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OUR CURRENT EXHIBITION

What is design if it is not centered around people? MODA’s current exhibition, *Design for Good: Architecture for Everyone* offers people-driven, real-world stories about public spaces that are designed and created with and for the people who use them. Framing the impact of design through the lens of clients, designers, and most importantly, users, this exhibition challenges common misperceptions about design — from process to end product. For too long, design has been seen as a luxury — those who can afford it do so, while others who desperately need it often go without. Highlighting both the efforts of designers and the unique communities they serve, this exhibition demonstrates what is possible when design is a collaborative and empathic process. It features designs that dignify and validate the experiences of the users, while showcasing innovative solutions to everyday problems.

From the Butaro Hospital in Rwanda to The Cottages at Hickory Crossing in Dallas, *Design for Good: Architecture for Everyone* reveals the serious implications that design imparts on the mental, emotional, and physical well-being of an individual. Whether great or misinformed, design has the ability to shape our lives. In order to ensure a healthier and more equitable future, this exhibition will provide tools for visitors to seek out and demand designs that dignify.

ABOUT MODA

Located in Atlanta’s Midtown Arts Corridor, MODA, a Smithsonian Affiliate, holds the distinction of being the Southeast’s only museum dedicated solely to the design disciplines, including (but not limited to) architecture, fashion, furniture, graphics, interiors, and multimedia design.

Our mission is to advance the understanding and appreciation of design as the convergence of creativity and functionality through exhibitions, education, and programming for visitors of all ages.

We pursue this mission because we believe that design is a creative force that inspires change, transforms lives, and makes the world a better place. We also believe that museums should be relevant to the lives of their visitors. So instead of telling participants what to think, our exhibitions and our programs challenge participants to develop their own meanings and experience by participating in hands-on activities and by learning how the design process can be used to solve problems, both big and small.
CURATOR BIO (IN HIS WORDS):

I’m a founding team member of The Audacious Project, and former TED Prize team member. An architect by training, I’m a big believer in design for the public good. My latest book, “Design for Good: A New Era of Architecture for Everyone,” came out last fall, with a foreword by Melinda Gates. It’s the subject of my recent TED talk, “How architecture creates dignity for all.” I’m also the author of The Power of Pro Bono and my writing on design, philanthropy, and fatherhood has appeared in The New York Times, CNN, and other publications. I work as an advisor to an array of foundations and nonprofits around the world as well as frequently curate and host events for TED. The Aspen Institute and other entities. I’m also a founding partner in FRESH, a next-generation speakers bureau that represents young women and people of color. I live in a co-housing community in Oakland, Calif., with my wife, author and TED speaker Courtney E. Martin, and our two daughters, Maya and Stelia.

John Cary’s TED Talk
How architecture can create dignity for all.
DESIGN FOR HEALING:

Butaro Hospital

How might a hospital — and the process of building it — heal not just individual patients, but a community and a country?

The Butaro Hospital is in rural Rwanda, a four-hour drive from the country’s capital city on a mostly dirt road. When Dr. Paul Farmer began working there a decade ago, the area had just one doctor and a patchwork of under-resourced clinics. Farmer, a co-founder of Partners in Health, the organization that conceived of the hospital, and he had a theory: “If it can happen here, it can happen anywhere.”

Immersing themselves on the site and with the community for months on end, MASS Design Group employed a truly human-centered approach. The hospital was built using local labor and local materials, including painstakingly cut lava rock, which make up the building’s intricate walls. Over 4,000 people participated in its construction, many of them women who would go on to become some of the most sought-after masons in the region.

Today, perched on a hilltop that was once a contested site during the country’s devastating civil war, the Butaro Hospital is breathtaking in its beauty and boundless in its impact. The campus has grown to include an ambulatory cancer center, doctors’ housing, and health worker housing. It also inspired the creation of the nearby University of Global Health Equity, the first institution of its kind the world.

About MASS:
MASS Design Group began in 2008 as an idea for a different way of practice by a group of students at the Harvard Graduate School of Design. Initially formed by Ryan Leidner, Alda Ly, Michael Murphy, Alan Ricks, David Saladik and Marika Shioiri-Clark, it grew to include many colleagues and contributors who worked together to design and build the Butaro District Hospital in Rwanda, a project of Partners In Health and the Rwandan Ministry of Health. That first project would not have been possible without the dedication and belief of so many designers who gave their time to a greater purpose including Sierra Bainbridge, Cody Birkey, Commode Dushimimana, Garrett Gantner, and Bruce Nizeye to name just a select few.

Watch:
https://vimeo.com/287712490/40948462b9

Additional Resources:
https://www.newtimes.co.rw/section/read/27883
http://ktpress.rw/2017/05/in-rwandas-butaro-hospital-cancer-treatment-is-free/
https://nextcity.org/daily/entry/hospital-architecture-in-rwanda
https://www.designboom.com/architecture/mass-design-group-butaro-hospital-rwanda/
https://www.archdaily.com/165892/butaro-hospital-mass-design-group
How could a center for patients with a water-borne disease not only heal those stricken, but also transform the water that made them ill in the first place?

On January 12, 2010, the island nation of Haiti was struck by a devastating 7.0 magnitude earthquake. Hundreds of thousands of people died, and millions more were affected. Then, just ten months later, Haiti was struck with the deadliest cholera outbreak in recent times. A bright spot in these dark times was the extraordinary work of Les Centres GHESKIO. The local non-governmental organization immediately erected temporary tents and started treating cholera patients.

But they needed an actual treatment center, with proper ventilation, light, and waste management. Already working at the time with nonprofit MASS Design Group on a tuberculosis hospital, GHESKIO and MASS partnered on the Cholera Treatment Center. In 2015, GHESKIO staff member Dr. Vanessa Rouzier set foot for the first time in the finished center. “There was a clear sense of awe,” Rouzier recalls. “It’s big, bright, and airy. It’s really comfortable for the patients, as well as for our staff.”

Beyond the building’s distinctive blue, ventilation screens made by local craftsmen, the greatest innovation is the facility’s on-site water treatment system. It eliminates the need for waste removal, which is both dangerous and costly. All told, the center can treat up to 250,000 gallons of water annually. Since the treatment center opened, GHESKIO has documented just one new case of cholera in its target community of 60,000 people.
About MASS:
MASS Design Group began in 2008 as an idea for a different way of practice by a group of students at the Harvard Graduate School of Design. Initially formed by Ryan Leidner, Alda Ly, Michael Murphy, Alan Ricks, David Saladik and Marika Shioiri-Clark, it grew to include many colleagues and contributors who worked together to design and build the Butaro District Hospital in Rwanda, a project of Partners In Health and the Rwandan Ministry of Health. That first project would not have been possible without the dedication and belief of so many designers who gave their time to a greater purpose including Sierra Bainbridge, Cody Birkey, Commode Dushimimana, Garrett Gantner, and Bruce Nizeye to name just a select few.

Watch:
https://vimeo.com/287717333/e7541beeda

Additional Resources:
https://www.architecturalrecord.com/articles/7995-gheskio-cholera-treatment-center
https://www.world-architects.com/ca/architecture-news/reviews/gheskio-cholera-treatment-center
https://www.designboom.com/architecture/mass-design-group-haiti-gheskio-cholera-treatment-center-documentary-design-that-heals-09-21-2016/
DESIGN FOR HEALING:

Angdong Health Center

The Angdong Health Center represents a collaboration between Rural Urban Framework and the Institute for Integrated Rural Development, a Hong Kong-based organization dedicated to making the transition from rural to urban life easier for Chinese people, particularly those with low incomes.

A three-story, twenty-bed building, the health center is designed as a gathering place for the community, not just a place to go when they are sick. In this way, it is more like a community health center than a traditional hospital, though it is staffed by medical professionals and provides a range of care.

Rural Urban Framework started the design process for the center by thinking about the myriad public uses of a hospital. They observed people in hospitals. They interviewed people about their hospital experiences. And they began to realize something: the most common behavior in a hospital has historically been the last thing on most architects’ minds. Sure, people are healed and heal within a hospital, but the thing people do more than anything else is . . . wait. Wait to see a doctor, wait for a family member or friend, wait on test results.

They began asking themselves, instead of sitting or standing in line, what if people could use the time to walk around for exercise? This question, combined with the need for access to all levels of the building, led to inclusion of a ramp, which became the defining feature of the building. It created a system that runs from the garden on the ground floor up to the roof — all as an extension of the street. The building is then wrapped with perforated block facades, made from material recycled from old factories in the region.

Awards:
RIBA International Emerging Architect prize for Angdong Hospital in Baojing County, China. (2016)

About RUF:
Rural Urban Framework (RUF), a design lab operating out of the University of Hong Kong. The not-for-profit organization works on public service projects -- including hospitals, schools and houses -- for rural communities around China. Founded by Joshua Bolchover and John Lin.

RUF’s purpose: to find new models of rural development that enable ‘the social, economic and spatial evolution of villages, resisting the overwhelming process of urbanisation.’

Additional Resources:
https://www.architectural-review.com/buildings/rural-urban-frameworks-hospital-has-kindled-a-new-purpose-for-angdong/10014042.article
How can a home seed the transformation of trauma?

In the shadow of downtown Dallas’s gleaming skyscrapers sits a cluster of fifty small cottages that one might expect to find on the cover of Dwell magazine. The tenants are not the young professionals whom cities such as New York and San Francisco target in their marketing of “micro housing,” small one-room apartments. Instead, these cottages — each an architectural gem in its own right — were built for the fifty most chronically homeless people in Dallas, many of whom have endured innumerable interpersonal and structural traumas.

Each little home is a 400-square-foot space, including a kitchen with a cooktop, sink, and full refrigerator, along with a bedroom and an accessible full bathroom. Residents may choose to cook for themselves, or they may go over to the 3,000-square-foot community building, where there is a kitchen that was designed with group meals in mind.

The fifty residents were identified through local organizations which ascribe to the “housing first” model — essentially, give people housing and then address the variety of challenges they face. The residents are considered tenants and sign a standard Texas lease form. Housing choice vouchers from the Dallas Housing Authority require the residents to pay thirty percent of any income they have toward the rent.

One such resident is Gregory Philen. A native of Brownwood, Texas, some 500 miles southwest of Dallas, Philen says of his
home: “It’s just unreal. I call it a blessing, or really a miracle.” That miracle comes to Philen, age fifty-five, after spending thirty years homeless, while also struggling with alcoholism. When he arrived, with little more than the clothes on his back, Philen found his cottage fully furnished, including a television set, a full-size refrigerator, and a range of small comforts.

Awards:
AIA Dallas Design Award 2012

About bcWorkshop:
The buildingcommunityWORKSHOP is a Texas based nonprofit community design center seeking to improve the livability and viability of communities through the practice of thoughtful design and making. We enrich the lives of citizens by bringing design thinking to areas of our city where resources are most scarce. To do so, [bc] recognizes that it must first understand the social, economic, and environmental issues facing a community before beginning work.

Additional Resources:
https://archinect.com/firms/project/19021100/cottages-at-hickory-crossing/150043184
http://www.hpumc.org/citysquare/cottages/
DESIGN FOR STABILITY:

**Star Apartments**

How can housing for the poorest and most vulnerable be beautifully designed and built efficiently at scale?

Skid Row represents the single largest and densest population of homeless people in the United States. Six thousand people live on the streets in a span of fifty city blocks, in the shadows of the high rises of downtown Los Angeles. Since 1989, the nonprofit community development corporation Skid Row Housing Trust has been working to get people off those streets and into supportive housing.

Chief among Skid Row Housing Trust’s twenty-four buildings — all offering permanent supportive housing for formerly homeless individuals — are the Star Apartments. The six-story, building features prefabricated components that were craned into place; it was only the second prefabricated multi-unit housing building in the city, with the first one in the 1960s, more than fifty years earlier. The Star Apartments include 102 efficiency apartments and extensive public spaces and services for its residents. The elegant, efficient work of Michael Maltzan Architecture was so inspiring, that the City of Los Angeles leases a corner office in the building for their newly created Housing for Health division — the first of its kind in an American city.

“If it can work on Skid Row, it can work anywhere,” Mike Alvidrez, the former CEO of Skid Row Housing Trust, says emphatically. “The Star Apartments have become a model for truly aspirational thinking about how we should address homelessness and what people need in order to recover from it.”

**Awards:**

- Mies Crown Hall America’s Prize (MCHAP) Finalist, 2016
- AIA, Los Angeles Residential Architecture Design Award, 2016
- AIA, Los Angeles Architecture Design Honor Award, 2015
- U.S. Green Building Council Outstanding Affordable Housing Project, 2015
- AIA, California Council Architecture Design Honor Award, 2015
- Los Angeles Business Council Architectural Award, 2012
- AIA Next LA Design Award, 2012

**About Michael Maltzan Architecture:**

Founded in 1995, Michael Maltzan Architecture is an architecture and urban design practice committed to the creation of progressive, transformative experiences that chart new trajectories for architecture, urbanism, and the public realm.

Led by Michael Maltzan, the Los Angeles-based practice is dedicated to the design and construction of projects which engage their context and community through a concentrated exploration of movement and perception. The practice’s collaborative studio culture is focused on developing partnerships across disciplines to integrate sustainability and architectural form.
How can housing reduce isolation among the elderly and create a sense of community?

The need for affordable housing throughout the tech-rich and quickly gentrifying San Francisco Bay Area is well documented. Seniors, many of whom rely on a fixed income, are particularly challenged to find places to live. Most facilities have years-long waiting lists.

Satellite Affordable Housing Associates and David Baker Architects set about to address this unacceptable shortage in one small way with Lakeside Senior Apartments. Selection for the units, located adjacent to Oakland’s Chinatown, was based on a lottery. For those ninety-two prized spots, thousands of applications were received.

The architects used an array of materials — from wood to steel — to make the building visually dynamic. Large panels of color help differentiate the facades. With vertical lines drawing the eye upward, the exterior is unapologetically modern, yet it feels at home in a neighborhood of eclectic buildings. The predominantly white exteriors stand out against the beautiful blue East Bay sky.

The interior is clean and contemporary, without the sterile look and feel of many senior facilities. Residents, many of whom have experienced homelessness, find ample privacy in their apartments, which are connected by corridors flooded with daylight. Small sitting areas and nooks are sprinkled throughout
the building, along with larger public spaces, including a protected interior courtyard, a popular rooftop community room — with its sweeping views of Lake Merritt and downtown Oakland beyond — and a yoga studio. The residents care for and cultivate a series of small gardens in the courtyard and on the roof deck.

**Awards:**
Gold Nugget Grand Award—Best Affordable Senior Housing Community 2017
AIA/HUD Secretary’s Award: Excellence in Affordable Housing Design 2016

**About David Baker Architects:**
David Baker Architects is a progressive architecture firm located in San Francisco and Oakland that creates acclaimed buildings in urban environments. DBA is known for exceptional housing, creative site strategies, designing for density, and integrating new construction into the public realm. We have a passion for and deep understanding of the power of humane and respectful environments to transform neighborhoods and elevate the lives of individuals and families. We design thoughtful places that allow communities to thrive and that serve as a “multiplier of good”—that is, that enable and support engagement, connection, and other neighborhood benefits.

**Additional Resources:**
https://thearchitectstake.com/interviews/david-baker-architects-affordable-housing-slower-streets/
https://urbanland.uli.org/planning-design/constraints-creativity-shape-affordable-using-seniors-oakland-california/
http://new.aia.org/showcases/14666-lakeside-senior-apartments
https://www.huduser.gov/portal/casestudies/study-06092017.html
DESIGN FOR STABILITY:

St. Jerome’s Centre

How can a building lift the spirits of neglected children, making them feel valued?

The St. Jerome’s Centre, a children’s house on the outskirts of Nakuru, Kenya, differs from the vast majority of African orphanages. Rather than typical barrack-style sleeping wards, it was designed as a home by nonprofit Orkidstudio with bedrooms limited to four children each. St. Jerome’s is a refuge for the children who live there, a place filled with color and joy.

The site had plenty of constraints. At about 65 feet wide and 650 feet deep, it is disproportionately long and narrow. The St. Jerome’s staff wanted to be near the road, but they also needed to be able to get agricultural vehicles to the back of the site. The result is two buildings slightly staggered in a V shape, which has benefits beyond just the access needed for vehicles. As security was a major consideration, St. Jerome’s insisted on having no windows on the ground floor. The wood screens — made from leftover timber rods with their bark removed for use in veneers — let natural light stream in.

A hallmark of Orkidstudio’s work, through its groundbreaking “Buildher” program, is training and employing women in construction. To date, over 1,500 women have worked on their projects, disrupting the male-dominated construction sector, creating opportunities through training and employment, and inspiring a new generation of female leaders.

About Orkidstudio:

We believe everyone has the right to good design and access to healthy, inspiring and dignified spaces.

Our projects focus on the process of construction rather than just the final product. We believe this process is a powerful tool for affecting social change and empowering people through the sharing of skills and knowledge on site. Building collectively brings communities together, supports local economic growth, empowers, instills pride, and leaves a legacy that reaches far beyond final completion.

Our approach is founded on a celebration of local people and resources. We select local materials and source from nearby suppliers, supporting the economies around our sites and promoting sustainable and responsible procurement. We employ locally, hiring from those living closest to our sites with a strong focus on engaging women in construction, and invest time in training and building leadership skills to support the future development of those we work with.

Watch:

https://vimeo.com/113384190

Additional Resources:

http://www.architecture.org/architecture/st-jeromes-center-orphanage
https://www.archdaily.com/574887/nakuru-project-orkidstudio
How might a space help a nation and its people heal from a deep history of racial violence?

In April 2018, the nonprofit Equal Justice Initiative (EJI) officially opened the National Memorial to Peace & Justice, a six-acre site and monument to lynching in America. Poignantly, the memorial stands in the shadow of the capital building steps, where, in 1963, Alabama Governor George Wallace declared, “Segregation now, segregation tomorrow, segregation forever.” It’s also where, two years later, the historic civil rights march from Selma to Montgomery concluded.

Montgomery is home to EJI as well as its founder: civil rights attorney and author Bryan Stevenson. For years, on top of their work to end mass incarceration and excessive punishment, Stevenson and his staff meticulously documented the more than 4,300 lynchings that took place across the US, concentrated largely in the American South between 1877 and 1950.

Designed by MASS Design Group in partnership with EJI, the lynching memorial’s sheer scale, the magnitude of human suffering that it represents, and the resulting experience of journeying through it are almost beyond words. Rather than intellectualizing the terror of lynchings as has been done in writing, photos, and films over the decades, the memorial physicalizes it.

The memorial also breaks ground by naming and honoring — in many cases for the first time — the thousands of African-
American people who were robbed of their lives. Along with its sister site, The Legacy Museum, the memorial may be a place of healing for descendants of those lynched, but EJI hopes it’s also an important step toward the U.S. acknowledging the collective trauma of lynching in the way Germany has sought to do with the Holocaust and South Africa with Apartheid.

About MASS:
MASS Design Group began in 2008 as an idea for a different way of practice by a group of students at the Harvard Graduate School of Design. Initially formed by Ryan Leidner, Alda Ly, Michael Murphy, Alan Ricks, David Saladik and Marika Shioiri-Clark, it grew to include many colleagues and contributors who worked together to design and build the Butaro District Hospital in Rwanda, a project of Partners In Health and the Rwandan Ministry of Health. That first project would not have been possible without the dedication and belief of so many designers who gave their time to a greater purpose including Sierra Bainbridge, Cody Birkey, Commode Dushimimana, Garrett Gantner, and Bruce Nizeye to name just a select few.

About Equal Justice Initiative (EJI):
The Equal Justice Initiative is committed to ending mass incarceration and excessive punishment in the United States, to challenging racial and economic injustice, and to protecting basic human rights for the most vulnerable people in American society.

Founded in 1989 by Bryan Stevenson, a widely acclaimed public interest lawyer and bestselling author of Just Mercy, EJI is a private, 501(c)(3) nonprofit organization that provides legal representation to people who have been illegally convicted, unfairly sentenced, or abused in state jails and prisons. We challenge the death penalty and excessive punishment and we provide re-entry assistance to formerly incarcerated people.

EJI works with communities that have been marginalized by poverty and discouraged by unequal treatment. We are committed to changing the narrative about race in America. EJI produces groundbreaking reports, an award-winning wall calendar, and short films that explore our nation’s history of racial injustice, and we recently launched an ambitious national effort to create new spaces, markers, and memorials that address the legacy of slavery, lynching, and racial segregation, which shapes many issues today.

EJI provides research and recommendations to assist advocates and policymakers in the critically important work of criminal justice reform. We publish reports, discussion guides, and other educational materials, and our staff conduct educational tours and presentations for thousands of students, teachers, faith leaders, professional associations, community groups, and international visitors every year.

Additional Resources:
- [https://museumandmemorial.eji.org/](https://museumandmemorial.eji.org/)
- [https://www.newyorker.com/culture/personal-history/a-visit-to-montgomerys-legacy-museum](https://www.newyorker.com/culture/personal-history/a-visit-to-montgomerys-legacy-museum)
How can a building help people understand, and respect each other?

All too often, student groups and even academic departments that focus on social justice are relegated to the basements or leftover spaces of college campuses. The symbology is all too clear: marginalized people — people of color, LGBTQ+, women, the disabled etc. — are literally directed to the geographical margins of a learning institution.

In contrast, The Arcus Center for Social Justice Leadership at Kalamazoo College centers social justice leadership in the campus culture and surrounding community. The architects, Studio Gang, found very few models for formal social justice centers, so they looked to the wisdom of informal spaces where change has always been sparked — church basements and kitchen tables, community centers and synagogues. As such, there is a kitchen and a hearth right in the middle of the building. Neither is standard or even permitted in most public spaces, but the architects believed they were both worth fighting for.

Another defining feature of the Arcus Center building is its unique cordwood masonry — walls made of short logs placed widthwise in the wall, with one end exposed. The logs are set in and spaced apart by thick mortar, as in a brick wall. The technique has virtually no waste nor carbon emissions, as the cordwood effectively sequesters carbon and the wood is entirely untreated. As light and shadow pour over the facade, the cordwood comes to life.
Awards:
Honor Award, Distinguished Building, Design Excellence Awards, AIA Chicago, 2015
Honor Award, Divine Detail, Design Excellence Awards, AIA Chicago, 2015

About Studio Gang:
Founded and led by Jeanne Gang, Studio Gang is an architecture and urban design practice with offices in Chicago, New York, and San Francisco.

We work as a collective of 100 architects, designers, and planners, using design as a medium to connect people to each other, to their communities, and to the environment. We collaborate closely with our clients, expert consultants, and specialists from a wide range of fields to design and realize innovative projects at multiple scales: architecture, urbanism, interiors, and exhibitions.

Watch:
https://vimeo.com/259248169

Additional Resources:
https://www.archdaily.com/576630/arcus-center-for-social-justice-leadership-studio-gang
https://reason.kzoo.edu/csij/
Maternity Waiting Village

How can the experience of welcoming a life into the world be one of comfort, safety, and solidarity?

The East African country of Malawi is a staggeringly beautiful place, especially its countryside, where 85 percent of its population lives. Yet it’s a country saddled with extreme poverty; most people survive as subsistence farmers on less than $2 per day. The country has also suffered from an extraordinarily high maternal mortality rate — the second worst in the world — where 1 in 36 mothers die during or immediately following childbirth.

One proven way to reduce maternal mortality in settings like these is to provide what are called maternity waiting homes, where local women can stay for days or even weeks in advance of their due date. The standard design for these waiting homes has been underwhelming, rarely taking the expectant mothers or their needs into account.

With support from the government, MASS Design Group team members spent extensive time on-sites, interviewing mothers, nurses, and other stakeholders. A nurse from a nearby district hospital said: “A waiting home should empower each woman, so that she goes back into her home a changed person, because that will encourage other mothers to go and wait there.”

MASS employed local labor and local material, including compressed stabilized earth blocks, which are like bricks, but don’t require firing. Within each cluster of the village are two bathrooms, two showers, water storage, and a laundry room, as well as kitchen and education spaces — all things women expressed they wanted in such a space.

About MASS:
MASS Design Group began in 2008 as an idea for a different way of practice by a group of students at the Harvard Graduate School of Design, initially formed by Ryan Leidner, Alda Ly, Michael Murphy, Alan Ricks, David Salalnik and Marika Shioiri-Clark, it grew to include many colleagues and contributors who worked together to design and build the Butaro District Hospital in Rwanda, a project of Partners in Health and the Rwandan Ministry of Health. That first project would not have been possible without the dedication and belief of so many designers who gave their time to a greater purpose including Sierra Bainbridge, Cody Birkey, Commode Dushimimana, Garrett Gantner, and Bruce Nizeye to name just a select few.

WATCH:
https://vimeo.com/199920939/cb7f4b2e14

Additional Resources:
http://www.slowspace.org/empathy-architecture/
http://www.damnmagazine.net/2018/06/06/mass-design-group-african-architecture/
https://www.architecturalrecord.com/articles/11775-kasungu-maternity-waiting-village-by-mass-design-group
https://www.behance.net/gallery/52275067/Maternity-Waiting-Village
https://www.livinspaces.net/projects/architecture/kasungu-maternity-waiting-village-malawi-mass-design-group/
How might a space be both a sanctuary for connecting with the sacred and one another?

On the outskirts of Dhaka, one of the fastest-growing cities in the world and the capital city of Bangladesh, stands the Bait Ur Rouf Mosque, or “House of the Compassionate.” Bangladesh represents the fourth-largest Muslim population in the world, with more than 90 percent of the country practicing Islam.

When one pictures a mosque, domes or minarets likely come to mind. Although commonplace in most mosques, symbols such as domes were introduced only in later times for functional reasons, such as spanning large spaces. Minarets were used for the purpose of calling people to prayer.

Thus, from the very beginning of her design process, Architect Marina Tabassum made a conscious decision to forgo such symbols, seeing them as distractions from the more central function of a mosque: prayer and community. “There are a few obligatory requirements for congregational prayers in Islam, such as a fountain to wash hands before prayer,” Tabassum explains. “But as long as those are satisfied, any place on Earth that is clean can be used for prayer. To be in complete communion with God, one simply needs a space that evokes a feeling of spirituality, a space where people can connect with the divine.”

The main gathering space of the Bait Ur Rouf Mosque is wide open, accommodating as many as 700 people. It is raised on eight peripheral concrete columns, while the rest of the...
Bait Ur Rouf Mosque

construction is a load-bearing brick structure. Bangladesh has a rich culture of brick architecture; two-thirds of the land that the country sits on is a delta, providing the perfect soil type to make bricks. The floor of the main hall is terrazzo, a vestige of Tabassum’s childhood mosque, in this case made from stone dust collected from local factories.

Awards:
2016 Aga Khan Award for Architecture

About Marina Tabassum Architects:
In 2005, Tabassum ended her ten-year partnership in URBANA to establish MTA (Marina Tabassum Architects). MTA began its journey in the quest to establish a language of architecture that is contemporary to the world yet rooted to the place. The practice is consciously kept and retained at an optimum size, and projects undertaken are carefully chosen and are limited by number per year.

Watch:
https://www.youtube.com/watch?v=TjzfVZLSHi4&t=39s

Additional Resources
https://www.world-architects.com/ca/architecture-news/works/bait-ur-rouf-mosque
https://www.akdn.org/architecture/project/bait-ur-rouf-mosque
http://mtarchitekts.com/profile.php

Women’s Opportunity Center

Kayonza, Rwanda • Client: Women for Women International
Design: Sharon Davis Design • 2013
How can a place cultivate a sense of community and empower women?

Each day, hundreds of women flock to a community center in Kayonza, a rural community approximately one hour’s drive from Rwanda’s capital city of Kigali. For many of those women, the center is like a second home. It is the vision and a program of Women for Women International, a global NGO started in 1993, that provides educational, financial, and interpersonal support to women who are survivors of war, poverty, and injustice.

The center was designed for and with the women in the region — many of whom have suffered deeply as a result of the country’s horrific civil war in 1994. Many of them literally helped build it with their own hands.

The Women’s Opportunity Center is comprised of a series of classroom pavilions and other facilities, all made with fired bricks. All told, the women produced every one of the astounding 500,000 bricks used to construct the buildings. The floor tiles in the classroom pavilions were made by Congolese women in another Women for Women program. A large, fan-like roof system, resembling the petals of plant, has a dual-purpose. It shades the women from the sun over much of the 20,000 square feet of the site, and also collects rain.

Awards:
Architizer A+ Award
World Architecture Festival, 2013
World Architecture Festival, 2011
The Architectural Review, 2015 Culture Award

About Sharon Davis Design:
Founded in 2007, Sharon Davis Design exists to design extraordinary buildings that alter the future of communities and the people within them. We ultimately measure the success of our designs by the degree to which they expand access to the fundamental human right to social justice, economic empowerment and a healthy sustainable environment.

We work with nonprofit, public, and private clients, designing projects as diverse as a hospital in Nepal, to community centers in Rwanda. The firm was named one of Metropolis magazine’s 2013 “Game Changers” for its Women’s Opportunity Center in Rwanda, and the project earned the 2011 World Architecture Festival Award “Best Future Educational Project.” Sharon Davis Design embraces the professional ideal of positively changing the way people live, both globally and locally, through multidisciplinary rigor and with compassion for the earth and humankind.

Additional Resources:
http://publicjournal.online/needs-beyond-architecture/
https://www.womenforwomen.org/rwanda-womens-opportunity-center-opening
https://www.womenforwomen.org/about-us
https://www.world-architects.com/ca/architecture-news/reviews/women-s-opportunity-center
https://www.archdaily.com/433846/women-s-opportunity-center-sharon-davis-design
WelcomeHealth: Northwest Arkansas’ Free Health Center

Fayetteville, Arkansas • Client: Welcome Health
Design: Marlon Blackwell Architects • 2013

How can a health clinic feel inviting, comfortable, and safe to historically neglected patients and volunteers alike?

“This is not what I expected from a free health center.” Monika Fischer-Massie hears this constantly from patients, nurses, and doctors, particularly the first time they walk into her clinic. WelcomeHealth: Northwest Arkansas’ Free Health Center provides both health and dental care for the underinsured and those with no insurance at all.

The single-story building was once the property of the Washington County Health Department, part of a state agency. It had a brief second life as an exercise center, fell vacant and into disrepair for many years, and ultimately became WelcomeHealth. “We managed to create a warm, inviting place with natural light,” says architect Marlon Blackwell. His firm also gave attention to the entry of the building so patients, volunteers, and staff would feel they were entering into a special place. “We wanted them to feel welcome.”

Feeling welcome may seem like a baseline of dignity, but for far too long, America’s healthcare system — and the spaces that it inhabits — have systematically oppressed and neglected poor people, people of color, and women. WelcomeHealth is resisting that tragic trend.

Fischer-Massie now coordinates eleven paid employees and more than fifty professional volunteers — dentists and
physicians, but also oral surgeons, pharmacists, a psychologist, nurses, diabetes educators, a physical therapist, a speech therapist, a neurologist, a gynecologist, an endocrinologist et al — who serve approximately three thousand people per year. With patients and professional volunteers alike, the goal is to ensure that all of them walk in and feel like they belong, and that they deserve health and healing.

**Awards:**
Gulf States Regional AIA Honor Citation Award (2014)
Arkansas State AIA Merit Award (2013)

**About Marlon Blackwell Architects:**
Since 1990, Marlon Blackwell Architects has designed for its clients award-winning, environmentally responsive projects. Our belief that architecture can happen anywhere, at any scale, at any budget - for anyone - drives us to challenge the conventions and models that often obscure other possibilities. We use an economy of means to deliver a maximum of meaning in places where architecture is often not expected to be found.

As an agile, full service design firm, we advocate a participatory, collaborative design process between the client, contractors, and architect, where all voices are heard from conceptualization to the realization of each project. In every instance, we strive to express the richness of the places we work and the ideals of the people and institutions we serve.

**Additional Resources:**
https://www.welcomehealthnwa.org/our-history/
http://www.kuaaf.com/post/architect-designs-space-dignity#stream/0

The Beltline
Atlanta, GA • Client: Atlanta Beltline Partnership
Design: Perkins + Will • 22 miles • Ongoing
How might we reimagine our country’s aging infrastructure as spaces for public life?

A colorful, intricate map that architect Ryan Gravel drew in graduate school at Georgia Tech now hangs in Cooper Hewitt, Smithsonian Design Museum in New York. That’s hardly the norm for any graduate thesis, and perhaps it was the last thing that any student could have ever imagined. That thesis project, or what is now known as the Atlanta BeltLine, is a twenty-two-mile loop encircling the city of Atlanta.

Threaded through a once busy industrial railroad corridor, the BeltLine is like a string of pearls, with nodes of parks, public art, housing, and transit — all connected by smooth paved trails. The entirety of the BeltLine lies within the confines of the city of Atlanta; it is only three miles out from downtown in any direction, connecting the citizens of this beautiful city to the services and experiences they seek, not to mention one another, like never before.

It is estimated that the public will have invested upward of $450 million once the Atlanta BeltLine is completed in 2030, but it is projected to create $10–$20 billion in economic development. Other numbers speak to the leverage of this luscious green space: 45,000 temporary and 30,000 permanent jobs and more than 5,000 new units of housing.

Like New York City’s Highline, which it was modeled after, the BeltLine’s magic lies in transforming abandoned urban space into beloved natural connection. The completed stretches are frequented by thousands of people each day — walking, running, and biking — especially before and after work hours.

About Perkins+Will:
Founded on the belief that design has the power to transform lives and enhance communities, we collaborate with clients all over the world to create healthy, sustainable places in which to live, learn, work, play, and heal. More than 2,200 professionals across over 20 Perkins+Will offices include some of the brightest minds in architecture, interior design, branded environments, urban design, and landscape architecture. Clients consistently turn to us for our leadership and expertise in areas like sustainability, resilience, health and wellness, and mobility.

Additional Resources:
https://www.citylab.com/life/2014/05/can-atlanta-go-all-beltline/9036/
https://www.fastcompany.com/90184601/what-the-atlanta-beltline-can-teach-us-about-urban-revitalization
https://www.ted.com/talks/ryan_gravel_how_an_old_loop_of_railroads_is_changing_the_face_of_a_city?language=en
https://vimeo.com/31372687
https://beltline.org/progress/planning/corridor-design/
https://beltline.org/progress/progress/project-history/
How can a school spark the imagination of students and serve as a gathering point for the community?

In a time when rural communities in China are being pushed to urbanize and conform, the Mulan Primary School celebrates the local and idiosyncratic. It was created through a partnership between Hong Kong-based NGO The Power of Love and Rural Urban Framework, a research and design/build program at the University of Hong Kong.

Over nearly two decades, The Power of Love has built 100 in fifteen underserved provinces. Virtually every one of those schools were built to the specifications of the local government or education authority — predominantly concrete buildings with flat roofs and single-loaded corridors. But this time, recognizing that learning can be sparked by inventive, beautiful surroundings, they wanted to do something different.

At the outset, both the school and the government wanted to demolish the existing school building to make way for a new one, but Rural Urban Framework had a vision for blending old and new. They renovated the old building, which dated back to the 1950s, while adding another five classrooms and a library. The new building is adjacent to the old building and connected by a series of steps, which double as outdoor space for classes or for village events.
From RUF:
The project brief involved the expansion of an existing primary school by adding an additional building of 6 classrooms. The strategy of the design was to not only extend the school but to also extend the courtyard and organize the site through a series of linked open spaces. The new building defines the edge of the site as a U-section with one side of the courtyard left open.

The roof plane is a continuous ribbon that rises from the ground as a series of steps forming a new public space and outdoor classroom that then becomes the roof, before dropping down again to form a ground plane that defines the edge of the courtyard. The steps are punctuated with small micro-courtyards which continue into the library which has its own internal courtyard.

Additional Resources:
https://www.archdaily.com/376589/mulan-primary-school-rural-urban-framework

A PRODUCTIVE TRIP FOR YOUR CLASS

Design is a process that is informed by user needs and conversations with others. We want to design a field trip that fits your needs, that ties into conversations you are already having with your students, and that revolves around students’ discussions.

We’ve compiled a list of GA Standards of Excellence paired with overarching themes in Design for Good: Architecture for Everyone below.

STANDARDS FOR TECHNOLOGY LITERACY
This exhibition meets many of the standards for Technology Literacy for middle and high school grade levels. Through MODA’s conversational tours, students will brainstorm potential technological solutions to meet the challenges of each community presented within the exhibition, and understand the strategies designers used in connecting with both the client and users to deliver meaningful and well-designed spaces.

Standard 1: Students will develop an understanding of the characteristics and scope of technology.
Standard 4: Students will develop an understanding of the cultural, social, economic, and political effects of technology.
Standard 5: Students will develop an understanding of the effects of technology on the environment.
Standard 6: Students will develop an understanding of the role of society in the development and use of technology.
Standard 8: Students will develop an understanding of the attributes of design.
Standard 11: Students will develop the abilities to apply the design process.
A PRODUCTIVE TRIP FOR YOUR CLASS

Our exhibition addresses multiple key components of High School Standards in Visual Arts, Sociology, World Geography, and Architecture and Construction. It also exposes students to innovative architectural projects, while engaging students in the design process and design thinking as a problem-solving tool.

VISUAL ARTS - APPLIED DESIGN
VAHSAD.CR.1a. Use open-ended inquiry, the consideration of multiple options, weighing consequences, and assessing results.
   VAHSAD.CR.1b. Investigate and research themes, interests, materials, and methods.
   VAHSAD.CR.1c. Recognize a range of contemporary and traditional designers’ works.
   VAHSAD.CR.1d. Plan and generate ideas using appropriate industry practices and methodology.
   VAHSAD.CR.5a. Explore and reflect on the ideas and needs of the end user.
   VAHSAD.CR.5a. Document processes which support applied design art products and/or designs through research, reflection, collaboration, and critique.
   VAHSAD.RE.1b. Investigate and discuss how the issues of time, place, and/or culture are reflected in works of art.
   VAHSAD.RE.2a. Identify how applied design art products and/or designs are used in society (e.g. consumable items, mass production, inhabited buildings or spaces).
   VAHSAD.CN.1a. Discuss the intent of applied design art products and/or designs in context to historical events.
   VAHSAD.CN.1b. Examine universal themes that appear in applied design art products and/or designs throughout various times and cultures.
   VAHSAD.CN.1c. Analyze the ways in which personal experiences affect one’s understanding and appreciation of applied design art products and/or designs.
   VAHSAD.CN.1d. Investigate the role of applied design art products and/or designs as a visual record keeper.

SOCIOLOGY
SSSocC1c. Explain the importance of culture as an organizing tool in society.
SSocIC1a. Explain how unequal distribution of power and resources affects the life chances of individuals in that society.
SSocIC1b. Analyze the sources and effects of stratification on the basis of social class, race and ethnicity, gender, age, and emotional, mental, and physical disabilities.

WORLD GEOGRAPHY
SSWG2a. Examine how ethnic compositions of various groups has led to diversified cultural landscapes, including, but not limited to, architecture, traditions, food, art, and music.

ARCHITECTURE AND CONSTRUCTION
AC-ADDI-2.1 Describe the elements and principles of design.
AC-ADDI-2.3 Explain the steps in the design process.
AC-ADDI-2.5 Identify and summarize elements of sustainable design.
AC-ADDI-2.6 Interpret considerations of universal design.

VAHSAD.CN.1e. Identify specific knowledge and skills from other disciplines that inform the planning and execution of applied design art products and/or designs.
VAHSAD.CN.1f. Explain how applied design art products and/or designs can influence or impact the user and society.
VAHSAD.CN.1g. Explain how users, culture, and audience affect the direction of applied design art products and/or designs.
VAHSAD.CN.3a. Access resources to research art (e.g. museums, internet, visiting artists, galleries, community arts organizations, visual culture).
MODA EDUCATORS

LISA BABB
Assistant Director
Lisa is a Graphic Design Educator at the collegiate level for eighteen years. In addition to serving as Assistant Director for MODA, she is a Lecturer at Georgia Tech in the Industrial Design Department, specializing in Graphic Design. Lisa has more than twenty-five years experience in the Graphic Design Industry both in Atlanta and New York. She holds a Masters Degree from Pratt Institute and a Bachelors from Baruch College. Lisa is passionate about the power of Design and believes that if we want a better world, we can make one, by design.

BLAIR BANKS
Education Coordinator
Blair joined the MODA team in April of 2016 as education coordinator. In her role at MODA, Blair strives to combine her studies of race and ethnicity with design in order to provide programming for children that is relevant to their experiences, but also presents them with ideas that originate beyond their backyards.

BRIGID DROZDA
Educator & Strategic Initiatives Coordinator
Brigid holds a BA in History from the University of Georgia with a focus on Economic Culture, Aesthetics, and the Luxury Debate. Brigid also completed Orton-Gillingham Practitioner Certification with the Academy of Orton-Gillingham Practitioners and Educators. She creates curricula and teaches classes infused with the design process blending design thinking, project based learning, and other forms of learner-driven, open-ended, experiential learning to build cultures of innovation and collaboration. Brigid’s students combine sketching and drafting with STEAM tools to execute designs that demonstrate critical thinking and functionality.

ADRIANA QUISPE
Design Educator
Adriana joined the MODA team in January of 2017 with a vision to incorporate design thinking into classrooms and is in constant pursuit of new ways we can better educate students using the design thinking process. Her childhood years living in Peru gave her an eclectic view of design, she’s also a native Spanish speaker. In the museum, you can find Adriana innovating and helping manage one of three programs - Design Club, MODA’s free membership program for kids, campMODA, and educational outreach programs.
DESIGN FOR GOOD

To schedule a Field trip, click here