Designing in the Wild: Amplifying Creative Communities in North Brooklyn

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Abstract

Increasingly, designers are becoming more active agents of sustainable change, moving from a relatively passive mode to a more engaged one, which re-defines design practice as a clear strategic activity with a political agenda. Designers are occupying this emergent space in unprecedented ways and, therefore, it is only reasonable that designers begin to codify their socially-engaged practices by defining new models and approaches.

In order to formalize these new models, this paper uses a 'research through design' mode to analyze and theorize about the results of the second year of a Rockefeller Foundation-funded project, "Amplifying Creative Communities in New York City," which focuses on the neighborhood of North Brooklyn. This paper contributes to advancing design theory and practice by integrating literature from social innovation, service design and emerging technologies in order to create a new model of social change, which is referred to as the 'amplification model.' This model uses design to amplify/augment existing positive action towards a sustainable society.

KEYWORDS: design, social innovation, service design, context/community, multidisciplinarity

Introduction

This paper will discuss three important components of the second iteration of this project: 1) its multidisciplinarity; 2) its adoption of an exhibition as studio model; and, 3) its use of emerging technologies. First, while design itself draws on many other disciplines, in the second year of the project, we pushed for deeper multidisciplinary and transdisciplinary connections with social scientists and filmmakers. Second, as the title suggests, the design

studio resides "in the wild" (a phrase adopted from Hutchins' Cognition in the Wild) at a community arts center amongst the rich data and narratives that were collected and curated during the research process and that form the basis of the exhibition. Finally, our research suggests that there is great potential for the adoption of emerging technologies as platforms that can enable and support design for social innovation.

We believe that this approach is an important basis for the development of a new design taxonomy that draws on deeper connections with other disciplines, places the practice of design in real-world settings and relies on emerging technologies in order to advance design for social innovation.

Background

The Amplifying Creative Communities project aims to document urban activism initiatives in New York City and to help those initiatives become easier to implement and more enjoyable through design. It proposes that designers, academics, students, organizations and urban activists join forces to identify individuals and communities that are creating more sustainable ways of living and working. The underlying principle is that new ideas for the future can be better shaped by learning from current successful practices. Part of the Amplify model is that designers and community leaders co-design new scenarios and service concepts that solve issues pertaining their everyday life in their specific communities by connecting with existing action and networks.

The project makes use of exhibitions as a stage to create social conversation around sustainable lifestyles and initiatives occurring at the community level. In 2010, Amplify promoted its first exhibition at the Abrons Center in the Lower East Side area of Manhattan. In 2011 a second show took place at Arts @ Renaissance (the art space of the North Brooklyn not-for-profit organization St. Nicks Alliance) as the culmination of the second Year of the Amplify project that focuses on Williamsburg and Greenpoint in North Brooklyn.

Amplifying Creative Communities Year 1: Lower East Side, Manhattan

New York City is an extremely rich environment for alternative solutions, new lifestyles and social innovations. The Amplify project started as a collection of existing sustainable initiatives carried out by creative citizens in specific areas of the city. In 2010, we partnered with The Lower East Side Ecology Center, a local environmental action not-for-profit, to identify examples of social innovation and urban activism on the Lower East Side neighborhood. The main focus was the creation of an exhibition as a research process, using both low and high tech interactive tools to collect data from the public and engage local community representatives in a dialogue that involved designing new scenarios for localized collaborative services.

On the Lower East Side, we found a neighborhood marked by diversity, both ethnically and demographically, with residents who are cooperative and resourceful. An area also known for being a traditional immigrant and working-class area of the city, in recent years, the Lower East Side has suffered from a rapid process of gentrification that threatens its rich cultural diversity and history. Our research revealed different mechanisms through which social innovation materializes on the Lower East Side through informal spontaneous practices; formalized efforts of local nonprofit organizations; and products of local politics

such as community gardens, the most visible examples of Creative Communities on the Lower East Side.

Amplifying Creative Communities Year 2: Williamsburg and Greenpoint in North Brooklyn

In the second year of the project, the team expanded the interface with the community by refining the use of participatory design methods and tools. In preparation for the new exhibition in North Brooklyn, the team conducted extensive in-depth research with community activists and innovators in partnership with a social scientist trained in qualitative methods. Specifically, beginning in May 2011, the Amplify team interviewed civic organizations and leaders in Williamsburg and Greenpoint to uncover innovations at work in these communities. The results were synthesized in four short films, shown in a two-week exhibition, designed as a stage for a sequence of workshops involving multiple groups of stakeholders.

Theoretical Framework

There are three sets of theories and academic literature that are relevant for understanding of the importance of the "Amplifying Creative Communities" project. These are theories about social innovation, service design and emerging technologies. By working at the intersection of these three related areas, and by harnessing resources in both design and social science, we believe that we can make a significant contribution to the theory and practice of design.

The "Amplifying Creative Communities" project can be defined as a 'design for social innovation' experiment. The Young Foundation's Mulgan defines social innovation as "new ideas that work in meeting social goals" (Mulgan, 2007, p. 8). This deliberately open definition is useful to allow including a whole range of transformative actions that are not technology-based nor market-driven innovations, but rather they come "from the people," either individuals or groups, often beginning as small, shy initiatives that at some point become diffused solutions to practical problems and are adopted by large audiences.

The same study declares its primary interest on "innovations that take the form of replicable programmes or organisations" (Mulgan, 2007, p. 8, 9), leading to the notion that social innovations are prone to be replicated. Mulgan describes further "a 'connected difference' theory of social innovation" (Mulgan, 2007, p. 35) that is based on the three most important dimensions of successful social innovations: (1) the hybrid nature of social innovations; (2) implementation cutting across different organizations, sectors and disciplines; and (3) stimulating and resulting in "compelling new social relationships between previously separate individuals and groups" (Mulgan, 2007, p. 35). It is interesting to note that inherent to the 'connected difference' theory of social innovation, is the notion of facilitation and translation necessary for the connection of different sectors, elements and actors, which is central to the integrative nature of service design.

Services designers are dedicated to defining the stage where interactions can occur, where the connection of different parts can be made, the space where ultimately, new parts can meet and together define the new narratives that will be the starting point for new socially innovative endeavors. In particular, we draw on the 'interaction paradigm' of services (Meroni, Sangiorgi, 2011, p. 16, 17), which refers to how design can define people's experiences by designing the visible and experiential aspects of services that will "orient their behaviors and choices". Designers will then set the stage, the arena, the conditions for interactions/experiences to happen since interactions themselves cannot be designed, but,

rather, only the conditions for the interactions to happen can be designed (Mager, 2008, p. 355).

Finally, from a service design perspective, emerging technologies such as mobile and wireless devices, applications and networks become the "touchpoints" through which people participate in a service. While the first decade of the mainstream adoption of the Internet focused on the ways in which information technology enabled digital, virtual and immaterial ways of living and working, currently, digital technologies have expanded into the material spaces of homes, neighborhoods and cities. Recent scholarship in urban informatics illustrates the ways in which digital technologies make up an information layer that reinforces the importance of location, context and the role of place. While these technologies have the potential to support the creation of collaborative services, the community innovators and activists that we interviewed in North Brooklyn were making only limited use of these technologies. Specifically, emerging technologies can serve as new platforms for interactions and experiences that build on the practices of social innovators and community activists. As such, we argue that there is great potential to further integrate theories around social innovation, service design and emerging technologies.

Methodology

As described above, in the second year of the project, the Amplify team worked closely with a social scientist in order to conduct qualitative interviews with social innovators and activists in North Brooklyn. Specifically, in order to learn about social innovation in North Brooklyn, the Amplify team worked with ioby (in our backyards), an online micro-philanthropic organization that focuses on environmental issues, to identify people and organizations engaged in social innovation and activism in North Brooklyn. Between May and July 2011, the team conducted in-depth, one-hour interviews with 30 activists, entrepreneurs, policymakers and educators.

The interviews clustered around four main themes: local food, sharing economies, environmental well-being and alternative transportation. The Amplify team used these themes as the basis for the exhibition and the Amplify by Design workshop, which is described further on. Based on the methods and findings from the first iteration of the project, the team determined that the research results needed to be translated into a media format that is efficient in communicating personal narratives unearthed by the interviews.

Two teams of filmmakers reviewed the research material (including the interview transcripts and analysis) in order to produce four short films using their own sensibility to tell unique stories about the local social innovators. The filmmakers then conducted additional interviews with social innovators and activists while, at the same time, expanding the project by engaging subject experts crafting compelling new narratives.
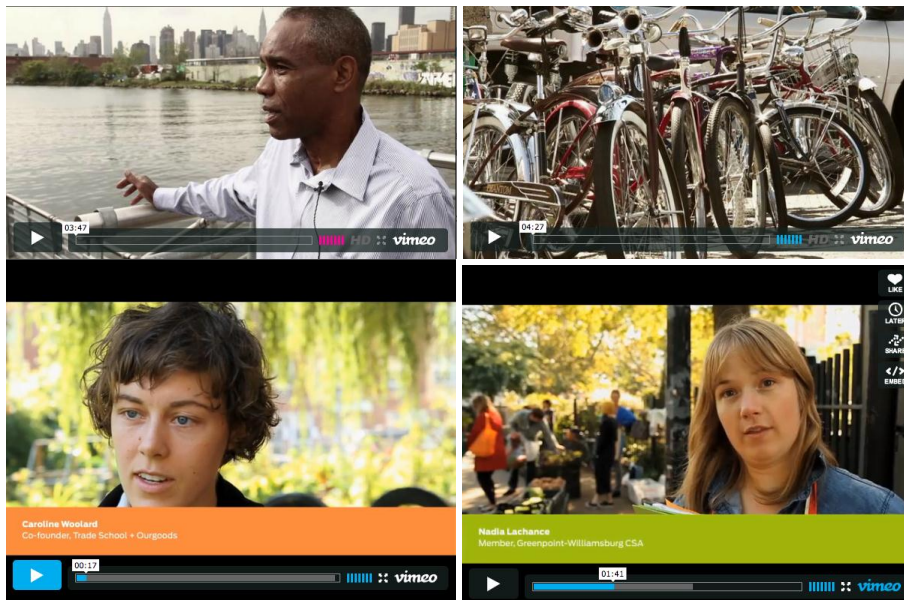
Figure 1: Snapshots of the short videos: On the Waterfront; On Wheels, On Sharing, On Eating Local.

Link to videos: http://amplifyingcreativecommunities.net/#p3a

Workshops

The three workshops discussed here (Amplify by Design; Recipes for Change and Open Design) each explored the relationship with the community in different ways and at different levels of analysis. However, each workshop made a unique contribution from the perspective of using design methods to amplify social innovation.
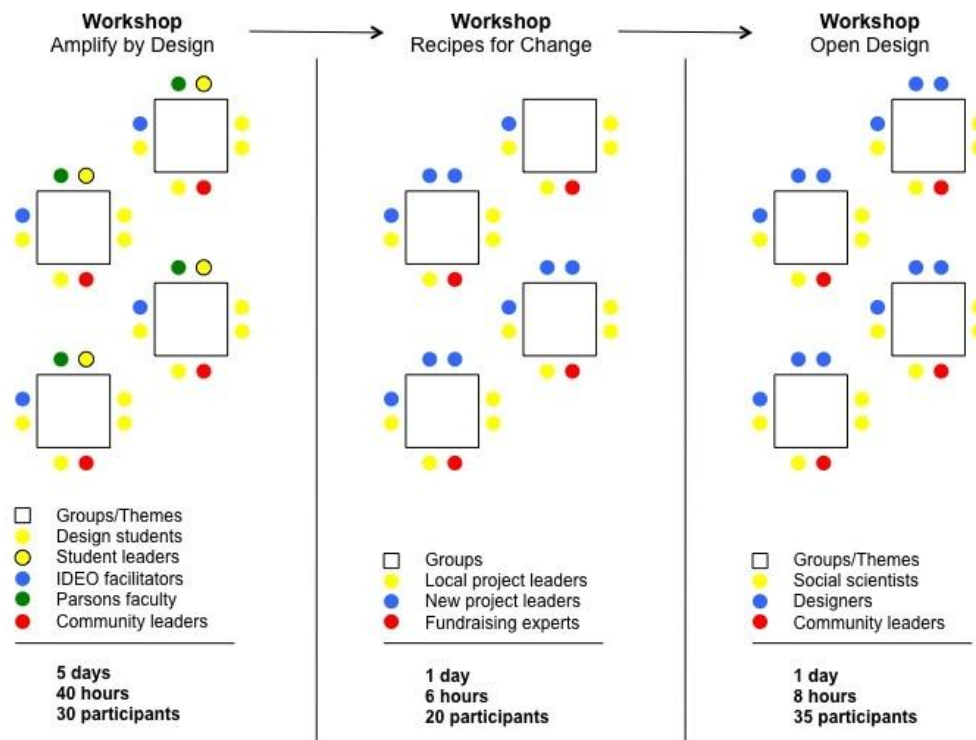
Figure 2: Comparative analysis of workshops in terms of participants and duration

In the case of the Amplify by Design workshop, we worked at the macro or neighborhood level, relying heavily on the extensive qualitative research, which revealed four areas of interest or themes through which social innovation is already occurring in North Brooklyn. The workshop itself was organized around a generative design process articulated around key consultation moments with community leaders and experts. For the Recipes for Change workshop, we worked at the micro or individual level, with the goal of streamlining an enabling toolkit for potential social innovators while at the same time creating an opportunity for sharing and networking between current and aspiring innovators. Finally, in the case of the Open Design workshop, we worked at the organizational level, based on a design brief that catered to the needs of the host institution, St. Nicks Alliance. In this case, the combination of multidisciplinary experts, in particular designers, social scientists and technologists was also unique.

Amplify by Design

The first workshop, which was led by a team from the IDEO design consultancy in New York, involved graduate students in the MFA in Transdisciplinary Design program at Parsons The New School for Design as well as local community organization representatives. The students were challenged to design scenarios, service ideas, toolkits, and policy recommendations around the areas of social innovation identified in the exhibition.

The narratives from the field research were synthesized in short videos, which were essential to help the project team frame the broader design briefs that were used to launch the workshop.

Theme	Design brief
Theme 1: Amplifying Healthy and Local Food Initiatives Access to fresh, locally produced, and chemical-free food is becoming a priority for many families. There are many interesting sustainable food initiatives in the North Brooklyn neighborhood: a thriving farmers market, cooking clubs, community supported agriculture group, community gardens, composting initiatives, restaurants sourcing local and organic produce.	How can these initiatives inspire us and help us amplify the access to healthy and local food in North Brooklyn?
Theme 2: Amplifying Sharing Economies Sharing is about optimizing the use of existing resources. It is a phenomenon that is quickly spreading throughout Williamsburg and Greenpoint. It is challenging and transforming the way people live, work and consume. Not only do sharing initiatives reduce environmental impact but they also strengthen social ties within the community. North Brooklynites share spaces for living and working as well as sharing their skills and resources to save money and the environment.	How can we amplify the idea of sharing so that more people can benefit from it and improve the quality of their lives and the neighborhood as a whole?
Theme 3: Amplifying Environmental Well-being North Brooklyn is a place in transformation. This once industrial and manufacturing powerhouse is quickly becoming predominantly residential. However, the legacy of its industrial past still lingers with both positive and negative implications. Urban activists in the community are fighting for more open and green spaces, proposing solutions for vacant lots and dilapidated structures; and, advocating for the revitalization of the waterfront.	How can we amplify our capacity to influence the transformation of the city and give the community the tools to voice their opinions and concerns?
Theme 4: Amplifying Alternative Transportation With a growing population and saturated public transportation services, people are looking for alternative modes of transportation that keep our streets clean, calm and safe. North Brooklyn has a bicycle culture of its own that manifests across different cultures, whether they are Latino, orthodox Jewish or hipster. There are bike clubs, bike repair classes, bike racks, bike rentals and even vending machines for bike parts. These initiatives demonstrate how the neighborhood is open to embrace smarter solutions.	How can we amplify and diversify sustainable modes of transportation?

Table 1: The four North Brooklyn social innovation themes and design briefings.

Figure 3: Images from the workshop Amplify by Design

Link to the video documenting the workshop: http://vimeo.com/36053827

Recipes for Change

The second workshop, which was led by ioby, involved community representatives who were invited to test a toolkit designed for community groups wanting to launch sustainable innovation projects. The "Recipes for Change" toolkit enables community leaders to propose and implement sustainable initiatives in their neighborhood. The toolkit contains stories from different projects and project leaders have contributed by describing the initiation of their idea, the fundraising process they went through, lessons learned, challenges and obstacles they went through their project implementation. The Recipes for Change toolkit is an amplification mechanism per se, and the workshop have gathered people with ideas but who haven't started yet to formalize a project with others who already have a project in place.

Figure 4: Images from the workshop Recipes for Change

Link to the video documenting the workshop: http://vimeo.com/36062884

Open Design for Organizational Innovation

The Open Design workshop was as part of a National Science Foundation-funded research project on "Design Collaboration as Sociotechnical Systems" at Cornell University. The purpose of the workshop was to bring together 30 designers, social scientists and practitioners to use design methods in order to address the organizational challenges of the St. Nick's Alliance. This workshop incorporated the idea of open design, which is about bringing non-designers and end-users into the design process for the purpose of creating accessible, available and sharable ideas. Open design is the application of forms of organizing based on open source and creative commons to the design process in order to generate ideas that can be widely shared and used (van Abel et al., 2011).

This workshop employed ethnographic research and a scavenger hunt in the neighborhood surrounding the St. Nick's Alliance in order to engage participants in thinking about the mission and vision of the St. Nick's Alliance, and how it is embodied in parts of the neighborhood. Workshop participants were asked to form teams of two to three people, partnering with individuals from other disciplines as indicated by the different colored dots. Participants were encouraged to take on the role of a local stakeholder (i.e. resident, parent, homeless, local business, local politician etc.) in preparation for the design challenge in the afternoon. Each team had one hour to explore the neighborhood, documenting their team's journey with photos, notes, sketches and artifacts that they encountered along the way.

The design challenge focused on the following four themes: Telling Our Story, Staying Connected, Finding and Mobilizing Resources and Engaging End-Users. One working group of five to seven people was created for each theme, and each working group had one facilitator with training in design methods as well as an observer with training in social science methods to document the process with notes, audio, video, photos and artifacts.

Groups were asked to use brainstorming and prototyping to create one idea that addressed the design challenge. Specifically, the groups were charged with considering the ways in which St. Nick's might create transformative organizational changes in order to address their challenges. Groups had approximately 45 minutes to one hour for each of the following three phases: brainstorming, prototyping and finalizing their ideas. At the end of the workshop, groups were asked to present their results in a three minute presentation in one of the following formats: 3-minute skit, video or script; storyboard, scenario, blueprint or customer journey map; map, sketch or set of photos, and/or a short written statement. The materials created during the workshop were contributed to the exhibition at the end of the day.

Figure 5: Images from the workshop Open Design for Organizational Innovation

Link to the video documenting the workshop: http://vimeo.com/36868795

Discussion of the Amplification Model

This project makes a number of important contributions to the practice of design for social innovation as illustrated by our methodology. First, we argue that engaging a multidisciplinary team including social scientists, designers and filmmakers is critical to the data collection, analysis and construction of a compelling narrative about social innovation. Second, we argue that the creation of an exhibition as a studio environment situates the workshop in the midst of the data and narratives from the field research. Third, we argue that emerging technologies such as mobile and wireless technologies are integral to engaging participants in the exhibition and supporting the role of design for social innovation.
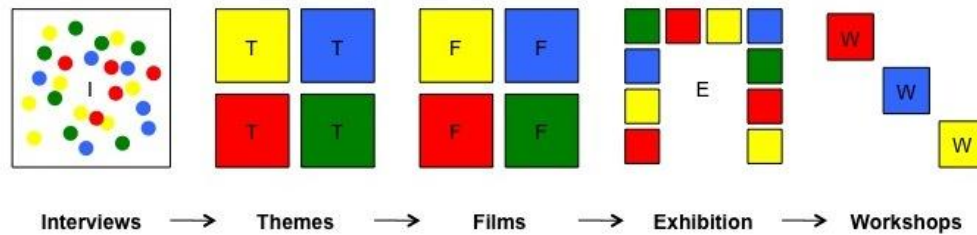
Figure 6: synthesis of the Amplification process

Multidisciplinarity and Transdisciplinarity

The decision to approach this project from a multidisciplinary perspective featured into the process in two ways. First, the methodology relied on a close relationship between a social scientist and designers. And, second, the workshops convened multidisciplinary groups with the purpose of exploring new approaches to design methods.

Our decision to engage a multidisciplinary team that included social scientists, designers and filmmakers in the second year of the project had a number of significant advantages from the perspective of understanding the local context and storytelling about social innovation in North Brooklyn. While it was considerably more time and resource intensive, the thirty in-depth qualitative interviews allowed for the creation of a rich data set of compelling narratives around the four themes. This is because by conducting one-hour interviews rather than the shorter interviews that are more common in design research, the team had a much larger corpus of data with which to work. Through the research process, team members were challenged to view the interviews from a number of different perspectives. From the social science perspective, the interviews described and allowed for a deeper understanding of the people, processes and contexts at work in the realm of social innovation in North Brooklyn. As a result, the project is well-equipped to make contributions to scholarship about social innovation. From the design perspective, the interviews opened up opportunities for amplification of existing social processes and possibilities for social innovation, which were illustrated in the exhibition. Specifically, the interviews were used in the Amplify by Design workshop as a basis for the development of four new design projects. From the filmmakers' perspective, the interviews allowed for the construction of a compelling narrative, which was used as the basis for a series of short films. As a project, the objectives, goals and lens of analysis shifted throughout the process of data collection, analysis and storytelling.

In addition, the Open Design workshop was deeply interdisciplinary in that roughly one half of the participants were social scientists and one half were designers. In this workshop, social scientists, who for the most part, are not trained in design methods were engaged in the process of designing solutions that responding to a design challenge about organizational innovation. However, social scientists do have deep knowledge about the ways in which organizations communicate and coordinate information as well as the constraints on the generation of new ideas and solutions to problems that face non-profit organizations such as lack of time and resources, which was important for situating the work of designers.

Exhibition as Studio

In contrast with Amplify Lower East Side, Amplify North Brooklyn wanted to expand and multiply the modalities through each engage with local community. One of the main design

strategies used by Amplify North Brooklyn to engage communities and stakeholders was the concept of "exhibition as studio". The exhibition space was conceived as a stage on which the sequence of workshops happened. Their processes and results were incorporated in the space that as a consequence kept evolving throughout the two weeks it was open to the public.

In fact the exhibition/studio space is the application of a service design approach into community engagement by setting the stage and orchestrating the activities for interactions to happen, e.g. engaging and focusing different communities and stakeholders around specific objectives. We may define the exhibition/studio space as design for social innovation platform. As such, the Amplify exhibition in North Brooklyn became:

"a platform for the design research. It curates some contextual research and presents it in a way that mobilizes it as the focus for a series of workshops with social service system design experts and local community representatives. As propositions emerge from those workshops, they are incorporated into the exhibition, and only at the conclusion of the exhibition-as-platform are there 'results.'" (Tonkinwise, 2011)

The contextual research mentioned above is the result of data collected and synthesized beforehand presented through a combination of images, films and text (see Figures 7 and 8) and constitutes a first layer of content/data on which participants were immersed on and that they helped transforming. As a result, the exhibition per se can only be defined as an event in constant state of emergence, never solidifying its content but rather allowing and actually depending on its constant transformation and re-interpretation by its ever-changing audience/participants/makers. It only exists when people occupy its space and utilizes it as an envelope for conversation.

The "exhibition as a studio" model draws on the tradition of participatory design and co-design, which democratizes the design process by engaging the public across a wide variety of stakeholder groups in hand-on design activities (Sanders, 2008; Schuler & Namioka, 1993). Rather than using a human-centered approach that designs for a set of "users," co-design invites new communities to participate in design processes. In an urban context, there is a long history of experiments that have been conducted in public spaces that date back to the work of the Situationist movement and the use of psychogeography (Debord, Sanguinetti, McHale, & Internationale situationniste., 2003; Lefebvre, 1991). This project moves the co-design process into the space of an exhibition, thereby creating a design studio that is situated with the community, where participants are invited to create new artifacts for the space. As such the exhibition, as the outcome of the design activities, changes dynamically over the two-week period through the work of a range of participants in the workshops. The value of our approach is reinforced by another project in which citizens are engaged to create an exhibition on science and technology at the Tech Museum in San Jose, CA (Lapuente, Sanguesa, Ketner, & Stephenson, 2010).

Documentation becomes then a critical component of the process since only through systematic documentation the impact of the many activities/workshops can multiply its ephemeral and experiential nature. The Amplify team has commissioned videos covering each of the workshops that occurred at the exhibition space and the organizations involved are using this material to advance their conversations for example through the analysis of the projects generated during the workshops.

Figure 7: Main features of the "exhibition as studio" at Arts @ Renaissance, the community art space at St. Nicks Alliance.
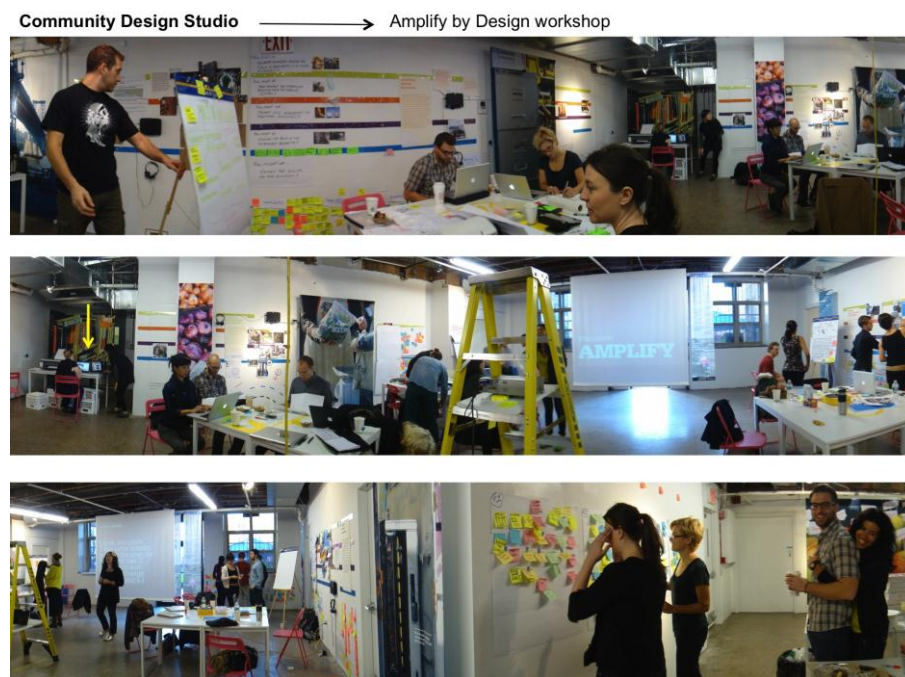

Figure 8: the studio space in use during the workshop Amplify by Design

Emerging Technologies

Emerging technologies have great potential to engage participants and support the role of design for social innovation. Specifically, while new media art galleries have long employed digital technology to engage participants as an integral part of their exhibitions, larger, more established institutions such as the Modern Museum of Art (MOMA) in New York have

only recently begun to incorporate technology into their displays for the purpose of allowing audiences to interact with art pieces. For example, the MOMA's "Talk to Me" show, which opened in June 2011, included a pre-exhibition website for the contribution of ideas as well as QR codes and Twitter hashtag's for individual art pieces.

With these trends in mind, we see three opportunities for emerging technologies in supporting design for social innovation in relation to this project. Specifically, we would like to discuss the ways in which emerging technology was used in the following contexts: during the workshops, after the exhibition and in future design for social innovation projects. First, during the Open Design workshop, participants were challenged to use social media to take pictures of the neighborhood and post them on Twitter with the hashtag #odoi11 as part of a scavenger hunt. Teams were asked to post comments and photos about the neighborhood that represented a series of themes related to the St. Nick's mission including family, home, economic development, opportunity, culture, community and sustainability. Despite the fact that it was raining, teams took advantage of the opportunity to explore the neighborhood, taking hundreds of photos and posting an interesting stream of tagged comments and images on Twitter. When participants returned to the workshop, the Twitterstream was projected onto a large screen so that everyone could share their experiences from the ethnographic research and walking tour in North Brooklyn.

Second, after the exhibition, digital platforms were used to archive an online representation of the exhibition. Finally, we expect that emerging technologies will play an important role as touchpoints and interaction channels in future design for social innovation projects. In particular, future iterations of the Amplify project might explore the design of enabling systems to connect citizens, promote information/knowledge sharing, and community location-based reporting to improve the success of community groups to collaborate among themselves and the city.

Impact

Impacts resulting from the project can be measured in many levels. Here, we flesh out three of them, starting with community impact. Our approach was built upon the correct assumption that community outreach should be mediated through local organizations. The partnership with ioby was essential to the identification and outreach to local social innovators, who were interviewed and featured in short films and, in addition, some of them participated in the workshop 'Amplify by Design'. In that sense, their voices were heard and disseminated to larger audiences through the online films and exhibition. One way to increase the impact of the amplification model would be to develop mechanisms such as incubation to develop and pilot the projects developed by students during the workshop.

Another level of impact is in relation to advancing design research. First, in this project, exhibitions became an efficient medium to promote local debate around social and environmental issues, where interactions can be designed/curated to lead to specific results (e.g. data collection or generative studio spaces) as opposed to the traditional impromptu public participation in a classical exhibition model. Second, focused workshops, with clearly framed issues and topics that can engage different sets of participants in hands-on experiences, are useful for generating ideas and projects as well as creating new connections among different people and organizations. In addition, the workshops can positively impact the way people and organizations work through the introduction of and exposure to design thinking, methods and tools. It is important to highlight that workshops are examples of

extraordinary events and require careful orchestration and planning, but their experiential, hands-on nature is a powerful learning tool.

Finally, the project generated a meaningful pedagogical impact. Students need to be acknowledged as main vectors for new ideas and projects and the main engine for the development of social innovation projects. The project had a direct impact on the students and an indirect impact on the broader community. Specifically, students are taking more interest in social innovation and community engagement and, upon graduation, these students will become the professionals equipped with a new set of tools and embedded in a social innovation culture that encourages them to transform society through their work. In addition, this project made a meaningful institutional impact within The New School by contributing towards the development of a strong community engagement effort.

Conclusion

This paper presents the results of the second year of a Rockefeller-funded cultural innovation project, "Amplifying Creative Communities in New York City." By bringing together theory on social innovation, service design and emerging technologies, we argue that we can make a significant contribution to the theory and practice of design. Our approach has three particular advantages for the advancement of design methods: 1) it is both multidisciplinary and transdisciplinary; 2) it conceives of the exhibition as a design studio; and, 3) it considers the role of emerging technologies. First, the Amplify project allowed for collaboration between designers, social scientists and filmmakers who both reinforced their individual skill sets and expertise while, at the same time, building new skill sets and expertise that allowed them to bridge across the three approaches. Second, the in-depth qualitative field research allowed for the emergence of key themes and rich narratives that became the setting for the workshops. In this way, we were able to bring narratives and artifacts from the field into a community exhibition space where possible design approaches and solutions could be envisioned. Finally, we were able to integrate the role of emerging technology during the workshops and after the exhibition as well as explore the potential implications for supporting design for social innovation. As such, we argue that it is possible to "design in the wild" in order to amplify existing social innovation as the title of this paper suggests.

Inspired by Hutchins work on distributed cognition, referred to as "cognition in the wild," which describes human cognition that is situated in its natural habitat rather than in a laboratory setting. Specifically, distributed cognition considers the interaction between people, objects, technologies and the environment (1995). Similarly, we believe that rather than designing in the context of a consultancy or academic laboratory, it is important to situate the work of design within the community, in this case, in a non-profit arts space in North Brooklyn, which is the neighborhood that is the focus of this research project.

created the documentation plan for this workshop. Finally, we would like to thank the filmmakers: Maria Eduarda Andrade, Rachel Lehrer and Adam McClelland; the exhibition designers: Pure+Applied; Erin Barnes, Brandon Whitney and Clarisa Diaz of ioby.org and, the IDEO team for their work on the Amplify by Design workshop: Duane Bray, Sara Soffer and Tom Eich.

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