



Cara Michell

Art and Urbanism
Research Portfolio

2021

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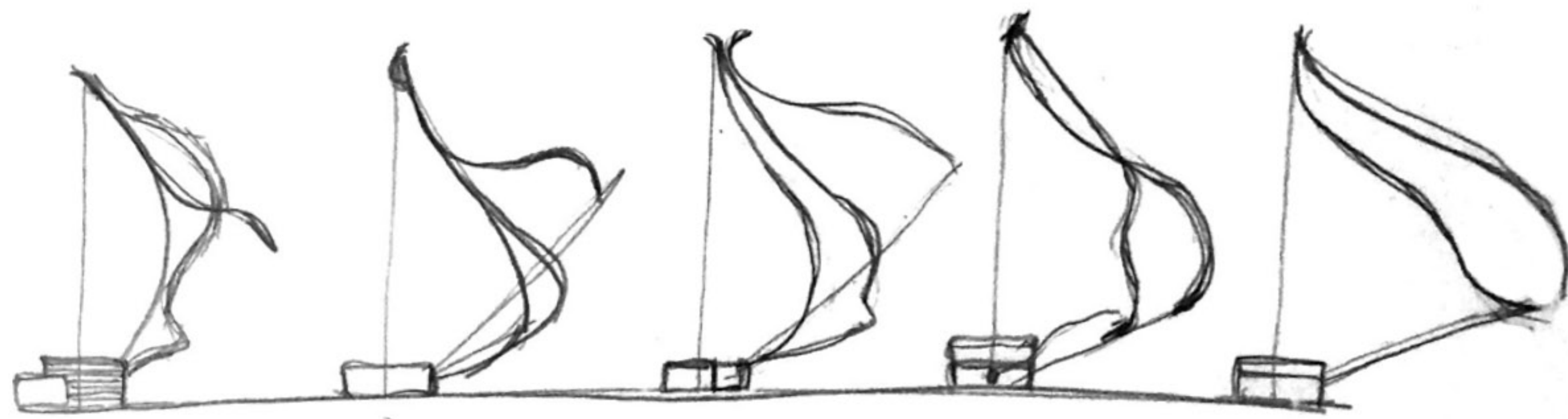
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Design for Social Justice



I, too | we, too | we, all

Proposal for the Radcliffe Public Art Competition
Collaboration with A. Cox, M. Echols and S. Bolivar (2016)

I, too | we, too | we, all takes a critical look at the narratives that have been highlighted or obscured throughout Harvard University's nearly 400-year history. The viewer is gradually drawn inward to an enclosure of panels displaying the officially celebrated version of Harvard's history in a slowly fading ink, leaving annotations that remember forgotten parts of the University's past to remain visible throughout the seasons. Thus, the space invites viewers to reflect on and honor the people and events that are too often forgotten by the institution.

CONNECTING NARRATIVES

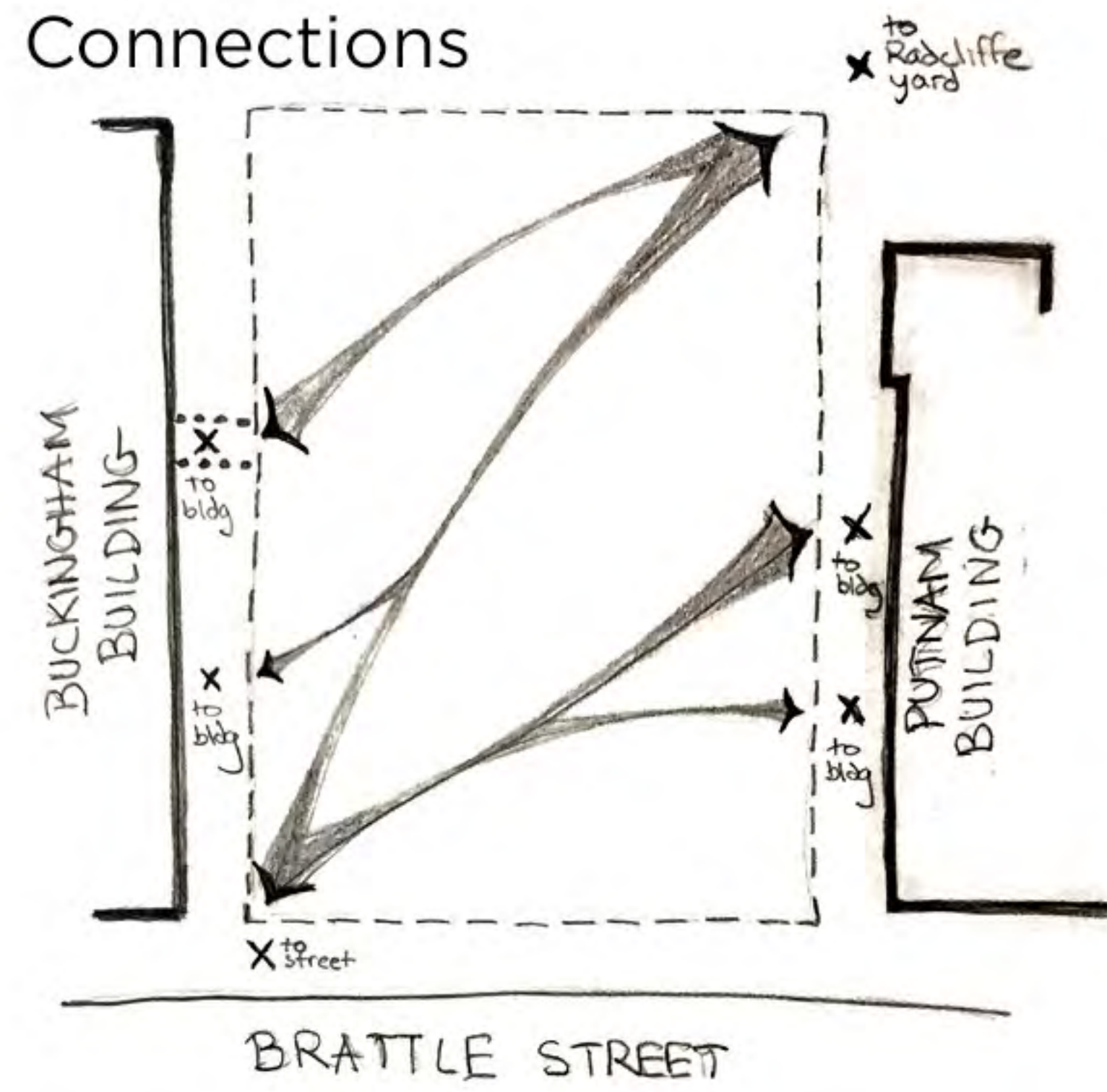
The site design speaks to the disparate, often isolated, narratives within Harvard's many communities. Viewers can position themselves within those isolated spaces, while still feeling visually and sensorially connected to other moments in the site. Some of the panels dare viewers to tread through grasses that rise above their heads, alluding to those narratives that are most deeply buried.



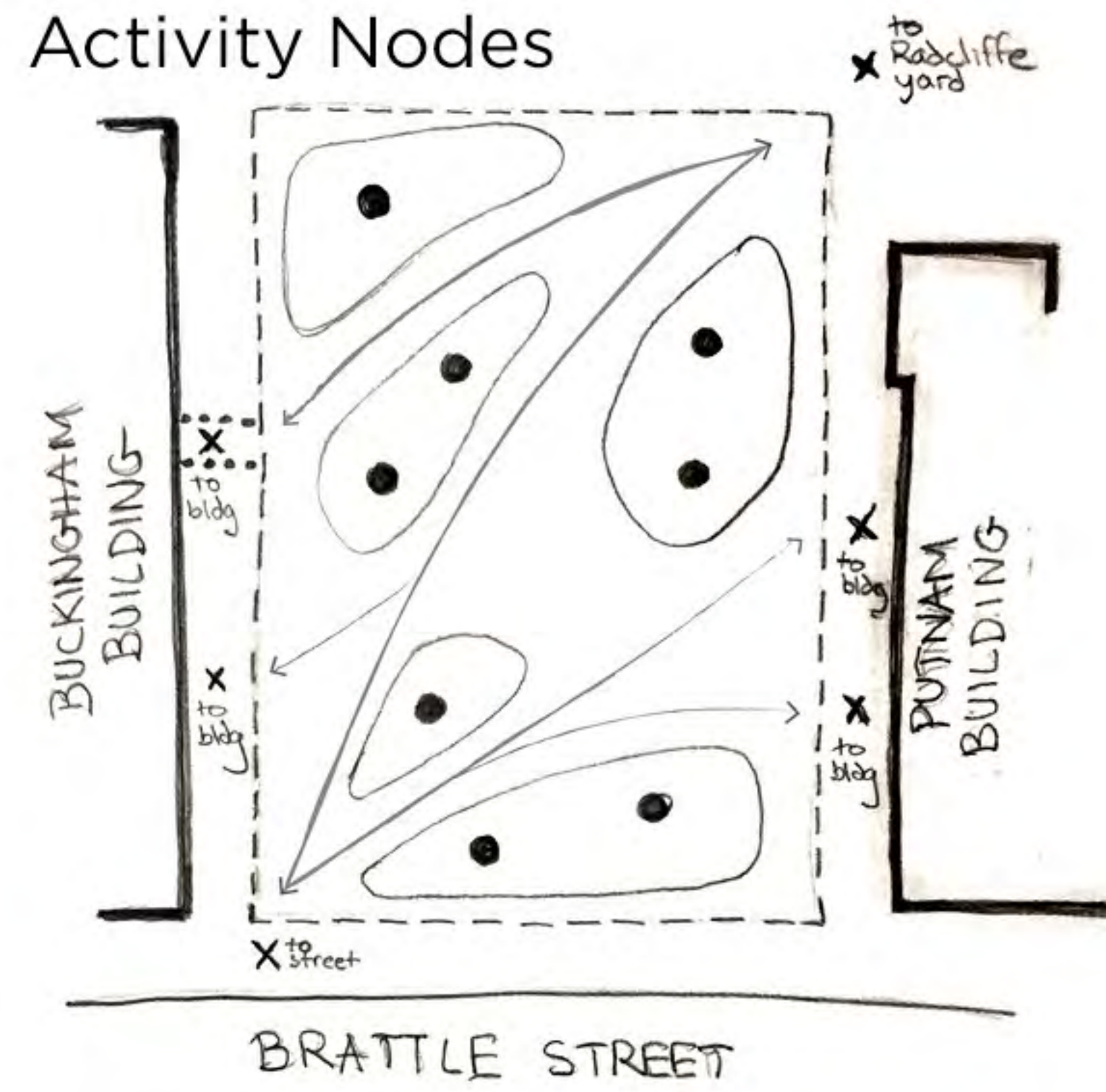
Photoshop rendering by Cara Michell. Embedded sketches by Megan Echols.

DESIGN DEVELOPMENT

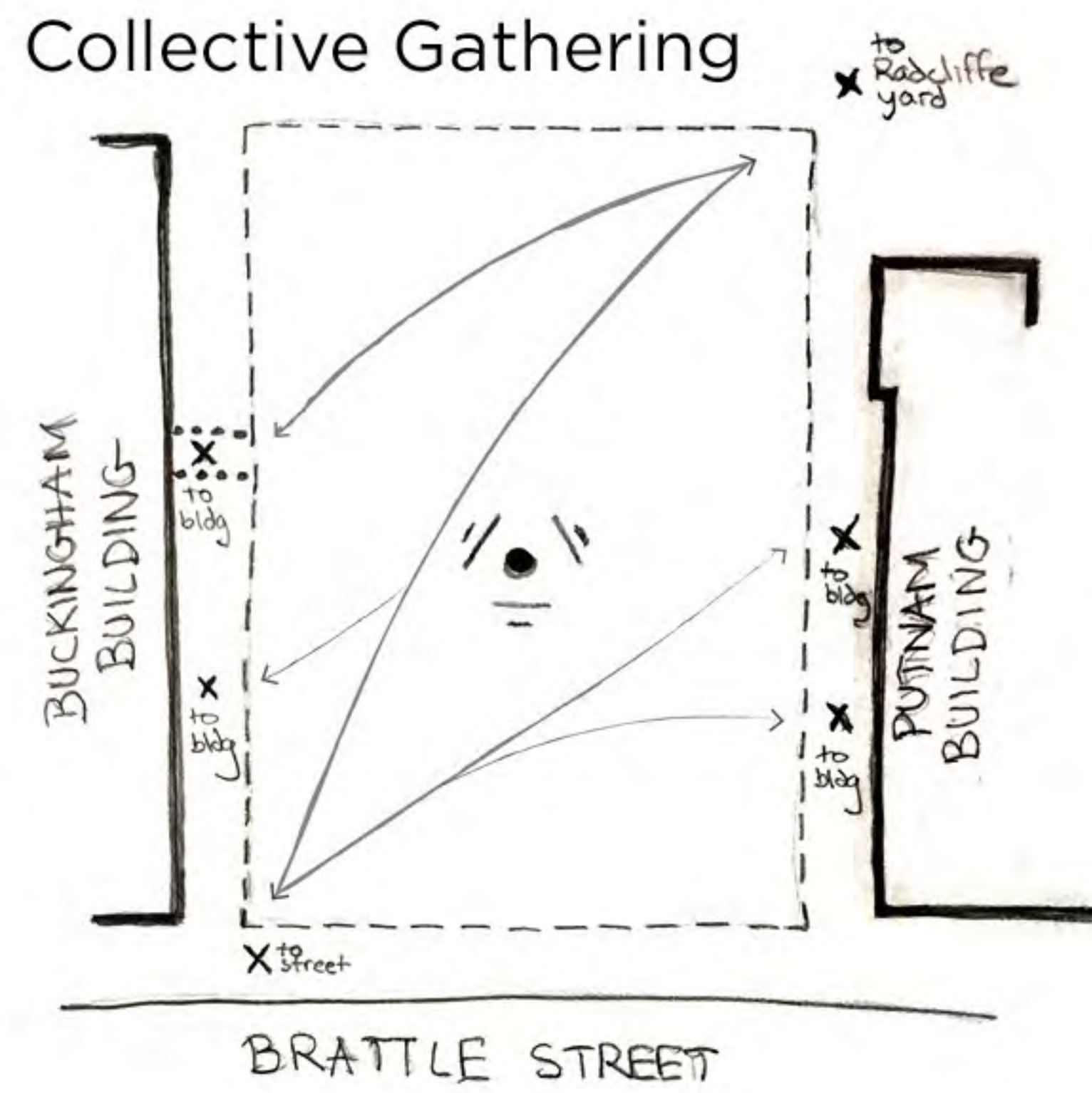
Connections



Activity Nodes



Collective Gathering



LANDSCAPE PLAN



COLLECTIVE GATHERING CONFRONTING OUR HISTORIES

At night, the site transforms into a gathering point for collective events. Three projectors hidden beneath the central bench create a theatre condition, with the central screens as surfaces for projections. The distributed panels allow for a more ephemeral theater, catching diffused images and intercepting shadows as people move behind them. The user becomes a performer in this collective theater--and, ultimately, a part of the Harvard narrative. By encouraging the active participation of its visitors, the site will become an increasingly complex space of both confrontation and celebration.



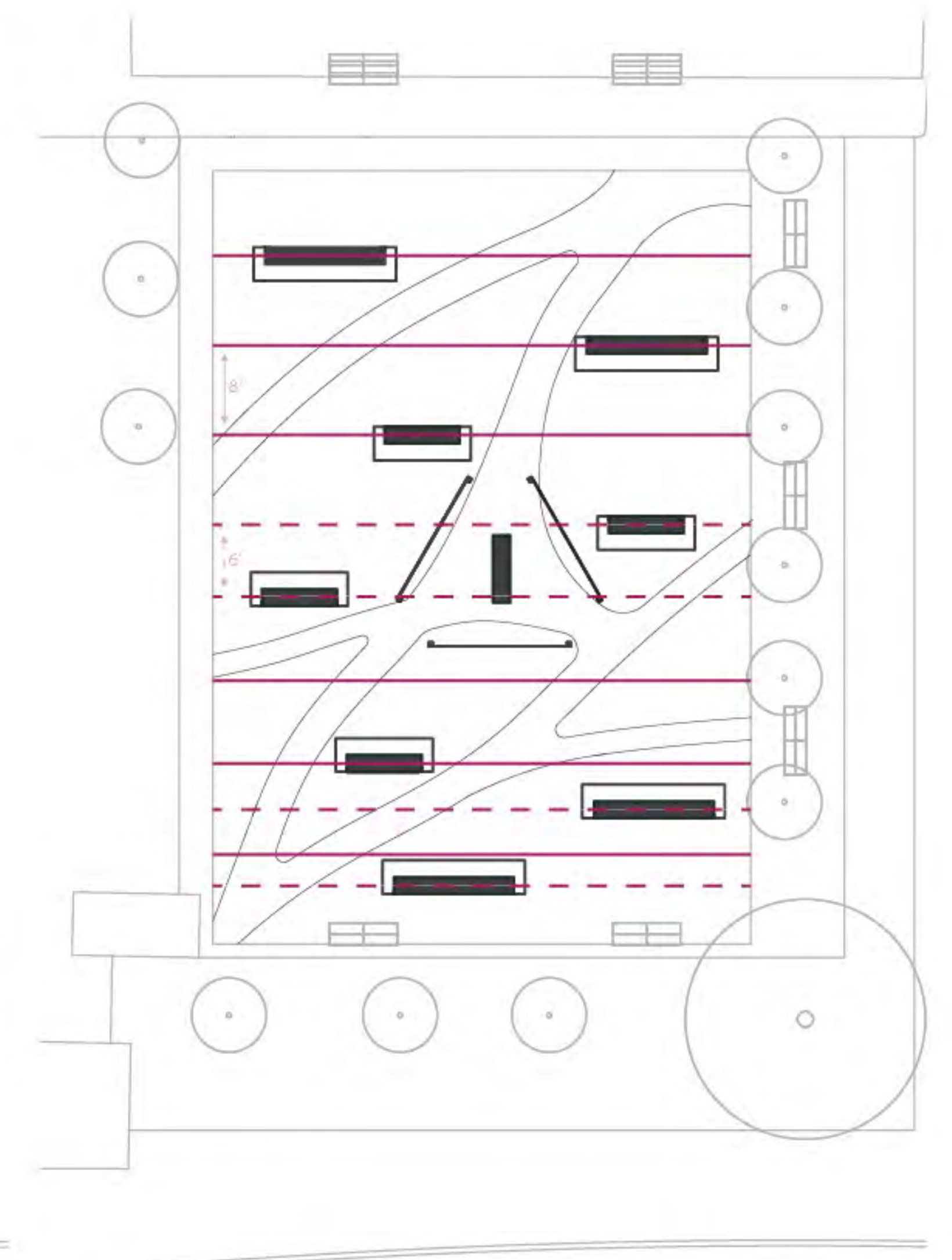
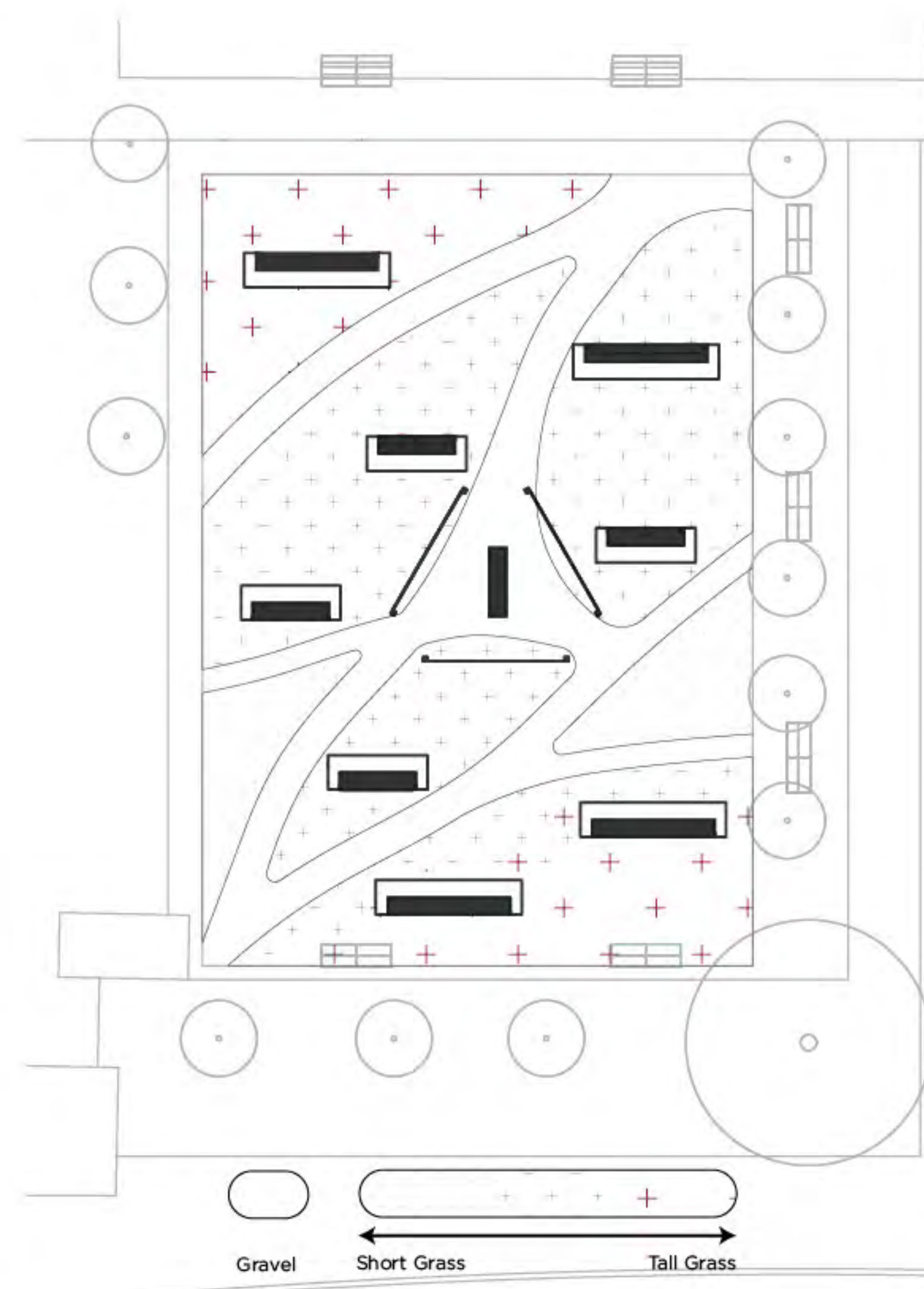
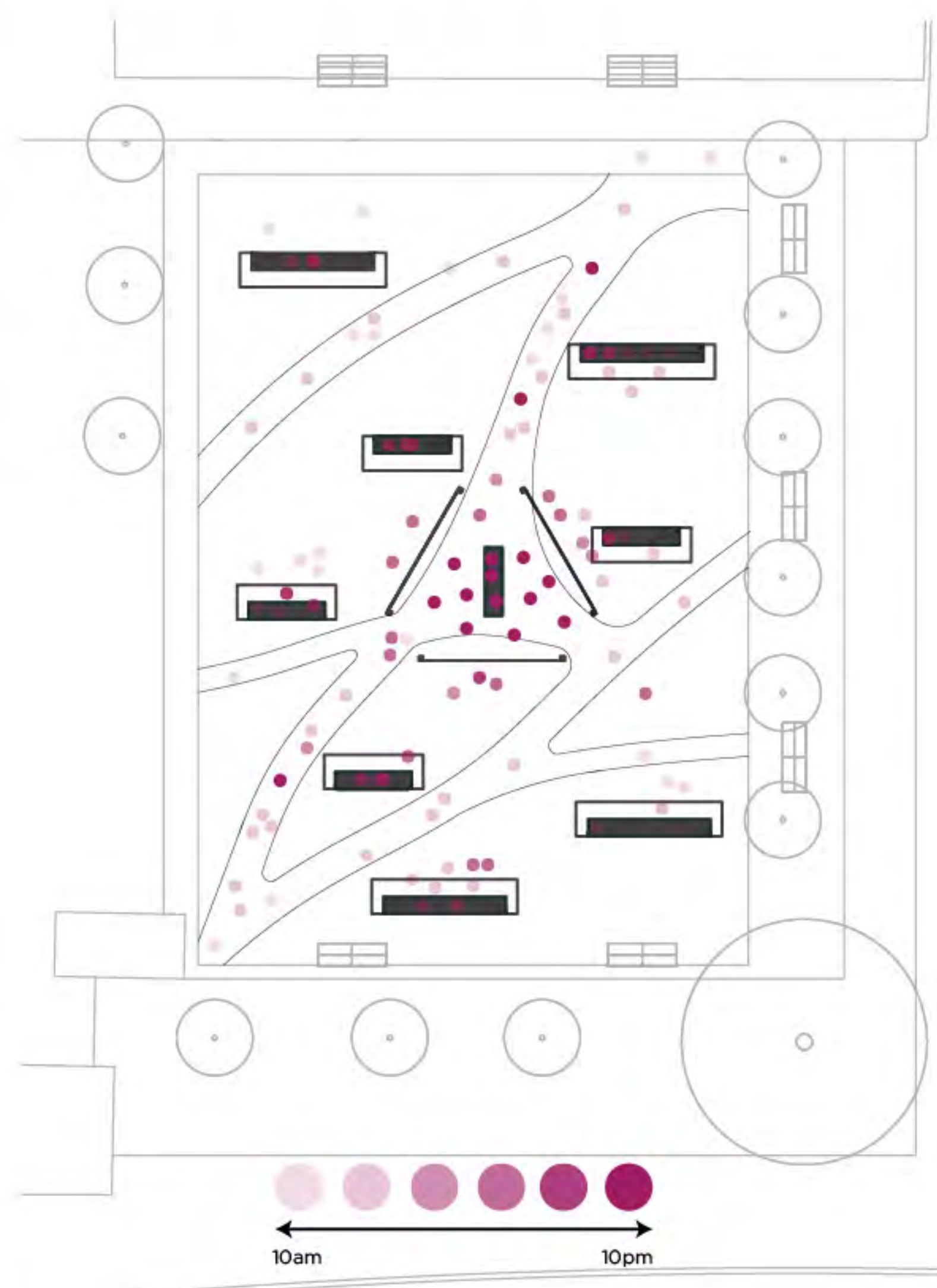
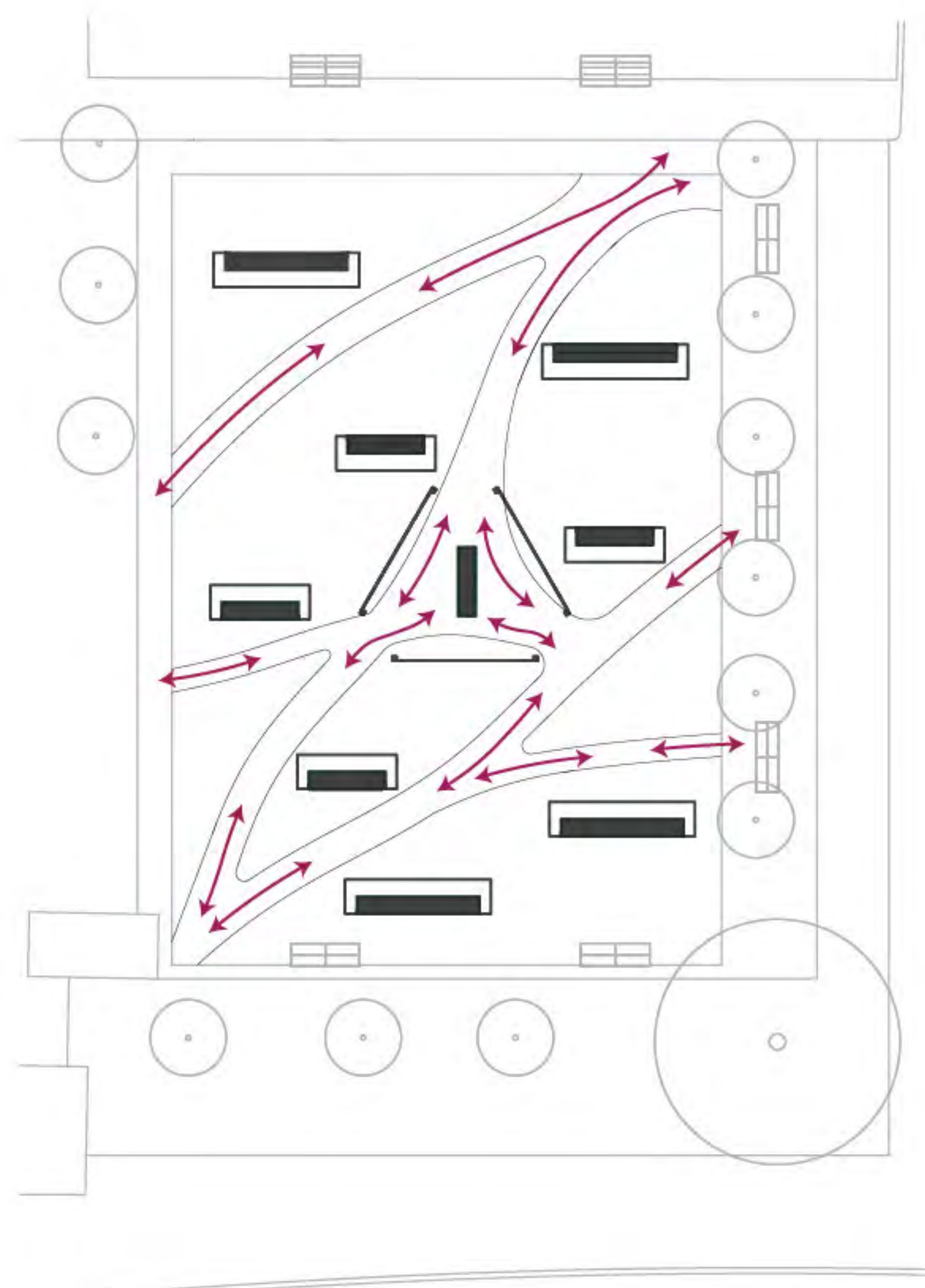


CIRCULATION

FOOT TRAFFIC FROM MORNING TO NIGHT

GRASS HEIGHTS

GRID





Objects of Transparency: Transparent Pockets

Plastic, Thread, Cotton, (Modeled with Gas Mask by Intelligent Mischief)
2016

THE ART OF THE



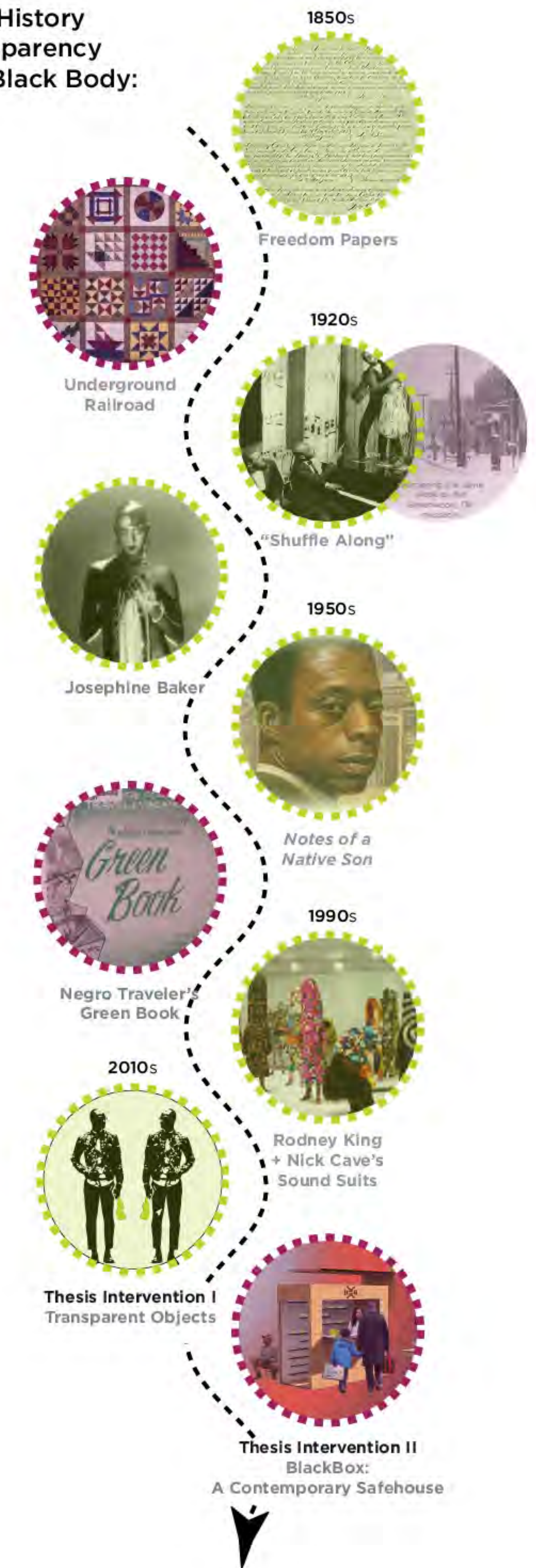
MISREADING

Performing Spatial Justice

Masters Thesis Project, Harvard GSD (2016)

This project responds directly to the heavily mediated spectacle of violence against black bodies that is not new, but has experienced renewed attention over the past five years. While racial profiling is often discussed as a social phenomenon, it always has spatial influences and implications. The way a person's identity is misread on a street corner differs from the misreadings that might happen in a University classroom, as do the injustices that result from these spatialized misreadings. While developing a theory of the "space of misreading" and "black transparency", I asked myself, how do these responsibilities, these burdens... and the associated actions, expectations and misunderstandings transform as a black body moves from one physical site of associations and misreadings to another? This project dares designers and urban planners to ask ourselves: how does the anticipation of those misreadings in space or the weight of those burdens transform the black body itself and what must we do to eradicate those misreadings?

A Brief History of Transparency on the Black Body:



THIS THESIS IS A PROTEST...

...AGAINST SYSTEMS OF POWER, IDEOLOGIES OF PLANNING AND DESIGN THAT PERPETUATE THE OPPRESSION OF MYSELF, MY FAMILY, AND OTHER MARGINALIZED PEOPLE IN SPACE BY REFUSING TO ACKNOWLEDGE THEIR ROLE IN REINFORCING THAT OPPRESSION IN OUR BUILT ENVIRONMENT.

THIS THESIS IS A PROTEST...


...AGAINST A PEDAGOGY THAT WILLINGLY REMAINS INADEQUATE FOR SOLVING THE PROBLEMS OF WHICH I SPEAK.

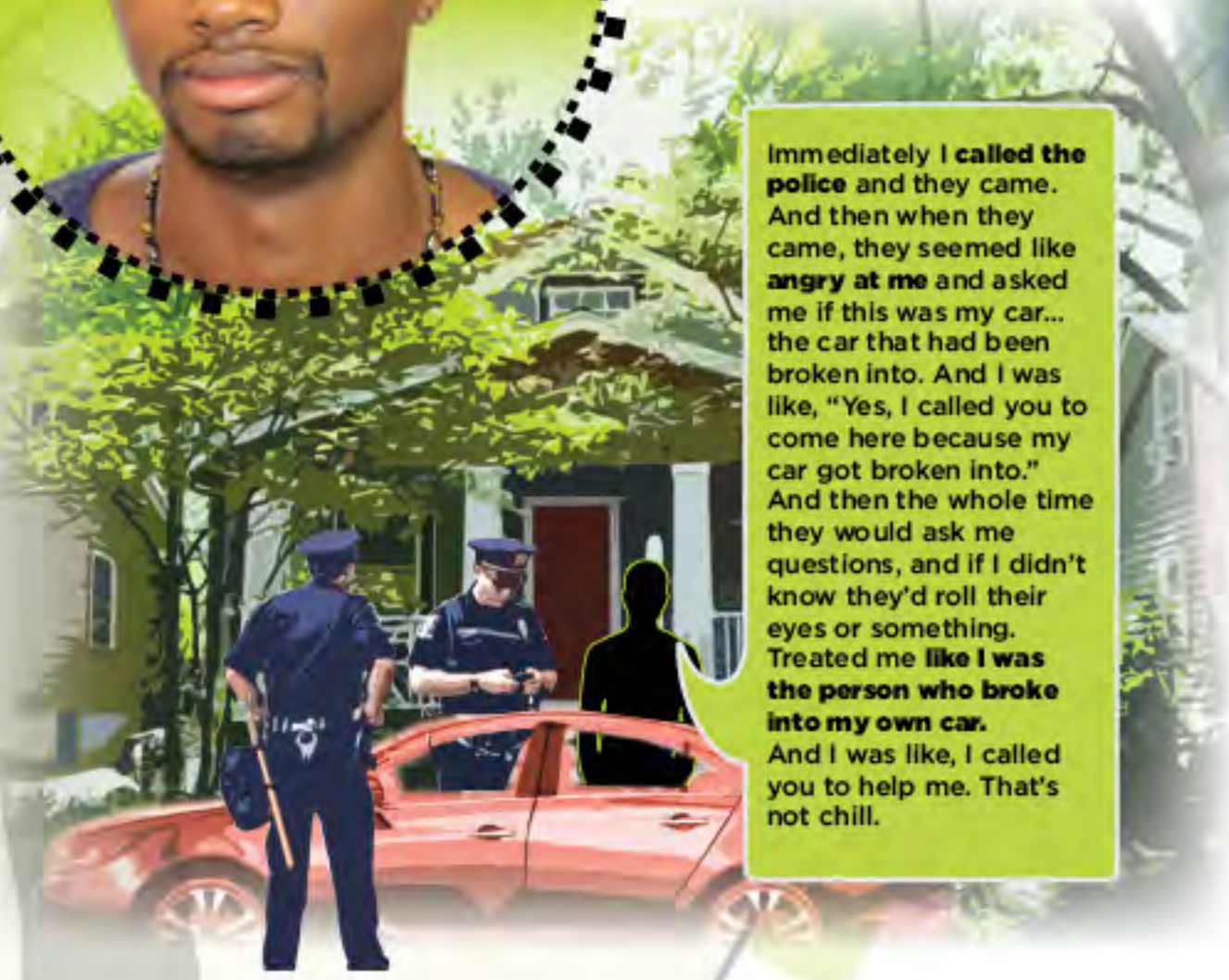
THIS THESIS IS A WARNING...

... THAT IF THE BURDEN REMAINS ONLY ON THOSE OF US WHO HAVE BEEN MARGINALIZED, THIS IS WHAT COLORED SPACE WILL CONTINUE TO LOOK LIKE.

THIS IS A WARNING...

...THAT WHEN AN UNJUST BURDEN IS PLACED UPON ANYONE ALONE, THE NEGATIVE EFFECTS WILL SPILL OVER TO EVERYONE INVOLVED...

C. MICHEL 



Immediately I called the police and they came. And then when they came, they seemed like angry at me and asked me if this was my car... the car that had been broken into. And I was like, "Yes, I called you to come here because my car got broken into." And then the whole time they would ask me questions, and if I didn't know they'd roll their eyes or something. Treated me like I was the person who broke into my own car. And I was like, I called you to help me. That's not chill.



So I was skating down the street from your house and I was going really fast and I fell. It was really bad, like I flew forward, and my knee was bleeding, and my hand was scraped... all my belongings were everywhere. And I took, like, five minutes just in the middle of the street to collect myself. I like went over and picked up my skateboard and picked up my phone. I looked at my phone for a long time and I thought that it was broken... and the house that I happened to be in front of... this really old lady came out of her house. She was very hostile to me. She was like, "What are you up to? What did you just pick up?" And I said "I'm sorry if I startled you, I just fell." And you could see that I was really bruised up, and I was bleeding. And she said "I just saw you pick up something that I don't think belongs to you." I was like, "Oh this is just my phone, I don't know what to tell you." And she was just really angry at me for picking up my phone that she didn't think belonged to me.



"When I was little, I would always notice that my parents would check their pockets for a credit card before they walked into a store - to make sure they weren't sticking their hands in their pockets once they got inside.

PERFORMANCE AS PROTEST

With the help of personal accounts and a survey of media and policy responses as well as 20th and 21st century literature on race and space, I used this thesis project to design a series of interventions that range from the scale of the object to the performance, engaging the vernacular of a product designer and an urban planner to interrupt potentially violent spatial injustices. The work that resulted is not a set of solutions, but rather a performance of the way that people of color have always been expected to bear the burden of attempting our survival in landscapes that were created to exploit and subordinate us.



Thesis Intervention I:
Transparent Objects



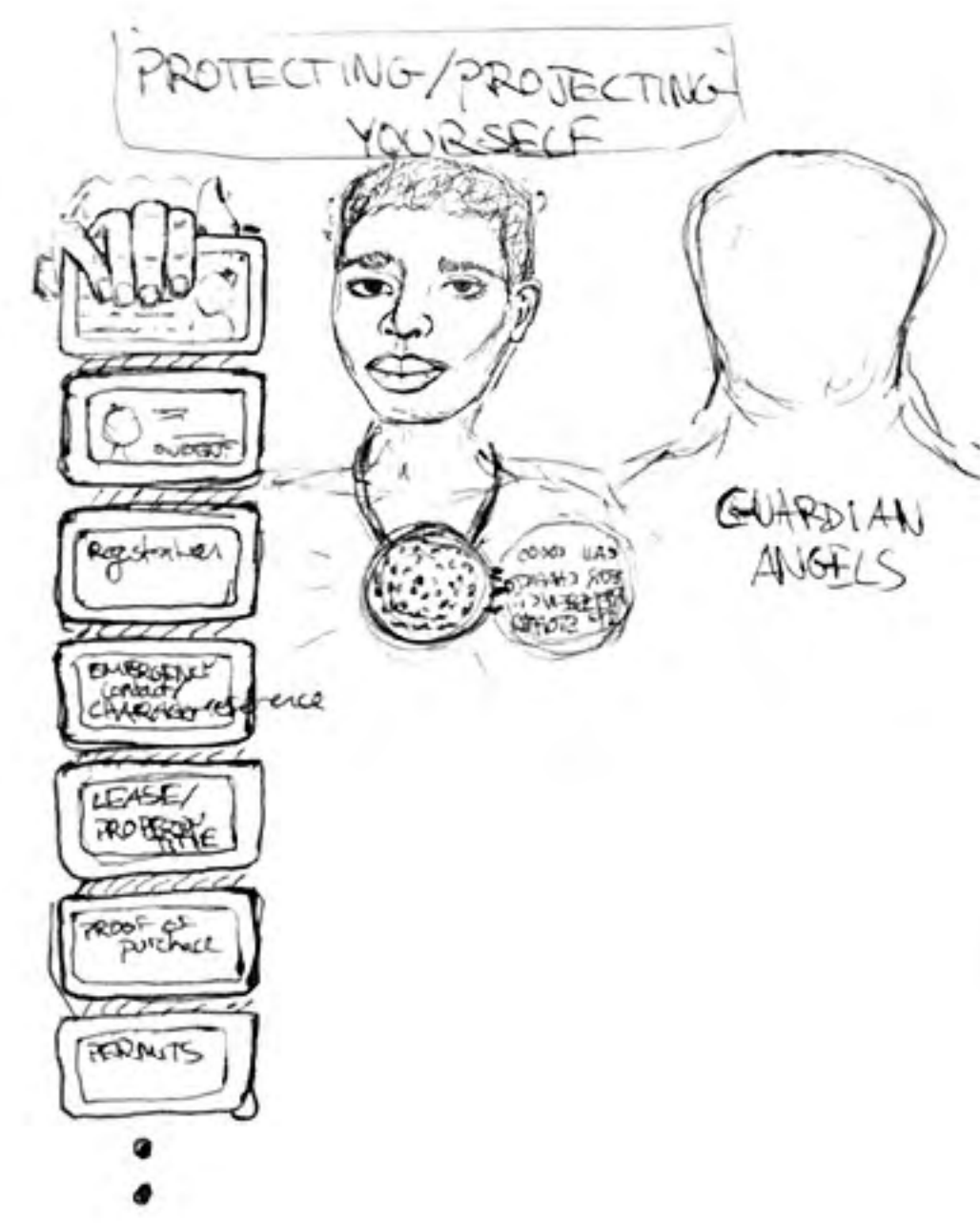
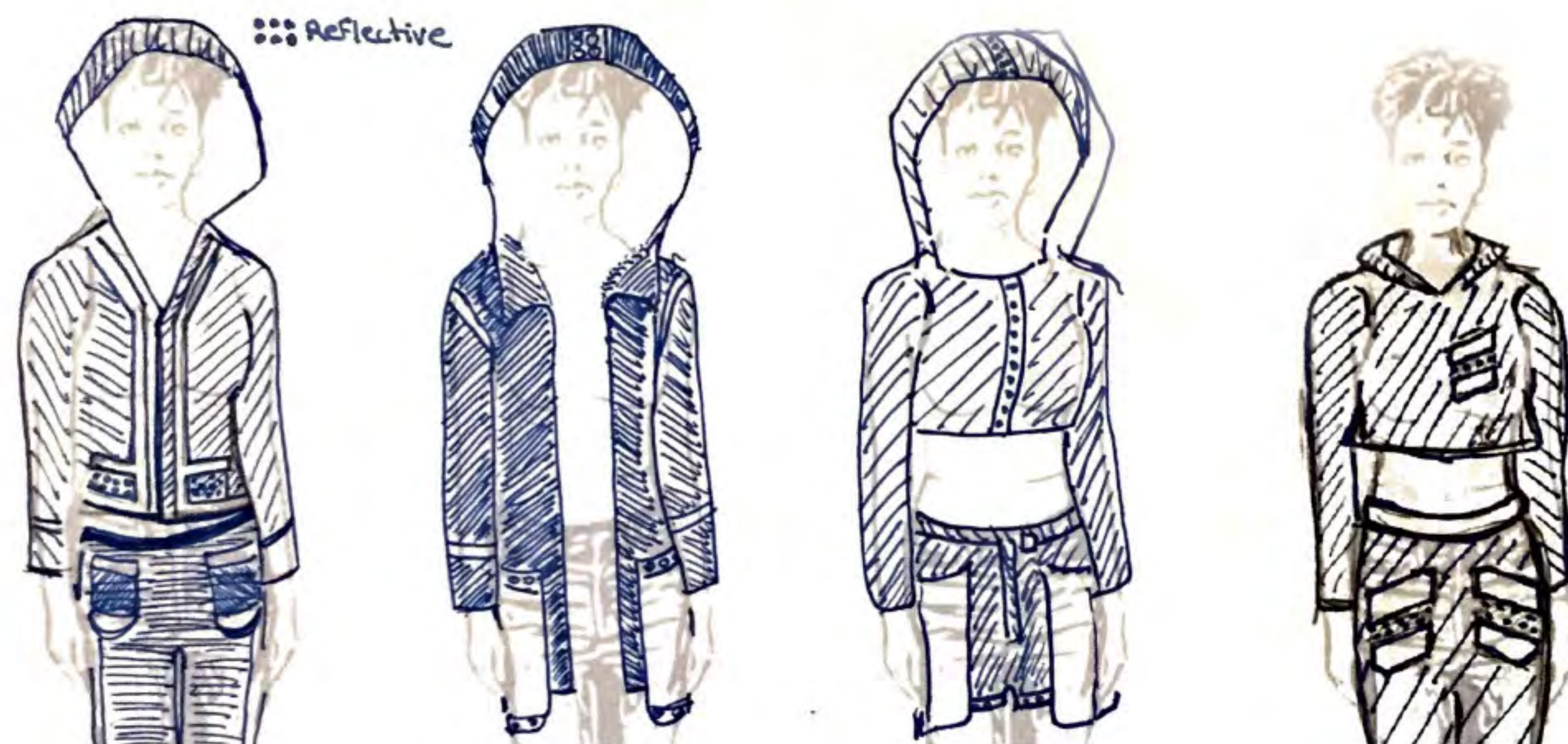
Thesis Intervention I: Transparent Pockets



Thesis Intervention I: Transparent Pockets



Thesis Intervention I: ID Foldout



THESIS INTERVENTION I: OBJECTS OF TRANSPARENCY

The three body-scale accessories act as more than just ornament. They reveal something about the wearer that someone inhabiting the white spatial imaginary (as George Lipsitz defined it in 2011) would not otherwise realize. The objects' first task is to protect the wearer against undue questioning, frisking or seizure of their property. But beyond that, they reveal the burden of constantly switching and anticipating transparencies in order to navigate space safely. Informed by interviews (some pictured here), the objects reify the need for many black people to render their identities transparent (ID Foldout), render their bodies transparent (pockets) and render their belongings (or how they got them) transparent (tags) to avoid being misread as a threat in certain spaces.



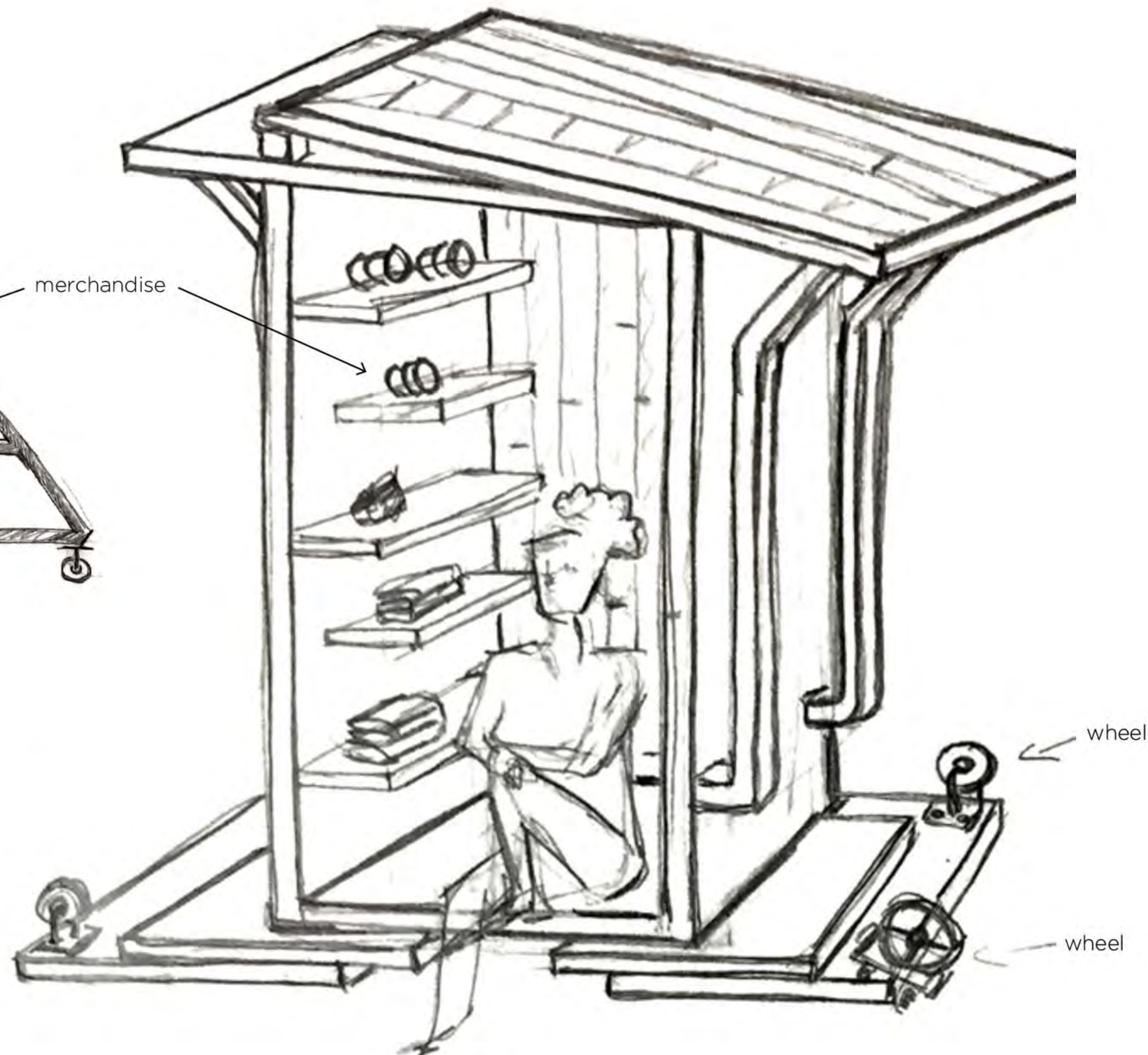
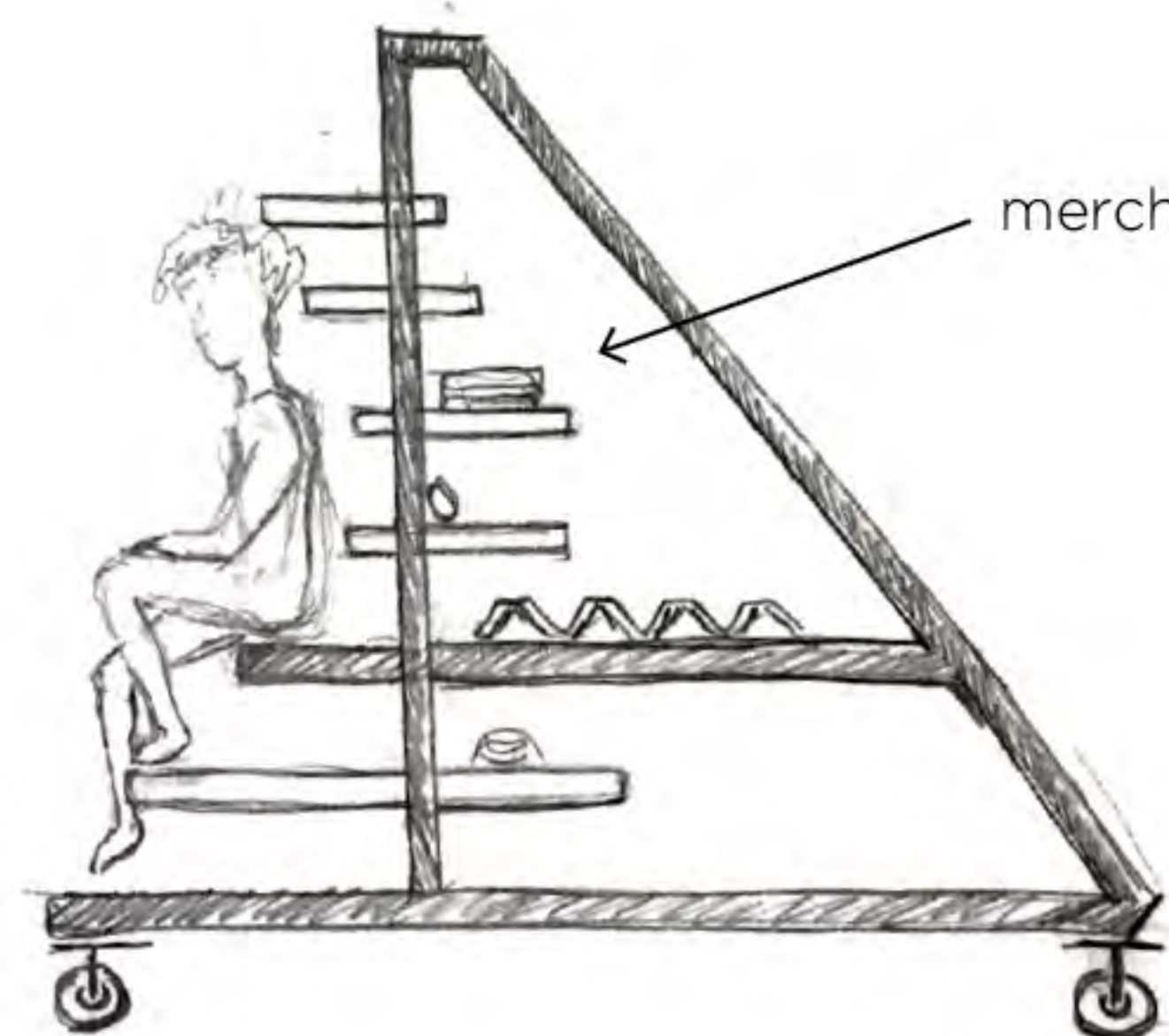
THESIS INTERVENTION II: BLACKBOX: A CONTEMPORARY SAFEHOUSE

The BlackBox reveals the present day networks of safe spaces that are formed out of necessity within marginalized communities whose safety may be jeopardized in public spaces by disproportionate criminalization or (misreading in space). The BlackBoxes act as markers of spaces of injustice that may otherwise be invisible to designers and urban planners. The BlackBox model acts as a fictional updating of historical networks made possible by The Negro Motorist Green Book in the 1930s-50s and the Underground Railroad.

THESIS INTERVENTION II: DESIGN DEVELOPMENT

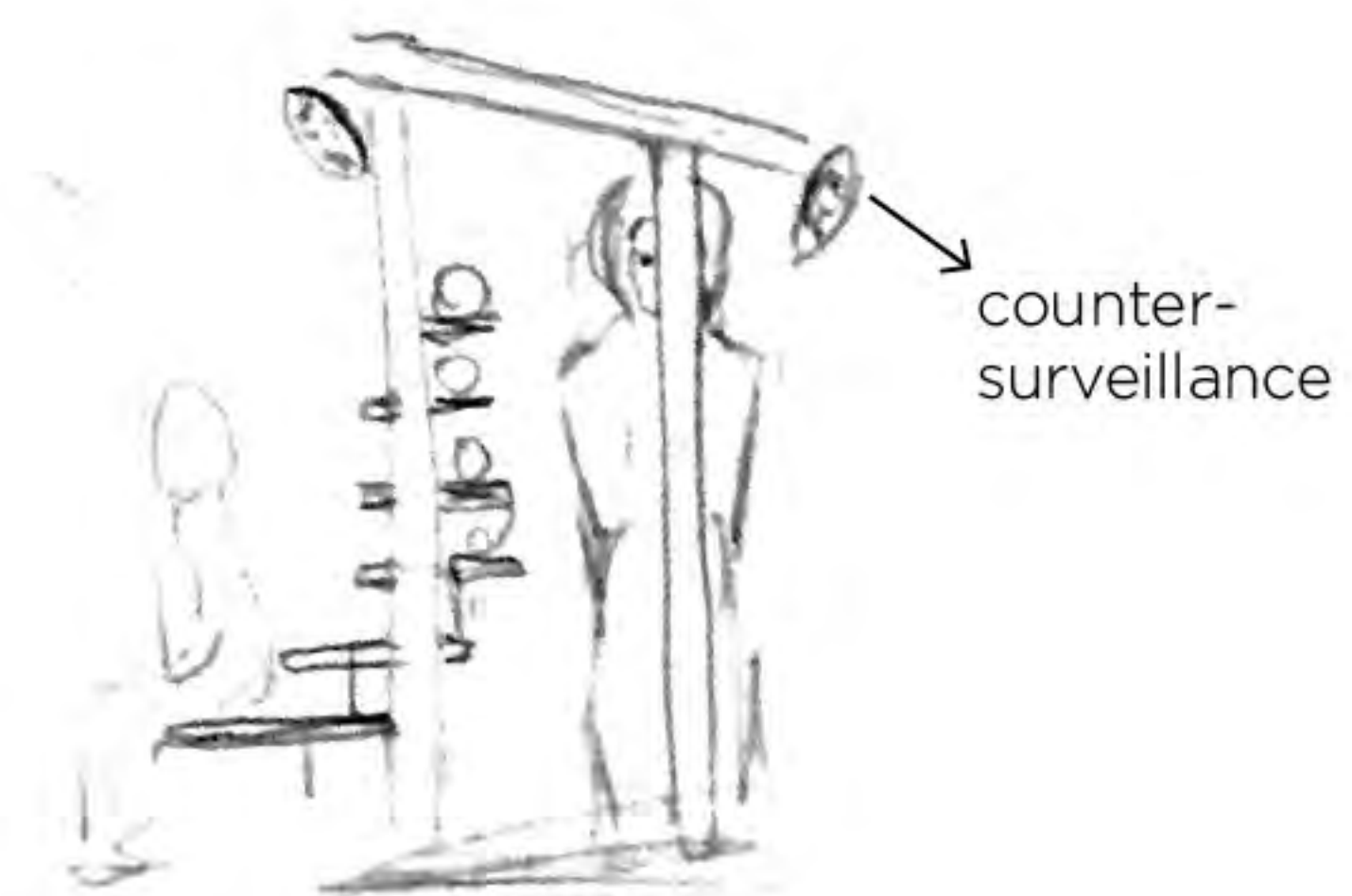
The Shed + The Stoop

"I just love the houses in the South, the way they built them. That negritude architecture. I really love to watch the way Black people make things, houses or magazine stands in Harlem, for instance. Just the way we use carpentry. Nothing fits, but everything works...everything is a thirty-second of an inch off." -David Hammons



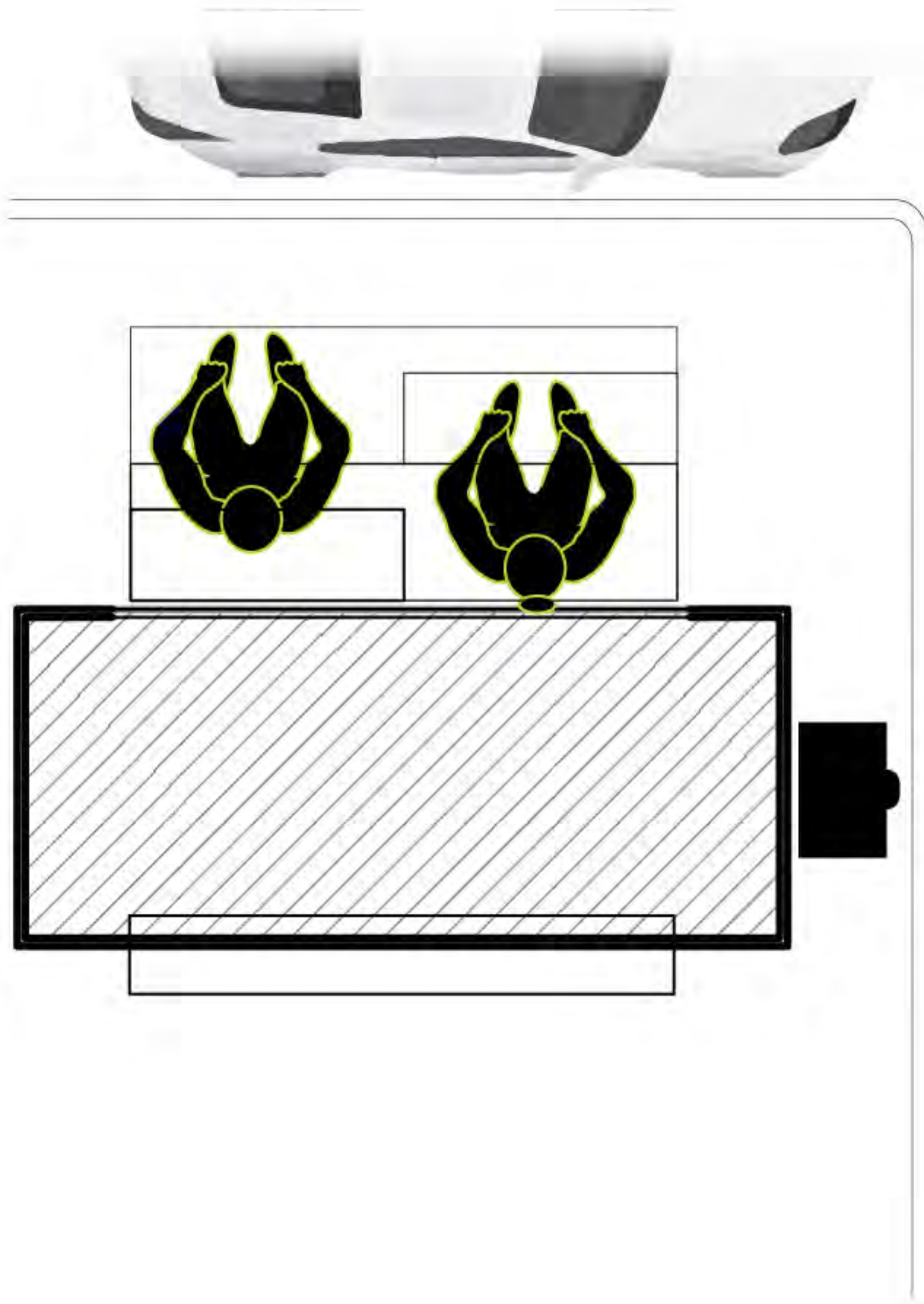
Praise House

*safe spaces, check-in spaces
project & protect*



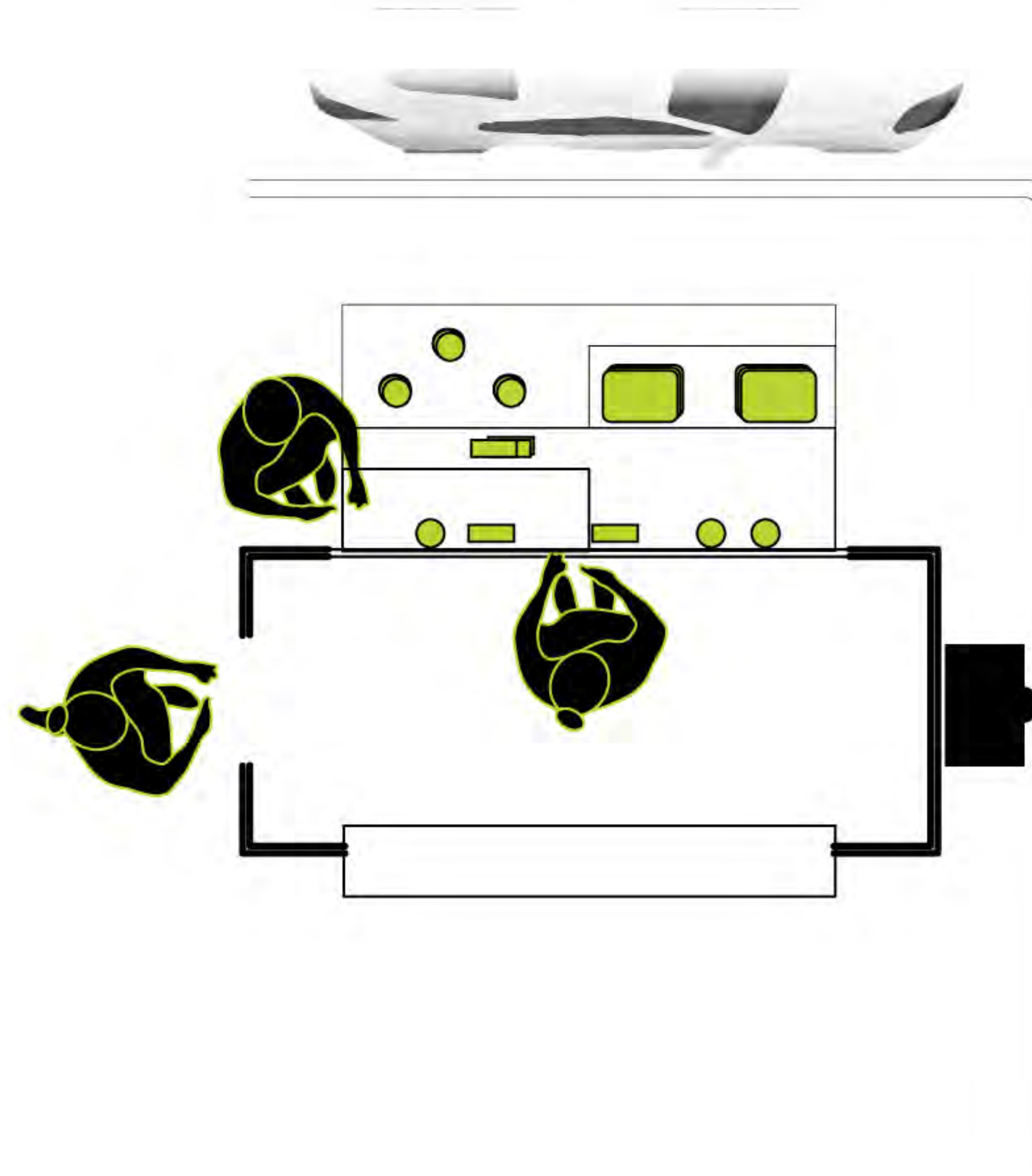
1. COVERT PROGRAM:

Bus Shelter or Pay phone Station
WiFi Seating



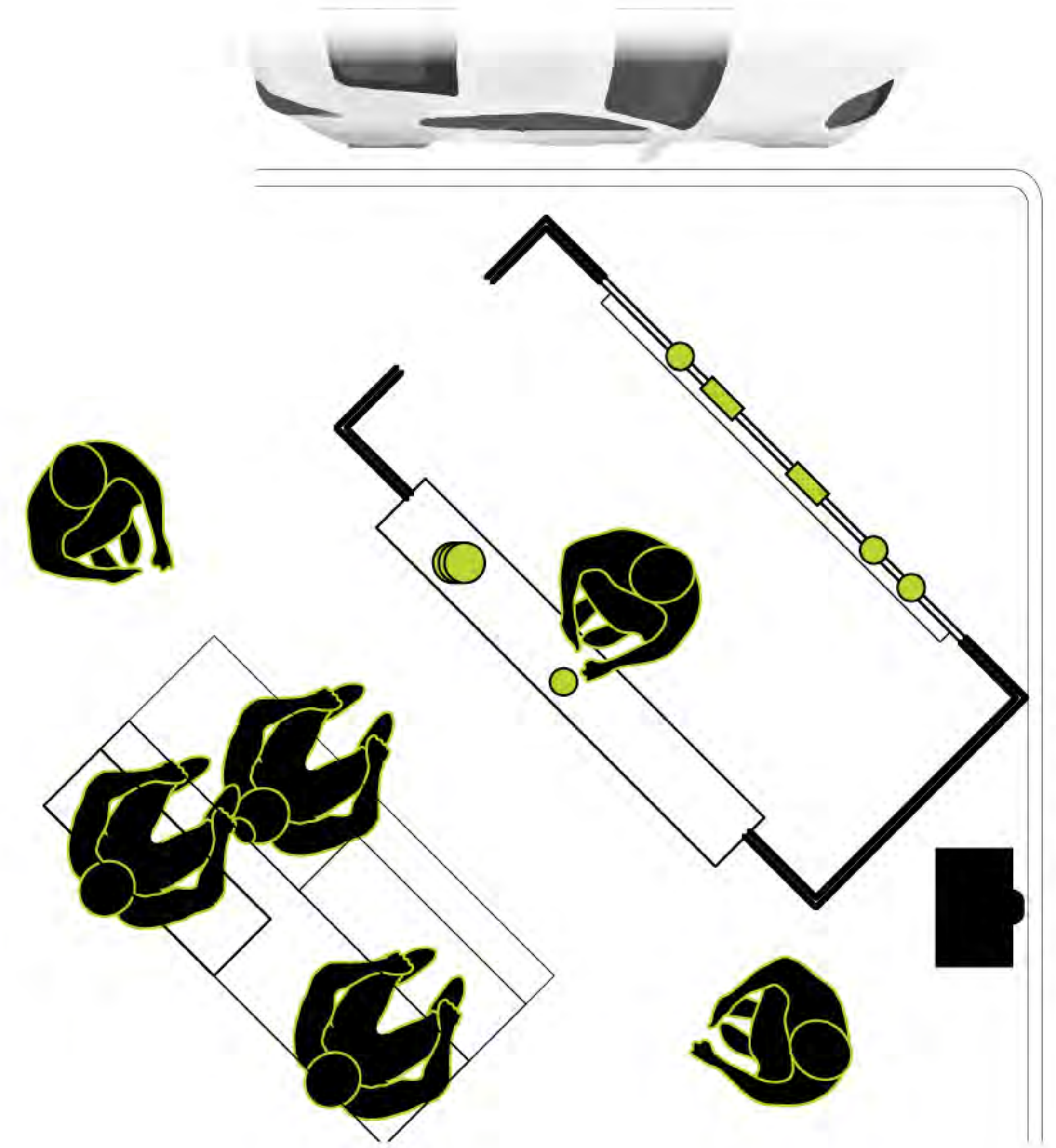
2. SPACE OF EXCHANGE:

Kiosk for Objects of Transparency
Community Surveillance Center
Temporary Employment/ Alibi





3. SPACE OF PROTEST:




Pop-up Meeting Spot
Recovery Station



THESIS INTERVENTION II:
BLACKBOX TRANSFORMATIONS

THESIS INTERVENTION II: BLACKBOX MIGRATION TIMELINE

-  Vestigial payphone network
-  Block with over 400 Stop & Frisk Encounters in 2011

-  Vestigial payphone network
-  Block with over 400 Stop & Frisk Encounters in 2011
-  Initial BlackBox locations

-  Vestigial payphone network
-  Block with over 400 Stop & Frisk Encounters in 2011
-  Location of a recent fatal encounter with law enforcement
from Hector Tarrido Picart's 2015 "Right to Live" research for Map the Gap
-  New BlackBox locations
-  Migration of the BlackBox



NETWORK OF PAYPHONES AND MISREADINGS



INITIAL LOCATION OF BLACKBOXES



MIGRATIONAL ORBIT ACCORDING TO LOCATION OF FATAL ENCOUNTERS AND OTHER NEW SPACES OF INJUSTICE

Capitol Hill BlackBo



SUBSEQUENT INTERVENTIONS: “BLACK BODY SURVIVAL STORE”

In February 2017, the body-scale objects of transparency were featured at the Boston University Art Galleries for the group show *Occupancies*. As part of an ongoing collaboration with the Brooklyn based creative design lab, Intelligent Mischief, the ID Foldout and Compliant Pockets contribute to an arsenal of surrealist merchandise for survival, made for people who are racialized urban environments.



Mixed Media Artwork & Urban Research



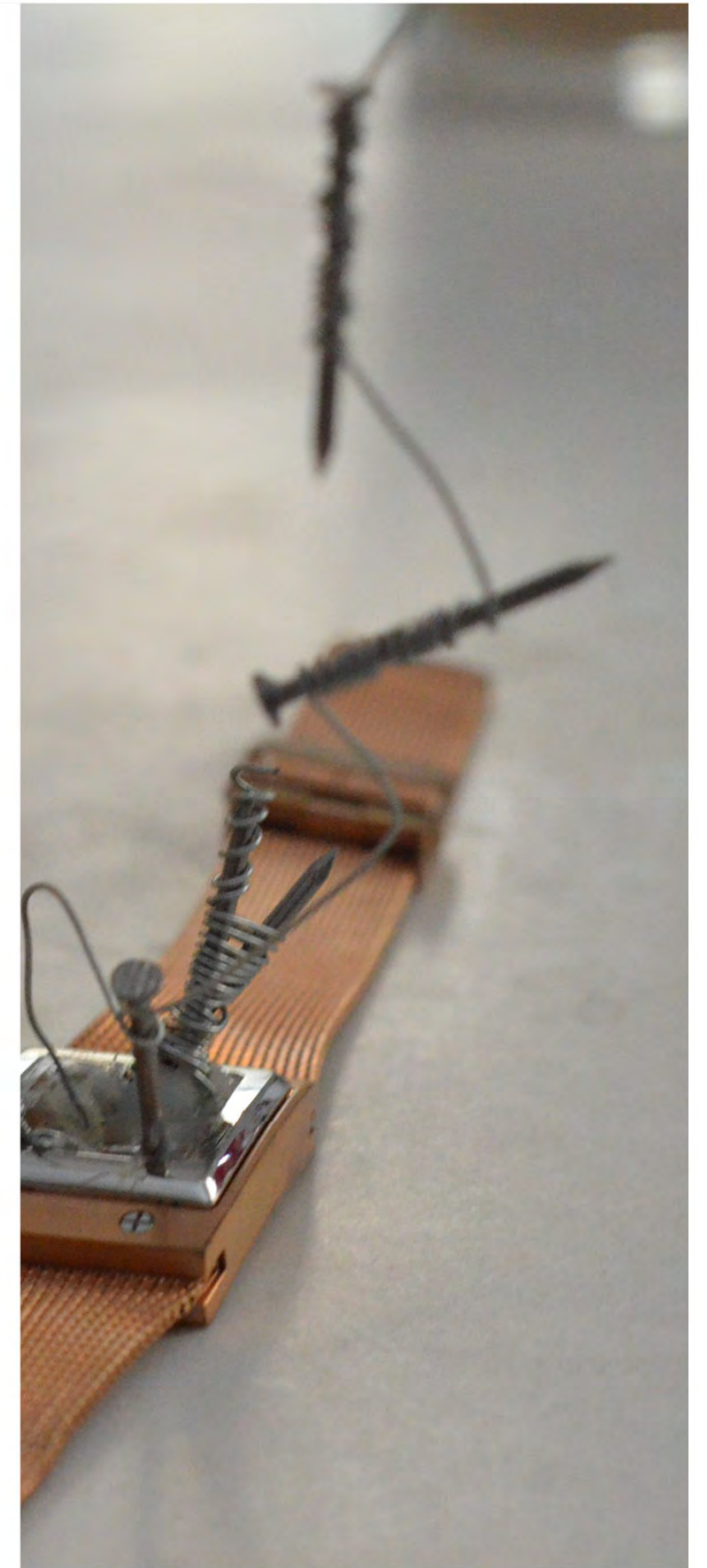
Unwinding Time

Kitchen Sculptures (2018-2021)

As I spend more time inside, my more discreet sculptural works meditate on what can still be private. Influenced by the skateboarder's ingenious ability to subvert a public object's symbolic purpose, I've been doing the same with my personal household items. Wearing headphones the proper way feels like nails in my ears ("Chalkboard"), but I do it anyway to conform. Who wants to "use" public space when they have to be in pain? The resulting objects juxtapose the idiosyncrasies of how I use utilitarian items in private with the external expectations of how they should be used in public.



Unwinding Time
2019
Broken Watch, Wire, Nails, Silicone



Swiss Army Watch
2018
Metal, Broken Glass, Wire, Nails, Silicone



Swindle
2019
Glass, Metal, Silicone



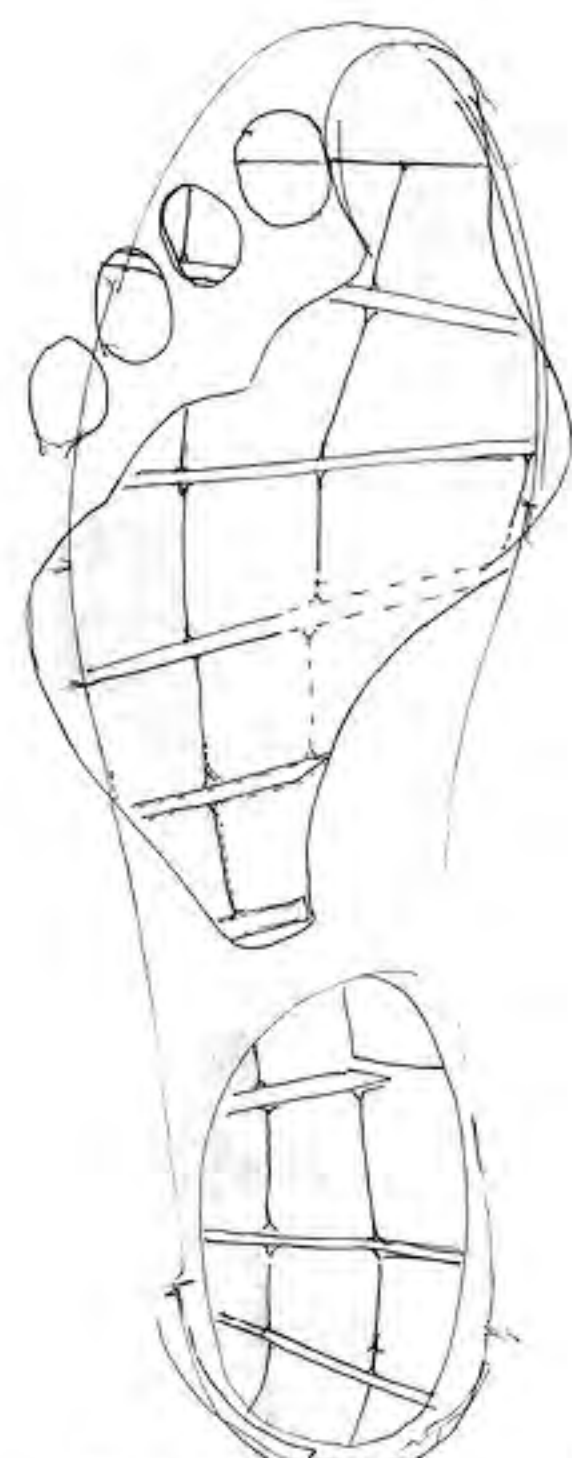
Chalkboard
2018
Plastic, metal, nails, glue



Temper-her
2019
Glass, Wire, Thermometer



The topography of our feet



The impact of our imprints



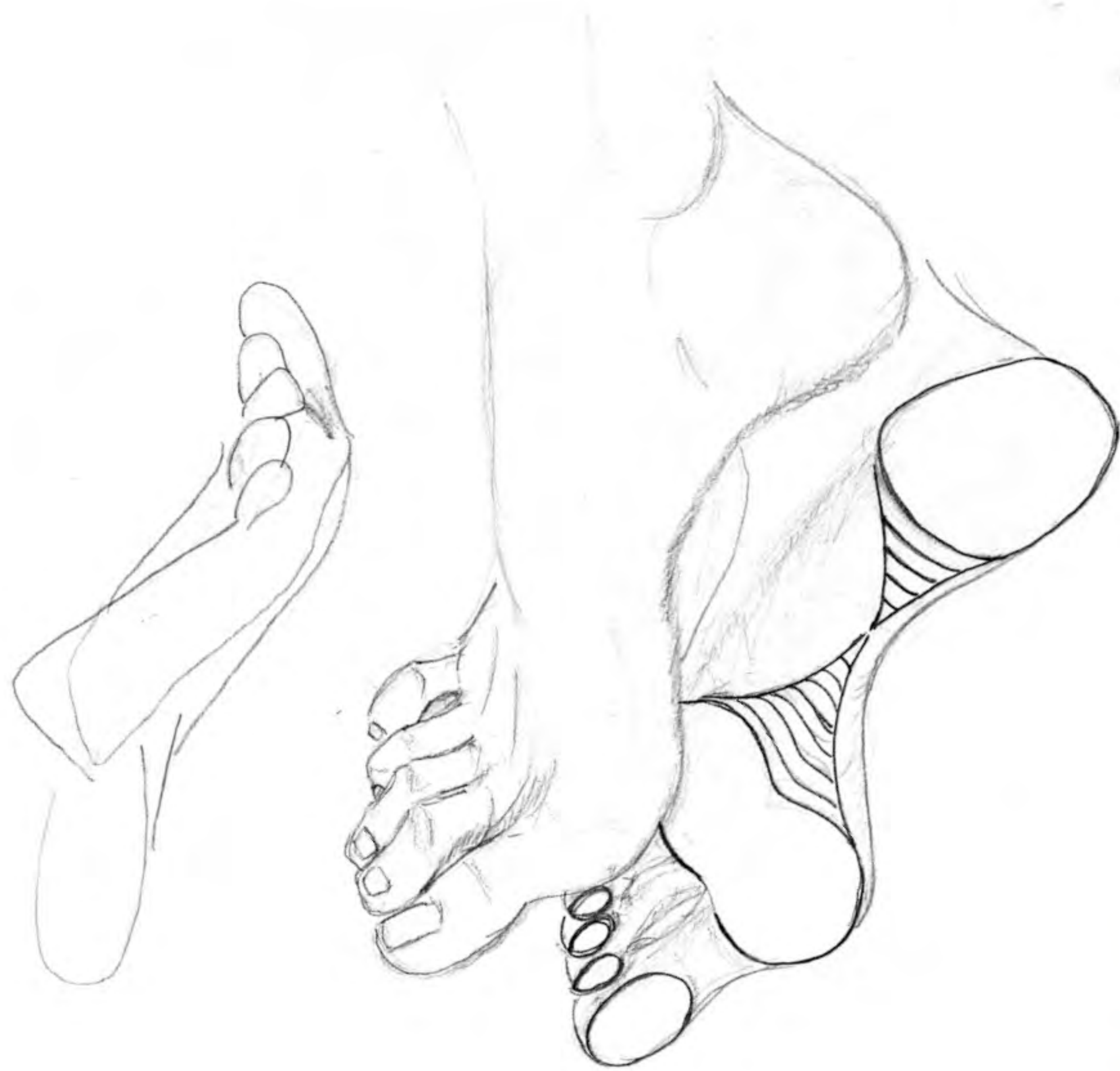
The trajectory of our movement - mapped on our bodies

Skateboarding in Urban Space / Panama Canal

Independent research and thesis work, Princeton University (2012-14)

This two year long research project marked my first independent foray into urban studies. After years of watching my brother and his friends form unique communities and even more remarkable relationships with the built environment, I chose to use skateboarding (their sport of choice) as a lens to understand how individuals deal with restrictions imposed by urban policy as it plays out in the built environment. During a year of preparatory research, I used interviews, photography, film, theoretical texts, case studies and collage to explore the street skater's incredible ability to re-appropriate architecture, to prevail over a stratified city's desire to segregate people, and to communicate problems in urban planning practices through movement. The following year, with collages, painting, and wooden assemblage that I used to create an interactive, yet somewhat hostile environment, I used my thesis installation (*Panama Canal*) to explore how exclusion is rendered in the architecture of our environments. Working on this extended project led me to discover the question that has motivated all of my work since: "How can the politics of public space be leveraged to address social inequalities?"





**ANNOTATED REPRODUCTION OF
THE SOCIETY OF THE SPECTACLE**

Thesis-prep Artist Book

"Rewriting Society of the Spectacle" excerpt, 2013



Entre les divers procédés situationnistes, la dérive se définit comme une technique du passage hâtif à travers des ambiances variées. Le concept de dérive est indissolublement lié à la reconnaissance d'effets de nature psychogéographique, et à l'affirmation d'un comportement ludique-constructif, ce qui l'oppose en tous points aux notions classiques de voyage et de promenade.



More Dustin Dollin amplitude.

Skateboarding is a critique of human geography.

The stories are always there, it just takes a book to make sure they get written. The reason for the existence of this book is to pass along a part of the story of the skateboard and those who ride them. Anybody who has spent time amongst a dedicated group of skateboarders realizes they have a different way of looking at the world. A different agenda. It's all about the terrain. Skateboarders study and accept the terrain and the architecture that has been placed upon it like no other human beings. Skateboarders are not want for past or future because they are always in the now. "Is it skateable, can we skate it?" Skaters study the curblines from the car as they drive by on the street, drawing a route that hits every inflection, curb cut, crack, and ollie nub along the way. Benches and blocks that go unsat-upon by the few pedestrians rushing by are slid, ground, relished, and appreciated by roving skaters. Steps are to be cleared on the fly and nine will get you ten. You go back to the schoolyard on Saturday mornings to skate the playground banks. There are still enough old schoolers around to make the question "Got any empty pools?" a far better proposition than any drug deal. That skater coming at you down the sidewalk may end up a friend for life.

Skateboarders are certainly not above the classes of nerd, loner, freak, or kook, as everyone is prone to fall into on occasion. But when these varied walks meet in a skate space, look out! Nowhere else will you find a more diverse yet talented group of individuals. Skaters may not have played team sports, joined a gang, or even gone to church. Yet, skaters have infiltrated and influenced art, architecture and music in the same way they would "trash" a fresh new skate spot. And they know how to fix your car and hook up your stereo.

the delay in the subordination of the economy. If there is a model for this work, other than the pages of Thrasher, it would be National Geographic magazine. Our

History, which threatens this twilight world, is also the force which could subject space to lived time. Proletarian revolution is the critique of human geography through which individuals and communities have to create places and events suitable for the appropriation, no longer just of their labor, but of their total history. In this game's changing space, and in the freely chosen variations in the game's rules, the autonomy of place can be rediscovered without the reintroduction of an exclusive attachment to the land, thus bringing back the reality of the voyage and of life understood as a voyage which contains its entire meaning within itself.

Skateboarding is a critique of human geography

less c
of those w... it.

—Kevin Thatcher, May 2001

Following Spread: "I remember we took my sister's roller skates and mounted them on a two-by-four. . . . One day, possibly long before this "anything on wheels" derby happened on New York City's East Side in 1952, some kid crashed his skate crate into a tree, and wobbled off down the hill on just a plank with four wheels. The rest is history.



But this is not a total surrender to the spectacle's symbolic branding of social groups, which only makes the forced stratification of different groups easier.

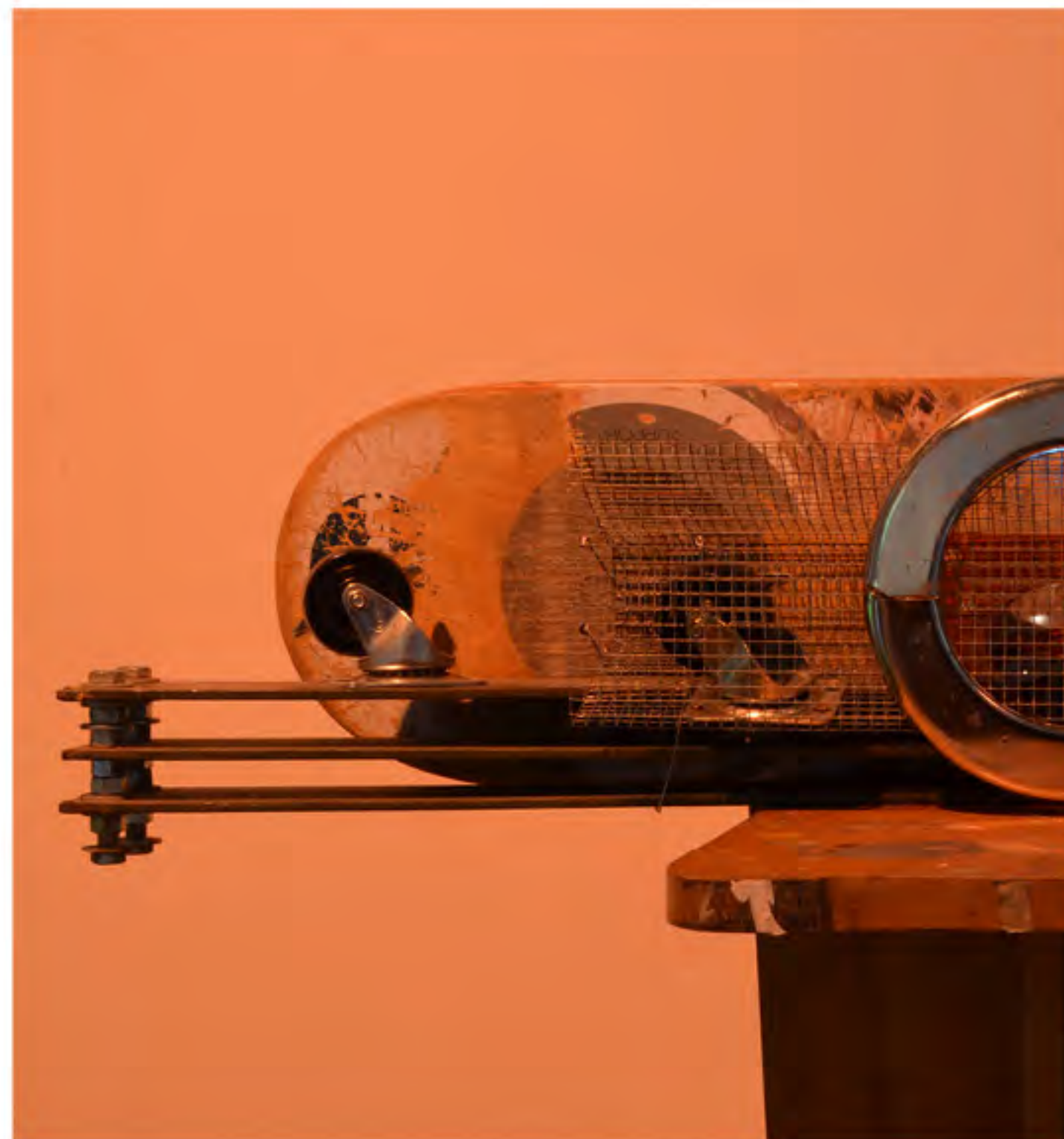
Commodity Spectacle

... the consumer product is worn facing the ground...

... shoe soles skid against gravel with each kick...

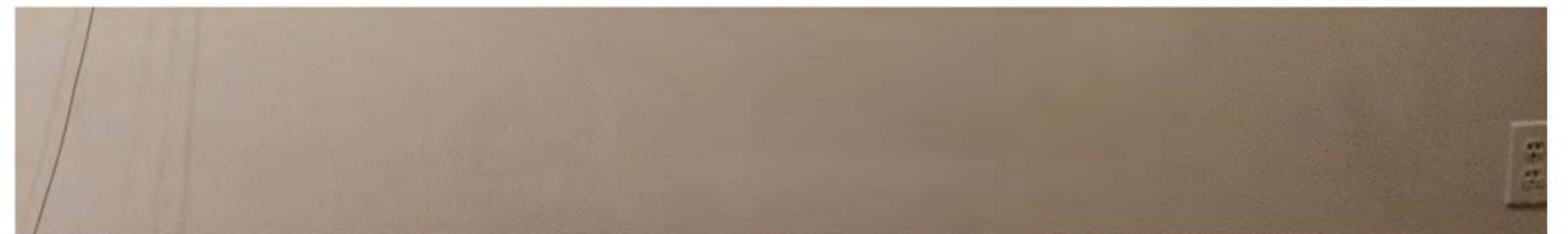
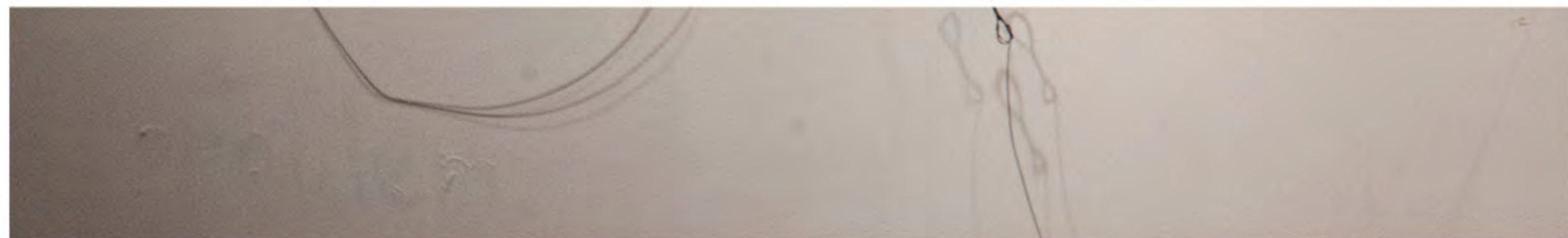
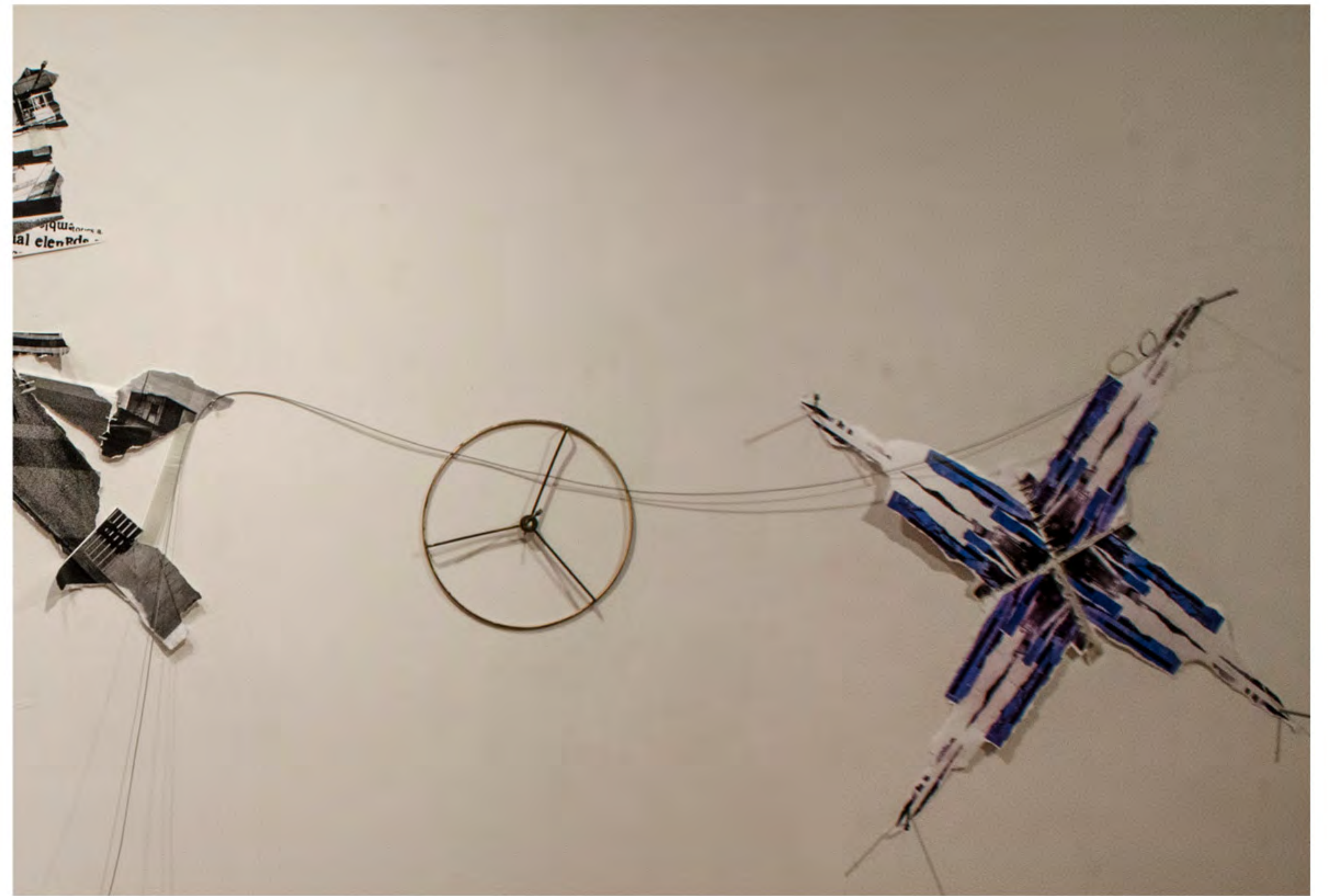
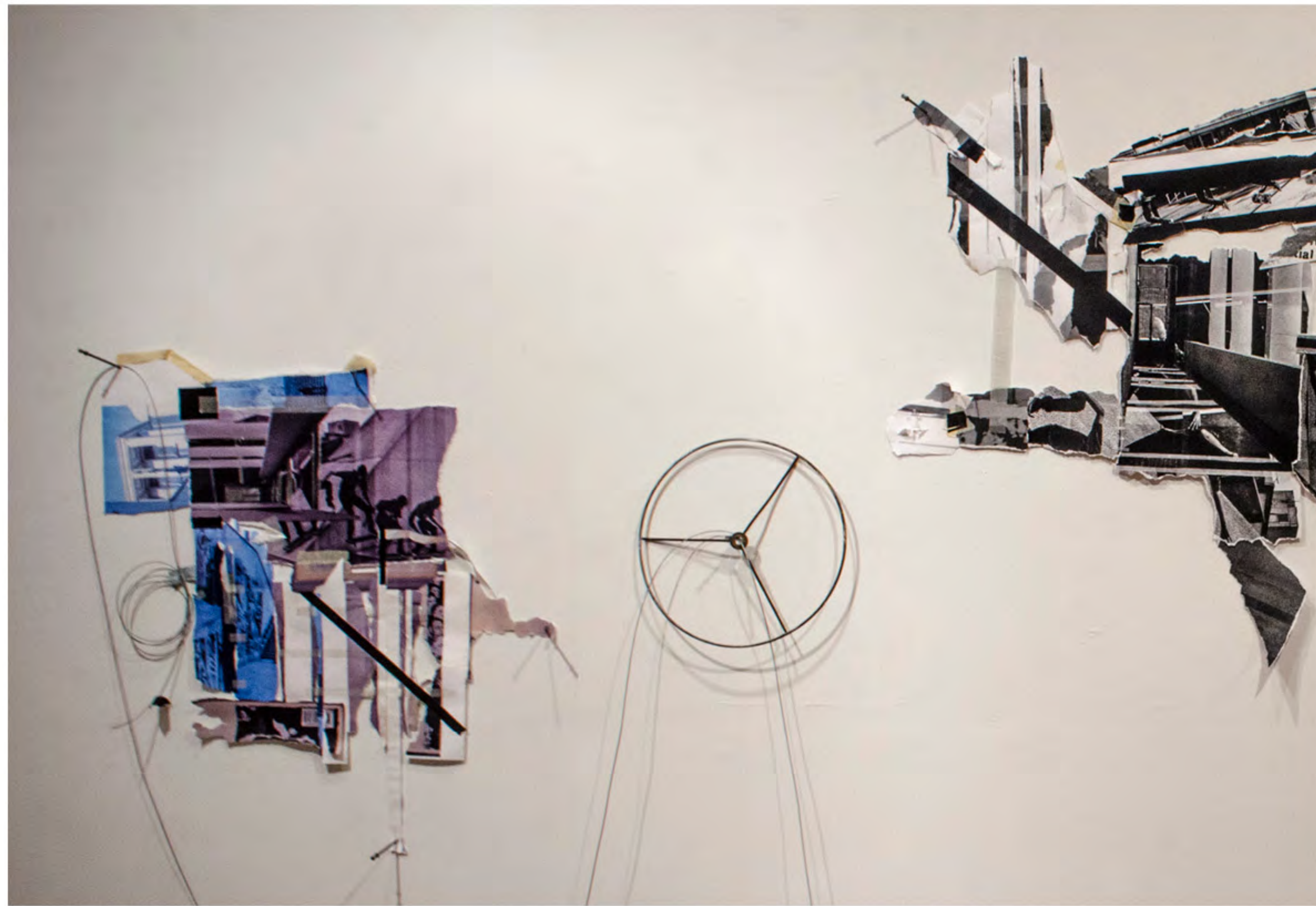
... and with every grind, the skateboard deck's graphics are slowly peeled away.

"Rewriting Society of the Spectacle" excerpt, 2013



SPACE, EXCLUSION AND THE PURSUIT OF "PROGRESS"

Thesis Exhibition



Installation Shots, *Panama Canal*, 2014



Isolated Identities: The Politics of Inclusion

Coursework for Mapping: Geographic Representation,
Harvard GSD (2015)

Perhaps one of the most limiting ways to move throughout the world is to only migrate through spaces inhabited (temporarily or permanently) by people who look like oneself. Of course, this decision would be far more limiting for some people than others. It is extremely rare for me to find spaces within the Boston metro area where even one person, let alone a majority of people, looks like me (a young, female African descendant in North America).

As the beneficiary of countless privileges, I cannot forget that the spaces which choose to include me historically and presently exclude those who share the traits of my visual identity. Each museum visited or class attended serving as a reminder that my presence is merely an exception to the rules of inclusion.



CAMBRIDGE AND BOSTON



MY FREQUENT DESTINATIONS:



PEOPLE WHO LOOK LIKE ME:
blocks with 100+ women age 22- 24
and 20+ people identifying
as black, black non-hispanic or
black&hispanic



PEOPLE WITH SIMILAR TRAITS:
blocks with 100+ women age
22-24 or 20+ people identifying
as black, black non-hispanic or
black&hispanic



PLACES I LIKE:
hill-shade based on distance from
businesses that i frequently visit



Urban Planning + Community Engagement

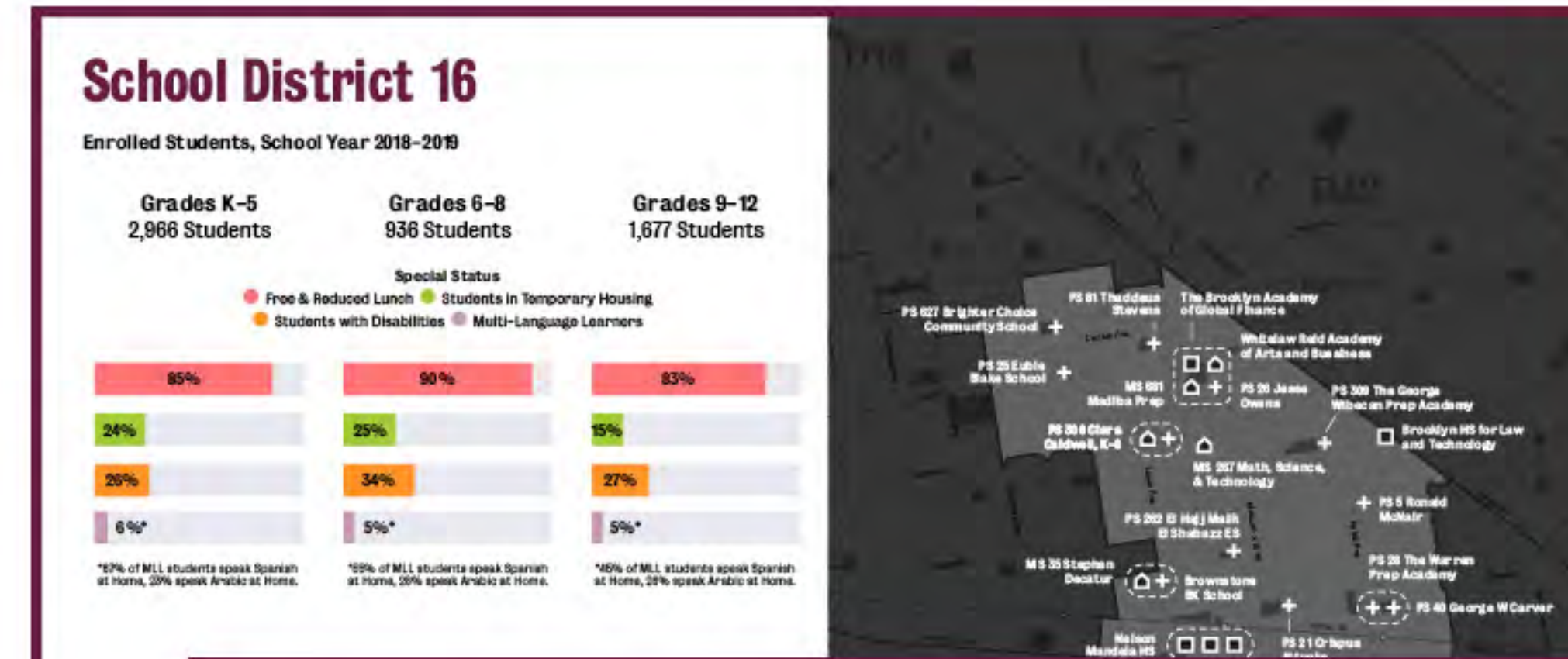


Cleveland Museum of Art Landscape Action Plan
 Student Engagement, 2018
 Cleveland, Ohio

WXY architecture + urban design

New York City | Urban Planning and Civic Engagement (2018-)

WXY is an award winning multi-disciplinary practice specializing in the realization of architectural solutions in challenging contexts. Focused on innovative approaches to public space, structures and urban issues, the firm's work engages both site-specific design and planning at multiple scales. The firm's commissions are in collaboration with community-based organizations, public authority, and private clients.



The D16 Diversity Plan is a community engagement and planning process to increase integration, equity and academic outcomes in Community School District 16 (located in Bed-Stuy).



D16
 Diversity Plan Process
 Community Focus Group
 February 2020

NYC Department of Education



Alternative Presence

New York City (2019)

“ALTERNATIVE PRESENCE” was a multidisciplinary collaboration between YWCA of the City of New York and four designers that brought to life Octavia Butler’s award-winning science-fiction Parable series for a group of ten high school women and gender non-conforming students. Through seven (7) after-school workshops and (2) installation sessions, students simulated many of the activities that the Parable series’ 15-year old main character, Olamina, goes through in her dystopian world: survival through interdependence, intricate knowledge of ecosystems and spatial relationships, construction know-how for shelter and clothing, and periodic journal reflection. Guided by excerpts from the Parable series, students creatively interpreted survival skills, such as building shelter using everyday materials, creating interactive communication systems, resource mapping, wild edible plant harvesting, and more. Presentations on historically and currently displaced people’s strategies for surviving in foreign territory provided students with groundwork for their design concepts. The work culminated in a public exhibition that transported visitors to the students’ vision of their ideal community infrastructure within this alternate universe.



INDIGENOUS PLACE MAKING IN THE MOSS PARK / ALLAN GARDENS DISTRICT

Anchor Sites

re>Tkaronto: Indigenous Placemaking in Toronto

BrookMcIlroy | Placemaking and Community Engagement (2017)

Spearheaded by the Indigenous Place Making Council (IPMC), re>Tkaronto is an initiative supported by Ontario 150 and the City of Toronto to develop a framework for Indigenous placemaking in the Moss Park/Allan Gardens District and visibly restore Indigenous presence to this portion of the city. Recalling the Mohawk origins of the name “Toronto”, which may be translated as “a gathering space” from its original spelling, re>Tkaronto will create new opportunities for understanding between Indigenous and non-Indigenous Torontonians. In collaboration with the IPMC, we have developed a series of placemaking workshops for Indigenous youth as well as other students from underrepresented communities in Canada. These workshops expose youth to potential career paths in design and planning, while engaging them in hands-on placemaking design and mapping workshops. I have been able to play an integral role in designing these engagement strategies, developing workshop materials and facilitating engagement activities during my time at Brook McIlroy. During these workshops, youth discuss how they navigate the city, examine why certain spaces feel welcoming or unwelcoming, and identify opportunity sites for Indigenous placemaking projects. (Mapping, design and GIS analysis for the image below completed by Cara Michell).



Native Women’s Resource Centre

Mission: Guided by the Seven Sacred teachings: Wisdom, Love, Respect, Bravery, Honesty, Humility, and Truth, NWRC brings these teachings, our traditions, and our cultures into our programming, events, and ways of being. We welcome all self-identifying Aboriginal women (cisgender, transgender, and two-spirited people) and their children.



Anishnawbe Health Toronto (Gerrard St)

Mission: To improve the health and well-being of Aboriginal People in spirit, mind, emotion and body by providing Traditional Healing within a multi-disciplinary health care model.



Miziwe Bilk Aboriginal Employment & Training

Mission: To provide services to the Aboriginal* peoples in the Greater Toronto Area; to work with employers to secure employment opportunities; to deliver federal and provincial programs; and, promote Aboriginal* entrepreneurship and the development of our economies.



Anishnawbe Health Toronto (Queen St)



- Indigenous Service Organizations (City of Toronto Open Data)
- 250 metre/ 2.5 minute walking radius



MAPPING PLACE

Left: 12'x6' map of the Moss Park/Allan Gardens district, annotated by girls (aged 12-13) at the Native Women's Resource Centre. Participants used multi-colored tape and "X" marks to illustrate their walking patterns and welcoming/safe vs. unwelcoming/unsafe spaces in the area. Activity and materials designed by Cara Michell and Amrit Phull.

Below: Following the mapping exercise and storytelling, participants created collages to illustrate their vision of Indigenous Placemaking in the Moss Park/Allan Gardens district.



Graphic Design & Marketing

PlaceLab + Rebuild Foundation

Harvard GSD CFSP Doebele Fellowship, Chicago, IL (2015)

While working for the PlaceLab (thanks to Harvard GSD's Doebele Fellowship), I spent some of my time developing marketing materials to boost awareness of Rebuild and PlaceLab's projects. In one instance, I designed a monthly community mailer to better inform local residents about the wide array of programming offered by the Rebuild Foundation. For potential investors and stakeholders in developing projects, I was tasked with creating a postcard for a new culinary incubator in nearby Gary, IN called ArtHouse: A Social Kitchen.

The University of Chicago Department of Art and Public Life's PlaceLab and the independent organization Rebuild Foundation are two Chicago-based initiatives dedicated to transforming underinvested communities with art and robust community engagement. As founder of both organizations, Theaster Gates brings together diverse and talented teams of artists, architects, community organizers, social workers and lawyers to revitalize beautiful buildings on the South Side of Chicago and infuse them with relevant, arts based programming for all ages.



Community Cataloguing workshop at the Rebuild Foundation's Black Cinema House

JULY

B U I
E L
R D REBUILD FOUNDATION

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			Coffee Tea & Chat (10-12) Community Cataloguing (10-12)	Changing Face of Harlem (7pm)		Community Cataloguing (10-12)
Dorchester Community Garden (11-2) Soul Healing Yoga (1-3)			Coffee Tea & Chat (10-12) Community Cataloguing (10-12)		No Maps on my Taps (7pm)	Community Cataloguing (10-12) Family Band (10:30-12:30)
Dorchester Community Garden (11-2) Soul Healing Yoga (1-3) Black Owned (4pm)			Coffee Tea & Chat (10-12) Community Cataloguing (10-12)			Community Cataloguing (10-12) Family Band (10:30-12:30)
Dorchester Community Garden (11-2) Soul Healing Yoga (1-3)			Coffee Tea & Chat (10-12) Community Cataloguing (10-12)			Community Cataloguing (10-12) Family Band (10:30-12:30) Library Raising (10-2) Public Tour (3-4)
Dorchester Community Garden (11-2) Soul Healing Yoga (1-3) The Curators of Dixon School (4pm)			Coffee Tea & Chat (10-12)			

BLACK CINEMA HOUSE

COMMUNITY GARDEN

STONY ISLAND ARTS BANK

ARCHIVE HOUSE

DORCHESTER ARTS + HOUSING COLLABORATIVE

PROGRAMS

Ongoing

- Dorchester Community Garden**
1am - 2pm | Every Sunday | DA+HC
Come and join our neighbors to keep the community garden growing! | DA+HC
- Soul Healing Yoga**
10am - 12pm | Every Sunday | DA+HC
Mind, body and soul experience, for all yoga skill levels with Stacy Patrice. Free.
- Coffee, Tea & Chat**
10am - 12pm | Every Wednesday | DA+HC
We welcome everyone from the neighborhood for a conversation on how we can all improve our community together.
- Community Cataloguing**
10am - 12pm | Wednesdays and Saturdays
Black Cinema House (BCH)
Volunteer to organize our Johnson Library collection for their move to the Arts Bank location for their move to the Arts Bank. Activities include a day of training from a professional archivist, archives to up, and ending with a community workday and showcase of the library in process.

One-Time Events

- Public Tour**
3 - 4pm | July 25, 2015 | Dorchester Projects
A free public walking tour takes place the last Saturday of every month, which features the renovation and space activation work of the Rebuild Foundation.
- Changing Face of Harlem**
7pm | Thursday, July 2, 2015 | BCH
One-hour documentary by Shawna Bay, which explores the revitalization of Harlem through the deep personal stories of its residents.
- Coffee, Tea & Chat**
10am - 12pm | Every Wednesday | DA+HC
- Summer Screening with Chicago Film Archives | No Maps on my Taps**
7pm | Thursday, July 10, 2015 | BCH
A story of tap dance in America, preceded by two folkloric shorts.
- Black Owned**
4pm | Sunday, July 12, 2015 | BCH
A documentary video about life on Chicago's south side, produced by youth at Chatham Academy High School with After School Matters, Alternative Schools.
- Steve Coleman & the Five Elements**
7:30 - 9:30pm | July 22, 2015 | DA+HC
Award winning saxophonist and composer will perform, as part of the program and ages of aspiring musicians, to experience together.
- Family Band**
10:30 - 12:30pm | July 11-25, 2015 | DA+HC
Calling all levels together.
- Library Raising**
10 - 2pm | July 25, 2015 | BCH
Community workday and celebration for those who volunteered as Community Cataloguers!
- Steve Coleman**
2 - 4pm | July 22, 2015 | DA+HC
Open rehearsal with Steve Coleman and the Five Elements Band, one of their many community outreach activities during their residency. Free.
- Black Cinema House**
7pm | Thursday, July 10, 2015 | BCH
Summer Screening with Chicago Film Archives | No Maps on my Taps

- Archive House & Listening House**
6918 S. Dorchester Avenue
- Black Cinema House**
7200 S. Kimbark Avenue
- Dorchester Arts + Housing Collaborative (DA+HC)**
1456 East 70th Street
- Stony Island Arts Bank**
6758-60 Stony Island Avenue
- Community Garden**
6971 S. Dorchester Avenue

The Listening House
6918 S. Dorchester Ave.
Chicago, IL 60637
rebuild-foundation.org
info@rebuildfoundation.org
(312) 857-5561

Access the Dorchester Projects, Community Garden, DA+HC and Stony Island Arts Bank via the Stony Island Ave Route 28 Bus. The Black Cinema House is accessible via bus routes 28 and 71. The Stony Island Metra station is also within walking distance of all Rebuild locations.

#rebuildfdn @rebuild_foundation

EVENTS CALENDAR

JULY



Keynote speakers Phil Freelon and Darhil Crooks
in conversation at Black in Design | 2015

Black in Design

The Inaugural conference celebrating design from the African Diaspora at Harvard Graduate School of Design (2015)

Organized by eight Harvard Graduate School of Design (GSD) students, Black in Design sought to recognize the contributions of African Descendants to the design field and expand the GSD's definition of what design means. The conference was framed by the belief that including the histories of underrepresented groups in design pedagogy will better equip designers to challenge social injustice. Artists, architects, planners, dancers, musicians and activists from across the country converged for this weekend long event in October 2015. The impacts of the conference have continued to reverberate, inspiring the creation of new movements including BlackSpace NYC and BlackSpace Chicago, multiple articles in the Atlantic's CityLab, and the accession of Black in Design 2015 memorabilia into the Smithsonian's National Museum of African American History and Culture.

Roles: Co-chair and lead organizer with Courtney Sharpe; Content curation; Fundraising; Marketing design and development; Website design



BLACK in DESIGN

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THE BLACK IN DESIGN CONFERENCE

The Black in Design Conference, organized by the African American Student Union (AASU) at the Harvard Graduate School of Design (GSD), seeks to simultaneously recognize the contributions of African Descendants to the design fields and to broaden our definition of what it means to be a designer. We believe that initial steps towards addressing social injustice through design are to reclaim the histories of underrepresented groups in design pedagogy and to implicate designers as having a role in repairing our broken built environment.

Dedicated to the pursuit of just and equitable spaces across all scales, this conference will broach conversations in increasing orders of magnitude: the building, the neighborhood, the city, the region, and the globe. We hope that this conference will serve to ingrain compassion for human beings into the ethos of design more broadly, as well as to serve as a call to action for the GSD to instill within each and every person who passes through its doors the responsibility to build just and equitable spaces at every scale.



Samples from the original Black in Design website

	Location	SATURDAY	Registration
	Harvard University Graduate School of Design Piper Auditorium, Gund Hall 48 Quincy Street, Cambridge, MA 02138	9: 15 - 10:00 am 10:00 - 10:30 am 10:30 - 11:15 am	Opening Remarks by C + C Short film addressing terminology
			Session 1 Building Camilo José Vergara, Deanna Van Buren, Jeanine Hays & Bryan Mason, Mitch McEwen