You(th) Design

the architectural design process as a method of
community engagement and youth development

You(th) Design

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abstract

An architect's training enables him or her to be aware of social problems and encourages an attempt to find solutions. However, the building product architects create cannot solve all of the problems we often expect it to. Great design can have an impact but is limited to enabling change and is dependent on many other conditions. Still we seek greater social change through the product we create. With the outcome set, architects still can change how they reach the result. A new approach to the design process and how that process engages people has the potential to bridge this divide. This thesis seeks to develop a design process that empowers youth community members so that they may not only see that their perspectives are an integral part of the design of a project, but also to teach them how to apply their insight to problems, thereby developing innovative solutions.

Essential to this approach is the need to work with a marginalized population. The focus of this thesis seeks to meet not only people's material needs in a the form of an alteration of the physical environment but also their participatory needs by empowering them to be an influential part of the design process. Focusing on youth specifically as a marginalized population raises additional yet related issues. Youth specific spaces are rare and, in general, not designed by youth. Having youth participate in the design of their neighborhood helps them see the impact of the physical environment on their lives in terms of ecological human development theory. Also, identifying assets and expanding upon those through the process begins to build place attachment, place identify, and community place attachment among youth. Key throughout this, as identified in a review of the Y-PLAN (Youth-Plan, Learn, Act, Now!) Program, is the authenticity of the participation of youth and its impact on the design proposal.

In executing this thesis, a community development organization with youth specific programming was engaged. The organization's physical development focus in central Detroit was investigated as the site condition while building a relationship with the youth. The execution of a participatory design process with the youth occured within a framework developed through the site analysis. This process is intended to involve a rapid workshop- response format to keep the project authentic to input and clear to the youth. The primary designer will serve as the facilitator of workshops, will design in response to workshops, and be responsible for a successful proposal that youth have influenced.

Architecture is not going to change to world. Certainly the creation of structures alters the physical landscape, but it does not create the type of social change that is often expected out of the next great project. That is not to say that great design cannot have an impact. A more thoughtful, well designed shelter can have tremendous impact yet still needs to be part of a larger system to be successful. We should not expect architecture to change the world, but rather we should consider it as something enabling the world to change. Well-designed, socially conscious architecture acts more as a starting point or a catalyst through which change can occur. Still, what remains is the desire to impart more change than simply a starting point. If well-designed architecture is the starting point, what is the architect's role beyond this limited provision in order to have a more sustained social impact?

As designers, our architectural training does more than teach us what is aesthetically pleasing. Creative, critical, design-based thinking forces us to see a larger picture, a series of systems, all of the parts that make up a whole, and then attempt to figure out how they can all work together. With this method of problem solving, it is hard to resist the idea that a building, the output we are expected to create, will solve all of the systematic social problems we are trained to see. There is a dissonance between what we create and what we hope to solve. This dissonance is rooted in the distance that often exists between the creation of a physical space and those who will occupy it. However, just as our training allows us to see these problems, it also enables us to develop viable solutions for how designed spaces can become part of the social fabric of the community.

However, the output is still held as constant, in that we are expected to create buildings or at least alterations to the physical landscape. There remains an unfixed variable: how we create. The actual manner in which architecture is practiced has the potential to resolve the tension between the product and the problems. A resolution is found in bridging the gap, by bringing more of the people affected by the alteration of space into the process of designing that alteration. The way architects engage in a design process can begin to more directly influence societal constructs through a methodology that challenges the status quo of the architectural design process.

A widely accepted model of human nature sees individuals as not only having material needs such as food, clothing, and shelter, but also needs to participate in the acquisition of such goods and be involved in decisions regarding those material fulfillments (Lebacqz 68-69). In terms of justice theory, distributive justice deals with how those material needs are met, while social justice deals with how the need to participate is fulfilled (Lebacqz 68-69). Architecture, in the form of built spaces, often meets this material need of people by providing shelter. Many efforts are made to fight distributive injustice by providing shelter to those without it, an example of architecture as a starting point and catalyst for change. However, where shelter as a material need is met successfully, social justice is often left out of the picture. Although people may have spaces to occupy, they often do not have any input in the design of those spaces. Where input is considered, it is often gathered as data rather than in a way that has direct impact on design. The way in which architects design results in a building that

meets the material needs of people, but does not typically engage them to participate. This thesis seeks to explore and develop a design process that empowers community members so that they may see that their perspectives are an integral part of the design of a project, but furthermore, it seeks to teach them how to apply their insight to problem solving, thereby allowing them to actually participate in the development of innovative solutions.

Limitations on Participation

The conventional limitation of participation that is found in many architectural design and public works projects can be understood as a form of oppression. In theory, oppression requires the dominance of a social group imposing upon the rights of a subjugated group (Collins 225-227). However, as Collins indicates, it is not that the dominate group intentionally oppresses, but rather existing societal structures and systems enable the establishment of such a hierarchy (Collins 225-227). These subjugated groups can also be seen as marginalized by societal systems. The conventions of design and development of large projects put the decision making power in the hands of those who are funding the project. The communities that live in the shadows of these projects or even utilize them do not typically have a say in the design process. The concept of oppressive systems limiting participation is present on another, more relevant scale in which conventional design processes limit the role of clients and stakeholders.

Conventional architectural practice first limits individuals by engaging only those that can afford design services. Usually, the client funding the project hires an architect, provides the basic needs for the project, and the architect designs the project. The client is only consulted occasionally when issues arise or certain decisions need to be made. In many situations this convention makes sense. The client is seeking the design services of an architect because they lack the ability (and licensure) to design a building themselves. More so, they can afford to hire a professional when they need architectural services. However, this model falls short in its consideration of stakeholders.

Beyond the client's minimal involvement in the process, the stakeholders, people who use or are impacted by a project, are entirely left out. The client is acknowledged as the party paying for the project. Essentially, because they are not paying, stakeholders' opinions do not matter. These might be the people that who will work in a new office building, study in a new school, or have a large scale development invading their neighborhood. Even though the spaces have a direct impact on their daily lives, the financial resources of a developer trump their expertise and experience.

Models of participatory design processes move past the "money client" model to involve the stakeholders in the process. Although some executions might superficially involve stakeholders, better participatory design actually considers stakeholder input. Architects typically involve stakeholders through interviews and workshops about programmatic needs, spatial configurations, cost estimates,

and other planning topics. These are essentially methods of gathering information and there tends to be a separation between when information is gathered and when the architects design the project. The stakeholders participate in various ways to inform the requirements of the project but the translation of this information into an architectural project is conducted by the architects. This is logical as spatial design is an architect's expertise. However, the model of stakeholder participation and designer response employed in gathering information becomes much more one-sided in the design phase. In this model, the meeting of material needs is more informed yet participation is still restricted.

On a larger scale, structural forces in society create oppressive situations through which segments of the population become marginalized. Specifically, marginalization is the condition of a system or society not making use of all people (Young 53). As mentioned in regard to conventional practice, architecture, being a professional practice, marginalizes those without the resources to procure design services. Oftentimes, these are people who are already marginalized in general by their low socioeconomic status. Existing models of participatory design work to reach the marginalized and, although the degree of participation is arguable, are successful. Where participatory models fall short is the degree to which they empower communities to take on issues of designing their own physical landscape. Those marginalized populations that cannot access design services regularly need a process that makes addressing issues in their immediate context more accessible.

Groups that are often marginalized include minorities, the elderly, the disabled, and children or youth (Young 53). Although some of these populations might be empowered by a participatory process, this empowerment potentially ends when the process ends. A disabled population involved in the design of a public park would be consulted in the design of that space and the result might be more physically accessible for them. Still, other spaces they interact with remain only as accessible as code demands and their continued empowerment is left dependent on the next participatory process they are involved in. Youth could be brought in as consultants for the design of a new school and a successful project would reflect their opinions on educational space. However, even if their ideas are incorporated, youth are not given the tools to engage another project and are dependent on being invited again. The marginalization of youth in particular is unique because of this greater disenfranchisement than other marginalized groups.

The Existing Condition

Why youth are considered a marginalized population is pretty clear. Young people are provided for to varying degrees in our society, but have very little voice in decisions. This is evident in current conditions of neighborhoods, especially in struggling urban communities. Adults control spatial decisions, which means youth needs are not always provided for or, with tight resources, not considered at all. Although pragmatic arguments such as adults being the sole source of income might sound logical, these kinds of rationalizations are actually quite similar to justifications for the marginalization of other

segments of the population who often go unconsidered.

Consider, as a basic starting point, the infrastructure of circulation in most neighborhoods. The primary focus is on the roads that allow adults with licenses to drive cars. Although neighborhoods usually have sidewalks, they are often poorly maintained. However, if there are potholes in roads, the issue is quickly addressed. Sidewalks, the route of circulation for kids, become dangerous in their disrepair. The focus is on the car and the adult, not the kid and the bike.

Even more so, youth oriented spaces are often hard to come by. Although wealthier communities might have parks and recreation spots for youth, they are not consulted about the design of these spaces and, in turn, the spaces very often lack appeal for their intended users. In urban communities, youth spaces are often the first to go. As neighborhood schools close, the outdoor recreation spaces that accompanied them are no longer available or fall into disrepair. Lots that sit empty in neighborhoods are often neglected or are reclaimed and maintained by adults for other uses. Youth, however, do not have the means to do the same for themselves.

On a larger scale, indoor spaces where youth are fully welcome are rare in any area. Any example has some sort of qualification. Kids often see malls as safe, indoor options yet are either expected to buy things or closely monitored by security staff. Movie theaters and roller rinks are more youth oriented but also cost money. Recreation and youth centers are a starting point, yet they often have limited hours, require extensive staff, and simply corral youth into a single controlled space. In the physical spaces of our communities, adults are given countless spaces while youth choices are limited and controlled.

The Proposed Process

Marginalization and a general lack of youth oriented spaces serve as a starting point for developing the process being proposed by this thesis. Essentially, it will attempt to overlay the two phases of participatory design (participation of stakeholders and the designing by architects)to generate a more direct interaction between stakeholder perspectives and an architect's response. This allows stakeholders to have a more direct impact on the design of the project. Additionally, with design occurring between workshops, the design of the actual workshops can correspond to the progress of the project. In this situation, the stakeholders take on the role of design team members rather than just consultants from the community. Through this alteration of the role of the stakeholder, youth are now positioned to learn about designing and see how their input becomes an architectural project.

In this proposed process, the role of the designer must be clearly defined. This way of practicing architecture does not seek to diminish the role of the architect. Rather it shifts that role while keeping the architect leading the project. The architect facilitates the process and controls the direction of the proj-

ect through the workshops; designing but doing so in smaller intervals with immediate stakeholder response, critique, and alterations. Facilitating a stakeholder intensive process utilizes the architect's design based thinking skills beyond the details of the product. It is also the role of the architect to educate the stakeholders throughout the process, ensuring that ways of reaching decisions are clear. Overall, the architect is still responsible for the final product. However, beyond that, the architect is responsible for ensuring that youth participants can follow how the product was generated at every step.

The overarching goal of the proposed process is to make an the alteration of the physical landscape more accessible to those involved. As with any professional field, complex issues must still involve professionally trained architects. However, creating a more informed community, in this case within the youth population, enables them to more fully engage in those conversations. Specifically related to working with youth as a marginalized population, the process will help them make connections between problems, the physical conditions that might contribute to those problems, and physical interventions as solutions.

Theoretical Foundations

Modern human development theory is strongly rooted in the work of Bronfenbrenner, who saw child development as "an evolving relationship between the person and the environment." (Barnes 2). This concept moved away from focusing only on the parents' influence and laid the foundation for ecological theory (Barnes 1). Ecological theory acknowledges that there are multiple, inner-related contexts that heavily influence development, among them the physical environment (Barnes 1-2). The physical environment of one's neighborhood can have psychological and physical effects on development. For example, feeling unsafe in one's neighborhood can be both physically and mentally detrimental. The process proposed in this thesis attempts to build an understanding amongst the youth about this influence of the physical environment. In turn, it aims to come up with solutions and amplify existing, positive conditions.

Connecting these understandings of ecological development and participation are the ideas of place identity and place attachment. Place identity considers how individuals start to develop certain characteristics, beliefs, and mind-sets as a result of place (Manzo 337). Just as an individual might take on traits from a social group or an ethnic or religious heritage, individual identity can be derived from neighborhood context. Place attachment is about how much individuals feel connected to a place and how the degree of that attachment affects their involvement in what happens in that place (Manzo 337). Community place attachment occurs when these two concepts merge and individuals become connected to their communities (Manzo 338). In relation to community place attachment, the suggested approach will attempt to strengthen attachment to place by helping youth derive identity from assets in the community that can be amplified in the process, rather than focusing on the negative aspects of the physical environment that need to be "fixed." Involvement in thinking about the po-

tential of a community will build attachment and bring youth together with a common interest in their neighborhood.

Participation theory is also influential in the development of a process that attempts to properly engage youth. Ideas about participation can be applied to a variety of fields which make it difficult to apply specifically to a design process. Y-PLAN, is a model of including youth in planning processes that began in West Oakland California in 2000 (McKoy 389). It was sponsored by the Center for Cities and Schools at the University of California, Berkeley (McKoy 389). Although the specifics of projects executed under this model vary from the proposed process, the theoretical basis provides perspectives on youth participation.

The first foundation of the Y-PLAN program is the situated learning theory of Lave and Wenger. "Situated learning theory assumes that learning takes place in the context of social participation rather than solely in an individual mind" (McKoy 390). This perspective sees learning as a group effort, influenced by other people and factors of the surrounding environment (McKoy 390). It is similar to the ecological theory but with more relevance to learning. Situated learning supports creating a design process that allows youth to learn from each other's perspectives, from other community members, and by using the alteration of their neighborhood as the learning tool. The thesis process will attempt to utilize these principles by having the youth work collaboratively on the project, inform development of the project with input from community leaders, and site the project in the neighborhood they are familiar with.

Regarding participation, Y-PLAN first explains the "Ladder of Citizen Participation" developed by Arnstein. Arnstein's ladder was created to classify levels of citizen participation in public decisions (McKoy 391). The lowest levels of manipulation and therapy are classified as non-participation; informing, consultation, and placation are classified as tokenism; and partnership, delegated power, and citizen control are classified as citizen power (McKoy 391). Arnstein's main point was that true participation only occurs when there is an actual shift in power and control over decisions (McKoy 391).

From this, Hart developed the "Ladder of Young People's Participation" specifically to define the degree of youth involvement in adult initiated community projects (McKoy 391). Hart classified manipulation, decoration, and tokenism as increasing levels as non-participation (McKoy 391). Assigned but informed, consulted and informed, adult-initiated decisions shared with youth, youth initiated and directed, and youth initiated decisions shared with adults are classified as degrees of participation (McKoy 391). The intention of the proposed process is to stay away from levels of non-participation by balancing designer expertise with youth input. Although the process might begin as youth being brought into the project, as it progresses the degrees of participation should increase and empower youth to begin taking initiative. In reconsidering the participatory process, the intent is to move away from just consulting youth to actually involving them in decision making.

Thesis Logic contending with Reality

Considering the proposed process and influencing factors, it is clear that the goal of developing a design process that empowers a youth population cannot be fully developed on paper. It needs to be tested in a real world setting, as it is highly dependent on existing conditions and the interplay between the designer and the participants. The thesis will need to engage a community group and actually execute the proposed participatory process. Specifically, a community group based in a neighborhood with programming that engages youth from the area is essential. Considering the necessity of engaging a real condition, a major challenge will being balancing the ideology proposed and the conditions encountered.

The first consideration is how to engage the community in a way that will allow the process to happen. Again, although the architect brings their skills to the situation, being sensitive to the community's needs is important to avoid presenting one's self as superior. A reference relevant to this mind set is from the preface of a book about community involvement:

> "Intercity neighborhoods do not need people to come and tell them what they need: we already know what we need. One of the best things about Pastor Mark is that he didn't do that. Instead he became a neighbor, 'one of us,' and worked side by side with neighborhood folks as together we determined our agenda and carried it out." (Stokes xiii)

Although the pastor may have had expertise on building a strong neighborhood, he worked to become part of the neighborhood and understand it before integrating that expertise. With that in mind, it will be important to build a relationship with the community organization and the neighborhood before engaging them in the design process. This is done to both build an understanding of how things are done in the community and build trust about the intentions of the project.
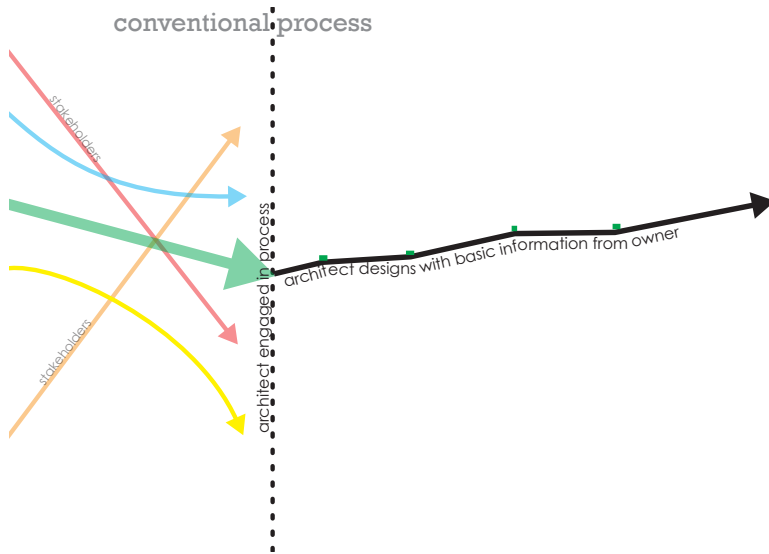
This process of building a relationship will inevitably be slower than simply forging ahead in a more conventional way. As a result of this, some foundational research and analysis will likely occur before the group is engaged. Analyzing current conditions is part of the skill set of a designer but should be adapted to fit with the proposed approach. While collecting information and analyzing existing conditions, the designer must be sensitive to residents of the community. Additionally, it should be done with foresight of the process and should place particular emphasis on amplifying assets of the community that can be pointed out to the youth.

The second main consideration is that the process is able to maintain goals of both truly engaging youth in a design process and creating a complete, informed, design proposal. The key to staying true to these goals is upholding a standard of openness and honesty with the youth throughout the process. Some research and design will occur without direct youth involvement but the primary designer needs to be able to explain any decision fully to the youth members of the design team. Most importantly, the he needs to create an environment where youth are actually comfortable with challenging
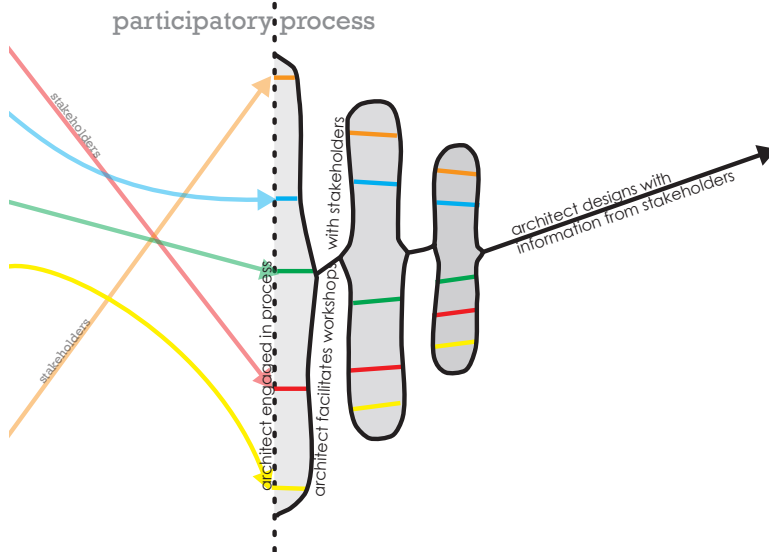
the decisions of a design professional and he needs to be willing to consider changing the design approach in response to the youth's concerns and suggestions.

Overall, the aim of this thesis is to craft and engage in a process that makes an understanding and alteration of the physical landscape accessible to a marginalized youth population. This educational process will occur through the application of architectural and physical community planning techniques to existing, real life conditions in the youth's community. The process will attempt to accomplish this by overlaying participation and design so that the youth have direct impact on the design product with the primary designer guiding the overall direction through his or her expertise. The underlying theories supporting this process include: principles of social justice pertaining to marginalization and participation, concepts of human development relating to the influence of physical context, and fundamental models of participation specifically related to community planning with a youth empowerment perspective. Staying true to the theory and the ideology of the thesis is easy in the conceptual design of the process, but will become challenging in applying this process to a real group and community. Building the relationship and initial research must be balanced with an attempt to treat youth as full participants in the process.

process diagrams

conventional process

architect engaged in process

stakeholders

stakeholders

architect designs with basic information from owner

The conventional model involves a client seeking an architect, providing information on needs to the architect, and the architect designing the project, only consulting the client as necessary. This model can leave out the informative viewpoints of many stakeholders and involves the primary client peripherally in the design process.

participatory process

architect engaged in process

architect facilitates workshops with stakeholders

stakeholders

stakeholders

architect designs with information from stakeholders

The typical model of participatory or collaborative design allows the perspectives of stakeholders to influence the design. Strong examples of this model involve stakeholders, through a variety of workshops, in assessing the needs of the project, space allocation, and other planning stages. Still, at some point, the designers take what they have gathered from the participatory stages and design the final proposal

proposed process

stakeholders

stakeholders

architect engaged in process

architect facilitates workshops with stakeholders

alters process in response to input

designs with stakeholders
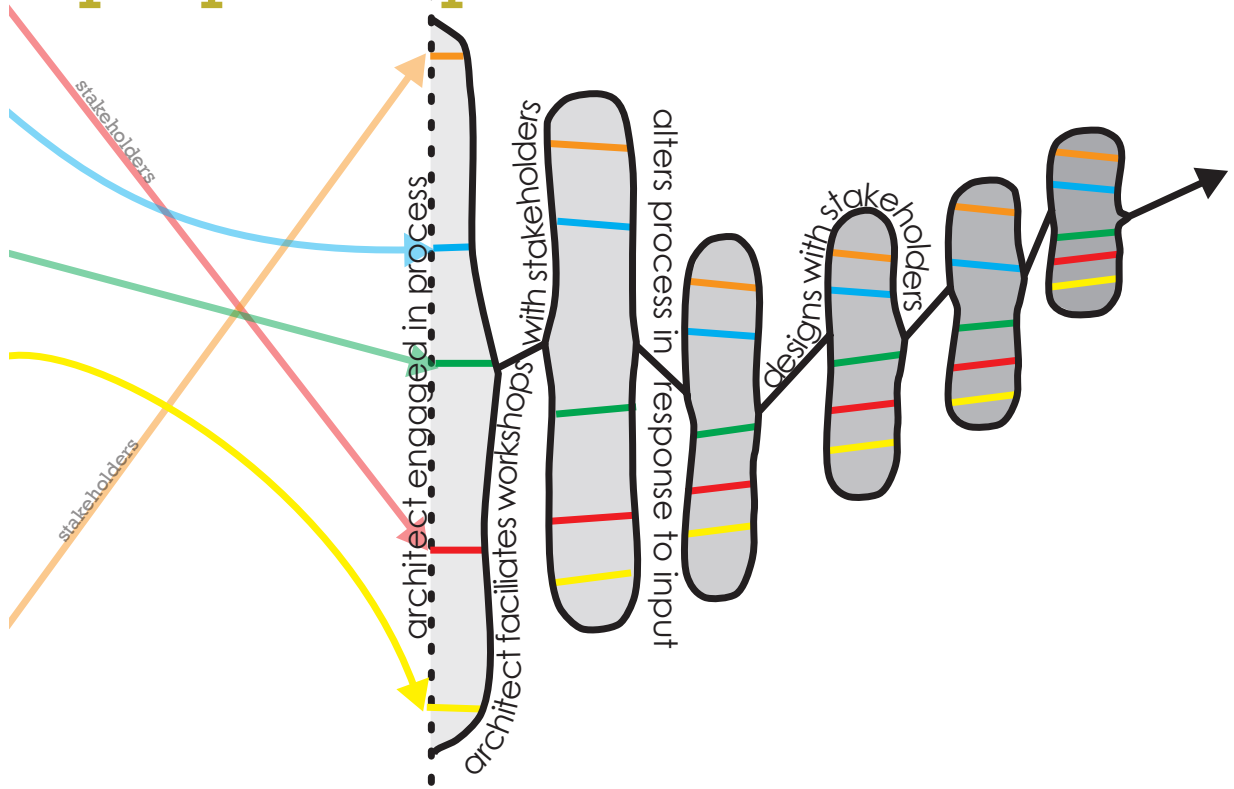
The proposed process seeks to overlay participatory and design stages, eliminating the point where participation ends and design begins. In turn, the design process responds more directly to the results of workshops and are more accountable to stakeholders. This process does not seek to diminish the role of architect or designer but rather allows them to respond more immediately to stakeholder perspectives, controlling the direction of the process to follow stakeholders and the needs of the project.

Precedent Analysis

Process case studies look into other architectural projects that were completed with some degree of participatory design. These case studies are analyzed not necessarily in terms of their final result but rather on the ideology of the approach and participatory methods.

Program case studies look at existing youth program models with similar goals of empowerment and education but do not necessarily focus on the architectural design process. The investigation of these programs looks at what overarching and more specific methods were used for working with youth.

Context case studies investigated unique spaces that were familiar to and used by the youth in the neighborhood as identified during initial workshops. These spaces were researched from a planning and architectural perspective. Intervention methods from these case studies were considered in the master planning. Being familiar spaces, they allowed youth to see where ideas came from.

process case study

Detroit Collaborative Design Center
Detroit Hispanic Development Corporation

The Detroit Collaborative Design Center is a community design firm that functions within the University of Detroit Mercy School of Architecture. The design of the Detroit Hispanic Cultural Center worked to create a master plan to insert into an existing space of a large community center. It involved many stakeholders from within the organization, at varying degrees, throughout the process. A documentary produced on the DCDC and an interview with Associate Director Christina Heximer provided the information for this case study.

Summary

The approach of the Detroit Collaborative Design Center while working on the Detroit Hispanic Cultural Center master plan involved an extensive series of workshops and interventions with stakeholders of the organization designed to build architectural literacy, extract critical design information, and, ultimately, encourage organizational collaboration through the designing of space. Overall, the project was to design offices and a community space for the cultural center within an existing industrial center. However, the focus is the process utilized to produce an architectural proposal, not just the resulting proposal. The variety of workshops and activities used provide numerous examples of ways to engage a group to address certain aspects of a design.

The first set of workshops was aimed at developing an understanding of the project, both among the architects and among the stakeholders themselves. Initially, stakeholders gave designers a tour of the existing space, explaining both problems and the dreams they had for a new space. Once that was introduced to the architects, a project definition workshop aimed to pin down exactly what was to be accomplished in the design of a new space. A project statement was developed by stakeholders putting key terms on index cards and then working together to arrange them into a statement on the wall. With an understanding of the existing space and a project statement to guide the creation of a new facility, the program requirement workshops were able to establish exactly what was going to occur within the new facility. This was done with workshops aiming to choose "verbs of the spaces" rather than nouns, to determine "grouping of services," and to establish "spatial allocation" for programs. Running parallel with these workshops, the architects conducted individual interviews with stakeholders to establish their specific programmatic needs. To determine "building quality criteria" a plotted poster of twelve qualities and descriptions was presented to the group for discussion about which ones were important to their building. After discussion, a shopping trip was conducted and stakeholders put money on which qualities mattered most to them. Finally, with all of this programmatic, spatial, and qualitative information established, the "Conceptual Arrangement of Spaces" workshop allowed stakeholders to start laying out their new space in a tactile way. Play dough and cardboard was used to represent spaces, both in size and function. Stakeholders arranged these units to group functions in ways that work best for their program. An important result from all of these workshops was compromises and the combining of spaces that might not have resulted without collaboration. Additionally, people that work within the same organization where able to understand each other's concerns by working in this way.

The second set of workshops dealt with architectural and spatial literacy. The "Scavenger Hunt" workshop involved stakeholders finding things in their existing space and marking locations on a floor plan. This both built an understanding of what a floor plan represents and made stakeholders more aware of their surroundings. The "Visual Criteria" workshop was a presentation that introduced architectural vocabulary to stakeholders. Finally, Project Site Tours of other DCDC projects helped show what can be accomplished and realizations of some of the design ideas that were starting to surface. Throughout this set of workshops, another intention was that stakeholders would start to find existing architecture and styles that they like while also becoming more capable of describing why they like them.

The third category of workshops dealt with the cost of the project. The intention is that stakeholders know exactly where their money is going. The main workshop of this process the "Setting Budget Goals" workshop got into the challenging details of making decisions based on what can be afforded. A huge list of spaces, square footage, occupants, and cost was generated along with all the additional overall costs. This forced the group to look at combining spaces, times of usage, and eliminating spaces until they were back within their budget and existing footprint constraints.

The fourth step of the process involved actually designing the conceptual plan. After six months of the workshop process, the designers from the DCDC took a step back, with all of the information gathered, to develop the design of the space. They built upon all of the stakeholder's work and incorporated Native American ideologies that the group revealed as important to them which was a result of the trust built throughout the process. They then took what they had designed back to the stakeholders to confirm both conceptual arrangement and conceptual design. This process was not just a presentation of a product but an important step in the participatory process the architects used. They explained where ideas came from and tied back to information the stakeholders provided. Overall, the stakeholders were very pleased. The resulting proposal made them feel as if their needs, concerns, and ideas were really considered and incorporated.

One major concern about the project is that the project has not yet been built. As a process that works so diligently to make sure people are empowered and influential, the project not being built could leave them feeling disenfranchised. Christina Heximer, one of the designers on the project, explained that they organization has been able to implement aspects of the overall plan. The way the final design concept was provided to the group allowed them to use it in different, smaller ways. Although the final design was not built, the process and product gave the group tools to influence their space.

Another issue during the participatory process that Christina mentioned was dealing with group dynamics. In any collaborative situation, there will be conflicts of opinion. Managing the process is key to avoid the domination of one person's opinion over the entire conversation. One method recommended to deal with issues that cannot be solved quickly was to generate a list to deal with later.

Analysis
Relating back to the proposed process, this example of a functioning design center's process was extremely informative. The amount and variety of workshops provide plenty of examples to build off of when designing workshops for this group of youth. The overarching themes of transparency in design and considering as many perspectives as possible are excellent guiding concepts. The three general categories of workshops, gathering information, design literacy, and budget, provide a good organizational method but might need to vary to fit the proposed process better. One concern for the thesis project that was made apparent by this case study is the challenge of time limitations. These workshops took six months before actual design work began. Issues of scale of the project, level of detail, and the breadth of issues that can be addressed in the time limitations of the thesis must be carefully considered.

The distinguishing characteristic in this case study that the thesis seeks to avoid is the separation between collaborative information gathering and professional design based on that information. As a large scale project of a design group with multiple projects to handle and a group of busy stakeholders, this format makes sense. The intention of this thesis is to find a way to get collaboration and design to coexist in the process while working with youth. The DCDC process implies that this is going to require a much more intense process for the primary designer. As with the time concern, the desire to design with the stakeholders will affect scale, detail, and the issues that can be addressed.

process case study

Collaborative Campus Project
Campus District

*image extracted from Collaborative Campus Project website

The Collaborative Campus Project aimed to design a plan for the district around Cuyahoga Community College (Tri-C). The process was led by Cleveland State, Case Western Reserve, Tri-C, and the head of Cleveland's library system. The initiative was undertaken in response to the Mayor of Cleveland's call for more sustainable development in the city. The Campus District area had the groundwork to create a sustainable community with "world class sustainability education" (The Collaborative Campus Viewbook 6). The intensive process engaged for the project worked to design a master plan for this area through an interdisciplinary team of designers engaged with college and high school student residents. Information was gathered from the final Viewbook posted on the project's blog.

Summary
The Collaborative Campus project began in June of 2010 working on a daily basis for seven weeks. The collaborative team included various designers, community developers, and college and high school students who were residents of the area. The goal of the project was to both create a professional design plan while simultaneously teaching community members how to design. The overall mission of the project was "empowering stakeholders of the Campus District to collaboratively design and sustain quality of life experiences" (The Collaborative Campus Viewbook 10).

The overall design process involved four weeks dedicated to research and the remaining three focusing on producing a design proposal. The research took a variety of forms including interviews, daily brainstorming, field trips, mappings, and case studies. It was determined that the basis of the project needed to be factual research including "demographics, social needs, institutional plans, and business/employee needs" (The Collaborative Campus Viewbook 13). The transitioning from research to design took place in the fourth week embodied in brainstorming at the "mood board." This tool worked to maintain connections between the hard research and the feelings stakeholders had associated with that information. Finally the actual designing of a plan took place in the last three weeks. It involved each member of the team making an individual presentation on what they felt was the ideal solution and the utilization of professional expertise for certain aspects. Still, in this step of the process the students were critical. They were not only sources of information and a starting point for community "buy-in", they participated in designing important aspects of the plan.

"With the designers leading the way: by trusting the process of high level design solutions, we successfully engaged in an educational experience about the urban development process while producing a comprehensive design solution" (The Collaborative Campus Viewbook 9). During this process, it was acknowledged that the hierarchy of professionals as teachers broke down into a true collaboration with the students. The resulting proposal reflected this process of collaboration and worked to create a network of walkways that connected districts whose physical gaps reflected cultural gaps in the community.

Analysis
The success of this executed design process in achieving goals of a design proposal and design education makes it extremely informative for this thesis. The key to this success appears to be the attitude toward the students as equal team members throughout the process. Although the transition from a teacher-student model to true collaboration is mentioned, the ideology of the team structure treated students as full members the entire time. The importance of research and building of understanding is

emphasized in the Collaborative Campus process. Although research of the area is also emphasized in this thesis, the collaborative nature of it in this case study must be considered to ensure youth participants have some ownership and understanding of the research.

The mood board tool, although not fully explained, appears as a useful tool to ensure connections between research and design. In the design phase, the utilization of individual presentations ensures that everyone's viewpoint is heard, whereas in group discussions and activities it is easy for some participants to stay quiet. Overall, the format of the collaborative process of design informed the themes of the final design proposal.

image extracted from cover of "Program Coordinator Guide"

"Design Ignites Change, a collaboration between Adobe Foundation and Worldstudio, engages high school and college students in multidisciplinary design and architecture projects that address pressing social issues. Participants are encouraged to apply design thinking-the combination of unleashed creativity and executable actions-to problems that exist in their own communities" (Whipple 1). Design Ignites Change supports creative projects that engage youth by providing resources, a website to publish and share ideas, and awards to recognize innovation and enable execution. Underlying all of the projects is design being used to have social impact. The information for this case study was gathered from various material provided on the organization's website designigniteschange.org.

Summary

The School: By Design program created by Design Ignites Change is set up as a mentoring program. The resources provided to implement the program are very thorough, providing detailed recommendations on how to approach such a project. The basic structure involves a host organization, that is led by a program coordinator and provides the mentors, and an organizational partner, from which the mentees are provided (Program Coordinator Guide 4). The mentor/mentee relationship is presented as mutual, with both parties gaining from the other's perspective (Program Coordinator Guide 4). The program is intended to work with youth in marginalized communities in a way that engages them through design (Program Coordinator Guide 5).

The goals of the program are pursued through the framework of a project that essentially asks students to redesign their school (Program Coordinator Guide 10). The project encourages students to identity problems with their school and to think of it as an "ecosystem", considering the interaction of all aspects of the school (Program Coordinator Guide 10). Within this exploration, a focus is sustainability and introducing the concept as social, economic, and environmental (Program Coordinator Guide 11).

The resources also provide an outline of how to conduct the program from start to finish along with more specific examples of formats for mentoring sessions. The overall framework begins with getting the program set up with forms, finding mentors and mentees, planning the process and end result, and planning the logistics of meeting (Program Coordinator Guide 14-15). From there, starting the mentoring with a kick-off party, monitoring and reviewing progress, and celebrating completion all involve the direct mentoring (Program Coordinator Guide 15-16). Finishing the project is recommended to involve an end evaluation, exhibition of work, and applying for their program award (Program Coordinator Guide 16).

They also provide a framework for how to conduct the project through a minimum 6 session mentoring model. The first session is recommended as informal, focusing on personal introductions, and setting expectations for the project (Mentoring Guide 9-10). The second session is focused on introducing the mentor's profession or college degree program if still a student (Mentoring Guide 12). It also involves investigating the focus of the project more, with the mentor bringing examples based on previous discussions (Mentoring Guide 13). The third session focuses more on developing the project including writing out what it will be in a creative brief and deciding what will be needed to complete it (Mentoring Guide 14-15). The fourth step is about creating a rough draft of the design and the fifth session

evaluates that draft and solves problems (Mentoring Guide 19-22). The sessions end with finishing the project, documenting it, and celebrating the completion (Mentoring Guide 23-25).

Analysis

Overall, School: By Design was an extremely informative case study for the process proposed in this thesis. Although the format is different, overall themes and approaches are useful. The general structure of having a host organization/program coordinator and organizational partner fits with the model of designer and utilization of an existing youth program. The mutual nature of the mentoring relationship is also paralleled in the focus on social justice and mutual respect in the thesis. The use of design to engage youth is also a theme of the thesis.

The steps of the program outlined make it clear that some sort of plan is necessary for success. The provided model of a six session plan works to build upon the previous session and focuses on both the development of the design and of the relationship. There are times in that outline where there are expectations that the mentor and mentee work between sessions which will be critical regardless of the time frame. Two things that the program emphasized were clear expectations and a clear goal. These are two things that must be incorporated into the thesis process while following the logic of being honest with the youth and not leaving them feeling let down by the process.

The largest difference between this case study and the thesis is that School: By Design is intended to be a one-on-one mentoring program. The thesis proposes a group design process to encourage youth to be more aware of their peers and work out differences of opinion. One major concern with the thesis is that all youth feel like their opinions matter. Although one on one mentoring might build stronger relationships, if applied to a group situation, the mentors might dominate the process.

program case study

YouthVille Detroit
Extracurricular Youth Programming

image extracted from cover of "Program Coordinator Guide"

The case study of YouthVille Detroit was conducted to build a basic understanding of an existing youth program in the city of Detroit that is focused on creative and digital arts. The state-of-the-art youth center is located on the corner of Woodward and Lothrop near the southern edge of central Detroit. It is important to note that this case study is focused on programming rather than the architectural condition enabling that programming. Sources of information included an interview with an administrator of the center, Leslie Pittman, and the website of YouthVille Detroit.

Summary
YouthVille Detroit provides a wide range of youth programming to any youth in the metro Detroit area that can get to their facility in the New Center area of Detroit and can pay the twenty-five dollar, yearly membership fee. Their mission is "to benefit youth by facilitating effective partnerships" which is executed through the understanding that "young people need: a safe place, responsible, caring adults engaged in their lives, to be intentionally involved in their own development, and broad supports and opportunities" (youthvilledetroit.org). This model enables youth development through the classes and opportunities provided. The tangible skills gained are accompanied by youth development.

A strong element in the program is the quality of resources and equipment provided to the youth. The fashion design classroom resembles a design studio, the music editing labs have the latest computers and software, and the television production studio is equipped with everything a network news station would have. Overseeing the use of these resources and conducting the classes are knowledgeable staff and volunteers who work to create real life situations while still allowing students to explore creatively. Underlying all of this is a strict structure of dress and conduct expectations.

Analysis
Concerning the proposed program the thesis is creating, YouthVille provides a model that successfully executes programming that is both technical and creative. The most substantial critique of the Youth-Ville program is that it does not work within a geographical context. Although this allows services to reach a regional population, the geographical community of a neighborhood is influential on human development. Although YouthVille is a type of community in itself, it lacks connection to the primary contexts in which their participants live and learn. Aspects of the YouthVille program to consider are their use of state-of-the-art technology and rigid behavioral expectations. Dependence on technology will be hard to integrate into the proposed program for the thesis because of financial constraints, however, keeping lessons relevant to actual practice and introducing some technology is possible. Although the conduct expectations at YouthVille seemed extreme, setting strong boundaries and expectations are going to be important when working with high school students.

Another consideration is the general spatial condition in which the YouthVille programming occurs. It serves as a youth community center, serving youth from various metropolitan areas in one facility. The program that this thesis process will design for is a neighborhood condition, serving the more geographically proximate youth populations. Although programming might call for some type of youth center, the scale would be much smaller and the integration into the neighborhood more important.

context case study

Timber Wolf Camp

indoor gymnasium_flexible for various activities
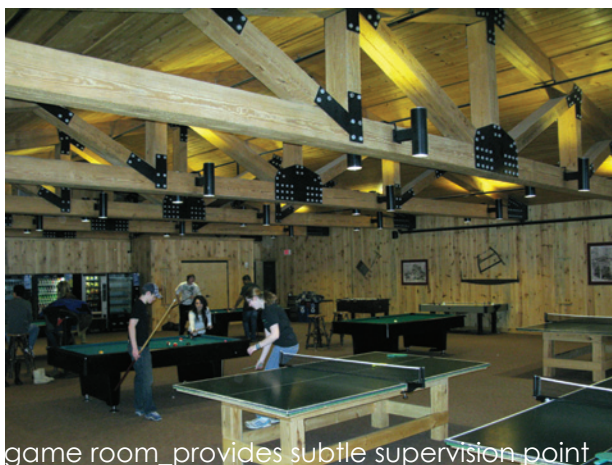
game room_provides subtle supervision point

Timber Wolf Camp is a year-round camp and retreat facility in Lake City, Michigan. It is part of the national Christian youth development organization, Young Life. A site visit with Brett Sharp, Guest Services Coordinator, was the source of information for this case study. The camp sits on 200 acres in northern Michigan and was designed from the beginning by DK Design in Cadillac, Michigan. Central Detroit Christian youth attend summer camp programs at Timber Wolf and were extremely enthusiastic about that experience when asked about places they enjoy. It is clear that there are certain elements of that experience that are intrinsic to a summer camp such as being away from home, meeting people from across the state and country, and a week full of fun activities. Still, attributes and overarching design concepts from this place can be translated and used to inform the design of youth oriented spaces in their Detroit neighborhood.

Description
The camp facilities consist of multiple dormitory buildings, a gathering space known as the Club building, and the hub which is a series of spaces including dining facilities, the offices, a camp store, the game room, and gymnasium. These buildings are situated around the lake along with other activity areas like go carts, zip lines, and high ropes courses. The lake, auxiliary activity areas, and dormitories do not serve to inform the design in Detroit whereas the Club room, hub complex, and some overall planning concepts provide useful information.

The Club room serves as a main gathering space for meetings, worship, concerts, and performances. The large capacity facility consists of a stage with large stepped platforms ascending away from the stage for the audience. The back wall of the stage has large barn-style doors that can open the stage to the outside during the summer. The dining facility of the camp provides another type of gathering space primarily for meals although it also functions for secondary gathering functions. The family-style seating allows youth to share meals with friends. Features like a stage and zip lines in the rafters allow more dramatic activities to also occur in the dining room. Attached to the dining facilities is the office, camp store, game room, and gym. The camp foot traffic between these spaces occurs along the lake side of the complex on a wide, covered sidewalk on the edge of the building. The game room was a feature of the camp particularly noted by CDC youth. The large, open space provides room for numerous pool, foosball, and ping pong tables. This space also houses a snack bar and various places to sit in small groups. Windows along one wall look into the connected indoor basketball court and climbing wall.

Analysis
Obviously the thematic lumberjack and general northern Michigan styles of the spaces at Timber Wolf are not something logically replicated in an the urban Detroit environment. The deeper design

elements of the spaces and overall complex are what prove useful. One of the largest challenges regarding youth spaces is the issue of supervision. Leaving the issue of necessity of supervision aside, spaces at Timber Wolf handled it well. Spaces were connected both physically and visually. The Timber Wolf staff person providing the tour of the camp pointed out that an adult leader could be sitting in the game room and observe most of the activities at camp including the gym, outdoor recreation space, and activity down by the lake. This maximizing of views allows supervision to be efficient and integrated so as to not interfere with youth activity.

Throughout the complex there is a variety of activity and gradient of interaction. The larger spaces provide space for gathering of large groups for different activities. The gym, dining hall, and club space all provide places for big group activities to occur. Still, smaller group games can occur in the gym and the small group tables provide a more intimate place to have a meal within the large dining room. The game room provides smaller table to meet with a group of friends and games that involve only a few people at a time. Dispersed throughout the camp are outdoor gathering spots.

The utilization of indoor/outdoor spaces is also informative when Detroit faces similar winter conditions. The extensive use of the barn-style doors and exterior glazing the primary elements that make this work at Timber Wolf. Interior spaces can be physically opened to the outside during the summer months and stay visually connected during the winter. Another organizational factor is attaching outdoor spaces to indoor spaces. This makes supervision along with use much more practical. Another element related to the indoor/outdoor relationship is the simulated street edge of the covered walkway. It connects spaces on the exterior and is a consideration easily translated to the urban environment.

An important consideration in camp design, evident at Timber Wolf, is versatility. In a neighborhood with limited resources, versatility is also an important consideration for design in central Detroit. Timber Wolf's spaces almost all could serve multiple functions. The Club room did not have fixed seating but rather ascending platforms allowing the types of gathering that occur there to change. The dining hall also had movable seating along with other elements that made it versatile. The large doors on some of the buildings add to their functional versatility. A second level of versatility, critical to youth space, has to do with the age of users. Although Timber Wolf was designed as a youth camp. That design does not prevent it from functioning as a retreat center for all ages. Although during the summer it is a segregated youth space, this starts to speak to the integration of youth spaces into other spaces.

context case study

Williams Community Center
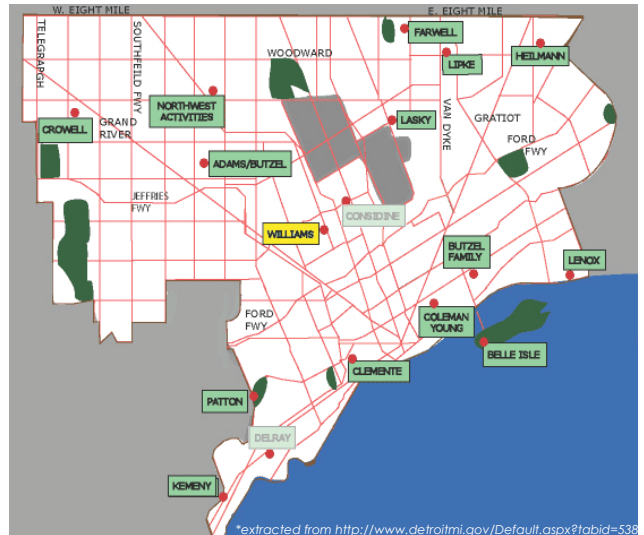
The Williams Center is the closest Detroit recreation center to the CDC service area. The information for this case study was obtained during a tour of the center provided by Gail Richardson, the center's supervisor. As an urban recreation center it is fairly inaccessible, set back from the street edge to accommodate a huge parking lot which spills into the parking lot of the strip mall next to it.

Description
The interior of the center, although very out-dated, has the basic elements of a recreation center. Both large and small meeting rooms filed a variety of needs including classes for children and elderly. As an urban recreation center it is fairly inaccessible, set back from the street edge to accommodate a huge parking lot. A central gathering space provided a place for children and adults to play games, watch TV, and relax. The weight room was available for adults only. Free play and structured programming occurred in the gymnasium. The last main space was a pool that often isn't functioning correctly.

The center is only able to serve young children, adults and the elderly. It does seem to do a good job providing programming to the elderly of the community, another marginalized age population. Due to limited resources and serious behavioral issues, the center had to bar 14 to 17 year-old youth from using the facilities. These issues were rooted in conflicts between youth from rival neighborhoods. Additionally, the center had limited staff to adequately deal with this situation while keeping everyone safe.

Analysis
The main issue is at the larger scale of the Detroit Recreation Department locations. Although the center is out-dated, they are making the most of the resources they have. They simply cannot serve the teenage youth population. As centers closed around the city, Williams center started serving teens from rival neighborhoods causing conflicts in a facility with limited staffing resources.

There is a clear need for smaller, accessible, neighborhood resources that can focus on serving youth of that specific area. The Williams Center had to cut their loses and serve the age demographics they could with the resources they have.

Basketball Warehouse

Basketball Warehouse is a youth recreation facility on the east side of Detroit. The case study is based on a tour of the facility and interview with one of the owners. The facility is in formerly vacant warehouse space and was started entirely by private investors.

Summary

It is a very bare-bone adaptive reuse of a industrial warehouse. The lobby space is very low budget counters, seating, and flooring yet attempting to be a continuous design through the use of color. The first two courts are more for practice with concrete floors and occupying a space also used for bounce houses. The main courts have wood flooring and bleachers, making full use of the open space of the former warehouses. Other programming includes batting cages, locker rooms, a weight room, and snack bar.

The owner expressed that the success of the business is their strict attitude towards the youth and behavior in the center. The youth who use the facility know that there is no place else near by to play basketball. They need stay out of trouble to keep playing.

Analysis

The architectural execution is a simple one generated by nonprofessionals with limited resources. The existing architecture provided an excellent context for this new function. Overall, it provides the necessary programmatic elements in an open environment. It also starts to use basic color and graphic techniques to give the space unity.

The programmatic approach and attitude of the owners of the facility enable its success. The potential in this case study is what a more thought out design could have brought to the facility. The scale and complexity of basketball warehouse is similar to the type of programs that the thesis will be seeking to add to the neighborhood.

Critical to investigating the potential of participatory design is having a community partner in place to facilitate the exploration by grounding the research in a real world setting. To aid in finding a group of youth to work with, a community development agency was pursued as a starting point. This also provides a physical neighborhood to investigate as a relationship is built with the CDC and youth in their programs.

community development corporation

Organization Criteria

While selecting a community organization to work with, there were certain criteria necessary for testing the ideas of the thesis. The organization needed to have youth focused programming to use as the primary setting for the participatory process. The organization needed to serve more than youth needs to inform the project in the context of the entire community. More pragmatically, the agency needed to serve a local neighborhood to enable consistent engagement and immersion. The youth participants needed to be a relatively consistent group as to provide a core group to design with throughout the process. Finally, both youth program specific staff and overall organization staff would be necessary to provide insight and guidance for working within their community.

Central Detroit Christian, Community Development Corporation

This community development organization meets the criteria for the project and consequently provides a context in which the thesis can be explored. They have youth focused programming multiple days during the week during the school year. Besides youth activities, they also work on housing, job training, business development, and overall neighborhood development. The physical context in which Central Detroit Christian works is the neighborhood between New Center and Highland Park in central Detroit. Their youth programming has regular participants and draws up to 150 youth a week. Their management staff consists of two youth directors, a housing director, and an executive director.

Mission:
"Through education, employment and economic development, Central Detroit Christian (CDC) strives to instill hope, faith and values while inspiring individuals within the community to reach their highest potential as confident, productive and caring community leaders and citizens"

Vision:
" To be an agent of change creating a community of choice."

Description:
Central Detroit Christian was started by area churches as a form of outreach for the community. Their youth programs are a very strong component of this work. It is a very direct way for the leadership and volunteers of CDC to influence and guide the lives of neighborhood youth in a positive way. It also provides youth with things to do in a community where there are few other options. The organization has a holistic approach to working within the community. They also work to build and renovate housing in the area while providing corresponding ownership counseling and education. CDC also works to provide job training in the community with both classes and hands-on experience. To stabilize the community, CDC has started businesses to meet basic needs including a produce store, hardware supply shop, and restaurant. Overall, the variety of work CDC does and the activity it promotes in the neighborhood creates a rich context in which to test the thesis.

building a relationship with CDC

Critical to the success of the project is building a relationship with Central Detroit Christian. Beginning with previous contacts at CDC, meetings were conducted to introduce the concepts being explored and determine if there was a place that participatory design as empowerment and education fit within existing programming. First a meeting with the executive director and housing director gave an understanding of what Central Detroit Christian was currently doing and passed information on to the youth programming directors. Next, phone calls and a meeting with one of the youth programming directors established an understanding of their programs and goals. Youth programming was determined to have potential to fit with this process. It was agreed that regular participation in the youth programming would be essential before introducing and implementing a participatory design process. This regular participation took place in parallel with investigating the geographical area. Once an understanding of site and presence in the programming was established, the project was introduced to the youth.

physical and social context

detroit

central detroit

48202

48206

physical development
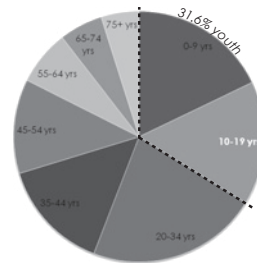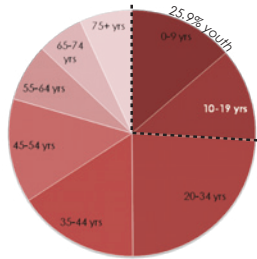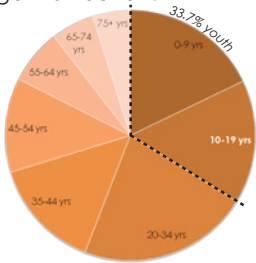
service area

The area in which Central Detroit Christian primarily works is located in central Detroit between New Center and Highland Park. Their service area is comprised of zip codes 48206 and 48202. Within this service area, Central Detroit Christian concentrates most of its physical development efforts, including housing and businesses, in a centrally located eighteen block area.

	48206	**48202**	**detroit**
population:	32,378	21,870	951,270
density: (people per square mile)	10,286.6	6,764.1	6,843.7

Age Distribution:

48206: 33.7% youth — 0-9 yrs, 10-19 yrs, 20-34 yrs, 35-44 yrs, 45-54 yrs, 55-64 yrs, 65-74 yrs, 75+ yrs

48202: 25.9% youth — 0-9 yrs, 10-19 yrs, 20-34 yrs, 35-44 yrs, 45-54 yrs, 55-64 yrs, 65-74 yrs, 75+ yrs

detroit: 31.6% youth — 0-9 yrs, 10-19 yrs, 20-34 yrs, 35-44 yrs, 45-54 yrs, 55-64 yrs, 65-74 yrs, 75+ yrs

Gender:

male | female (48206, 48202, detroit)

Race:

48206: Black, White, Hispanic/Latino, Asian, Other, Multi

48202: Black, White, Hispanic/Latino, Asian, Other, Multi

detroit: Black, White, Hispanic/Latino, Asian, Other, Multi

Income:

48206: 31.0% below the poverty line — <10,000, 10,000-14,999, 15,000-24,999, 25,000-34,999, 35,000-49,999, 50,000-74,999, 75,000-99,999, 100,00-149,999, 150,000-199,999, 200,000+

48202: 30.8% below the poverty line — <10,000, 10,000-14,999, 15,000-24,999, 25,000-34,999, 35,000-49,999, 50,000-74,999, 75,000-99,999, 100,00-149,999, 150,000-199,999, 200,000+

detroit: 21.7% below the poverty line — <10,000, 10,000-14,999, 15,000-24,999, 25,000-34,999, 35,000-49,999, 50,000-74,999, 75,000-99,999, 100,00-149,999, 150,000-199,999, 200,000+

The demographic information for the Central Detroit Christian service area shows certain social conditions that both make this a good area in which to test the thesis and should be considered while designing in the area. The area is fairly dense (considering the more residential 48206 area code) compared to the city as a whole. Approximately one third of the population would be considered youth. Also, around one-third of the population lives below the poverty line.

The site of this project is not only a physical location but a programmatic condition expressed through the community development corporation's presence in the neighborhood. The site analysis was conducted by focusing on Central Detroit Christian's area of physical development. It was executed as a way to understand how the CDC and the neighborhood utilize their spaces. The site was viewed as a physical manifestation of values that guide this community. Initially, assets and intervention methods were documented throughout the area. With this foundation, a thorough documentation of use of space in the eighteen block areas was conducted. Layers of intervention where identified as an overall method in the area and a system to build off of with the developed proposal. Initial interventions for the area were proposed based off of this site information.

neighborhood assets
unstructured use of space
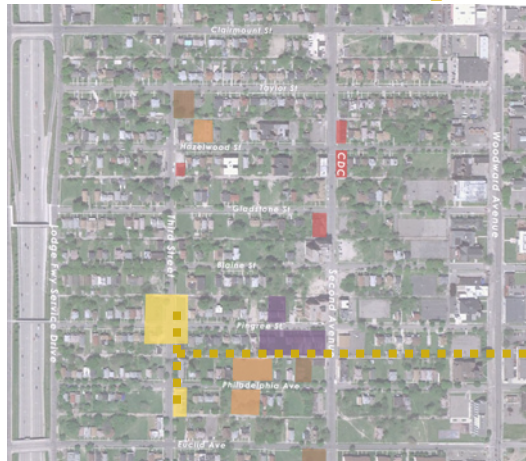
There are numerous vacant lots and abandoned buildings in the area. In this community, there is a visible effort to maintain and secure this condition. Lots are mowed and many abandoned buildings are secured and painted. It one area, the lots on all four corners of an intersection are vacant yet all four lots were mowed and clean.
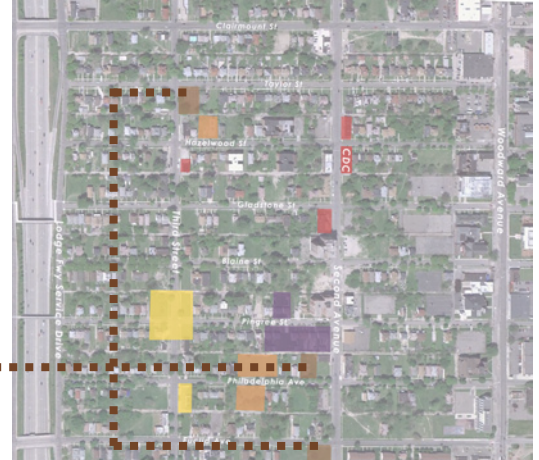
Going a step further than just maintaining vacant lots, a lot of property in the neighborhood has been reclaimed for other functions. Many lots next to occupied residences have been turned into side lots, expanding the household's yard. Other areas where there are a few adjacent lots have been turned into parks, playgrounds, and gardens. Through simple interventions like fencing, raised beds, and benches these areas become usable community space.

housing interventions
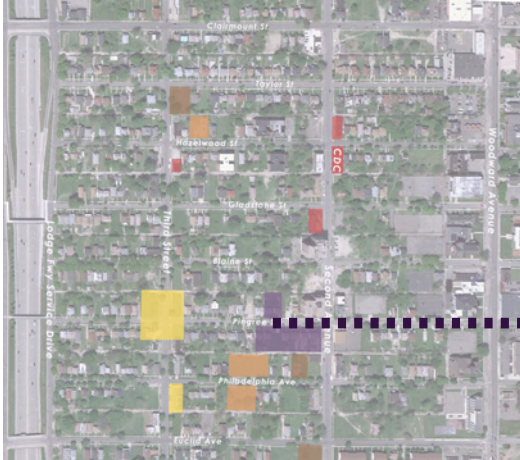
The visible evidence of CDC's strong housing program is all of the new housing that has been built in the area. The main concentration of this development has been at the corner of Pingree and Second. Although simple architecturally, the homes are well maintained and fit fairly well with the existing housing stock. This concentration appears to be a catalyst in the area, as the homes near by are also well maintained.

Cafe Sonshine

Peaches and Greens

Restoration Warehouse

business interventions
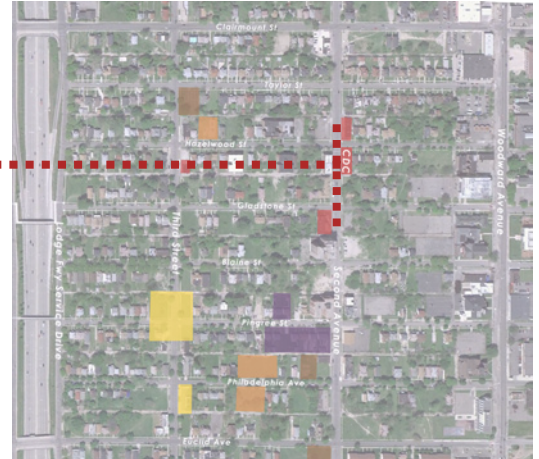
A well rounded community development agency also focuses on stimulating economic growth within their neighborhood. CDC has created three businesses in the area to meet basic needs. Cafe Sonshine provides affordable, health conscious dining. The space of the restaurant is open and bright, intended to convey respect to the community rather than typical means of fortification. Peaches and Greens provides fresh produce to the community out of a renovated storefront and mobile produce truck. Along with healthy food, the facility also provides nutrition education and cooking classes. The space and fixtures are simple but follow a theme throughout the space. Restoration Warehouse provides discounted home repair supplies, enabling community members to improve their homes. Overall, all of CDC's enterprises begin to be branded together with signage and a simple style.

use of space

The initial steps of the site investigation revealed instances of the assets within the neighborhood. To create a fully informed proposal, however, a broader understanding of all of these assets in the area was necessary. The following maps show the property usage for all the lots and structures within the area. This reveals where assets are throughout the site and what spaces are open to be utilized in the proposal. Looking just at built verses open space and claimed verses unclaimed space reveals what is available to be used on a neighborhood scale

Map legend:

- Occupied residential
- Vacant residential
- Occupied high density residential
- Vacant high density residential
- Occupied institutional
- Vacant institutional
- Occupied Commerical
- Vacant Commerical
- claimed lots (public or side lots)
- unclaimed lots
- Parking lots

Map labels: M-10/The Lodge, Clairmount, Taylor, Hazelwood, Second Avenue, Blaine, Gladstone, Pingree, Third Street, Philadelphia, Euclid, Woodward Avenue

DPD School Annex, Garden, Playground, Gas Station, Car Rock, Citadel of Faith Covenant Center, Restoration Warehouse, Christian Methodist Episcopal Church, Horse shoes, Car Wash, activity center, People's Community Church, church, Abyssinia Church, North New Center Neighborhood Park, Garden, Fish Nook, DPS Detroit Academy, Playground and Basketball Court, Gas Station

open space

built structures

Clairmount

DPD School Annex

Taylor

Gas Station

Hazelwood

Rock

Car

Citadel of Faith Covenant Center

Second Avenue

Gladstone

Christian Methodist Episcopal Church

Restoration Warehouse

Blaine

Car Wash

activity center

People's Community Church

Pingree

church

Fish Nook

church

Corey's Market

Abyssinia Church

Third Street

Philadelphia

Euclid

Car Wash   Gas Station

Woodward Avenue

claimed spaces

unclaimed spaces

Clairmount

Taylor

Hazelwood

Second Avenue

Gladstone

Blaine

Woodward Avenue

Pingree

Abyssinia Church

Third Street

Philadelphia

Euclid

layers of asset networks

Looking at assets throughout the site reveals networks of assets layered on top of one another. Central Detroit Christian as an organization exists as the outreach arm of a network of supporting churches in the area. The strong housing program of CDC has created a layer of new and renovated housing. The produce store and gardens start to create a fresh food network that could be expanded upon further. The three CDC businesses along with independent stores in the area create a business district along Second Avenue with a lot of potential.

Blessed Sacrament Cathedral

MT Olive Baptist Church

Tried Stone Baptist Church

Clairmount

DPD School Annex

Taylor

Anchor Garden

Playground

Peaches n Greens existing produce shop with expanded outdoor market space

*training people to garden leads to **block gardens** which can be consumed by the residents or sold to Peaches and Greens*

Hazelwood

Central Detroit Christian

Community Center

Citadel of Faith Covenant Center

Anchor Garden

bring activity at existing CDC businesses outside

Gladstone

block garden

Blaine

anchor gardens provide produce for store and places to learn how to garden

block garden

Christian Methodist Episcopal Church

Gardening Training tool storage and outdoor space for hands on training

Car Wash

People's Community Church

infill more commerical on some vacant lots

Pingree

church

North New Center Neighborhood Park

Gardening Store for purchasing plants + supplies

Fish Hook

incorporate independent businesses through DDA or BID like initiative

Philadelphia

North New Center Neighborhood Park

Community Commerical District

(Existing Woodward Commerical Corridor)

Euclid

Anchor Garden

Playground and Basketball Court

Metropolitan United Methodist Church

Woodward Avenue

Second Avenue

Third Street

network of churches

Blessed Sacrament Cathedral

Mt Olive Baptist Church

Clairmount

Tried Stone Baptist Church

Taylor

Second Avenue

Hazelwood

Central Detroit Christian

Citadel of Faith Covenant Center

Gladstone

Christian Methodist Episcopal Church

Blaine

Woodward Avenue

People's Community Church

Pingree

church

Third Street

church

Philadelphia

Euclid

Metropolitan United Methodist Church

housing interventions

fresh food system (expanded)

Clairmount

Taylor

Peaches n' Greens existing produce shop with expanded outdoor market space

Anchor Garden

Playground

training people to garden leads to **block gardens** *which can be consumed by the residents or sold to Peaches and Greens*

block garden

block garden

Second Avenue

Hazelwood

Central Detroit Christian

Anchor Garden

block garden

Gladstone

anchor gardens provide produce for store and places to learn how to garden

Gardening Training tool storage and outdoor space for hands-on training

block garden

Blaine

block garden

Pingree

Woodward Avenue

Third Street

Gardening Store *for purchasing plants + supplies*

North New Center Neighborhood Park

Anchor Garden

block garden

Philadelphia

North New Center Neighborhood Park

block garden

Euclid

Playground and Basketball Court

Anchor Garden

business district (expanded)

Clairmount

DFD School
Annex

Taylor

Spark's
Market

Hazelwood

Second Avenue

Mexican BBQ

Lucky's
Bakery

Central
Detroit
Christian

River
Communical
Centre

Gladstone

Blaine

Woodward Avenue

Jac Villas

Pingree

Fish
Hook

Third Street

Philadelphia

Euclid

bring activity at existing
CDC businesses outside

infill more commerical
on some varicant lots

incorporate independent businesses
through DDA or BID like initiatives

Community Commerical District

(Existing Woodward Commerical Corridor)

accentuating assets

Based on the identification of assets and overall site analysis of the community, initial sketches were developed as possible interventions in the neighborhood. These interventions expanded upon the spaces occupied by existing programmatic elements of the neighborhood or they considered differ-ent ways to utilize concentrations of vacant property in the area. As the focus of the project formed, some of these initial concepts continued develop and become incorporated into the overall plan.

conversion of the auxiliary

The current space for youth programming is an under used, outdated auxiliary building of Blessed Sacrament Cathedral. Although it is outside of Central Detroit Christian's physical development zone, it is one of the only youth spaces within the entire service area. The space is large and has the potential to house a variety of youth functions. What it needs most is to be opened up to the exterior and make more use of the outdoor spaces surrounding it.

opening up enterprise

These spaces were added to the community in a way intended to convey respect for the community but this attitude is hard to see. Adding outdoor spaces shows what the enterprises do and pulls activity out into the surroundings. Peaches and Greens can have an outdoor market overflowing in the lot next door. The facade of Cafe Sonshine could have more glazing in front of the food line and outdoor seating. The yard of Restoration Warehouse could become an area for learning construction and using community power tools.

taking back the block

Half of this block is vacant and cleared. A large scale outdoor space could tie into the existing playground, make use of the one remaining structure, and start to spread into the other half of the block. The scale of the space formed from almost an entire lot being vacant provides a huge opportunity for a variety of outdoor activity and possibly more permanent structures as well.

four corners

All four lots on the corner of Pingree and Third are cleared with a boarded up car wash on one corner. This creates an interesting site condition to form some sort of park space divided by a vehicular intersection. One of the lots has been reclaimed as a side lot but the other three could serve three different functions for the youth while all remaining one complex.

While the site analysis was being conducted to build a strong understanding of the existing condition and potential in the neighborhood, participation in youth programs built a presence with the youth in the community. This time with the youth allowed them to reveal feelings about their neighborhood spaces. To introduce and transition to the project, two workshops were conducted. The first workshop asked youth to pin where they live and what spaces they use on a map of their neighborhood. The second asked youth to brainstorm about assets, problems, and solutions in their neighborhood. Both of these workshops informed the direction of the project.

mapping the neighborhood
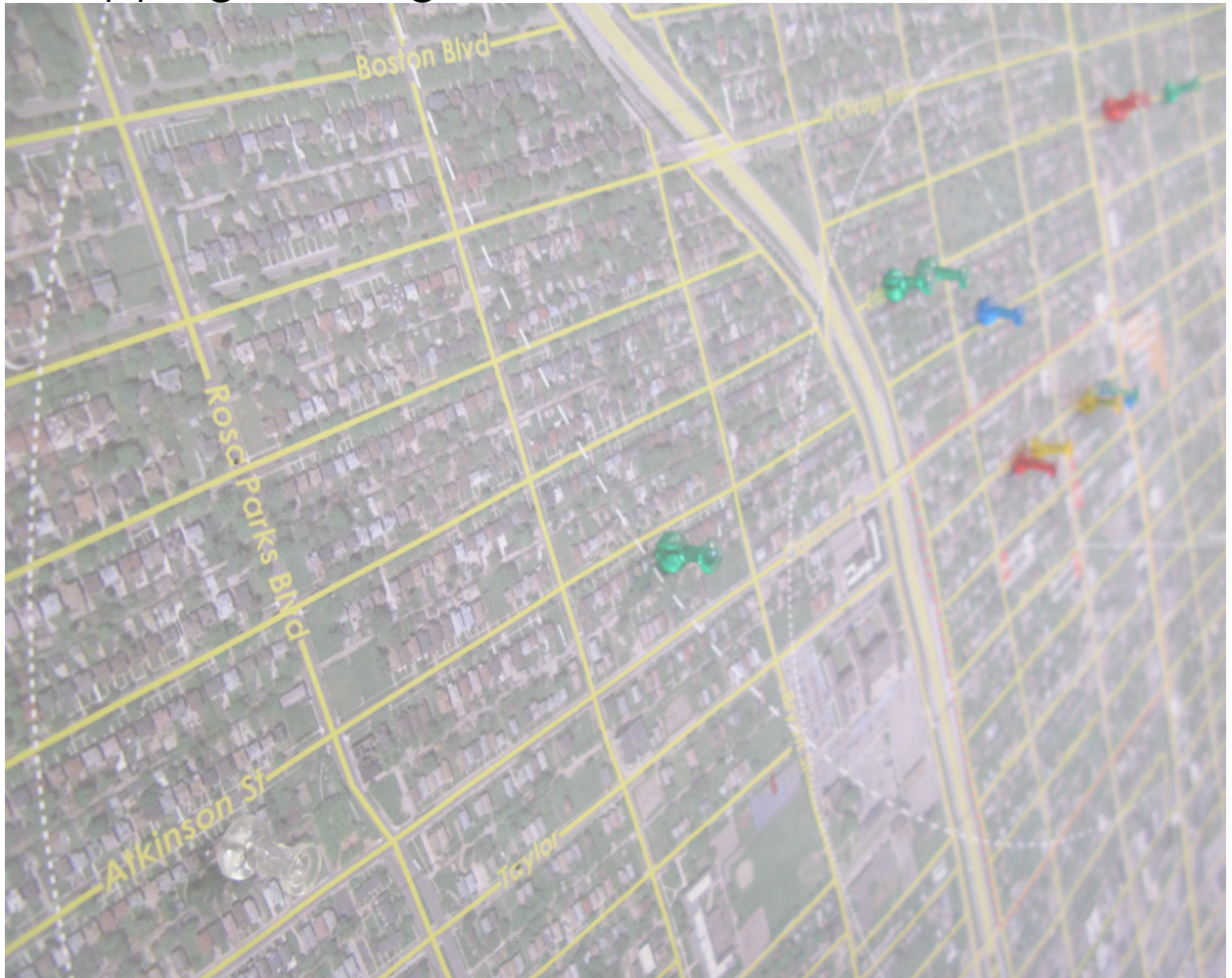
The first workshop was a very straightforward, interactive mapping exercise. A detailed map of Central Detroit Christian's service area was generated and mounted to a pin board. CDC youth participants then used a colored pin to indicate where they stayed and clear pins to indicate spaces they used on a regular basis. Outlying places where added to the board on cards and pinned up in the general direction of their locations. Besides looking at the youth's use of space and identifying places they like to use, this process also introduced thinking about the space of their neighborhood and began to generate one-on-one conversations about the area.

The board overall shows the amount of activity occurring outside of the neighborhood. Although most of the youth participants stay in the area defined by the map, there is little else notable that they do in the area.

A lot of the youth who pinned up on the board live within a half-mile radius of the center of the physical development area being investigated. Although this area could be relevant to any of the youth, this additional density and proximity makes it even more important to possible participants in the design process.

The main resource within the area that youth did identify as using is the auxiliary building in which the CDC youth programming is held. This could serve as a good starting point in some way for the project as it is a space they are all familiar with.
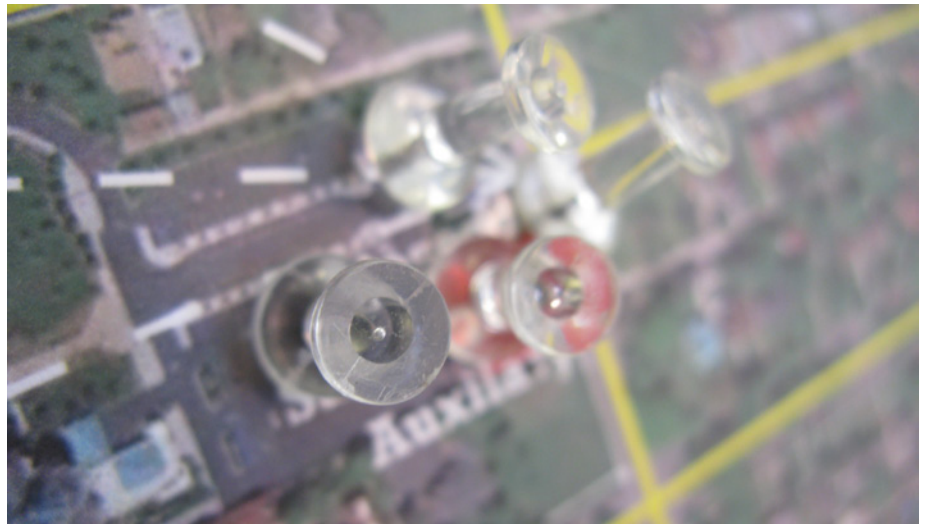
main activity locations

The park of an empty school building at the edge of the area was identified as a space a few of the youth use. Almost all of the schools that the youth attend fell outside of the area which is not an issue the project can address. However, secondary functions of a school, like the public outdoor recreation spaces, that are lacking in the neighborhood is an issue to be considered.
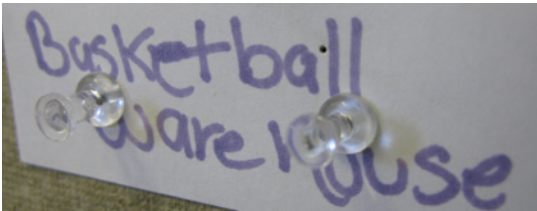
Basketball Warehouse is a resource outside of the neighborhood but still within the city. It is a pay-to-play recreation center on the east side of the city. It provides a good model of a more community based recreation center that also generates some type of income.
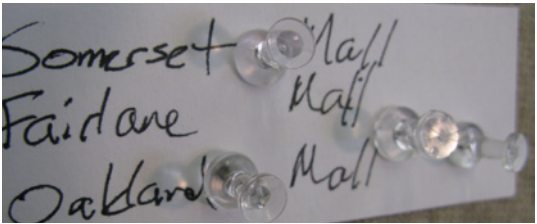
Malls throughout the suburbs were another type of space they identified as using a lot. Although placing a mall in this neighborhood would be, among other things, physically impossible, attributes of this space could be translated into the proposal. Specifically, indoor spaces that kids can just hangout and wander through as they wish are rare. Even malls only start to provide this experience.
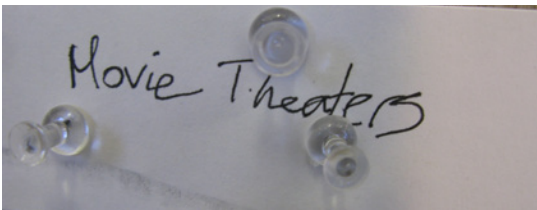
Going to a movie theater as a general activity was also pinned up. Although specific ones were not chosen, there definitely are not movie theaters in the neighborhood and they are rare in the city. Putting a movie venue in the area could be possible in a single screen or outdoor setting.
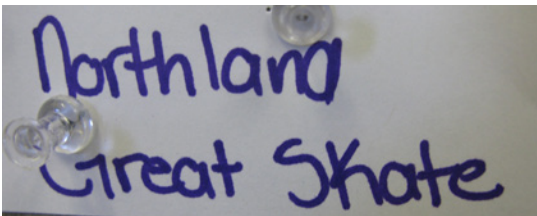
Two different indoor roller skate rinks were put on the board. Rinks are both a recreation and social space for youth. Again, a typical, suburban skate center might not fit in the neighborhood but a new approach might be possible.

assets, problems, and solutions
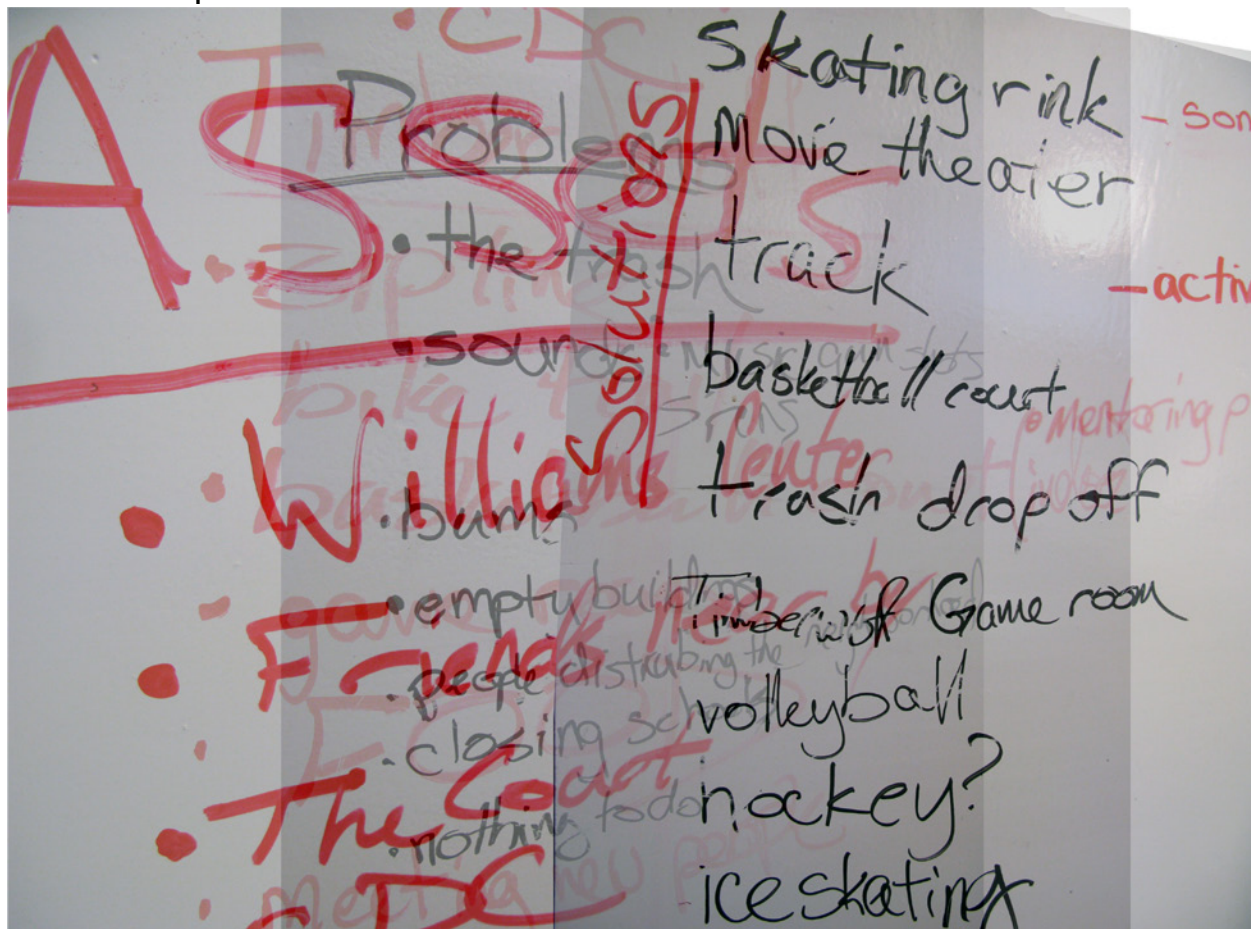
The second workshop was a brainstorming discussion with CDC youth about their neighborhood. Referencing back to the mapping exercise, the youth were asked to talk about what they like about their neighborhood, what problems there are, and what they would add to improve the neighborhood.

Assets were pointed out by the mapping, but discussed again. This was intended to get youth to start seeing the positive aspects of their neighborhood. Although "friends near by" is an essential element of living in a neighborhood, it was clear that the youth need help seeing assets in their neighborhood. The list of problems was much longer. Some things like "bums" and noise might nor be easily fixed by the project. Issues like "trash", "empty buildings", and "nothing to do" are definitely starting points for the project.

Assets:
-Williams Center
-Friends near by
-The court
-mentoring programs
-CDC

Problems:
-the trash
-sounds (music, gun shots, sirens)
-bums
-empty buildings
-people disturbing the neighborhood
-closing schools
-nothing to do

Solutions
-skating rink
-movie theater
-track
-basketball court
-trash drop off
-volleyball
-hockey
-ice skating
-Timber Wolf
    -zip line
    -bike trail
    -basketball court (indoor)
    -FOOD
    -meeting new people

Generating a list of things to bring into the area related mostly to the "nothing to do problem". Still, connections were made back to the trash issue like creating a trash drop off. A lot of the things they do outside the neighborhood had to be reimagined in a way that would work on an urban street. Opportunities like a one screen movie theater, scattered basketball courts, or a track weaving through the neighborhood were generated. An extremely useful example that came out of the discussion was Timber Wolf Camp that the group attends during the summer. The youth really enjoy that place and, although it being off in a rural setting is a big part of that, attributes of it can be brought back into the neighborhood.

Project Format

The site analysis and initial workshops indicate both physical and programmatic focus areas. This information gathered by the primary designer is critical to the design of the project but must be incorporated in a way that still allows youth participants to influence the project. Even with just eighteen blocks, there were numerous directions the project could follow. Defining a specific area within the neighborhood and basic program concepts gives the process and focus. Second Avenue became the specific focus of the project. Building a relationship with Central Detroit Christian informed the form of youth engagement for the process. Essentially, it became a weekly class format with a group of CDC youth incorporated into existing weekly programing.

focus on second avenue

Second Avenue was selected as the physical focus of the project because of its concentration of assets to build upon and its potential to become a stronger community main street. Essential to the thesis is building an understanding amongst youth about assets that already exist in the area. Additionally, building upon existing assets is a logical way to propose effective change. The site also presents a variety of conditions for the youth to explore while developing the project. Existing spaces can be modified to create a stronger connection with the street. Existing and new structures can be designed to hold new programming. Vacant lots can be repurposed to accommodate new outdoor programming. The site being a stretch of a street also presents issues of looking at a larger whole and attempting to tie things together. To prepare for discussion and design of Second Avenue with the youth, it was important for the lead designer to have some basic, conceptual ideas prepared visually to begin the conversation. The final product developed through the youth design process will be a detailed master plan for Second Avenue.
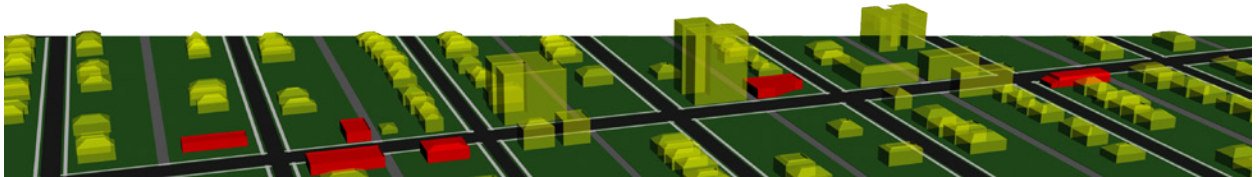
weekly class sessions

To develop a master plan of Second Avenue with youth as members of the design team, the primary source of interaction was weekly classes with a small group of youth participants from Central Detroit Christian. The classes were offered as an option during CDC's Tuesday night enrichment program. The one hour of class time per week needed to be utilized well to both successfully engage the students and move the project forward enough as to keep the primary designer working for the next week.

Lesson Plans

To ensure that each class served the project and youth, lesson plans were utilized during for initial planning. The lesson plan for these classes spelled out the overall purpose of that class, goals intended to accomplished for the project, and corresponding "Students Will Be To" goals. These pairs of goals ensured that anything that advanced the design proposal also related to expanding the youth's understanding and ability. Additionally, any specific spatial or architectural terms introduced in that lesson were listed. The conventional list of materials and procedure for the class period followed, although was often modified as the actual class period progressed.

Basic Class Structure
Introductory Activity: A basic activity to begin that has a theme roughly related to that night's topic.
Review: Show how the project has progressed based off of the previous week.
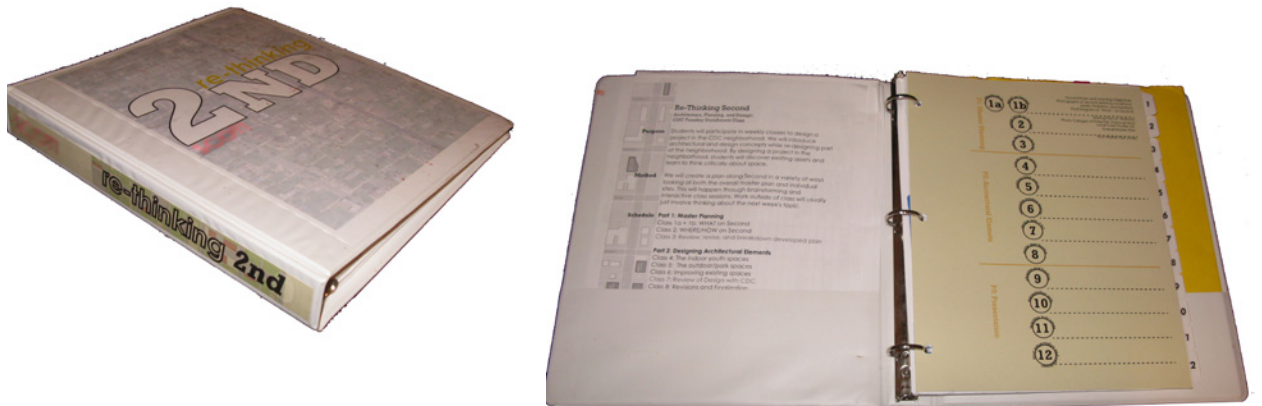**Week's Topic:** Explore the planned subject for that night's class. Essential to this, and the classes as a whole, is varying forms of creative engagement. Varying the way a subject is presented and explored helped keep the youth interested and promoted interaction.
What's Next: Introduce what is planned for next week so youth can know what is coming up.
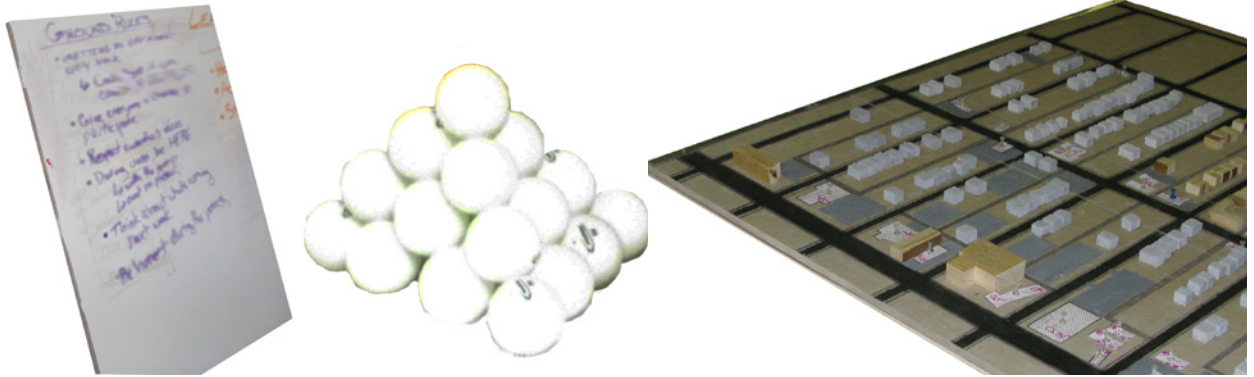
Design Team Binders
A tool often employed by participatory processes is providing participants with regularly updated binders about the project. Each youth team member and the primary designer had a binder with sections corresponding with each class. The primary designer updated the binders weekly with the information from the class and any developments.
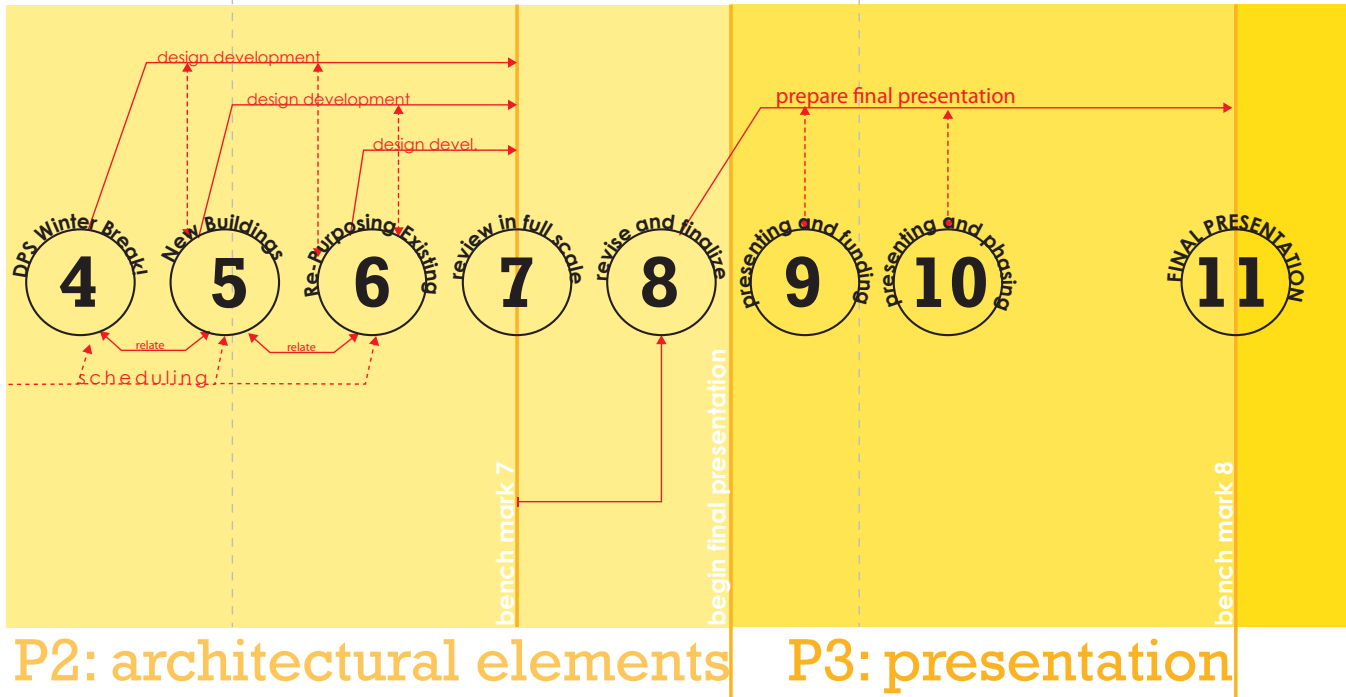
january   *feburary*

context space case studies

scaled site model

scaled site map

select youth participants

site investigation and analysis

previous workshops

initial process research and plan

classes...

Introductions

1a

WHAT on Second

1b

WHERE/HOW on Second

2

review, revise, breakdown

3

-notebooks

-new assets + problems
-final list of functions

-master plan
presentation

bench mark 5

P1: master planning

march | *april*

design development
design development
design devel.
prepare final presentation

DPS Winter Break!
New Buildings
Re-Purposing Existing
review in full scale
revise and finalize
presenting and funding
presenting and phasing
FINAL PRESENTATION

4 **5** **6** **7** **8** **9** **10** **11**

relate
relate
scheduling

bench mark 7
begin final presentation
bench mark 8

P2: architectural elements | P3: presentation

A calender was developed to ensure that the progress of project aligned with the development of the classes and the expectations of the thesis overall. The chart is also used to illustrate how classes relate to one another and what work is expected out of the primary designer between classes.

The first set of classes focused on developing the overall master plan along Second Avenue. These classes covered introducing ourselves and the project, deciding on what to put on Second (program), laying out where things should go, and reviewing the developed plan. The resulting master plan was directly informed by this set of classes. The primary designer's expertise often came into play during the classes. The primary designer did develop the ideas conceptually and graphically.

introductions
1a

GROUND RULES
- GETTING TO enrichment every week
  ↳ Call Scott if you can't 586-216-9600
- Give everyone a chance to participate
- Respect each other's ideas
- During class, be HERE
  ↳ with the group
  ↳ not on phones

The first class focused introductions. First everyone introduced themselves and then talked about what the project was going to involve. All of the information gathered previously was also reviewed. A list was generated of ground rules for the classes. Finally, a list of learning topics was made so that classes could begin to relate to the youth's interests.

Ground Rules-for every class session
        -Get to Tuesday Night Enrichment every week
            -Call Scott if you cannot come
        -Give everyone a chance to participate
        -Respect each other's ideas
        -Be HERE during class
            -Sitting with the group
            -Not using your cell phones
            -Paying attention/participating
        -Think about what is coming up next week
        -Be honest during the process

Learning Objectives-what youth are interested in
        -How to scale drawings
        -Acoustics
        -Site considerations
        -Workplace design
        -branding
        -Seeing the outcome
        -photography
        -graphic design

WHAT on Second

1b

Class 1b was focused on generating lists of assets, problems, and solutions. The youth designers generated the lists on white boards while the primary designer was able to show pictures of the street to help illustrate concepts. The three lists generated were then transformed by the primary designer into a flow chart to show connections between assets, problems, and the solution list. The solutions acted as a basis for the programming on Second.

Assets

Individual
- Cafe SonShine
- CDC Offices
- Restoration Warehouse
- gardens + green/outdoor spaces

Street-wide
- street lighting
- benches
- trash cans
- a lot of parking
- a good street edge

intervention methods
- maintaining lots
- securing abandoned buildings
- open facades facing the street

Problems

too many liquor stores
lack of recreation space

expand upon

utilize

not directed to sidewalks
not enough
not enough, large scale dumping
too much/unused lots

utilize

vacant lots/buildings
fortress-like buildings

Solutions

Convert liquor store space

more green space

pedestrian lighting
add more
improve parking plan
convert unused lots

large scale
garbage collection

**outdoor space/seating
(for businesses)**

open old/new facades

Eldery:
- -fellowship
- -activities

Youth:
- -play games
- -mentoring/tutoring
- -arts/classes
- -sports
- -dance

Performance:
- -open mic
- -plays
- -music
- -movies

Recreation:
- -Volleyball
- -Pool
- -Basketball
- -Track
- -Rock Climbing
- -skating

WHERE/HOW on Second

2

The second class introduced the assets, problems, and solutions chart. The solutions were utilized as the program for Second Avenue. To provide methods of intervention, the context case studies were introduced and explained. The initial master plan was created by looking at the site investigation maps, drawing on a large scale site plan, and modeling in a scaled site model with clay. These different representations allowed youth to move between 2 dimensions and three dimensions and changes in scale. The results from this class were translated into a master plan presentation for Second Avenue.
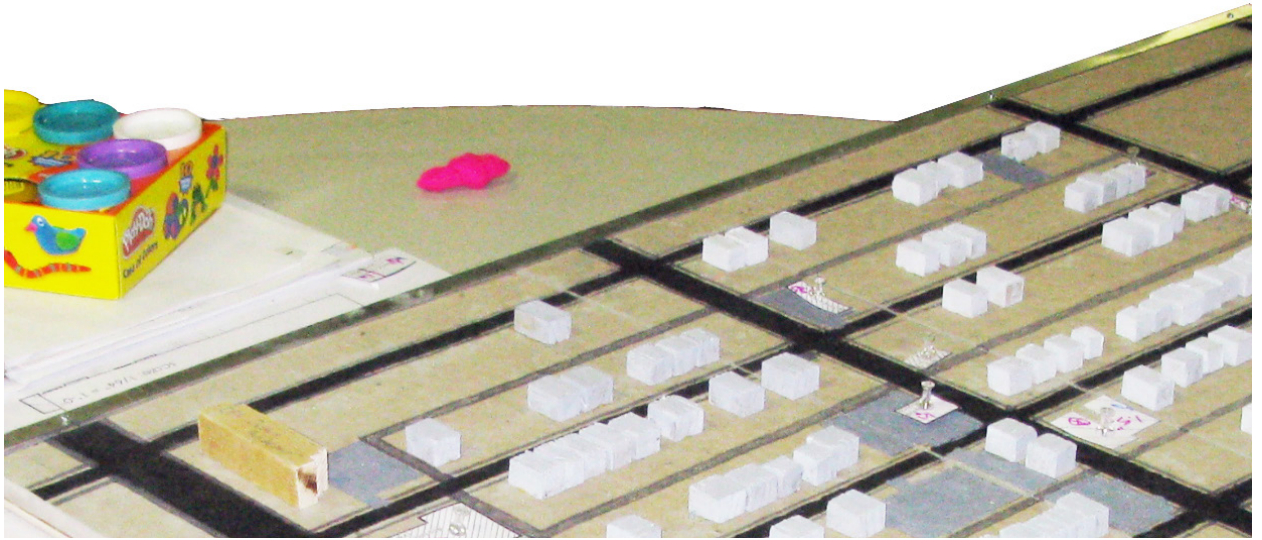
review, revise, breakdown

3
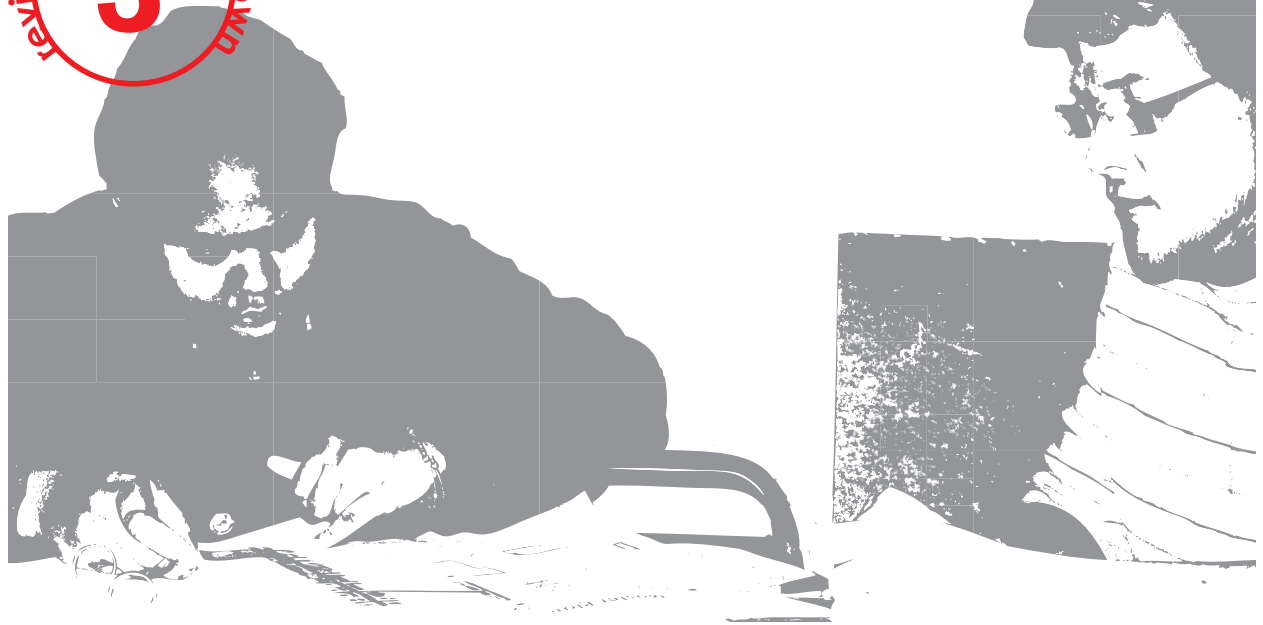
The last class of the master planning phase involved a review of and revisions to the master plan prepared by the primary designer. The design was explained in reference to what had been developed by the youth. This class relied on the plan presented in the binder but also moved back to the model and master plan. Some alterations of the master plan were recommended and noted on the large plan, a positive sign that the plan was not too intimating to prevent critical response from the youth. The process of reviewing the plan through the critic jury process was discussed. Reviewing the plan with Central Detroit Christian was also discussed. At this point, interest in the project was developing from elementary aged youth, adult leaders, and other high school students not directly involved in the project. *the proposed master plan developed during classes 1 through 3 is on page 114*
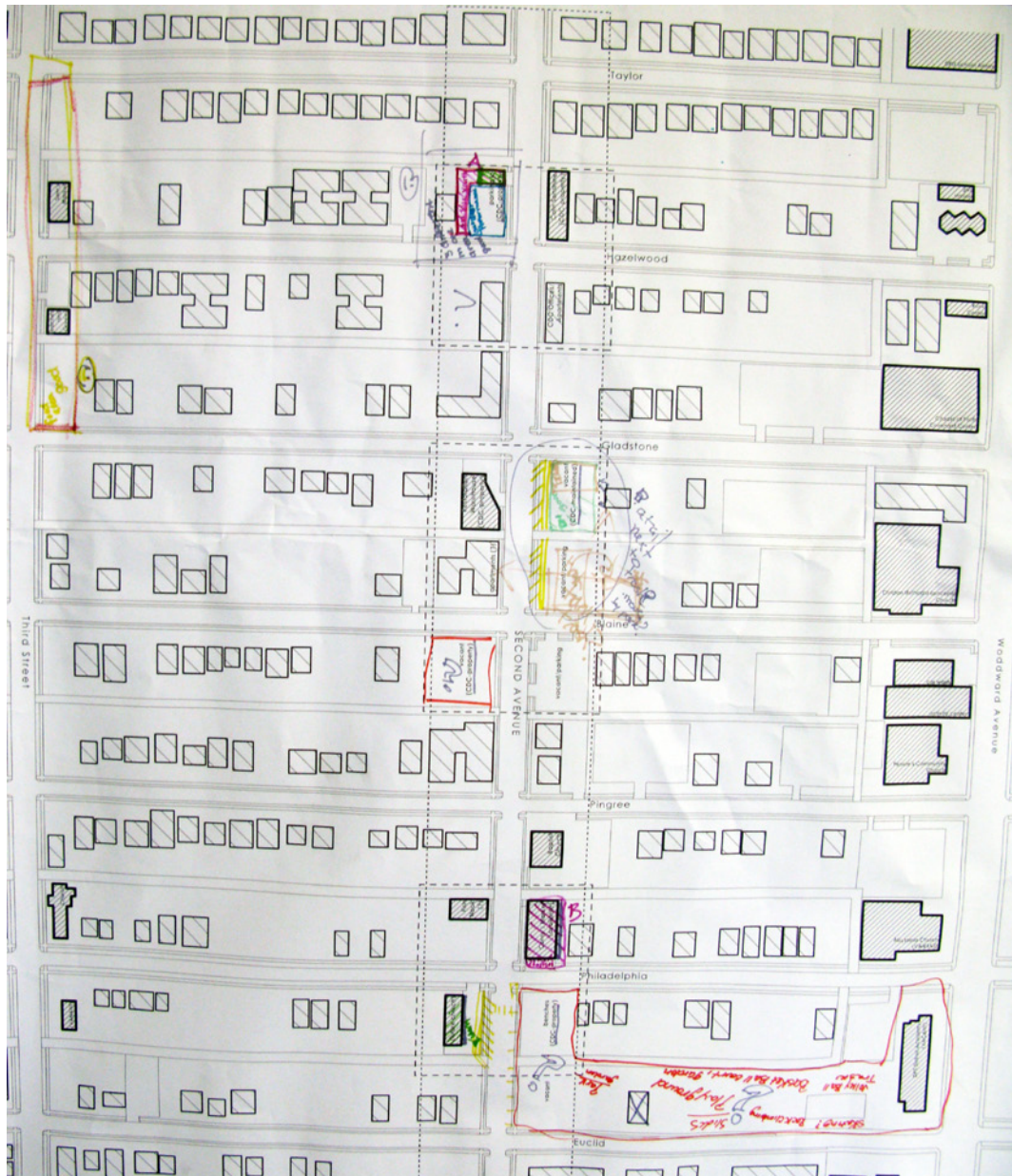
The next set of classes were designed and executed to develop some of the details of the zones of activity called out in the master plan. At this point, the class periods provided a base of information, the primary designer was able to develop ideas further from this information, and subsequent classes also included time for additional feedback on the development of details. Zone one was not the focus of any of the classes as this was developed by the primary designer as a way to visually demonstrate new ideas to the youth while still consulting them on decisions. These classes continued to integrate architectural and spatial ideas in addition to attempting to find various ways to engage the group in investigating space.

DPS Winter Break!

~~4~~ 5

New Buildings
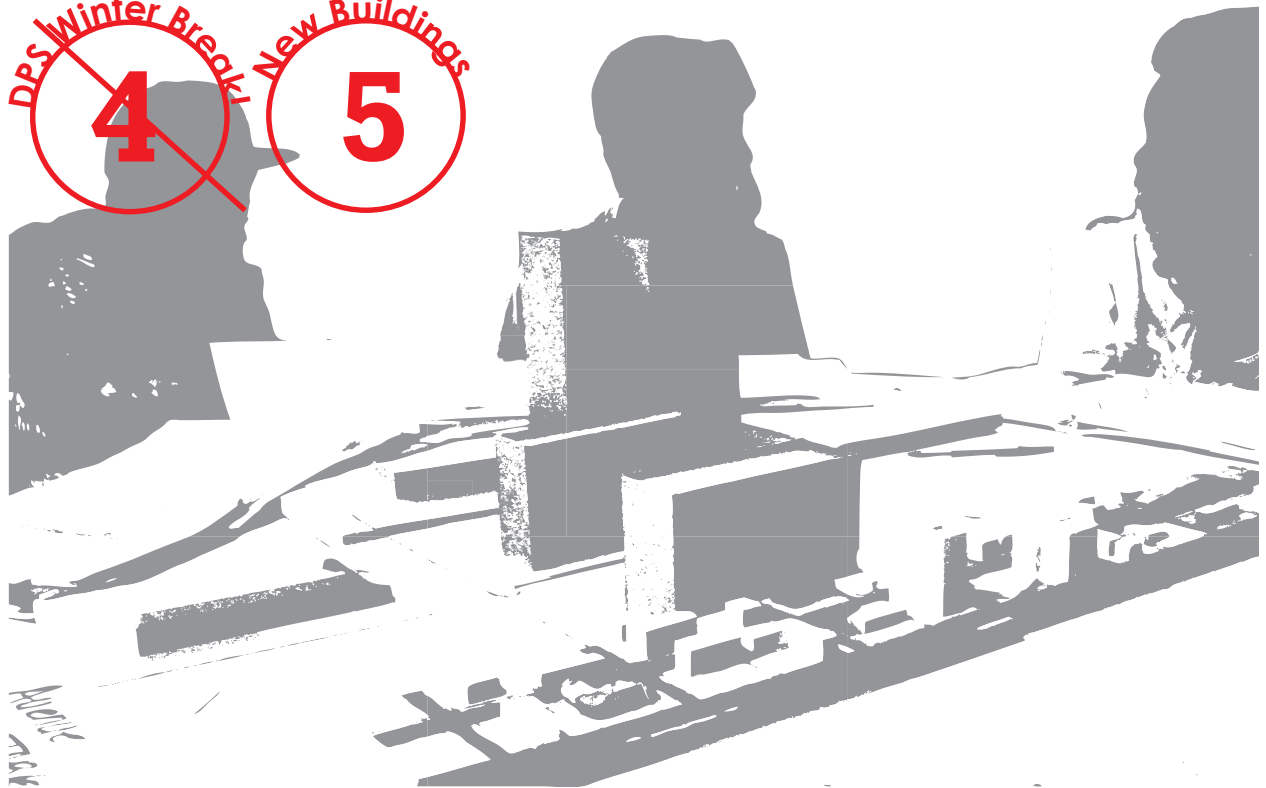
At this point in the process, more youth participating in Tuesday night programming became interested in the project and joined the design team. The class began by updating the new group members on the progress of the project since they saw the project during the initial workshops in December. From there, we worked on the programming of the new buildings proposed in the master plan. The recycling and retail facilities were programmed but were not developed further architecturally (part of zone three). The enrichment center was developed programmatically as serving the needs of both youth and adults in the community. Youth also started exploring spatial relationships and scale by drawing plans of the enrichment center on site plans in their participant binders. The primary designer used this input to develop iterations of the enrichment center that youth continued to give input on in subsequent classes.

the proposed designs of both zone 2 and the enrichment center are on pages 120 and 122

re-purposing existing

6
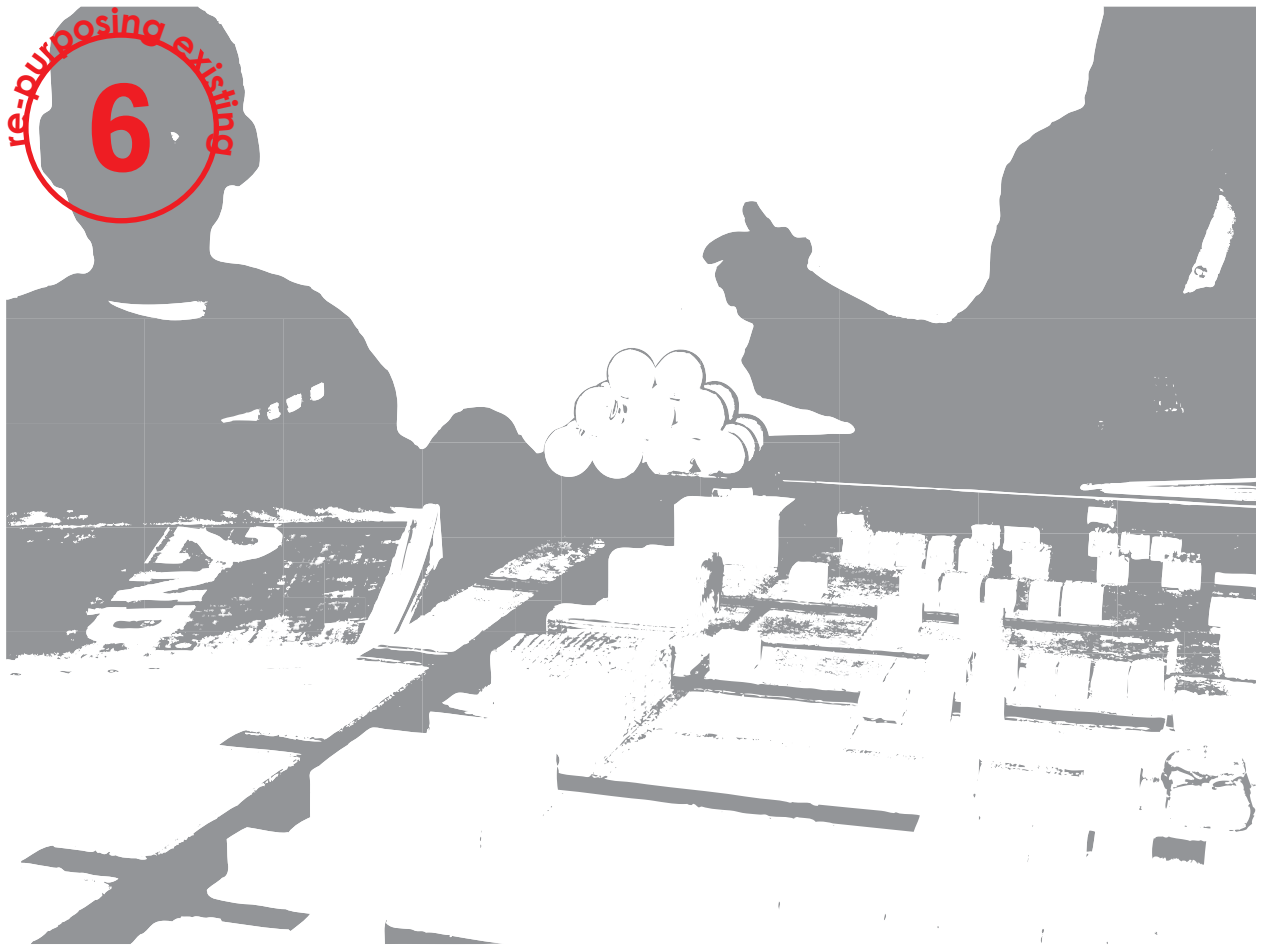
Building off of the last class, we first discussed the programming decisions made previously and went over a possible plan for the enrichment center. A digital model of zone one was being built by the primary designer and was reviewed to both show the youth participants digital modeling software and get their input on the progress of zone one. The new topic for class six was the conversion of a liquor store in zone four into a youth recreation center. The programming of this space and potential layouts were discussed.
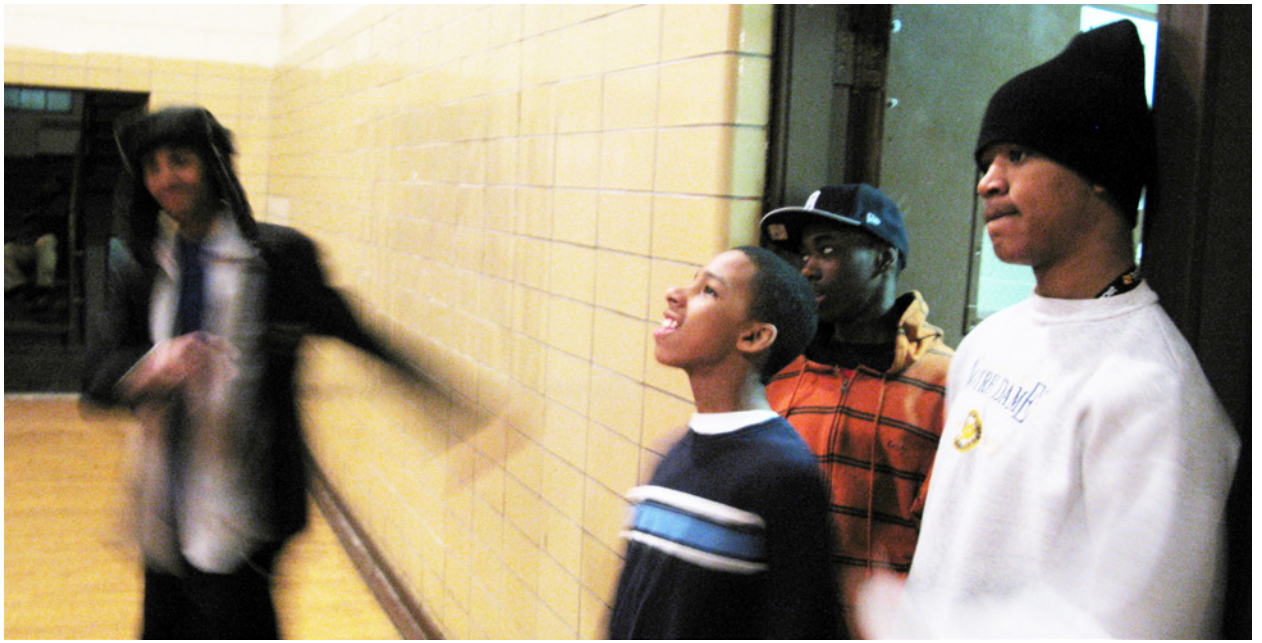
review in full scale

7

One of the most successful engagement methods was utilized during class seven. With the program-matic plan for the recreation center and the footprint of the existing liquor store, the primary designer prepared a basic floor plan. This floor plan was then translated from a scaled drawing into a full scale model by the entire group in the gymnasium where classes were held. To model the building at full scale painter's tape and string defined walls, pieces of plastic were used to represent different pieces of furniture, and existing walls were used to consider the vertical dimensions of parts of the design. This process enforced the relationship between a drawing and full scale. It also helped the entire design team work out issues like the scale of lockers in the space, how many pool tables might fit, and the arrangement a video game area. In addition, the development of the enrichment center was reviewed and the section was introduced to explain the clerestory windows in the building.
the proposed design of the youth recreation center is on page 130

revise and finalize

8

The last class of design development involved the primary designer presenting the progress of the project in a format similar to a formal critique with boards from a thesis review. This format introduced the format of an architectural review to youth participants. It also encouraged them to give critical feedback on what was presented. This feedback was incorporated into the final design by the primary designer. This class was also used to design a large scale park in zone four of the master plan, the last detail element not yet developed. The brainstorming for the park worked to both think about program and spatial arrangement at the same time. A large plan of the site of the park was put on the table and all the design team members wrote program lists on the edges. Elements of these lists were then drawn onto the map at approximate scales. This exercise was the first draft of many and intended to introduce the concept of multiple iterations to youth participants.

the proposed designs of both zone 4 and the park are on page 126

8 revise and finalize

Z4: Park Space_Plan_scale: 1/32" = 1'-0"

Philadelphia

Second Avenue

Woodward Avenue

Euclid

The final three classes occurred when the primary designer needed to finalize the design and prepare presentation materials. To continue paralleling the thesis process in the class setting, these classes where spent discussing presentations. This was also a chance to show youth participants the progress of the final images and boards while getting final input. Additionally, aspects of a project moving beyond a design proposal were discussed. This phase, really the entire process, culminated in the final presentation at the school of architecture.

9

Draft boards were prepared by the primary designer for a presentation with the leadership of Central Detroit Christian and these were shown to the youth participants to introduce how aspects of the project would be represented in the final presentation. Half of the discussion for the class period focused on presentation skills and priorities when making a verbal presentation. The second half of the discussion involved introducing various funding options that would be considered when executing a physical improvement project.

Presentation Priorities:
-prepare a speech
-know your speech (so you don't have to read it)
-Speak energetically/passionately about your project
-Have an organized visual presentation
-Point to/use the visual presentation
-have eye contact with your audience
-dress appropriately

Types of Funding:
Small Scale:
-individual donations
-fundraisers
Larger Scale:
-Foundations
    -grants, project support
-Government Funding
    -grants for specific initiatives (historic, sustainable, etc)
    -government supported loans (have to pay back)

presenting and phasing

10

As the primary designer continued to prepare presentation materials, the process of creating those documents was explained. Programs used by architects and designers were listed and it was explained how a drawing moves from program to program until a final presentation board is assembled. In terms of the next steps, youth proposed different scenarios of how the master plan could be phased. The class ended with reviewing what to expect at the final presentation.

Computers and Presentations:

Autodesk Programs: *to create the architecture*
-autoCAD: *draws lines in 2 dimensions, most basic way to create drawings*
-Revit: *creates architecture by modeling walls, doors, roofs, etc and automatically making drawings from that model, can also make rendered perspectives*
3ds Max: *used to model when the model needs to have high render quality, can apply detailed materials (make a floor   a wood floor) and different types of lighting, also used for 3-D animation*
*A design can move between programs as well. You might use Revit to create the 3-D model, 3ds Max to apply materials and render, and autoCAD to clean up the drawings Revit made.
Adobe Programs: *to edit images + create presentation boards*
-Photoshop: *(raster-based) used to edit pictures, like change brightness, coloring, and even limited materials and lighting*
-Illustrator: *(vector based) used to add text, add lines, and arrange images, often used to create final boards for presentations*
-InDesign: *a program intended for creating a book, similar   features as illustrator but can make pages, page numbers, and page templates*

Ways to Phase a project:

-build the big buildings (bigger parts) first
-build the parks (smaller parts) first
-develop each zone at a time
-do one big thing first (like the main park)
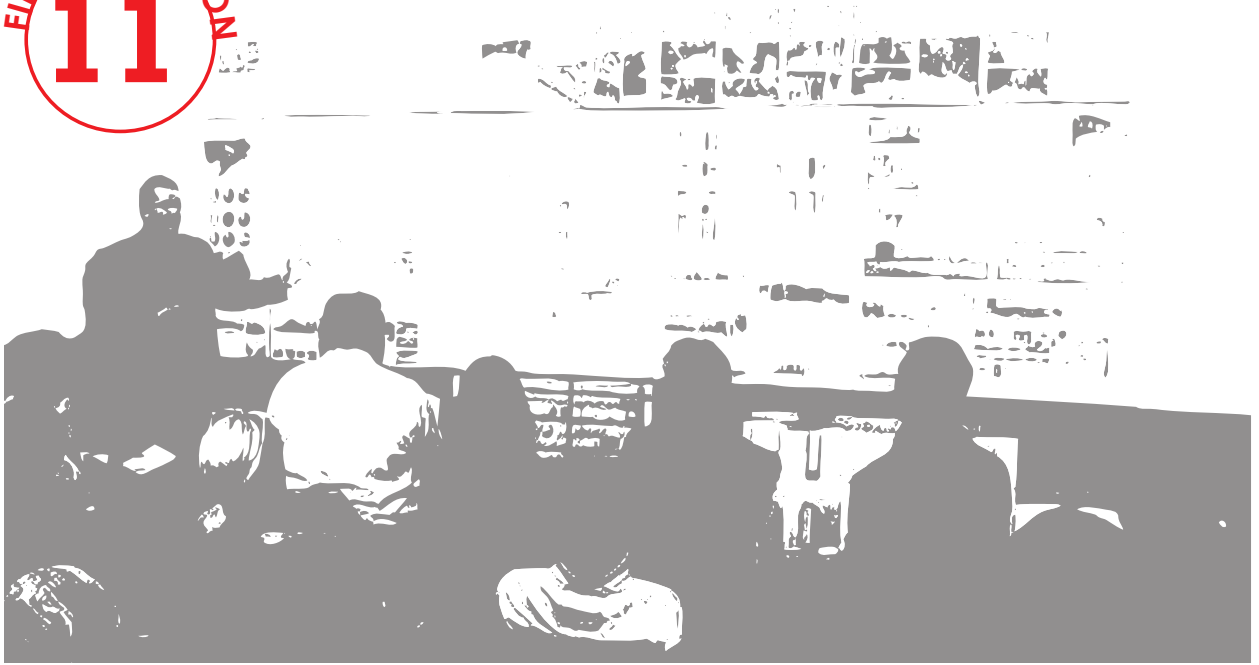Things to consider
-how much funding you have at one time
-what projects will have the most impact
-what projects will people like (let you do first)
-how to keep the plan going after the first phase(s)

FINAL PRESENTION

11

The design process and design proposal merged completely and culminated with the final thesis presentation at the University of Detroit Mercy School of Architecture. The youth design team members and leadership from Central Detroit Christian joined the primary designer for the presentation. The primary designer provided a tour of the school in an attempt to explain how architectural education functions. The youth then joined the audience and jury for the presentation of the work. Afterwards, the primary designer and youth participants discussed how the project went overall and celebrated its completion.

The final design proposal is the direct result of the classes conducted by the primary designer with youth designer participants from Central Detroit Christian, Community Development Corporation. Initial information gathered from the various classes was developed by the primary designer through his architectural knowledge and experience. These developments were presented to the rest of the youth design team during classes, critiqued, refined, and developed further. This repetitive exchange was engaged to keep knowledge flowing in both directions between the primary designer and the youth participants. The resulting design proposal is a detailed master plan within the Central Detroit Christian neighborhood focused on commercial and public development along Third Street and Second Avenue.

Zone 1

community garden

grocery store

peaches greens

Zone 2

YOUTH/ ADULTS

cafe soothing

restoration world revue

RETAIL

TRASH

RECREATION

YOUTH inside

YOUTH

ELDERLY

Zone 4

RECREATION

The overall master plan of Second Avenue proposes types of spaces to be developed on a section of Third Avenue and along the majority of Second Avenue. These program defined proposals are clustered around existing assets within the neighborhood. These clusters consequently became defined as zones where both new interventions and expansions upon existing assets are proposed. Zones one, two, and four were developed in more detail while zone 3 was only detailed at a planning level. The following is a more detailed programmatic break down of the master plan.

Zone 1:
-community garden (existing)
-Sam's Market (existing)
    -conversion to grocery
    -facade improvements (glazing)
    -awning at entrance
-Peaches and Greens (existing)
    -covered outdoor market
    -awning at entrance
-adult gathering space (existing)
    -new shading of space
    -permenant seating
-community garden (new)
    -similar configuration as existing

Zone 2:
-Cafe Sonshine (existing)
    -facade improvements (glazing)
    -sidewalk expansion
    -shaded outdoor dining
-Enrichment Center (new)
    -exterior gathering space
    -double classroom
    -Library/study area
    -computer lab
    -tutoring room
    -private conference room
    -support spaces
-apartment building (existing)
-apartment building (existing)

(Zone 3):
-Restoration Warehouse (existing)
    -addition of shop yard
-three retail units (new)
-Trash/Recycling Center (new)
-apartment building (existing)
-corner park (new)
-parking lot (new)

Zone 4:
-Fish Nook (existing)
    -outdoor, covered dining
-Vacant Building (existing)
    -conversion into church
    -weekday adult gathering space
    -exterior gathering space
-Large Community Park (new)
    -reuse of vacant block
    -basketball and volleyball courts
    -picnic area and gardens
    -sports field and walking path
    -playgrounds
-Youth Recreation Center (conversion)
    -reuse of liquor store
    -two story half court space
    -flexible gaming/hangout area
    -main counter and concessions
    -support spaces

(streetscape):
    -bump outs at intersections
    -crosswalks at intersections
    -parallel and angled parking
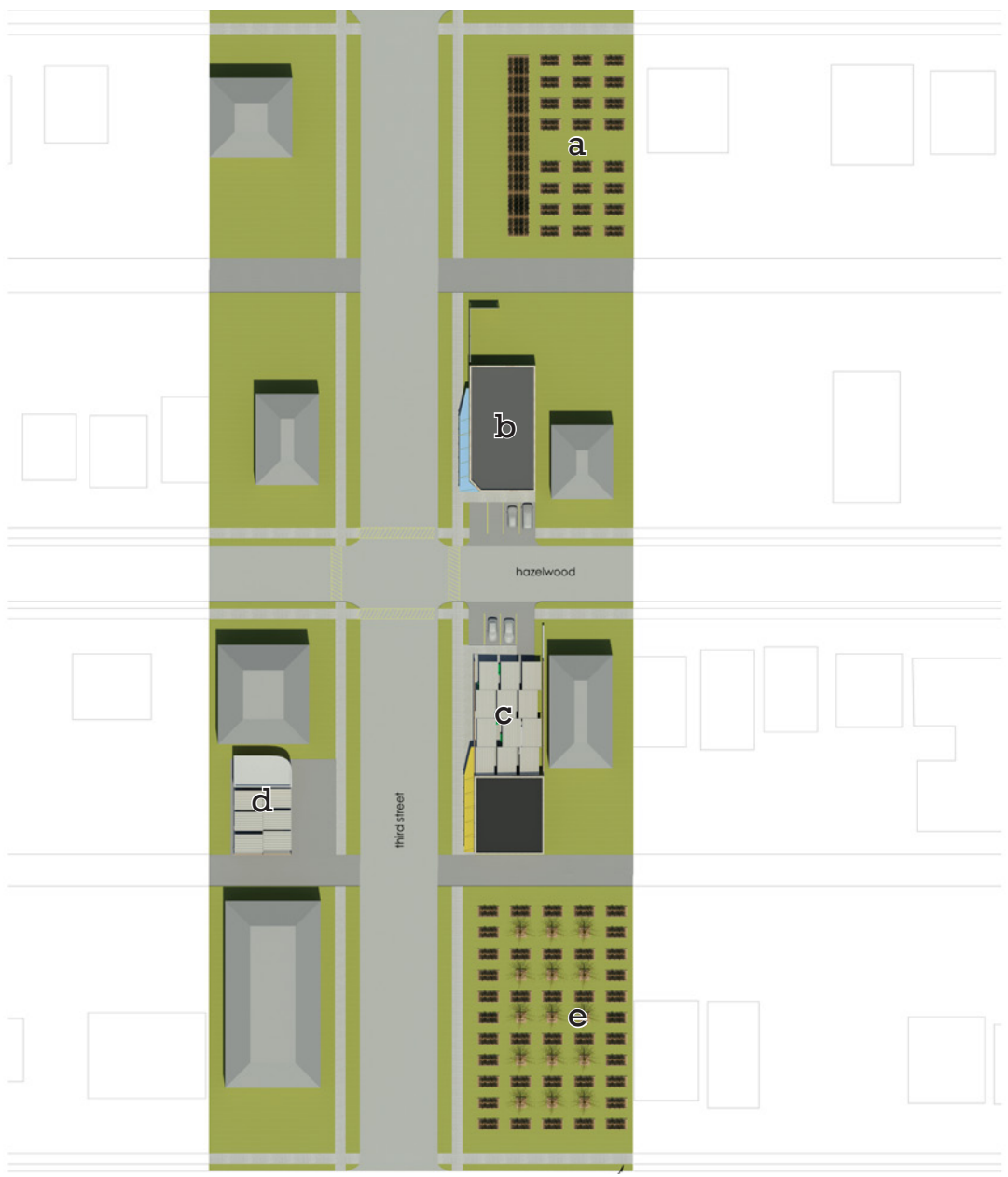
1a. existing community garden
supports the community-based produce store by providing fresh, locally grown fruits and vegetables.

1b. "Sam's Market"
Programmatic conversion of the existing liquor store in to a grocery store is proposed to compliment the community produce store across the street. Facade improvements include a new overhang and exterior glazing to highlight the business and open it to the corner.

1c. "Peaches and Greens"

This existing community produce store provides the area with fresh produce through its location and a mobile produce truck. A shaded outdoor market space is proposed to bring the market activity outside, giving "Peaches and Greens" more street presence.

1d. existing elderly gathering

Adults and elderly in the neighborhood already hang out an empty lot across from the market. Sun shading attached to an existing structure and permanent seating are proposed to improve this spot.

1e. new community garden

A second community garden is proposed at the other end of zone one. This additional space can also support the market, provide space for gardening education, and caps the other end of this fresh food area.

zone 2
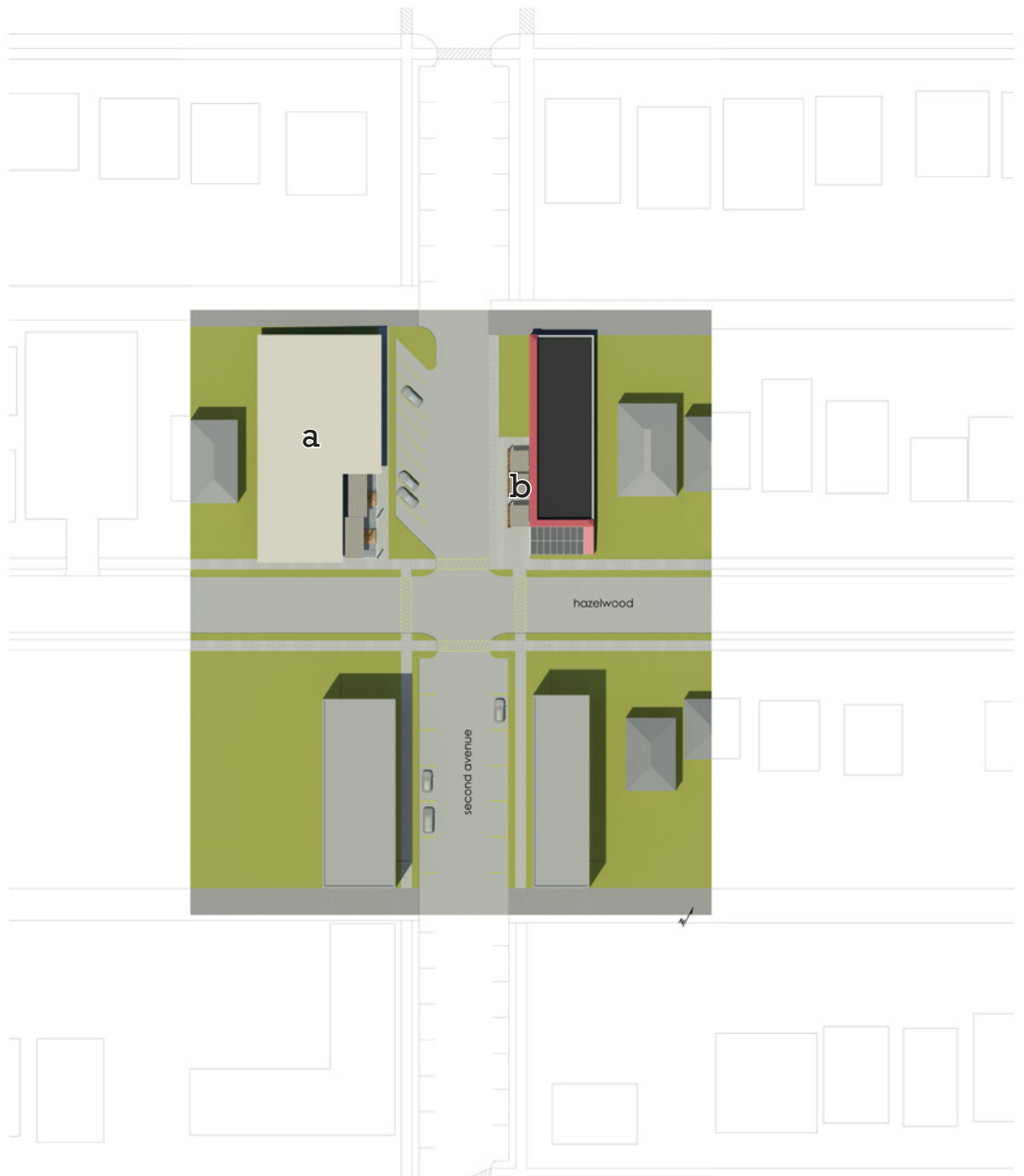
2a. Enrichment Center

A space for classes and tutoring was a major part of the programming and became a major element of the proposal. The new facility would take the place of an underused parking lot. It provides space for studying, tutoring, classes, and meetings. The intent is a place for interaction between ages and generations.


2b. "Cafe Sonshine"

The existing local restaurant provides healthy dining to the neighborhood. The current space has windows along the street edges in an effort to move away from bars and bullet proof glass. To pull the restaurant's activity out into the neighborhood even more, outdoor dining is added on the sidewalk along Second.
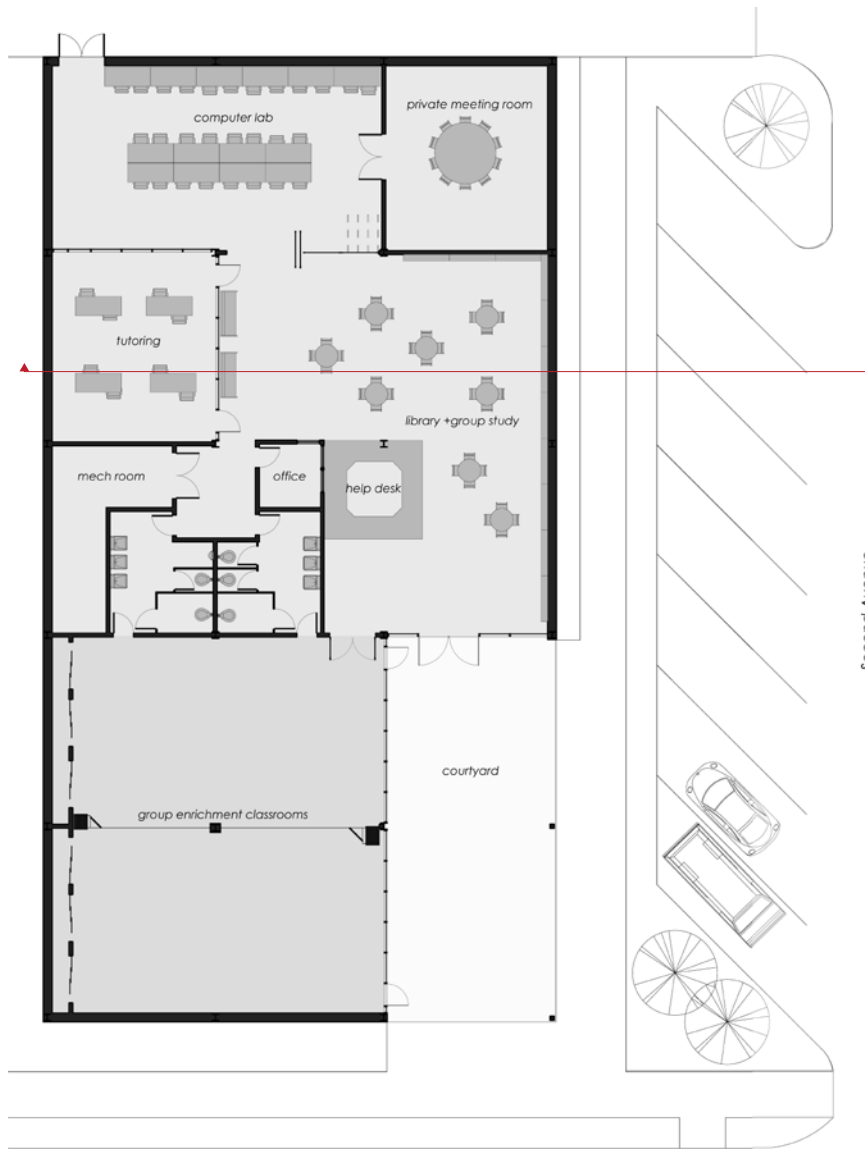
Z2: enrichment center

entrance courtyard
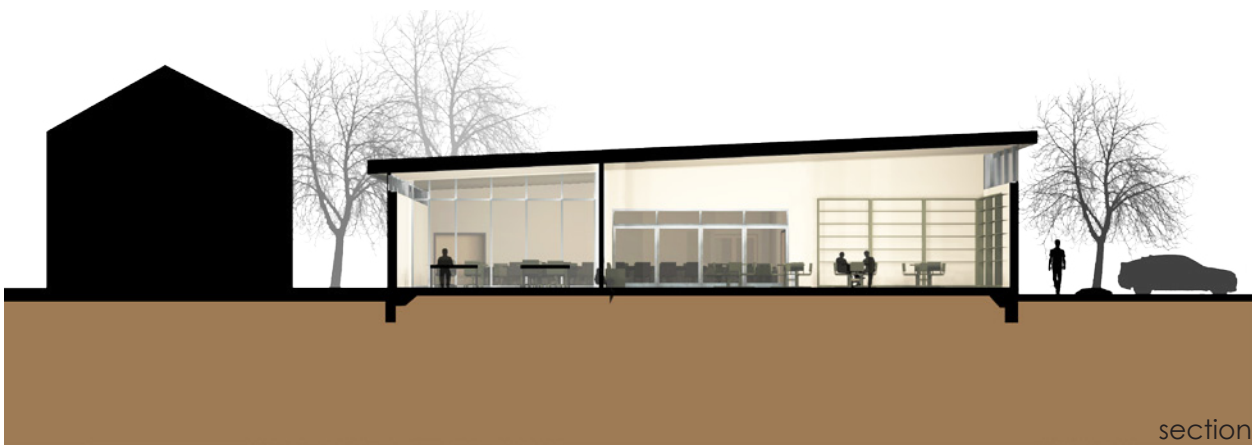
section

The enrichment center is part of the overall master plan as a place for studying, tutoring, classes, and community meetings. The overall form of the center is intended to fit the scale of the neighborhood, maintain a street edge, and connect activity inside with the street corner. The facility meets a variety of programmatic needs by having flexible spaces. The double classroom space is accessible separate from the rest of the building so it can be used when the rest of the center is closed. The main study space is intended to act as a micro, community library and space for large gatherings. Adjacent to the main space is a separate tutoring/quiet study room and a computer lab. Throughout, storefront glazing systems are used to physically separate spaces while maintaining visual connections. However, a small meeting room is both visually and physically enclosed for more private meetings or classes.
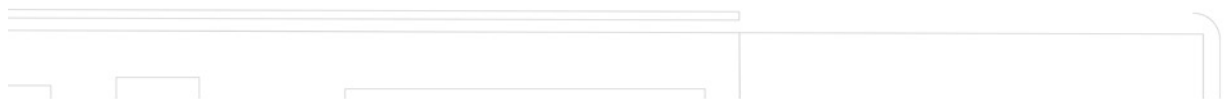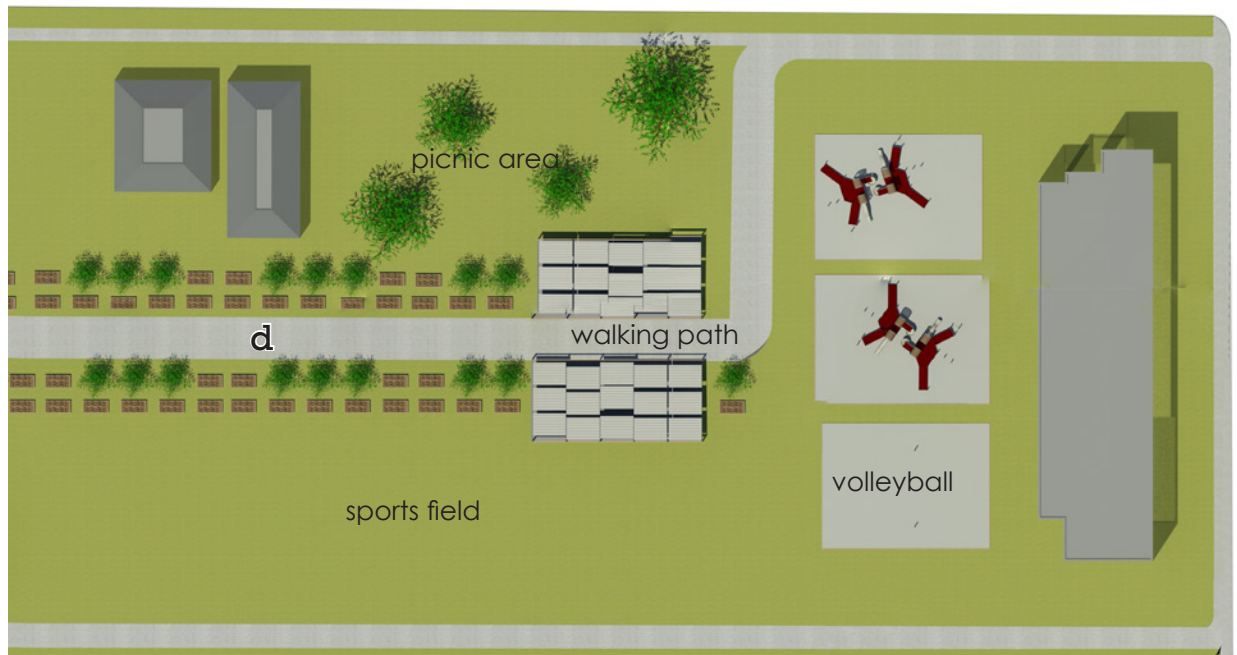
computer lab

private meeting room

tutoring

library +group study

mech room

office

help desk

courtyard

group enrichment classrooms

Second Avenue

Hazelwood

floor plan

123

library + group study

group enrichment classrooms

zone four

philadelphia

second avenue

picnic area

d

walking path

sports field

volleyball

3a. "The Fish Nook"

The existing fish shop is a strong business in the area but does not connect with the street in a way that promotes activity. Improving the exterior glazing, adding an awning, and adding outdoor sitting will help connect "The Fish Nook" with this activated corner.

3c. Future Church

This vacant building is already planned to be a church in the near future. To continue opening buildings and activity to the street, glass doors along Second Avenue open to a shaded seating area facing the park.

3b. Youth Recreation Center

An existing liquor store would be converted into a small scale recreation center specifically for youth. This indoor recreation function is proximate to and compliments the large park across the street.
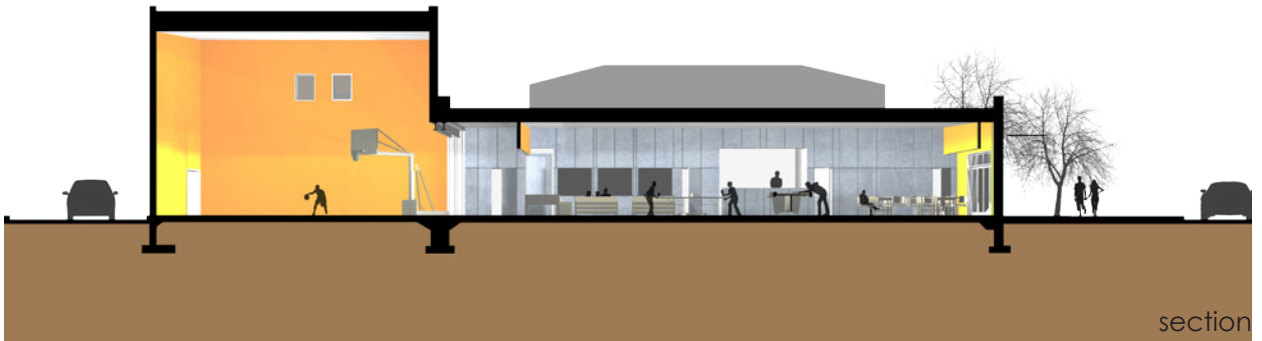

4d. The Main Park

Almost 3/4 of the block between Euclid and Philadelphia is vacant, unclaimed space. This space is proposed as a large, recreational park for the neighborhood. Efforts to open businesses to the street in this area are intended to activate those outdoor spaces so the park can also remain a safe resource for the community.
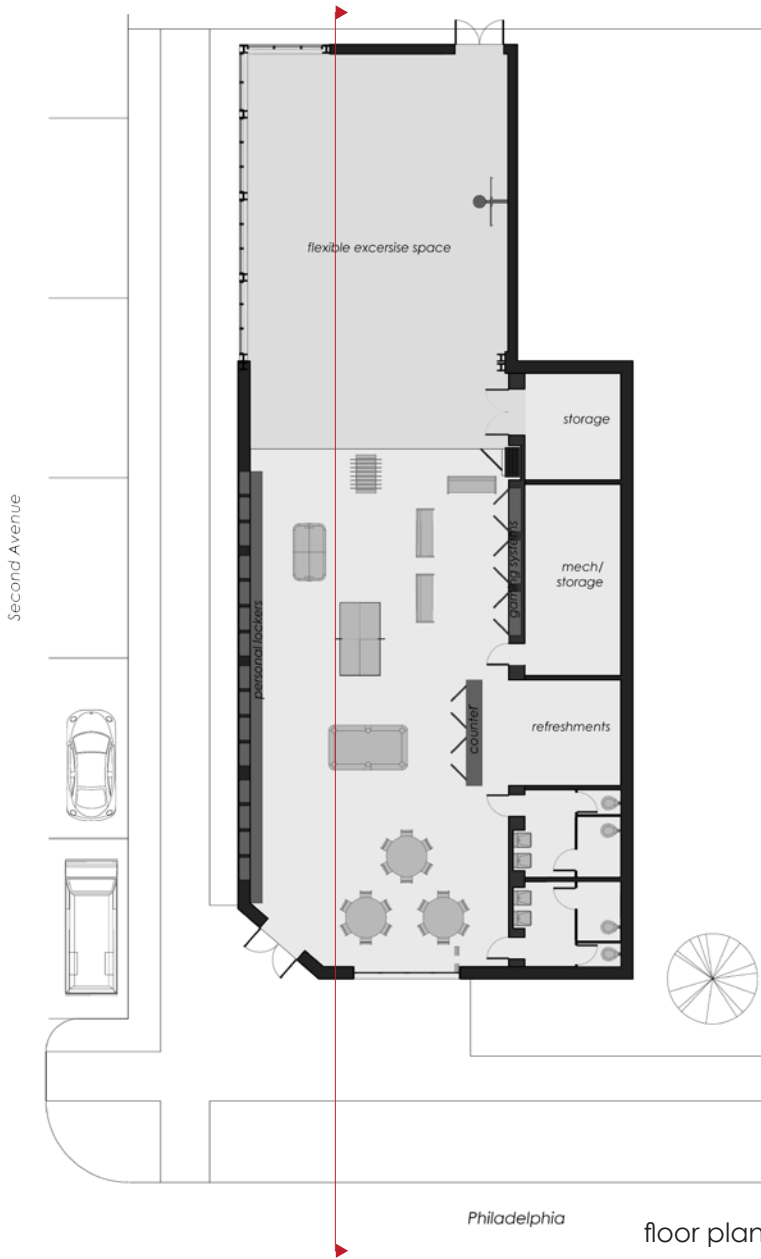
Z4: youth recreation center

glazing along street edge

section

Second Avenue

flexible excersise space

storage

personal lockers

gaming system

mech/
storage

counter

refreshments

Philadelphia

floor plan

The youth recreation center provides a small, scale neighborhood space for youth to gather on a daily basis. The existing liquor store was identified as a potentially available property so it is proposed to be reused as the recreation center. The existing space is opened completely with a storage wall added, aligned with the back wall of the attached double height space. The attached space is used as a shell for a half basketball court and exercise studio. The remaining space accommodates a variety of functions, all coming out of the new, paneled storage wall. The wall holds gaming systems, has an opening for a counter, conceals the doors to the bathrooms, and opens to large storage rooms for other equipment in the space. With this, the recreation center is flexible enough to go from being filled with gaming tables and furniture to being a completely open space.

flexible hangout space + paneled storage wall

interior basketball half-court

The approach to this thesis was as challenging as it was rewarding. As much as I planned and worked out details of the process, when it came down to the Tuesday night class, what we accomplished depended on how engaging the approach was that night. Some classes went over much better than I expected and others did not work nearly as well as I had planned. Still, there were things that the youth picked up from every class, some that I barely remembered discussing myself. There were points when they started correcting me on design moves based on architectural concepts we had covered previously.

Engaging a group of people and their corresponding physical neighborhood definitely affected the final design proposal. It provided a real physical and social condition to be accountable to while designing but also restrained the design more than a conventional academic exercise. The amount of energy and time committed to the development and execution of a participatory process also limited my ability to really push design concepts. The goal of this thesis was never a ground breaking architectural proposal yet there was still room for pushing innovation a little further.

The scope of the proposal is another factor that could have been altered to allow more energy to be focused on really digging into the architectural details. In this instance, looking at an entire master plan and developing all of it to the same amount of detail was key to emphasizing the existing assets already in the neighborhood. Still, working at the building scale would be an interesting approach especially to see how involved youth designers would get in the details of a building.

Really, the approach I took in using architectural design as a youth development tool was an attempt to bring what I had to offer to the thesis. Something that stuck with me from somewhere along in my architectural education was the idea that the strength of our projects is rooted in how much we let our perspectives and experiences influence what we create. My previous experience workng with youth, coursework in community development, and an undergraduate architectural education converged in this thesis project. I have personally found that the projects I am happiest with are the ones I am really passionate about. The meeting of these three perspectives was what drove me throughout the development of the thesis.

Related to influence of person on architectural design is the influence of community on that person. I am certain that the development and completion of this thesis was dependent on those who guided and supported me along the way. The youth and staff at Central Detroit Christian willingly worked with me for the thesis and I learned so much from them. The faculty and staff of the School of Architecture most certainly shaped my

architectural education, especially Will Wittig as my thesis advisor and Libby Blume's expertise in youth development. The experience of an architectural education would have not been complete without the now life-long friends I have studied with for five years. My ability to engage with a group of youth was undoubtably shaped by the talented people I spent summers with working with kids in northern Michigan. Finally, I know I would not have succeeded in completing my thesis with out the support of my family, especially my mom, dad, and brother. The countless conversions and occasional architectural rants with them was a source of support unmatched.

Architectural education has taught me to think in a way that is unlike any discipline. It is a constant consideration of factors ranging from the most practical to the most obscure until the pieces finally fit just right. I am certain that whatever direction my life takes, this creative thinking will be at the core and indispensable.

-SWL

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google maps and google earth were used for some imagery throughout the book