Distance versus Locational Learning: Participatory design practices that serve underserved people, places and problems

Lisa Abendroth, Metropolitan State College of Denver, 1111 West Colfax Avenue, Denver, CO 80204

Abstract: When examining design education and its desire for global connectivity, distance learning via the web and through accessible portals clearly is significant and continuing to reveal its value. Communities and cultures are connected in unprecedented ways today as a result. However, in terms of serving the needs of design education, I present the case for a locational learning concept over distance learning. Linking design education with access to social and cultural design problems and the imperative for learning scenarios that promote an *active* engagement with the design problem, reveals a philosophical positioning that argues for integrative learning, in context, on site and locational. This does not mean to imply that technologically mediated experiences offered through distance learning couldn't or aren't being incorporated into locational learning strategies. In fact they are and are considered to be extremely resourceful. When examining the state of design education today through the conference filter of global interaction, several concerns are revealed between traditional design processes and digitally mediated technologies, including: What sorts of problems student designers are engaging as relevant (how and why)?; How students gain access to communities of interest with specific design needs globally?; and, How students are interacting with these design problems so as to best serve their educational goals? My presentation will delve into these questions of global interaction and supply ammunition for further inquiry.

Using the framework of locational learning in design education, my presentation focuses on design that addresses the discrete needs of under served people, places and problems. Drawing from extensive curatorial research that includes case studies developed for a recent international multi-disciplinary design exhibition on design that serves, I will share perspectives on design functioning in a "distance learning" capacity repositioned as locational learning. Highlighting practices drawn from the profession and significant works from design programs around the world, I will present practices that engage culture and collaboration via direct interaction with communities in context. Design research methods that rely on ethnographic practices will be discussed. These participatory processes point to a direct and hands-on interaction with design practitioners and participants that could only happen in the actual environment of the problem,

thus necessitating that students conduct site specific travel in order to work with individuals and communities with imperative design needs. The projects presented will demonstrate the rich possibilities that result from embracing community as client, where working in the margins and across socio-economic borders and cultural divides reveal the depth of the design discipline today and in the future. Implicit to the processes held by these designer-participants is a responsibility to design research that shows a commitment to working directly with individuals and communities beyond the traditional confines of the studio environment or classroom setting. Thus the premise of locational learning comes from bridging the gap that distance implies in order to create a more accessible global network for design exchange that promotes response to the issues of the underserved.

Keywords: participatory, locational, social, community, research

When examining design education and the desire for global connectivity, distance learning via the web is clearly significant and continuing to reveal value as a tool of an evolved society. Communities are created while cultures and sub-cultures are connected in unprecedented ways making a very visible mark on the nature of the design classroom today. However, in terms of serving the explicit needs of design education where interaction can be defined as working directly with our constituents, I present the case for a locational learning concept over distance learning. Linking design education with access to social and cultural design problems and the imperative for learning scenarios that promote an *active* engagement with the design problem, through *active* learning strategies, reveals a philosophical positioning arguing for integrative learning, in context, on site and locational. This does not mean to imply that technologically mediated experiences offered through distance learning couldn't or aren't being incorporated into locational learning strategies. On the contrary they are and are considered to be extremely resourceful. Instead of positioning digitally mediated experiences as the primary form of interaction, contextually mediated modes of interaction through design education better prepare the student to engage in a world of democratic processes where we have the opportunity to make a contribution to the underserved through the design discipline.

Trends in design education indicate there is a desire on both the part of students and educators to

address a direct and hands-on approach to problem solving. My belief holds that the combination of generation and the complexity of technological living today articulate this trend; student designers are looking for a way to connect in more meaningful ways with their discipline beyond the confines of the classroom studio. This can be noted in the increase of course experiences where non-profit 'clients' are brought into the classroom environment in order to engage in dialogue surrounding a project serving that agency's needs.[1] In my own National Association of Schools of Art and Design (NASAD) accredited undergraduate BFA program in Communication Design, faculty commonly identify organizations or individuals that students can work with in , the setting of the classroom. While certain types of assignments and educational experiences are geared toward a less interactive, more independent approach, the collaboration found in the 'real-world' experience of working dynamically with a specific problem has significance; students are able to learn on multiple levels, they ask questions of the client, and they can see the solution implemented thereby assessing and evaluating its potential success.

In her MFA thesis work from Syracuse University Heidi Cies has researched and documented colleges, universities, design firms, organizations and presented a host of resource materials that actively engage various forms of collaboration through the action of social responsibility.[2] Her website, www.creativeforacause.org, offers a place for educators, students and others to represent the interests of working for a specific cause. As she explains, "the site is a collaborative resource for educators of visual communications who wish to instruct their students on the importance of adopting a social and ethical approach to their work".[3] The demand *and* visibility of the social responsibility factor in design has risen in direct relation to the growth of global interaction through the web. Enhanced awareness and transparency in all sectors of business has provoked a more discriminatory point of view for those of us who work for corporations. Our design students are thusly affected; when corporations are revealed for their ill effects on the world, students are forced to assess their own relationship to that corporate entity and how they further that degradation through design. In a recent interview in the *Economist*, author Daniel Franklin observes the status of corporate social responsibility. "… companies are having to work harder to protect their reputation—and, by extension, the environment in which they do business."[4] The demand to address social responsibility at the level of education is not just found in the field of design. Thomas Cooley, dean of New York University's Stern Business School states that demand for MBA level coursework that addresses social responsibility has grown

substantially over the past few years.[5] Because social responsibility today plays such a global role in business, where assessing the effects of corporations on people and places is key to the success of that organization, it is natural that we see a shift in the types of problems designers are solving. This trickle-down effect is clearly felt in the design classroom where design activism through a commitment to solving socially relevant problems, especially those directed at the underserved, is top of mind in students.

The empowerment that comes from identifying, developing and ultimately solving a design problem that addresses social responsibility, and thus global responsibility, allows students to make significant socio-cultural contributions through their discipline. The mainstream call for social responsibility becomes a portal of sorts where in the disciplinary niche of design, students are afforded the opportunity to work on socially derived problems—problems that effect real people, in real communities throughout the world. While these community-centric problems can be situated regionally so as to be accessible to the college or university, other problems may be located across geographic boundaries so disparate that design students and educators alike are challenged to connect fully with the project requirements. In the opening sentences of this paper I presented a case for the concept of locational learning as being centric to a design education that is directly connected to real people, real places and very real, in some cases, fundamental needs. In order to support this concept as a form of distance-learning, I will cite examples in design education where a locational learning strategy has clearly connected disparate parties in unique ways, where the depth of the design problem was especially unique, where there was an awakening of social, cultural and economic circumstances, and where the appropriateness of designing for diverse audience needs was embraced.

The 2008 Kyoto Design Declaration signed on the event of the Cumulus (International Association of Universities and Colleges of Art, Design and Media) conference in Japan sets forth impetus for fostering pedagogy that defines a new vision of design action where people are put first—human-centered. Positioning the future of design, the declaration notes, "A paradigm shift from technology-driven development to human-centered development is under way. The focus is shifting from materialistic and visible values to those, which are mental, intellectual and, possibly, less material."[6] The mere suggestion of a shift in values can be defended by that witnessed in the classroom where resounding evidence reveals students are already making that

shift towards sustainability, collaboration, entrepreneurship, emphasizing design thinking and in the process defining new roles for designers. The bending of disciplinary boundaries is felt in the flexing of geographic boundaries as well. Designers are defining themselves less by product and more by how they interact with the problem and those effected by the problem. The old world of defining a designer by application—print designer, industrial designer, media designer—is slowly dissolving. In place of this designers find themselves defined instead by their ability to adapt to the evolving needs of problems globally relevant and deemed as most pressing today. These are the designers we are addressing in the classroom today—individuals seeking a locational approach to their design education.

In order to understand the possibilities for a design education that emphasizes interaction with human-centered issues, is timely and constantly changing, I share here two strategies for locational learning that include service learning and community-based learning. Because the impetus for locational learning commonly focuses on problems of a social, cultural or economic nature *and* due to the increasing desire for coursework that engages 'real problems and real people with real needs,' these strategies are intended to bridge the direct interaction gap in design education. It must be understood that the cross-over in these areas is significant and the framework I provide here should be viewed as a way to variously engage students in different types of learning so as to enhance their interaction with one another, their communities and the world. First, I offer a simple definition of the broad concept of locational learning as a type of interactive education where moving beyond the limits of the physical classroom is crucial and having access to problem site as well as community participants heightens the problem solving process. Locational learning involves exposing students to the breadth of a problem and asks them to gain primary sources for their research. While the Internet has made the world a smaller more connected place in terms of content and accessibility, in the design classroom that seeks to emphasize research practices it has made for unmotivated students who rely too comfortably on data represented as fact. The locational approach combats this by invoking a participatory approach to problem solving that requires going out 'into the field' to seek understanding of the design problem.[7]

Service learning is that form of pedagogy that involves civic engagement. It usually emphasizes an experiential education where volunteerism or community service is coupled with classroom

education in order to create an opportunity for reflection upon one's discipline. Service learning as a movement can stress a fundamental belief that limiting formal learning to educational systems does not properly prepare people to be citizens—contributing members of a democratic society in America.[8] Service learning *is* civic learning. Students who engage in design problems through a service learning paradigm not only support their own individualized learning objectives but also create a network of interconnected relations between people and communities vital for sustainable and human-centered design development.[9] The influential *The Civic Mission of Schools* (CMS) report "summarizes the status of and need for civic learning in schools, kindergarten through 12th grade. It analyzes trends in American political and civic engagement; identifies promising approaches to educating students for democracy; and offers recommendations to educators, policymakers, government officials and funders."[10] While this document details a vision for K-12 education, I found an inspiring message that supports an interactive, globally informed, human-centered *and* community-centered pedagogy for undergraduate *design*. The following goals of the can be found within the Executive Summary of the CMS report.

> Civic education should help young people acquire and learn to use the skills, knowledge, and attitudes that will prepare them to be competent and responsible citizens throughout their lives. Competent and responsible citizens:
>
> 1) are informed and thoughtful; have a grasp and an appreciation of history and the fundamental processes of American democracy; have an understanding and awareness of public and community issues; and have the ability to obtain information, think critically, and enter into dialogue among others with different perspectives.
>
> 2) participate in their communities through membership in or contributions to organizations working to address an array of cultural, social,
>
> political, and religious interests and beliefs.
>
> 3) act politically by having the skills, knowledge, and commitment needed to accomplish public purposes, such as group problem solving, public speaking, petitioning and protesting, and voting.
>
> 4) have moral and civic virtues such as concern for the rights and welfare of others, social responsibility, tolerance and respect, and belief in the capacity to make a difference.[11]

Struck by how fundamentally the CMS goals address related concerns for a design discipline that transcends social and cultural boundaries, these goals can be further extrapolated to present a

platform for the concept of community-based learning—a form of pedagogy that stresses the explicit interaction between student, design problem and community members. The community-based problem should be mediated by classroom feedback and the project seeking, defining and solving happens within a team of students. The team interaction is key to the community-based issue since the student design team must work co-operatively among themselves in addition to working through the uncontrolled variables presented outside of the classroom. Because the emphasis on community is centric to this design process, identifying the specific problem is often a key aspect of this type of course where a "search-re-search" philosophy assists in defining the brief.[12] Students are encouraged to identify problems that represent the marginalized and work through a series of questions and responses in seeking clarity in their problem solving. They enter into a problem seeking state that opens them to a grass-roots investigation of what doesn't work and for whom? In my classroom this type of investigation has most often located itself as a regionally oriented project, allowing for the greatest access to both students and community members. However, it can certainly work on an international level and has been demonstrated within such projects as Professor Maria Rogal's highly acclaimed 2006 Wixárika Calendar project from the University of Florida. In this work, Maria and a team of students traveled to Guadalajara and San Miguel, Huaixtita, Mexico in order to conduct research in the community and interact directly with community members.[13] The link to a direct and borderless research practice can be found in Maria's comments: "Our decision to leave the studio to conduct first-hand field research, relatively unique to the graphic design practice, was critical to understanding this research project. Through this visit, we began to understand the lived reality of the Wixárika, and this informed our design in an exponentially positive way."[14] More and more projects in the spirit of this one are gaining visibility for their inventiveness and forward-thinking approach to solving some of the worlds most unique and credible problems through a community-based and locational approach.

Commonalities presented in both forms of locational learning hinge almost entirely on community involvement. The nature of the problem and the interaction itself as well as the projected outcome defines the type of locational learning that occurs. In both instances, working in-situ is key as is connecting with a group of individuals outside of the formal educational setting. But what is the purpose of expanding our educational boundaries to include the

community as classroom? Why am I so convinced that this is one of the most pivotal and engaging methods igniting the design discipline? It's simple. *It's real.* Nothing about working outside the classroom is hypothetical or scenario driven. Students understand the relevance of their work and are learning, not just how to design—but how to navigate the complexities of people through filters of culture, economics and environment. Students are given the authority and responsibility to take on problems larger than themselves. " When students become active agents in the creation of meaning and knowledge formulation [the educator's] role has shifted from authoritative information giver to co-learner or facilitator."[15] The higher education design studio as augmented through community becomes a learning laboratory where the solutions developed and the networks produced are making significant contributions to some of the most needy constituents. And because we are all human-centered, it feels good to be a participant.

The work of the late Samuel Mockbee stands out as notable is the arena of working across borders and in the margins in order to enrich the education of students. In 1993 architecture Professor Samuel Mockbee along with Professor Dennis K. Ruth established the Rural Studio at Auburn University's School of Architecture.[16] Mockbee's vision endorsed a hands-on approach to designing and building residential structures in some of Alabama's most economically stressed communities. He made 'clients' participants in the design process. "Utilizing the concept of 'context-based learning,' the Rural Studio asks the students to leave the university environment and take up residency in Hale County, Alabama. In doing so, the student joins a poverty-stricken region and 'shares the sweat' with a housing client who lives far below the poverty level. The goal of this exercise is to refine the student's social conscience and to learn first-hand the necessary social, cultural and technological concepts of designing and building."[17] Not dissimilar from my own locational learning ideology, Mockbee's context-based learning stresses the following core criteria for architecture students enrolled in the program:

1. To give students of the School of Architecture the opportunity to learn the critical skills of planning, designing, and building in a concrete, practical, and socially responsible manner.
2. To form leadership qualities in students by instilling the social ethics of professionalism, volunteerism, individual responsibility, and community service.
3. To help communities, through partnerships with the state and local welfare agencies, provide suitable and dignified housing.

4. To develop materials, methods, and technologies that will house the rural poor in dignity and mitigate the effects of poverty upon rural living conditions.[18]

Established nearly 16 years ago, these goals sing clearer than ever and Mockbee's work has garnered renewed enthusiasm and interest in new generation of design students.

The imperative need for shelter, along with food and water, makes the Rural Studio's work easily appreciated in the classroom. In fact, educators often draw some of our most liberating references from case studies that cross-disciplinary boundaries, moving beyond the field of communication design. There is a reason for this: 1) other design disciplines produce artifacts and objects that are based in the physicality of function and therefore are more clearly aligned with social responsibility and human-centered problem solving; and 2) there is currently a blurring of disciplinary boundaries brought about by inclusion of 'real-world' problem solving where cross-disciplinary practices are commonly embraced. As result of this discourse, I encourage my design students to act as design thinkers and not limit themselves to the application of their solution making. When a student is forced to venture outside her technical skill set she is prompted to seek the knowledge and expertise required to further evolve the solution in the same way that working with community members expands understanding and gains agency. This can be seen in a new course offered at my own college titled "Design for Interaction" where undergraduate students in computer science, industrial design and communication design work in teams to solve problems of social and technological concern that exist within a community setting. Opening up the reliance we have built around us as a discrete discipline only makes sense in a culture that seeks the best and brightest ideas without limitation.

When designers move into the community to conduct their research they enhance their resource management skills by engaging primary sources. Design research should be the fundamental call to action—the reason *why* design educators and their students are provoked to examine the context of their problem. The social sciences have brought to the humanities a solid understanding of the potentials of ethnography through anthropology. For the design student, a sound methodology in research is a must if they are to excel outside of the classroom setting with confidence. When students work locationally they must be equipped to handle and manage a

culturally appropriate investigation of their problem. A sign of the times is reflected in the collaboration between AIGA, the professional association for design, and the consulting firm Cheskin. The small red booklet entitled *An Ethnography Primer* cleverly reveals how designers can easily integrate aspects of ethnographic research into their daily design practice. The key element in the methodology is that of observation. The primer spells out how ethnography can help designers make meaningful connections within their work and to the world around them through: discovering meaning; understanding norms; making communications powerful; being worldly; observing reality; and identifying barriers.[19] It provides a platform for extending a designer's relationship with their research.

> Good ethnographers don't just ask questions. They delve deeply into the lives of a few people rather than study many people superficially. They holistically study people's behaviors and experiences in daily life. They know what questions to ask and how to translate large amounts of data into concise and compelling findings. They use video and other visual materials to get their point across. They tell stories instead of just listing facts. They make connections. They take the leap from research to strategy and innovation, working collaboratively with designers to solve complex problems. Good ethnographers combine solid social science training with business smarts.[20]

The increased visibility of design research course offerings at the undergraduate level further supports locational learning: ethnographic practices, especially those found in the acts of observation, documentation and interpretation, greatly enhance a design student's understanding of purpose when conducting research locationally. If the question of collaboration and bridging cultural divides is truly examined in depth, as a discipline we would quickly find the missing link in our lack of discipline-specific research practice. Ethnography however brings to designers a reliable and effective way to bring understanding to our work while achieving goals aligned with integrative contextual learning. In his book *The Interpretation of Cultures*, anthropologist Clifford Geertz discusses the concept of thick description as an explanation for behaviors in context so as to bridge understanding.[21] This concept has proven useful as an exercise for design students who in the process of collecting research materials in the field, create a narrative thick description as a response or product of the research itself. The thick description can take nearly any form imaginable, but serves to educate and transfer knowledge gained from the ethnographic

research to the rest of the class unfamiliar with the detailed specifics of the investigation. The thick description is ever evolving and represents inclusion of facts, images and observations gathered from note-taking and interviews as relevant. As a product of research it often serves as a springboard for deciphering the needs of the problem more clearly in alignment with the audience the problem is addressing.

Design education that engages ethnographic research methods directly supports the possibilities for bridging chasms in distance, culture and economics; students are exposed to a vast array of challenges that exist beyond the classroom setting and are motivated to design for variables beyond theirs or their faculty's control. Research that expects direct interaction with the problem represents the underpinnings of a discipline moving beyond the confines of the classroom. This sort of flexibility and resilience to respond to innovation in all the fields of design is absolutely required in order for designers of today and the future to remain viable, making the greatest contribution to their field. Design that activates locational learning through service learning or community-based strategies opens the possibilities for reinventing aligned fields of design. And serving the needs of the underserved through our design actions may in fact be the only imperative left in design education today.

By way of conclusion and to bring summary to the points made in this paper, the following synopses highlight some cross-disciplinary student design projects, which were featured in a recent international design exhibition on the subject of social design initiatives entitled *Substance: Diverse Practices from the Periphery*. As curator and organizer of this exhibition I was able to survey a wide variety of student projects revealing a commitment to service learning and community-based initiatives that close the inequalities found in the traditional undergraduate design classroom studio. These projects demonstrate the essential qualities of locational learning and thus succeed in proving the possibilities for an emerging discipline where distance is no longer a barrier in connecting with significant design problems serving the needs of underserved people and places.

Case Study #1:

The Big Issue—a community-based design collaboration between:

> Institution: University of Technology (UTS) (Sydney, Australia)
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> Students: Nichola Hunt and third year Industrial Design students
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> Facilitators: UTS Industrial Design Program: Coordinator/Lecturer, Margot Miller; Lecturer/Industrial Designer, Marc Veenandaal; UTS Shopfront: Program Manager, Pauline O'Loughlin; Community Engagement Coordinator, Lisa Andersen
>
> Participants: The Big Issue, Sydney: Manager, Hugh Worrall; Vendor Support and Admin, Ann Swiniarski; Premier Luggage: Chief Designer, Nicky Law[22]

The Big Issue is an organization that assists homeless and unemployed people to participate in society as independently as possible. This is done through the selling of *The Big Issue Magazine*. UTS Shopfront acted as a gateway for disadvantaged communities to access professional expertise within the University of Technology, Sydney (UTS). UTS Industrial Design is an undergraduate university degree, training students to become responsible and creative designers. Premier Luggage is part of Travelgoods.com and has been manufacturing travel goods for over 25 years. Through a collaboration that connected undergraduate industrial design students with the homeless and unemployed of Sydney and a manufacturer willing to produce the solution, an efficient and well-tested human-centered design emerged in the form of an adaptable, wearable, magazine vending system. The design that stood out was student Nichola Hunt's multifunctional bag comprised of a sliding strap system, enabling vendors to adapt the bag to a range of needs. Hunt's concept met the requirements in all respects—an innovative way to display and store the magazines while meeting the human factors needs of the vendor and the customer. The design process and the final product had a significant impact on all parties involved in this project. The process facilitated educational and personal development of everyone who participated through discussion, creative insight and feedback. The project was a platform that allowed different groups to engage and value each other's contributions for a common goal. The product itself was well received and has improved the vendors working conditions.[23]

Case Study #2:

Shelter 2—a service learning design collaboration between:

> Institution: Montana State University (Bozeman, Montana)

Students: School of Architecture: Sarah Atkins, David Boyles, Cari Critelli, Travis Denman, Kyle Detrick, Stuart Doyle, Patrick Dunn-Baker, Torin Etter, Cyndie Freier, Justin Harmon, Alex Hasson, Reid Leslie, Mark McPhie, Joe Roodell, Wayne Sellers, Noelle Slevin, Rob Wasik, Nate Baltrusch, Kevin Chapin, Sarah Clark, Nick Cole, Jason Egeline, Lindsey Love, Arun Rattan, Amy Teeter, Lane Ferris, Kellie McNellis, Jaric Pope, Arun Rattan, Sam Schafer; School of Engineering: Jeff Johnson

Facilitators: School of Architecture: Professor Christopher Livingston; School of Engineering: Professor Jerry Stephens

Participants: The Network Against Sexual and Domestic Abuse[24]

What started as a volunteer effort ended in a student produced architectural project that addressed the need for additional living space in an overcrowded shelter. Over two years and under the direction of assistant professor Christopher Livingston, undergraduate and graduate students from the school of architecture and school of engineering, designed, documented and constructed a 2000 square foot detached, two bedroom dwelling unit for The Network Against Sexual and Domestic Abuse, named Shelter 2. The goal of the project was to construct a secure environment that would promote client wellness and provide a positive transition back into society for victims of sexual and domestic abuse. A working knowledge of the client's programmatic needs was critical to this development, including an understanding of the spatial requirements as well as aspects of security, confidentiality and an understanding of the broader social implications associated with domestic violence. The students that worked on the project over the one-year period, both in the studio and in the field, gained an invaluable experience in architectural design and construction as well as lessons in social responsibility.[25]

Case Study #3:

Healing The Hood: Community-Based Emergency Communication—a community-based design collaboration between:

Institution: Archeworks (Chicago, Illinois) — "an alternative design school where students work in multidisciplinary teams with nonprofit partners to create design solutions for social concerns"[26]

Students: A multidisciplinary team of five Archeworks students including an interior designer, a business consultant for the City of Chicago, a recent fine arts graduate, a design consultant and educator, and an IT interface designer

Facilitators: Architecture critic and media consultant Lee Bey and community organizer Cesar Nunez

Participants: Chicago community organizations and the Illinois Department of Public Health[27]

Using the knowledge learned from recent disasters, which exposed a lack of communication and emergency response, the Archeworks team investigated all aspects of emergency response to disasters including bioterrorism, natural disasters, pandemics, etc. The team built consensus by evaluating public awareness and exploring the types of amenities needed to support emergency response in times of crisis, focusing on low income communities. Working with Chicago community organizations the team of Archeworks students focused on creating design strategies that targeted these chronic emergencies while identifying ways in which these communication pathways can also be used in the case of acute disasters. They developed a web site (www.healingthehood.org) and an awareness campaign to promote a "Heal the Hood" event for the community. The design solution resulted in the Ready-To-Go-Poncho, a retro-design product intended for distribution to communities as a multi-model protective garment, bag and transformational shelter.[28]

Notes:

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[1] Supported by evidence in my own design program and that of colleagues from throughout the country.

[2] Heidi Cies, *Creative for a Cause* website, (2007), http://www.creativeforacause.org/index.html

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[3] Ibid.

[4] Daniel Franklin, "Corporate Social Responsibility: Just Good Business," *Economist,* (January 17, 2008) http://www.economist.com/specialreports/displaystory.cfm?story_id=10491077 .

[5] Ibid.

[6] *Cumulus Association* website, "Kyoto Design Declaration signed on March 28, 2008" (2008), http://www.cumulusassociation.org/index.php?option=com_content&task=view&id=217&Itemid=35.

[7] *An Ethnographic Primer*, AIGA and Cheskin (2006). http://www.aiga.org/content.cfm/ethnography-primer Also available in print format.

[8] Nicholas V. Longo, *Why Community Matters: Connecting education with civic life* (Albany: State University of New York Press, 2007), 2.

[9] Nicholas V. Longo, *Why Community Matters: Connecting education with civic life* (Albany: State University of New York Press, 2007), 5; and, Cynthia Gibson, "From inspiration to Participation: A review of perspectives on youth civic engagement" (New York: Grantmaker Forum on Community and National Service, 2001).

[10] *The Civic Missions of Schools* website, http://www.civicmissionofschools.org/site/campaign/cms_report.html .

[11] *The Civic Missions of Schools* (New York: Carnegie Corporation and Center for Information and Research on Civic Learning and Engagement, 2003), 4.

[12] The concept of "search-re-search" was presented to me by Professor Thomas Ockerse during design graduate studies at The Rhode Island School of Design between 1993 and 1995.

[13] Maria Rogal with Cassie McDaniel, "Designing Time" (2006) http://www.aiga.org/content.cfm/designing-time; additional information found online at http://www.mariarogal.com/index2.html .

[14] Ibid.

[15] Susan Danielson and Ann Marie Fallon, ed., *Community-Based Learning and the Work of Literature*; (Massachusetts: Portland State University Anker Publishing, 2007), 14.

[16] Rural Studio: Mission statement and history, http://www.cadc.auburn.edu/soa/rural-studio/history.htm.

[17] Ibid.

[18] Ibid.

[19] *An Ethnographic Primer*, AIGA and Cheskin (2006) 10-21. http://www.aiga.org/content.cfm/ethnography-primer Also available in print format.

[20] Ibid. 31.

[21] Clifford Geertz, *The Interpretation of Cultures* (New York: Basic Books, 1973) 5-7, 9-10.

[22] Margot Miller, University of Technology, Sydney, Australia, Industrial Design Program (exhibition narrative materials submitted for *Substance: Diverse Practices from the Periphery*, Denver, Colorado, 2006).

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[23] Ibid.

[24] Christopher Livingston, University of Montana School of Architecture, (exhibition narrative materials submitted for *Substance: Diverse Practices from the Periphery*, Denver, Colorado, 2006).

[25] Ibid.

[26] *Archeworks* program philosophy, www.archeworks.org/.

[27] Cara C. Flaster, Archeworks, (exhibition narrative materials submitted for *Substance: Diverse Practices from the Periphery*, Denver, Colorado, 2006).

[28] Ibid.

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