

**DESIGN
JUSTICE
ZINE**

Issue 2



DESIGN

JUSTICE



**AN EXHIBIT OF
EMERGING DESIGN
PRACTICES**

Design mediates so much of our realities and has tremendous impact on our lives. Yet people who are most adversely affected by design decisions tend to have least influence on them. Design justice rethinks design process to centralize the people who are normally marginalized by design and uses collaborative and creative practices to address the deepest challenges communities face. What does this emerging design process look like in practice? The exhibit showcases four pillars that are vital for a just design process, and an array of real-life projects that embody these principles.

The Allied Media Conference

is held every summer in Detroit, The allied Media conference brings together a vibrant and diverse community of people using media to incite change: filmmakers, radio producers, technologists, youth organizers, writers, entrepreneurs, musicians dancers, and artists.

Special Thanks to:

- Una Lee
- Wesley Taylor
- Meaghan Markiewicz
- Marianne Jones
- Morgan Willis
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- And all those who took the time to submit projects to the exhibit

Designed By:

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DESIGN JUSTICE:
AN EXHIBIT OF EMERGING
DESIGN PRACTICES
2016

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**PILLARS OF
DESIGN JUSTICE**

Shared Principals

Having a set of shared principles and mind-sets help guide decision making throughout the design process. Important attitudes include the unwavering belief that everyone has the capacity to contribute in unique ways and all people are experts in their own experiences. Designers assume the role of facilitators and create processes are transparent, accessible and led by the needs of the community.

Genuine Relationships

The relationship between the community and the designer needs to start forming before the design process can begin. Strong relationships take time, and lead to fruitful collaboration because they are based on mutual understanding, respect and trust.

Longevity & Impact

Dismantling structures that marginalize, dehumanize, subjugate and oppress takes time. The design process needs to reflect this reality by ensuring that the sustainability of the project is addressed. Community ownership of the design outcome, capacity building along with other measures assure that the community can continue the work after the formal design process ends.

Collaboration & Co-creation

Creating with the community is one of the most important aspects of design justice, as it makes space for meaningful participation. It allows the community to shape the design process, as well as the final outcomes of the design. There are many ways to create together —workshops, conversations, co-creation sessions and others. Which is most appropriate will largely depend on the context and the project status.

SUBMITTED BY:

And Also Too
andalsotoo.net

Feathers Of Hope

“It is critically important to us to listen to, believe, and engage with the experiences of the community, whether they relate to the project content or not. Some of the most important moments of relationship building happen outside of meetings and in informal contexts like meals, card games, and on social media.”

“Feathers of Hope (FOH) Justice and Juries—A First Nations Youth Action Plan for Justice” is a youth-led initiative to facilitate dialogue between Indigenous youth, First Nations leadership, and government. The first foh forum convened First Nations youth to speak to issues they were experiencing within their communities. The findings were published in Feathers of Hope: A First Nations Youth Action Plan. The foh

Justice & Juries forum that was held in November 2014 heard youth asking for a justice system that heals rather than punishes and incriminates. And Also Too worked collaboratively with a team of 18 Indigenous youth and Anishinaabe artist Nyle Johnston to design Feathers of Hope: Justice & Juries based on the justice system forum dialogue and was released on March 7, 2016.

Who initiated and was involved in the project?

Feathers of Hope was initiated by the Office of the Provincial Advocate for Children and Youth in Ontario. The Justice & Juries report involved 14 First Nations youth on its advisory, who participated in the writing, editing, and design of the report. Also involved was Anishinaabe artist Nyle Johnston.

What was your role in the project?

Una and Lara from And Also Too were responsible for the graphic design of the report, and worked collaboratively with the FOH Youth Amplifiers and Advisory, as well as with Anishinaabe artist Nyle Johnston. Shameela from And Also Too was the project manager.

When and where did the project take place?

Toronto and Thunder Bay, Ontario.
2015—2016.

Project Process

The design process was iterative and deeply collaborative. The Youth Advisory provided guidance on the tone, content, and design of the report. And Also Too worked with Nyle Johnston to create artwork that was culturally anchored and effectively communicated messages of justice and healing.

Our processes always begin with relationship building. Collaborative

design involves more work from community members than conventional design processes, so it is important to establish trust and shared vulnerability. To this end, we sat down for a meal with the Youth Advisors to get to know each other and the project.

After dinner, we recapped our previous work with the Feathers of Hope team for new members, and Nyle showed his art and shared a traditional story. The team showed us a video documentary of the forum to help us better understand the conversations and tone. Nyle was immediately drawn to a hand drum that had been made at one of the workshops—it had been signed by all the youth participants.

We then worked with Nyle to develop different conceptual directions for the project. Nyle brought his knowledge of traditional stories and medicines to the table, while we focused the ideas so they would resonate with the themes of justice and healing. Our initial ideas dealt with images of feathers, turtles, as well as the hand drum.

We presented these concepts to the youth advisory, but there was no clear winner. The Advisors suggested combining some of the elements, so we went back to work with the hope of creating a turtle with the body of a hand drum. However, these iterations



↑ Indigenous youth brainstorming

seemed grow increasingly convoluted. In trying to interpret the feedback from the Advisors too literally, we had lost our way. Una realized that the artwork was not taking full advantage of Nyle's gift as an artist who tells stories through his work. She asked him about the origin of the hand drum that had been an inspiration throughout the project, and they drew as they talked.

The result was a series of 5 drawings that told the story of the Feathers of Hope drum. The young people on the Advisory approved it immediately, as it told the story of the forum in a way that was rooted in both their experiences and their cultures. It reinforced our understanding that, when people are able to bring their whole selves to a project, that the

end result is stronger and more truthful.

While the artwork was being developed, we were also working collaboratively with the youth to develop a set of infographics that would explain complex aspects of the Canadian justice system and how the design of this colonial system inevitably leads to discrimination against Indigenous people.

How was the design process determined?

OPACY and Feathers of Hope were open to following a collaborative design process, but it was important to us not to preconceive what the process would look like, but rather to develop it together. Collaborative

design is as much about exchange and teaching as it is about creation. As we moved through the process together, we gained a better understanding of the young people's cultures and experiences, as well as their talents and interests.

What were some of the challenges around the design process?

The logistical challenge of collaborating with youth from First Nations communities all over Ontario, along with the challenge of writing text and designing infographics about complex legal matters for an audience with widely varying literacy levels meant that the project took much longer than we'd hoped (14 months rather than 4).

The collaborative creative process was also discouraging at times, particularly when it felt as though we were getting farther and farther from a strong idea. But collaboration was also how we dealt with this challenge, as we supported each other through the process.

What was your relationship to the community and how was that relationship developed?

Una had developed a strong relationship with the Feathers of Hope team through the process of designing the Action Plan. However there were many new players for the Justice & Juries report—Nyle, Lara, Shameela, and the Youth Advisors, so it was

important to continue building trust. It is critically important to us to listen to, believe, and engage with the experiences of the community, whether they relate to the project content or not. Some of the most important moments of relationship building happen outside of meetings and in informal contexts like meals, card games, and on social media.

Project Outcomes

The goal of this project was to produce a report that presented the work of the Justice and Juries Feathers of Hope youth forum and told of the injustices, failures and legacies of the justice system in the lives of Indigenous people in Ontario. Youth are ready and open to working with all levels of government, Indigenous leadership and each other to heal the roots of Canada's failed justice system, and the report needed to reach these audiences, as well as other youth and the general public with their message and recommendations.

Other goals of the report include deepening the FOH movement, and creating healthier communities through the leadership of youth. To continue the growth of FOH, the design of the report needed to speak to people with power to change things, to energize people to take action on these issues, and to speak to Indigenous youth with hope and possibility.

The design and art of the report needed to be clear and simple, as well as easily identifiable as part of Feathers of Hope. The design solutions needed to be inclusive and not look like it was representing only a single region or people. Finally, the designs needed to be flexible, with the ability to live on through new incarnations after the report release.

What kind of impact did the project have on the community?

The impact of the project began with the collaborative design process. The Youth Advisors felt a sense of ownership and co-creation of the artwork, and because of this are able to speak eloquently about the project to peers, adults, and media.

The FOH Amplifiers are currently working with the Ontario supported Justice Education Network (OJEN) to develop educational tools for Indigenous communities to address this lack and to ensure that young people play an active role in creating the change they want to see in the justice system.

The innovative community development and policy advocacy work that Feathers of Hope is undertaking has moved the dialogue from a provincial platform to a national stage. In collaboration with the Truth and Reconciliation Commission of Canada, Feathers of

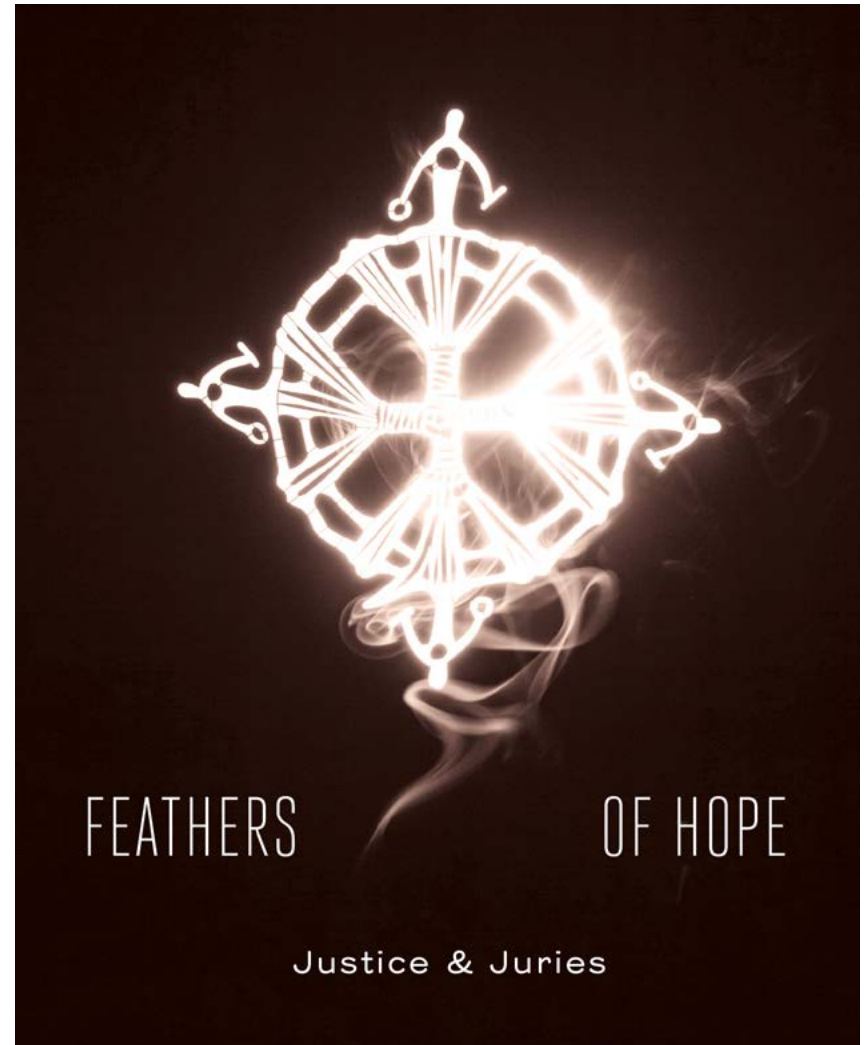
Hope will be leading a series of national forums to discuss the legacy of colonialism, the justice system, health and well-being, culture and identity, and much more.

How does the project live on?

Indigenous youth in Ontario have ownership of the Justice and Juries report as part of FOH, and the project and its message and work lives on with them. By actively seeking solutions to problems their communities face through their involvement in FOH and the FOH forums, these young people acquire knowledge through the forums, producing a report, and releasing it to the public. Alongside their growth as leaders in their communities, skills in areas of writing, editing, design, public speaking, and media training have been gained and can be shared.

Since the first FOH forum and with the subsequent Justice and Juries project, momentum has grown for the FOH movement, and new forums will soon be held with themes of Culture, Identity & Belonging, followed by Child Welfare. In the next FOH forum, And Also Too will be running workshops to share the photographic process used to create the cover images for the FOH reports and share more information about the collaborative FOH design process.

Understanding of Our First Mother of



↑ Feathers of Hope: Justice & Juries front cover

Creation, of their ancestors, and of the traditions. The community, connecting to the drum together, has been on a healing journey. The sinews of the drum keep the heartbeat of Our First

Mother in tune. It is a tool of healing and a symbol of how we are connected to each other, and that to have justice, we need to take care of these connections.

SUBMITTED BY:
Studio Jaywall
jaywall.com

East Scarborough Storefront Courts

“Before I got involved, the Community Design Initiative was already unfolding with a wonderful set of principles based on collaboration, inclusion, and capacity building. I decided to embrace that mindset by checking my privilege, remaining humble, keeping an open mind, and going with the flow. This project was not about me. Since I’m usually the designer tasked with making creative decisions, I had to adjust to this new role of design facilitator and not impose any of my own aesthetic choices on the project. I asked questions rather than proposing solutions.”

The East Scarborough Storefront is a social services hub located next to apartment towers in the Kingston-Galloway-Orton Park area of Toronto’s inner suburbs. As part of the Community Design Initiative, designers and architects worked with community organizations and local youth to transform the site—a former police station—into a thriving

community centre. I helped facilitate a collaborative design process to turn a vacant parking lot into a vibrant public space centered around a sports court. The initiative also included the design of the building, a community garden and an elevated bioswale—the focus here is on the process of designing the sports court graphics with local youth in 2013.

Who initiated and was involved in the project? How was the design process determined?

The Community Design Initiative is a partnership that grew out of a conversation between design think tank archiTEXT and the East Scarborough Storefront. An initial conversation about the role of public art in Toronto neighbourhoods evolved into a design charrette with local youth that led to a framework for engaging youth with designers, planners and architects to build on community assets while developing the Storefront site. Youth are involved in every stage of the building project, from concept to manifestation. The Community Design Initiative represents a great collaborative effort between the Storefront, community members of Kingston-Galloway-Orton Park, many volunteers and financial supporters (including MLSE Foundation, United Way, Toronto Community Foundation, Live Green Toronto), a professional design team (archiTEXT, Sustainable.TO, ERA Architects, Atoms Eco, Blackwell, Studio Jaywall), and builders (Direct Construction).

What was your role in the project? Tell us about the design process and how the community was involved.

At the invitation of Zahra Ebrahim, founder of archiTEXT, I initially attended a project meeting with the design team and local residents

simply to learn about the project and to see if there was an opportunity for me to support the design of the sports court. I ended up volunteering as a design facilitator, helping to run weekly community design sessions at the East Scarborough Storefront over the course of two months. At any given session, there were about 20 local residents, mostly youth between the ages of 12 and 19. Along with the other designers and architects, I helped to lead the community members through a creative process to design the graphics for the sports court. We identified parameters, established a shared vision and principles to guide the design, and then developed ideas. In the work sessions, participants used coloured pencils to draw their ideas onto blank templates of the sports court that were provided. I enjoyed all the one-on-one conversations with young people about what they love about their community, and translating that into visual concepts and colour palettes. After several weeks, we synthesized the ideas and reached consensus on a final design: abstractions of multi-coloured people joined in unity around centre court, along with a gradient colour mosaic around the perimeter of the court. To the local youth, these graphics would represent the pride they share in the ethnic and cultural diversity of their neighborhood and the resilience of people joining together to confront



↑ Local youth drawing

their challenges. It would identify the sports court as an inclusive community space to be enjoyed by all. As we neared a final design, I supported ERA Architects in translating the concept into final graphics and selecting materials for construction.

What were some of the challenges around the design process?

As a graphic designer and creative director, I typically drive the creative vision for projects and ultimately design something that reflects my ideas and my aesthetic choices. So the biggest challenge for me on this project was letting go of that control

and humbly accepting that my role was to support the local youth—who are not trained designers—to develop their own ideas for how the sports court might look. I wanted to ensure that the result was reflective of the community’s vision for their public space, while also making sure it was going to look great. I found that balance by prompting questions and suggesting possibilities rather than providing answers or solutions. For example, when the youth would show me their proposed colour palettes for feedback, I’d remind them of the goals we were trying to achieve and ask them how well they thought their colour palette might achieve that,

rather than casting my own judgment and imposing my own cultural associations with particular colours.

What was your relationship to the community and how was that relationship developed?

Before I attended my first meeting to learn more about the project, I had never been to East Scarborough, so I honestly felt like an outsider—especially as a white design professional from Downtown Toronto coming into a community with many racialized people. Keeping in mind my privilege, I really didn’t want to be perceived as someone who was “colonizing” East Scarborough with my own vision so I explained that I was there out of curiosity, to learn from the local community members about the incredible Storefront project that I’d heard about. Thankfully, the other members of the design team had already been involved in the Community Design Initiative at the Storefront for several years so they had already built a large amount of trust—not to mention close friendships. It turned out that there was a role that I could fill on the project—the design team didn’t include any graphic designers—and they were happy to have me. As I got to know the community members over the course of the project, I was inspired by their passion and we found common ground through the process—sitting together with pencil

crayons and food, dreaming about what might become of the future sports court.

What values/mindset/principles guided your work? How did these values evolve over time?

Before I got involved, the Community Design Initiative was already unfolding with a wonderful set of principles based on collaboration, inclusion, and capacity building. I decided to embrace that mindset by checking my privilege, remaining humble, keeping an open mind, and going with the flow. This project was not about me. Since I’m usually the designer tasked with making creative decisions, I had to adjust to this new role of design facilitator and not impose any of my own aesthetic choices on the project. I asked questions rather than proposing solutions. However, as we got deeper into the process and I saw prospective designs for the sports court graphics, I realized that my trained eye was still going to be valuable to translate the concepts into visually impactful graphics, so I decide to be more outspoken—though still diplomatic—about potential concerns with the visual execution, in order to keep the design on track and ensure a successful result.

What kind of impact did the project have on the community?

What was formerly a vacant parking lot is now a vibrant public space that



↑ Storefront render

provides kids a much-needed safe space to play. The Kingston-Galloway-Orton Park community is very proud of the sports court and it is enjoying lots of use by local residents and community sport programs—mostly for basketball, occasionally soccer, and also just as a safe place to hang out. The process itself provided mentorship and capacity building to local youth who learned about design, construction, and project management. It also led to the creation of spaces that local residents are proud to call their own. It's important to note that the sports court is just one part of the Community Design Initiative at the

East Scarborough Storefront which is widely celebrated as a model for positive city-building in Toronto's inner suburbs that engages several dimensions of economic development, youth capacity-building, place-based poverty reduction.



PHOTO BY ERA ARCHITECTS

↑ Sports court in use

SUBMITTED BY:
Research Action
Design (RAD)
rad.cat

Contratados

“We worked with CDM and their local partners, the Migrant Defense Committees, to conduct a series of community design workshops with people who are currently, have been, or are planning to be, migrant workers in the United States. In these workshops, we developed and prioritized user stories, learned about the context of recruitment for migrant work, and came to better understand the ways that information about recruiters and employers currently circulates among this community. We were also able to test out early prototypes of various aspects of the cross-platform media campaign and review site that we ultimately developed. This helped us prioritize resources appropriately and led us to develop additional ‘offline’ components for a community with very limited internet access (radionovelas and know your rights comix).”

Contratados is an art, tech, and social justice initiative by the Center for Migrant Rights that seeks to inform the United States’ 90,000 H—2A and H—2B visa-holding migrant workers from Mexico about their rights. It includes on-the-ground advocacy, a

website that allows workers to review fraudulent or reputable worksites, a series of punchy and artfully designed pocket-sized comics and audio novelas, and a series of radio shows broadcast on the Radio Bilingue network.

Who initiated and was involved in the project?

The project was initiated by the Center for Migrant Rights (cdmigrante.org). CDM contracted Research Action Design (RAD) to lead the design process, and the project team included Una Lee (web design), Aylwin Lo (web development), Tim Stallmann (map development) Sasha Costanza-Chock, Chris Schweidler, Bex Hurwitz (RAD codesign team), with Know Your Rights content by Studio REV-: Marisa Jahn, Anjum Asharia, Andalusia Knoll, and additional voice actors and models. Koumbit.net provides web hosting.

What was your role in the project?

I was the project lead for RAD.

When and where did the project take place?

In the U.S., Mexico, and Canada, from 2014–present

What was the project budget?

About \$100,000 over several years.

Project process

We worked with CDM and their local partners, the Migrant Defense Committees, to conduct a series of community design workshops with people who are currently, have been, or are planning to be, migrant workers in the United States. In these workshops, we developed and prioritized user stories, learned about

the context of recruitment for migrant work, and came to better understand the ways that information about recruiters and employers currently circulates among this community. We were also able to test out early prototypes of various aspects of the cross-platform media campaign and review site that we ultimately developed. This helped us prioritize resources appropriately and led us to develop additional ‘offline’ components for a community with very limited internet access (radionovelas and know your rights comix).

How was the design process determined?

Research Action Design (RAD) led the design process; we worked closely with the project partner (CDM) and everyone on the project team to develop materials for co-design workshops, analyze workshop outcomes together, and make shared decisions together.

What were some of the challenges around the design process?

This was a very large scale project that needed to launch in a short time frame! It took a large team of very talented people, working in parallel at various locations in the U.S., Canada, and Mexico, months of work to pull together. Project communication processes, tools, and decision making processes all took some time to



↑ Contratados Homepage

develop and to get on the same page, even as pressure mounted to get the project to launch. As usually happens, there were also many moments where the project priorities shifted midstream. We also ran into various hurdles with a lack of interoperability between different tools we were trying to integrate on the backend of contratados.org. Ultimately, though, everyone was happy with the project outcomes!

What was your relationship to the community and how was that relationship developed?

Many of us on the project team had a history of working for immigrant

rights, so we were connected to immigrant communities and immigrant rights organizers. During the design process, we were working closely with CDM's members, base, and allies, in the U.S. and Mexico. The Migrant Defense Committees were a key network partner and worked with CDM to gather people and run face to face design workshops in Mexico.

What values/mindset/principles guided your work? How did these values evolve over time?

Everyone on the project team shares, and was guided by, co-design principles. We wanted to work with

the most-affected community to design the project together, to respond to real needs, and for there to be ongoing stewardship of the outcome by a community organization. Accordingly, we worked closely with CDM, and with leaders from the Migrant Defense Committees, to design Contratados.org and ensure that it meets the migrant worker community's needs. Worker leaders participated in initial brainstorming and scoping sessions and provided many rounds of feedback on prototypes during the development phase, and CDM owns, maintains, and continues to develop the project in the long run.

What kind of impact did the project have on the community?

The project has had significant visibility, and reached thousands of migrant workers with know your rights

info. The radio PSAs appeared on FM broadcasts with Radio Bilingue; the project was covered on NPR's Latino USA and on several Spanish language broadcasters. The site has received more than half a million visits, has thousands of users, and has hundreds of reviews of employers and recruiters by migrant workers. Reviews continue to be posted regularly, and the site, graphic novels, and hotline are still used in trainings and workshops by CDM and by Migrant Defense Committees.

How does the project live on?

Tell us about who owns the project today, and if and how capacity was built to carry on the project.

CDM owns the project, and currently has a dedicated staff member who is developing a plan for the future sustainability of the project.



↑ Contratados comix

Creative Reaction Lab

SUBMITTED BY:
Creative Reaction
Lab (CRXLAB)
creativereactionlab.com

“A major goal of Creative Reaction Lab was to engage community stakeholders in social innovation and design thinking to co-design solutions to lived-problems within the specific local community. As such, Creative Reaction Lab had met its goal by establishing a cross-sector, creative space for social justice and design to take shape within one another. By bringing designers and communities together, networks of collaboration and co-creation allowed for relationships to strengthen between and within these communities and impactful and productive outputs were rolled out.”

Creative Reaction Lab (CRXLAB) is a social enterprise whose mission is cultivating creative leadership to improve the human experience. CRXLAB was founded in response to the unrest in Ferguson, MO (August 2014) in the form of a 24-hour lab. CRXLAB challenges community stakeholders to use design thinking,

inclusive design, and social innovation practices to connect, collaborate, and co-design with affected community members, brainstorm solutions, and prototype and develop products, programs, and services to be activated within their local community. CRXLAB is a catalyst for convening communities around social problems.

Who initiated and was involved in the project?

Antionette D. Carroll initiated the project with support from the St. Louis chapter of AIGA. Antionette Carroll coordinated and facilitated the project programming with participants ranging from designers to front line protesters.

What was your role in the project?

Antionette Carroll served as the President and CEO of the Creative Reaction Lab and individually spearheaded to campaign from program research to project implementation. Support was provided by the St. Louis chapter of the AIGA, which Antionette was serving as the Vice President during the time. Participation in this project included community members to designers working collaboratively to co-create solutions to greater systemic issues within the community (with the first lab focusing on racial inequality and police brutality).

When and where did the project take place?

The Creative Reaction Lab took place from August 23rd to August 24th of 2014. The event took place in St. Louis.

What was the project budget? (optional)

The total budget for the event was \$500.

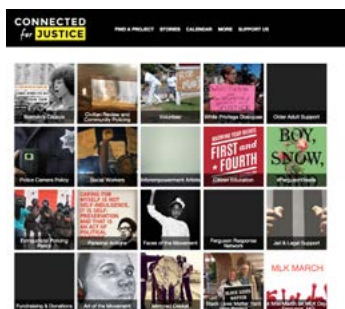
Project process

Creative Reaction Lab emphasized cross-sector collaboration to take the Human Centered Design process one step further to incorporate users and lived experiences in the creation process. Traditionally, designers would simply collect lived experiences through user research to generate insights. From these, insights would be transformed by designers to outputs including programs, products, or services. With Antionette Carroll's approach to co-creation, community members and social activists themselves were involved in producing solutions to their very own lived experiences. From front line protesters to design professionals, the community was directly involved in active problem solving.

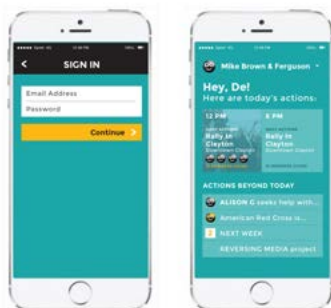
The design process itself began with identifying the users and building empathy, a step assisted by the fact that the users themselves served as the designers through this program. Next came ideating approaches, which included larger group brainstorming and smaller team idea refinement. This then led to prototyping, testing, and iterating products or outputs based on group feedback. As Creative Reaction Lab prioritized follow through and implementation, business development was done in the 24 hour session to clearly define a mission and project proposal with a complete



↑ Cards Against Brutality Cover



↑ Connected in Justice webpage



↑ Beyond Today app

budget. After the 24 hour period, post-lab mentorship and funding were provided with the support of AIGA National, AIGA St. Louis and community partners throughout the St. Louis area.

What were some of the challenges around the design process?

Designing CRXLAB, Antionette Carroll was presented with various challenges associated with traversing this unfamiliar approach to design and social innovation. A major obstacle to the success of the program was

challenging designers to engage in social and civically minded practice outside of their formal discipline. While a professional designer may contribute services within their fields of design (from graphic to architectural design), CRXLAB challenged and mobilized designers to see the value in simply bringing the design framework and thought process to the table when applying design to larger systemic issues. A major challenge lied therein—galvanizing designers to see their direct value in the program and how

they can use their skill sets to make strides towards social equity.

Furthermore, mobilizing the projects post-CRXLAB presented as a major challenge. As many of the project required institutional support in developing design and business plans as well as financial support to see the efforts come to fruition. Thanks to grant support from AIGA, projects have been able to be financed but still needed to be mentored and guided through the implementation phase. Through collaborating with community partners around St. Louis, four of the five projects from CRXLAB were successfully executed and played an important role in impacting local communities.

What was your relationship to the community and how was that relationship developed?

Antionette Carroll was a former resident of Ferguson herself, moving away only six months prior to the Michael Brown events. As such, her narrative closely paralleled that of her neighbors in many respects. Using personal networks of peers both in the creative design and artistic sphere and also in the social justice and activist world, Antionette Carroll developed strong ties within local communities that brought a wide range of insights, experiences, and

skill sets to the table to make Creative Reaction Lab a success. Furthermore, Antionette Carroll previously worked within diversity and inclusion positions enabling her to bring a cognizance and awareness of community voice and representation to the project. Many, including herself, actively participated in protesting on varying capacity. Having such direct first line lived experience heavily shaped the experience of the Creative Reaction Lab around those living in the face of systemic oppression day to day.

What values/mindset/principles guided your work? How did these values evolve over time?

Inclusivity on all fronts is the key principle that has guided and continues to guide Creative Reaction Lab. Inclusivity occurs at both ends of the design experience spectrum at CRXLAB. On one end of the spectrum, inclusivity allows for the engagement of key users with lived experiences to be the creators of their own solutions. There is no better way to center the design process around the user than to enable the user themselves with the frameworks, tools, and strategies that Creative Reaction Lab brings to the individual. On the other end of the design spectrum, Creative Reaction Lab works to mobilize design professionals to see the value that

they bring in the realm of social justice and community equity. There is often a sense of “beauty over purpose” in the design and artistic world that CRXLAB combats by providing avenues and spaces for design to transcend the superficial.

The ways in which we interact with the world around us has been a product of a designer creating and shaping our environments. By extension, Creative Reaction Lab understands the dominating presence of the intentionality in design in nearly everything that we do. Thus, by leveraging the presence of the designer and bringing to design tools to communities, Creative Reaction Lab envisions communities empowered to create the change they need. Inclusivity has evolved through creating a more structured framework to incorporate as many community stakeholders as possible when undertaking design initiatives and programming.

Inclusivity remains the driving principle behind the work of CRXLAB. Antionette Carroll has developed a framework outlining four key groups (designers, community members, social and civic sector, and businesses) needing to partake in the design process to bring as many perspectives to the table when considering such systemic issues.

With these four key substituent groups outlined, CRXLAB remains highly intentional in engaging as many views and understandings together in the design process.

Project outcomes

A major goal of Creative Reaction Lab was to engage community stakeholders in social innovation and design thinking to co-design solutions to lived-problems within the specific local community. As such, Creative Reaction Lab had met its goal by establishing a cross-sector, creative space for social justice and design to take shape within one another. By bringing designers and communities together, networks of collaboration and co-creation allowed for relationships to strengthen between and within these communities and impactful and productive outputs were rolled out. Additionally, by designers were able to work within “social good” spaced that they otherwise often viewed as inaccessible in their line of work.

What kind of impact did the project have on the community?

Creative Reaction Lab produced five projects across the various design teams during the 24 hour event. Of those projects, four had successfully made it into the implementation phase. Four out of the five projects



↑ Vibe switch wall render

were activated throughout the St. Louis region: Cards Against Brutality, Connected for Justice, Look Beyond Your Fear Guerilla Art Warfare, and Vibe Switch Campaign. Today, Creative Reaction Lab has grown to host numerous immersive experiences focused on design thinking and social innovation throughout the nation. As a result of continuous programming and events like the original Creative Reaction Lab, over 1200 individuals have been challenged and trained to use design thinking and social innovation to develop solutions in response to community challenges. This has helped in expanding and building a network of changemakers and thought leaders in the civic

creative community network both locally and in cities across the country.

Furthermore, CRXLAB helped in fostering a creative space within communities enabling them to use design thinking in problem solving in their day to day experiences. CRXLAB had built bridges within communities and across disciplines and sectors that make constructive dialogue and action more accessible and plausible. This had also resulted in building confidence in civic engagement and community betterment in whoever and whichever communities CRXLAB has worked with.

SUBMITTED BY:
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Jemez Pueblo Self-Help Housing

“We design buildings, places, and communities that provide a better quality of life for people. Our lens is wider. We believe that architecture is bigger than a single building, it’s a social art and political act built from profound relationships and hard work. We start earlier and end later; our bonds are deeper and our expectations higher. We build spaces around people, not the other way around.”

How can housing construction support a cultural way of life? The Jemez Community Development Corporation, Jemez Housing Department, Nativesun, Functional Earth and Pyatt Studio are working together to develop a sustainable self-help housing construction pilot program for the Pueblo of Jemez. This project will give tribal members and their families

access to healthy, safe and affordable housing. By combining modern compressed earth block manufacturing technologies with traditional earth (adobe) construction methods, the integrity of the community’s architectural identity is maintained while addressing a critical community need for housing within the Pueblo.

Who initiated and was involved in the project?

The Jemez Community Development Corporation, Jemez Housing Department, Nativesun, Functional Earth and Pyatt Studio

What was your role in the project?

Pyatt Studio is the Architect

When and where did the project take place?

2015 (Ongoing)

Project process

We use a systematic approach to housing design that includes an ongoing process of Discover, Testing, Evaluation, and Sharing. During the Discovery Phase we conducted the following community engagement with Elders, Youth and the Larger Pueblo community

Our meeting consisted of gathering together to hear the history of housing on the Jemez Pueblo as told by elder tribal members. They shared their vision of the future taking into account the current state of housing and identifying what they consider to be the main challenges. This discussion evolved into a session of identifying specific housing goals and priorities, making sure to highlight the needs of the elder community. Along with the elder’s verbal input, the group contributed sketches showing ideas

which will inform the Schematic Design Phase. Some key points from the meeting:

- Every house had a soul
- Homes were traditionally made from natural, local materials
- Historically everyone helped build
- New homes should utilize solar, rainwater catchment, and passive heating/cooling techniques
- High School Student’s Meeting

Students gathered at the Walatowa High School and shared their experiences both past and present with housing on their pueblo. They expressed what is currently challenging for them and their families as well as what they envision for future homes that best meet their needs and desires. They worked as groups to develop sketches and had lively discussions. The content gleaned from this meeting will inform the Schematic Design Phase. Some key points from the meeting:

- Homes need to be bigger and have room for study spaces
- More bedrooms
- Solar is good – it is what our ancestors used
- Community-Wide Meeting

The community at large came together to discuss the history of homes on the pueblo and share their ideas for future housing as it relates to individuals,



↑ Brainstorm session

families and the whole community. Many topics relating to housing and the peripheral benefits of a new model for design and development were brought to the team. Along with gathering this information, the team had the meeting participants sketch ideas which will contribute to the Schematic Design Phase. Some key points from the meeting:

- Move away from the HUD model. Homes should reflect
- Cultural values and aesthetics
- Housing should be linked to workforce development, training, and construction support
- Future plans for housing should include a mixture of Single

Family, Multi-Family home ownership as well as rental housing

- Access and engage local skills within the community
- Create economic development opportunities to
- Support native-owned companies
- Opportunities to establish equity are important
- Designs should incorporate sustainable systems including passive and active solar, geothermal, wind turbines and rainwater catchment systems

Our design process:

DISCOVERY: Community engagement,

focus groups, development of core project requirements, constraints, key features and goals. Including a project plan, initial housing assessment and project description and consideration of the key cultural aspects of housing design for the Jemez people and place.

ANALYSIS & DESIGN: Preliminary energy modeling, design, initial specifications, evaluation of the design prototypes, testing procedures, building specifications, and life-cycle cost analysis. Prototype Design: Development of components and other features of the construction systems including initial sustainable materials and methods training for self-help families and tribal students.

TESTING: Post-occupancy analysis and building performance monitoring, additional training of self-help families and tribal students, data collection, and beta testing the system to validate it against the energy models and performance expectations. The houses will be monitored over four full seasons (12 months) and a final report of the information documenting the results will be produced.

EVALUATION: Focus on compiling the sustainable construction fundamental practices that will be documented during all phases; participant

reflection, case study presentations, dissemination of findings.

How was the design process determined?

In collaboration with the Jemez Community Development Corp.

What were some of the challenges around the design process?

This methodology is fluid and organic and takes time. Developing a collaborative team is critical to the success of the project.

What was your relationship to the community and how was that relationship developed?

We developed a good relationship with the Pueblo Community through our partnership with the Jemez Community Development Corp.

What values/mindset/principles guided your work? How did these values evolve over time?

At Pyatt Studio, we design buildings, places, and communities that provide a better quality of life for people. Our lens is wider. We believe that architecture is bigger than a single building, it's a social art and political act built from profound relationships and hard work. We start earlier and end later; our bonds are deeper and our expectations higher. We build spaces around people, not the other way around. We bridge superior



↑ Render of building

design with residents of every socioeconomic level, because a building is an opportunity to improve a family's dignity, health, and well-being.

Project outcomes

A primary goal was to create a housing system that utilizes local materials, like Jemez Pueblo timber and clay in a self help model home that could be built by local families in a traditional way. Additionally this project seeks to explore the role CEB manufacturing, housing construction, and workforce development can play in supporting reservation economies and cultural life-ways.

What kind of impact did the project have on the community?

The project has engaged and excited the local community.

How does the project live on?

Jemez Community Development Corp has established the manufacturing of High Performance Adobe Block as a workforce and economic development program that will be the "anchor" for a self-help housing system.

