed down their operations.

The Next Twenty Years

In 1977, local AIA directories listed almost ninety public service architecture and planning practices.[5.25] At this time, the National Association of Community Design Center Directors was established as a networking organization. (The name changed to the Association for Community Design (ACD) in 1985.) This organization provided support to many emerging design centers; however, due to funding constraints fewer than twenty remained by 1987.[5.26] This state of affairs persisted until 1994, when the U.S. Department of Housing and Urban Development (HUD) created the Office of University Partnerships (OUP), encouraging the development of Community Outreach Partnership Centers (COPCs) at universities. *Between 1994 and 1998, ninety-five COPCs were funded to encourage universities to collaborate with local communities on research, and many new community design centers emerged during this period.*[5.27] ***The ACSA Sourcebook of Community Design Programs at Schools of Architecture in North America***, edited by John Cary, Jr., documented forty-six university affiliated programs in 2000.[5.28] University-affiliated programs are often operated as part of a

5.23 Comerio, 238.

5.24 Hester, "Process CAN Be Style", 52.

5.25 Rex Curry, "The Practice of Community Design" ***Progressive Planning*** 166 (2006): 35.

5.26 Rex Curry, "The Formation of Community Design Centers: Survey Results" (Unpublished paper, Brooklyn, New York: Pratt Center for Community Development, 1992).

5.27 Marcia Marker Feld, "Community Outreach Partnership Centers: Forging New Relationships Between University and Community" ***Journal of Planning*** Education and Research 17 (1998): 285-290.

5.28 John Cary Jr., ed, The ACSA ***Sourcebook of Community Design Programs at Schools of Architecture in North America*** (Washington, D.C.: Association of Collegiate Schools of Architecture Press, 2000)

university department or a center that provides training opportunities for students in collaboration with local residents and CBDOs. These programs provide services at a minimum charge or have a cost reimbursement policy. The COPC program funded initiatives related to job training and counseling, housing discrimination, homelessness and affordable housing, programs for mentoring youth, financial and technical assistance for new businesses, capacity building, planning and implementation with local residents, programs to fight crime and environmental degradation, increasing a community's access to information and education of students to engage with community residents.[5.29] The program continued to provide grants until 2005, when it was put on hold for another review to evaluate its effectiveness and to determine future programming parameters. As of 2009, general funding has not resumed for COPCs; however, funding opportunities are being targeted by OUP for Native, Hispanic, and Black institutions assisting communities.[5.30]

By the late 1990s, the work of community design centers had not changed significantly. They varied in size, scope of services, organizational structure, methods, and constituencies. Most design centers continue to be located in large U.S. cities, and generally serve their immediate environs. Budgets have ranged from a couple thousand to over three million dollars, supplemented by in-kind donations. Funding is secured from a variety of sources, including foundations and private philanthropic sources, government programs, local chapters of the AIA, collaborations with professional design firms, universities, fee-for-service, historic preservation programs, and private corporations.[5.31] *Architecture, landscape architecture, and planning continue to dominate the activities of community design centers.* Staff skills include analysis, grant writing, communication, and the managing of group processes, as well as specific technical knowledge. Various centers specialize in participation techniques, design and development, environmental sustainability, materials, construction methods, project management, labor markets, community economic development, environmental law, transportation modeling, or housing regulations.[5.32] In addition to collaborating with local residents and CBDOs, design centers also work with a range of practitioners, including engineers, interior designers, graphic designers, community and economic development specialists, policy analysts, and others.

5.29 U.S. Department of Housing and Urban Development, "Office of University Partnerships: About COPC," http://www.oup.org/programs/aboutCOPC.asp (accessed July 23, 2009).

5.30 U.S. Department of Housing and Urban Development, "Office of University Partnerships: About OUP," http://www.oup.org/aboutoup.asp (accessed July 23, 2009).

5.31 Sheri Blake, "The Types of Community Design Centres" (paper presented for the workshop ***Community Design Centres: Providing Technical, Advocacy and Educational Support for Community Development*** Initiatives, Winnipeg, Manitoba Canada, 1999).

5.32 Blake, "The Types of Community Design Centres."

Although university-affiliated and independent community design centers dominate the landscape, a few private firms have also emerged with a focus on community design practice. Pyatok Architects, Inc., established in 1984, is one of the most successful, focusing primarily on the design and development of affordable housing. Hester, in ***Design for Ecological Democracy***, argues that Pyatok's practice has challenged the typical isolated large-scale rental unit with few amenities. Instead, the firm has developed ways to integrate high-quality, low-income housing in-fill interventions that add architectural value to neighborhoods and a range of amenities for the occupants.[5.33] This type of for-profit practice has its challenges, however, as Kathleen Dorgan clarifies in "Diversity in Practice:"

> …it may be difficult for a private practitioner to establish credibility and continuing contact with the community. Furthermore, private firms cannot apply directly for most grants. Many private practices, like Pyatok, meet these challenges by establishing close working relationships with nonprofit community development corporations. In fact, Pyatok has on staff a full-time grant writer who assists the firm's clients in pursuing the support necessary for their advocacy and participatory work as well as for engaging local artists in the design projects.[5.34]

Some volunteer community design initiatives also exist. In the 1960s, many design centers emerged from volunteer activities, and volunteer initiatives have continued to flourish over the years. A particularly notable example is the Minnesota Design Team (MDT), a volunteer group of professionals who work with small rural communities. They collaborate with a very diverse range of expertise beyond the planning, design, and community economic development realms. This includes, but is not limited to, anthropologists, marine biologists, and specialists in agriculture, horticulture, forestry, and tourism. As Russell Francis makes clear in this book, volunteer process can be an effective way to galvanize public opinion, jump-start a revitalization process and generate initial excitement and participation. However, there

5.33 Randolph T. Hester. ***Design for Ecological Democracy*** (Cambridge, MA: The MIT Press, 2006): 83.

5.34 Kathleen Dorgan, "Diversity in Practice," ***Progressive Planning*** 166 (2006): 12.

are limitations. Rex Curry, in "The History of Community Design," explains that too often, volunteer processes become limited to "step one": defining the problem and a visioning process.[5.35] Although it is possible to connect the community vision to a plan of action, there may not be the capacity, political will, or democratic mechanism necessary to sustain the process. As Jacqueline Leavitt clarifies, the goal is not simply "to create a plan [or a project] as much as it is to generate a political process that involves plans, programs [and projects]."[5.36]

Today

Similar to CBDOs, community design centers have shifted from a primary focus on community participation to integrating participation with community building. The central theme of community building is a shift from a focus on poverty alleviation to poverty reduction. Thomas Kingsley, J. McNeely, and J. Gibson, in ***Community Building: Coming of Age***, clarify that the goal "is to obliterate feelings of dependency and to replace them with attitudes of self-reliance, self-confidence, and responsibility."[5.37] At the same time, participation tools and techniques have developed and evolved significantly since community design centers were first established, and from the time when Karl Linn and M. Paul Friedberg simply encouraged neighbors to help them design.[5.38] A range of authors have written books and manuals on participation tools and techniques in both planning and design.[5.39] Resident groups are encouraged to be more proactive and take a central role.

Some community design centers have integrated good participation processes with community building. Detroit Collaborative Design Center (DCDC), the engagement arm of the University of Detroit-Mercy School of Architecture, was established in 1995. DCDC developed methods of participation that include capacity building through mutual learning. A film, ***Detroit Collaborative Design Center…amplifying the diminished voice***, directed by this author, highlights DCDC's process of drawing out experiential knowledge at the same time as it builds literacy in design and development.[5.40] DCDC has developed partnerships with a range of agencies and specialists who can provide complementary technical assistance or build additional capacity. For example, the Nonprofit Facilities

5.35 Rex Curry, "The History of Community Design," in Cary, Jr., 51-5.

5.36 Jacqueline Leavitt 1994, as quoted in Sandercock, 98.

5.37 Thomas Kingsley, J. B. McNeely and J.O. Gibson. ***Community-Building: Coming of Age*** (Washington, D.C.: The Urban Institute, 1997): 3.

5.38 Hester, "Process CAN Be Style," 51.

5.39 In addition to books by Hester and Mehrhoff, other key texts include: Roger Hart, Children's Participation: ***The Theory and Practice of Involving Young Citizens in Community Development and Environmental Care*** (London: Earthscan Publications Ltd., 1997); Stanley King et al, ***Co-Design: A Process of Design Participation*** (New York: Van Nostrand Reinhold, 1989): William R. Morrish and Catherine R. Brown, ***Planning to Stay*** (University of Minnesota: The Design Center for American Urban Landscape, 1999); Henry Sanoff, ***Community Participation Methods in Design and Planning*** (New York: John Wiley & Sons, 2000); Nick Wates, ***The Community Planning Handbook: How People Can Shape Their Cities, Towns and Villages in Any Part of the World*** (London: Earthscan Publications Ltd., 2000). As well, Wendy Sarkissian has co-authored extensively on this subject, in particular the ***Community Participation in Practice*** series (Murdoch University, Australia: Institute for Sustainability and Technology Policy, 1994-2002) and most recently ***SpeakOut: The Step-by-Step Guide to SpeakOuts and Community Workshops*** (London: Earthscan Publications Ltd., 2009). A useful website is Deane M. Evans, "Affordable Housing Design Advisor," http://www.designadvisor.org. (accessed September 2009)

5.40 Sheri Blake, dir., ***Detroit Collaborative Design Center…amplifying the diminished voice*** (Winnipeg: Sou International Ltd., Non-fiction Documentary, 62 minutes, 2006).

Center in Detroit collaborates frequently with DCDC. The director describes how they walk CBDOs through the complexity of the development process in advance of using the services DCDC provides:

> I get phone calls regularly. I need money. I don't need all the other stuff. Can you help me out? It's not about the money. It's about the commitment, the community, who is involved, how committed is the whole community to the process….We take [CBDOs] through a think cycle to measure and assess whether they are in a position to develop the project they propose to do…where is your market, where's your demand, where's your Board capacity? Are you able to raise this amount of money? Where's the commitment? What kind of study have you done?...These organizations are feeding people; they are providing community services, health care. None of them went to school to be a developer. We work through funding, financing, real estate issues, design issues, readiness issues, managing the team, so they are ready to hire the right professionals to help them through the process.[5.41]

[5.41] Blake, ***Detroit Collaborative Design Center…amplifying the diminished voice***.

Redefining Community Design

Community design centers continue to face constraints. Projects can fall short of goals due to political, institutional, or funding conditions. Similar to CBDOs, design centers face the problem of funding tied to unrealistically short time frames as well as a lack of core funding for administration and overhead. Typically, more funding is available for capital projects and programs than for process; as a result, compromises are made in the nature and degree of community organizing and engagement, capacity building, project evaluation, and research. Still, many community design centers continue to provide critically needed education, as well as technical and design assistance. For example, in affordable housing production, for-profit developers reduce risk by focusing on strong markets. Nonprofit developers do this by developing alternative or new public and private funding sources for political action, capacity building, community planning,

and housing production. Community design centers contribute to this process by developing organizational capacity while making sure the relevant participants are involved in all stages of design and development. Core funding is therefore needed for CDC administration and staff, or assistance should be provided in the creation of endowments for sustaining these types of organizations.

There are precedents for core funding of CDCs. Dorgan notes the Hamer Center at Penn State University, Metropolitan Design Center at the University of Minnesota, and the Carl Small Town Center at Mississippi State University are all funded with endowments.[5.42] Funders, politicians, and policy makers need to refocus attention to the long term, which suggests that funding also needs to be provided to marginalized communities to collaborate with design centers, when they find themselves under attack from developers and government agencies, and the designers who support these constituencies. Pyatok adds:

> In the same way that the justice system ensures balanced representation by allocating two pools of public funds to support both public prosecutors and public defenders, there needs to be professional representation for those without property when plans to alter our environment are being developed. Those threatened must be organized sufficiently to select their representatives and be prepared to develop their own proposals for change independent of the sponsoring agency's team or to make informed responses to those proposals from a base of professional advice that they can trust.[5.43]

Apart from funding, the sustainability of community design centers has, since their formation, been under attack from conventional for-profit design firms as well:

5.42 Dorgan, 13.

5.43 Michael Pyatok, "Comment on Charles C. Bohl's "New Urbanism and the City: Potential Applications and Implications for Distressed Inner-City Neighborhoods – The Politics of Design: The New Urbanists vs. the Grass Roots" ***Housing Policy Debate*** 11-4 (2000): 812.

> Substantial pressure came from within the architectural profession itself, which protested that community design centers were an unfair, subsidized form of project development. The intensity of criticism increased with the size and nature of the individual projects developed.[5.44]

[5.44] Curry, "Community Design and Community Design Centers," 8.

Unfair competition accusations by professional design firms have begun to be addressed. In fact, community design centers open up new markets for conventional design offices, by assisting in the creation of alternative markets for investment and by ensuring fewer problems and costs during development.[5.45] Professional accreditation organization members are invited to join the Board of Directors of their local community design centers. Other centers 'map out' with private-sector firms what types of projects they would or would not bid for, and seek ways to work in partnership with for-profits. Some have created policy handbooks with application forms, detailing an effective volunteer process with backup support and the continuity they provide. A typical manual lists objectives, describes the need for community design assistance, outlines application procedures and scope of professional services, and suggests approaches to volunteer recruitment and assistance, project selection, proposal development, service agreements, and service delivery.[5.46] In the past, the Association for Community Design (ACD) developed a policy framework to help guide design centers to reduce criticism from the for-profit sector. The policy included criteria for selection of projects, income eligibility guidelines, project qualification procedures, a code of ethics, and a discussion about professional competition. The issue of professional competition was supported by a policy statement drafted by the AIA in support of the formation of community design centers, outlined by this author in "Community Design Centers: An Alternative Practice" and Anthony Costello's essay in this book.[5.47]

[5.45] Curry, "Community Design Centers," in ***Good Deeds, Good Design: Community Service Through Architecture***, ed. B. Bell (New York: Princeton Architectural Press, 2003): 63.

[5.46] John Tomassi, "Community Design: Volunteer Professionals Management System" (Chicago: Chicago Architectural Assistance Center, 1985).

[5.47] Sheri Blake, "Community Design Centers: An Alternative Practice," in ***Time Saver Standards for Urban Design: First Edition***, ed. D. Watson, A. Plattus and R. Shibley (New York: McGraw-Hill Professional, 2003): 4.11-7.

More importantly, though, the CDC as a nonprofit entity has the right to combine public and private investment in community development projects. This was the essence of a strongly worded AIA policy statement

that once supported the formation of community design centers. Curry believes this policy needs to be revived:

> Building the capacity of local corporations to engage in long-term planning through advanced training programs and networks is essential. Many of the firmly established community-based development corporations in the nation now have planning and architectural staff or have a good business relationship with for-profit practitioners because of early contact with a Design Center….Over the long run this practice has removed one of the great barriers to an effective community-based development process—the barrier of low expectations.[5.48]

5.48 Curry, "The Formation of Community Design Centers: Survey Results," 7.

In particular, university-affiliated design centers continue to face many obstacles. Marcia Feld, Richard LeGates Gib Robinson, Wim Wiewel, Michael Lieber, and Sheri Blake identify a few of these obstacles, including hostile communities fearing university expansion and an academic history of using communities as study subjects; competition between universities and communities for scarce resources; funding structures requiring institutionalization of activities; top-down university structures that minimize or ignore neighborhood institutions in decision making; limited time frames within which collaborations are required to occur, resulting in incomplete studios, unfinished work, and inappropriate research foci; and a university structure that does not value community service.[5.49] Integrating academic goals with a dynamic community is complex. Cheryl Doble and Peter Aeschbacher, in "Engaging Communities: Enriching Design Education," argue for dedicated resources and infrastructure to run year-round centers:

> It is not an easy task to move students from the security of the studio and to situate their design activity and education within the community in a responsible and beneficial manner. Student preparation requires time and must be thoughtfully integrated into the academic curriculum.[5.50]

5.49 Feld; Richard T. LeGates , Richard T. and Gib Robinson, "Institutionalizing University-Community Parnterships," ***Journal of Planning Education and Research*** 17 (1998): 312-322; Wim Wiewel and Michael Lieber, "Goal Achievement, Relationship Building and Incrementalism: The Challenges of University-Community Partnerships," ***Journal of Planning Education and Research*** 17 (1998): 291-301; Blake, "Community Design Centers: An Alternative Practice," 4.11-4.

5.50 Cheryl Doble and Peter Aeschbacher, "Engaging Communities, Enriching Design Education," ***Progressive Planning*** 166 (1996): 21-2.

In general, universities remove themselves from the framework of implementation so critical for organizational learning and social change to occur in both communities and universities. In ***Feminism Is for Everybody: Passionate Politics***, *author bell hooks claims academic politics and careerism 'deradicalize' critical thought and processes. As a result, academics rarely produce effective community-based studies.*[5.51] This could change, in part, if universities place more value on professional public service in their ethics review or tenure and promotion procedures. Barry Checkoway has developed criteria for evaluating public service as scholarship, described in "Professionally Related Service as Applied Scholarship: Guidelines for the Evaluation of Planning Faculty." He focuses on service that draws upon professional expertise to develop knowledge for the welfare of society, based on problem solving and capacity building.[5.52] Thomas A. Dutton's essay in this volume, "Engaging the School of Social Life," provides additional insights into this pedagogical approach.

5.51 bell hooks, ***Feminism is for Everybody: Passionate Politics*** (Cambridge, MA: South End Press, 2000).

5.52 Barry Checkoway, "Professionally Related Public Service as Applied Scholarship: Guidelines for the Evaluation of Planning Faculty," ***Journal of Planning Education and Research*** 17-4 (1998): 358-60.

Author bell hooks claims academic politics and careerism 'deradicalize' critical thought and processes. As a result, academics rarely produce effective community-based studies.

Pratt Institute's experience with their planning program, in collaboration with Pratt Center, provides some lessons for schools wishing to mainstream community design programs as well. They recognized the necessity of scheduling classes in the evening to allow access to staff of community organizations and to provide opportunities for students to do internships at the Pratt Center while getting a degree. Completion of their national training program, run in collaboration with the Development Training Institute, allowed participants direct access to the second year of the Master's program at Pratt Institute. This opened up greater opportunities for graduate education to women and minorities in particular, encouraged greater diversity, and provided more collaborative learning between academics, professionals, community members, and students. A commitment to integrating Pratt Center staff and projects into the curriculum provided students with direct community-based experience relevant to where the local community was, at a specific point in time. Brain, et al., outline a similar approach at the University of Miami in their essay in this book, "Community Outreach as a Pedagogical Tool for Both Students and Professionals."

The term "clinic," sometimes used in the literature on community design, implies that CDCs are similar to traditional legal and medical professional services in low-income neighborhoods.

Finally, it is important to note that community design centers also face the problem of misappropriated, overused, or rhetorical vocabulary, resulting in misunderstandings about the profession in the media. *The term "clinic," sometimes used in the literature on community design, implies they are similar to traditional legal and medical professional services in low-income neighborhoods.* These legal and medical services function to meet the needs and uphold the rights of low- and moderate-income people. They are primarily reactive, post-trauma services and are supported by public policy that invests in technologically sophisticated systems, often resulting in increased hospital, insurance, and courtroom costs. In contrast, community design centers commit to a proactive partnership primarily with CBDOs in distressed urban and rural areas. This partnership is intended to be collaborative and is based on a trial-and-error process, composed of a variety of small projects owned and managed locally. The community design process, as Curry explains:

> focuses on the opportunities of an organized and continued resistance to the pernicious effects of economic decline or structural unemployment….Community design centers that have dealt with the crises caused by displacement and its related problems will attest to the fact that the crisis management process leads to "win-lose" situations. Whether the threat is skyrocketing rents or a loss of services, the lack of a long-term community-based [visioning, planning, and design] process means too few "win-win" options can ever be explored.[5.53]

5.53 Curry, "The Formation of Community Design Centers: Survey Results," 7.

Hardy believes it is necessary to catalogue the strengths of nonprofit partnerships, like those between CBDOs and community design centers and identify the resources necessary to retain those strengths.[5.54] Funders need to recognize the value that design centers bring in contributing to design quality in marginalized neighborhoods, to the overall process of design, and to effective community-based development through organizational capacity building.

5.54 Hardy, 10.

Summary

Pyatok notes that design should not become a "cultural legitimization for the inordinate preoccupation with property values held by elements of the larger society."[5.55] Design certainly has a role to play, but design in and of itself is not the answer. As Lozano describes:

> Clearly, "better" design is no panacea for the ills of modern society; it is a simplistic approach that disregards the limited capacity of design to correct problems and often leads to attempts at superficial "embellishments" of wrong solutions… community design that builds upon the lessons of the past and is cognizant of the complexity of current realities not only can improve human environments and alleviate social and economic ills, but can also help to reshape cultural goals. These goals must be selected not on the basis of the personal preferences of a single group, but on an understanding of what a civilized pluralistic community should be.[5.56]

Sandercock defines the need for a set of qualities rather than a shopping list of skills, methods, and competencies that primarily define professionally driven education. She identifies five essential literacies: technical, analytical, multi-or cross-cultural, ecological, and design. These "form the acronym TAMED, appropriately suggesting a frame of mind more humble, open, and collaborative than that of the heroic, modernist planner [and designer]."[5.57] She suggests a more culturally inclusive history of struggles over urban space, connected to "the poetics of occupying particular places." She notes that understanding how design subordinates, excludes, or generates positive social and psychological aspects does not make it deterministic. Instead it "enriches its capacity to create meaning."[5.58] Design needs to be addressed within the framework of community organizing, community economic development, and capacity building, and recognized for its limitations in contributing to social transformation. This requires greater collaboration among planners, designers, artists, and communities. Community design centers can serve as the critical framework for this to occur, based on a long history of multidisciplinary and collaborative work with CBDOs and local residents.

5.55 Pyatok, 810.

5.56 Lozano, 7.

5.57 Sandercock, 225.

5.58 Sandercock, 229.

Actions

The Foundations of Community Design

Stephen Vogel, FAIA

The Foundations of Community Design

Stephen Vogel, FAIA

The architectural profession overall is much more interested in expressive forms built of expensive materials than it is in helping the underserved.

The Architect's Dilemma

In an opinion regarding professional responsibility, former Supreme Court justice Sandra Day O'Connor stated the following:

> One distinguishing feature of any profession is that membership entails an ethical obligation to temper one's selfish pursuit of economic success by adhering to standards of conduct that could not be enforced either by legal fiat or through the discipline of the market….Both the special privileges incident to membership in the profession and the advantages those privileges give in the necessary task of earning a living are means to a goal that transcends the accumulation of wealth. That goal is public service. [6.1]

Unlike the legal profession, architecture has no ethical mandate that calls on its practitioners to reserve a certain portion of their work for *pro bono* activities—although the Anthony Costello's essay in this volume speaks to a welcome change in this area. As members of one of the lowest-paid professions, yet with substantive legal liability, architects shy away from clients who don't have the wherewithal to pay for basic services, or who are inexperienced in working with architects and may need significantly more interaction with an architect, potentially consuming hours of uncompensated time. These clients are often the poor and disenfranchised who rarely, if ever, receive their full share of benefit from professional services in a capitalist society. The public denounces doctors and lawyers as mercenary when they turn away the indigent; yet to date, architects have inexplicably remained exempt from such recriminations. *The architectural*

6.1 Supreme Court Justice Sandra Day O'Connor, ***Shapero v. Kentucky Bar Association*** (1988) 486 US 466 at 488-489. See the complete text of that address in the appendix of this book.

profession overall is much more interested in expressive forms built of expensive materials than it is in helping the underserved. This concern was voiced by the infamous statement of Whitney Young at the 1968 National Convention of the American Institute of Architects, condemning the profession for its "complete irrelevance…in (addressing) the social ills of our cities."[6.2]

It is particularly noteworthy that the American Institute of Architects ***Code of Ethics and Professional Conduct Canon II: Obligations to the Public*** doesn't regard public service as anything other than upholding the law.[6.3] There is no mandate to provide services to those who need service the most; such efforts are left to government, non-government organizations or nonprofit organizations, a condition that Victoria Beach, AIA has famously deemed amoral (i.e., exhibiting no objective ethical standard), and that severely undermines architecture's claim to professional (and thus, protected) status.[6.4] Everyone has to uphold the law, so what gives the architect a professional status not obtained by the general public? *Architects need to be much more proactive in both defining and acting on ethical standards and engaging in public service*—something that separates them from the public at large and that utilizes the many talents they possess. I argue that our profession can gain the respect of the public—and ask the fees that signal such respect—by being more visible defenders of the public interest.

Architects need to be much more proactive in both defining and acting on ethical standards and engaging in public service.

Architectural licensing laws outline protecting the "health, safety and welfare" of the public. Physical aspects of this requirement are easy to delineate, such as assuring that buildings have proper means of exit in case of fire or assuring that the air quality in a building does not cause respiratory diseases for the occupants. Less tangibly but no less importantly, architects must respond to broader social issues such as the ill effects of sprawl on the health of individuals, the consequences of the concentration of poverty, and housing that neither adequately serves human needs nor dignifies the human spirit. Who quantifies the impacts of these issues, and how does this relate to an architect's ethical responsibility to society? The answer to the first part of that query is, "no one within the architectural profession," which goes a long way toward answering the second: Architects see these concerns as secondary to the task of making

6.2 Whitney M. Young, Jr., Keynote Address to the American Institute of Architects, 1968. http://www.designingactivism.com/2011/12/31/whitney-young-1968-speech-to-the-aia/. (Accessed December 14, 2014)

6.3 "2004 Code of Ethics", Office of the General Counsel, American Institute of Architects (Washington, DC, September, 2004).

6.4 Victoria Beach, "Got Ethics?" ***Chapter Newsletter*** Boston Society of Architects (September 2001).

architecture. This, then, is the Architect's Dilemma—a public expression of the desire to provide public service, coupled with an inability or lack of interest in actually providing that service.

Community Engagement in Architectural Education

At the 1996 AIA national convention, Ernest L. Boyer and Lee D. Mitgang released their report entitled ***Building Community: A New Future for Architecture Education and Practice***. The impetus for this study was the growing separation between architectural practice and architectural education. This separation has two roots: 1) the profession's concerns that schools of architecture are focused only on theory and not application in a professional world, and 2) the schools' concern that architecture was becoming increasingly irrelevant to the needs of the public, perhaps as a result of professional architects chasing the dollar with mediocre work. Of the seven essential goals outlined in the report, the seventh one—Service to the Nation—is particularly relevant to the topic of this book. This goal states that "students and faculty alike should regard civic activism as an essential part of scholarship."[6.5]

Unfortunately, at many schools of architecture, community engagement is at best a secondary enterprise, looked upon with suspicion by the faculty as a whole. This suspicion usually centers on the issue of design: faculty are concerned that either community-based projects are "feel-good" projects that do not require design expertise; or conversely, students who struggle in design take community-based assignments, hoping to avoid the rigor required for autonomous design. While there is some general truth to this pedagogical concern, it is by no means a fait accompli; the Rural Studio at Auburn, Dan Rockhill's Studio 804 at the University of Kansas, and the Detroit Collaborative Design Center at the University of Detroit-Mercy, to mention a few, are all programs that introduce students to design excellence while engaging with community-based needs.

Academia isn't alone in its indifference, if not outright disregard, for community-based studios. The profession has issues with this work as well; yet the most ironic element of its resistance is the inaccurate belief that

6.5 Ernest Boyer and Lee Mitgang, *Building Community: A New Future for Architecture Education and Practice* (Washington, DC: AIA Press, 1996).

Unfortunately, at many schools of architecture, community engagement is at best a secondary enterprise, looked upon with suspicion by the faculty as a whole.

community-based studios are offering free services in competition with the for-fee services of the professional architect. Again, there are some grounds for concern in several key, but addressable, respects. For example, student work should never be presented as professional work unless it is supplemental to and managed by licensed professionals or faculty. But to assert that community-based design studios are 'taking business'' from for-profit architects is baseless, as community design centers invariably engage in the types of projects for-profit professionals won't touch. Furthermore, community-based studios are a very real, tangible response to the profession's concern about the disconnection between training and praxis: Community design centers are a meaningful, pragmatic response to the concern that the academy only deals with theory and not its application.

Sometimes, the very groups such work is targeted to assist also have their concerns with community design centers. Community organizations can sometimes struggle with academic programs because they are, by necessity, semester-based. The reality of community projects does not neatly fit into a semester pattern, and many a studio have initially engaged very excited community organizations only to leave them ultimately disgruntled because the students and faculty walked away from the project at the end of the term, regardless the project's status.

Thus, the architect's dilemma remains—can the profession or the academy provide a moral purpose to the architectural profession in providing an activist, civic engagement, and public service agenda? Although it may be idealistic to think that both the academy and the profession are open to this, and there is certainly evidence to the contrary, the premise of this chapter is that *both the academy and the profession can step up to the charge, if only they have a means to do so.*

Both the academy and the profession can step up to the charge, if only they have a means to do so.

The elements formulated above—good design for clients who do not have the ability to pay, a non-semester basis of service, and a service to the public agenda—are the foundations for the creation of community design centers.

Why Community Design Centers?

If the traditional profession is unable or unwilling to deal with the needs of underserved communities and if students and faculty have pedagogical obstacles to serving the community, then who can provide these desperately needed services? This is where community design centers (CDC) play an important role. The concept of CDCs as vehicles for providing professional services to communities in need was first envisioned in the early 1960s. CDCs can be found in universities as non-governmental, nonprofit organizations. In each case, they have identified and targeted specific community needs and are funded through external sources such as foundations, government grants, discounted professional contacts, or voluntary sweat equity. Like the clients they serve, CDCs often struggle for funding.

At their foundation, these alternative practices of architecture have powerful public service missions. They differ from traditional architectural firms in at least three aspects: 1) they are mission driven, not compensation driven (i.e., they have a public service mission that goes beyond making a profit); 2) they typically work with nonprofit or government organizations only; and 3) by nature they employ people who are very socially conscious and are willing to make the sacrifice necessary for public service.

The services of CDCs run the entire gamut of physical or social needs that might be found in any community—e.g., furniture design, graphic design, interior design, product design, architecture, landscape architecture, urban planning, urban design, design for the disabled, and design for the elderly. Many also play an important role in making policy at the local, state and/or national level. An enterprising few go so far as to engage in real estate development in communities where for-profit developers will not work.

Although these design centers are often effective in filling the design "gap" in communities, there're not nearly enough to deal with the issues facing both our urban and rural poor. Money's in short supply for such ventures. It would not be illogical to conclude that the inadequate funding of CDCs is related to the prevailing view that design is not a critical component in community sustainability, thus failing to rise to the level of health, education, social services and other programs that compete with design centers for charitable dollars.

What Are Community Design Centers?

There are basically three different models for CDCs:

1. Stand-alone alternative practices, usually non-profit. These practices are typically funded from contracts and supplemented by grants from foundations, individuals, and corporate entities.

2. Practices within the academy. Theses CDCs are formed to fulfill the public mission of universities or schools of architecture, and are primarily funded by contracts and grants and supplemented through low-cost or free services of students and faculty. The university may also provide indirect expenses such as space, utilities, and the like to advance the university mission of community engagement.

3. Practices in the profession. These CDCs are typically outreach programs of the local chapter of the American Institute of Architects. They may be funded by contracts and grants but are frequently supplemented through volunteer labor from professional architects. This can be a very powerful model if only because it is not unusual for the architectural profession to oppose design centers, seeing them as competition to professional architects because they "steal clients" with low fees or free services. If the mission of a design center is truly to serve the underserved, then this should not be an issue; design centers should be creating projects for the profession where projects didn't previously exist, or doing projects that other professional architects would never do. The reasoning is that if architects see this project development up close and personal, the resistance to CDCs would rapidly dissipate.

Of course, as so often is the case in alternative practices, some CDCs are hybrids of all of the above. There are advantages to both types of partnering—universities can provide a stable base of operations, and the profession, especially large firms, can provide a level of service that may be unattainable in small design centers.

As a case study, the Detroit Collaborative Design Center (DCDC), a university-based center, is a hybrid model where the university partners with professional architects. When the center was formed the mission and concept for the center was presented to the local chapter of the American

Institute of Architects to receive their "buy-in" and support. The AIA was asked to provide mentors to work with students on community-based projects—which they readily did. Finally, a program was established with architectural firms where the firms were the "architect of record" for projects that were funded for implementation and either partnered with the DCDC through the initial design stages of the project or the project was totally turned over to the firm after the funds were raised to complete the project

What is interesting about this approach is that firms are invariably, regardless of size, interested in performing community-based work. Larger firms have also been willing to work on these projects even if they only received fees that allowed them to "break even," defying the commonly held belief that firms are egocentric and not interested in public service. If their losses can be reasonably controlled, firms are willing to participate.[6.6]

There are several reasons for seriously exploring how the CDC model can align the academy and the profession in the service of the community. First, universities usually feel an obligation to the community in which they have a campus. They are often a major "player" in the community and feel it is politically expedient to engage the community directly with the university's primary resource--intellectual power. Second, many pedagogic objectives can be attained through community engagement, including opportunities for students to participate in leadership roles, engage the "real world" of practice, and test research theories. Finally, community engagement is a great source of positive publicity for the university that can directly lead to increased enrollment, funding opportunities, and good will. *What is particularly appealing about community design centers is that the work is so visible, either in its graphics and models or in its actual construction.* Because they are engaged in practice in the school, students more readily see the faculty at work on real projects, and the faculty can use these projects as case studies in the classroom, building their credibility with students as practicing architects, not only professors. There is also a potentially large research agenda, both in architecture and community building that CDCs can pursue. Another aspect of university-based CDCs is that they may be viewed by the public or by government as "neutral." That is, they can be

6.5 The architectural profession has also been impressed with the DCDC's comparison of itself to a teaching hospital, its use of the latest standards of the profession, and its preparation of its interns and coop students. The DCDC has become an outstanding provider for the Intern Development Program (IDP). DCDC staff members have gone on to architectural firms and have been praised as being outstanding and well-trained employees. In this sense the Detroit Collaborative Design Center is not only providing the firm with potential future work, but also with future employees.

What is particularly appealing about community design centers is that the work is so visible, either in its graphics and models or in its actual construction.

CDCs must navigate three primary stumbling blocks to be successful: professional liability, the implications of free student labor, and poor design quality.

engaged for politically sensitive projects where everyone can be comfortable that the consultant is not a "hired gun" for one side of an issue or another. In this way it is possible to push the design agenda to an even higher level. However, university-based *CDCs must navigate three primary stumbling blocks to be successful: professional liability, the implications of free student labor, and poor design quality.*

The first —professional liability—is ironic, since many universities have hospitals, dental clinics, or law clinics, which have liability issues much greater than is typical in the design professions. Where a professional architectural firm is the architect of record, it can provide the professional liability insurance for the project.

As to the second, if students are going to work with a design center for academic credit and not be paid, then it should be made very clear to clients when they are not getting true professional services by licensed architects. This issue is particularly prevalent for design-build projects where it may be difficult in an academic studio to sort out the pedagogy of a design-build project where the student only works on the build aspect of the project but does work through design issues with a client.

The third point must be discussed in context. The primary criticism of CDCs from both members of the academy and the profession is that the quality of design is poor; that design centers tend to attract people who are activists first and designers second. However, for-profit firms do not have a monopoly on "good design." Good design is something that both the profession and design centers, regardless of their names, may or may not always practice. Design centers can fall into the same trap as professionals, sacrificing excellence in design because they place value on other elements of the process such as "getting it built no matter what.". In the case of some design centers, their mission may include providing services not specifically related to building design, such as facilitating community participation, seeking funding for affordable housing, and the like. Thus, outstanding practitioners, as well as faculty, tend not to participate in design centers. However, the best design centers live up to their names

and actually employ cutting-edge designs to solve community problems. Educating the community about the qualities of good design can also be part of the mission of design centers—the center can create educational programs and processes that are specifically geared to community education about design.

Words Matter

Clearly, there is a need for CDCs. Within the profession, architects need to promote the idea that marginalized communities require good design as much as or even more so than wealthy communities; understanding, however, that their approach, including their descriptions of the work, must not perpetuate privilege and power. This is particularly true when the design center staff is white and the clients are people of color.

Many architects, faculty, and students have a tendency to use condescending words when presenting architectural projects; the implication is that "we know what is best" for you. The word "service," for example, is extremely charged. When an organization provides service to a community, it implies that the community needs the expertise that others don't possess. Other words, such as "engagement" or "partnering," are more descriptive and lead to a more accurate way to frame the relationship between architect and community as a two-way street. Yes, a design center may have a certain level of expertise it brings to the work, but so does the community organization requesting the design center's work. The members of the organization understand the people and programmatic issues in their neighborhood or section of the city much better than the design center does. When the design center engages or partners with the community, it is better able to work with the community to achieve the goals of the project.

Many CDCs have developed techniques for community engagement in the design process, such as *charrettes*, workshops, and the like. These techniques are meant to engage the participants as integral elements of the design process and ensure all voices are heard. When this happens, it is a true win-win situation. When well conceived, this process can create cutting-edge design solutions that are very specific to the community. In the most ideal

scenario, participants would be able to present the final design as if they did it all themselves.

Summary

Design centers must provide the same quality of design and service that high-end professional firms provide their wealthy clients.

Design centers must provide the same quality of design and service that high-end professional firms provide their wealthy clients. Properly founded, CDCs perform a public service that the profession and the schools of architecture have difficulty filling, and perhaps even provide a model on how this work can change the nature of practice and education. They can be a truly alternative form of practice with major impacts on society as a whole. To realize this promise, they must follow a set of principles that will help students and architects to see the public duty, professional value, and potential personal fulfillment of community work.

Community design centers must have a clear mission that addresses community needs not met by others, and they must bring good design into arenas that have not previously had access to it. They must clearly distinguish for the profession that what they do is intended to complement and not compete with what private firms can do, thereby encouraging the profession to change its view of this work, and perhaps even increase its participation. If this comes to pass, then Justice Sandra Day O'Connor's mandate can become a reality: Architecture can take its place as a true profession.

Actions

The Activity of Activism

A Field Guide for Establishing a Design Center

Dan Pitera, FAIA

The Activity of Activism
A Field Guide for Establishing a Design Center

Dan Pitera, FAIA

In the introduction, I began to outline a definition for a design center as something that expands the practice of place making. If this potentially underlies all centers, then it is not enough for a center to place this position as the only item on its ideological agenda. Each center must become more specific and relevant to the context it engages.[7.1] Each center needs to determine where it will expand their practice with respect to people, projects, and geographies in order to make place.

7.1 Context is defined here as more than adjacent buildings and surrounding aesthetics. Context is the essence of a place—its genus loci. It includes history, tradition, culture, philosophy, anthropology, and practices that are embodied in how the place is experienced and used.

This chapter establishes a decision-making process for setting up a design center that meets the needs and circumstances of the surrounding communities, whether these communities are local, regional, national, or international. I know what you are thinking: "Can't you just tell me what the typical design center has, and I can start there?" Since it is a requisite for a design center to be *specific and relevant to the context it engages,* there is no single typical business plan. For a design center, anything typical is a myth. So instead of listing what to do, this chapter provides a method of thinking to assist you in making decisions.

Steps 1 and 2: Listen/Synthesize/Make

Step 1: Listen and Synthesize. There are essentially three places from which the content and direction of a design practice are derived:

- The interest of the principals and staff,
- The expertise of the principals and staff, and
- The market pressures.

These are also the same for any design center. The first two items are fairly obvious, while the third may be understood, but a bit ambiguous. Often, design centers begin with their passion and expertise for doing good meaningful work and forget to ask the stakeholders in the community to

Ask the obvious questions:

help determine what kind of work the center should engage. So, before making such a critical decision, *Ask the community.* Do not assume to know what is needed. *Ask the obvious questions:* Who *is* the community engaged by the center? Is it local to a city or a district within a city? Is it regional? Does the center extend to a national or international agenda? The Detroit Collaborative Design Center [DCDC] focuses on Detroit for approximately 90 percent of its projects. But it has worked in places like New Orleans, New York City, Los Angeles, and Dallas. It does this as a way to perform urban reconnaissance: working in these other contexts helps the staff of the DCDC better understand the context in Detroit. The academically based Miami University Center for Community Engagement's epicenter is specifically the Over-the-Rhine district of Cincinnati. Its physical location is on Vine Street within this neighborhood, although the university's campus is in Oxford, Ohio, about an hour away. The work and clientele parameters of both the DCDC and MUCCE emerged out of critical thought and extended conversation within the community with which they engage.

Step 2: Synthesize and Make. Once a defined community is established, it is a good idea to facilitate some type of collective engagement with its stakeholders (i.e., a participatory workshop, residents' roundtable, day-long retreat, and so forth). This will help define what the community needs are, what kind of center residents would like, and where would they like it. When the Detroit Collaborative Design Center was established, its founders believed that the "community" of Detroit would like the center to be located off of the university campus and within the neighborhood; in fact, the opposite was true. Through a series of facilitated workshops, we learned several things, including that the stakeholders strongly preferred that the center be located on campus. This way, they had a choice to leave their surroundings to think about their neighborhoods' future, *or* they could remain immersed within their neighborhoods if the DCDC staff came to meet with them. Either way, the choice would be theirs.

Several outcomes from this decision became evident. First, the immediate proximity of the Design Center in the School of Architecture gives a more direct opportunity for student engagement with the DCDC, as well as

giving members of the community opportunities to engage with the students. It also keeps the activities of the DCDC visible and tangible to all at the university, including administration and staff. The DCDC is not forgotten—not vulnerable to being "out of sight; out of mind."

The participatory workshop process has at its core the idea that *creative* making comes from the synthesis of *creative* listening and *creative* thinking. Workshops are not a method to achieve specific and particular responses. They are a series of designed activities that are active and meaningful to encourage dialogue that potentially reveal hidden intentions, agendas, desires, and needs. [7.2] They should not attempt to put words into the stakeholders' mouths; their aim is to listen to the words of each stakeholder and find connections and relationships that reveal other possibilities. [7.3] Case in point: the Detroit Collaborative Design Center was in the process of designing a public recreational park in Southwest Detroit when the stakeholders requested to surround the perimeter of the park with a six-foot iron fence. The facilitators and designers cannot take a specific directive like this at face value. When we probed a bit deeper, we learned that the fence was their design solution to handle a larger and very specific issue. The park currently exists as a large open area of dirt and grass, about two-thirds of a city block. Drivers jump the curb in their vehicles and do "donuts" there, ripping up the grass. To the stakeholders, the sole solution was to surround the park with a fence. We shared with them through design drawings and precedent images that striating the park with varied grade changes, particularly at the perimeter of the park, would cause the vehicles to "bottom out" (Figures 1,2). The result of this probing is a design for the park environment that feels open and inviting, while not being susceptible to vehicle trespassing, which is ultimately what the residents were trying to achieve with the fence. It is the responsibility of the workshop facilitators and designers to filter through the information *(creative listening)*, synthesize it and find connections *(creative thinking)*, and develop a series of recommendations *(creative making)*.

It is important from the start to define a methodology of community engagement where mutual knowledge sharing is the core as opposed to community service that establishes a hierarchal working relationship with

7.2 The key words here are "active" and "meaningful." Just because an idea or a series of ideas are presented to "the public" for their comments does not make for an active and meaningful process. For a process to effectively engage its participants, it should follow a basic set of criteria similar to the following: 1. The process should be limited to 15-20 people. It should not be a lecture to 50-200 people. If there are more than twenty people, the number should be broken down into smaller groups. 2. The process should include varied methods for people to engage in the decision-making. This allows those with varying levels of comfort with "public speaking" to have an opportunity for their voices to be heard. 3. There should always be a mutual knowledge sharing between all people involved and in all aspects of the project. Thus, the designers are not merely taking notes, they are learning as much as everyone else. 4. There should be sincerity in the process. Sincerity brings trust. Trust uncovers information that may never be revealed in more traditional processes. This information can become the key element that allows the design to truly engage its stakeholders.

7.3 This chapter will not discuss the methods of workshop delivery or other participatory design processes. There are significant resources available centering on this topic. In short, there are methods of working with people and methods for people working. Or there are ways of bringing people together and what do you do once they are there. Please refer to Henry Sanoff. Community Participation Methods in Design and Planning. (New York: John Wiley & Sons, Inc., 2000). Nick Wates. The Community Planning Handbook. (London: Earthscan Publications Ltd., 2000). and the video documentary: Sheri Blake. Detroit Collaborative Design Center: Amplifying the Diminished Voice. (Winnipeg, Canada: Sou International Ltd., 2006).

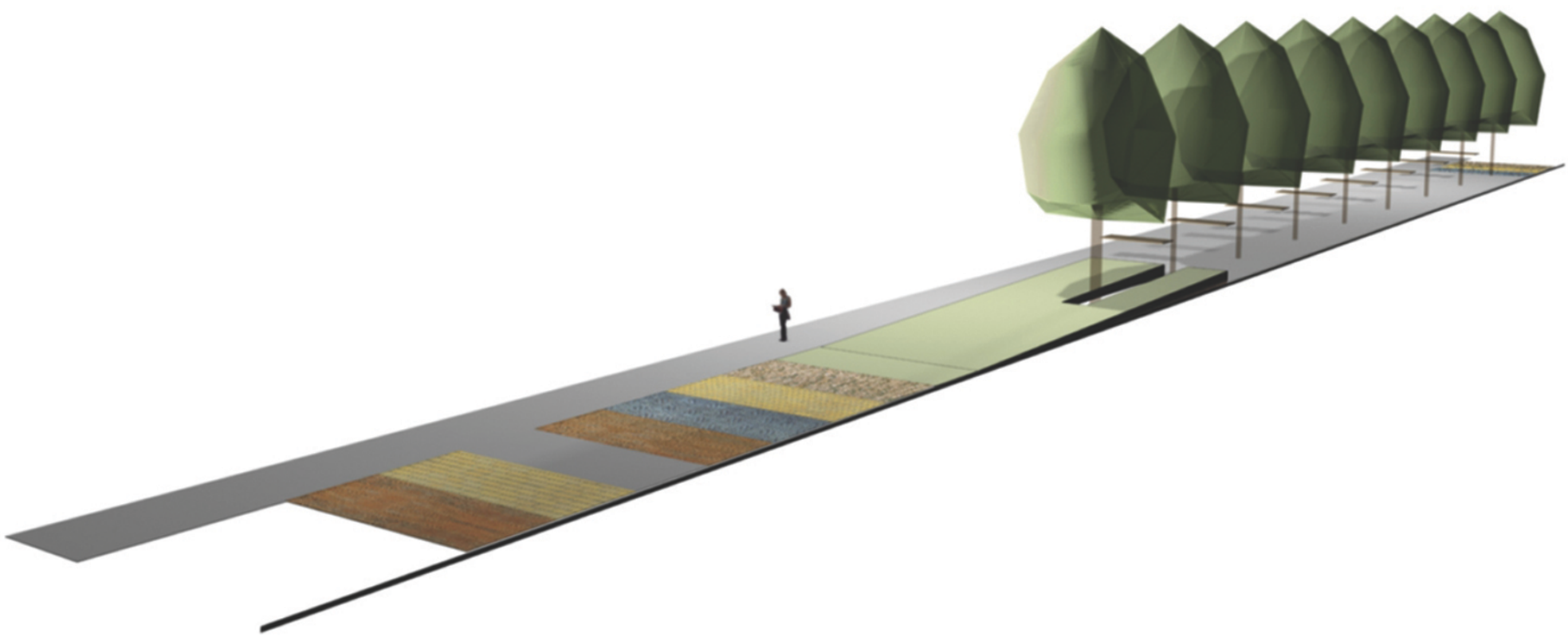


Figure 1

the design center at the top.[7.4] I make this distinction because several centers use the word service, when what they really mean to say is engagement. When community stakeholders hear the word service, they hear an underlying subtext that suggests they are incapable of defining and maintaining the direction of their neighborhoods, and we outsiders are needed to help them escape certain disaster. Removing the notion of service from the process helps establish a meaningful engagement with the community, versus the community feeling like they are the subjects of scientific experiments. In Detroit, we have heard neighborhood residents use the phrase "lab rats" countless times when referring to the methods and means many universities use when working in the city. Tom Dutton, in his essay, "Engaging the School of Social Life," explains it this way:

> "Communities…are too often positioned as deficient, as places in need of treatment that can use a hefty dose of university-medicine. This one-directional discourse—from university to community—ignores the fact that universities have much to learn from communities that are already producing knowledge and struggling to enact democratic practices based upon that knowledge."

Successful centers keep this firmly in mind.

7.4 Mutual knowledge sharing is defined for the purposes of this essay as the exchange of information across all participants where everyone is giving and receiving, including the

Figure 2

Step 3: Mapping the Territory

As a way to help make specific recommendations on a center's mission, structure, and direction, based on the information gathered from various workshops, a series of diagrams have been developed (Figures 3 through 20). They are tools for facilitating the process of making decisions that are important to the type of work design centers do. This chapter guides the *process* of setting up the design center. Once a center is in operation, these diagrams will also help reflect on how it is performing its stated goals. Each diagram serves as a method of designing and evaluating the center, which is integral to its business and strategic plan. Their use not only can help the center stay on track, but also allows for periodic review of its work.

To understand the nature of these particular diagrams, it is important to realize that they do not define specific decisions that are either/or. They tend toward the both/and. Their content is directed towards shades of gray; the answers pinpointed on each diagram are a matter of degree. For instance, an answer listed on a chart may help determine tasks for which the center will use professional staff instead of students, or indicate to what

degree the center will provide design assistance versus mediate between designers and clientele. Each diagram will establish a matrix of decisions forming an operational structure. [7.5]

7.5 The order in which the diagrams are defined in this essay does not reflect the order in which they should be considered. In fact, working with each chart may not be a linear task. You may work on each diagram simultaneously, because the content of one diagram will directly relate to another, and visa versa.

Step 3a: Organizational Matrix: Who we are.

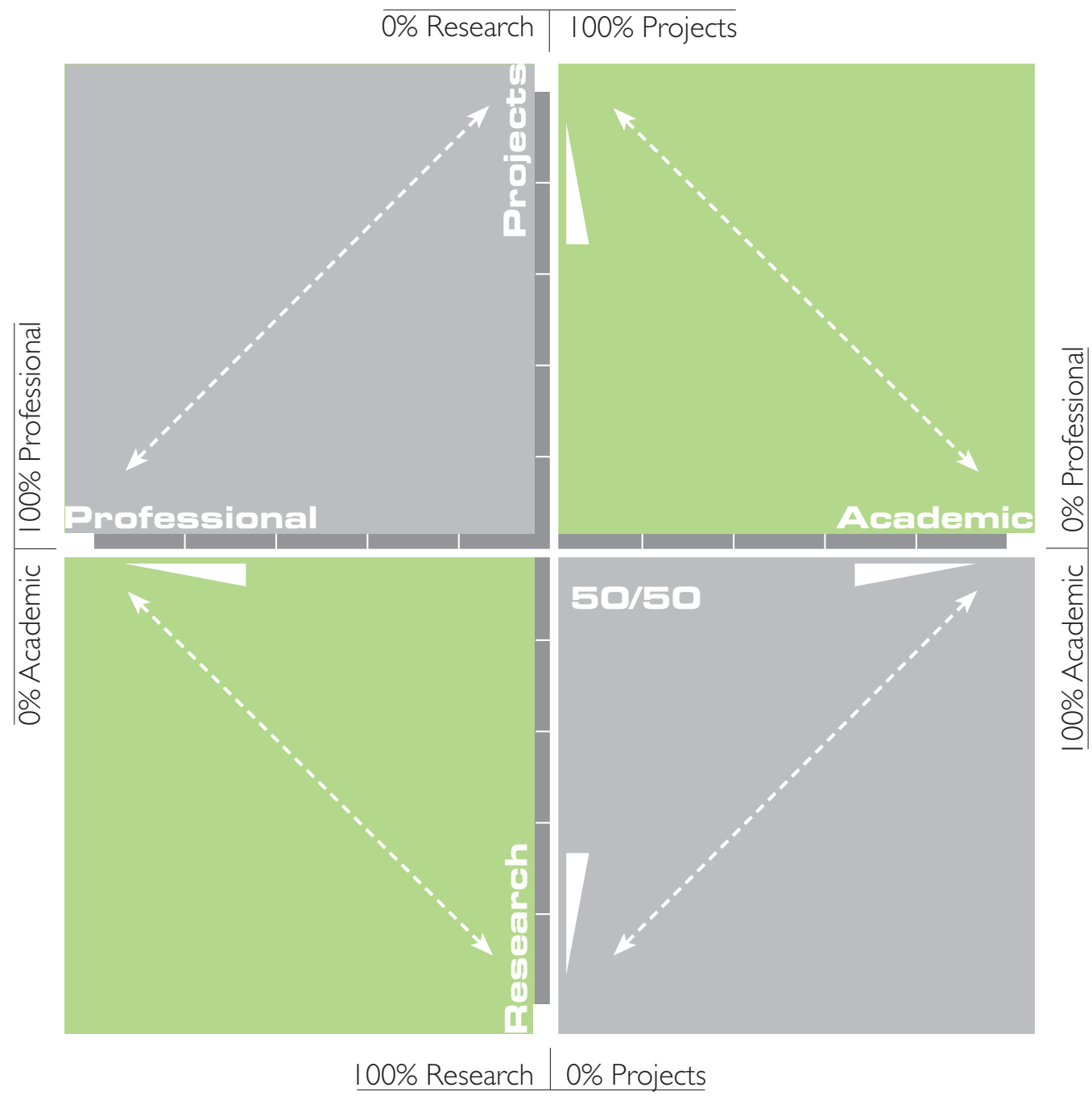


Figure 3
Organizational Matrix
Visit the DCDC website for usable downloadable diagrams. Please see the end of the chapter for Diagrams filled in the the Detroit Collaborative Design Center (DCDC) Information.

The Organizational Matrix (Figure 3) sets up two axes of relational dualities (Figure 3). Axis 1 is the Professional Office and/or Academic Department, and Axis 2 is the Project-Based Center and/or Research-Based Center. These lines do not separate, but connect and establish a field for making decisions. As stated previously, the charts tend toward the both/and, as well as shades of gray. This suggests that the responses marked on this matrix

may not be exactly on either axis; but will most likely be within the green and gray Cartesian field defined by the axes.

Axis 1: Professional/Academic

Etymologically speaking, when someone operates in a professional context, they are making a "public declaration." [7.6] The history of the word professor means that you have something to "profess…lay claim to, declare openly." [7.7] The distinction between professional and academic centers is more than whether or not they are located in the academic institution. This is meant to illustrate that design centers are not entirely academic or professional. In most centers, lines between these labels are less distinct and continuously shifting. The Professional/Academic axis defines the structural composition of the center: Is it in a university context and to what degree does the design center connect to other university departments? A center that uses only students as staff, is based on the semester system, and works within the studio context may be primarily academic and less professional [see the Operational Barometer at Figure 12 for more discussion on these conditions].

The Community Design Center of Pittsburgh [CDCP] is an independent nonprofit organization not directly affiliated with a university or other professional organization. It provides grants, technical assistance, and educational programs. It often mediates between nonprofit organizations and professional designers. Though the CDCP is not within a university context, it has collaborated with Carnegie Mellon University (CMU) to help deepen the process. The CDCP's President/CEO has also taught in the CMU program. Other staff members have taught at Chatham University's Graduate School of Landscape Architecture.

The Detroit Collaborative Design Center (DCDC) is an academic program within the University of Detroit-Mercy School of Architecture. Although the DCDC is in the academic context, its organizational structure is essentially modeled after a professional design office. It is not based on a semester system. It does not take summers off. It has a full-time professional staff of approximately eight people, with an additional two to three students as full-time employees. The full-time professionals remain

7.6 http://www.etymonline.com/index.php?term=profession (accessed January 15, 2015).

7.7 http://www.etymonline.com/index.php?term=professor (accessed January 15, 2015).

The activity of research is to "search closely"—to search and re-search, again and again.

constant, while the students are replaced every semester. This makes a total of around ten full-time-equivalent (FTE) employees at any given time of the year.

In the introduction to this volume, the bcWorkshop in Dallas (and now with a center in Houston) was introduced through a project called the Light House. This Dallas-based center is somewhat of a hybrid of the CDCP and the DCDC models. It is an independent center that engages many of its projects through collaboration with the University of Texas at Arlington. It is not financially, but instead pedagogically, supported by the University.

Axis 2: Project-Based/Research

The activity of research is to "search closely" [7.8] *—to search and re-search, again and again.* The Project/Research axis establishes the direction in which projects will occur in the center. Will the design center participate in client-based design projects such as buildings, master plans, and/or landscape designs? Or will it conduct research on people, programs, and geographies? Again, this does not suggest that there is no research in design projects. Instead it is directed toward the underlying focus of the work—*actual projects designed and built within communities, or study [research] on those communities.* One cannot happen without the other. They are distinct, but interrelated.

7.8 http://www.etymonline.com/index.php?term=research (accessed January 15, 2015).

For example, since 2001, as part of our mission, the DCDC has worked alongside community residents and artists to coordinate and perform mercenary artistic/architectural installations within several burned houses throughout the City of Detroit. This project is titled FireBreak: Architecture and Community Agitation. *FireBreak engenders the position that everyone—the next-door neighbor, the person down the street—can shape their physical world.* The DCDC's research through these catalytic interventions and interferences has thrown the urban context—and one's power over it—into the public discourse, through both event and word. At face value, the advantage that the DCDC has being in an academic environment is that it has access to creative methods of research and project delivery, which are potentially more limited in a traditionally professional context. FireBreak is

FireBreak engenders the position that everyone—the next-door neighbor, the person down the street—can shape their physical world.

both intensely research- and project-based. It asserts that design is also a research activity, whether inside or outside of the academic environment. Research is not about where the center is located, but how the center engages the process of investigation. This type of praxis can be witnessed in the "agit-prop work" of Miami University Center for Community Engagement in Over-the-Rhine, discussed in detail in Tom Dutton's essay in this book.

Step 3b: Activity/Activism Matrix: What We Do. [Strategies]

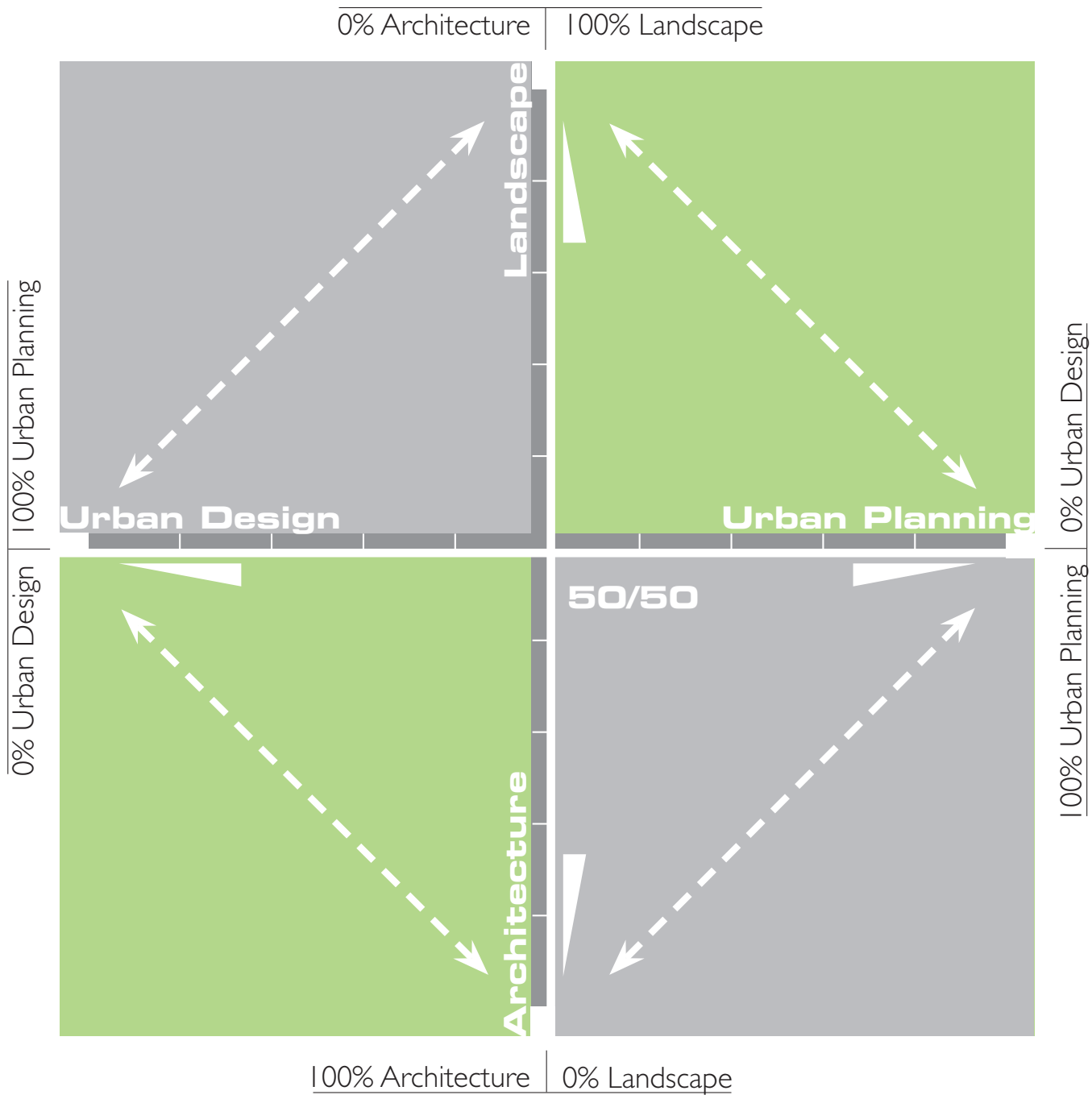


Figure 4
Activity/Activism Matrix
Visit the DCDC website for usable downloadable diagrams. Please see the end of the chapter for Diagrams filled in the the Detroit Collaborative Design Center (DCDC) Information.

Both activity and activism derive their definitions along the same trajectory, which meant "drive, urge, chase, [and] stir up." [7.9] The Activity/Activism Matrix (Figure 4) engenders the idea that through the activities design

7.9 http://www.etymonline.com/index.php?term=active (accessed January 15, 2015); http://www.etymonline.com/index.php?term=act (accessed January 15, 2015).

centers engage, activism occurs (Figure 4). The axes of the Activity/Activism Matrix are listed as Architecture and Landscape Architecture; and Urban Design and Urban Planning. These particular labels are fluid and dynamic. The types of projects that the center will engage may be different than the ones listed. For example, following stakeholder input, a center may focus more on object design like furniture and pavilions, or graphic design, and so forth. Obviously, the labels can be altered and changed with other activities. These four labels are suggested only for the purpose of example. The particular labels chosen will also reveal whether a center is leaning toward being primarily project-based or research-based.

Design centers engage and design in varied ways within their respective communities. The axes for each of these centers may be labeled quite differently than the four that are currently listed on the chart as place-holders.

Step 3c: Determining the Mission: Why we do it.

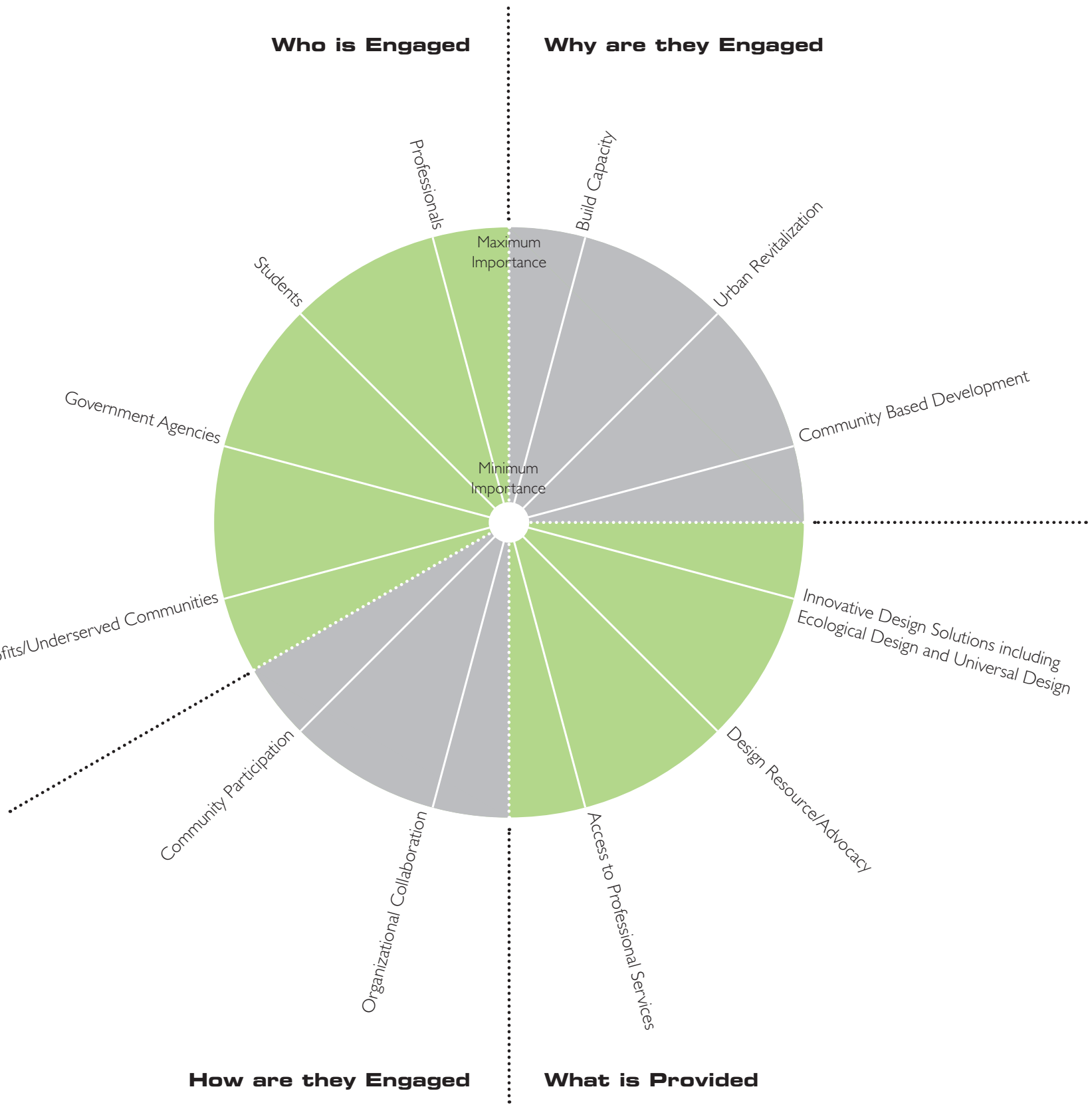


Figure 5

Determining the Mission

Visit the DCDC website for usable downloadable diagrams. Please see the end of the chapter for Diagrams filled in the the Detroit Collaborative Design Center (DCDC) Information.

The mission of a design center is specific to that center, and has a particular agenda. The mission statement should be concise and precise—one or two sentences. It should reflect work that the design center can have direct influence in achieving. The mission statement must not be constructed and construed at the outset, only to be laid to rest without further attention. It needs to be reevaluated and discussed frequently.

To help stabilize the shifting nature of a mission statement, three other brief definitional elements are needed: a vision statement, strategies, and tactics. The last two are often misused as meaning the same thing; the difference between them will be discussed briefly below.

The vision statement is the center's directed view of a future larger than the center itself. The vision facilitates constructing the design center's mission within this larger future. Ultimately the question becomes: With the help of the design center, what could be a possible future for the district, city, region, and so forth?

Strategies are the means and methods used by the design center to accomplish its defined mission. Examples include teaching through doing projects, urban projects that relate to the mission, and urban research that furthers issues relative to the mission.

Tactics are the specific actions taken by the center that are guided by the strategies. They are the day-to-day tools or activities used to foster the strategic objectives, which in turn center on the mission.

Let's examine how the mission statement plays out at two different design centers.

> *The DCDC mission statement is as follows:* The Detroit Collaborative Design Center acts as a catalyst for improving the quality of life in Detroit for all people.
>
> *The bcWorkshop Mission Statement is as follows:* The bcWORKSHOP seeks to improve the livability and viability of communities through the practice of thoughtful design and building.

The items that surround the circular chart in Figure 5 are all important to formulate the mission although several of them may receive a minimum response from the center staff. This does not mean that they are unimportant, but that they may not have prioritized attention. All the items should be considered, even though some or many of them will not be ultimately engaged. The diagram is divided into four sections that essentially address Who, Why, How, and What. Finally, everything that the design

center lists on the chart may not be accommodated within the actual mission statement. The mission statement should be the key prioritized intention with the chart as the supporting information.

Who is Engaged?

The urban community, students, recent graduates, professionals, and government agencies are examples of constituents that may be engaged by the activities of the center. They are potentially the target focus of the center's work. Indexing these different engagers to provide a sense of priority is directly contingent on the Why, How, and What categories.

Typically, design centers focus on the urban community. Their work is about expanding the nature of practice to include communities often left out of the process. If the center is in a university context, the student may also be an important constituent to help provide leaders in urban revitalization. Providing opportunities for recent graduates can help them connect with projects that expand their professional experience and may influence how they practice in the future.

Because many professionals have limited experience in working with nonprofits and with a participatory method of design, this constituency group can learn and expand the impact of the center, while in turn expanding their own understanding and skillsets in practice. Government agencies have often needed third-party advisory teams that do not have a conflict of interest. Other constituencies may arise, depending on the specific context of your design center.

Why are they Engaged?

What are the ultimate objectives of why the design center will do what it does, and with whom? Beyond just "providing great design," design and the design process are tools to leverage and engender alternative possibilities for urban communities. Design Centers can play a role in developing great urban places for all people, providing input on urban design plans that include all neighborhoods, and fostering socially and culturally responsive projects.

Often communities or nonprofits have the desire and even the resources for a project, but lack the capacity and knowledge to initiate and complete it. Design centers can provide programs that help build capacity. A design center's ability to help revitalize the urban landscape in areas of disinvestment can help define the city as an entity composed of all of its parts, rather than as a city with "good" neighborhoods and not-so-good ones. Finally, when considering how development will occur, design centers might suggest community-based development. With this approach, existing assets are acknowledged and celebrated with the local residents, as a key part in the decision-making process.

How are they Engaged?

These criteria define the actual process of how the design center will interact with its constituents. Figure 5 lists community participation and organizational collaboration. There is a difference between a collaborative design process—which includes many stakeholders at the table and carries out its resolutions through an organizational collaboration—and a top-down process that sets and carries out priorities through a hierarchy imposed from above.

Conventional practice enacts a top-down approach, with a nonprofit board setting the vision and mission for the organization, developing its master plans, and choosing its projects, which then the staff actualizes for the benefit of the community. A true activist approach establishes community participation that includes all people from the beginning in determining the vision of the future, making decisions, and directing the design activities.

What is Provided?

What are the core products used to achieve the issues identified in the "why" category? These decisions begin to help focus or distinguish between project-based outcomes and research-based outcomes. Design centers must remember the most obvious and prosaic observation that "design is the first word in their name," and should reflect what they do as an entity. That does not mean that they must always or only be designers or designing projects. But design centers can be supporters of well-designed

and innovative solutions. They can provide design advocacy, and offer access to professionals who deliver quality and thoughtful designed products. As discussed in the Introduction to this book, well-designed space is a social justice issue.

Step 3d Operational Structure

Part of defining how the center will operate in day-to-day activities, the center's operational structure needs to be designed. This includes structure for the board of advisors, and a protocol for staff reporting. The DCDC's structure can serve as an example (Figures 6-11).

Historically, American universities have positioned themselves as separate from the context in which they are immersed. Many universities have attempted to alter this dynamic. It is paramount within the mission of the University of Detroit-Mercy to engage with the urban context of Detroit. However, this does not mean that the people of Detroit will be interested in engaging with the University. Some neighborhood community organizations were skeptical and suspicious of the true intentions of the DCDC when we first approached them. They were weary of semester-long projects where university students from around the world are, at most, temporarily engaged. They were also weary of being the object of investigations, research, and good intentions that did more to serve the university's needs and uphold its perspective than their own. It was essential for the DCDC to make sure its work would be understood, and in fact to operate in a way that could more truly meet the highest expectations of its client neighborhoods in Detroit. Hence, the DCDC is structured as a year-round operating center that works independently from the semester structure. Projects exist without interruption from semester schedules or academic years. A full-time staff and support was required for this structure to be realized. Through project fees and philanthropic support, the DCDC is independently funded as a self-sustaining component within the School of Architecture. This does not mean that it is inappropriate for a design center to use the semester system as a way to structure community engagement. At the DCDC, we found that it was not appropriate for us, given our context.

That is not to say that the DCDC hit the ground running, as a fully professionalized and year-round practice. In fact, to help start the DCDC, its founders initiated a Neighborhood Design Studio where students had the opportunity to work with community groups from the Detroit metropolitan area that were seeking to make a difference in their neighborhoods. This studio evolved into the Detroit Collaborative Design Center, with its full-time professional staff. The Design Center staff now includes one executive director, one associate director, three research/design fellows who act as project managers, three interns/recent graduates, two full-time students and two or three part-time students. Since the students change every semester, they are the one component that is tied directly to the semester schedule. The Dean of the School of Architecture is not considered part of the Center's staff, although the executive director reports directly to the Dean.

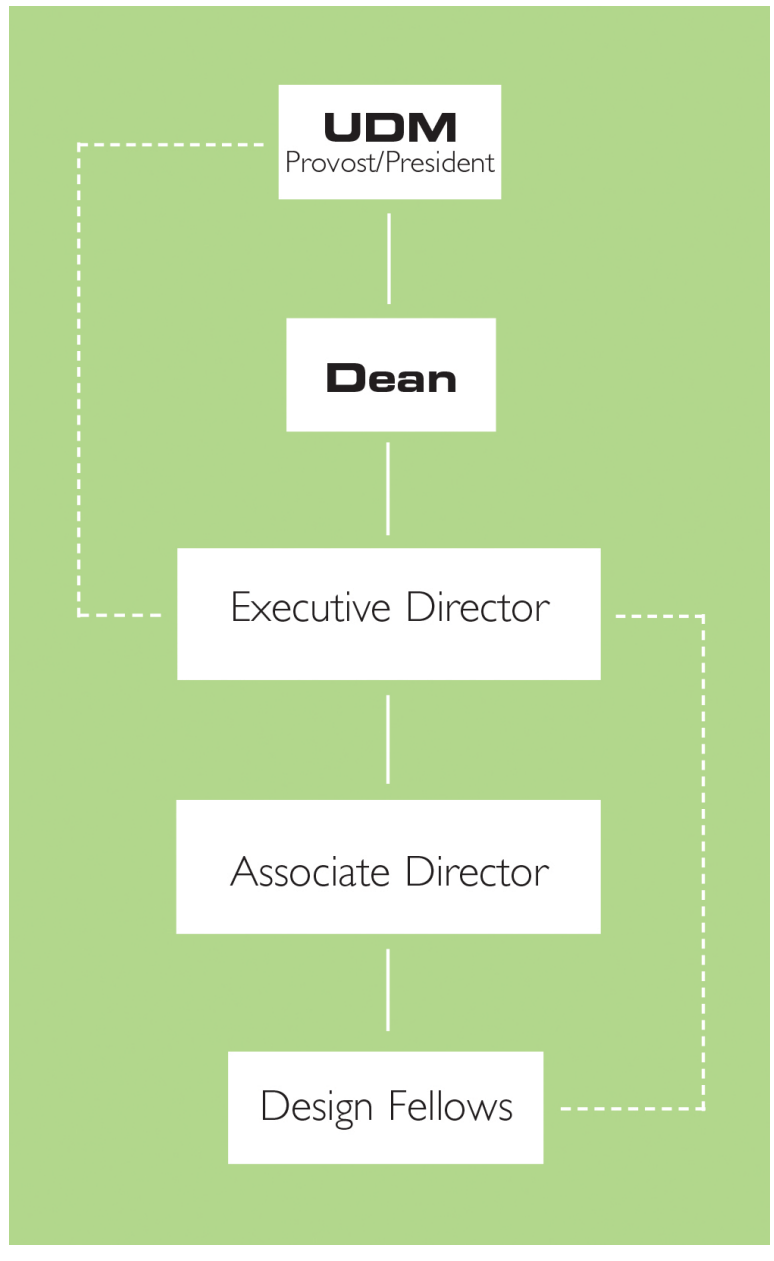


Figure 6
Administrative Reporting
Organizational Structure

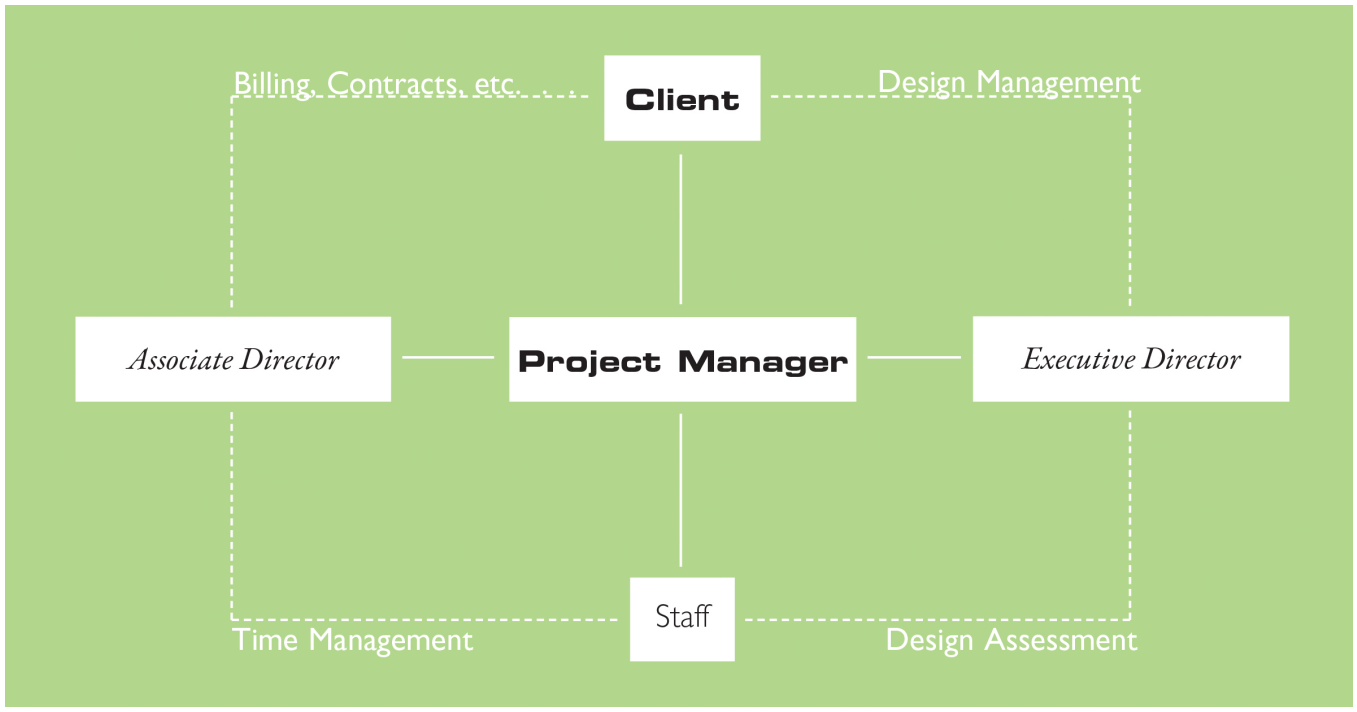


Figure 7: Project Management Organizational Structure

Figure 9

Figure 10

The DCDC is currently considering restructuring its Board of Advisors into three related but distinct boards—An Honorary Board, an Advisory Board, and an Executive Board. The Honorary Board consists of people who exist throughout the globe and are viewed as celebrated experts in, but not limited to, community design, community organizing, and social justice in design. This board would meet once a year and would be focused on leadership and fundraising. The Advisory Board will consist of key stakeholders and meet every four to six months. Its role will focus on policy decisions. Finally the Executive Board, or working group, would be a subset of the Advisory Board. This board would implement the Advisory Board's recommendations and will meet every two months.

Figure 11

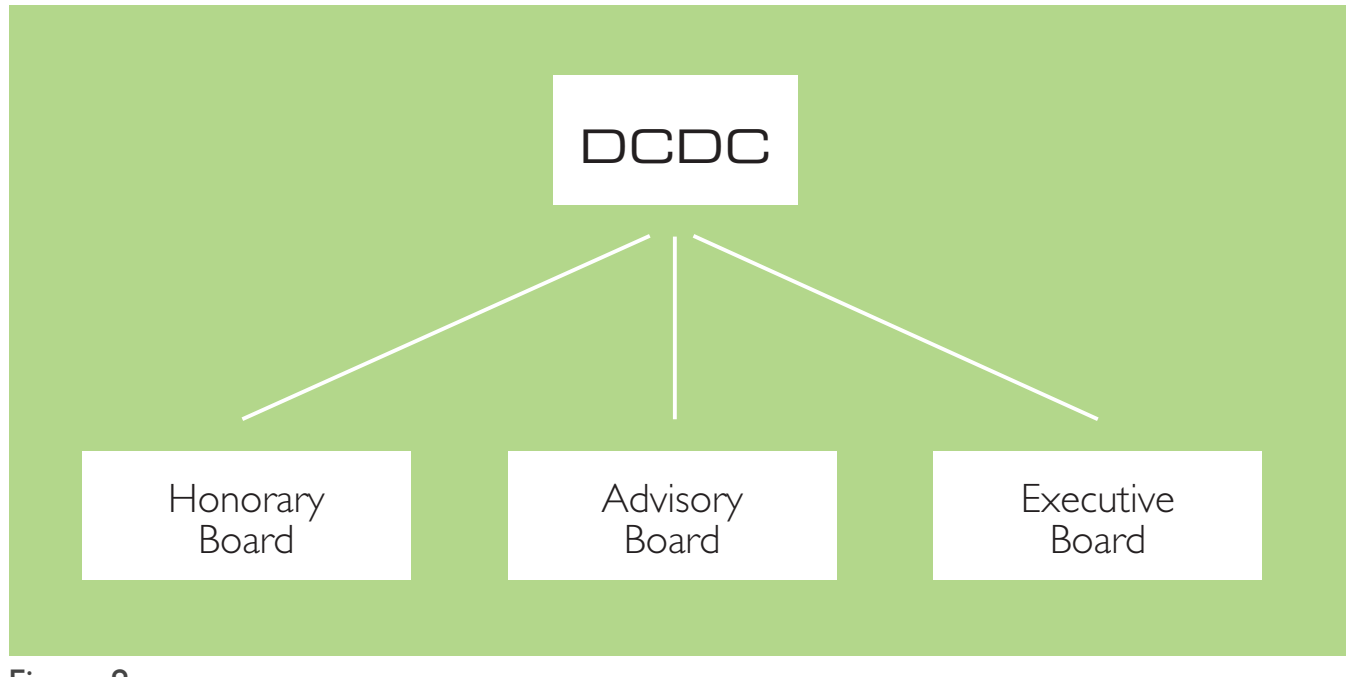


Figure 8

Step 3e: Operational Barometer: How we do it. [Tactics]

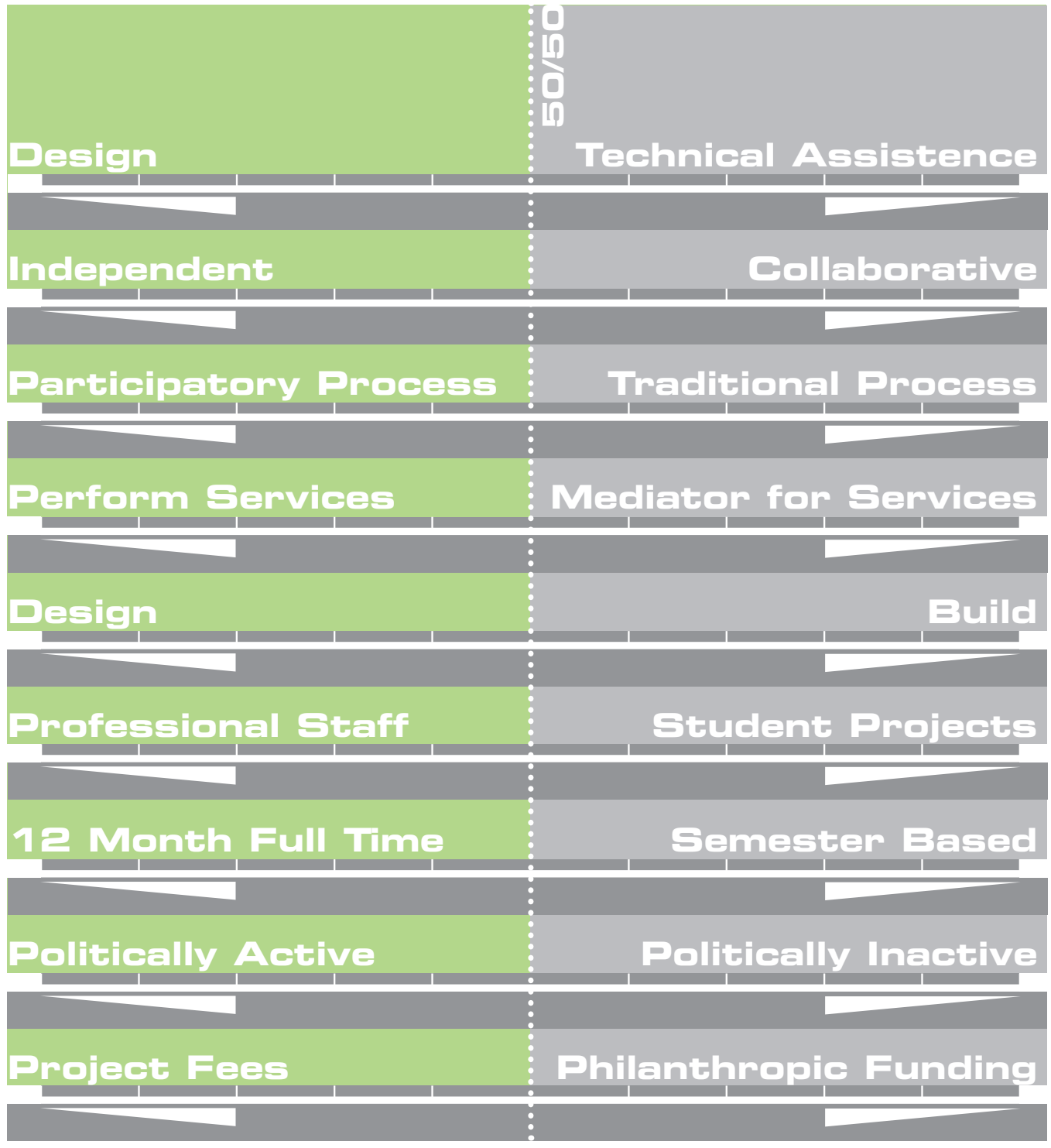


Figure 12

Operational Barometer

Visit the DCDC website for usable downloadable diagrams. Please see the end of the chapter for Diagrams filled in the the Detroit Collaborative Design Center (DCDC) Information.

The Operational Barometer (Figure 12) establishes the day-to-day structure of activities. In what way will the center operate? How will it perform the day-to-day work? Each sliding scale has been marked with a dot to represent the DCDC's work. Following each scale is a brief description on some of the issues behind how the dot's location was determined.

Figure 13

Independent/Collaborative (Figure 13): DCDC has the skill and resources to operate independently on most small to midsize projects. To enrich the process and final product, however, we persistently seek out collaborative possibilities similar to the one we pursued in New Orleans with Wayne Troyer Architect. Our collaborators other than architects have included artists, health care consultants, other activist groups, and economic development consultants.

Figure 14

Participatory Process/Traditional Process (Figure 14): This scale is partially influenced by whether the center is more project-based or more research-based. The DCDC submits that one of the core aspects of a design center working in a community is its use of participatory processes. People who are more engaged with the process understand how the resulting architecture relates directly to their needs, desires, and mission. But there are times when a more traditional process may be appropriate.

Figure 15

Perform Services/Mediator Between Services (Figure 15): As illustrated earlier, the DCDC primarily performs the services needed, while other design centers have different approaches. The CDCP, for example, mediates between the client and the designer. Both approaches are valid and important. It is important to note that design centers have sometimes had tenuous relationships with the architecture profession—they are sometimes viewed as unfair competition. The DCDC has established several mechanisms to help alleviate this friction:

- We will not place ourselves in a competition or bid situation for any project.
- We have an AIA member on our Board to advise on the projects we accept and to keep us in touch with the perception of the professional community.
- We primarily work on projects that otherwise would never reach the desk of an architect.
- On almost all our projects, we partner with an architecture firm to complete the work. Since we usually take projects that would otherwise never make it to an architectural office, we have essentially generated work for architects.

Figure 16

Design/Build (Figure 13): Only one of the projects that DCDC pursues in each year is design/build. We pursue this when we feel our insertion into the construction process will add a unique value and quality. Often we may build a small portion of the design that would normally be eliminated under traditional processes. For instance, The DCDC built approximately 20 percent of the overall for the St Joseph Rebuild Center, a homeless day center in New Orleans designed collaboratively with the local firm, Wayne Troyer Architect.

Figure 17

12 Month Full-Time/Semester-Based (Figure 16): Our projects occur on their own time schedule and are not subject to a semester-based system. So the Center is free from the limited semester-based time frame. But the students we hire are not. This means that the professional staff has to train new student interns every four months. This seemingly small issue has consequences for the continuity of the process and the consistent quality and accuracy of the work. Projects rarely fit within a semester timeline.

Figure 18

Politically Active/Politically Inactive (Figure 19): One of the DCDC's primary objectives is to be an advisor to city officials and policy makers on the impact and value of thoughtful design in the urban environment. At the same time, our center posits that to be politically active is more than speaking out on political issues and/or advising political dignitaries. FireBreak, referenced earlier in this essay, is a politically active work.

Figure 19

Project Fees/Philanthropic Funding (Figure 18): Another way to label this sliding scale could be mission-driven versus fee-driven. The DCDC is funded through two primary sources: two-thirds from project fees; and one-third from grants, donations, and foundation support. We struggle to find the economic balance between these two sources. The more we need to accept projects for the purpose of "paying the bills," the more we potentially drift and shift away from our core mission objectives. [Refer to the section on "Validating the Center" for further thoughts on the gap present between projects fees and philanthropic funding.]

Validating the Center

If the center is not an independent entity and is associated with another organization like a university, it is important to establish concrete ways of validating the center's place within the organization's core operations and mission. This is because the financial stability of a design center is tenuous and fleeting. One method is to develop a cost-benefit analysis that looks beyond the traditional bottom line. A modified cost-benefit analysis gives concrete numbers to the more intangible benefits and values that the center brings the organization. Typically the expense and revenue budget breakdown for the Detroit Collaborative Design Center is based on our projects' sources and uses. The gap between these sources and uses must

be filled by fundraising efforts, which often fall short. This gap only exists because it is viewed through the lens of projects and their bottom lines. We have begun to modify this by calculating the added value of, for example, the DCDC's contribution to the School of Architecture curriculum; the unsolicited marketing and visibility brought to the university through publications, exhibit invitations, and awards directly associated with the Design Center; the increase in student enrollment that has resulted from the attractiveness of the DCDC; the support that the DCDC gives to students and faculty of the university; and the support for School of Architecture building repair that the DCDC performs without compensation. If the Design Center were not present, these benefits would not occur. It becomes clear the Design Center actually makes and saves money for the University, after these numbers are added to the revenue side of the equation.

Another place where validating the DCDC is critical is exactly the same place the DCDC wants to do its work: the community. A design center should never take it for granted that the community residents and nonprofit organizations will view the center's work as essential or even beneficial to their needs and circumstances. The value of thoughtfully designed space and form, whether a single building or a neighborhood plan, is seen by many nonprofit organizations to be out of the reach of their budget. Also, many of these organizations have the perception that if the space for their offices, service centers, or other activities is well designed, it will give the impression that they have allocated their financial resources to the wrong endeavor—that they have mismanaged their money. Part of a design center's responsibility is to reveal to clients how a well-designed space can enhance the mission of their organization and the quality of life of its users; furthermore, a design center must be able to show that its design support does not necessarily have to come at a high price.

To help guide nonprofits in this direction, a design center may consider showing them other well-designed nonprofit spaces, and providing opportunities for peer discussions among nonprofits and community users that have worked with the design center, and those that are considering whether to do so.

Mission directives guide nonprofits. Many nonprofit organizations view space decisions not so much in terms of their mission, but as a pragmatic matter related to their financial "bottom line." They need to know how their design decisions about space can be integral to their mission, and to the success of their programs and activities. When an organization witnesses how the architecture of a space can be not solely a bottom-line issue but also a crucial consideration for the success of their mission, the discourse turns to one of how to sync the architecture and urban design with mission objectives and intentions.

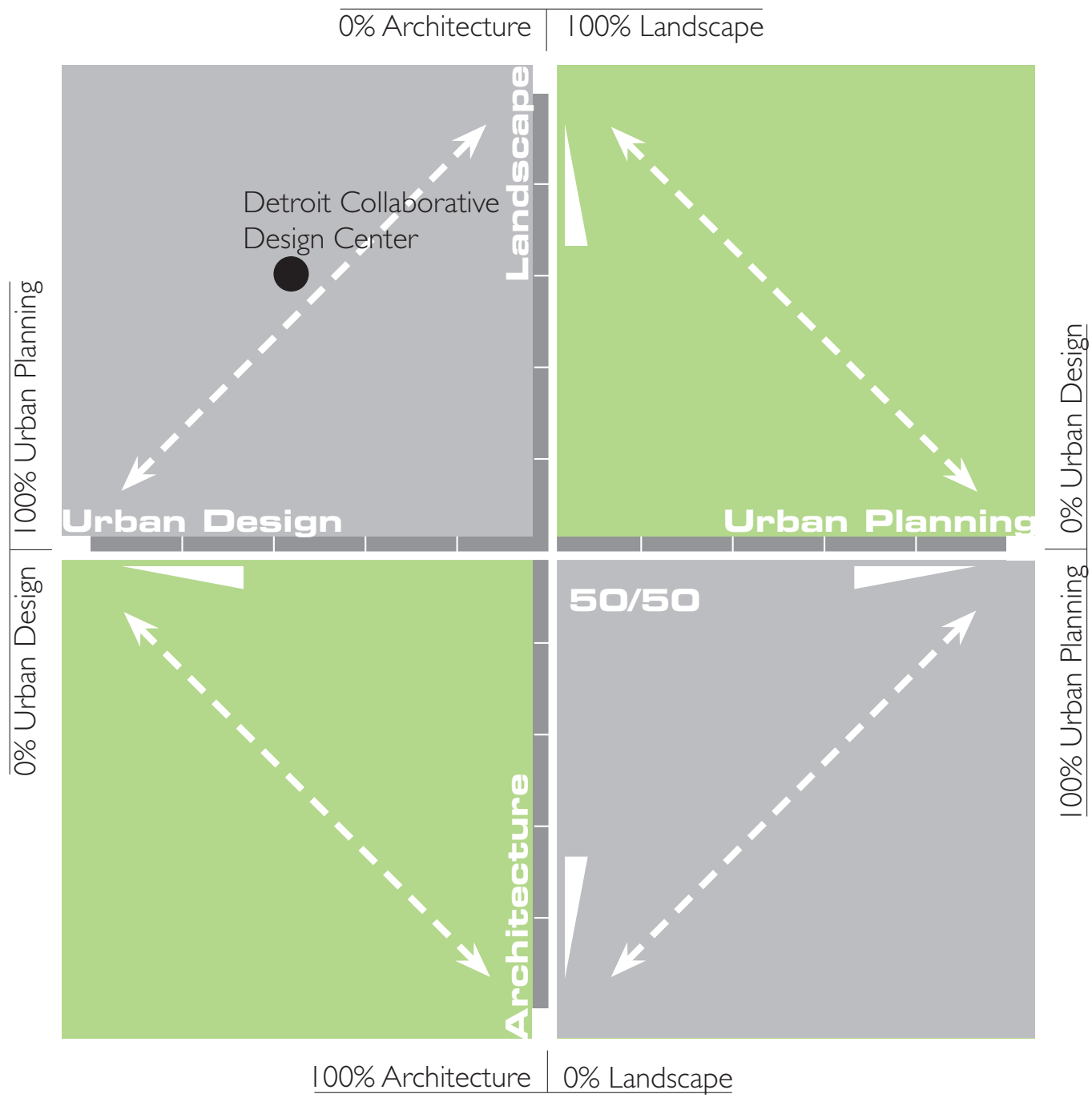
Conclusion

Design centers and their processes are a work in progress. So for this chapter to provide a definitive model or series of models of what a successful design center might look like would limit this investigation. Community design centers look and operate differently today then they did 20 years ago. If they continue to grow and shift then they will look and operate differently in the next 10 to 20 years. With this in mind, this essay offers a process and a series of diagrams to assist in making the decisions required for setting up a center. These diagrams and the process they illuminate can also be revisited as a center develops, to reflect and evaluate its impact and direction. As a center uses these diagrams, it can also speculate beyond itself and help develop new directions for what a design center in general can be in the future. This essay not only stands as a document of what design centers are and what they have done; but also it is a provocation of what they can become.

Organizational Matrix
with the DCDC Located

Organizational Matrix
Visit the DCDC website for usable downloadable diagrams.
Continue Reading.

Activity/Activism Matrix
with the DCDC Located



Activity/Activism Matrix

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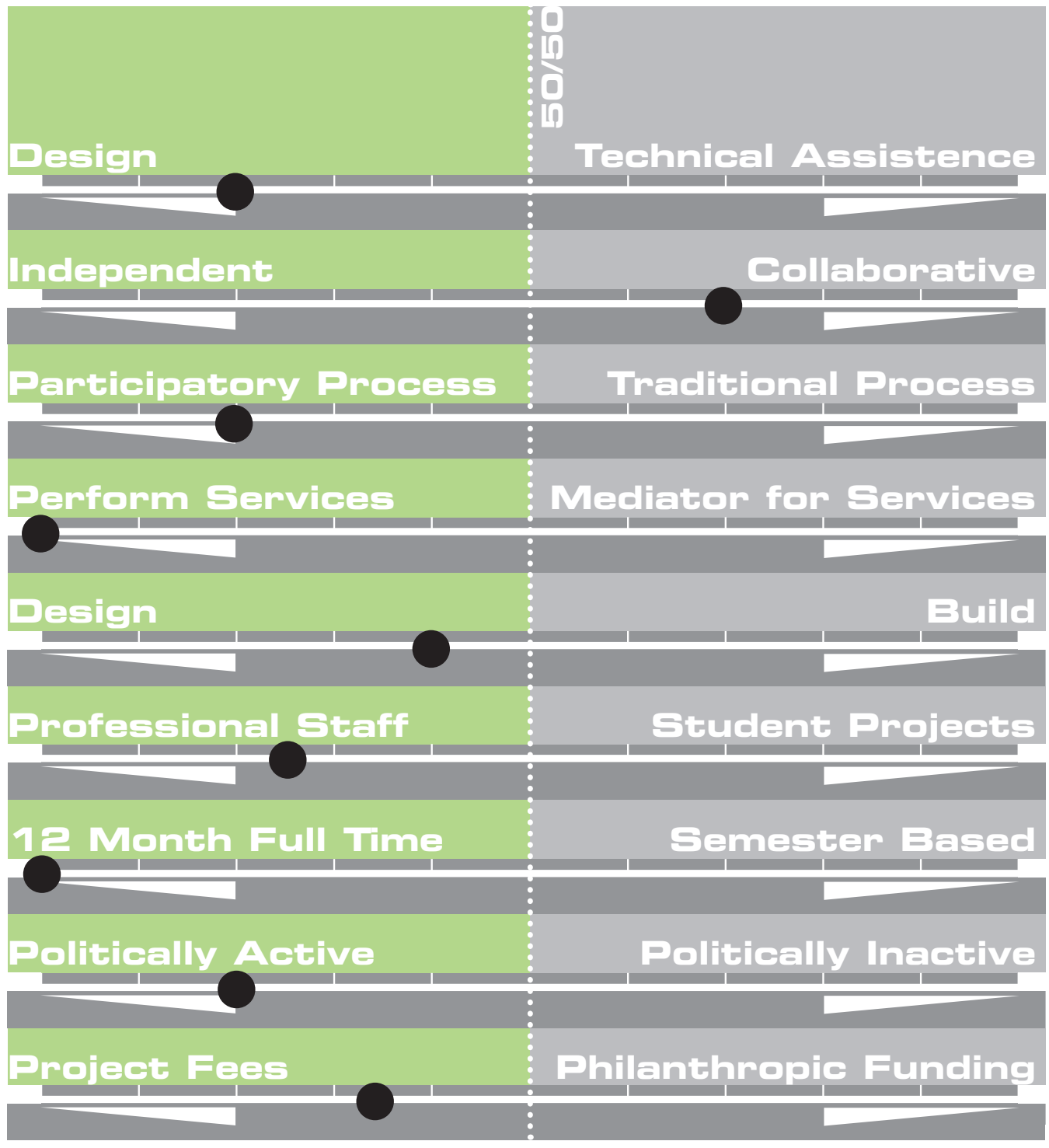
Continue Reading.

Determining the Mission
with the DCDC Located

Determining the Mission
Visit the DCDC website for usable downloadable diagrams.
Continue Reading.

Operational Barometer
with the DCDC Located



Operational Barometer

Visit the DCDC website for usable downloadable diagrams.

Continue Reading.

Actions

[Insert Practitioner Here]

Volunteer Models of Community Design Centers

Frank Russell

[Insert Practitioner Here]
Volunteer Models of Community Design Centers

Frank Russell

While the medical and legal professions benefit respectively from both a foundational ethical claim (i.e., the Hippocratic oath in medicine) and an infrastructure to implement that claim (i.e., public defenders in the legal profession), the architectural profession has neither, apart from a broad mention in the American Institute of Architects bylaws.[8.1] This is despite the centrality of architecture to life, safety, economic, and social systems at the global level. Individual practitioners have often attempted to square themselves against this deficit by seeking to contribute volunteer time, typically on an ad-hoc basis, as time and desire allowed. This essay argues that *a formalized, ongoing volunteer effort can pay off for both the community and the profession* through alternative community design center models.

8.1 The ***Institute Bylaws*** state two ethical objectives among others: "to insure the advancement of the living standards of people through their improved environment; and to make the profession of ever-increasing service to society." The 2012 ***Code of Ethics and Professional Conduct*** defines broad legal and business ethics for practicing architects. (Sources: ***Institute Bylaws***, revised June 2014, at http://www.aia.org/aiaucmp/groups/aia_members_only/documents/pdf/aiab080715.pdf, (Accessed March 25, 2015)and ***Code of Ethics and Professional Conduct***, 2012, http://www.aia.org/aiaucmp/groups/aia/documents/pdf/aiap074122.pdf. (Accessed March 25, 2015)

[Insert Practitioners Here]

Four such organizations have been recognized as models for this type of structure:

- Community Design Collaborative of Philadelphia (CDC)
- Minnesota Design Team (MDT)
- Community Design Center of Pittsburgh
  (CDCP, called the Pittsburgh Architect's Workshop until 1987)
- Neighborhood Design Center in Baltimore-Maryland (NDC)

The NDC and CDCP were established in 1968 as unaffiliated grassroots confederations of architects. Central to their efforts was an initial perspective that the practice of architecture suffered from the "institutional failure of the design profession to deal with the issues of race and

poverty."[8.2] Their intent was to modify the very structure of service delivery, shifting it from a vertical process of professional expertise delivered to the client, to a horizontal, collaborative process that engages the professional and the client (a community group, for example, or a neighborhood) as mutual stakeholders for social justice.

The MDT and the CDC were established much later, in 1983 and 1991 respectively, in a different context of pragmatism and entrepreneurialism.[8.3] Not short on idealism, both the MDC and CDC aspired to "envision alternative preferred futures" as well as recreate lost "Civitas."[8.4] Both groups are tied closely to established hierarchical structures, embedded in the local AIA chapters for technical and financial support. Today, all four of these organizations have refined their missions to reflect less unbridled idealism and more understated pragmatism to provide design assistance and promote education about best design practices in their respective communities. Each CDC represents a type pf volunteer model listed below. They are, in no order of preference:

Volunteer design service—Individual

This is the core activity of the volunteer model. In this activity, the design center acts as a broker between individual designers and nonprofits, homeowners and businesses. For example, CDCP administers the Design Consults program (formerly RenPlan®), which pairs property owners with volunteer architects for independent on-site design consultations. CDC sponsors rStore which brings together designers and small storefront business owners. However, other programs, such as Public Architecture Inc.'s 1% Solution have perfected this clearinghouse concept.[8.5]

Volunteer design service—Group

A group of volunteer professionals organized by the CDC to address a specific design problem. For example, the MDT facilitates small town charrettes and CDC sponsors "Infill Philadelphia," a five-year program "exploring innovative design strategies for infill urban development."

8.2 Rex Curry, "The History of Community Design," ***The ACSA Sourcebook of Community Design Programs at Schools of Architecture in North America*** (Washington: ACSA Press, 2000): 51. Curry describes a shift in emphasis in strategy from the idealism of the 1960s, which was inspired by a cultural movement and supported by the Great Society programs, to pragmatic entrepreneurialism of the 1980s, necessary within the context of fiscally conservative public policy.

8.3 Curry, "The History of Community Design," 52.

8.4 W. Arthur Mehrhoff, "A Process of Place-Making Stimulates a State's Communities," ***Small Town*** (Sept.–Oct. 1995): 2,6.

8.5 Public Architecture Inc.'s 1% Solution, http://www.publicarchitecture.org/the_1/. (Accessed December 15, 2014) This is a clearinghouse operation that connects qualified nonprofits in need of design service to design firms interested in donating pro bono services. In two years the program facilitated the delivery of $10 million in services from 200 design firms.

A formalized, ongoing volunteer effort can pay off for both the community and the profession....

....volunteer efforts may be plagued by poor quality control, as contributors and managers frequently turn over.

Design service grants:

CDCP extends its reach by raising funds to provide small grants to nonprofits that then hire independent design firms. CDCP staff remains involved throughout the design process to advise the recipient and ensure community engagement with the project.

Community education and design advocacy

Most of these design centers host events and programs aimed at exploring design issues, often according to theme, such as NDC's GreeNDC program. CDC sponsors an Excellence in Design award. CDCP organizes "Pedal Pittsburgh."

Staffing varies at each of these organizations. NDC, CDC, and CDCP all have in-house professional design staff who administer programs or raise funding for them, but all Centers rely on volunteers to provide design service.[8.6] MDT boasts one part-time staff member, an architect, from the local AIA Chapter. For each organization, volunteers provide the bulk of the work, and the design service progresses only to schematic design, hence its limitation.

Limitations

As mentioned in the Stephen Vogel's essay in this volume, "The Foundations of Community Design Centers," the volunteer model is intended to pump-prime a construction effort. It enables a minimum level of service to move the proposal forward to the stages of feasibility assessment, fund raising, and design development. In stopping short at low- or no-cost conceptual/schematic design, the volunteer model is structured to benefit the provider almost as much as the recipient of services. These projects, if eventually funded, later feed the private sector full-fee work that might not otherwise exist. Consequently, the volunteer design centers avoid unfair competition issues which full-service design centers often face, while at the same time educating the public and future clients about the value of design.[8.7] These models work to both meet the perceived obligation of design professionals to "give back" to the community and provide significant advantages to the profession. Benefits to individual volunteer architects may

8.6 Techniques for funding operating costs vary but may include a fee associated with coordinating the volunteer service (NDC).

8.7 CDCP asserts that its programs have supported an economic stimulus of $90 million in capital investments resulting from contracts arranged through its Design Fund Grant Program.

include future work from service recipients.[8.8] In total, volunteers not only accomplish significantly more work than a limited staff would,[8.9] but they also constitute an army of advocates for the mission of the design center, its education programs, and the appreciation of professional design services.[8.10] In addition, if adequately funded, volunteer providers can engage in deeper explorations into problems that for-profit firms cannot provide for economic or political reasons.

There are also drawbacks to limited-service and volunteer models, which may shortchange recipient organizations or even undermine public confidence in the value of design assistance. Simply connecting organizations with volunteer designers carries with it no client education or design advocacy. Without education, recipient organizations may subject the design to uninformed changes that may undermine the original project intent. *Volunteer efforts may be plagued by poor quality control, as contributors and managers frequently turn over.* Also, adequate funding is needed to support continuity and effective management of between 300 and 500 annual volunteers, which can become extremely challenging. Finally, limited in-house professional capacity may be necessary to cover commitments not carried out by promised volunteer efforts.

Summary

To close, the volunteer model may offer a messianic support base from which to educate the public and to empower communities. Both design service recipient and design volunteer act as patron and provider of invaluable design advocacy and education, thus raising expectations for all parties about a community's entitlement to more successfully designed places.

8.8 Mehrhoff, 5.

8.9 As a measure of volume and impact, consider that the NDC reports engaging 500 volunteers who provided 28,000 hours valued at $1 million. These efforts helped recipient organizations raise over $8 million for further design and implementation (Cameron email 11/3/08).

8.10 Mehrhoff, 9.

Actions

Community Outreach as a Pedagogical Tool

for Both Students and Professionals

Charles C. Bohl

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Community Outreach as a Pedagogical Tool
for Both Students and Professionals

Charles C. Bohl, David Brain, Andrea Gollin & Elizabeth Plater-Zyberk

At the University of Miami, the tradition of studio-based involvement in the community by students and faculty of the School of Architecture has been realized in the form of two distinct but complementary programs: the Center for Urban and Community Design (CUCD), formed in 1992; and the Community Building Program (CBP, formerly the Knight Program in Community Building), founded in 2000 with a grant from the John S. and James L. Knight Foundation. The CUCD generally has been oriented to the goal of helping shape the healthy growth of the region, whereas the CBP is a national mid-career fellowship program that has advanced the knowledge and practice of effective, collaborative community building among diverse design and community-building professions. Both programs reflect principles and practices of civic art and New Urbanism that have been at the core of the School's academic mission. The School has made an explicit commitment to the principles outlined in the Charter of the New Urbanism, emphasizing an understanding of design as an integrated (and integrative) practice that requires an ability to move skillfully and thoughtfully from the scale of the building to the scale of the region, and that engages issues beyond architectural form in a comprehensive, reflective, and pragmatic fashion.[9.1] The principles of the School also emphasize environmental responsibility and the challenges of sustainability in terms of the valuable cultural and built legacies of real communities. *The CBP has built on the School's commitment to community building by extending its reach to the national level.* In creating a program for mid-career professionals, the educational goal was conceived as a collaboration in which the Fellows would learn the principles and practices of livable community design and community building from the School's faculty, experts in the field, and each other, while the School's students and faculty would benefit from interactions with leaders in community-building fields.

9.1 "Charter for the New Urbanism," Congress for New Urbanism, 2001. http://www.cnu.org/charter. (Accessed December 15, 2014)

Center for Urban and Community Design (CUCD)

The formation of the CUCD in 1992 emerged directly from the daunting task of mustering resources for rebuilding South Florida in the aftermath of Hurricane Andrew. Since then, the CUCD's multi-faceted regional outreach has included zoning studies for Miami Beach, a master plan for West Coconut Grove and vision plans for multiple South Florida neighborhoods. The work in Miami's West Coconut Grove best exemplifies the success of this approach. The West Grove is a neighborhood with a physical fabric, a population, and a cultural heritage that still reflect Bahamian settlement in the area during the late 19th century. It is also a community that faces the economic hardships and social ills associated with pervasive poverty. Although the neighborhood has been relatively resistant to gentrification as a result of significant homeownership rates, ethnic character, poverty, and problems related to high crime rates, its future has long been in question. Between 1999 and 2003, the CUCD applied for and received funds from U.S. Department of Housing and Urban Development and the City of Miami to document the built legacy of the historic neighborhoods of Coconut Grove and to explore the potential for sustainable growth and long-term preservation. This unique opportunity for students to engage in detailed study of vernacular architecture as part of the living tradition of a neighborhood established trust between the university and a community that might ordinarily regard such outside intervention with suspicion. *The CUCD's work in the West Grove was multidisciplinary* and involved the University's Center for Family Studies (social and behavioral sciences); Institute for Public History (history); Center for the Advancement of Modern Media (communications); Department of Art and Art History; and the Center for Ethics and Public Service (community legal services). Almost 300 university students and more than 40 faculty from different disciplines documented, recognized, and celebrated the people, cultural life, and architectural heritage of the West Grove through oral histories, photographs, a documentary film, creation of maps, and drawings of the neighborhood's architecture. Projects have included designing and building affordable houses on infill sites, facilitating neighborhood planning, providing legal

assistance for neighborhood residents, and creating a Community Resource Center that coordinates ongoing improvement efforts. The CUCD established a Design/Build studio in 1999, giving students the opportunity to participate in everything from design to permitting and construction for affordable housing in West Coconut Grove.

The Community Building Program (Formerly the Knight Program in Community Building)

The CBP was established to advance the knowledge and practice of effective, collaborative community building through interdisciplinary initiatives, including charrettes, graduate assistantships, fellowships for mid-career professionals, symposia, workshops, executive education courses, publications, and study tours. *The program was designed to help break down the barriers that have divided the design and urban policy fields and their related professional practices* into many separate and often conflicting disciplines; and to foster a holistic, integrative, collaborative approach to place-making and community building. From 2000 to 2006, the program awarded fellowships each year to twelve mid-career community development professionals from a wide range of fields. Fellows came from community-based nonprofits (e.g., housing, community development, the arts); journalism; real estate development; and city government; as well as planning, engineering, landscape architecture, and architecture. The Fellows convened six times a year for workshops focused at the intersection of community building and place making. The culmination of the Fellowship year was an annual charrette. The CBP charrette brought the School of Architecture faculty, graduate students from the School's post-professional urban design program, and Fellows to a community-seeking planning and design assistance. The charrette cities were chosen through a competitive process, on the basis of applications reviewed by the fellows themselves. Part of their educational experience was selecting a community that was judged to be "charrette ready"—places where there was a timely opportunity to make a difference and which might not otherwise have obtained the type of design expertise provided by the program. The CBP provided intensive training through the National Charrette Institute; fellows

The program was designed to help break down the barriers that have divided the design and urban policy fields and their related professional practices.

participated in organizing, facilitating, and documenting the stakeholder meetings. Fellows, faculty members, consultants, and students collaborated to produce a master plan, detailed urban design plans, and architecture proposals. The fellows formulated recommendations in policy and management areas, linking questions of physical form with concerns for social equity, economic viability, environmental sustainability, and cultural heritage. *The themes of the charrettes were as diverse as the communities in which they took place,* including downtown and neighborhood revitalization, historic preservation, affordable housing, infill and redevelopment, and repairing and retrofitting suburban patterns.

The themes of the charrettes were as diverse as the communities in which they took place.

Education and Publication

As part of their expansion of both professional and academic practice, both programs have coupled community outreach with programs of lectures, symposia, and publications that have extended the impact of their work. CUCD has translated key urban design texts into Spanish and held a symposium on the evolution of Havana's urban form and green building. The CPB has organized a wide variety of events and initiatives in the United States and as well as abroad, including an annual symposium, conferences, and exhibitions with the Council for European Urbanism (CEU) and workshops to support the establishment of a design development center to assist in the rebuilding of the Mississippi Gulf Coast in the aftermath of Hurricane Katrina. Knight Fellows, faculty members, and students have collaborated on publications and research, often based on the individual fellowship research projects, including book projects such as ***The Creative Community Builder's Handbook*** by Thomas Borrup.

Lessons for a Successful Design Center

One of the striking things about the CUCD is that it has had little dedicated funding. It emerged as an organizational identity for the ongoing involvement of faculty in the surrounding community rather than as a resource-dependent form of institutional support for faculty projects. The spirit of volunteerism, rooted in principles that have produced a consistent

orientation toward outreach in teaching and research, has carried the CUCD from its inception. Faculty, students, and other consultants involved in projects have been paid modestly out of the fees associated with particular projects. One key advantage of this arrangement is that there has been a strong sense of ownership by the faculty, which has used the CUCD as a conduit for community involvement, not only as a source of studio projects, but also a source of opportunities for connections in the community necessary to build a professional practice. The downside of relying on faculty volunteerism is that the work of the CUCD has tended to wax and wane somewhat with the interest of particular faculty over time.

Although initially funded by a grant, the CBP was also accomplished with relatively little institutional overhead. The original grant provided for the Fellowship program, an annual charrette, the director's salary, one administrative staff person, a part-time publications manager, and some publications support. The grant funding was supplemented through partnerships organized for particular projects and events and some additional fellowship sponsorships. The School's reputation and connection to an international network of multidisciplinary practitioners also allowed it to leverage the resources of the program with outstanding speakers, community building experts and supplemental charrette team members (consultants) who participated at little or no cost.

Conclusion

University-based centers, institutes, and design studios often take up community problems in a way that reflects the narrower perspectives, training, and expertise of the professionals rather than as a reflection of the community's own understanding of its issues. Between the two programs, the School of Architecture situates design in a comprehensive approach to community outreach that extends from the very local to the national, and ultimately to the global. As Pitera points out in his introduction, the most profound contributions of design centers involve moving beyond a conventional "service" model to a model of community-based activism that simultaneously solves complex problems and contributes to community as well as academic understanding. The direct civic engagement and dialogue

inherent in this model are not without risk—in fact, the model purposefully embraces community conflicts—and design skills must be supplemented with very specific training about the public process, facilitating community dialogue, managing conflicts, and negotiating solutions and compromises. In many respects, the charrette method is aligned with recent thinking about community-based approaches and with the idea of research and civic engagement that involves communities as equal partners rather than simply as subjects or clients. Yet, post-charrette implementation represents a critical challenge for all design centers and often gets overlooked as either beyond the scope of the charrette or beyond the capacity of a design center. The limitations of design center staff and resources require a balance to be struck between providing direct design assistance to new client communities and the ongoing demands for post-charrette implementation assistance in support of past charrettes. Part of the solution is to secure more resources and staff for centers dedicated to implementation and ongoing assistance. Another is to build local and regional capacity to support implementation by training more design practitioners and community-building partners. Some of the capacity-building strategies might include the creation of stewardship committees consisting of community leaders, stakeholders and citizen representatives who continuously prioritize, track, and renew local community design plans and strategies; the training of community staff and design professionals in dynamic planning processes (e.g., visioning, charrettes, neighborhood model block workshops), form-based coding, and LEED; the creation of a public officials' design institute modeled on the Mayor's Institute on City Design; establishing a partnership network of professional design and development firms capable of refining and implementing plans and recommendations; working with partners such as the AIA and higher education institutions to help establish local and regional design centers; and providing training and advocating for the establishment of city architects and professional urban design staff positions. These are initiatives that can be replicated nationally and internationally to build local community design capacity, sustain design center initiatives and advance post-charrette implementation of plans and recommendations.

Actions

The Community Design Movement's
Early Relationship with the AIA

Kathleen Dorgan

The Community Design Movement's
Early Relationship with the AIA

Kathleen Dorgan[10.1]

10.1 The author wishes to thank Chuck Turner, who inspired and guided this research; Connie Chung and Craig Wilkins for helpful comments and suggestions; and Nancy Hadley, AIA Archivist, for her expert research assistance.

Embedded in community design is a commitment to working in partnership with communities to implement systemic change.

The Birth of Professional Awareness

The AIA's most successful public interest engagements followed Urban League Executive Director Whitney Young's bleak assessment of the contributions of the profession to social justice, in his keynote speech at the 100th Convention of the American Institute of Architects in 1968 (reprinted in the Appendix of this book). The AIA responded to this unvarnished challenge by reaching out to partner with existing architectural advocacy groups, forming the Task Force on Equal Opportunity, chaired by David Yerkes. Consciously composed of five White and five Black architects, during the single year of the group's existence it claimed two major accomplishments;

1. Nurturing the formation of the AIA/Ford Foundation On-the-Job Training (OJT) and scholarship program that supported students of color entering the profession; and

2. Publication of "Guideline: Community Design Centers," a handbook for local AIA Chapters to employ in endorsing and supporting local community design centers (CDCs).[10.2]

The term "community design center" was borrowed from the Community Design Center in San Francisco, one of a growing group of independent nonprofit design practices that were already working directly for distressed communities to create resident-driven development plans, programs, and projects. Although there were and continue to be many different models for this type of engagement, the early CDCs shared a commitment to community control of local decision-making and practicing design in a manner that responds to the needs and preferences of low-income residents.[10.3] For a history of CDCs in general—many of which were located in distressed urban areas and founded by African American

10.2 Kathleen Dorgan, "The Seventh Generation: Is the AIA a Place for Design that Matters?" In Progressive Planning, No. 193, Fall 2012, 10. At http://www.plannersnetwork.org/wp-content/uploads/2013/02/PPMag_F12_Dorgan.pdf. (Accessed March 12, 2015)

10.3 Kathleen Dorgan, "Diversity in Practice," Progressive Planning (Winter 2006). At http://www.plannersnetwork.org/2006/01/diversity-in-practice/. (Accessed March 12, 2015)

architects and students—please refer Chapter 3, "Defining/Redefining Community Design: A History of Community Design Centers," by Sheri Blake.[10.4]

Embedded in community design is a commitment to working in partnership with communities to implement systemic change. Thus community design is an integral part of social, environmental, and economic development. As described by Mary Camario,

> physical decisions are political decisions about who gets what, when, where, why, and how…community design is guided by two principles of empowerment, one political, the other enabling. The first recognizes the rights of all citizens to have a voice in future decisions that affect the places they inhabit, work, and linger in. Further it recognizes the professional's responsibility not to be neutral in the face of exploitation of people or the destruction of the environment.[10.5]

Further, successful community design requires engagement over a long period of time, as well as a commitment by community design professionals to develop the specific skills and knowledge necessary to address the needs and dreams of under-resourced communities. Thus, as can be expected, *AIA support for the community design movement did not come without conflict.*

At the AIA convention held in June of 1969 in Chicago, despite support from many in attendance, there were many objections to community design practice. For example, some of the members who clearly misunderstood the Institute's prohibition on free sketches as a marketing tool (since found to be a restraint of trade), argued that offering free professional services to communities, which was the sole model for community design practice at that juncture, was unethical. However, a rousing speech by architecture student and AIAS president Taylor Culver galvanized the assembly, which passed a resolution pledging a very ambitious $15 million to alleviate urban blight.

The Task Force on Professional Responsibility to Society was formed to implement the resolution. Robert Nash served as the chair and Grady

AIA support for the community design movement did not come without conflict.

10.4 Donald I. King, FAIA offers his personal perspective. As one of the young professionals that participated in the OJT scholarship and worked in community design centers for eleven years of his early career, working at the Urban Design & Development Group in Detroit, the Watts Urban Workshop, the Urban Collaborative in Detroit, and Environmental Works Community Design Center in Seattle. King had an opportunity to observe the difference in the quality of professional services and community responsiveness among centers. Although proud of his accomplishments as a community designer, he found himself increasingly resentful of the limits to the forms of practice open to Black architects. In 1985 he founded his own firm, where he felt more freedom to pursue his design interests. Recently, he has developed a renewed appreciation of the design center experience and taken time to reflect on the ways he could apply his accumulated skills to neighborhood advocacy: "There is a need to open a national conversation about the ways in which community design centers and private practices can work together," he says. (Interview with the author July 8, 2008).

10.5 Mary C. Comerio, "Community Design: idealism and entrepreneurship," ***Journal of Architecture and Planning Research***. Vol 1 (1984): 227-243.

Poluard was designated as the AIA staff administrator. Hugh Zimmer took a leave from the community design center, Philadelphia Workshop, to work for the initiative. Moving ahead quickly, the Task Force also identified the need to organize action teams for "seeking out methods of actually changing many of the building restraints that affect the poor," established partnerships with committees at 76 local chapters, and sponsored what turned out to be a "fairly volatile" national conference at Howard University in March 1970.[10.6] This event brought CDCs together with private practitioners and government officials. At this first national meeting of CDCs, the differences in approach among the groups as well as the profession—and tensions therein—were openly discussed. For example, Willie Vasquez, director of The Real Great Society CDC in East Harlem, charged that "[w]e're wasting our time; we should be overthrowing the system," while architect and Episcopal priest Taylor Potter charged, "It's pathetic; these people don't know that to win power in this country you've got to convince the moderates. Your message has to be reasonable." An advisory committee representing thirteen centers was formed to continue the dialogue; yet despite measurable progress, the Task Force concluded that "[the] Institute somehow is still living with an inordinate amount of self-serving programs to create public image and programs which in terms of society's needs are archaic."[10.7]

The exchanges at the 1970 AIA convention only confirmed the ongoing conflict between the Task Force and the AIA leadership, as well as racial tension and substantial confusion between traditional charitable projects and advocacy for systemic change. George T. Rockrise revealed that, "It sounds really negative to me to say this, because I'm part of the Task Force, I feel I can say…I do know the AIA is not fully behind it. I'm sure we are more aggravating to the leadership than helpful." Sanford Goldman of the Architects' Center of Florida suggested, "individual efforts would be more effective than getting bogged down with…administrative fundraisers, putting out pamphlets on what we are doing and what we want to do." Harlem community design practitioner Art Simms countered, "I don't think very many architects around the country would really want to deal with political problems that poor communities black, white or Mexican or Puerto Rican whatever, have to deal with. So it's a clear point for CD [Community Design]." Another participant, identified only as Alex B. from San Francisco, added

10.6 AIA, "Proceeding, 1970 Convention" (Washington, D.C.: The American Institute of Architects, June 22-25, 1970, Boston, Massachusetts), 32.

10.7 All quoted material in this paragraph is from "AIA Proceeding, 1970 Convention." Many are also cited in Dorgan, "Seventh Generation."

> ...and for white architects to come down to local communities, whether Chinese, black or any other color and say I know the city counselor and I can get you through the zoning changes for this little project, is paternalism, it's white paternalism and the missionary attitude that low income communities don't want and reject it. It's about time the white society starts to learn to work with the minority community, work with them and not do things for them. We get sick and tired of you people doing things for us…the fact that CDC gave away free architectural services still appalls some members of the profession, whether or not they realize the clients cannot afford a penny.

There was even the plaintive plea from an unidentified speaker from Florida, "I don't know how to start integrating with the blacks. Can someone help me?"[10.8]

10.8 Ibid.

As mentioned by Sheri Blake in her essay in this volume, AIA assistance to individual design centers began in July 1970 when Vernon Williams was hired as the AIA Community Design Director.[10.9] He and his staff, who included a future president of the AIA, Marshall Purnell, began producing newsletters and bulletins, as well as providing technical assistance to CDCs and encouraging critical dialogue within the practice. When several months later the Human Resource Council, headed by Robert Nash and Nathaniel Owings, was established by the AIA to continue implementation of the 1969 resolution, the AIA's administrative structure for the program was again realigned. At that time, the ten large architecture firms represented on the Council's Executive Committee stepped up to contribute $10,000 dollars each. These funds, along with substantial support from membership fees, allowed the AIA to pay staff and administrative expenses. None of the funding went directly to community design centers.

10.9 Currently principal of Vernon Williams Architects, PC, Chicago, IL.

Under Williams' tutelage, the number of design centers expanded and the network of practitioners strengthened. The next year, the AIA's CDC Listing – ***Community Design/Development Centers*** included 74 organizations. Yet, after the initial $100,000 success and a contribution of $500,000 by the

Ford Foundation, private national fundraising efforts stalled. Still, CDCs were actively developing local resources and the federal Office of Economic Opportunity (OEO) began to fund a few centers. In order to expand funding, Williams initiated a campaign to secure federal dollars. Legislation to do so was attached to a Child Care bill, which was passed by Congress. A devastating veto by Richard Nixon, unrelated to the community design provisions, effectively ended the quest to fulfill the AIA's $15 million dollar commitment, and began the devolution of the AIA/Design Center partnership. This groundwork did lead to several grants by HUD to community design centers, however, during Geno Baroni's stint as Assistant Secretary of HUD during the Carter administration.

Beset by recession, declining revenues and their own programmatic priorities, new AIA leadership withdrew dedicated staff support for community design. Shared staff continued to serve as the advisory committee morphed into the Community Design Directors Association (CDCDA), later renamed the Association of Community Design (ACD). As annual gatherings of community designers migrated from the AIA headquarters to community locations, AIA staff support effectively ended by the early 1980s, with community design center concerns coming under the purview of the AIA's Urban Planning and Design Committee.

Learning to walk

Following the loss of staff support from the AIA, the Association for Community Design continued as a voluntary association whose activities were, until recently, generally limited to holding an annual conference at which members exchange information about projects and debate proper community design practices and epistemology. There were also a few special projects, such as support for adopting technology through a computer gift program and a shared nonprofit network. Until the beginning of the millennium, Rex Curry and the Pratt Institute Center for Community Economic Development (PICCED) provided a quarter-century of in-kind administrative support to ACD, including planning the annual conference and providing assistance to community design center start-ups and community design researchers. Under PICCED leadership, ACD expanded its affiliation with planners and landscape architects.

Because each community design center has a local constituency, most of the members' time and attention is focused on local initiatives and issues. Without a national staff, there is little possibility of follow-up on members' desire to share resources, forge partnerships, encourage the growth of the movement, build diversity, or have an impact on national policy. The simple opportunity to meet annually is important in shaping the career of many practitioners, but it alone is not enough. *The weakening of ties to the AIA was detrimental to both organizations. Lacking a national intermediary, community design has failed to approach its potential in scale or quality due in part to the isolation of the practices; in turn, the AIA has failed so far to reach its early promise as an agent of positive change.* Anthony Costello's essay in this book will examine more recent efforts by the AIA to make that promise a reality.

Organizations lacking a national intermediary, community design has failed to approach its potential in scale or quality due in part to the isolation of the practices; in turn, the AIA has failed so far to reach its early promise as an agent of positive change.

Final thoughts

Chuck Turner, executive director of the Community Design Center in San Francisco, sums up CDC-San Francisco's engagement with the AIA from the beginning to the present as follows:

> The AIA played an important role in the support and acceptance of CDC by the profession and government; it was particularly helpful in helping the CDC organize and maintain a network during the early years. In turn, CDCs gave the AIA and profession an active presence in low-income communities and in some ways changed the way the profession acted and was perceived by the public and government. But since the CDCs were not creatures of the AIA; they existed before and in spite of AIA recognition, were not in most cases supported or funded by AIA, and did not depend on AIA for survival, there was always an ambivalence about the relationship. Who could take credit, control and responsibility for the CDCs' contribution and existence?[10.10]

As technology began to allow more collaboration across distance, leadership within ACD has expanded. The individuals and organizations involved are too numerous to list but a few exemplary initiatives are Anne-Marie Lubenau and Alex Salazar's leadership in professionalizing the annual

10.10 Personal correspondence, May 10, 2008

conference; Michael Rios' work on defining the organization's mission and principles; Connie Chung's success in creating an inclusive collaborative environment; Jody Beck's founding and editing of an online newsletter; Sue Thering and Cheryl Doble's investigation of pedagogy; and Scott Ball, Jess Zimbabwe, and Seth Hendler's development of partnerships. As Katie Swenson discusses in her essay, the Frederick P. Rose Architectural Fellowship of Enterprise Community Partners is nurturing a new generation of leaders who have become an important component of the ACD leadership. Structures for Inclusion, Planners Network, and Architects/Designers/Planners for Social Responsibility (ADSPR) (whose current president, Raphael Sperry, is a contributor to this book), all include community designers as members, and have co-scheduled conferences with ACD in order to increase exchange.

After a long silence, there seems to be a revival of interest in community design at the AIA and within the profession at large.

After a long silence, there seems to be a revival of interest in community design at the AIA and within the profession at large, as well as the principles that inform the practice. In the fall of 2008, ACD and the AIA Housing and Custom Residential Knowledge Community collaborated on the symposium "Innovations and Collaborations in Affordable Housing." The AIA's Communities by Design programs encourage collaboration with CDCs, and AIA publications (such as the ***Design Assistance Team Program Guidelines for Disaster Response and Recovery Programs***) recommend the establishment of community design centers.[10.11] The Boston Society of Architects (BSA) made a five-year commitment to supporting its new Community Design Resource Center (CDRC), which has attracted more than 300 skilled professional volunteers. The U.S. Department of Housing and Urban Development experimented with engaging architectural and planning schools in rebuilding communities through the COPC Futures Demonstration Grant Program, along with the Universities Rebuilding America Program Community Design (URAPCD) program, in response to the Gulf Coast devastation.[10.12] It is yet to be determined if the interest represented in these examples translates to the availability additional resources for community design at a national level, either from the AIA or from other professional organizations' policy initiatives. Similarly, it remains to be seen whether these examples have led to a corresponding recognition of the role of community design practice in enhancing quality of life and achieving justice.

10.11 AIA Disaster Assistance Team Program, ***Guidelines for Disaster Response and Recovery Programs*** (Washington, DC: The American Institute of Architects, 1999): 7.

10.12 Kathleen Dorgan, Michael Monti, and Kinnard Wright (eds), "Design and Disaster: Higher Education Responds to Hurricane Katrina," ***Cityscapes*** 10:3 (2009).

On May 17, 2008, Ambassador Andrew Young made a keynote speech in Boston, entitled "Forty Years: The Anniversary of Whitney Young's Presentation to the Institute." Interestingly, Ambassador Young's speech made no mention of the AIA's engagement with community design centers. Perhaps this is because they have largely failed to have a national impact, despite local successes. This muted impact is unlikely to change without additional resources. There are too few centers to do the volume of work or influence policy in the ways that are necessary to enact national change. There is also insufficient research and exchange to build the capacity of practitioners to take their work to scale. Perhaps as a result, *community designers are not, in large part, taking the initiative to engage in national policy discussions.* Nor are the AIA, the federal government, academic institutions, or policy think tanks actively mining the accumulated knowledge of almost a half-century of engaged local design practice. There is hope that this will change as a new generation of policy makers is recognizing the importance of the comprehensive, community-based planning and implementation that is fundamental to community design. Now is the time to start.

Community designers are not, in large part, taking the initiative to engage in national policy discussions.

Actions

Community Design Writ Large

AIA 150—Blueprint for America

Anthony J. Costello

Response:

Stephen Vogel, FAIA

Community Design Writ Large
AIA 150—Blueprint for America

Anthony J. Costello

When the American Institute of Architects (AIA) celebrated the 150th anniversary of its founding in 2007, the major "grassroots" component was the AIA 150—Blueprint for America initiative (BFA). Conceived by a blue ribbon panel that began its work in 2004, the BFA was chaired by George Miller, FAIA, who would then continue his leadership role as chairman of the AIA 150 Oversight Task Group. The BFA panel was charged with developing a year-long series of events that would be worthy of a sesquicentennial celebration for the 80,000-member organization. Numerous celebratory events were held by national, state, and local components, including a very special one in New York City on April 18th, the anniversary of the date the original group of 13 architects met in 1857 to receive the charter for the Institute. There were other significant activities during 2007, including "America's Favorite Architecture" in which thousands of everyday people selected the best of 150 years of American Architecture; "Creation of the 21st Century Workplace", a major initiative to totally redesign the AIA headquarters building, focusing on sustainable design principles and optimum offices environments; and the publication of ***Architecture: Celebrating the Past: Designing the Future***, concerning the past, present, and future of the architectural profession in our country. Although the BFA was certainly the Institute's most ambitious initiative ever undertaken in terms of participation in community service activities, it was by no means the first such program in which the institute has been involved in community service and partnerships, as Kathleen Dorgan's essay in this book makes clear.[11.1]

11.1 In fact, the AIA, through the foresight and dedication of a small number of socially conscious members who believed in community advocacy, has distinguished itself through its R/UDAT (Regional / Urban Design Assistance Teams) Program since sending a team in 1967 to Rapid City, SD. This programs owes its existence to a group of "Young Turks" that included Jules Gregory, FAIA (now deceased); David Lewis, FAIA FRIBA; Chuck Redmond, FAIA; Johnny Desmond, FAIA (now deceased); Larry Milello, FAIA (now deceased); Charles Blessing, FAIA (now deceased); and Ron Straka, FAIA. This group of architects challenged the Institute to step beyond the traditional role of the architect that focused on the design of a single building. Instead, they became advocates for urban design and activists for the social responsibility of architecture. But maybe the most innovative aspect of their activism was the focus on engaging and empowering citizens in developing a vision for the future of their communities.

For the complete Footnote, please go to the end of this essay.

150 Begins

In May 2005, the AIA 150 Oversight Task Group named a subgroup to develop the objectives, schedule, methodology, criteria for funding, and products of the BFA initiative. Then-AIA president, Doug Steidl, FAIA, asked me to chair this committee and I gladly accepted.

Three major concepts were at the heart of the BFA. First, AIA architects would work through their state and/or local chapters with an array of diverse community partners, representing the public, nonprofit, and private sectors. Second, architects and their partners would address their communities' distinct issues and needs—as designated and framed through public discussion and consensus—with the goal of producing a shared vision for a more livable and sustainable future. Third and finally, the national AIA would act as a partner in a supporting role by providing consultation, supplemental funding, public exposure, and the celebration of results. Every chapter was invited to submit an application for supplemental funds in 2006. As a result, *almost $1.4 million dollars were awarded to help offset the cost of chapter initiatives, allowing thousands of architects in the AIA anniversary year of 2007 to provide pro bono services* for a diverse array of community-based service initiatives. These services were provided to state and local government officials and agencies, nonprofit organizations, social service agencies, allied professionals, community and neighborhood-focused associations, schools of architecture, and local citizens.

Almost $1.4 million dollars were awarded to help offset the cost of chapter initiatives, allowing thousands of architects in the AIA anniversary year of 2007 to provide pro bono services

BFA Planning

It was determined early on that the most critical factors involving the formulation of the BFA program were that it be community-driven, participatory in its visioning methodologies, and dependent on public, nonprofit, and private-sector partnerships. The central issues, visions, strategies, and actions had to be agreed upon by all stakeholders as being critical to the future quality of life in their region, city, town, or neighborhood. In many cases, AIA architects facilitated these critical community-based activities, although community partners maintained ownership of the final issues or project to be addressed.

In framing the evaluation criteria, priority was placed on AIA chapters developing projects that were based on grassroots or "bottoms-up" community-based methodologies. In addition, the criteria made clear that although this was an AIA component-driven project, the participating AIA members had to see themselves as community partners. *AIA chapter members also had to realize they were being called upon and challenged to be civic leaders who would bring unique planning and design skills to a process of creative problem solving.*

In late 2005, each state and local chapter participating in the BFA initiative was required to name a "champion," a member of their component who would provide the leadership and management necessary to make the initiative or project successful. Champions ranged from '60s retreads, like this author, to those emerging professionals who were Associate AIA members. Another important function of the BFA group was to consult with state and local components through either their champion or the chapter's AIA 150 planning committee. After at least four dozen face-to-face consultations and many phone conversations with champions, some common problems became apparent, shared by most local and state components. In response, the committee developed two documents to assist them, entitled, ***Ten Ways to Improve Your Application*** and ***Where's the Money? Recommendations Concerning Local Fundraising Efforts***. Both guides proved to be quite useful to chapters over the course of the initiative and beyond.

In order to accommodate chapters that were far along by early 2006, as well as those that simply did not have enough time to develop a viable application, two rounds of grant submissions and reviews for funding were established; one due on April 1 and a second on September 1, 2006. All submissions for both rounds were blind-reviewed by a three-person staff committee from the Center for Communities by Design and a four-person committee of the BFA group, resulting in grants recommended in one of three award categories: $15,000; $10,000; and $7,500. All told, $1.43 million dollars were granted to 156 chapters.[11.2]

11.2 Author's note: It is safe to say that this was not "business as usual" at national AIA, in that prior mandates to state and local component chapters had seldom come with any funding of any kind, let alone grants that totaled well over one million dollars.

BFA in Action

The scale of initiatives that were undertaken varied greatly; state chapters addressed state or even regionwide issues relevant both to politics and to public policy, such as efforts to pass state legislation that would establish sustainability standards for public buildings; approaches to regional issues associated with the long-term, strategic planning for a river valley or major transportation corridor; and promoting "smart growth" at a county or municipal level. Many local chapters, often serving a large or medium-size city and its metropolitan area, focused on smaller-scale issues that centered on their community's need for downtown and neighborhood revitalization, affordable housing, adaptive reuse of historic buildings, or growth management, also known as "smart growth." In addition, given the stress placed by the BFA on projects or initiatives leaving a legacy, several communities chose to focus their efforts on creating an entity that would become a vehicle for assuring that planning and design efforts would continue to be based on the principles promoted by the Institute's ***Communities by Design*** program, resulting in the creation of a community-based design studio that used the resources of local architects, fellow professionals, and the local school(s) of architecture and planning through pro bono and service-learning efforts. The following three projects—AIA Memphis, AIA Indiana, and AIA Springfield —demonstrate the incredible diversity of issues, contexts, process and products produced.[11.3]

[11.3] For the reader interested in all of the projects, I recommend visiting the AIA link that appears on the iconic globe of the Google Earth website

Memphis Regional Design Center

The Memphis Regional Design Center initiative by AIA Memphis—with Lee Askew, FAIA, as its champion—worked with the American Society of Landscape Architects (ASLA), University of Memphis, Urban Arts Commission, Urban Land Institute, and the University of Memphis to create a regional design center as a vehicle for developing and implementing a strategic plan to improve the quality of life of the three-state Memphis Metropolitan Area (Arkansas, Mississippi, and Tennessee) to initiate a public education program explaining the concept and need for "buy-in" to ensure its success. Consultants experienced in community design centers were brought in to the initial public town meeting, including Steven Luoni,

Director of the University of Arkansas' Community Design Center, and this author.[11.4]

[11.3] Author's note: While a faculty member at Ball State, I established their Community Based Projects program in 1969 and the Muncie Urban Design Studio in 1980.

The steering committee for the Memphis Regional Design Center represented major constituencies from the public, nonprofit, and private sectors to investigate possible studio locations, alternative concepts of administration, staffing and job descriptions, service-learning possibilities with the University of Memphis, and sources for permanent funding. From the outset, tremendous support came from the School of Architecture at the University of Memphis, which ultimately resulted in the provost committing substantial yearly financial support for the studio. By late 2008, the Center had advertised for a Director of Design and selected two potential sites for the studio. In addition, studios at the University of Memphis School of Architecture were undertaking "demonstration projects" to show the potential of this "town-gown" partnership.

Columbus, Indiana: Respecting the Past, Educating the Present, Designing the Future

Under the stewardship of Nolan Bingham, AIA, AIA Indiana worked with Columbus Indiana Architectural Archives (CIAA), Columbus Visitors Center, Ball State University Department of Architecture, and Indiana University-Purdue University-Columbus to establish a series of activities under the umbrella of "Columbus, Indiana: Respecting the Past, Educating the Present, Designing the Future." This multi-faceted project represents a unique approach to both promoting and serving a city that has achieved an international reputation for its 40-year commitment to the triad philosophy that could be labeled: Good Design = High Quality of Life = Good Business. It also represents a solution to a difficulty that some state chapter components faced in trying to serve an entire state without alienating the many local components in which a project did not take place.

It was easy for AIA Indiana to gain support from its four local chapters to support the initiative in Columbus, especially since each of them had their own BFA projects (3 funded; 1 that did not seek funding). The multi-faceted project included:

1. Holding the 2007 AIA Indiana–AIA Kentucky Convention of the same title in Columbus, Indiana.

2. Assisting the CIAA to develop a traveling exhibit that celebrated the unparalleled number of Indiana architects and buildings that have been recognized by the AIA, including 8 AIA Gold Medal winners, 5 AIA National Honor Award-winning buildings, and 17 AIA Firms of the Year. Opening in Columbus in August, it closed at the conclusion of the '08 AIAIN-AIAKY Convention. It was then exhibited in its entirety at Ball State University, and a portion exhibited at the AIA Headquarters in Washington, D.C. from April thru July 2008.

3. Ball State's Chapter of AIAS holding a community-based charrette during the convention, facilitated by Bruce Race, FAIA; and one in Evansville, IN with the AIA Southern Chapter in November 2007.

4. Three student design competitions for projects in Columbus conducted at Ball State University during the 2008 spring and summer semesters, funded by the National Concrete Masonry Association, Indiana Concrete Masonry Association, and Gresham Smith, Architects.

Although the grant amount was not significant, it proved very useful when national recognition of the partnership was used to secure a $300,000 grant from the Cummins Community Foundation to support the growth and staffing of the CIAA.

Blueprint for Springfield
Designing the Future of the Historic Downtown of Illinois' Capitol City

In an amazing case of great ideas standing the test of time, AIA Springfield in Illinois worked with a variety of partners under the championship of with Robert I. Selby, FAIA, including the City of Springfield, the State of Illinois, the Regional/Urban Design Assistance Team (R/UDAT) Follow-up Committee, Destination Springfield, Springfield-Sagamon County Regional Planning Commission, Abraham Lincoln Presidential Library & Museum, Greater Springfield Chamber of Commerce and the University of Illinois at Urbana-Champaign School of Architecture, used the BFA program to build upon the AIA R/DAT team visit in 2002. The title assigned to this latter

undertaking was "New Dimensions for Downtown Springfield: Preserving the Past and Building the Future." The 2007 project provided further assistance for Springfield's historic downtown by teaming with the City of Springfield's Office of Planning and Economic Development and the School of Architecture at the University of Illinois at Urbana-Champaign, both of which had participated in the R/UDAT.

The R/UDAT report and other planning studies had all arrived at the same critical conclusions about the lack of downtown housing, the lack of activities that attract residents and visitors (increased dramatically with the opening of the downtown-located, Lincoln Presidential Library and Museum), and the loss of downtown's retail role to suburban malls.

The project began in January 2007 with a public meeting/workshop that allowed for the design team to ascertain up-to-date confirmation of the major issues that the local public, nonprofit and private sectors from those who beat know them. Thus, merchants, building owners and those involved in municipal planning activities as well as cultural and tourist activities, were given the opportunity to have input. Armed with this information, the design teams undertook a series of design investigations, presented preliminary designs and received feedback and then completed final drawings. In April 2007 the design teams made a PowerPoint presentation in the Illinois State Capitol Building to the public and the press. Public reaction was most favorable.

Final thoughts

> I know of no safe repository of the ultimate powers of the society but the people themselves; and if we think them not enlightened enough to exercise their control with a wholesome discretion, the remedy is not to take it from them but to inform their discretion.

I believe it is appropriate to end this chapter with this quote by Thomas Jefferson, because as one who began my involvement in community-based, service-learning activities—including participation in my first charrette—I

have a very hard time believing how far the American Institute of Architects (AIA) has come in the last 40 years.

In researching and writing about the pioneers and programs that built the foundation upon which the AIA 150 Blueprint for America was based, it is very reassuring to see the AIA focus its major sesquicentennial activity directly involving the greatest number of its members in a socially responsible public service initiative. This, along with its incorporation of the term *pro bono* into the 2007 in The ***AIA Code of Ethics*** and the development and issuing in 2008 of the ***AIA Guidelines on Pro Bono Services***, leads me to believe that a new paradigm involving our profession has been forged and mainstreamed. **The future looks very bright.**

11.1 In fact, the AIA, through the foresight and dedication of a small number of socially conscious members who believed in community advocacy, has distinguished itself through its R/UDAT (Regional / Urban Design Assistance Teams) Program since sending a team in 1967 to Rapid City, SD. This programs owes its existence to a group of "Young Turks" that included Jules Gregory, FAIA (now deceased); David Lewis, FAIA FRIBA; Chuck Redmond, FAIA; Johnny Desmond, FAIA (now deceased); Larry Milello, FAIA (now deceased); Charles Blessing, FAIA (now deceased); and Ron Straka, FAIA. This group of architects challenged the Institute to step beyond the traditional role of the architect that focused on the design of a single building. Instead, they became advocates for urban design and activists for the social responsibility of architecture. But maybe the most innovative aspect of their activism was the focus on engaging and empowering citizens in developing a vision for the future of their communities.

Now managed by the institute's Center for Communities by Design, the R/UDAT program had, by mid-2006, assisted 138 cities and towns by bringing together multi-disciplinary teams to identify ways to encourage desirable change. The DAT (Design Assistance Team) approach—which can address social, economic, political, and physical issues—offers communities a tool that mobilizes local support and fosters new levels of cooperation.

Offered as a public service of the institute, the R/UDAT program has used a charrette-style, visioning approach to help create livable communities. Combining local resources and citizen participation with the expertise of professionals from across the nation, the team undertakes an intensive, four-day, workshop on site, with emphasis on engaging all members of the community in creating a vision for the future. Obviously, the BFA initiative owes much of its concept and format to this Institute program that has distinguished itself for over 40 years.

A second program that has served as a model for the initiative is the relatively new Sustainable Design Assistance Team (SDAT) program, initiated in 2005. Although patterned somewhat on the R/UDAT model, the SDAT program is focused on providing a broad assessment to help frame any future policies or design solutions in a community in the context of the principles of sustainability. SDATs bring teams of volunteer professionals (such as architects, urban designers, planners, hydrologists, economists, attorneys and others) to work with community decision-makers and stakeholders to help them to formulate a vision and framework for a sustainable future. They use a three-day, charrette styled methodology that directly engages local participants in developing a roadmap for them to improve their community's sustainability. In 2006, eight communities—from Guemes Island, Washington, to Syracuse, New York—were chosen to receive this technical assistance.

Continue Reading

Response

After 150: What Is AIA Up to Now?

Stephen Vogel, FAIA

Anthony Costello's informative summary of the AIA150 initiative and the ***Blueprint for America*** shows how local, state, and national AIA components engaged in grassroots efforts to improve the built environment and fulfill the promise of community service for our profession. It was an important effort because it took the AIA away from the somewhat common perception of architects as builders of formal monuments for wealthy corporations, governments, or individuals. Seven years after AIA150, the question remains: Has AIA national gone back to "business as usual," or does it have a more enlightened outlook on the profession's role in addressing the ills of our urban areas and bringing enlightened younger people into the profession. Costello's ending remark that the "future looks bright" is somewhat preempted by what we have learned from the economic downturn in the first decade of this century, a downturn that devastated the profession.

After the hiccup of the recession, the AIA has emerged as a stronger and more nimble national organization than before.

I am happy to report that *after the hiccup of the recession, the AIA has emerged as a stronger and more nimble national organization than before,* ready to engage not only community issues but also broader global issues. It has completely changed its governance structure to a significantly smaller Board of Directors to manage the institute; but has, in turn, created a Strategic Council whose role is to think about the future and how architects might bring their creative ability to improving the built environment for all people, including the underserved.[12.5] In addition, diverse, young emerging professionals are actively involved in the AIA at all levels of the organization, including the Council. Several strategic initiatives are well under way as a result of this change. These initiatives, which generally fall under the category of sustainability, include Design and Health, Resilience, Energy, and Materials. The first three are significant in regard to community engagement.

11.5 "AIA Adopts New Board Structure," American Institute of Architects, June 28, 2014, http://www.aia.org/press/AIAB104198. (Accessed March 12, 2015)

Design and Health

The impact of the design of cities and buildings on the health of individuals has been clearly shown. The research of Richard Jackson, MD, former public director of the AIA, is notable in this regard. The AIA has partnered with the Clinton Global Initiative and others to commission a ten-year research study by MIT to explore this subject in more detail.[12.6] There is little doubt that quality neighborhoods that are walkable, connected to mass transit, near sources of fresh food, and within easy reach of recreation, schools and employment centers must be the goal of the profession to ensure healthy individuals and communities. The AIA is fully committed to this concept, investing significant dollars in efforts to promote it. The first-ever AIA sponsored Design and Health Summit, attended by the Acting U.S. Surgeon General, is another example of this ongoing effort.

11.6 "Plan 84: Designing Healthy Cities," MIT School of Architecture + Planning, March 2013, http://sap.mit.edu/article/standard/designing-healthy-cities. (Accessed March 12, 2015)

Resilience

Resilience promotes design that is adaptable to changing climate conditions and resulting natural disasters, but that also that responds to man-made disasters such as the abandonment of post-industrial cities. The creation of design centers has gained tremendous momentum in the United States including those initiated by the AIA 150 ***Blueprint for America*** and promoted by the AIA's ***Communities by Design*** program. Added to that is now the goal of creating five Regional Resilient Design Studios in partnership with Architecture for Humanity and Public Architecture and funded in part by the new AIA Foundation. These centers will be located in coastal areas of the United States. The first center has been launched at the New Jersey Institute of Technology. These centers will focus on urban and building design responses that respond to natural disasters. In addition, the Center for Communities by Design launched the pilot for resilience strategies to address sea level rise in Bath, Maine and Provincetown, MA. Information from these strategies has been promulgated across the globe. The AIA has also trained scores of architects to be part of the Safety Assessment Program and HURRIPLAN Resilient Design for Coast Construction.

Energy

The building industry is a major consumer of fossil fuels and a significant contributor to green house gases. Consequently, the AIA and many of the architectural firms in the United States have adopted the 2030 Challenge that calls for all buildings in the United States to be carbon neutral by the year 2030. In fact, during the last ten years, advances in building design have put us ahead of schedule to meet the goal. *The AIA has been instrumental in furthering the goal of carbon-neutral buildings through the Union of International Architects (UIA), which recently adopted the goal of being carbon neutral globally by the year 2050.* The AIA formally adopted the 2050 Challenge in September 2014.

The AIA has been instrumental in furthering the goal of carbon-neutral buildings through the Union of International Architects (UIA), which recently adopted the goal of being carbon neutral globally by the year 2050.

The longstanding AIA R/UDAT (Regional/Urban Design Assistance Team) program is still very much in existence and serving communities across America. This program essentially brings architects and planners together at the invitation of communities to brainstorm how they will address physical community issues. Now, however, an SDAT (Sustainable Design Assessment Team) program also exists to work with communities toward long-term sustainability. Tool kits have been developed to assist communities to organize to address local issues.

Conclusion

This response to Costello's original essay provides only a sampling of efforts at the AIA. One thing is clear: the AIA has come out of the recession a much more nimble and viable organization. Although AIA members must address many internally focused issues, there is a strong commitment to a widespread external focus to show communities and the world the value of architecture in dealing with the most pressing issues facing us as a society. Additionally, there is an embracing of our young and diverse members as they become the voice of the "new" AIA. To affirm Anthony Costello's own closing statement, there really is a bright future ahead.

Actions

The Seattle and Detroit Design

Doug Kelbaugh, FAIA

The Seattle and Detroit Design Charrettes

Doug Kelbaugh, FAIA

The charrette, a mainstay of École des Beaux-Arts architectural education that fell out of favor with the rise of Modernism, has been revived in both the academy and the profession in recent decades.[12.1]

What is a contemporary charrette? It is essentially a design workshop, usually one that focuses on the urban scale. A succinct description is "an illustrated brainstorm." Two basic types have emerged: the *competitive* charrette in which multiple schemes are developed for the same site by different teams, and the *collaborative* charrette in which a single scheme is developed by teams that focus on different aspects (land use, transportation, etc.), subareas of the same site, or separate sites altogether.

This essay will focus on the two dozen academic charrettes that I organized in as many years, starting at the University of Washington in 1985 and at the University of Michigan in 1999. They were usually four- or five-day competitive charrettes that brought together three or four teams to generate and present different visions for the same project and site. Typically, each team was led by one or two distinguished visiting professionals (architect, urban designer, landscape architect, or urban planner), one or two leading local design professionals, and one or two members of the design faculty. They co-led a team of ten to fifteen graduate students from architecture, urban design, urban planning, and landscape architecture programs, sometimes from more than one university. Most teams tended to operate like temporary offices, with the professionals and faculty members acting as design partners and the students as the design and production team, although the roles, modes, and methodologies varied with the composition of the teams and their leadership.

Each charrette began with a morning-long bus and/or walking tour of the site and environs, led by local residents and professionals. After lunch, there

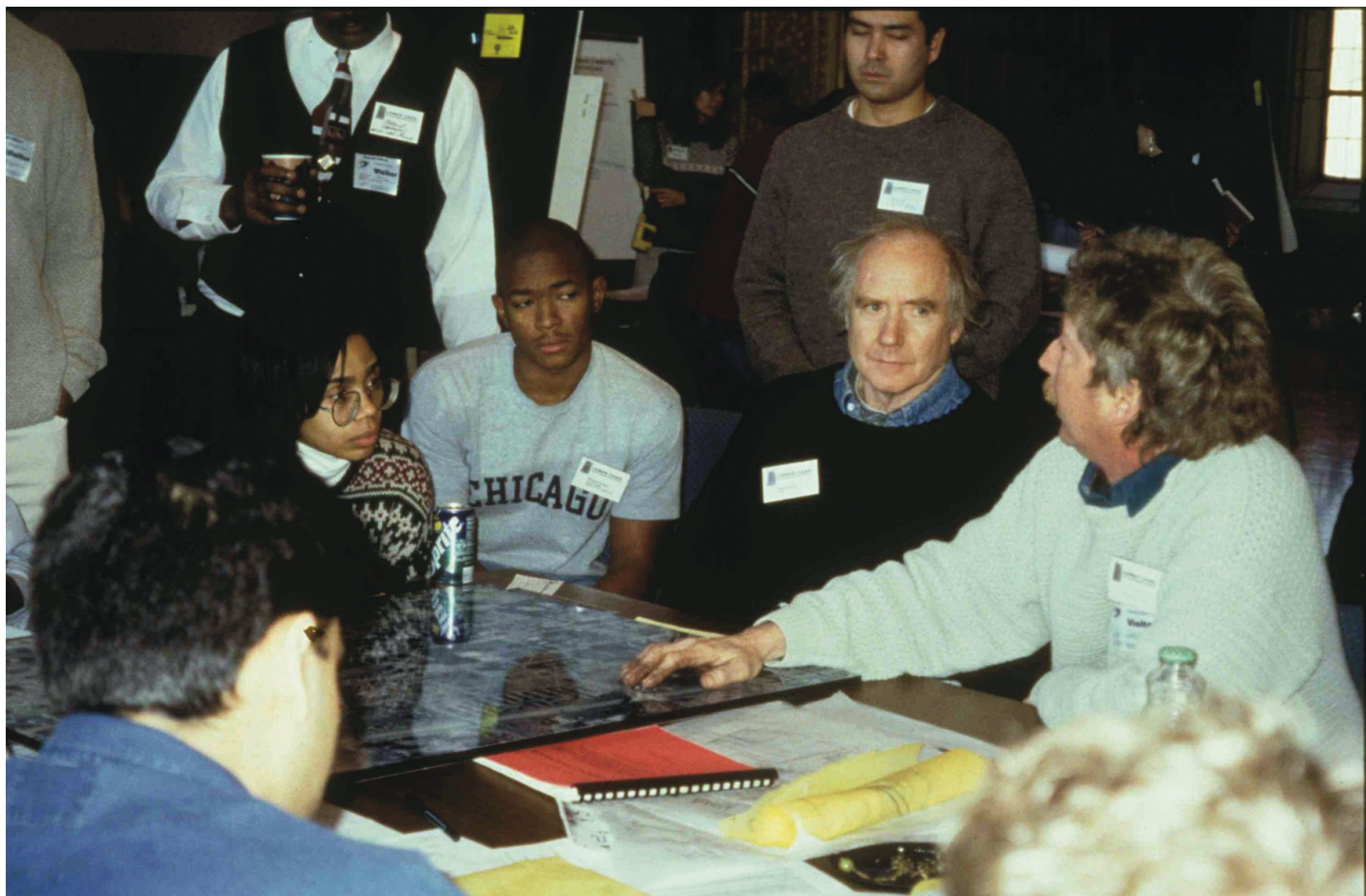
12.1 Editors' note: In the realm of community design, charrettes provide an important tool for leveling and addressing the conventional hierarchies of the architectural profession, inviting direct engagement between architects and their community clients in creating a vision for places.

In some cases, community residents became working team members, but more often participated as consultants or observers.

was an afternoon of up to a dozen short briefings by community leaders, landowners, government officials, and business leaders, as well as financial and technical consultants. These speakers were indispensable, and were carefully chosen based on the overt and latent problems and opportunities suggested by the project or site. *In some cases, community residents became working team members, but more often participated as consultants or observers,* due to the extended duration and technical nature of a workshop.

Following the briefings, the teams worked independently for three or four days in the same space or an adjacent one, in an atmosphere of friendly and open competition. First, they discussed and distilled the information provided during the briefings and from data or literature made available onsite or found on the Web. (In some cases, students prepared by doing preliminary research and analyses in their design studio before the charrette.) The teams brainstormed ideas based on what they perceived to be the needs and opportunities of the site itself, as well as on advice and information offered by the residents, stakeholders, and consultants. There was no written program or problem statement. It was up to each team to tease out "the highest and best use" of the site. In the early stages, the teams engaged in no-holds-barred discussions as they considered and tested ideas from all participants. Initially, no idea was too radical, too obvious, or too obscure. Many design and planning concepts quickly proliferated during this fertile and imaginative stage **(Figure 1)**.

Figure 1



As acceptable ideas were generated, team leaders often sorted themselves and the students into sub-teams for additional research and development of options that were periodically presented to other members of the team in pin-ups. About halfway through the process, usually toward the end of the second day, options were winnowed down and an overall strategy emerged by consensus. If no clear consensus emerged in time, team leaders adopted a strategy based on prevailing ideas or their own preferences. Then the mode and methodology changed, quickly and dramatically, from expansive brainstorming to a disciplined focus on the production of drawings, images, and text. The second half of the event was usually a feverish team effort—a race, sometimes exhilarating and sometimes panicky, to effectively illustrate the creative explosion of ideas in the first half. *Sometimes important or defining ideas came later in the process, making the scramble to the deadline all the more intense.*

Sometimes important or defining ideas came later in the process, making the scramble to the deadline all the more intense.

The workshop culminated with a public event that included an exhibit of the drawings (and occasional model), a reception, and a 15 to 20 minute presentation by each team—all at a prominent venue within or near the project area. The general public, stakeholders, business and institutional leaders, government officials, and the media were notified by printed and emailed invitations, as well as by word of mouth. The crowds ranged from 200 to 400 people and the media coverage usually included local TV stations and newspapers. Shortly after the charrette, CDs containing the presentations (originally color slides, later digital) from both the initial briefings and the team presentations were distributed to key people and parties. At the end of the semester, a 32– to 64-page color booklet detailing the design proposals was published, and hundreds of complimentary copies distributed to a larger audience. More than just a chronicle and archive of the event, the publications were meant to publicize and help catalyze and implement proposed concepts and designs **(Figure 2)**.

Figure 2

The charrettes always addressed real problems on real sites for real clients and users.

The charrettes typically dealt with an urban design and planning issue, project, or site of local significance. Several variants emerged: ones some to test and illustrate new public policies or design ideas on real sites; some to respond to requests for help from community/civic organizations or government agencies; and some to explore a particularly glaring problem or promising opportunity offered by a specific site. Most charrettes were hybrids, for example testing new ideas on a promising empty or under-utilized site. *They always addressed real problems on real sites for real clients and users,* as opposed to being a theoretical or academic exercise for the sake of the students (although the pedagogic benefits were manifold). The sites varied in size from 50 to 500 acres, preferably ripe if not already on the radar for development or redevelopment.

The level of feasibility among these proposals varied from project to project and from team to team, and whether the time horizon of the proposal was ten, twenty, or more years. Some proposed designs were unrealistically ambitious or visionary, but most proposals tended to seek the sweet spot between an inspiring vision and a feasible proposition. In any case, the results were more illustrative than definitive, and only *one* step, preferably early, in the longer planning and development process.

Befitting a public university, these charrettes worked with public agencies, organizations, or institutions, and resisted requests from the private sector. It became clear over time that these compressed, adrenaline-driven brainstorms were more appropriate to large, open sites that lend themselves to bold concepts and broadbrush schemes (as opposed to mature neighborhoods and districts, for which semester-long design studios are more appropriate). They consistently generated more imaginative ideas and proposals than the conventional, linear design that consulting would likely have produced. The chemistry of collaboration within teams and competition between teams engendered generated remarkable levels of energy, creativity, and productivity. *Without fail, the charrettes produced some ideas that could only emerge in this type of a multi-generational, interdisciplinary process.*

Without fail, the charrettes produced some ideas that could only emerge in this type of a multi-generational, interdisciplinary process.

The event itself produced considerable local buzz and publicity. There were usually follow-up presentations to community groups and stakeholders, and the events were often publicized in the local print and aired on TV and radio. Sometimes they precipitated the commissioning of further studies or actual built projects or both. The workshops always generated visions for the public and provided palpable imagery and imaginative ideas for public discussion, digestion, and dissemination, as well as for adoption by the community and eventual implementation. In any case, they elevated the level of public consciousness in proactive, positive, and provocative ways that seemed to be widely appreciated and respected by all parties.

Some charrettes, however, experienced external and internal problems and challenges: they raised the community's expectations too high; they proposed unrealistic, extravagant, and unworkable schemes; some student participants found them too disjointed and unevenly paced or felt their ideas were under-appreciated or overlooked altogether; some faculty felt too much college staff time and resources were expended on them; and some were not as well conceived or executed and produced more heat than light. Ironically, the Detroit charrettes were often appreciated and valued more outside than inside the college. Indeed, some groups and organizations requested, even competed, to have one in their community, and some citizens faithfully attended the public presentations annually **(Figures 3,4)**.

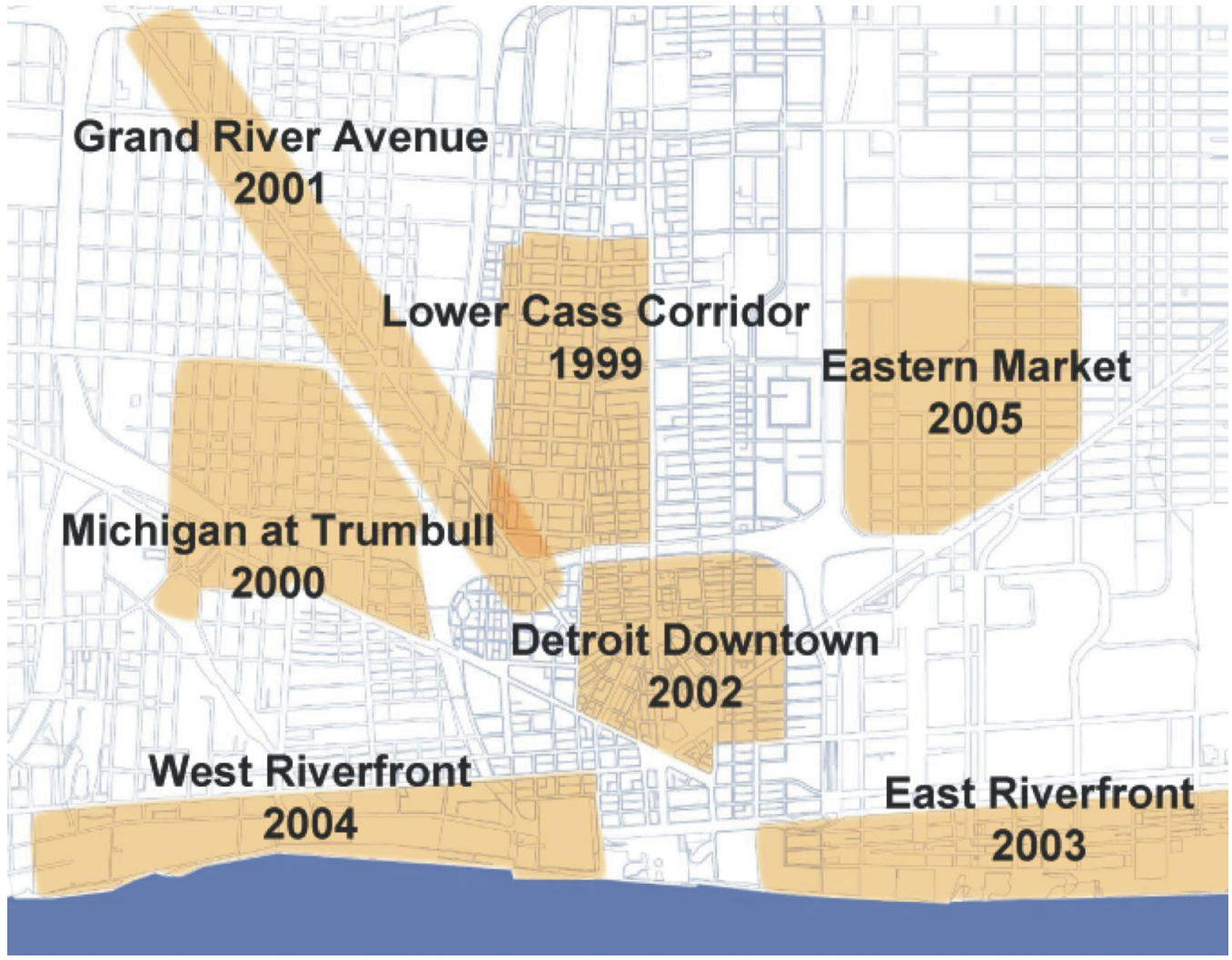


Figure 3

Figure 4

Generally, funds of $10,000 to $50,000, plus in-kind services, were raised from the University, local donors, corporations, foundations, and agencies. (The City of Detroit, which was financially strapped, was never asked for any financial or in-kind contributions; the charrettes were essentially an annual gift.) Although expensive to mount for an academic institution, it can be argued that their market value was considerably greater. Indeed, conducting a similar event entirely with fully paid professionals and staff would cost several hundred thousand dollars. It was better when they were underwritten by arms-length sponsors and not the stakeholders *per se,* so that the participants were not beholden to, or unduly influenced by, a single player or constituency. This design freedom and autonomy was more conducive to a healthy and open-minded visioning process.

In conclusion, the Seattle and Detroit charrettes were a highly effective technique to enlarge the gene pool of ideas for a project or site—ideas that were later be modified, adopted, or discarded. They have been aptly described as the best way to get the most creative proposals for the most challenging problems from the most accomplished designers in the shortest period of time. They were a highly effective and engaging way to help stakeholders—community residents, municipal officials, government agencies, institutions, and developers—develop a sense of shared ownership and common vision essential to moving projects forward in a democratic society. In short, these design workshops jumpstarted new development (although not as frequently as hoped); consolidated diverse sites and projects; gathered data and citizen input; expanded public consciousness and imagination; and promoted bold ideas and visions that a "neutral but knowledgeable" academic institution can best put forth and test with the public.

Also, despite their challenges and shortcomings, these charrettes were a positive academic experience, embodying in a single event the University's tri-partite mission of *teaching, research,* and *service*. They were also interdisciplinary, an increasingly important and meaningful imperative in higher education. They provided a rich opportunity to teach students invaluable lessons in design and planning, as well as in working closely with top local and visiting practitioners and academics. They were good practice

The workshops were also a form of research in that they explored and tested prevailing and new ideas, as well as proposed new solutions to particular problems and issues.

for students in the difficulties, pleasures, and benefits of collaborative teamwork, which architecture students generally do not sufficiently experience in their design studios. (Many of the professionals also claimed to benefit from the experience and, despite the modest honoraria, some asked to be invited back.) *The workshops were also a form of research in that they explored and tested prevailing and new ideas, as well as proposed new solutions to particular problems and issues.* (Several books based on the charrettes were published.) They were clearly a community service, offered pro bono to the public, supported by corporations, foundations, individual donors, and thousands of hours of student, faculty, and staff sweat equity. And they were often fun, despite the hard work and long hours, often with late-night social interaction between and among the students and the team leaders. Lastly, the workshops provided a highly transparent public forum and highly visible event in which the University partnered with the community to envision and discuss the future. For these many reasons, the two dozen charrettes proved a good investment of institutional, financial and community resources, while enriching the design and planning education of more than 2,000 students, and advancing the local and national dialogue about the future of the city in which the charrettes took place.

Actions

An Ecology of Nonprofit Design Practices

Stephen Luoni

An Ecology of Nonprofit Design Practices

Stephen Luoni

> [L]abeling an architecture "Palladian" was an act of supreme significance. It distinguished the designer from the indissoluble unity of environmental form and culture that had until then brought forth buildings and entire urban fields, embodying skills and knowledge. From Palladio on, architecture has been identified with individual architects. Everything else—the entirety of the ordinary built field where form, inhabitant and maker are functionally integrated and semantically joined—has remained obscure or self-evident. This has inevitably led to the emancipation—and the isolation—of an entire professional culture from the integrated field of form and people.
>
> ***Palladio's Children*, N.J. Habraken**

As professional cultures, the design disciplines—architecture, landscape architecture, planning, and urban design—are to some degree required to internalize public service within their spectrum of work. Indeed, as many contributors to this book have maintained, the vitality of any profession is directly tied to its relation with the public, given that "some figure of the public or agent of the public can be detected below the surface of professional work…something like a professional unconscious."[13.1] Unlike work in the trades, vocations, and commerce, professions bear a special obligation to multiple constituencies beyond an immediate client in the delivery of services. For example, medicine—once a scattered field of healers without shared methodologies—did not emerge as a profession until it solved for public health concerns, particularly for the early 20th century influenza epidemic. Professions are organizationally akin to their predecessors, the guilds, which regulated school curriculum, admission into

13.1 Bruce Robbins. ***Secular Vocations: Intellectuals, Professionalism, Culture***. (London: Verso, 1993). 88.

practice, work methodology, knowledge production, market practice, and relations to the state among their members.[13.2] Given their cognitive monopolies over areas of knowledge, professions are uniquely positioned to balance private market interests with non-market obligations to the public good. It is within this complex matrix of commerce, research, education, and service that nonprofit community design practice commands a critical role in the design professions.

13.2 Elliot A. Krause. ***Death of the Guilds: Professions, States, and the Advance of Capitalism, 1930 to the Present***. (New Haven: Yale University Press, 1996).

Nonprofit Production Models

Nonprofit activity represents important intersectional work conducted between the commercial drives of the market and the guardianship role that is the work of government, the latter focused on regulation and enforcement.[13.3] Nonetheless, nonprofit work is commonly assumed to be little more than remediation of marketplace or government failures. This dominant assumption is countered by Peter Frumkin, director of the RGK Center for Philanthropy and Community Service at the University of Texas, who outlines a deeper ecology of nonprofit work stemming from plural – and often entrepreneurial – motivations. He outlines four essential functions of nonprofit activity: 1. civic and political engagement, 2. service delivery to communities, 3. values and faith expression, and 4. social entrepreneurship.[13.4] Although a great deal of nonprofit activity achieves balance among these functions, the missions of most organizations are highlighted by an emphasis on one of them. Extending the theoretical lineage established by Burton Weisbrod of Northwestern and Henry Hansmann of Yale, Frumkin explores two programmatic tendencies bracketing production in nonprofit organizations: demand-side orientation and supply-side orientation.[13.5]

13.3 For the distinction between the "commercial syndrome" and the "guardian syndrome," see Jane Jacobs. ***Systems of Survival: A Dialogue on the Moral Foundations of Commerce and Politics***. (New York: Vintage, 1994).

13.4 Peter Frumkin. ***On Being Nonprofit: A Conceptual and Policy Primer.*** (Cambridge: Harvard University Press, 2002) 164.

13.5 Frumkin,,65-67.

Demand-side production models in nonprofit organizations can be described as stemming from market and government failures to provide necessary services, creating classes of underserved populations. This nonprofit sector is service-oriented, organized around identifying and fulfilling unmet needs for vital human services. The root causes necessitating corrective action may vary – ranging from the market's inability to profitably serve certain sectors, government's incapacity to

mitigate market effects and downturns (an important government function), or to either sector's failure in developing responses to new and unprecedented needs. Here, nonprofit activity is organized around under-representation, neglect, or distress. Accordingly, production is framed by remedial objectives towards helpful ends. Supply-side production models have been observed to arise from the expressive and entrepreneurial instincts of individual efforts to incubate venture initiatives that test the limits and/or extend objectives of the marketplace and government work. Motivated by the internal need to innovate or demonstrate their fundamental value system, this nonprofit sector focuses on shaping priorities and policy reform through entrepreneurial methods. Whether advocating for important issues that have no champion, or communicating values and beliefs to a broader public, this nonprofit work has emerged as a major cultural force in developing new practices and new arenas of social capital. This is evidenced by the dramatic rise in venture philanthropy funding, mirroring the venture capital funds that underwrote the recent exploration of new high-tech industries. More such entrepreneurial capacity is expected from the market—the traditional site of innovation—than from nonprofit work. If demand-side production is a reactive response to the effects of the immediate, supply-side initiatives are proactive responses to visions of the future.

Some may argue that the goals of community-based nonprofit organizations differ from the institutional goals of universities, whose primary purpose is education, not service delivery.[13.6] To the contrary, land-grant universities, and certainly professional schools within land-grant universities, have an extensive tradition of integrating research, extension, and service with education. In fact, for land-grant institutions, such efforts are part and parcel of their reason for being. Let's also not forget that the most prestigious private universities started out as "community colleges," with service beyond education in their DNA. Land-grant universities' multi-pronged service to community and nation-building played a significant role in shaping the modern profession and its entwinement in the nonprofit sector.

13.6 Michael Rios. "Where Do We Go From Here? An Evaluative Framework for Community-Based Design". S***tudio to the Streets: Service Learning in Planning and Architecture***. M.C. Hardin, ed. (Sterling, VA: Stylus, 2006), 55.

The Problem of Institutional Infrastructure

Within the context of commerce, research, and education, community design practices facilitate the civic engagement, service delivery, values expression, and social entrepreneurship so fundamental to the vitality of professional culture. Yet community design practice is primarily categorized – sometimes by its own practitioners – to be a discrete fringe or crusader activity for an underclass neglected by market-based design practice. This is an inadequate conceptualization of the sector. Furthermore, market-based practices are not incapable of progressivist tendencies in the delivery of services. Indeed, some of the more superior attainable housing products and progressive community planning projects are consistently executed by for-profit design practices.[13.7] Certainly in the field of planning and urban design, both government-based planners—the majority of planning professionals—and market-based professionals internalize the public good in decision making. Such polarizations between nonprofit and for-profit practice represent "market failure" theories, and overlook the more complex web of relations possible among functionaries within the profession. There is plenty of work to be done in the nonprofit sector, involving both equity and innovation. As such, community design practices possess significant yet untapped potential for institution-building within the structures of the design professions. How might nonprofit design practice models be mobilized to address pressing public service needs related to energy and the environment, sprawl and smart growth, livable communities, and policy impact on physical design?

Professions are more than a collection of individual practices. Compared to law, medicine, teaching, and engineering, the design professions are institutionally weak, lacking robust research, service, and public policy-setting platforms from which to frame greater degrees of influence for individual practice (i.e., the public still has little understanding for the design professions' potential in creating good environments). Individual medical practices, for example, do not solve for research problems in fighting cancer or evaluating therapeutic standards. They are supported by an enterprising nonprofit research and policy infrastructure involving schools, teaching hospitals, and institutes. Such an intersectional disciplinary

13.7 Josephine Minutillo. "High Design from a Low-Tech Approach." ***Architectural Record***. (October 2008).

infrastructure in architecture, working between education and practice, would feature community design centers. Community design practices can pursue integrative research and venture initiatives not feasible in market-based practices or classroom settings. Arguably this institutional weakness in the design professions is less an ethical shortfall—as has been argued elsewhere in this book by Wilkins and others—than a crisis of imagination hinted at by Vogel, though this lack of broad-based institutional resourcefulness is often cast as a result of the former.

The Products Of A Budding Institutional Infrastructure

Sample work from a cross-section of community design centers is considered for their collective potential to enhance the design professions' status with their public. While their individual missions vary considerably, two-thirds of these centers are housed in research-oriented universities. This is a curious fact, since most are demand-side practices; that is, they structure their service delivery around neglect and distress. Without question, demand-side practices are a shared imperative and a key indicator of a profession's ethical standing. Such work is certainly important, particularly in the area of service learning, and offers a potential foothold toward systemic reform. What is questionable, though, is the entrepreneurial capacity of design schools, and most particularly their leadership, to develop new arenas of sustained professional capital, market activity, or agenda-setting public policy. Is the institutional infrastructure of the design professions radically underutilized, especially that of their schools? The professions, as sociologist Elliot Krause reminds us, were not a product of the marketplace but rather of the universities.[13.8]

13.8 Krause, 11.

Demand-side Practices

The world of nonprofit community design practice is hardly monolithic. The motivations behind nonprofit work vary considerably among its practitioners, and are reflected in their organizational structures. Community design practices in this group share missions, methodologies, and work outcomes oriented toward targeted service delivery and civic/political engagement. Their stated interests lie primarily with solving for

prevailing socio-environmental inadequacies that have arisen from under-representation, neglect, or distress through participatory means.[13.9]

[13.9] **Some examples listed in alphabetical order not by priority:**

ASSIST Inc
East St. Louis Action Research Project (ESLARP)
Environmental Works (EW)
Gulf Coast Community Design Studio (GCCDS)
Miami University Center for Community Engagement in Over-The-Rhine
The Catholic University of America Design Collaborative (CUAdc)
University of Cincinnati Community Design Center
Yale Urban Design Workshop (YUDW)

In addressing under-representation, neglect, and distress, demand-side oriented practices emphasize targeted service delivery and/or expressions of civic engagement. As such, these practices face unique challenges. A common challenge for any nonprofit organization involves maintaining balance among the four functions distinguishing nonprofit activity—civic engagement, service delivery, values expression, and social entrepreneurship. Being unbalanced in nonprofit activity, according to Frumkin, *"can lead to charges of politicization, vendorism, particularism, and commercialism."*[13.10] Demand-side practices focused on the instrumental rationale in service delivery must guard against the problem of vendorism and the loss of a wider, comprehensive public purpose that comes with a narrowing definition of services. Practices tied to a single source of funding or the interests of one group are especially vulnerable to vendorism. Competition with for-profit practices can also become a concern, as services predominantly provided by the nonprofit sector—particularly those related to housing and community-scale planning—become mainstreamed and professionalized by the market, prompting a difficult refocusing of nonprofit activities due to their own successes.

[13.10] Frumkin, 180.

Demand-side practices, which focus on the expressive rationale in civic engagement, face the danger of politicization unattended by action, service delivery, or other forms of instrumental practice. Activism has recently re-emerged as a leitmotif energizing some community design initiatives, and when stretched to the level of branding, becomes as heroic and polarizing as the star-based design practices they implicitly critique. Accountability is a particular challenge in curriculum-based outreach where internal

pedagogical goals serve its members (students) first. If not balanced accordingly, such efforts unwittingly sideline the needs of community populations for which outreach plans are supposedly formulated. This can lead to the framing of community needs as simply emblematic and raises the question: whose interests are being served? Service learning presents considerable resource challenges and time commitments to schools, in terms of securing an expected quality of work. Raising false hopes within client communities is a persistent critique roundly made against university-based community design centers, both from within and outside of the design professions.

Supply-side Practices

Community design practices in this category claim their mission as innovation through social entrepreneurship rather than an immediate focus on equity. Like demand-side practices, equally committed to participatory methods and a triple-bottom line—linking social equity, environmental issues, and economic development—supply-side design practices target development of venture approaches to livability issues. Motivated by the internal need to innovate and/or demonstrate an intrinsic value system, this nonprofit sector focuses on shaping priorities and barrier busting through entrepreneurial methods.[13.11]

[13.11] **Some examples listed in alphabetical order not by priority:**

Detroit Collaborative Design Center (DCDC)
Florida Community Design Center (FCDC)
University of Arkansas Community Design Center (UACDC)
Urban Ecology (UE Oakland)
Vermont Design Institute (VDI)

Like their demand-side colleagues, these supply-side practices also face intrinsic challenges to their missions of developing social capital through entrepreneurial means. Supply-side practices focused on the instrumental rationale in social entrepreneurship must guard against reproducing the same neglect of underserved communities prevalent in the market-based sector.[13.12] This was certainly a criticism against earlier incarnations of New Urbanism activity, when well-capitalized suburban developers were their only client class. Can the entrepreneurial impulse maintain an equitable and responsive nonprofit sector? Frumkin warns: *"In short, the concern is that*

[13.12] Frumkin, 165.

entrepreneurs will select the most appealing, satisfying, and manageable products, leaving the most difficult and dangerous work undone."[13.13] This is reinforced by the reality that middle-class markets are typically the first consumers of innovation and thus supply tends to efficiently create its own closed loop of demand. Yet, if these supply-side community design practices are any indication of trends, the primary beneficiary of their innovation is the government sector, a better agent for redistributive justice by way of policy and regulation than the market.

13.13 Frumkin, 140.

Conclusion: "Supply Creates its Own Demand"

The medical profession vividly demonstrates the famous axiom by eighteenth-century economist Jean-Baptiste Say: *"supply creates its own demand."* Community design is an untapped supply for problem-solving ventures in energy and the environment, sprawl and smart growth, livable communities, and policy impact on physical design and social equity. These practices pose unique design problems in *context-production*, a lost intelligence in the contemporary academy. Emerging programs in landscape urbanism, as one example, hold promise for a revival of this broad-based skill set once held by most practitioners. Here, supply-siders would argue that all markets are underserved, not just communities in distress. This represents the design professions' primary traction for renegotiating a more relevant and meaningful status with the public. That most schools of design do not seriously support community design centers with measurable impact on their states and communities, and own institutional infrastructure signals an under-capacity in the educational sector, and failed leadership that has missed the opportunity to restructure the profession's dependency on market forces through the creation of new professional capital (e.g., New Urbanism) and new arenas of work in research and design.

Active community design centers need to collectively illustrate a better case for community design. Whereas they have potential to be program anchors, community design centers currently function more as a fringe or rogue endeavors distant from the curriculum, with tepid administrative support. Part of this may be that service learning through design centers has not made any discernible or appreciable broad-based disciplinary contributions to the rich cross-section of planning and design instruments

and methodologies collectively found in the mainstream studio culture of schools. Problem-based learning offers a more robust frame than service learning for realizing disciplinary enrichment and community engagement. On this point, planning educator, Rex Curry, is insightful:

> In developing a working relationship between a university and a community there is a difference in the questions that define problem-based learning and service-based learning. 'What problems are we trying to solve?' is quite different from 'What service are we capable of providing?' The first question attempts to define the issues; the second is a take-it-or-leave-it proposition.[13.14]

[13.14] Rex Curry. "Community Design Centers". ***Good Deeds, Good Design: Community Service Through Architecture***, Bryan Bell, ed. (New York: Princeton Architectural Press, 2004), 65.

Problem-based education would thicken curriculum development through more adaptive studio methods and meta-disciplinary strategies that cross epistemological realms.

Employment of comprehensive participatory processes is an inadequate form of legitimization for community design practices, and an inaccurate point of distinction from market-based practices. Participatory processes are roundly institutionalized in contemporary design education, and used by most design practices (try designing a hospital, church, school, library, or park without stakeholder participation). Community design should be valorized through the impact of its solutions. While community design centers are delivering good work at the level of the project, there is a collective lack of structured and organized engagement with larger social forces far better organized. The challenge is institutional, as solutions have to be as elegant as the problem.

Reflections

The Influence of Community Design Centers on Society

Jana Cephas

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Since their inception, community design centers (CDCs) have had a physical, organizational, and economic influence in urban, suburban, and rural communities. Their new construction, adaptive reuse, and historic renovation projects are tangible efforts that breathe new life into communities. By changing the physical fabric of neighborhoods, CDCs give residents an increased sense of pride in the places they live, work, and play, as well as attracting newcomers to revitalized areas.

CDCs also exert intangible influence on organizational structures within communities, in addition to supporting desirable and sustainable growth through the implementation and adjustment of regulatory rules, zoning laws, design guidelines, tax structures, and conservation proposals. The economic contribution of CDCs to neighborhoods can be just as financially critical as that of for-profit organizations, because CDCs often function as local 'businesses' providing jobs, grants, and loans, plus social support structures. Finally, these collective influences foster social and cultural development, including encouraging and maintaining racial and ethnic diversity, stabilizing working-class and poor neighborhoods, encouraging mixed-income and non-traditional residential developments, providing venues for arts and culture, and establishing new educational opportunities in the communities in which they work. The rest of this essay addresses the above influences in greater detail.

Physical Effects: Sustaining Communities

As previously mentioned by Blake and Vogel, when the earliest community design centers were established in the late 1960s, many of them were responding to the decay of urban centers. Architects, planners, and community activists sought to directly address the problems of the urban interior by applying innovative design strategies to ailing communities.

Prioritizing safe, clean, and beautiful spaces for communities still serves as the basis for the work of many design centers today. While new and renovated physical structures provide the necessary space for working and living, the physical redesign of neighborhoods and interior spaces also have an important psychological effect on residents. Clean and fully functioning spaces reflecting the desires and goals of a community can bring a sense of pride and dignity to public and private places. Well-designed interiors can provide residents with a sense of comfort and safety, allowing them to attend to more pressing issues in their lives. Thus, the physical design of spaces is critical to the sustenance of communities, and the work done by community design centers provides an important foundation for long-term community health. An excellent example of this influence can be found in the form of environmental WORKS (EW), a nonprofit community design center founded in Seattle in 1970.

Through a focus on environmental sustainability as a critical element in social and economic sustainability and the creation of sustainable architecture for low-income residents, EW plays an important role in reshaping Seattle communities. Their flagship project, Traugott Terrace, was the first LEED-certified affordable housing project in the United States. The goal of Traugott Terrace was to provide fifty units of 'clean and sober' housing for low-income individuals. It is made up of studio and one-bedroom apartments, transitional housing units, common areas, an outdoor deck and caseworker offices for the Matt Talbott Center, an organization aiding individuals with alcohol dependencies and other addictions.

Traugott Terrace goes beyond the minimal by providing an exquisitely beautiful living environment that serves as an important stabilizer for its residents.

While it is important to provide the basics of housing for people in need, *Traugott Terrace goes beyond the minimal by providing an exquisitely beautiful living environment that serves as an important stabilizer for its residents.* Providing spaces that can afford struggling individuals a sense of dignity and self worth is just as important as providing safe and clean spaces, especially considering that many Traugott Terrace residents may have found previous shelters lacking appropriate space and inadequate maintenance. Additionally, the use of green building products and design features minimize energy use and lower the low carbon footprint of the building,

while priority was given to creating accessible communal spaces and enhancing the quality of interior spaces.

EW also publishes papers and manuals to aid community organizations in the design process. Executive director Jan Gleason and associate Sally Knodell wrote ***Making a Place for Children: A Planning and Design Manual***, which is used by school districts across the state. EW's white papers on sustainable design are widely read by both government agencies and for-profit developers as important guidelines and their distribution significantly broadens the influence of EW's community design practice to communities around the nation.

Organizational Effects: Zoning and Planning Policy

Many neighborhood physical improvements rely on supportive government structures, community advocacy, and countless hours of research. Often invisible to the public, the organizational framework underlying the implementation of new physical infrastructure is critical to community sustenance. Community design centers that develop such frameworks can provide critical work to influence the design and organization of neighborhoods for years to come.

Zoning and planning policy represents a single, yet vital, way in which the work of community design centers can have a lasting influence on housing, economic development, landscape planning, regional growth, and the overall livability of communities.

Zoning and planning policy represents a single, yet vital, way in which the work of community design centers can have a lasting influence on housing, economic development, landscape planning, regional growth, and the overall livability of communities. As a system of land-use regulation, zoning laws provide the basis for future neighborhood design and community planning. Successful planning can be nearly impossible without zoning guidelines that are appropriately matched to the needs and goals of a community. Consequently, a CDC that is able to influence zoning and planning policy is presciently situated to contribute to long-term changes. To that end, the Pratt Institute Center for Community Development (PICCD), established in 1963, is an exemplary model to emulate.

PICCD began as an advocacy planning and technical assistance organization based in the planning department of Pratt Institute in Brooklyn. As the oldest university-based community design center, PICCD represents a wealth of research, advocacy, and collaboration, which has had a significant impact on planning policy in New York City neighborhoods since its

inception. Focusing on policy, zoning, and financing in relation to affordable housing, neighborhood infrastructure, new economic opportunities, accountable development, and transportation equity, PICCD conducts in-depth research and analysis, which is then widely distributed as white papers and reports read by planning professionals, community advocacy organizations, and local politicians. PICCD's proactive involvement in developing planning strategies and policy for the city has led to the recognition of PICCD as specialists in New York City planning, while also giving it a respected voice in wider urban planning circles.

Over the course of more than three decades, PICCD has worked with community organizations in both the Greenpoint and Williamsburg neighborhoods in Brooklyn, moving toward a more equitable distribution of jobs, affordable housing, and open space in the Greenpoint-Williamsburg area. When New York City Mayor Michael Bloomberg announced plans in 2003 to rezone more than twenty New York City neighborhoods, residents of Williamsburg and Greenpoint already had decades of experience in community organizing, collaboration, and advocacy behind them. This allowed them to effectively engage with and challenge the new rezoning proposal. Through critical engagement with the New York City Department of Planning, collaboration with community groups, and the political organizing undertaken by scores of grassroots community organizations, PICCD and the residents of Williamsburg and Greenpoint were able to influence the proposed rezoning of this 175-block area. By proposing a list of critical recommendations to the City—largely focused around the development and sustenance of affordable housing units and ensuring that the new rezoning proposal responded to community needs—like recommendations due largely to the extensive research conducted by PICCD – inclusionary zoning provisions, as well as affordable housing prevailing living wages and health benefits for building-service workers, the preservation of existing affordable units and the use of public lands for additional affordable housing units, were approved for the neighborhood in the new Greenpoint-Williamsburg Land Use and Waterfront Plan.

Ultimately, the approved plan allowed the benefits emerging from sustained growth to be equitably distributed across the community. Additionally, what

began as a local effort by PICCD and others for inclusionary zoning has now spread to other communities and is part of a citywide effort to mandate inclusionary zoning. Thus the work of PICCD in Greenpoint-Williamsburg provides an important precedent for community development occurring elsewhere in New York, allowing PICCD's research, testimony, and reports to service a much broader population than for which they were originally intended.

Economic Effects: Funding the Community

As nonprofit organizations, many community design centers rely on grants and loans from foundations, government agencies, and individual donors to support their work. Unlike for-profit design ventures, CDCs face the dual difficulty of aiding individuals and organizations in need while simultaneously seeking charitable funding from others. *The financial strains on a CDC can be great, especially when community design centers seek to at least partially relieve the financial strains burdening the communities in which they work.* Many CDCs have approached this financial difficulty as a challenge, however, and have developed creative solutions to fundraising by situating their own centers as economic forces within communities. As active participants in the local economy, CDCs can greatly influence the economic standing of neighborhoods by providing jobs, technical assistance, and home repair loans. Further, as smaller-scale lenders and grant makers, CDCs can build a tighter and more localized sense of community with their clients by ensuring that the recipients of funds are also receiving the appropriate design, technical, and planning expertise necessary to implement their project. Thus, CDCs involved in funding community projects are in a unique position to both ensure the long-term viability of projects and to contribute to the equitable distribution of funds to both organizations and individuals in need.

The financial strains on a CDC can be great, especially when community design centers seek to at least partially relieve the financial strains burdening the communities in which they work.

ASSIST, Inc. was founded in 1969 as a nonprofit community design center in Salt Lake City, providing architectural design, community planning, and development assistance to organizations, as well as accessibility design planning and assistance to low-income households and people with disabilities. ASSIST offers zero-interest loans to qualifying low-income homeowners and home buyers. No monthly payment is required for the loans, and no interest is charged on the money borrowed. Loans are

granted to make critical repairs on homes; eligibility for the loans is determined by a minimum income requirement and adequate home equity to cover the cost of the loan. The money borrowed is due only when the property is sold or transferred, which allows many low-income families to make much-needed repairs on their homes, particularly in situations when they are unable to receive traditional bank loans. By situating itself as a non-traditional lender within struggling communities in Utah, ASSIST addresses an often-neglected gap in community building. While design centers usually provide design services and even technical assistance for new construction and for renovation, the effect of the design center will be greatly limited if the client cannot afford construction, or is unclear on how to procure funding for renovation work. Understanding that a community design center can play such a role, beyond the design of physical structures, enables CDCs like ASSIST to further influence the long-term sustainability of communities.

Accordingly, in recent years, many community design centers have begun to approach project funding as a necessary component of services offered to community-based organizations. In Seattle, environmental WORKS recently established Sustaining Affordable Communities, a grant-making initiative geared toward providing sustainable design assistance to nonprofit organizations and affordable housing developers. In Yonkers, New York, the Greystone Foundation, a nonprofit community developer, operates the Greystone Bakery, a for-profit business that generates funds for the foundation. The bakery employs members of the community and serves as an unofficial community center. The Greystone Bakery is envisioned as a critical component of the foundation's work to provide economic sustenance for the community, which is evidenced in their double bottom line: "We don't hire people to make brownies, we make brownies in order to hire people."

Sociocultural Effects: Building Community

With new building construction and renovations, proper zoning and planning policies put in place, and adequate funding resources for development projects, revitalized communities often witness a resurgence in social and cultural resources. While the architectural, landscape, and

planning work of community design centers can shape the social health of communities, design centers can also more directly participate in social issues. Through the localized efforts of community design, CDCs often build long-term and trusting relationships with advocacy groups and community members. Thus, with the trust built through years and even decades of difficult but successful work, community design centers can branch out beyond physical design and planning imperatives to address social and cultural issues relevant to the communities in which they are working.

Asian Neighborhood Design (AND) was established in San Francisco in 1972 as an effort to bring design to ailing communities. Today, AND sees its mission as centered on building supportive relationships to help move people out of poverty and toward self-sufficiency. Toward that end, AND incorporates a range of programs beyond traditional architectural design and community planning services in achieving their organizational goals. In 1982, AND began an employment program to train low-income youth and young adults in carpentry, cabinet making, computer-aided design, drafting, drywall installation, masonry, and plumbing. In addition to providing the skills necessary for work in the construction field, the Employment Training Center also provides remedial education and GED preparation, as well as instruction in math, history, financial literacy, life skills, and conflict resolution. Serving primarily African-American and Latino youth and young adults, the program aims to counter obstacles faced by these young people by helping them develop skills necessary for success in life. AND's work to establish educational opportunities for these youth, aligned with the design and community planning work that AND already engages in, suggests that CDCs can facilitate a natural correlation between design and social sustainability. This level of social engagement not only builds stronger communities, but it also contributes to greater levels of trust and recognition between the community design center and the neighborhood residents. Another, slightly different but no less effective, example would be the work of the Design Coalition, Inc. in Madison, Wisconsin.

Established in 1972, Design Coalition, Inc. focuses on socially conscious design as a form of community activism. Design Coalition projects emphasize community viability and social networks, primarily through the design of cohousing, a resident-developed cooperative community

combining individual dwelling units with communal spaces. The individual dwelling units are usually structured around a common unit containing communal facilities for cooking, playing, dining, gathering, and laundry. Communal facilities can also contain guest rooms, workshops and storage areas. Residents in cohousing developments often dine together in the common unit, even though they may have their own individual kitchens. Additionally, they may even carpool, buy food in bulk together, and arrange for collective childcare. Design Coalition encourages and supports cohousing developments by providing workshops for individuals and groups interested in pursuing them. Design Coalition also provides guidelines for establishing a cohousing group, developing a budget, and beginning the design process. By providing services to aid in such development, Design Coalition helps communities realize their goals for positive forms of living, while disseminating information about alternative living arrangements and emphasizing the importance of social networks and structures in sustaining communities.

Conclusion

The work of community design centers broaden the scope of architectural practice by recognizing the necessity of civic engagement in design and by developing both the strategies and tactics necessary for implementing successful design processes. For years, social justice advocates and community activists have addressed issues of inadequate affordable housing, lack of public space, and inequities in access to education, public transportation, and necessary amenities. *As design activists, community design centers have joined community advocates in the struggle for more equitable conditions for living and working.* As shown here, acknowledging the emerging role of community design as social critique requires recognizing the variety of ways in which design activism can have long-standing positive effects on neighborhoods.

As design activists, community design centers have joined community advocates in the struggle for more equitable conditions for living and working.

Beyond the physical changes prompted by new architectural and landscape interventions, the organizational, economic, and socio-cultural effects of CDCs on communities are profound and far-reaching. Organizations and individuals seeking to establish new community design centers should look beyond the physical to understand the broad range of options available

that would allow the newly established CDC to have the maximum positive impact on local communities. Additionally, through distribution of literature detailing results from extensive research reports, testimonies, and community actions, community design centers can begin to extend their impact beyond the localities in which they work, influencing regional and even national design-related issues.

Finally, the community design centers discussed here exhibit some similar approaches to the places where they work, thus amplifying their intended impact and extending their range of influence. First, *design centers with broad influence tend to focus on the capacities and assets of the community rather than solely on the needs and deficiencies.* The approach of successful community design centers must be goal-oriented rather than problem-directed in order for residents to gain a sense of ownership over the renewal of their communities. Second, CDCs with significant impact on communities tend to emphasize community-centered processes. Whether through partnering with other community advocacy organizations, testifying at city council meetings, or forming new development groups, CDCs build upon existing community activities as a basis for new initiatives. In rooting their initiatives in a community-centered process, CDCs ask questions like: What are the values of the community? What are the values of the city and its planners? How can the designers and planners interact with the community in such a way that does not mistake the values and desires of the designers, funders, and politicians with the actual values and desires of the residents of the community?

Design centers with broad influence tend to focus on the capacities and assets of the community rather than solely on the needs and deficiencies.

Ultimately, community design centers must exhibit a significant influence on the communities in which they work in order to be successful in the long run. Whether that influence is physical, organizational, economic, sociocultural or, most likely, a combination of some or all of these, community development cannot proceed without informative collaboration, networking, and partnerships among community advocates and neighborhood residents. *The influence of community design centers on society can be extensive, crossing professional and disciplinary boundaries, as well as neighborhood, city, and regional boundaries.* The dissemination of research, design analyses, and planning strategies by CDCs also feeds into

The influence of community design centers on society can be extensive, crossing professional and disciplinary boundaries, as well as neighborhood, city, and regional boundaries.

the knowledge base of other community design centers. Thus CDCs greatly influence each other, serving as models for innovative planning, community organizing, and design aesthetics. As such, the cross-pollination of design-centered knowledge among community design centers fosters a broadened community of design professionals looking to one another for inspiration and ideas, while generating new and innovative design strategies for further dissemination across the vast field of design and planning knowledge.

Reflections

The Enterprise Rose Architectural Fellowship

An Evolving Role for Community Design in Affordable Housing

Katie Swenson

The Enterprise Rose Architectural Fellowship

An Evolving Role for Community Design in Affordable Housing[15.1]

Katie Swenson

15.1 This essay is adapted by the author from her article entitled "Designing Better Designers: Families First," which first appeared in Cityscape: A Journal of Policy Development and Research, Volume 16, Number 2, 2014, 103-114.

Numerous architectural treatises have been put forth that imagine a future in which all people have a beautiful home that not only provides a safe, stable, enriching environment, but also that is part of a thriving neighborhood with all the necessary resources of transportation, schools, health care, and nutritious food. Recent initiatives in the affordable housing community are attempting to make this designed vision a reality. This momentum includes the evolving perspective and role of architects, embodied by the Enterprise Rose Architectural Fellowship, a program that embedded its first class of Rose Fellows with community developers in 2000. In recent years, programs like the Rose Fellowship that focus on the professional development of young architects have

- increased awareness of neighborhood-scale civic relationship and collaboration within the broader profession,
- increased the number of designers interested and working in affordable housing, and
- produced high-quality housing for communities with the capacity to thrive beyond the completion of a building.

This bottom-up investment strategy is contributing to market demand for higher-quality design in affordable housing today, a notable departure from 10 to 15 years ago, when the Rose Fellowship began.

Shaping Skills for Community-Based Design

In 2000, community developers and emerging architects were invited to apply for the first three-year Rose Architectural Fellowship program, funded by a grant from Enterprise Community Partners, and named for Frederick P. Rose. Today more than 50 Rose Fellows have made an impact

on communities across the country.[15.2] Community development host organizations hire Rose Fellows to bring the vision and resources of design to the development team and into the critical path of affordable housing projects.

Although community developers certainly share a goal to create quality housing, no stated methodology incorporated design principles into the development process. Convincing the leadership of community development organizations to invest in design quality has been a major challenge in the housing community in recent decades, but the investment in integrated design has since become a central component in the community development field. In turn, the demand for professionals to work in this field calls for architects with a broad set of skills.

In attempting to understand the gaps in the traditional training of architectural practitioners that the Rose Fellowship and others are filling, it is helpful to look at key skill sets that have surfaced during the course of the Rose Fellowship's existence.

- **Community Relationship-building:** The ability for designers to develop community relationships.

- **Design Quality:** The propensity and capacity to be more innovative in design, based on both funding constraints and developer broadmindedness.

- **Organizational Changes:** The understanding of affordable housing developers' organizational practices, and the redefinition their missions based on design skills.

- **Functional Programs:** The ability to develop functional programs tailored for residents and occupants that may not match the traditional conceptions taught in architectural education.

- **Broadening Scale:** The scaling of design interventions to incorporate neighborhoodwide and communitywide considerations beyond a single development or unit.

15.2 "About the Enterprise Rose Architectural Fellowship," Enterprise Community Partners, http://www.enterprisecommunity.com/solutions-and-innovation/design-leadership/rose-architectural-fellowship/about-the-fellowship. (Accessed January 9, 2015)

In the following sections, specific examples illustrate how these skills contribute to quality design in affordable housing.

Community Relationships

The Rose Fellowship has shown that when designers enter into a long-term relationship with a community—and when the lines are blurred between community member, planner, designer, and advocate for a better future—the rewards are robust. A member of the first class of Rose Fellows in 2000, Jamie Blosser, partnered with the Ohkay Owingeh Housing Authority (OOHA) at Ohkay Owingeh, a Pueblo in northern New Mexico. To build 40 new units and a community center, OOHA used the 1996 Native American Housing Assistance and Self Determination Act (NAHASDA) Indian Housing Block Grant and the Rural Housing and Economic Development grant to leverage five other sources of financing, including low-income housing tax credits. NAHASDA created an opportunity for local residents to institute their own vision and make decisions regarding land use planning. It also created a unique opportunity for architects, planners, and landscape architects to bring their skills to the benefit of these communities.[15.3]

15.3 Jamie Blosser, Personal communication (interview with author), 2009.

Figure 1. Homes at Tsigo bugeh Village in Ohkay Owingeh, New Mexico
Photo Source: Harry Connolly

Since the 1960s, lacking mortgage financing, the Pueblo had typically received single-family HUD bungalows spread out on suburban lots. The new development built on the ancient, community-oriented settlement patterns of the historic plaza and village center, Owe'neh Bupingeh. The plaza area was once lined with several hundred historic adobe homes dating back at least 700 years. More than 60 percent of these adobe homes had fallen into ruin and disrepair by the turn of the 21st century. During the development process, some tribe members at first had difficulty with the notion of attached housing, having become accustomed to single-family homes, but tribal elders began to tell stories of what life was like growing up on the plaza before it had fallen into disrepair. The new project at Ohkay Owingeh, called Tsigo bugeh Village, was designed to set a standard for incorporating community-driven, culturally significant design into all aspects of the planning, and its success set a new precedent for the tribal council.[15.4]

Design Quality

Relationships between designers and communities consequently also yield better design. In Los Angeles, Rose Fellow Theresa Hwang partnered with Skid Row Housing Trust (SRHT), to work on housing and empowerment for formerly homeless individuals through better-designed housing, resident engagement, and social services.[15.5] Supportive housing has been a recent innovation in the housing sector, based on the realization that providing housing alone is not enough. Housing providers have found that incorporating social services and medical care into their buildings creates better success rates for residents, especially chronically homeless individuals or those with addictions or disabilities. Supportive housing models typically have two legs: (1) the permanent apartment unit, and (2) the social services, including physical and mental health care.

With the creation of Hwang's main project, the Star Apartments, SRHT and its partner Michael Maltzan Architecture pushed this model to include a third leg: nonclinical therapeutic amenities such as yoga, basketball, gardening, and art classes. Star Apartments provides more than 15,000 square feet of community space with amenities that contribute to the integrated approach to resident support.[15.6] For SRHT, design goes beyond

15.4 For additional information, see Tomasita Duran, "Tsigo bugeh Village," Honoring Nations symposium, Harvard Project on American Indian Economic Development, John F. Kennedy School of Government, Harvard University. Cambridge, Massachusetts: September 17, 2009. Presentation. https://nnidatabase.org/video/honoring-nations-tomasita-duran-tsigo-bugeh-village. (Accessed January 9, 2015)

15.5 "Rose Fellowship: Theresa Hwang, Hosted by Skid Row Housing Trust, Los Angeles, California," Enterprise Community Partners, http://www.enterprisecommunity.com/solutions-and-innovation/design-leadership/rose-architectural-fellowship/fellows/theresa-hwang. (Accessed January 9, 2015)

15.6 Robbie Couch, "New Skid Row HomelessApartment Complex Has a Running Track and Art Studio," Huffington Post, October 13, 2014, http://www.huffingtonpost.com/2014/10/10/star-apartments-los-angeles_n_5961558.html. (Accessed January 9, 2015)

aesthetics to enhance programs and building functions. The building and the overall living environment have a significant effect on the rehabilitation process and the challenge of ending homelessness.[15.7]

15.7 Ibid..

Figure 2. Star Apartments in Los Angeles
Photo Source: Skid Row Housing Trust

SRHT initiated a participatory design process during the early development stages. The team brought in residents, social workers, and maintenance staff from its existing housing portfolio, collecting feedback on which building features worked and which did not. This process directly informed the spatial layout, incorporating what residents actually wanted rather than assuming what they needed. In her nearly 5 years working with SRHT,

Hwang has developed a community engagement model based on trusting relationships with residents, staff, and the design and development team.[15.8]

15.8 Ibid..

Organizational Changes

In the early days of the Rose Fellowship, only a few affordable housing developers were thinking about green building. In 2001, Rose Fellow Colin Arnold was working with Community Housing Partners (CHP), one of few groups to see the potential for sustainability to reshape its organization.[15.9] CHP's President and Chief Executive Officer, Janaka Casper, has grown the organization exponentially during the past 13 years; Casper now manages a portfolio of more than 6,000 units.[15.10] When CHP brought on Arnold, it set about using the concepts of sustainability to affect every aspect of its business, from construction to accounting. Arnold pushed CHP to build to a high green standard and constructed a LEED Silver-certified boys home in 2003, which became both a symbol and a learning laboratory for research.[15.11]

15.9 "Responsibility," Community Housing Partnership, https://www.communityhousingpartners.org/79/responsibility.html. (Accessed January 9, 2015)

15.10 About CHP," Community Housing Partnership, https://www.communityhousingpartners.org/55/about-chp.html. (Accessed January 9, 2015)

15.11 Melissa Byrd and James Ruhland, The Tekoa Boys' Home: A Melding of Vision, Functionality, and Sustainability," Journal of Green Building: Summer 2011, Vol. 6, No. 3, 33-45. doi: http://dx.doi.org/10.3992/jgb.6.3.33 (Accessed January 9, 2015)

Figure 3. Tekoa Boys Home in Christiansburg, Virginia
Photo Source: Alan Scherry

Casper said to a crowd of about 300 people at a Housing Assistance Council meeting that the "Rose Fellowship was the single most transformative program that CHP has ever experienced."[15.12] The Rose Fellowship gave the organization a method and the resources to deepen its commitment to sustainability over time. Arnold is still with CHP 13 years later, now leading the design division of the CDC, with four architects on staff. Whereas most CDCs contract out their architecture and design services, CHP not only has the design function in house, it uses its expertise in designing green affordable housing to serve as consultant for other housing groups.[15.13]

15.12 Swenson, "Designing Better Designers," 111..

15.13 "CHP Design Studio," Community Housing Partnership, https://www.communityhousingpartners.org/401/chp-design-studio.html. (Accessed January 9, 2015)

Functional Programs

The development of a program is common to professional practice, yet it is often one that is not considered thoughtfully and reflectively—a critical omission when considering communities. In Roxbury, Massachusetts, Rose Fellow Mark Matel has used a community arts approach to formal programming, not only to revitalize a former bus yard site, but also to reenergize a neighborhood around expressing its own creativity and positivity.[15.14] Living in a neighborhood with terrible crime and poverty statistics, residents of Roxbury view affordable housing development with skepticism. Some say that the neighborhood already has too much affordable housing; others say that the neighborhood is being gentrified. Matel has been living in the midst of this debate, hearing all sides and getting to know the complexities—and personalities—in the neighborhood. He suggested taking an alternative approach from which everyone in the neighborhood could ideally benefit, investing and celebrating all the positive qualities of the people and culture of Roxbury.

15.14 "Mark Matel, Hosted by Nuestra Comunidad Development Corporation," Enterprise Community Partners, http://www.enterprisecommunity.com/solutions-and-innovation/design-leadership/rose-architectural-fellowship/fellows/mark-matel. (Accessed January 9, 2015)

In May 2013, Matel and his colleagues invited 85 local artists to spray paint garage doors. The event drew more than 1,000 people to the bus yard site that had been fenced off for 20 years, energizing it first with art and not long after with music, dancing, food trucks, and ice cream vendors.[15.15] The electricity of that day led Mark and the organizers to create "Bartlett Events," which offered a structure through which community members could stage their own events on the site. Roxbury still plans for 323 units of housing plus retail, parking, open space, and so on. Now, however, thanks to

15.15 Yvonne Abraham, "Let's Open the Door to Arts in Boston," Boston Globe, August 29, 2013, http://www.bostonglobe.com/metro/2013/08/28/let-open-door-arts-boston/BNOCk7n4UUJuHBfA20ThrM/story.html (Accessed January 9, 2015)

the energy of Matel and his colleagues, the proposed development is envisioning an identity that is attracting people who want to animate this formerly derelict site into a creative community that looks to the neighborhood culture as a source of inspiration.[15.16]

15.16 Patrick Rosso, "Plans filed, community meeting set for Bartlett Yard project in Roxbury," Boston.com, March 6, 2013, http://www.boston.com/yourtown/news/roxbury/2013/03/hold_plans_filed_and_community.html. (Accessed January 9, 2015)

Figure 4. Bartlett Events in Roxbury, Massachusetts
Photo Source: Mark Matel

Broadening Scale

Early in its history, Enterprise Community Partners was aware of the broad scope of issues associated with any one housing development. Founder Jim Rouse recognized that "decent, affordable" housing is a fundamental platform for a successful life, but he knew that housing alone was not enough and needs a place within a thriving, uplifting neighborhood.[15.17] The Rose Fellowship exposes young professionals to the larger challenges and aspirations of communities. Some of the most exciting design work is going on in neighborhoods where CDCs are investing deeply in green infrastructure at the neighborhood scale, intentionally directing benefits toward low-income residents.

15.17 Swenson, "Designing Better Designers," 114.

A few miles from Matel's work in Roxbury, Rose Fellow Mike Chavez is working with three ambitious CDCs that have joined in a collaborative effort to revitalize a transit corridor in Dorchester. Close to the center of Boston, this neighborhood had a commuter rail line running through it that, until recently, made no local stops. Community organizing led the three CDCs and many others to unite and successfully advocate for new stops in their neighborhoods. Today, four stops are open and three are in process, and the successful advocacy campaign gave neighbors in the Talbot-Norfolk Triangle an organizing framework. CDCs are taking bold steps to ensure that residents will not only have a better quality of life, but also that they will retain their neighborhood fabric, identity, and commitment to the mutual empowerment of themselves and their neighbors.[15.18]

[15.18] Swenson, "Designing Better Designers," 114-115.

Conclusion: Envisioning a New Architecture Practice

Housing designed by professional designers with the guidance and imperatives of the community can become an architecture that speaks to the past, present, and future of a community. As demonstrated by the Rose Fellowship, housing is designed not only to achieve the highest environmental sustainability standards, but also to reflect the entire community in question. To design good housing—housing that has a holistic, collaborative, and place-based design approach—and to achieve better health and an improved quality of life for residents, architects must address broad community needs and integrate transit infrastructure, energy efficiency, food access, and economic opportunity. Affordable housing design and construction can evolve when affordable housing designers and developers have evolved, to see the part and the whole, the individual and the community, the house and the neighborhood, and the past and the future.

Reflections

Engaging the School of Social Life

A Pedagogy Against Oppression

Thomas A. Dutton

Engaging the School of Social Life

A Pedagogy Against Oppression

Thomas A. Dutton

> If the soul is left in darkness, sins will be committed. The guilty one is not he who commits the sin, but he who causes the darkness
>
> **Victor Hugo**[16.1]

16.1 Victor Hugo, quoted in Martin Luther King, Jr., ***The Trumpet of Conscience*** (Boston: Beacon Press, 1967), 8.

Introduction

In fall 2006, Miami University's Center for Community Engagement in Over-the-Rhine, with great excitement and some trepidation, inaugurated a flagship initiative, the ***Over-the-Rhine Residency Program***, in collaboration with leaders and organizations of that Cincinnati neighborhood. A highly contested neighborhood in transition, marked by extremes of gentrification and homelessness, upscale commercial development, and few neighborhood-serving businesses for poor residents, Over-the-Rhine had been the focus of an alliance of corporate and municipal forces pushing market-based initiatives, while a poor people's movement resisted that alliance, calling for fairness and equality amidst these extremes for decades.

Our time-honored commitment to one neighborhood has enabled us to tap into collective actions toward self and social empowerment among those most unserved by the current political economy, residents who've fallen below the reach of the market.

The Residency Program became possible only through the relationships built between the neighborhood and university since 1981, when I began working with community groups. Relationships deepened in 1996 with the beginning of the architectural Design/Build Studio and Agit-Prop installations. In 2001, after more than five years of increasing police activity and assertions of police brutality and racial profiling in Over-the-Rhine, the shooting death of an unarmed 19-year-old man by police led to four days of violent civil disturbances in the neighborhood. This was a pivotal evolution in the relationship between the Center and Over-the-Rhine: soon thereafter, students urged more substantial university engagement and a deeper understanding of neighborhood conditions, which led to the Center's founding in 2002 and the Residency Program in 2006.

The Residency Program exemplifies the Center's core mission to work collaboratively with neighborhood organizations and residents—through courses, research, and service—to assist residents with efforts already in motion to develop the community equitably without displacement.

The Residency Program's approach to community engagement distinguishes itself from programs based on charity or *noblesse oblige*. Indeed, such practices are not even possible on our part, precisely because our community partner organizations—organized around social justice and human rights—would never allow it. Such is the sophistication of our community partners and the demands they can put on us, because of the deep roots we have been able to establish over a long period of time. *Our time-honored commitment to one neighborhood has enabled us to tap into collective actions toward self and social empowerment among those most unserved by the current political economy, residents who've fallen below the reach of the market.*

Trusting, enduring relationships that resist *noblesse oblige* and demand reciprocity do not automatically result by students simply living in the community, even for a full semester. Although necessary, residency alone is not sufficient. The Residency Program is an integrated package. In addition to a full-time living experience in the "school of social life," students in the Residency Program do volunteer service, work on activist community campaigns, meet weekly for journal writing and reflection, perform service-learning within organizations associated with their majors, gather weekly for potluck dinners with invited neighbors, and take a full course load of 15 credit hours. The courses, often team-taught by faculty and community members, deepen students' analyses of the political-economic conditions they directly experience.[16.2]

The Center and the Residency Program continue to learn and evolve through the community-based relationships that nurture us. *This practice-rich environment has sharpened our theory of community engagement: that social change happens when people with wealth and privilege learn to cross borders, and engage with people in poverty in an honest way.* The work of the Center for Community Engagement is powerful and effective because it immerses students and faculty in a new setting, complemented by readings,

16.2 Four courses comprise the curriculum of the Residency Program. The first is *The Theory and Practice of Service Learning*. This course is now taught by Jenn Summers, a person with a long history in Over-the-Rhine who is currently the executive director of the Peaslee Neighborhood Center. The second course is *ARC 427, The American City Since 1940*, team-taught by myself and Bonnie Neumeier, a long-term resident, activist, co-founder of many of the neighborhood organizations within which the students work, and Community Liaison to the Center for Community Engagement. The third course is *ENG/ARC 405 Designing and Writing for Social Change*, team-taught by myself and English professor Christopher Wilkey of Northern Kentucky University. The last course is a *Community Engagement Practicum*.

Social change happens when people with wealth and privilege learn to cross borders, and engage with people in poverty in an honest way.

seminars, reflection, community campaigns, and service. The Residency Program is not a service model. It is a fully embodied pedagogical, curricular, and scholarship model that engages community rather than being content with "community service." *This model challenges students to move from a base of service to engagement and activism.*

When students do this, they are changed through the relationships they make with people and organizations of Over-the-Rhine. They are changed because the stories they heard before coming to Over-the-Rhine do not match up with the stories they come to live. In that first semester of 2006, of those twelve students who were from mostly upper-middle-class suburban and small-town backgrounds, six were architecture/interior design majors[16.3] who spent up to thirty hours per week renovating an apartment unit for Over-the-Rhine Community Housing, an affordable housing development corporation with a long history of serving low-income need in the neighborhood. Students from other majors spent equal time working in neighborhood organizations that serve youth, children, people experiencing homelessness, and the elderly. Student teachers taught full time in a neighborhood elementary school.[16.4] Community residents were part of the Program's administrative and teaching team.[16.5]

The Over-the-Rhine Residency Program feeds back into and deepens the community-based work of the Center for Community Engagement in powerful ways.[16.6] Throughout our work, a tension is always present between the often-conflicting expectations and challenges of the Center's two homes: the university and the community. These two contexts certainly have their own dynamics and they can be startling in their contrasts. Miami University is mostly a space of privilege, white and wealthy, and Over-the-Rhine is mostly disadvantaged, black and poor (though this is changing rapidly). Those are obvious differences, but there are others, often subtle, that can stress community/university relations. For example, the university is a space that accentuates research, analysis, and critique, and is less about effecting action; whereas Over-the-Rhine acknowledges the former but must engage in action in order to even exist as a place. The conceit of a university is that it sees itself as the primary site in society for producing knowledge—it spends much time policing disciplinary boundaries and ensuring research standards and credentials to this end—and can turn a blind eye to that

16.3 Other students came from psychology, philosophy, teacher education, family studies, and social work, geography, and interdisciplinary studies.

16.4 For example, they worked with people experiencing homelessness at the Drop Inn Center (the second largest homeless shelter in Ohio), children and youth of the Peaslee Neighborhood Center and the Emanuel Community Center, tenants of Over-the-Rhine Community Housing, and adult women of the Sarah Center who make jewelry and stitch quilts as entrepreneurial activities, to name a few. The teacher education major worked full-time as a student teacher at Washington Park Elementary School.

16.5 In particular, Bonnie Neumeier was responsible for the students' orientation, weekly reflective conversations, and journal writing, and their involvement in community-based campaigns.

16.6 The Over-the-Rhine Residency Program completed its eighth iteration in fall 2013. The Program continues to attract students from all majors, including business. In addition to the fall program, we also conduct a six-week Over-the-Rhine Summer Residency Design/Build experience. And then in Spring 2010 we initiated what we call the ***Atelier***, which is explained later in the text.

This model challenges students to move from a base of service to engagement and activism.

What Over-the-Rhine may demand of the Center and what the university may or may not feel comfortable with are always in flux.

knowledge produced within communities, especially poverty-stricken ones. *What Over-the-Rhine may demand of the Center and what the university may or may not feel comfortable with are always in flux.*

The University and the Center for Community Engagement

The Center's relationship with the university ushers forth the following questions: How does the Residency Program affect the discourse in the university with regards to community outreach and service learning? What does the Program put on the table as a particular kind of social practice of the university? What kinds of new theoretical insights about these practices emerge within the university as a result of the Residency Program and the Center's engagement with Over-the-Rhine more widely?

Service-learning programs have grown exponentially in universities and colleges since the term was coined in 1967. According to the 2007 report ***Linking Colleges to Universities*** by the Democracy Collaborative of the University of Maryland, "from 1998 to 2004 alone, the percentage of students who took service learning courses increased from 10 to 30 percent."[16.7] Is this automatically a good thing? "As service-learning grew in the late 1960s and early 1970s, it developed a strong anti-poverty cast,"[16.8] casting students as "foot soldiers in the war on poverty…and other efforts to further address social problems."[16.9] This changed with the election of Ronald Reagan, who ended federal support for ACTION and the National Center for Service Learning, a move that transformed the service-learning movement to make it more academically based and politically "safe." As service learning has transformed from a "type of anti-poverty 'program' to a pedagogical method emphasizing students' academic learning,"[16.10] it is now more conservative and based in therapy and philanthropy as the motivators for student action. *Universities now airbrush themselves as "Engaged Universities," while more and more students become active in communities, but because that engagement remains mostly at the level of basic service and volunteerism, universities can play it safe.* The status quo remains unchallenged.

In this historical time where university administrators seem to be more beholden to their wealthier alumni and moneyed interests, the capacity to

16.7 Democracy Collaborative at the University of Maryland. ***Linking Colleges to Communities: Engaging the University for Community Development*** (University of Maryland, 2007), 51. http://democracycollaborative.org/content/linking-colleges-communities-engaging-university-community-development. (Accessed December 15, 2014)

16.8 Ibid.

16.9 Michael Loundsby and Michael and Seth Pollack. ***Institutionalizing Civic Engagement: Shifting Logics and the Cultural Repackaging of Service Learning in Higher Education*** (Ithaca, New York: Cornell University, 2001), quoted in ***Linking Colleges to Communities,*** 51.

16.10 Democracy Collaborative, ***Linking Colleges to Communities***, 52.

enable service-learning programs that are more politically progressive is a serious question to ponder.[16.11] Not all service-learning programs need to be such, but for those programs where students engage controversial subjects in highly visible ways, this may bring attention to the university in ways administrators want to avoid.

While the political mission of service-learning programs is an important question in light of those programs becoming more mainstream in universities, it is equally important to ask to what extent is service learning still really more about the university than the community. To what extent are service-learning experiences more about meeting the academy's needs than about deciding collaboratively with a community's leadership as to how a community-university partnership may take form to assist community struggles already in motion? Today it is common to hear within the academy phrases such as "scholarship for the public good," "public culture," the "public value of scholarship," "the democratic compact," and so on, all of which exemplify the goal "to initiate democratic experiences based on university values of scholarship, academic discovery, and artistic pursuit."[16.12] Though much of this public scholarship discourse sounds very good, there is a troubling bias. Terms like democracy, common welfare, and human dignity are peppered throughout this discourse, but they are not enough to stave off the colonialist undertones that are at work here: The quest of the university is to "initiate" democratic practices, or "bring" them to communities, or "impart" them, or "apply" them. Communities in this discourse are too often positioned as deficient, as places in need of treatment that can use a hefty dose of university-medicine. This one-directional discourse—from the university to the community—*ignores the fact that universities have much to learn from communities that are already producing knowledge and struggling to enact democratic practices based upon that knowledge.*

Taking these questions seriously can enable universities to understand more critically the array of service-learning models they offer, as well as the strengths and limits each model allows. The Over-the-Rhine Residency Program contributes to Miami University's deeper self-understanding in the kinds of service-learning experiences it organizes. A full-scale immersion program is not the same thing as a one-shot volunteering effort on a

16.11 "What happens to education when it is treated like a corporation?" This is a question posed by world, educational intellectual Henry Giroux in his "Public Intellectuals Against the Neoliberal University" posted on Truth-out.org (originally October 29, 2013). http://truth-out.org/opinion/item/19654-public-intellectuals-against-the-neoliberal-university?tmpl=component&print=1. (Accessed March 26, 2014) Giroux's account of the changing university under pressures of neoliberalism should concern us all: "In the absence of a democratic vision of schooling, it is not surprising that some colleges and university are increasingly opening their classrooms to corporate interests, standardizing the curriculum, instituting top-down governing structures, and generating courses that promote entrepreneurial values unfettered by social concerns or ethical consequences." Giroux is not the only one voicing these kinds of concerns.

16.12 Jeremy Cohen. "A Laboratory for Public Scholarship and Democracy." New Directions for Teaching and Learning, no. 5 (Spring 2006), 7. http://www.bk.psu.edu/Documents/Academics/labcohen.pdf. (Accessed December 14, 2014)

This...ignores the fact that universities have much to learn from communities that are already producing knowledge and struggling to enact democratic practices based upon that knowledge.

Saturday morning. This is not to disparage volunteer experiences, but to distinguish the full array of service options a university can provide. Through a deeper understanding of the spectrum, the strengths and limits of any service venture can become clearer. For example, the Residency Program "engages with" a community rather than provides a "service for" one, even though services are provided. Because the Program spans a full semester it offers a more substantial way to build relationships and trust, and thereby resists the mentality, all too pervasive in the academy, that communities (especially like Over-the-Rhine) are mere laboratories for learning on the part of students and teachers. Because students don't just study a neighborhood but actually become part of it, *the Program resists philanthropy and assists the neighborhood in its struggle to address oppression and enact its right to self-determination.* The mission of the Residency Program is not quite captured by characterizations that we are helping to build community, or helping to advance public culture, or even contributing to the public good. The goal is sharper, explicitly getting students and faculty to experience the asymmetrical relationships characterized by oppressed and oppressor populations. Coming to understand the dynamics of such relationships opens a window for students and faculty to see how class and racial struggles take specific form in Over-the-Rhine and Cincinnati. And through this investigation of the systemic structures that produce oppressor/oppressed relationships, the intent is to act upon those structures and relationships, with the oppressed community.

The Program resists philanthropy and assists the neighborhood in its struggle to address oppression and enact its right to self-determination.

The role of faculty to consciously align with the oppressed is indispensable, but faculty are caught up in their own contradiction within university culture that can pull them away from such relationships. As service-learning initiatives become more mainstream, as universities promote themselves as "Engaged Universities," this is contradicted by the pressures of stricter standards for tenure and promotion in the more traditional vein of "publish or perish" in departments and university-wide. Within this contradiction, too often community engagement is judged by university committees simply as service, and left at that. Even when community engagement work on the part of faculty includes research, publication, curricular and pedagogical development, and even the institution of new programs, the university's cultural policing of disciplinary "standards" casts these efforts to

Architecture programs across the country might have more leeway in these kinds of struggles in that consistent creative work and practice can lead to tenure, at least at Miami.

tertiary status—a distant third after research and teaching. *Architecture programs across the country might have more leeway in these kinds of struggles in that consistent creative work and practice can lead to tenure, at least at Miami.* Thankfully, national forces and groups such as Imagining America and Campus Compact, for example, have emerged to deal directly with these questions and to provide a forum for faculty to present and share their community-based work and to provide national leverage for it. It remains to be seen whether the contradiction will eventually resolve itself, but in the meantime the pressures of traditional research and publication records will likely dominate.

Over-the-Rhine in Four Narratives

"Like genocide, so econocide"

Alice Skirtz[16.13]

The Center for Community Engagement's relationship with its other home in Over-the-Rhine raises another set of questions: What does the Residency Program enable as a set of social practices pertinent to a neighborhood like Over-the-Rhine in light of world, historical conditions characterized by neoliberal globalization? What does "community-based work" mean today in a world far more integrative of global and local forces that condition everyday life, a moment that has produced within the U.S., as historian Manning Marable says, an African-American community marked by "mass unemployment, mass incarceration, and mass disenfranchisement?"[16.14] This "New Racial Domain" of America's political economy constitutes an "ever-widening circle of social disadvantage, poverty, and civil death."[16.15] Ethel Long-Scott, editorial board member of ***Black Commentator*** and Executive Director of the Women's Economic Agenda Project, expresses similar concerns when she characterizes the "new racism" as stemming from a "growing polarization of wealth and poverty."[16.16] In this new "harsh global capitalism," a "new class of dispossessed" is not only growing in America but is "discarded and thrown away." She continues: "We are becoming more of a police state as this impoverished low-wage and no-wage class is seen as potentially explosive and must be held in check…Managing and controlling the new class of dispossessed is the new paradigm of policing and incarceration."[16.17]

16.13 Alice Skirtz. Econocide: ***Elimination of the Urban Poor*** (Washington D.C.: NASW Press, 2012).

16.14 Manning Marable. "The Crisis of Black Leadership: Building African-American Political Empowerment—Past, Present and Future," Keynote address delivered 10 November 2007 at the "Second Annual Ongoing Covenant with Black Iowa Summit." http://www.tandfonline.com/doi/abs/10.1080/10999940801937318?journalCode=usou20#.VI5camTF9Bg. (Accessed December 14, 2014)

16.15 Ibid.

16.16 Ethel Long-Scott. "Justice—It's in the Details." Commentary on "Obama's Race Speech" by members of the Editorial Board of BlackCommentator.com. http://blackcommentator.com/269/269_cover_obama_race_speech_analysis_ed_bd.html. (Accessed March 21, 2015)

16.17 Ibid.

Language like Marable's and Long-Scott's describes a neighborhood like Over-the-Rhine nearly perfectly. Located just north of the city's central business district, Over-the-Rhine has always been an entry port and a home for poor migrants from Appalachia and the rural south looking for a better way of life. It is the city's poorest district with a median household income less than $12,000/year (though this figure may be changing with all the recent upscale development). In 1950, approximately 30,000 people resided there, with whites constituting greater than 95 percent of that population. In 2010 the figure was about 7,500, 75 percent black. Recent estimates have nearly 400 buildings standing vacant. The entire neighborhood is listed on the National Register of Historic Places and was placed on the National Trust for Historic Preservation's list of eleven most endangered places in 2006. As of 2014, Over-the-Rhine is experiencing full-blown, upscale development firing on all cylinders, and the rapidity of that development has caught everyone by surprise.

First Narrative: Poverty

As a consequence of those extremes of gentrification and homelessness, two narratives about Over-the-Rhine vie for public attention in Cincinnati. The first has a long history and is likely what most people imagine when they think of Over-the-Rhine: Poverty. Here, in this narrative, Over-the-Rhine's decline in population and income exemplifies the classic story of many American inner-city neighborhoods. The media characterize the neighborhood mostly as deficient or lacking—a territory marked by drugs, crime, prostitution, emptiness. The neighborhood in this narrative is a frightening place, wildly out of control, saturated by shootings and homelessness. This fixation of crime in Cincinnati occupies center stage in the media and popular mindset, and it means something precise: "It is code for an urban underclass of blacks and other people of color who are thought to be so murderous and deviant that through their 'black-on-black violence,' rampant criminality in 'drug dealing and welfare dependency,' 'aggressive panhandling,' their 'teen pregnancy and prostitution,' and their 'family breakdown and school dropout rate,' they are a menace to the citizens of Cincinnati."[16.18] This usual recipe of pathology plays out in commonly heard sayings such as: "No one in their right mind would live there," and "if you have to drive through the neighborhood, you better roll up your windows and lock your doors."

16.18 Thomas A. Dutton. "Colony Over-the-Rhine." ***The Black Scholar*** v. 37, # 3 (Fall 2007), p. 14. For an excellent book on this topic see, Steve Macek, ***Urban Nightmares: The Media, the Right, and the Moral Panic over the City*** (Minneapolis: University of Minnesota Press, 2006).

Second Narrative: Urban Renaissance

A new story about Over-the-Rhine is now emerging, invigorated by such terms as "rebirth" and "urban renaissance." This is the second narrative, and it effortlessly supports the city's welcoming of corporate funding to "bring new life to a dying community." New development is occurring in Over-the-Rhine, nearly all of it market-rate condos and higher-end commercial establishments attempting to lure new homeowners to the area. The ideology propelling this "renaissance" blithely assumes—or perhaps does not even bother to consider whether—upscale development automatically meets the needs of the neighborhood's poorer residents.[16.19]

Third Narrative: The Over-the-Rhine People's Movement

There is a third narrative, but the typical Cincinnatian would never know it, as it is completely erased by the first two. This is the story of the Over-the-Rhine People's Movement—the 40+-year history of a coalition of neighborhood groups that formed to confront injustices and human rights violations, and is based in affordable housing development, social service, religion, welfare rights, and community arts and education. The organizations here that are our community partners include Over-the-Rhine Community Housing, Peaslee Neighborhood Center,[16.20] Drop Inn Center, the Greater Cincinnati Coalition for the Homeless, and the Contact Center.

The People's Movement continues to be a consistent voice for people on low and moderate incomes. It would be too simple to characterize its mission as "community-based work." It is trying to do much more. As the People's Movement fights *against* the gentrification of land and *for* affordable housing and services for people without homes as its primary struggle, it also questions the privatization of the public realm: The state's alignment with corporate capital, the militarization of society in the form of expanding police forces, and the prison-industrial complex, as well as the production of ideological conditions that promote responsibility only to "the market," rather than to neighbors or fellow residents of the city. After fighting decades of disinvestment on the one hand and recent gentrification and displacement on the other, the People's Movement is having difficulty sustaining its organizing activities. Many of the organizations that started out

16.19 The intellectual sloppiness of this conflation is more than a little aggravating. Many residents feel they are now strangers in their own neighborhood. And the research bears this out, that as urban neighborhoods experience what is joyfully referred to as "economic mix" and "mixed-income development," animosity on the part of the newcomers towards their poorer neighbors increases. See James Fraser, Ashley Burns, and Deirdre Oakley, "HOPE VI, Colonization, and the Production of Difference," ***Urban Affairs Review*** XX(X) (2012). Also see James Fraser, Robert Chaskin, and Joshua Bazuin, "Making Mixed-Income Neighborhoods Work for Low-Income Households," ***Cityscape: A Journal of Policy Development and Research***, V. 15, no. 2, 2013.

16.20 For the story of the Peaslee Neighborhood Center, see Bonnie Neumeier, "Expression is the First Step Out of Oppression: Building Grassroots Capacity for Local Education at Cincinnati's Peaslee Neighborhood Center," in Peter Senge, et al ***Schools That Learn***, 2nd Edition (New York: Random House, 2012).

in activism have transitioned into being middle-aged institutions, relying more on the nonprofit sector and philanthropic systems just to survive, thereby diverting "energy from organizing to social service delivery and program development."[16.21]

[16.21] INCITE! Women of Color Against Violence. ***The Revolution Will Not Be Funded: Beyond the Non-Profit Industrial Complex*** (Cambridge, MA.: South End Press, 2007), 7.

The narratives of Poverty and Renaissance are quite effective in erasing the People's Movement from history. They do this in different ways, of course, but the result is precisely the same.

Characterized through the Poverty narrative, Over-the-Rhine is an urban jungle full of monadic people who, if they even have a culture, it would be that perverse "culture of poverty," full of chaos and lacking any organization.

The narrative of Renaissance is even more erasing—and arresting. Brilliantly evoking the changes in Over-the-Rhine that the city/corporate alliance wants to see, "Renaissance" harkens back to Italy of the "1400s and the so-called flowering of the new human spirit, marked by the great advances in art and architecture by artists such as Leonardo da Vinci and Michaelangelo. What happened before the Renaissance? Doesn't matter. We call that time the Dark Ages. Nothing worthy to note really, except maybe the Black Plague."[16.22]

[16.22] Thomas A. Dutton. "Do You Have A Sign?" Posted on Truth-out.org. January 15, 2012. http://www.truth-out.org/do-you-have-sign/1326307220. (Accessed March 21, 2015)

And so it is, in one easy label—Poverty or Renaissance—a whole history of residents organizing and building institutions—real life—to address deep social need is bracketed out, except when it is equated to the Plague.

Fourth Narrative: Econocide

There is one more narrative, and it too flies under the radar, but what it brings to light in urban areas should be of concern to everyone.

For a very long time, Americans have been taught that so-called free markets are the magic elixir to bring forth an equality of opportunity and prosperity for all; that cities and states should provide a good business climate for the unfettered, corporate-dominated economy; that public assets should be privatized and private operations deregulated to advance the public good; and that with corporate welfare, we can eliminate social welfare. The result of all these years of neoliberal policy has been precisely the opposite: Massive inequality and misery on both the national and world

scales; a massive redistribution of wealth upward, as well as unemployment and underemployment downward for the middle class (and below), as the country copes with the transition from a production economy to a service-oriented one; incarceration rates off the charts, with the U.S. becoming now the most incarcerated nation in the world; life expectancy rates that do not even make the world's top 40; infant mortality rates within the black inner city of Cincinnati as high as 23 deaths per 1,000; and the list could go on.

No longer is the state the protector of the public realm and the whole body politic. As one social critic put it, "the idea that government will guarantee the welfare of all citizens is gone."[16.23] These are the new conditions of social erasure, where marginalized populations the world over are being written off and targeted for removal.

It is interesting to note the number of intellectuals, scholars, pundits, and social critics from all reaches of the globe are grappling with these conditions, employing terms to capture and qualify the drastic effects of these conditions—world figures such as Slavoj Zizek, Arundhati Roy, Henry Giroux, Mike Davis, and Mumia Abu-Jamal, for starters. For example, Zizek poses the terms "social apartheid," wherein he sees the most important social relation in the world today is the one between the "included and excluded," where the state "perceives the excluded as a threat and worries how to keep them at a proper distance."[16.24] Abu-Jamal poses "mentacide:" "The more black children watch popular culture, the more damage it does. It creates a kind of mentacide, it destroys their consciousness. [We see] the obliteration of African American culture in the minds of African American children so they do not know their history or from whence they come…a kind of historical genocide."[16.25]

But two scholars in particular have caught my attention, each using the same term: "Econocide." The first scholar is Arjun Appadurai, who in his important ***Fear of Small Numbers: An Essay on the Geography of Anger*** coined econocide to name what he saw as the worldwide mobilization of violence against minorities, immigrants, the poor and homeless, and the outcast as kind of exorcism to produce certainty and stability on the part of "majoritarian identities." For Appadurai, the extent and rapidity of

16.23 Andrew L. Barlow. ***Between Fear and Hope: Globalization and Race in the United States*** (Lanham: Rowman and Littlefield Publishers, Inc., 2003), 74.

16.24 See Slavoj Zizek, "How to Begin from the Beginning," ***New Left Review 57*** (May-June 2009) for an interesting discussion as to how he thinks the relation between the included and excluded constitutes one of the most important antagonisms not containable by contemporary capitalism.

16.25 For these quotes by Mumia Abu-Jamal see Henry Giroux, "The Politics of Disimagination and the Pathologies of Power." Posted on Truth-out.org (originally February 27, 2013). http://truth-out.org/news/item/14814-the-politics-of-disimagination-and-the-pathologies-of-power (Accessed March 26, 2015)
Also listen to Eric Mann's conversation with Abu-Jamal, "Mumia Abu-Jamal: On his biggest political influences and the political 'mentacide' of today's youth," Voices From the Frontlines Radio (April 9, 2012).

globalization have produced fearful conditions of anxiety and uncertainty, with one response being to purge their fear of marginalized populations by "arranging the disappearance of the losers in the great drama of globalization."[16.26]

16.26 Arjun Appadurai. ***Fear of Small Numbers: An Essay on the Geography of Anger*** (Durham and London: Duke University Press, 2006), 41.

The second scholar, Dr. Alice Skirtz, a social worker with extensive experience in Over-the-Rhine who just two years ago published ***Econocide: Elimination of the Urban Poor***, says something similar in an account that is no ideological gloss or polemical rant. In biting detail, Skirtz chronicles how the city of Cincinnati—through its legislation and the surrendering of its city functions over to large, corporate entities—has created a class of "economic others," thereby positioning poor people as threats to a larger, more privileged community which then "sets the stage for their exclusion from the universe of social obligation."[16.27]

16.27 Alice Skirtz. Econocide: ***Elimination of the Urban Poor.*** See also my review of Skirtz's book, "Genocide in the Economic Field." Posted on Truth-out.org., October 29, 2013; and originally published in StreetVibes (November 9–22, 2012). http://www.truth-out.org/opinion/item/19683-urban-cleansing-by-class-the-perfect-crime.
(Accessed March 21, 2015)

Econocide is an alarming notion, and my fear is that while it explains daily life for far too many in urban areas all across the country, it also explains accurately what passes for urban policy these days. Forget the relation between "the haves and the have-nots;" now the relation is between "the haves and those-not-needed-nor-wanted." Over-the-Rhine is an econocidal space. And as this plays out in Cincinnati, a city/corporate alliance sanitizes urban neighborhoods like Over-the-Rhine through militaristic measures (more police, more sweeps, more punitive legislation, more surveillance cameras), and an architecture of walls, gates, and barriers comes to mark the daily experience of those criminalized and excluded. Current residents come to feel like strangers in their own community, internalizing their "unwantedness," all at a time the city claims mixed-income neighborhoods as the developmental paradigm. Residents too easily slide from helplessness to hopelessness to nothingness.[16.28] Disappearance accomplished.

16.28 I attribute this insight to Christopher Kolb. "Nothingness and Neoliberal Violence in German Plains, Cincinnati," which is a chapter from his Ph.D dissertation in Anthropology, ***The Lives of Race and Destiny*** (Baltimore: John Hopkins, 2009).

Such are the world, political-economic conditions evident in Over-the-Rhine within which the Center for Community Engagement functions. These kinds of conditions affect many CDCs and Outreach Programs today, forcing the question: Should not community design centers and university outreach programs in distressed communities think of their work explicitly in anti-econocidal terms? What does it mean to enact the Residency Program in an econocidal neighborhood like Over-the-Rhine?

Conditions evident in Over-the-Rhine today drastically challenge our understandings of what community means, what democracy means, and even what social change means.

What does it mean to bring mostly white, privileged students into that kind of context? *Conditions evident in Over-the-Rhine today drastically challenge our understandings of what community means, what democracy means, and even what social change means.* They are conditions that challenge us to think about how architectural practices and community-university relations might counter the stealth narrative of econocide.

The Praxis of the Center for Community Engagement in Over-the-Rhine

The Miami University Center for Community Engagement has a special relationship with the Over-the-Rhine People's Movement. Indeed, the Center would not exist without the blessing and full support of the People's Movement, and as such, the Center serves as a unique site for learning and for producing knowledge that intersects with the needs of that Movement. We bridge the gap between academic research and the community organizing taking place in Over-the-Rhine. This demands that the Center and the Residency Program confront the econocidal, domestic neocolonial conditions at play in Over-the-Rhine.

Three challenges emanate from the People's Movement and animate all that we do in the Residency Program.

The first challenge is: "If you've come to help me, don't waste your time. But if you've come because your liberation is bound up with mine, then let us work together." This powerful challenge, attributed to Australian artist and activist Lilla Watson, hangs as a poster above the desk of Bonnie Neumeier, long-time resident and activist and the Community Liaison with the Center for Community Engagement. Living up to this challenge reveals how the language of "help" is not very helpful, because lurking behind such language are the colonialist assumptions that "to help is to fix."[16.29] What typically follows from this view is that Over-the-Rhine needs correcting, and that experts or outsiders or even newcomers already know what the community needs. In place of "help," community people offer terms like assist, support, walk with, "and to see us for the gifts we are."

The second challenge is: "Expression is the first step out of oppression." This is actually the motto of the Peaslee Neighborhood Center, one of our most important community partners, which will turn 30 years old this year.

16.29 For a deeper development of the colonial undertones of "help," see Peter Block, ***Community: The Structure of Belonging*** (San Francisco: Berret-Koehler Publishers, Inc., 2008). And Tania D. Mitchell, "Traditional vs. Critical Service-Learning: Engaging the Literature to Differentiate Two Models," ***Michigan Journal of Community Service Learning*** (Spring 2008).

The intellectual/ theoretical core of the Center for Community Engagement's Programs is the work of Paulo Freire, the world-renowned Brazilian educator who unashamedly placed love at the center of his work.

While simple, it is not simplistic. One reading of the motto is the obvious one—that when the oppressed express themselves, they are then asserting their agency, their humanity. But a deeper, more powerful reading here links expression and oppression dialectically, such that expression, when tied to an analysis of oppression, is the liberating practice. Peaslee's motto directly challenges our work to not reproduce models of community engagement and service based on charity and philanthropy because they fundamentally fail to challenge students' self-awareness as to why charity may be needed in the first place.

And the third challenge is: "Seek out those most vulnerable and oppressed so that you may learn how to live." This powerful ethic runs through all the hearts and minds of social justice organizers in Over-the-Rhine, and challenges Miami students and faculty to place compassion, forgiveness, and love at the heart of what we do. It is a very hard ethic to live up to. *The intellectual/theoretical core of the Center for Community Engagement's Programs is the work of Paulo Freire, the world-renowned Brazilian educator who unashamedly placed love at the center of his work.* Freire instructs how love is a commitment to others, and is possible only through the reciprocal sharing when the self opens up to the Other: "No matter where the oppressed are found, the act of love is commitment to their cause—the cause of liberation."[16.30]

16.30 Paulo Freire. ***Pedagogy of the Oppressed*** (New York: The Seabury Press, 1970): 78.

Developing reciprocal relations based upon an authentic engagement with others is our primary quest at the Center for Community Engagement. By directly engaging this divide between self and other, the hope is that all participants—students, faculty, community members—come to recognize their own partiality and challenge their own assumptions. They try to identify the ways *privilege and internalized oppression are learning disabilities that create barriers to achieving a vision of just and equitable communities.*

Privilege and internalized oppression are learning disabilities that create barriers to achieving a vision of just and equitable communities.

Taking all three challenges seriously shapes our understanding of community engagement. We have evolved four principal practices to address these challenges. The Residency Program, because it is a full-time immersion experience, greatly increases our capacity to collaborate with the People's Movement organizations to help define the problems that obstruct equitable development in Over-the-Rhine—to build community—

through our four practices of **Community Assistance, Community Advocacy, Agit-Props, and Design/Build.** These social/education practices bring faculty and students from many disciplines to work collaboratively with neighborhood organizations to effect democratic, equitable development strategies for people of low incomes, workers, people of color, and families.

Community Assistance

Through Community Assistance, students in majors other than architecture spend their community engagement practicum working in neighborhood organizations of the People's Movement. They work with people experiencing homelessness at the Drop Inn Center, with children at the Peaslee Neighborhood Center, and with the tenants of Over-the-Rhine Community Housing, to name a few. Teacher education majors work full-time in neighborhood schools. All students attend various community meetings, perform community activities, and host weekly dinners with community guests.

Architecture and interior design students have worked with community groups through the years to develop urban and housing plans—operating as a NCARB-recognized community design center to assist groups in advancing their development efforts. We provide design services only for nonprofit corporations that work with people who are under-served. Usually this entails design investigations for low-income housing rehabilitation. For example, in our first initiative in spring 1998, architecture students contributed to the successful proposal of Over-the-Rhine Housing Network to develop forty units in ten buildings (eight rehabs and two of new construction). The Housing Network was successful in securing Low Income Housing Tax Credit financing from the State of Ohio for the development project they titled Sharp Annex. Working in teams, students measured six buildings to document their as-built conditions, and then proposed design solutions for their reuse according to state criteria. Professional architects took the design schematics of the students and translated them into the construction documents. The first units of Sharp Annex came on line on February 1, 2000. Final completion was December 2000.

In spring 2002, the Housing Network asked us again to assist them in their Low Income Housing Tax Credit Financing application development, this time for fifteen new units in six existing buildings. Students, again, measured existing conditions and proposed design solutions that were then more fully developed by professional architects. Units came on line in 2003.

Students in 2007 worked with Over-the-Rhine Community Housing to investigate the possibility for a HUD 202 elderly housing scheme in a building that had been vacant for quite some time. Students documented the existing building and then developed schematic designs to be included in the HUD application. The Elm Street Senior Housing project, which opened in May 2014, is comprised of fifteen units, two community rooms, a large lobby, an elevator (where none existed before), and an outdoor garden and courtyard.

In addition to housing design, we have been fortunate to work on initiatives that explore the potential of vacant commercial storefronts for neighborhood-serving businesses.

In the spring of 2010 we began an entirely new initiative, the ***Atelier***. This unique and exciting program was the brainchild of John Blake, the Community Projects Coordinator of the Center for Community Engagement, and Graham Kalbli, project manager and designer (formerly) of ***CR architecture and design*** in downtown Cincinnati. Conceived *not* as a job or internship or co-op, the program has students in residence in Over-the-Rhine, working in *CR* (but not for it), and designing a project for one of our community-based nonprofits. Atelier is actually a bit of a misnomer as it implies neophytes learning at the feet of an expert, whereas the impetus of this collaboration has students (and occasionally recent grads) *drive* the project, with professional assistance and oversight all the way through Design Development. This is in contrast to the conventional co-operative assignment or internship, in which students look over the shoulder of experienced professionals. Here *CR* provides focused project development guidance in the form of code review, design critiques, specification writing, and project scheduling. *CR* provides access to expertise, both in-house and with consultants, code officials, and product representatives. John Blake, who works directly with the students, ensures that academic requirements

are fulfilled, while *CR* architects Tim Wiley and Rick Fussner ensure that the project meets professional expectations.

For the students, living in Over-the-Rhine within blocks of project sites helps to ensure they are in touch with the community and its issues, and are familiar with the people who will eventually inhabit their designs.

In the first go-around of this collaboration, students tackled a 16,600-square-foot renovation proposal for a five-story, vacant building with client Over-the-Rhine Community Housing (OTRCH) to develop 13 affordable apartment units. Named Beasley Place, in memory of longtime residents Willie and Fannie Beasley, this $2.9 million project will contain six one-bedroom units, four two-bedrooms, and three three-bedroom units. The project will include a new elevator and a common laundry room, as well as approximately 1,200 square feet of ground-floor commercial space. The students' work entailed building documentation, schematic design, and design development, as well as extensive written applications to the Ohio Historic Preservation Office for historic tax credits (which were eventually awarded for over $1 million of the project budget). Construction began in 2014.

Community Advocacy

Community Advocacy entails community-based campaigns and projects that advance the organizing already in motion. Advocacy work helps articulate the neighborhood's position on issues of equitability, capture the history of the community and the People's Movement, and broadcast the desires of the neighborhood to the public at large. Students and faculty have worked closely with community leaders to further the Oral History Storytelling Campaign documenting the People's Movement history; conducted participatory workshops that produce alternative design schemes for economically mixed housing and neighborhood parks; conducted petition campaigns; and assisted neighborhood leaders to organize marches, meetings, forums, and conversations across different constituencies. Since 2002, the Center has organized hundreds of forums, panels, meetings, and conversations in consultation with the community. These have often been organized around noted speakers such as Dennis

Kucinich; Bobby Seale, former chairman of the Black Panther Party; historians Manning Marable and Robin D. G. Kelley; author Barbara Ehrenreich; Lian Hurst Mann of the Labor/Community Strategy Center in Los Angeles; consultant Peter Block; Cameron Sinclair of Architecture for Humanity and Worldchanging; Noah Adams of National Public Radio; many Cincinnati leaders and activists; and architectural figures such as Mike Pyatok, Teddy Cruz, Peter Fattinger, and Tom Fisher.

Like an architectural community design center, we have hosted design charrettes to address design issues at varying scales in Over-the-Rhine. One of our most significant interventions in this regard happened September 17–19, 2004. Co-sponsored with Architecture for Humanity, ***Cincinnati Freedom Summer 2004 Design Charrette for Social Justice*** linked design advocacy with organizations of the Over-the-Rhine People's Movement to address poverty, homelessness, and civil rights.[16.31]

Design teams explored social questions in a city that in 2001—a year which saw the urban unrest sparked by the shooting of 19-year-old Timothy Thomas by a Cincinnati police office—was the flashpoint for rethinking a reinvigorated civil rights movement.[16.32] Participants—nearly 60 in all—examined the history of civil rights and the issues facing Cincinnati today through representatives of the Cincinnati Black United Front, Cincinnati Progressive Action, the Over-the-Rhine People's Movement, and other groups. Design teams consisted of local citizens, artists, and architects, as well as students from Miami University, the University of Cincinnati, Pennsylvania State University, and Harrisburg Community College in Pennsylvania. Members of Architecture for Humanity came from as far away as Oakland, CA, St. Louis, Washington DC, Columbus, OH and Boston. Cameron Sinclair, founder and director of Architecture for Humanity, flew in from New York City and helped manage the entire charrette, as well as one of the design teams.

Counter Scheme: Alternative Design for Washington Park

In 2012 Washington Park—an eight-acre park that is one of Cincinnati's oldest and that fronts Cincinnati's Music Hall (1878), home to the city's symphony orchestra and opera—reopened to great fanfare and praise.

16.31 Cincinnati Freedom Summer 2004 coincided with "Voices of Freedom Summer Reunion Conference," held at Miami University also on September 17 – 19. Fifty minutes northwest of Cincinnati, Oxford, Ohio and the campus of Miami University (which now incorporates the Western College Campus), is the site where the Freedom Summer participants trained before traveling to the Deep South to register voters, participate in Freedom Schools, and to pressure the U. S. government to stop the brutality of the KKK and the local police. 2004 marked the 40th anniversary of Freedom Summer.
The Reunion Conference brought together those whose lives were changed forever by that Mississippi summer. Through presentations, performances, and dialogue, actual participants from the Summer of 1964 shared their experiences with those who commemorated the past as a way to remake the future. Our effort in Over-the-Rhine and Cincinnati complemented the Oxford experience, and people coming to either event had opportunity to participate in the activities happening at each site. While the Miami Reunion was more commemorative, the Over-the-Rhine event offered an experience to make history in light of that commemoration.

16.32 For more on the unrest see my "Violence in Cincinnati," ***The Nation*** (June 18, 2001).

Not all were pleased, however. That's because in 2007 a particularly focused battle over the future of Washington Park began. This five-year battle resulted in significant eliminations from the Park's program that community residents wanted to see remain in the Park and were highly valued.

The $48 million makeover of Washington Park was under the control of the City's Park Board and a recently formed entity, Cincinnati Center City Development Corporation, known more as 3CDC. Founded in July 2003 with the city's blessing (and concurrent with the City of Cincinnati's shut-down of its Department of City Planning), 3CDC is a private corporate-based development group, "created as part of the overall system to increase effectiveness and efficiency of development activities in the City of Cincinnati."[16.33] 3CDC is no ordinary development group, however. It is the spearhead of corporate power in Cincinnati as nearly every single Fortune 500 company in Cincinnati has CEO-level representation on its board.

[16.33] http://www.3cdc.org/who-we-are/. (Accessed December 14, 2014)

After the Cincinnati Park Board and 3CDC presented a preliminary scheme for the redesign of Washington Park to the Over-the-Rhine Community Council in September 2007, residents expressed concern that the new design lacked the deep-water pool, basketball courts, and other family-friendly and specifically teen-friendly activities that were already in the Park; the community had repeatedly requested, in multiple public meetings, that these features remain. Miami University architecture students then began working closely with neighborhood residents and leaders to create an alternative plan that would assist the neighborhood in exercising a critical voice in the design process. Students from other majors in the Residency Program simultaneously launched a petition drive to support the pool and basketball courts, gathering over 400 signatures from people who lived or worked in Over-the-Rhine.

The students and the community were able to present the Alternative Design for Washington Park at a public forum held in November 2007, but this was not by permission of 3CDC or the Park Board. At this standing-room-only meeting, which lasted nearly three hours, the community essentially took the meeting over and insisted that its Plan be presented by the students, which it finally was. Within a week of that forum, Steve Leeper,

President and CEO of 3CDC, met with community leaders and the students. Finally there was a dialogue. Leeper accepted the basketball courts as part of the new design, but hedged on the deep-water pool, saying only that a deep-water pool in or near the Washington Park area was needed and should be accommodated. *Somehow over the next five years both the deep-water pool and basketball courts were dropped from the brief.*

Agit-Props: Resisting Oppression and Exposing the Politics of a Place[16.34]

In our Agit-Prop practice students work with community artists and leaders, at their request and guidance, to build artistic installations that "agitate" and "propagate" points of view regarding the neighborhood's history and political consciousness. These installations negotiate a line between pedagogy and aesthetic practice, posing questions such as: What learning opportunities can be created by aesthetic interventions conceived within social movements? What are their critical potential? What role can cultural production play in helping movements for social change develop their political strategy and achieve their tactical aims?[16.35] Placing art-making within a strategy of social change articulated by the People's Movement, the Agit-Prop work assists the Movement to project its stories and concerns into the public realm, which encourages new learning on the part of public audiences. *All the Agit-Prop projects evolve through participatory design processes composed of community leaders and residents, students, and faculty.*

Since 1999 we have completed seven such installations, four of them in exterior settings. Agit-Prop projects create opportunities for community residents to share stories about their lives and history. Allow me to explain three of them.

Example 1: Three Photographic Installations

In 2001, Miami students collaborated with local photographer, Jimmy Heath, at the time a resident of Over-the-Rhine and the "official" photographer of the People's Movement. Jimmy saw his black and white compositions of everyday life in Over-the-Rhine as a "living visual document of the people and the struggles they face."[16.36] Jimmy ennobles his subjects with a dignity that counter the hegemonic, media-based representations that all too often

16.34 For all our Agit-Prop work, see http://arts.miamioh.edu/cce/engagement.html. (Accessed March 21, 2015)

16.35 See Thomas A. Dutton and Lian Hurst Mann. "Affiliated Practices and Aesthetic Interventions: Remaking Spaces in Cincinnati and Los Angeles." ***Review of Education/Pedagogy/Cultural Studies*** v. 25, #3 (July-September 2003). The following descriptions of the Agit-Prop projects were originally published here.

16.36 Jimmy Heath, Photojournalist. http://jimmyheath.org. (Accessed December 14, 2014)

deny their humanity. When hegemony works to its maximum effect, the poor have difficulty even seeing their own culture because they are locked into the gaze and language of dominant groups. Jimmy's work assists people to discover their agency, principally by holding up a mirror to the many ways in which his subjects act to transform their reality.

Working collaboratively with Jimmy, students were able to utilize his photographs in a number of installations that evoked questions pertaining to gentrification. Jimmy urged the students to push the boundaries of his own aesthetic practice in order to generate new forms of interpretation. Hence, the students did not simply build a backdrop for the images. Utilizing the procedures of collage (adding text and other materials) and montage (weaving, combining, and actually altering Jimmy's photographs), students raised questions about gentrification and the related issues of displacement and homelessness. The students chose three different sites for their installation.

The first was a street corner in Over-the-Rhine that the students figured was sympathetic to Jimmy's message of hope and struggle. The installation was up for about a week, and in that time the exhibit was not tampered with or harmed in any way.

The second site was contested territory in Over-the-Rhine, meaning, students chose a street corner right in the heart of a gentrifying district. The plan here too was to erect the installation for about a week. However, within two hours of being set up, it was torn down and carted off by police officers, who were obviously called to the scene. Of course we can never know precisely why this happened, but the students and community wonder if it has something to do with the challenging message.

The third site was the entry plaza of the student union center at Miami University. Here the students pressed their peers about gentrification, asking if they would be the next generation of gentrifiers in communities like Over-the-Rhine. Though not completely carted off, after a week one part of the exhibit was trashed. Again, reasons for this are not clear, but we wonder about people becoming upset with the message.

Example 2: Remembering the Milner Hotel

Our first Agit-Prop project in spring 2000 commemorated the loss of the Milner Hotel, a 100-unit, single-room occupancy hotel that since 1944 housed low-income occupants and provided both long-term and temporary emergency shelter for individuals and families. The hotel was privately owned and unsubsidized, and often used as quick access emergency housing by the Mental Health Board, Salvation Army, Red Cross, and area homeless shelters.

On May 20, 1994, the City of Cincinnati, while advocating that all city neighborhoods should be comprised of an "economic mix," demolished the hotel after it had spent nearly two million dollars to acquire it. In its stead was built Greenwich of the Park, a middle- to upper-income housing development developed by Towne Properties, whose co-owner was a former mayor of the city. More than hundred low-income residents were displaced and few received the promised relocation assistance.

On Saturday, May 20, 2000 in a little park that runs down the middle of Eighth Street and fronts Greenwich on the Park, the sixth anniversary of the loss of the Milner Hotel was commemorated within a setting designed by students. Former residents of the Milner, housing activists, community leaders, and citizens gathered to hear speeches, sing songs, and re-commit themselves to ongoing and future struggles. The artistic installation honored the history of community activist efforts to save the hotel.

The installation had three components. First was the bright-red banner that wrapped around trees and light posts within the park, just above head-level. The brilliant red, in contrast with the green of the trees, caught the eye and signaled to passerby that an event was happening. Second were five, life-sized silhouettes, which took their form as absences cut out of wood panels. The absences represented a critique of the dominant culture's gaze upon the homeless. The effect of the gaze is erasure: It operates to ignore people without homes, to place them out of sight and to look right through them as if they are not there. But suspended within the absence of each silhouette was a presence, where one could read poetry by homeless people as well as texts by former residents of the Milner. The third component of the installation was the variety of plaques placed on the

ground throughout the park. These plaques told the story of the Milner in parallel with that of the Cherokee Nation and the Trail of Tears.[16.37] The juxtaposed stories of the Milner and the Trail of Tears challenged readers to look for parallels, distinctions, and differences, and provided a historical context for thinking about the city's effort to socially cleanse the Central Business District.[16.38]

Example 3: Response to ArtWorks Mural Project

The summer 2009 mural by the civic organization ArtWorks prompted this Agit-Prop project.[16.39] Situated at a prominent entry point into Over-the-Rhine from downtown, the mural is the four-story likeness of Cincinnati resident and former City Council Member Jim Tarbell. As we learned from Kelly Jo Asbury, an artist and instructor at Chatfield College in Over-the-Rhine who participated in the initial planning of the ArtWorks mural, the decision-making process selecting Mr. Tarbell was not diversified or community-based. Mr. Tarbell was one of four candidates considered for the mural. The others were legendary boxer Ezzard Charles and icons Mr. Spoons (a spoon-playing rhythmic genius) and Peanut Jim (Shelton—an African American entrepreneur who wore tophat and tails as he sold roasted nuts to generations of Cincinnati Red fans). As if the selection of Mr. Tarbell (long-time proponent of gentrification) for the mural wasn't audacious enough, Mr. Tarbell is depicted in a tuxedo as the new "Peanut Jim," tipping his hat as if to welcome the central business district to the neighborhood—"Come, gentrify!"

After resigning in protest from the project, Ms. Asbury described her experience:

> It only takes the slightest bit of observational skills to witness what's going on in this community. Why does a storefront across from a condo complex post a banner which reads "We Shall Not Be Moved"? The streets speak openly of the effects of development that is exclusive, aggressive, and indignant…and mark clearly the divide between the haves and the have-nots. The new does not include the old and I felt it distinctly as I paid attention to what I was observing from

16.37 Many Over-the-Rhine leaders and citizens draw inspiration from Native American struggles to keep their land and ways of life. Even "reservation" is commonly used in public discourse about Over-the-Rhine. Hegemonic power often invokes the neighborhood negatively as a reservation, as a place of pathology, while Movement folk see Over-the-Rhine as a special reserve that needs development but not at their expense. At issue, of course, is the control of land, and by extension, the right of a community predominantly of color to self-determination.

16.38 It has been valuable to have architecture students involved with other majors in Agit-Prop projects. While such projects may not seem "architectural" enough to some, we have found them to be excellent educational vehicles for a future architect's training. At their core, Agit-Prop projects are community-based and multidisciplinary. Projects involve multiple clients and voices where students must learn to listen carefully to community members and design within a participatory process that engages them. Students have to be creative in order to translate people's aspirations into physical form. And the design/build component of these Agit-Prop installations present their own architectural questions of appropriate materiality, detail, structure, weatherization, and budget.

16.39 I want to thank Tony Ward, who as the Distinguished Wiepking Professor of Miami University in 2009-10, was indispensable in seeing this project through to completion.

> one block to the next.. These observations were happening in the midst of the selection process for the exciting four-story mural… The one group meeting I was party to…contained only six people outside of our project team and the staff of ArtWorks. These six represented local businesses or development firms, perhaps one or two actually lived in the area. Uh, six middle-class Caucasians are not representative of the community at large. The demographics are not served…a 'community-based concept evolved while side-stepping the community.[16.40]

16.40 For Kelly Jo Asbury's full story, see http://arts.miamioh.edu/cce/papers/a_call_to_artists.pdf. (Accessed March 21, 2015)

Students from Chatfield College, Northern Kentucky University, and Miami's Residency Program embarked upon a community-based campaign to learn how community residents felt about the mural. They designed a flier with a modified picture of the mural, adding a blank cartoon bubble. Community residents, business persons, and passers-by were simply asked to consider what Mr. Tarbell's likeness was saying and to surmise what the mural means for the future of the neighborhood. Students were instructed not to encourage personal attacks on Mr. Tarbell. The hundreds of responses the students generated were decisive. And while the spectrum from positive to negative was aptly represented, the message was clear that most African-Americans felt the mural spells their displacement from the Over-the-Rhine. The voices tabulated by the students resulted in two exhibitions at two different locations, allowing the students and community attendees to comment. ***Cincinnati Beacon***, an internet-based local newspaper, recorded one of these events. ***StreetVibes***, the newspaper of the Greater Cincinnati Coalition for the Homeless, was a co-sponsor of the project and published several community responses.

Design/Build [16.41]

16.41 For all of our design/build work, see http://arts.muohio.edu/otr/projects.html. (Accessed March 21, 2015)

Our Design/Build work began in 1996 and predates the establishment of the Center for Community Engagement (2002). By collaborating with the Over-the-Rhine Housing Network, ReSTOC, and now their merger as Over-the-Rhine Community Housing (OTRCH), the Design/Build Studio works nearly exclusively with OTRCH and end users to design and rehabilitate livable spaces for residents on lower incomes. This is keeping in

line with OTRCH's mission, which is to "build and sustain a diverse neighborhood that values and benefits low-income residents. We focus on developing and managing resident-centered affordable housing in an effort to promote an inclusive community."

Between 1996 and the establishment of the Residency Program, every semester students and faculty in the Design/Build program commuted from Miami University to Over-the-Rhine on Monday, Wednesday, and Friday afternoons from 1:00 p.m. to 6:00 p.m. (a one-hour commute each way). Now, in the Residency Program, architecture majors can spend up to 30 hours per week on the projects. As a result, our completion rate for projects has increased dramatically.

All told, since 1996 we have completed close to twenty projects ranging in scale from furniture pieces to single-family homes. We've renovated two such homes; a laundromat/meeting space; five apartments ranging from one to three bedrooms; the Center's storefront location; a four-room retreat and meeting space for an on-site resident caseworker who oversees twenty units of housing for residents who are just out of homelessness; a game table for Washington Park; a second-story wood and steel deck; a fourth-story terrace (over interior space); and a commercial entity called Venice on Vine, which is a pizzeria and food-catering operation run by Dominican Nuns who hire "hard-to-employ" persons as a job-training program, to name the more prominent projects.

Venice on Vine was a collaborative effort among eight architects, contractors, and students from the architecture program of the University of Cincinnati as well. Frank Russell, director of the Niehoff Community Design Studio of the University of Cincinnati, was the lead architect and it was his kind invitation that brought us into the project. The Miami students worked with the Nuns for nearly a year, covering basic programming to material choices and details. In November 2006, Venice on Vine was awarded a Merit Award from the Cincinnati Chapter of the American Institute of Architects.

Venice on Vine was a great project with lots of actors in a highly visible location, but of equal impact for our community partners have been projects too difficult for mainstream practitioners to pull off. For example,

for years we heard lore about an undeveloped "mystery space" on the fourth floor of ***buddy's Place***—the home of the Center for Community Engagement on the ground floor. We heard the mystery space included a roof deck. From the parking lot one can detect a parapet notched out of the roof slope, but it wasn't until spring 2010 that we got up there for a good look.

When buddy's Place was renovated in the mid-90s, the HUD project funding could not be applied to non-residential spaces. So a rental office with kitchenette and toilet was stubbed-in and wired, but left incomplete. An adjacent space on the other side of a 14" brick wall became an attic for leftover lumber and building supplies, with a crudely built 2 x 10 loft. The roof deck was completed during building renovation, but only served as a means of access to the lumber loft.

Beginning with the Summer Workshop in May 2010, the Design/Build studio re-designed the space as the office for OTRCH's on-site caseworker, with a completed kitchenette, accessible toilet, and a new opening through the brick wall into the former lumber loft that became a conference area and small retreat space.[16.42] Overall, the Design/Build Studio assists community organizations by developing properties not easily developed through traditional methods. Students are responsible for all phases of work: design schematics, construction drawings for permit, working within a budget that they often formulate, construction, and meeting with building inspectors. By putting residential units back on line and renovating empty storefronts for neighborhood-serving businesses, the Design/Build work provides a tangible use-value for the community and helps fulfill the business plans for the area's nonprofits. The design/build projects exemplify several levels of inquiry to the term *connection*: the conjunction of disparate materials to create a harmonious composition; the insertion of new construction into historic, urban fabric to add vibrancy and relevance without demolishing or deprecating; the collaboration of students, community members, consultants, and tradespeople on-site; and the overarching theme of providing connection among people of varied backgrounds and histories, with the assertion that we all are important place-makers.

16.42 Workshop participants completed permit drawings and began demolition, including working with an experienced mason to set a precast lintel for the new opening. Some existing installed drywall was salvaged, and subfloors were leveled and prepared for new 5/8" bamboo. The loft was dismantled. The 16-foot, 2x lumber was lowered over the side of the building and taken to the Over-the-Rhine Community Housing warehouse for re-use, while the remaining short lumber was sliced and laminated with end-grain up to create a two-piece conference table.
In the fall the Design/Build Studio advanced the project with meticulous drywall and painting. They finished leveling the floor and installed the bamboo. They installed the 300+ pound concrete countertop slabs, with off-the-rack cast iron pipe legs for the bar area. New, uncut fir French door slabs were purchased. These were framed, weather-stripped and installed by the students. Poplar trim was used to frame-out the windows and doors, with exaggerated dimensions to mask fire damage and broken bricks. A tongue-and-groove fir landing was built for code-compliant deck access, and a custom bamboo shelf was installed in the kitchenette below the recessed microwave.

16.43 All the student reflections of the Over-the-Rhine Residency Program are at: http://arts.miamioh.edu/cce/residency_program.html. (Accessed March 21, 2015)

16.44 Dr. Martin Luther King, Jr. ***Where Do We Go From Here: Chaos or Community?*** (Boston: Beacon Press, 1967), 107.

Seeing the community in its full humanity through their sustained service and growing empathy is the life-transforming process....

....students are transformed by the Residency Program in powerful and long-lasting ways.

16.45 See Thomas A. Dutton. "The Over-the-Rhine Residency Program." In Peter Senge et al, ***Schools That Learn***.

Student and Community Reactions 16.43

> Empathy is fellow feeling for the person in need—his pain, agony and burdens. I doubt if the problems of our teeming ghettos will have a great chance to be solved until the white majority, through genuine empathy, comes to feel the ache and anguish of the Negroes' daily life.
>
> **Dr. Martin Luther King, Jr.**16.44

Adding labor to under-staffed organizations, "grabbing an oar" in community campaigns, generating new knowledge through artistic installations, and putting residential units and workspaces back on line for the People's Movement to carry out its work: all these activities directly benefit our community partners. In the Over-the-Rhine Residency Program, this ethic of working for the community is non-negotiable. As students embody the four practices of the Residency Program, the challenge put to them is, can you see the people and the community beyond media stereotypes that reinforce the narratives of Poverty and Renaissance? And when the students let their guard down and open up, they change. They change by the relationships they make with community residents, through the work they provide. *Seeing the community in its full humanity through their sustained service and growing empathy is the life-transforming process.*

At the end of the semester I have the students reflect in writing upon their experiences, and each year, I am overwhelmed by powerful, deep-hearted testimonies about how they wrestled with their privilege, their fears, and even their anger at the recognition that little is done by city officials, corporations, and state and federal governments to address the conditions prevalent in Over-the-Rhine. Many come to see life differently. Poverty becomes real. Voting becomes relevant. They are amazed at how the daily lives of ordinary people affect them. They learn from those who are homeless and their neighbors. They open their hearts and minds and develop compassion and empathy. They see the community and realize both its strong bonds and its responsibilities. And they see through the stereotypes of middle-class biases.16.45

Students are transformed by the Residency Program in powerful and long-lasting ways. Their bond through the deep relationships they develop with community members disarms them to take steps to deconstruct their privilege, precisely because they come to see that their "privilege is a learning disability."[16.46] As they struggle to make sense of their new conditions and relationships, they begin to recognize a dissonance between the mental models they have held and their current experiences. They come to realize that the dissonance requires disassembling their middle-class consciousness and constructing a new one that allows them to experience life in new ways.

16.46 See Janis L. Dutton. ***Learning to Unlearn: Organizational Learning, Popular Education, and Intersecting Stories of Community, Leadership, and Democracy*** (master's thesis), Antioch University (May 2007).

Going through a process like this can only be characterized as hard work—students have to allow themselves to open their minds and hearts so that they can be affected. As one student put it: "Before setting foot in Over-the-Rhine, poverty didn't exist. Secluded by the picket fences, cul-de-sacs, half-acre lawns, and strip malls, my perception was that everyone had the resources and money necessary to live in America. I also believed in the idea of economic opportunity for everyone. However, Over-the-Rhine hit me like a bat hitting an apple. Everything that made sensed crumbled. The experience has transitioned me from a passive, accepting, and narrow-minded idiot into a questioning, revolting, and active participant in this corrupt "land of the free."

Another student who struggled with certainty in the first weeks wrote: "Coming to Over-the-Rhine I was confident in the permanency of my beliefs, beliefs that had never been thoroughly challenged. Thankfully I was not unwilling to be altered, I just didn't think that it would happen…Every single day provided me with something to ponder…I am the different person I never thought I needed to be. Now the real challenge will be returning to the main campus in Oxford."

These testimonies are not isolated cases. Nearly every student walks away with at least a recognition that urban life and econocide cannot be ignored. As one student recently wrote: "People always say "ignorance is bliss," but indifference is a very comfortable route to take in life also. I can't say I arrived in Over-the-Rhine completely naïve, innocent, and ignorant to urban issues that affect cities like Cincinnati, but I can say I was apathetic—not

interested or concerned, indifferent. I feel that the true gift of the Over-the-Rhine Residency Program actually lies in its ability to make indifference difficult. My time and experiences here have made it harder to separate myself physically, mentally, and emotionally from the realities of injustice and inequality."

Community members also recognize and talk about the value of the relationships and the shared understandings they build with students. As students bring energy to Over-the-Rhine to learn about its people and history through their engagement, the relationships formed provide new opportunities for neighborhood people to tell their story, which affirms and honors their experiences—residents become energized when they recognize that "someone wants to hear my story." For example, a resident who worked with students for three years renovating a vacant storefront for a nonprofit coffee shop, said, "Those kids have changed my life dramatically. They have no idea. They allow me to mentor them." Acting now as mentors and teachers, community residents come to share their histories and stories. And in the process, they often undergo personal transformation and deepen their understanding of their own struggle. At their best, these kinds of exchanges exemplify a resistance to domestic neocolonialism and econocide because people are able to tie their experiences to a wider social analysis and to determine their place within that analysis.

Though the Residency Program for the students does come to an end, the hope is that students will see their time in Over-the-Rhine as a seed to plant elsewhere wherever they go. That as they branch out into the world, they will seek out the Over-the-Rhines that exist everywhere and connect there to begin the process of setting down roots. At the end of each semester, Bonnie Neumeier tells the students one last time: "As our future architects, city planners, social workers, advocates, journalists, teachers, entrepreneurs, and politicians, you can bring much deeper wisdom into our world so that equality for all is not just a dream, but can be a reality. You are now part of this place. When you leave you will leave something of yourself here, as I know you will take something of us with you."

Conclusion

At a recent architecture conference I presented our Design/Build work and the practices of the Center more generally when a person in the audience characterized me as "Mockbee of the inner city" (of course, the reference is to Sam Mockbee and his colleagues of the Rural Studio of Auburn University and their many accomplishments).[16.47] I appreciate the compliment, but there are distinctions between the programs, not least of which is that the Center is in an urban neighborhood, dealing with city permits and inspectors, and enacting a wide range of practices beyond design/build—agit-prop, charrettes, design counter-schemes, productive conversations, typical urban and architectural design investigations, and the Over-the-Rhine Rhine Residency Program that has allowed us to deepen these practices. Our goal is not to "do art" or to provide photogenic shelter, but more to the point of this chapter, we engage all these practices in order to assist a poor people's movement in its pursuit of its self-determination within an econocidal environment characterized by the neocolonialist practices of gentrification and incarceration.

16.47 http://www.ruralstudio.org/. (Accessed December 14, 2014)

These conditions face many of the nation's big cities, and Over-the-Rhine is no exception. Over-the-Rhine, bound within a square mile, remains the epitome of social, cultural, and economic disparity, a reality made more apparent by the recent jargon of Renaissance. If future architects want to be relevant within these conditions, schools and the profession will need to move beyond the more traditional practices that are now associated with architecture, facing squarely the striking and structural inequities that characterize the world today. While the profession tries to change public discourse about new building practices that can offset environmental imbalances, it can do more to take up the mantle for social responsibility and equitable development, and to explicitly theorize how econocide takes form in one's own backyard.

The strength of our work through the Center and the Residency Program is its multiplicity, which in turn is a reflection of Over-the-Rhine as a dynamic place of ongoing struggle over cultural and political direction, social policy, even historical beginnings. Our work confronts these multi-layered social-cultural and political-economic conditions of Over-the-Rhine head

on, engaging students, faculty, and community residents to examine the ideological and practical assumptions (their own and others') about why Over-the-Rhine is the way that it is, and the need for interdisciplinary strategies for change.

Human consciousness is always organized and produced out of such circumstances. The Center's pedagogy sets the conditions through which students can unravel and critique their experiences based upon the fact that they find themselves in social relations typically very different from what they have known before. Through this exposure to environments and issues that are beyond their familiarity, the intention is to transform personal learning and to break down social and racial stereotypes. Through a deeper engagement with other community learners who are often without economic opportunity, or access to adequate schooling, or political power, students come to rethink their view of the world and how their future profession—architecture or otherwise—ought to be more forthright in addressing social issues: In essence, to peel back the erasing narratives of Poverty and Renaissance and to get connected to movements challenging econocide.

The effort to address the complexities of Over-the-Rhine offers the opportunity to rethink and reconstruct professional practices.

The effort to address the complexities of Over-the-Rhine offers the opportunity to rethink and reconstruct professional practices. The need for professions to take an active role in confronting issues of social justice and equity is as great as it ever was. In the current era of massive economic inequality and austerity politics, many professions and disciplines overlook the fact that under-served segments of society are suffering horribly. The Center, by linking specifically with The People's Movement and other groups working to improve the conditions of lower-income residents, provides professional services for those who rarely, if ever, have access to them. The Center challenges disciplines to fashion their respective tools and methods to construct a social practice, one that, through a hands-on approach to community engagement, furthers a just, social transformation.

In his landmark ***The Pedagogy of the Oppressed*** the late Paulo Freire discussed a concept that I hold close. His concern was "false generosity," by which he meant the actions of oppressors that appear benevolent and generous but serve really to strengthen the status quo and thus their own

power. As he wrote, "in order to have the continued opportunity to express their 'generosity,' the oppressors must perpetuate injustice as well. An unjust social order is the permanent fount of this 'generosity,' which is nourished by death, despair, and poverty… True generosity consists precisely in fighting to destroy the causes which nourish false generosity."[16.48]

[16.48] Paulo Freire. ***Pedagogy of the Oppressed***, 29.

Facing Freire's challenge, the Center struggles incessantly against falling to the level of false generosity, which is nourished by two of the most damning, mainstream tendencies of American culture: Rugged individualism and *noblesse oblige*.[16.49] Because most of our students come from privileged backgrounds, it would be misplaced to understand the Center's work as instituting a "pedagogy of the oppressed" along the lines of Paulo Freire. But it is trying to institute a pedagogy against oppression—a kind of middle-class organizing that brings those inhabiting the center to those living at the margins. In this sense, students are not just coming to study a neighborhood in a more direct way; they become part of it. And through this carefully managed process, especially on the part of long-term residents and organizers in Over-the-Rhine, relationships are built, trust develops, and students become part of the collective motion already unfolding in the community to control its own land and obtain access to capital and resources. One way to cast this is to say that students are assisting in building community in democratic ways. But the deeper pedagogical intention here is for students to come to see a particular relationship—one characterized by oppressor and oppressed populations. When students gain that deeper systemic understanding about how oppression manifests itself socially, politically, racially, and economically, the shallowness of philanthropy and *noblesse oblige* and how they reproduce the status quo becomes evident. And in their place comes the recognition that a genuine community—one not possible through neocolonialist aspirations such as gentrification, one that explicitly calls out econocide—becomes more likely by students unsettling their own privilege and by affiliating directly with the poor and marginalized of communities like Over-the-Rhine. The hope is that affiliation can change one's class interest.

[16.49] I thank Mike Pyatok for this insight. Private correspondence.

Reflections

The Architecture of Social Capital

Thomas Fisher

The Architecture of Social Capital

Thomas Fisher

French sociologist Pierre Bourdieu distinguished among three forms of capital:

Economic capital, comprising financial resources like cash and assets;

Cultural capital, encompassing knowledge and skills;

Social capital, involving the relationships among people in families and communities.[17.1]

17.1 Pierre Bourdieu, "The Forms of Capital," Richard Nice, translator. Originally published as Ökonomisches Kapital, kulturelles Kapital, soziales Kapital." in Soziale Ungleichheiten (Soziale Welt, Sonderheft 2), edited by Reinhard Kreckel. Goettingen: Otto Schartz & Co.. 1983. pp. 183-98. http://www9.georgetown.edu/faculty/irvinem/theory/Bourdieu-Forms_of_Capital.html. (Accessed December 15, 2014)

All three forms of capital exist, to varying degrees, in every sphere of human activity. But *economic capital has become so dominant, and cultural capital so complicit in that dominance, that those two forms of wealth almost totally eclipse—to our detriment—the wealth that constitutes social capital.*

Economic capital has become so dominant, and cultural capital so complicit in that dominance, that those two forms of wealth almost totally eclipse—to our detriment—the wealth that constitutes social capital.

We have come to assess the health of communities according to how much economic capital (financial wealth, property value) and how much cultural capital (educational attainment, institutional cachet) they have. According to those measures, a neighborhood like Cincinnati's Over-the-Rhine seems impoverished and in need of improvement. But counting only the economic and cultural capital of a place, we miss the myriad connections, networks, and mutual support systems within a community. These are forms of wealth as durable as any amount of money or knowledge.

The displacement of financially impoverished people via gentrification or the increasing dependency of a poor population on charity can result. Although sometimes well-meaning, the misapplication of economic and cultural capital can have the paradoxical effect of destroying the very places

we seek to save, by killing the relationships that form communities in the first place.

Too great a focus on economics has driven the architectural profession toward commodity work.

Economic and cultural capital can also negatively affect architecture. *Too great a focus on economics has driven the architectural profession toward commodity work,* as architects increasingly find themselves pressured to do more repetitive projects, for lower fees, at a faster rate, with the most predictable results. Accordingly, many buildings have become mostly vehicles for the amassing of financial value for their owners.

Cultural status has pushed the architectural discipline in a seemingly opposite direction, producing buildings that have ever more uncanny forms, while showing relatively little concern for the structure's function or fit. The amassing of cultural capital in this way has become, for some clients and architects, a matter of getting your building discussed and debated by the critical establishment. Both forms of capital, however, obscure the social role that architecture plays and the way in which buildings do not just represent financial or cultural value, but also community wealth.

The wealth generated by social capital involves neither the financial assets nor the education attainment of individuals, but instead the intricacy and longevity of the social connections in a place.

Miami University's Center for Community Engagement (CCE) demonstrates what an educational institution can accomplish when it sees beyond the blinders of economic and cultural capital, and recognizes the richness and durability of social capital. *The wealth generated by social capital involves neither the financial assets nor the education attainment of individuals, but instead the intricacy and longevity of the social connections in a place.* The Over-the-Rhine People's Movement, for example, serves as a bank of social capital, loaning its human resources and political savvy to people in need.

The CCE produces social value through architecture, accruing value for the community by engaging and empowering people as they create their physical environment. That process may take longer than the typical financially driven project, but it generates a greater amount of collective wealth and community cohesion. And that process may not produce results that meet the aesthetic expectations of critical elites, but the ethical grounding of this work fosters a different and equally valid form of cultural capital: that of a local community or indigenous population. The value of

socially oriented architecture, in short, may be harder to measure than that driven by economic or cultural capital, but it has greater reach, affecting not just a site or structure, but an entire community through the social bonds that a building engenders as part of a participatory design process.

The CCE also represents a different form of practice. Its clients comprise not a wealthy few, but an entire community. Meanwhile, its funding comes not from private fees, but from student tuition, public or nonprofit organizations, and the in-kind services of many people. Nor is it like the typical service-learning effort at universities, in which students and faculty members do a "hit and run" project, without an ongoing relationship and little or no follow-up with the community. Instead, the CCE's long-term engagement with the people of Over-the-Rhine has resulted in a wide range of projects, depending upon what the community helps determine it needs. In the end, what matters in this type of practice is less the amount of architecture produced, and more the quality of the relationships that stem from it.

Never before have there been so many people in such desperate circumstances, in what Mike Davis has aptly called a "planet of slums."

The architecture of social capital offers us one way of addressing major societal problems, such as the growing gaps between wealth and poverty around the world. *Never before have there been so many people in such desperate circumstances, in what Mike Davis has aptly called a "planet of slums."*[17.2] And never before have so few private individuals controlled such a large percentage of the world's resources, with just two percent of the population owning 50 percent of all of the assets around the globe.[17.3] Given such inequities and imbalances, social capital can play a key role in helping communities survive the inevitable retrenchments and readjustments ahead, as people return to the one resource on which they can count: the mutual support systems of family and friends, neighbors and community members. Architecture can facilitate that by creating social space and by providing the processes by which social capital accrues.

If the CCE offers an excellent model of what the social practice of architecture might look like, it also offers a model that the academy would do well to consider as a vital part of its mission. In recent years, students, donors, and outside funders have pushed for those in higher education to engage more directly with society's most pressing problems. Such work, though, needs to become part of what universities consider tenure-quality

17.2 Mike Davis, ***Planet of Slums***, Verso, New York, 2006.

17.3 "Pioneering Study Shows Richest Two Percent Own Half World Wealth," UN World Institute for Development Economics Research. http://www.wider.unu.edu/events/past-events/2006-events/en_GB/05-12-2006/. (Accessed December 15, 2014)

activity. That will require that the faculty involved in such efforts not only act in responsive and responsible ways in communities, but also that they take their academic responsibilities seriously, vigorously researching and reflecting upon this type of work and publishing the results of what has been learned, not just among peers, but to a broad public audience. That, in itself, can help build social capital. And, as the published work in this book shows, it can also make for engaging and inspiring reading.

Conclusion

This is not your Father's Practice

Craig L. Wilkins

Conclusion
This is not your Father's Practice

Craig L. Wilkins

At a time when society is generally reevaluating the public role and civic contribution of professions and their claim to expert knowledge, we've put together both a *"why-to"* and *"how-to"* guide for establishing a community design center.

The dominance of the image as the "end-all-and-be-all" of architecture has for some, been both overdetermined and detrimental.

For the last several decades, the discussion in and around architecture has been driven solely by the image of the object. Post-modernists, deconstructionists, and now proponents of "folding" and "blob" architecture, despite their occasional claims to the contrary, all have been primarily, if not exclusively, concerned with the aesthetic form of the objects produced. And while it is true that architecture is a visual art with specific functional requirements—requirements that are often at odds with its desire to exist as "art for art's sake"—*the dominance of the image as the "end-all-and-be-all" of architecture has for some, been both overdetermined and detrimental.* Overdetermined, because rightly or wrongly it allows architecture to be seen as a profession for the privileged—distant and esoteric, with little, if anything, to do with the way in which most people live their lives. Detrimental, because the insistence on the primacy of the aesthetic had positioned the architect as little more than a self-absorbed artist, busily pursuing a tortured vision of art, concerned only with the creation of their individual, autonomous work. However seductive that situation may be for the individual designer, it is an untenable combination for the profession of architecture, as establishing architects as simply aesthetic experts *only*, ultimately divests them from a good, many if not all, professional responsibilities. Individually and collectively, the contributors to this book project have rejected this divestiture, working within the pages of this book, in their profession, and, dare we say, their personal lives, to open up the conversation about the value of architecture, from simply judging its visual aesthetics to including a consideration of its visible ethics as well. *At a time when society is generally reevaluating the public role and civic contribution of professions and their claim to expert knowledge, we've put together both a* ***"why-to"*** *and* ***"how-to"*** *guide for establishing a community design center,* in all of its various forms, as architecture's answer to the inevitable, rapidly approaching public inquisition.

It is the belief that everyone, regardless of race, gender, or class, should have direct access to the expertise of architects. Period.

Why To

The overarching, unifying principle running through the disparate essays collected in this tome is simple enough: *it is the belief that everyone, regardless of race, gender, or class, should have direct access to the expertise of architects. Period.*

The corollary—that design centers are a legitimate, if not essential, component of the profession of architecture—is demonstrated through a variety of perspectives in these essays, including

- the concept of community design as an architectural paradigm to address the criticism that the profession has neglected its public duties;
- the presence of community design centers as the location of critical practices that intentionally open up and address questions of social responsibility and ethical aesthetics for the profession; and
- the opportunity for community design centers to open avenues for research-based entrepreneurial practices, or act as the primary infrastructure that facilitates civic-minded participation.

Revealed through these multiple lenses as simultaneously traditional and non-traditional, entrepreneurial at their base and expansive in their application, community design centers emerge as the epitome of what has been previously described as activist architecture:

> a way of perceiving, practicing and teaching design that derives from, is relevant to, and vigorously engages the community in which the work is placed. It is a process of design in which communal sustainability and environmental equity influence the physical growth and economic direction of the built environment; an idea about practice that redefines not only architecture and architect, but also who is actually worthy of the discipline's enormous gifts/abilities to make their lives better.[18.1]

Clearly, this is not your father's practice.

18.1 Craig L. Wilkins, ***The Aesthetics of Equity: Notes on Race, Space, Architecture and Music*** (Minneapolis: University of Minnesota Press, 2007): 173-74.

Nope, this paradigm will require that practitioners be all that…and more. In a time when the nation—and its concerns—have gone hyper-global and multi-meta-faceted, the belief that a profession can remain relevant by becoming increasingly narrow and inwardly focused is dangerously delusional. The environment in which we work—and are charged to steward—is simply too complex for that. The authors in this book all posit, in one way or another, that design centers offer a place to begin to construct the comprehensive practitioner; a place where the relevance of the profession is visible and obvious to all; a place to think of ways in which to practice that allow for a variety of structures, products and participants; a place to become multi-meta-faceted. While other contemporary professions embrace the comprehensive world of practice that they monopolize, architecture has been regrettably reticent and recalcitrant in following suit. I've said it before, but it bears repeating, the *"continuous adherence to and defense of increasingly obsolete disciplinary boundaries is foolish at best."*[18.2]

18.2 Ibid., 142.

The authors in this book have accepted the challenge of giving a comprehensive account for an entire movement within the profession; a movement that made a notable start, then suffered through decades of dormancy, and now had suddenly found new life in the complexity, contradiction, and *complacency* found in the built environment today. These authors have taken upon themselves to directly address both the historical complaints and contemporary hesitancies concerning design centers, from the philosophical to the practical. It should be clear by now that need for these practices is no longer in question. The recent hurricanes in Texas, Louisiana, Florida, New Jersey and Cuba are only the beginning in terms of climate change's impact on communities; the financial crisis, only the latest force ripping a blind adherence to yesteryear's professional formulation to shreds. These most dire events have offered architects a window of opportunity to apply activist paradigms, albeit unevenly at times. To their credit, many are doing so. *Proponents of community design centers rightly argue, however, that waiting on the tragic is no way to build a position, a practice, or a profession.* Something beyond the simple profit motive must move professions and their members to do what they do. Markets determine trades, not professions. The public determines professions, primarily because often what is ethically correct isn't always economically

Proponents of community design centers rightly argue, however, that waiting on the tragic is no way to build a position, a practice, or a profession.

profitable. Markets fluctuate; principles don't. In the current financial condition, the market is simply a poor place to bet on the future of one's profession. Diversifying is the key to surviving. Thus, the essayists in this book lessen the risk posed by the market mentality, by providing direction and purpose toward a diverse critical practice.

How to

Now, to be fair, none of our authors would argue that community design centers are the only place to engage an activist paradigm of architectural practice.

Now, to be fair, none of our authors would argue that community design centers are the only place to engage an activist paradigm of architectural practice. Yet, as many of the essays show, CDCs do provide the physical and intellectual space to house the kind of critical engagement necessary to employ architectural design as an integrative and iterative tool to address seemingly intractable concerns. In considering the full range of possibilities for professional practice, many of the pieces in this book identify existing similarities between professional for-profit firms and academic nonprofit centers, arguing for future collaborations between the two that might suggest possible structural modifications of practice, or at least, a moderation of the dominant paradigm of practice. The essays focusing on the evolving AIA position on design centers is an indication that this is indeed a very real possibility, if not already occurring.

One of the most important questions coming into this project has dealt with the very real issue of how can one balance the conflict between the professional's self-interests and their position as champion of the shared public resources in the built environment. Throughout the course of this book, we would hope that the reader has understood that this is a false dichotomy. The either/or paradigm no longer apples, if it ever did. The essays here have either directly or indirectly scuttled this oppositional binary. In fact, in one of the more useful turns of this concern, authors have actually identified methods in which the pursuit of the kinds of work typically left for design centers can actually be considered generators *of* profit—that social entrepreneurship is every bit as legitimate, note-worthy and, yes, even profitable as any other kind of entrepreneurship. If one needs any further evidence to attest to this claim, look no further than the plethora of green technologies and sustainable consultants exploding across the capital terrain. Such developments go a long way to answering the

lingering concerns of emerging and established practitioners alike, around how might one conceive and build a critical activist practice in our current educational and professional paradigm. As to the closely linked issue of what types of questions and projects should such a practice engage, again, the authors have shown how design centers and their paradigm of activist practice have come to be engaged with issues of economic development, environmental conservation, sprawl, smart growth, livable communities, open space, and regulatory rules that influence the physical design of our buildings and communities. But beyond that, they have also shown *that the centers are not only engaged, but are critical partners in both framing and addressing these concerns across professions and disciplines,* simultaneously becoming a more visible and ultimately essential player in the stewardship of the built environment (the profession's charge), while developing additional areas of expertise that can generate additional revenue streams for services (the professional's desire). In many cases, to pursue these streams will require a subtle but profound shift in the mindset of the professional practitioner, one that values architecture, the verb, as being as professionally fulfilling and noteworthy as architecture, the noun.

The centers are not only engaged, but are critical partners in both framing and addressing these concerns across professions and disciplines.

One of the more slippery concerns for the writers and editors of this book was to demonstrate categorically how the study and practice of architecture is made better by the work of community design centers. It is clear to the authors of this book that we are not alone in our interest that something from our practice go beyond just us. *That sense of communal solidarity is coming not from our colleagues per se, but from our students.* For anyone with a nose for pedagogical trends, "service learning" will be a most familiar term. It is currently all the rage among progressive academicians and institutions. This puts the work of design centers in the forefront of any service learning discussion made by any university lucky enough to house a CDC. Now…turn that high powered perception toward the incoming student bodies in architecture schools, and you will find similar notions with respect to their educational pedagogy. Robert Ivy said it best in a recent ***Architectural Record*** editorial:

The sense of communal solidarity is coming not from our colleagues per se, but from our students.

> Something's in the air. Call it community-based design. Call it architecture for people. In any understanding, socially conscious architecture seems to be blossoming again.[18.3]

[18.2] Robert A. Ivy, "It's in the Air" ***Architecture Record*** (May 2005).

Thus, university administrations find the CDC a useful model for future service learning engagements in other departments. For students, they find CDCs useful to engage in projects that have clients and tangible consequences other than a poor grade, should they not solve the design problem. However, what seems to be lacking in that analysis (and it is reflected in the essays above) is a clear sense of where the faculty of these institutions fall when considering the work of design centers. This is no accident; for most are silent on the establishment and ultimate value of such efforts. Thus, establishing anything more than a class or two, a studio, or a short-semester workshop—much less an academic curriculum with community design as a fundamental educational objective—has been… ahm…let's just say, difficult. The USFs—the Universities of San Francisco and South Florida—can attest to that. After 40-plus years, it was inevitable that some institution would try it as a pedagogical foundation; we've tried almost everything else.

Further, and perhaps more germane to many reading this book, an area that we would like to have had more speculation on is just what a tenure-worthy package for a primary practitioner of community design might look like. Unfortunately, a standard or blueprint has yet to be established, as only a few cases have been made solely on this basis. But again: It is coming.

In closing, we badly wanted to end by issuing a call to arms (literally) to make war on war-like environments and yet, we'll refrain. Our hope is that something in the reader is stirred by one, some, or perhaps all of the essays, and once stirred, will compel the reader to become involved, to take up arms—even if it is only your own—and do something radical with your art. Should this happen, a call is unnecessary, gratuitous even. If our book has somehow caused the reader to provide a personal directive, our work here—establishing community design and design centers as a fundamental pedagogical and legitimate method of *professional* practice—is done. And finally, perhaps it is just me, but I believe that with the publication of this book, community designers need make no further apologies for doing what we do, because, as I said above…

This…is not your father's practice...

Appendix 1

1968 AIA Convention Keynote Address

Whitney M. Young, Jr.

Executive Director of the National Urban League

1968 AIA Convention Keynote Address

Whitney M. Young, Jr.
Executive Director of the National Urban League

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Not so long ago a group of miners suddenly found themselves after an avalanche entombed unto their death in one of the diamond mines of South Africa, starving for food and thirsting for water and the need of spiritual comfort. Diamonds were worthless, and they slowly met their death.

So it is increasingly in our society today. We are skilled in the art of making war; we are unskilled in the art of making peace. We are proficient in the art of killing, particularly the good people; bad people are in no danger in this country. We are ignorant in the art of living. We probe and grasp the mysteries of atomic fission and unique and ingenious ways to handle brick and mortar and glass, and we most often forget such simple things as the Sermon on the Mount and the golden rule.

Somehow, there must be a place in our scheme of things for those broad human values which transcend our materialistic grasping and our values that are concentrated more around things and people, or else we shall find ourselves entombed in our diamond mine of materialism.

It would be the most naïve escapist who today would be unaware that the winds of change, as far as human aspirations are concerned, are fast reaching tornado proportions. Throughout our world society, and particularly in our own country, the disinherited, the disfranchised, the poor, the black are saying in no unmistakable terms that they intend to be in or nobody will be comfortably in.

Our choices are clear-cut: We can either engage in genocide and the systematic extermination of the black poor in this country and poor generally, and here we have an ideal model in Adolf Hitler; or we can engage in more formalized apartheid than we already have, and here we can use as our pattern Ian Smith in South Africa. Or we can decide that the

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American dream and promise and the Judeo-Christian ethic are more than rhetoric and a collection of nice clichés to be mouthed on Sunday morning and the Fourth of July, and that they are principles to be practiced. Here we can take as our model the Constitution and the Bible.

But the disinherited in our society today, unlike the past, are fully aware of the gap between their standard of living and the large majority of Americans. No longer are they the sharecroppers on farms and in rural areas where they have not the benefit of newspapers and radio. Today, for the most part, the poor live within a stone's throw of the affluent. They witness on their television sets and read in their newspapers and see personally how the other 80 percent of Americans live. The poor no longer assume that their status is God-made. They no longer believe that they are congenitally and innately inferior because of their color or because of a condition of birth. The poor are fully aware today that their conditions are man-made and not God-decreed or constitutionally derived.

The poor today also are quite conscious of how other people have managed to lift themselves out of the mire of injustice and poverty—whether it was the leaders of civil disobedience in the Boston Tea Party or the revolutionists in the American Revolution, or the labor movement or the woman's suffrage movement, or the struggles of the Irish, Italians, Jews and what have you. They know that their techniques today, which sometimes are so glibly discredited, are the same techniques that others have used in other periods of history when they found themselves similarly situated.

There is one other factor that tends to accelerate and, if anything, complicate. The poor and disinherited of our society today have found strong allies. The allies are the young people of this country and of the world—young people whom I've had an opportunity to talk with in some 100 universities, colleges and high schools this year, and many in these last few weeks, who themselves are experiencing a degree of cynicism at best and contempt at worst for adult values, who can document with unerring accuracy the inconsistency in our society, the pervasive gap between what we practice and what we preach, who point at the tragic paradox of a society with a gross national product approaching $1 trillion and yet would

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permit 20 percent of its people to live in squalor and in poverty; a society that willingly taxes itself to rebuild western Europe, to rebuild West Germany. There are no slums today in West Germany; the slums are in the Harlems of our community where black people live who have been in this country several centuries, whose blood, sweat and tears have gone to build this country, who gave it 250 years of free labor and another 100 of cheap labor. They are the ones who live in the slums and who are unemployed.

These students point out how a budget of approximately $140 million was spent last year: less than 20 percent for things that are esthetic and cultural and educational, for health, education and welfare, and almost 70 percent for weapons of destruction or defense against destruction.

No other country has quite this record of disproportionate expenditures. No other country ever dreamed of this great wealth.

We are not at a loss in our society for the know-how. We have the technology. We have the scientific know-how. We have the resources. We are at a loss for the will.

The crisis is not in our cities. The crisis is in our hearts, the kind of human beings we are. And I submit to you that if you are a mother or a father, today you are being challenged either silently by young people or you will be challenged even more violently by them, but you are risking the respect of generations not yet adults and generations yet unborn.

In this situation there are two or three positive aspects and possibilities that are present today that were not present in the past. One is that we today are all aware of the problem. The black person—and I make no apology for singling out the Negro, although I am fully aware that there are poor white people in Appalachia, poor Mexican-Americans, poor Puerto-Ricans and Indians—the Negro is a sort of symbol, the only involuntary immigrant in large numbers. I make really no apologies, but the Negro today is at least on the conscience of America. This is not to say that he loves it. Probably it is irritating to most people, a source of great unhappiness, but it is better to be hated than ignored. The Negro has been largely the victim, not of active hate or active concern, but of active indifference and callousness. Less than 10 percent of white Americans wanted to lynch Negroes; less than 10 percent wanted to free them. Our problem has been the big 80 percent,

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that big blob of Americans who have been so busy "making it," getting ahead in their companies, getting a little house in the suburbs, lowering their golf scores, vying for admittance to the country club, lying about their kids' I.Q. that they really haven't had time to be concerned.

Our sin, then, is the sin of omission and not of commission, and into that vacuum have rushed the prophets of doom, the violent people, the vicious people who hate, and they have come all too often around the world to be the voice of America. But at least we recognize the existence of a problem. The communication is probably more candid, though more painful than ever before, and this is progress.

And today, for the first time, we have the full attention and concern of the establishment in America, the decision makers, the top people—I'm talking about the Henry Fords and the Tom Watsons and the George Romneys, the truly big people in the field of business and in government and in your field as well. The most enlightened governors, the most enlightened mayors, the most enlightened college presidents, even the religious leaders, are now beginning to decide that race relations are no longer a spectator sport and in their own enlightened self-interest they have to get involved.

A final positive thing is that we today are no longer in a quandary as to the extent of the problem and the cause. We've been now the beneficiaries of a report from the Kerner Commission, a group composed of predominantly white, respectable, conservative, responsible people who, the first time they met as a group, set out to identify the conspirators who were causing the disorders and to suggest ways of suppression and control.

But a funny thing happened on the way to the final report. We invited these gentlemen to take a visit to the ghetto—more specifically, to a tenement house. They smilingly but naively agreed, and that was the beginning of a significant report. We took these men into a typical tenement house, some 14 floors, and immediately they discovered that as sophisticated as our communications media happen to be, they still are not able to give all the dimensions of the situation—the dimension of smell, for example, of feel, of taste. The minute these men walked into the building, they smelled the stench of urine. And why shouldn't they. Little 2- and 3-

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year old boys out in my neighborhood, just when they have to go to the bathroom and can't make it into the house, go around to the bushes—sort of an accepted pattern. When you live in the 14-story tenement house with no elevator, little boys can't quite make it and do what little 2- and 3-year old boys do normally.

These men went up the stairs. They made it as far as the seventh floor; they weren't in the best of physical shape. We took them into an apartment, typical, six people living in it, two rooms, four children. They saw the little 1-1/2 year-old with a shrunken stomach. All he had to eat that day was a bowl of cornflakes, and it was 2 o'clock in the afternoon.

They talked to the mother whose eyes were bloodshot because she had stayed awake all night trying to keep the rats from biting the children. They saw the rat holes, saw the roaches. Then they talked to the father—alienated, bitter, because he suffered the daily humiliation of not being able to support his children, not playing the role of father, not being able even to buy the kid an ice cream cone.

Repeated experiences like that left no choice except to, as we say, tell it like it is. It upset many Americans, accused of being racists, to be told in no uncertain language that, in fact, there is this gap between how some Americans live.

We are a proud people. We like to kid ourselves into believing that we are good Christians, good human beings; but it isn't true. These men were not starry-eyed liberals, not sentimental do-gooders. These were white conservatives. I've always been told that white people were always right; I assume they're right. Rap Brown didn't write the report. The report was written by these people that you know as well as I do. And you know that when good people want a social audit, you take it just as seriously as a fiscal audit that says you're in arrears and bankrupt, or a health audit that says you have tuberculosis and you wouldn't go out to see a mechanic and try to get him to dispute the claim.

We are a racist nation, and no way in the world could it be otherwise given the history of our country. Being a racist doesn't mean one wants to go out and join a lynch mob or send somebody off to Africa or engage in crude, vulgar expressions of prejudice. Racism is a basic assumption of superiority

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on the part of one group over another, and in America it had to happen because as a society we enslaved people for 250 years, and up until 1964 it was written into our laws and enforced by social custom—discrimination against human beings that a man because of the color of his skin couldn't go into a restaurant or hotel or be served in public places.

Now, there's no way in the world, unless we are more a nation of schizophrenics than I think, that we could have this kind of law tolerated and this kind of social custom and still have gone to church on Sunday and mouthed all those platitudes if we didn't honestly believe that some were superior to others. Racism reflects itself in many little ways—little to you, but big to some people.

What I am really talking about here is your role. To realize it as a citizen, it begins in the home. Dear Lord, let there be peace at home, and let it begin with me.

A young man stood up in a meeting a couple of weeks ago—a white fellow, an SDS student—and he really blasted the white audience for its prejudice and bigotry and hypocrisy, and then ended up by saying, "So if it means we have to level down with them to achieve equality with all human beings, then white people must do this."

This is a racist statement. I pointed this out. The only reason he could think of leveling down was that he was assuming that superiority relates to acquisition of material things, technology, money and clothes. It's conceivable that it might be a leveling upward, or it might be a bringing together on the one hand qualities of humaneness, compassion and style. This society needs a great deal of technology and money and material things. And so we are giving to each other.

If we are going to do anything about changing the individual, let us first admit that it is easier to have lived in a leper colony and not acquired leprosy than to have lived in America and not acquired prejudice. You don't start changing until you first admit you have it.

Second, you are not a profession that has distinguished itself by your social and civic contributions to the cause of civil rights, and I am sure this does

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not come to you as any shock. You are most distinguished by your thunderous silence and your complete irrelevance.

You have a nice, normal escape hatch in your historical ethical code or something that says after all, you are the designers and not the builders; your role is to give people what they want.

That's a nice, easy way to cop out. But I have read about architects who had courage, who had a social sensitivity, and I can't help but wonder about an architect who designs some of the public housing that I see in the cities of this country—how he could even compromise his own profession and his own sense of values to have built 35- or 40-story buildings, these vertical slums, and not even put a restroom in the basement and leave enough recreational space for about 10 kids when there must be 5,000 in the building. That architects as a profession wouldn't as a group stand up and say something about this is disturbing to me.

You are employers, you are key people in the planning of our cities today. You share the responsibility for the mess we are in in terms of the white noose around the central city. It didn't just happen. We didn't just suddenly get this situation. It was carefully planned.

I went back recently and looked at ads when they first started building subdivisions in this country: "Easy access to town, good shopping centers, good schools, no Negroes, no Jews allowed"—that was the original statement. Then they decided in New York that that was cutting the market too close, so they said the next day, "No Negroes allowed." And then they got cute when they thought everybody had the message, and they said "restricted, exclusive neighborhood, homogenous neighborhood." Everybody knows what those words mean.

Even the federal government participated, saying that they must be compatible neighborhoods for FHA mortgages, homogenous neighborhoods. The federal government participated in building the nice middle-class housing in the suburbs, putting all the public housing in the central city.

It took a great deal of skill and creativity and imagination to build the kind of situation we have, and it is going to take skill and imagination and

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creativity to change it. We are going to have to have people as committed to doing the right thing, to "inclusiveness," as we have in the past to exclusiveness.

You are also here as educators. Many of you are in educational institutions. I took the time to call up a young man who just finished at Yale. I said, "What would you say if you were making the speech I'm supposed to make today?" Because he did have some strong observations to make, he said he did want you to begin to speak out as a profession, he did want in his own classroom to see more Negroes, he wanted to see more Negro teachers. He wanted while his classwork was going on for you somehow as educators to get involved in the community around you.

When you go to a college town—Champagne-Urbana, for example, where the University of Illinois is about the only major institution—you will see within two or three blocks some of the worse slums in the country. It is amazing how within a stone's throw of the School of Architecture you have absolutely complete indifference—unless you have a federal grant for research, and even then it's to study the problem.

I hope you accept my recommendation for a moratorium on the study of the Negro in this country. He has been dissected and analyzed, horizontally and vertically and diagonally. And if there are any further studies—I'm not anti-intellectual—I hope we'll make them on white people, and that instead of studying the souls of black people we'll be studying the souls of white people; instead of the anatomy of Watts, we'll do an anatomy of Cicero, an anatomy of Bronxville.

What's wrong with the people in these neighborhoods? Why do they want – themselves just one generation removed from welfare or in many cases just one generation within the country, where they have come here sometimes escaping hate and have come here and acquired freedom—why do they want to turn their backs and say in Cicero, "Al Capone can move in, but Ralph Bunche can't?" Why are they so insecure? Why do people want to live in these bland, sterile, antiseptic, gilded ghettos, giving sameness to each, compounding mediocrity in a world that is 75 percent nonwhite, in a world where in 15 minutes you can take a space ship and fly from Kennedy to South Africa? Why would anybody want to let their children grow up in this kind of situation?

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I think this kind of affluent peasant ought to be studied. These are people who have acquired middle-class incomes because of strong labor unions and because they are living in an unprecedented affluent period. But in things esthetic and educational and cultural, they leave a lot to be desired. They wouldn't know the difference between Karl Marx and Groucho Marx.

This is where our problem is. We can move next door to Rockefeller in Tarrytown, but I couldn't move into Bronxville. Any white pimp or prostitute can move into Bronxville. A Jew could hardly move into Bronxville, incidentally.

As a profession, you ought to be taking stands on these kinds of things. If you don't as architects stand up and endorse Model Cities and appropriations, if you don't speak out for rent supplements or the housing bill calling for a million houses, if you don't speak out for some kind of scholarship program that will enable you to consciously and deliberately seek to bring in minority people who have been discriminated against in many cases, then you will have done a disservice to the memory of John Kennedy, Martin Luther King, Bob Kennedy and, to yourselves.

You are part of this society. It is not easy. I am not suggesting the easy road, but the time has come when no longer the kooks and crackpots speak for America. The decent people have to learn to speak up, and you shouldn't have to be the victim to feel for other people. I make no pretense that it is easy.

You have riots and shouts of black power. Anybody who looks for an excuse to cop out in this can use it, but I insist that if you believe in equality then we have as much right to have crackpots. There is no reason why white people should have a monopoly. If we have been able to put up all these years with the Ku Klux Klan, with burning and lynching, with the George Lincoln Rockwells, with the citizens' councils, with slaveowners, and still don't generalize about all white people, why should white people generalize about all Negroes on the basis of a few? All Negroes didn't riot in Watts. All Negroes didn't riot in Newark. One out of three in Newark were whites and one out of five in Watts, and that's why Newark had more violence. White people are more experienced.

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It's the same business of generalizing--no such thing as a black is a black man, a white is a white man. We have our right to an Adam Clayton Powell if the Irish have the right to a Curley. He would make Adam Clayton Powell the epitome of political morality. Nobody generalizes about the Italians because of the appearance of a disproportionate number in the Mafia. Nobody indicts all of them. Nobody indicts all white men because a white man killed President Kennedy, Senator Kennedy, or Martin Luther King, or a white man stands in a tower in Texas and kills 14 people, or a white man assaults and kills eight nurses in Chicago. They didn't call him "white." We called him "sick," and that's what he was. With the Negroes, it's "the black man." We fall victims to clichés like "law" and "order." The best example we've ever had of order in this world was that created by Adolf Hitler with his Gestapo and his police. He got perfect order. There was no dissent – goose-stepping all over the place—and he used that order to bring about the death of 14 million people, 6 million of them in ovens.

There will never be order without justice. And the first prerequisite for order in this society is that there must be justice. The women would still be disorderly in this country if they hadn't gotten the right to vote, and the workers would have torn it apart if they hadn't gotten the Wagner Act, and America would still be fighting England if we had not won the war.

We must have justice. Civil disobedience and lawlessness have been practiced not by black people in this society but by white people who denied the laws of God and the laws of the Constitution.

A Wallace stands up and talks about law: Who was more lawless, engaged in more civil disobedience than that man? Who stands in the doorway of the courts and constantly berates the Supreme Court of the United States? Talk about respect for law and order! We who have been the victims of the most unscrupulous practices by merchants, by landlords, by employers, by public officials, we know something about lawlessness.

When you talk about crime, talk about the syndicate boss who lives downtown; and he's white and responsible for the dope and the prostitution and the numbers racket that causes 60 percent of the crime in the ghetto. Talk about the guy who charges too much interest rate or the guy who makes people pay $500 for a $175 television set.

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Finally, let me dwell on your role as men, because I think this probably more basic than anything. Sure, you're architects. You're a lot of things—you're Republicans, Democrats, and a few John Birchers. You're a good many things but you're men and you're fathers. I would hope that somehow you would understand that this issue, more than any other of human rights, today separates the phony from the real, the man from the boy.

Baseball's Rickey solved the problem of attitudes and how long it takes. I disagree with you that it takes a long time to change attitudes. It doesn't take any time to change them overnight. When he brought Jackie Robinson to the Dodgers, there was this ballplayer who said I'm not going to play with that "nigger." He thought Rickey would flap like most employers. I imagine most architects thought he would say that he'd pull away. But he didn't know Rickey very well. Rickey was kind. He said, "Give him three or four days." Well, at the end of a few days, Robinson had five home runs, stolen many bases. This fellow was reassessing his options: He could go back to Alabama and maybe make $20 a week picking cotton, or stay there with the Dodgers and continue to work. And, now it looked like Jackie would get him into the World Series and a bonus of $5,000, which he did. The only color he was concerned with was green.

We see it happening in Vietnam. White boys from Mississippi in Vietnam develop more respect and admiration for their black sergeant in one week because they too have made their own assessment and have decided to be liberal white boys from Mississippi instead of dead white bigots. They're interested in survival and the sergeant is skilled in the art of surviving, and they say "Mr. Sergeant"—changed overnight.

Why is it that the best example of American democracy is found in the muck and mire of Vietnam? Why is it that the greatest freedom the black man has is the freedom to die in Vietnam; and as he dies, why do his loved ones, his kids and his wife and his mother have to fight for the right to buy a house where they want to? There is something wrong with that kind of society.

I do want to relate one last story. Mel Batten, who is the chairman of the board of J.C. Penney, about four months ago was having breakfast with his kids, one girl 21 and a boy 23, and they asked what he was going to do that

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week. He said, "I'm going out with Whitney Young and I have a series of luncheons in some three or four cities. I'm hosting these, and I'm going around talking about expanding employment opportunities for Negro citizens and giving money to the Urban League. (Incidentally, I don't want to miss that plus: You also are distinguished by the fact that I bet we have fewer architects and fewer architectural firms contributing to the national Urban League than any group in the country. This is probably my fault and I apologize—you have not been solicited. Next time it will be your fault.)

But when he told these kids, his boy said, "You're going to do what?" He repeated it to him. And the boy said, "You mean you're not going to maximize the profits of J.C. Penney today! You're not going out this week to undercut Woolworth's; you're not going out to see if you can get something a little cheaper and increase the margin of profits of some product?" And the father answered, "No."

The 21-year-old daughter, without saying a word, ran over and hugged and kissed him with tears in her eyes. He said to me, "I never had as much respect and affection and admiration from my kids that I had in that one moment."

Here is a man who gives his children everything—sports cars, big allowances, clothes, big tuition. That isn't what counts. They take that for granted. Here is a man who suddenly became a man with guts concerned about other human beings. Here is a man who is willing to stand up and be counted. That's what these kids care about.

You talk about communication with these kids; they tell you why you don't communicate. They tell me you are inconsistent. You tell them they shouldn't smoke, drink and pet because everybody else does, that you have your own value systems, stand up for what you believe in, do what you know is right. Then, they say "My mother and my dad never do. They never lift their finger to let a black man in business at the top level, never try to get a Negro into the neighborhood, into the club or church. They just go along."

I submit to you that this is a mistake in your role as a parent and as a human being. If you cannot identify with the kind of thing I described, that

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the Kerner Commission saw—it happens even today in this country—if you can't as a mother and as a father, you are in worse shape than the victims.

So, what's at stake then is your country, your profession, and you as a decent civilized human being. Anatole France once said, "I prefer the error of enthusiasm to the indifference of wisdom." For a society that has permitted itself the luxury of an excess of callousness and indifference, we can now afford to permit ourselves the luxury of an excess of caring and of concern. It is easier to cool a zealot than it is to warm a corporation.

An ancient Greek scholar was once asked to predict when the Greeks would achieve victory in Athens. He replied, "We shall achieve victory in Athens and justice in Athens when those who are not injured are as indignant as those who are."

And so shall it be with this problem of human rights in this country.

Appendix 2

AIA Ten Principles for Livable

Source: AIA Programs and Initiatives
Communities by Design Initiative

AIA Ten Principles for Livable Communities

[Source: AIA Programs and Initiatives, Communities by Design Initiative]

1. Design on a Human Scale

Compact, pedestrian-friendly communities allow residents to walk to shops, services, cultural resources, and jobs and can reduce traffic congestion and benefit people's health.

2. Provide Choices

People want variety in housing, shopping, recreation, transportation, and employment. Variety creates lively neighborhoods and accommodates residents in different stages of their lives.

3. Encourage Mixed-Use Development

Integrating different land uses and varied building types creates vibrant, pedestrian-friendly and diverse communities.

4. Preserve Urban Centers

Restoring, revitalizing, and infilling urban centers takes advantage of existing streets, services and buildings and avoids the need for new infrastructure. This helps to curb sprawl and promote stability for city neighborhoods.

5. Vary Transportation Options

Giving people the option of walking, biking and using public transit, in addition to driving, reduces traffic congestion, protects the environment and encourages physical activity.

6. Build Vibrant Public Spaces

Citizens need welcoming, well-defined public places to stimulate face-to-face interaction, collectively celebrate and mourn, encourage civic participation, admire public art, and gather for public events.

7. Create a Neighborhood Identity

A "sense of place" gives neighborhoods a unique character, enhances the walking environment, and creates pride in the community.

8. Protect Environmental Resources

A well-designed balance of nature and development preserves natural systems, protects waterways from pollution, reduces air pollution, and protects property values.

9. Conserve Landscapes

Open space, farms, and wildlife habitat are essential for environmental, recreational, and cultural reasons.

10. Design Matters

Design excellence is the foundation of successful and healthy communities.

Appendix 3

Community Design Centers & Support Organizations

Featured in this Volume

Community Design Centers & Support Organizations Featured in this Volume

AIA Center for Communities by Design

The American Institute of Architects
1735 New York Ave., NW
Washington, DC 20006-5292
800-AIA-3837
http://www.aia.org/about/initiatives/AIAS075265

Architecture for Humanity

26 O'Farrell St, Suite 310
San Francisco, CA 94108
415-963-3511
http://architectureforhumanity.org/

Asian Neighborhood Design

1245 Howard Street
San Francisco, CA 94103
415-575-0423
http://www.andnet.org/

Association for Community Design

http://www.communitydesign.org/

buldingcommunityWorkshop (bcWorkshop)

416 South Ervay
Dallas, Texas 75201
214-252-2900
http://www.bcworkshop.org/

Campus Compact

45 Temple Place
Boston, MA 02111
617-357-1881
http://www.compact.org/

Center for Resilient Design

New Jersey Institute of Technology
Center for Resilient Design
University Heights
Newark, New Jersey 08102
http://centerforresilientdesign.org/

Cleveland Urban Design Collaborative (CUDC)

Kent State University
309 Euclid Avenue
Cleveland, OH 44115
216-357-3434
http://www.cudc.kent.edu/

Community Design Collaborative of Philadelphia

1216 Arch Street, First Floor
Philadelphia, PA 19107
215-587-9290
http://cdesignc.org/

Community Design Center of Pittsburgh

The Bank Tower
307 Fourth Ave, 15th Floor
Pittsburgh, PA 15222
412-391-4144
http://designcenterpgh.org/

Democracy Collaborative

Washington, D.C. office
6930 Carroll Ave., Suite 501
Takoma Park, MD 20912
202-559-1473

Cleveland, Ohio office
The Hanna Building
1422 Euclid Ave
Suite 616
Cleveland, OH 44115
216-282-2022
http://democracycollaborative.org/

Design Corps

2243 The Circle
Raleigh, NC 27608
919-637-2804
https://designcorps.org/

Detroit Collaborative Design Center (DCDC)

4001 W. McNichols Rd.
Detroit MI, 48221
313-993-1037
http://www.dcdc-udm.org

Enterprise Community Partners
Rose Architectural Fellowship Program

70 Corporate Center
11000 Broken Land Parkway, Suite 700
Columbia, MD 21044
800-624-4298
http://www.enterprisecommunity.com/

Environmental Design Research Association

http://www.edra.org/

Imagining America

203 Tolley Building
Syracuse University
Syracuse, NY 13244
315-443-8590
http://imaginingamerica.org/

Miami University Center for Community Engagement in Over-the-Rhine

Department of Architecture and Interior Design
Oxford, OH
513-529-6445
http://arts.miamioh.edu/cce/

Minnesota Design Team

AIA Minnesota
275 Market Street, Suite 54
Minneapolis, MN 55405
612-338-6763
http://www.aia-mn.org/get-involved/committees/minnesota-design-team/

National Charrette Institute

1028 SE Water Ave., Suite 245
Portland, OR 97214
503-233-8486
http://www.charretteinstitute.org/

Neighborhood Design Center

In Baltimore:
1401 Hollins Street
Baltimore, MD 21223
410-233-9686

In Prince George's County:
6103 Baltimore Avenue
Suite 104
Riverdale, MD 20737
301-779-6010
http://ndc-md.org/

North Carolina State University Community Design + Planning

Campus Box 7701
Raleigh, NC 27695-7701
http://design.ncsu.edu/academics/landscape-architecture/faculty-student-scholarship/community-design-planning

Pratt Institute Center for Community Development

718-636-3486
http://prattcenter.net/

Public Architecture

1211 Folsom Street, 4th Floor
San Francisco, CA 94103
415-861-8200
http://www.publicarchitecture.org/

The Rural Studio

Auburn University
8448 AL Highway 61
Newbern, AL 36765
334-624-4483
rstudio@auburn.edu

Studio 804

University of Kansas
Marvin Hall
1465 Jayhawk Blvd., Room 105
Lawrence, KS. 66045-7614
http://www.studio804.com/

University of San Francisco

Architecture and Community Design Program
Department of Art + Architecture
2130 Fulton Street
San Francisco, CA 94117-1080
415-422-5555
http://www.usfca.edu/artsci/arcd/

University of South Florida
School of Architecture and Community Design

4202 E Fowler Ave.
HMS-301
Tampa, FL 33620
813-974-4031
http://arch.usf.edu/

University of Washington
Howard S. Wright Neighborhood Design/Build Studio

School of Architecture
208 Gould Hall, Box 355720
Seattle, WA 98195-5720
206-543-4180
http://arch.be.washington.edu/programs-courses/specialized-studios/neighborhood-designbuild-studio

Biographies

Biographies

Editors

Dan Pitera, FAIA, Loeb Fellow

Full Professor; Executive Director: Detroit Collaborative Design Center
University of Detroit Mercy School of Archtiecture

Dan Pitera holds the position that the future and sustainability of any neighborhood lies in the hands of its residents. Dan Pitera co-led the Civic Engagement process for the Detroit Works Project Long Term Planning initiated by Mayor Bing in 2010. On January 9, 2013, Long Term Planning team released its decision-making framework titled: Detroit Future City.

Mr. Pitera was a 2004-2005 Loeb Fellow at Harvard University. He was inducted into the College of Fellows of the American Institute of Architects in 2010, an honor bestow to only 3% of all American architects. Under his direction since 2000, the Design Center won the 2011 and 2002 Dedalo Minosse International Prize and was included in the US Pavilion of the 2008 and 2012 Venice Biennale in Architecture. The Center was awarded the 2011 SEED Award and the 2009 Rudy Bruner Award for Urban Design Excellence for the St. Joseph Rebuild Center in New Orleans. The Design Center was the recipient of the NCARB Prize in 2002 and 2009 and was included in the international exhibit/conference ArchiLab in 2001 and 2004 in Orleans, France. Mr. Pitera was a resource member for the 40th and 43rd Mayor's Institute for City Design (MICD) and a facilitator for the MICD 25th anniversary in 2011. In 1998, Mr. Pitera was the Hyde Chair of Excellence at the University of Nebraska. His teaching experience includes the University of California at Berkeley, California College of Arts and Crafts, San Francisco, Harvard University Graduate School of Design, University of Kansas, University of Nebraska. He has lectured extensively throughout the North America, Australia, South America, and Europe.

Craig L. Wilkins, Ph.D., AIA, NOMA, ARA

Former Director, Detroit Community Design Center (DCDC), University of Michigan Taubman College of Architecture and Urban Planning

Architect, activist and theorist Dr. Craig L. Wilkins serves on the faculty of the University of Michigan College of Architecture and Urban Planning. The former director of the Detroit Community Design Center and hip hop architectural theorist is recognized as one of the country's leading scholars on the African American experience in the field of architecture. Recipient of the 2008 Association of Collegiate Schools of Architecture's Collaborative Practice Award, Dr. Wilkins is also the author of The Aesthetics of Equity: Notes on Race, Space, Architecture and Music (University of Minnesota, 2007), which was awarded the 2008 Montaigne Medal for Best New Writing, the 2009 National Indie Excellence Award in the Social Change category and was a finalist in the Education/Academic category. In 2010, he was named a Kresge Artist Fellow.

Dr. Wilkins' practice specializes in engaging communities in collaborative and participatory design processes. Currently, his work focuses on what he describes as urban acupunctures; small architectures that relieve the pressures of everyday life, often built with salvaged and repurposed materials in the city's neglected spaces. These small architectures ultimately illustrate what he calls "the aesthetics of making-do" and parallels the loose and still-evolving principles of the nascent hip hop architecture movement – reusing discard objects, using materials for unintended purposes, rewriting former definitions of the good, the useful and the beautiful in space and place, inviting users to create their own environment, etc – the types of reuses that are now being deployed by architectural designers to develop places and structures for new communities. His design and literary work has been shown both nationally and internationally, appearing in such media as the Journal of Architectural Education, the International Review of African American Art, The Architect's Newspaper, Washington Post, Houston Chronicle, Detroit News, Miami Herald, Atlantic Cities, and Fast Company, and exhibited at the Museum of Outstanding Design in Como, Italy. Most recently, his work on transit stops in Detroit received an A' Design and International Competition Silver Award for Social Design in 2014.

Dr. Wilkins received his doctorate from the University of Minnesota College of Liberal Arts; his masters from the Columbia University Graduate School of Architecture, Planning and Preservation and his bachelors from the University of Detroit School of Architecture.

Authors

Sherri Blake, Ph.D.

Associate Professor, Department of City Planning, University of Manitoba

Sheri Blake, D.Eng. (Arch), MCIP, is Associate Professor, Department of City Planning, University of Manitoba. She is a former Monbusho Scholar and Fulbright Scholar. She specializes in creative community engagement and participatory design, community revitalization, and community and economic development. She is the recipient of several grants including the Graham Foundation for Advanced Studies in the Fine Arts and the Social Sciences and Humanities Research Council Canada's Research/Creation Grant in Fine Arts. Blake has provided a range of pro bono technical assistance in planning and design along with grant writing support to non-profit initiatives since moving to Winnipeg, MB, Canada in 1997.

Charles Bohl, PhD

Research Associate Professor, Director of the Graduate Program in Real Estate Development and Urbanism, University of Miami School of Architecture.

An expert on mixed-use development, Dr. Bohl is the founding director of the Knight Program in Community Building (2000-2008). He teaches livable community planning, design and development and has extensive public and private sector charrette experience. Dr. Bohl is the author of Place Making: Developing Town Centers, Main Streets and Urban Villages (2002), a best-selling book published by the Urban Land Institute now in its 5th printing. His most recent book, co-edited with Professor JeanFrançois Lejuene, is Sitte, Hegemann, and the Metropolis: Modern Civic Art And International Exchanges (Routledge, 2008). Dr. Bohl is the co-founder and co-editor of

the Journal of Urbanism, a quarterly peer-reviewed academic journal devoted to international research on place making and urban sustainability published by Routledge. He holds a Ph.D. in city and regional planning from the University of North Carolina at Chapel Hill.

David Brain

Professor of Sociology, New College of Florida; Principal, Collaborative Community Design

David Brain studied architecture at the University of Cincinnati before an interest in urban issues led him to a BA in Sociology at the University of California, Berkeley, as well as an M.A. and Ph.D. in Sociology at Harvard University. He taught at Harvard and Indiana University before joining the faculty at New College of Florida.

Mr. Brain's research and publications have focused on the connections between place-making, community-building, and civic engagement, with a particular focus on public participation in planning and design. His experience has included consulting on master planning and public process, directing neighborhood-oriented action research projects that engage students in collaboration with local community groups, and contributing to educational programs for citizens and practitioners. He is a frequent contributor to educational programs for citizens and professional practitioners.

As a member of the board of directors and training faculty of the National Charrette Institute, and a principal of Collaborative Community Design, a company focused on the interdisciplinary and community-based collaboration required to build low-impact, resource-efficient, and sustainable urban neighborhoods, Mr. Brain has provided training in charrette practice for architects, planners, public agencies, community leaders, and citizens. He is also a partner in High Cove, a village in the mountains of western North Carolina designed as an experiment in ecologically responsible development practices.

Jana Cephas

Lecturer, University of California, Berkeley

Jana Cephas is a designer, researcher and community activist focusing on the relationships between urban landscapes and emergent subjectivities. Her scholarship fuses critical theory, cultural history, and science and technology studies to reveal the social implications of spatial practices, especially as they relate to the intersections of technology, the body, and the social stratifications of race, class, gender, and sexuality. Building upon her previous work on the cultural geography of informal economic networks operating within marginalized landscapes, Jana is also interested in ethnographies of modern subjectivity, the architectonics of class conflicts and the social organization of work.

Anthony J. Costello, FAIA

Irving Distinguished Professor of Architecture (emeritus)
Ball State University, Muncie, Indiana, Principal, Costello + Associates

Mr. Costello is the founder of Ball State's Community-Based Projects (CBP) Program and the Muncie Urban Design Studio (MUDS). He has frequently been an invited lecturer at schools and conferences in both the U.S. and U.K. focusing on community-based, urban design education and citizen participation. He holds a Bachelors of Architecture from the Middle East Teknik University, Ankara, Turkey, which he attended on a Fulbright Scholarship, A Bachelors of Architecture (Honors) from Pratt Institute and a Masters of Science in Architecture in (Urban Design) from Columbia University. He also did post graduate work at Harvard and MIT in planning law and public policy while on a Lilly Open Faculty Fellowship.

Kathleen Dorgan, AIA, Loeb Fellow

Principal of Dorgan Architecture & Planning, ACD Partners

Ms. Dorgan is a distinguished practitioner of comprehensive community development. Trained as both an architect (BS and B.Arch. Rensselaer) and an urban planner (MS Pratt), she has contributed to the development of

incremental strategies for neighborhood renewal and community building. Her areas of expertise include participatory design, public funding, homeownership, not for profit organizations, and historic preservation and her work is featured in Good Neighbors: Affordable Family Housing, The Design Advisor and Design Matters and the National Building Museum's exhibit "Affordable Housing: Designing an American Asset." Chair of the AIA Housing Knowledge Community and past-president of the Association for Community Design, her areas of expertise include participatory and green design, affordable housing, public funding, homeownership, not for profit organizations, and historic preservation. A former executive director of the Capitol Hill Improvement Corporation in Albany NY, she also worked for TAP, a community design center in Troy, and has taught at Roger Williams University, as well as Russell Sage, Empire State, and Becker Colleges.

Tom Dutton

Professor and Director, Miami University Center For Community Engagement in Over-The-Rhine

Mr. Dutton is an architect and professor of architecture and interior design at Miami University, Oxford, Ohio. He is co-editor (with Lian Hurst Mann) of Reconstructing Architecture: Critical Discourses and Social Practices (University of Minnesota Press, 1996) and editor of Voices in Architectural Education: Cultural Politics and Pedagogy (Bergin and Garvey, 1991). He has published in such journals as the Journal of Architectural Education (JAE), Designer/Builder, Rethinking Marxism, The Nation, and Z Magazine. He has twice served on the Board of Directors of the Association of Collegiate Schools of Architecture (ACSA) and as a member of the editorial board of the JAE from 1989-99, where he helped guest edit special editions on critical pedagogy, postmodern pedagogy, and housing and architecture. He also served as the journal's Associate Editor for book reviews from 1995-99. Dutton has received many awards for his teaching, including the ACSA's Creative Achievement Award (1990) for his sustained contributions to architectural design education and his creative use of the design studio; the Crossan Hays Curry Distinguished Educator Award from

Miami University's School of Fine Arts (1996); and more recently he has been recognized by the Neighborhood Design Corporation of Cincinnati for the accomplishments of the Over-the-Rhine Design/Build Studio (1999, 2005), where he and his students design and rehabilitate housing for low- and moderate-income people in the city. Mr. Dutton received his Masters of Architecture and Urban Design from Washington University, St. Louis and his Bachelors of Architecture from California Polytechnic State University, San Luis Obispo.

Thomas Fisher

Professor & Dean, University of Minnesota College of Design

Mr. Fisher has served as the Editorial Director of Progressive Architecture and Building Renovation magazines, as the Historical Architect for the Connecticut State Historic Preservation Office, as the Regional Preservation Officer at the Western Reserve Historical Society, and as an historian with the Historic American Engineering Record. He has lectured or juried at over 30 different schools of architecture and over 60 professional societies, published 2 books, 14 book chapters, and over 200 major articles in various magazines and journals. His research revolves around the relationship between the history of ideas and the design and production of architecture. A recent focus has been on the ethical, economic, and cultural ideas that drive unsustainable building practices in the United States, and on the development of new design tools and conceptual structures that would allow us to create a more environmentally sustainable built world. Mr. Fisher also remains active as an architectural critic, writing frequently for professional and newsstand magazines. His books, Salmela, Architect (2005) and In the Scheme of Things, Alternative Thinking on the Practice of Architecture (2006), were published by the University of Minnesota Press.

Andrea Gollin

Publications Manager, Knight Program in Community Building, University of Miami

Doug Kelbaugh, FAIA

Professor and former Dean, University of Michigan Taubman College of Architecture + Urban Planning

Mr. Kelbaugh received his BA degree Magna Cum Laude and Master of Architecture degree from Princeton University. Between degrees, he founded a community design center in Trenton, New Jersey, and later worked for five years in local government as a planner and architect. In 1978, he founded Kelbaugh & Lee, a firm that won over 15 regional and national design awards and competitions in half as many years. In 1996, he was nominated for the Chrysler Award for Design Innovation and in 2007, Mr. Kelbaugh was selected as one of the top seven Architecture Educators of the Year by Design Intelligence. With Peter Calthorpe he edited and co-authored in 1989 The Pedestrian Pocket Book, a national bestseller in urban design that documented their pioneering work in transit-oriented development and helped jump-start the New Urbanism and Smart Growth movements. Kelbaugh also authored COMMON PLACE: Toward Neighborhood and Regional Design, a book on the theory, design and practice of regionalism published (UW Press, 1997), now in its second printing. UW Press published its sequel, Repairing the American Metropolis: Beyond Common Place, in 2002. In 2008, Routledge published Writing Urbanism: an Urban Design Reader. AIA Michigan gave Mr. Kelbaugh its 2001 President's Award for his contributions to architectural education and the profession.

Stephen Luoni

Director, University of Arkansas Community Design Center (UACDC) and Steven L. Anderson Chair in Architecture and Urban Studies

Stephen Luoni is Director of the University of Arkansas Community Design Center (UACDC) where he is the Steven L. Anderson Chair in Architecture and Urban Studies. His design and research have won more than fifty design awards, including Progressive Architecture Awards, American Institute of Architects Honors Awards, a Charter Award from the Congress for the New Urbanism, and American Society of Landscape

Architecture Awards, all for planning and urban design. Mr. Luoni's work at UACDC specializes in interdisciplinary public works projects combining landscape, urban, and architectural design. Current work includes design and planning for municipal infrastructure, Low Impact Development in residential development, campuses, parks, and big box retail. His work has been published in Oz, Architectural Record, Landscape Architecture, Progressive Architecture, Architect, Places, L'Architecture d'Aujourd' hui, Progressive Planning, and Public Art Review. He previously taught at the University of Florida and was the 2000 Cass Gilbert Visiting Professor of Architecture at the University of Minnesota. In Fall 2006 he was the Ruth and Norman Moore Visiting Professor in Architecture at Washington University in St. Louis, and The Bruce Goff Chair for Creative Architecture at the University of Oklahoma in Spring 2008. Mr. Luoni has a BS in Architecture from Ohio State University and a Master of Architecture from Yale University.

Gilad Meron

Gilad Meron is an independent designer, researcher, strategist and writer focused on community-based design practices and design education. His current work includes research and program development for the Autodesk Foundation, strategy and visual communication for Enterprise Community Partners, and writing for various design publications and blogs. He is a board member for the Association for Community Design (ACD) where he leads a research project examining community engaged design education and assists in developing the new ACD Fellowship Program. Additionally Gilad co-leads an independent research project called Proactive Practices that explores business models of public interest design firms, and was recently awarded an NEA grant. Currently he also co-leads an exploratory research initiative called Mapping Impact to identify and compile toolkits, metrics, best practices, and case studies that will inform impact assessment for design. Previously Gilad has worked with organizations such as Cannon Design and Public Architecture as a design researcher exploring community-based design practices and design education.

With backgrounds in design, research, graphic communication and environmental psychology, Gilad has developed a multidisciplinary approach to problem solving and a unique ability to synthesize and communicate complex information both verbally and visually. Gilad is trained in participatory action research and evidence-based design methods, and strives to use design as a tool to increase civic engagement and community empowerment. He is particularly interested in intersection of design, economics and public policy, and seeks to continually deepen his practice and knowledge through professional development and educational experiences in fields including social work, government, public health, and cultural anthropology.

Elizabeth Plater-Zyberk, FAIA

Professor & Dean, University of Miami School of Architecture

Elizabeth Plater-Zyberk is Dean of the School of Architecture and Distinguished Professor at the University of Miami. She joined the faculty in 1979 after earning her Bachelor of Arts in Architecture and Urban Planning from Princeton University in 1972 and her Master in Architecture from Yale University in 1974. At the University of Miami, she founded the School's graduate program in Suburb and Town Design in 1988. She served as director of the Center for Urban and Community Design from 1993 to 1995 organizing numerous design exercises for the benefit of communities throughout South Florida and participates in a variety of forums related to the natural and built environment of the region. She is a founder and board member emerita of the Congress for the New Urbanism, board member emerita of Princeton University, and currently board member of the Institute of Classical Architecture/Classical America. In addition to her duties at the University, she is in practice with Duany Plater-Zyberk & Company, Architects and Town Planners. The firm's work has received widespread recognition. In addition, with Andres Duany and Jeff Speck, she co-authored Suburban Nation: The Rise of Sprawl And The Decline of the American Dream (North Point Press, 2010) and with Duany and Robert Alminana, The New Civic Art: Elements of Town Planning (Rizzoli, 2003).

Frank Russell

Assistant Professor and Director, Community Design Center & Director, Niehoff Urban Studio, University of Cincinnati

A registered architect, in 1990 Mr. Russell helped establish the Center for Urban Design at the University of Cincinnati College of Design, Architecture, Art, and Planning (DAAP) serving as Assistant Director and Adjunct Assistant Professor. Since 1996 he has directed the Community Design Center, a state sponsored community outreach effort of the DAAP. He initiated the Niehoff Urban Studio in partnership with the DAAP School of Architecture and Interior Design and the School of Planning in 2002. Mr. Russell has contributed to Cities: the international Journal of Policy and Planning, Design Review: challenging urban aesthetic control (Chapman and Hall, 1994), and co-edited New Directions in Urban Public Housing (CUPR Press, 1998). He has been the recipient of major grants from the Ohio Arts Council and the American Architectural Foundation/ National Endowment for the Arts, directed the Midwest Regional Mayor's Institute on City Design sponsored by the AAF, NEA, and the US Conference of Mayors, served as a Commissioner of the Cincinnati Park Board and the Cincinnati Recreation Commission. Mr. Russell is past Chair of the Urban Design Committee of AIA Cincinnati and currently serves as a Trustee of the Cincinnati Zoo and board member of the Cincinnati Riverfront Advisory Council. He holds an A.B. Art from Vassar College (1983), an internship at the Institute for Architecture and Urban Studies, New York City (1985), and a Master of Architecture degree from Harvard University Graduate School of Design (1989).

Raphael Sperry, AIA

President, Architects / Designers / Planners for Social Responsibility (ADPSR)

Raphael Sperry, AIA is an architect, green building consultant, and president of Architects / Designers / Planners for Social Responsibility (ADPSR). Established in 1981, ADPSR works for peace, environmental protection, ecological building, social justice, and the development of healthy communities. Mr. Sperry researches the intersection of architecture and planning with human rights with a special focus on prisons and jails, and

advocates for design professionals to play a larger role in supporting human rights in the built environment. He directs ADPSR's human rights advocacy, including ADPSR's petition urging the AIA to amend their Code of Ethics and Professional Conduct to address buildings that violate human rights. In 2012, he became the first architect to receive a Soros Justice Fellowship from the Open Society Foundations, hosted jointly by the University of California at Berkeley College of Environmental Design and Berkeley Law School. Mr. Sperry is an active member of the AIA Academy of Architecture for Justice and a leader of its subcommittee on sustainability and the principal author of the Sustainable Building Checklist and Guidelines developed for use by property owners and all those involved in the local building industry. He holds an M.Arch. from the Yale School of Architecture and a BA summa cum Laude from Harvard University.

Mia Scharphie

Multidisciplinary designer, researcher and community advocate who works at the intersection of design, entrepreneurship and issues of social equity. Passionate about the potential of design to catalyze social change, in 2012 Mia cofounded Proactive Practices, a research collaborative that identifies and publicizes emerging business models of socially entrepreneurial design. Mia recently served as the Northeastern University Architecture Department's first fellow, investigating emerging models of innovative design practice, and she is the founder of Build Yourself+, a workshop that teaches action-based empowerment skills to female designers. Her past clients have included the Harvard Business School and Enterprise Community Partners, and past employers have included Public Architecture, and the SWA Group. Her writings on issues of equity in design have been published in the Christian Science Monitor and GOOD.

Katie Swenson, Frederick P. Rose Fellow

Vice President of Design, Enterprise Community Partners; Former Director, Rose Fellowship Program

Ms. Swenson, co-founder and executive director of the Charlottesville Community Design Center, currently oversees Enterprise Foundation's National Design Initiative, leading elite fellowship and leadership programs

including the Affordable Housing Design Leadership Institute and the Enterprise Rose Architectural Fellowship, nurturing a new generation of community architects through hands-on experience and high-impact projects. Her numerous awards include the Eldon Field Woods Design Professional of the Year Award from the Charlottesville Planning Commission, a Commonwealth Environmental Leadership Award from the Charlottesville Waldorf Foundation and the Sara McArthur Nix Fellowship for Travel and Research in France. A former member of the Charlottesville Board of Architectural Review, she's served on the boards of the Association for Community Design and the Village School. Ms. Swenson, whose writing has appeared in Growing Urban Habitats (William Stout, 2009) and Expanding Architecture: Design as Activism (Metropolis, 2008) among others, holds a Master of Architecture from the University of Virginia and a Bachelor of Art from the University of California, Berkeley.

Stephen Vogel, FAIA

Professor and Former Dean
University of Detroit Mercy School of Architecture

Mr. Vogel is the recipient of the Gold Medal from the American Institute of Architects Michigan. He is a founding principal of Schervish Vogel Consulting Architects with over thirty years of experience in architecture and urban design. Mr. Vogel is also a partner in the Harmonie Development Corporation, which develops small and medium sized urban, historic and adaptive reuse projects and is the developer of the Harmonie Park/ Madison Avenue Redevelopment Project in downtown Detroit. This project has received a national American Institute of Architects Honor Award for Regional and Urban Design and a national Merit Award for Urban Design from the American Society of Landscape Architects. The firm has additionally received over fifty design awards from local, state and national organizations for the excellence of its work. Mr. Vogel has been Dean of the School of Architecture at the University of Detroit Mercy since 1993. During that time he has focused the school's mission on service to the urban community and to educating future architects committed to building sustainable communities. He earned his Master of Architecture degree at the University of Detroit in 1975.

Community design centers do not represent *alternative* work; they *alter* how we work.

Edited by: Dan Pitera & Craig L. Wilkins

Community design centers and other socially engaged practices expand the influence the built environmental professions have on culture and society. These practices work under the premise that designers should expand their clientele, where they work, and the types of projects they engage. This does not mean that design centers exclude people who typically build or hire an architect, urban designer, landscape architect, or planner. Design centers include more people, more programs, and more geographies in the process. They are advocates for people who are typically left out of design and place-making decisions. Design centers widen the undertaking beyond some people to include all (or more) people.

...not content with the way things are...

Activist Architecture

Affect change in the established way of doing things.

Photo: DCDC Design/Build | St. Joseph Rebuild Center, New Orleans