UN DESIGN THE RED LINE

TOOL KIT

WE

REST ROOMS
WHITE ←
COLORED →
L&N

Would you panic if a Negro moved next door?

"I'm broad-minded," said one home owner when Negroes moved into his block. But a short time later he panicked—and sold his house at a loss.
In this week's Post, you'll read how speculators decide which blocks are "ripe" for racial change. How they use vicious tactics to force out the whites. And how one speculator brags that he could "bust" your block in no time at all.

POST

REDLINING

1934

Coined by sociologist and community activist John McKnight in the late 1960s, Redlining refers to the practice of denying loans or services to an area based in some part on its racial and ethnic composition. Redlining limited who could build wealth through homeownership for generations. While its roots are traced to New Deal policies, the practice continued legally into the 1970s. Even after passage of the Community Reinvestment Act in 1977,

thank you for an incredible exhibit. It's changed me.

Undesign the Redline is an explorative and visioning framework for addressing the historic transformations of place, class and race in America.

SUMMARY

Systemic challenges today, like inequalities in housing, education, income, criminal justice and health are far from separate issues. These challenges are rooted in a deep and entangled history of policies, practices and processes that remain unrevealed and misunderstood. As new forces begin to transform cities and towns, decisions about interconnected challenges are therefore often made 'in the dark.'

Gone unanswered are fundamental questions about our communities: how did we get here, and what does that mean for where we are going?

Undesign the Redline explores these reframed opportunities from a shared value perspective, and grounds discussions about race, wealth, opportunity and power in an honest context that is not about guilt and blame. This allows everyone to contribute their value to the design and development of projects, partnerships and decisions that seek to transform communities and move beyond the challenging and often clouded situation of our entangled past.

WHAT IS REDLINING?

Redlining maps were introduced in the 1930s. Originally a federal policy, the maps were meant to show risk areas for federal backing of newly invented home ownership programs that would transform the American middle class.

The maps determined areas prime for investment and areas where little to no money would be lent. The neighborhoods where no investment would go were outlined in red. This shade was based often on race. They referred to these areas as "infiltrated" by "hazardous populations."

Redlining was how structural racism was designed into cities. It shifted segregation from visible superstructure to ubiquitous infrastructure: further isolating communities even while 'colored only' signs came down. Soon without access to banking, insurance or even healthcare, these marginalized groups were forced on a path of "urban decay," accelerated by programs like Urban Renewal and Slum Clearance.

By many means, this American geography became a machine for reproducing a racially and class divided society. Investment drained from concentrated 'inner city' zones of poverty, mostly comprised of people of color, while investment poured into the rapidly expanding wealthier, whiter suburbs. This type of structural, geographic design alters what is possible in the decades that follow.

We still need to undesign Redlining. Today, even when money flows back into once-Redlined zones, the tide of investment cannot raise all boats. It washes people away. Broad wealth building still does not reach those of us who have been historically devalued. Instead, we are faced with a legacy of lingering bias, living with the scarlet letter of Redlining, and its cross-generational effects on wealth, income, well being and ownership.

INTERACTIVE EXHIBIT

Why Bring the Exhibit to Your Space?
With the proliferation of digital formats we notice the potential for collective experiences to be lost amongst the screens. By bringing 'High-touch' interactive physical spaces to relevant locations we create more tangible educational opportunities. Instead of an individual experience, groups co-create a shared experience, and engage in interactive collective visioning spaces with the community-at-large. These spaces not only pull apart the tangled web of our systemic crisis but also offer an engaging lens to explore and interact with historic and entangled challenges.

Components
SECTION 1
Introduction to Redlining: How explicit, Jim Crow era racism was designed into structural racism from the New Deal era until today.
SECTION 2
Localized Redliining Maps and Area Descriptions from the city or region. The maps were made for 239 different cities and populated areas in the US.
SECTION 3
How does this connect to our shared history and today? Timeline of policies, practices, and investments as well as collective responses to their effects from 1800 - today. Customized pop-outs show local instances of macro themes.
SECTION 4
Stories from the Line explores local and national stories about Redlining, or other themes on the timeline. These tailored stories humanize and localize a national narrative.
SECTION 5
So what do we do about it? Here we explore alternative models and processes Designing the WE and others are engaged in to drive a different narrative. A collective visioning space allows everyone to add their ideas and plug into a larger ecosystem.

Interactive components at each station that allow visitors to contribute knowledge and better understand the content presented. Tours of the exhibit are offered, which create a more robust understanding along with workshops and presentations.

Objectives
Create visually stimulating spaces for visitors to develop a deeper understanding of content surrounding the history of Redlining and its residual effects on neighborhood development.

Demonstrate the connections between the many problems we face and visualize how these symptoms can be traced back to deeper root causes.

Co-generate ideas for alternative approaches and frameworks to address some of the most pressing issues impacting our communities and connect visitors to actionable opportunities.
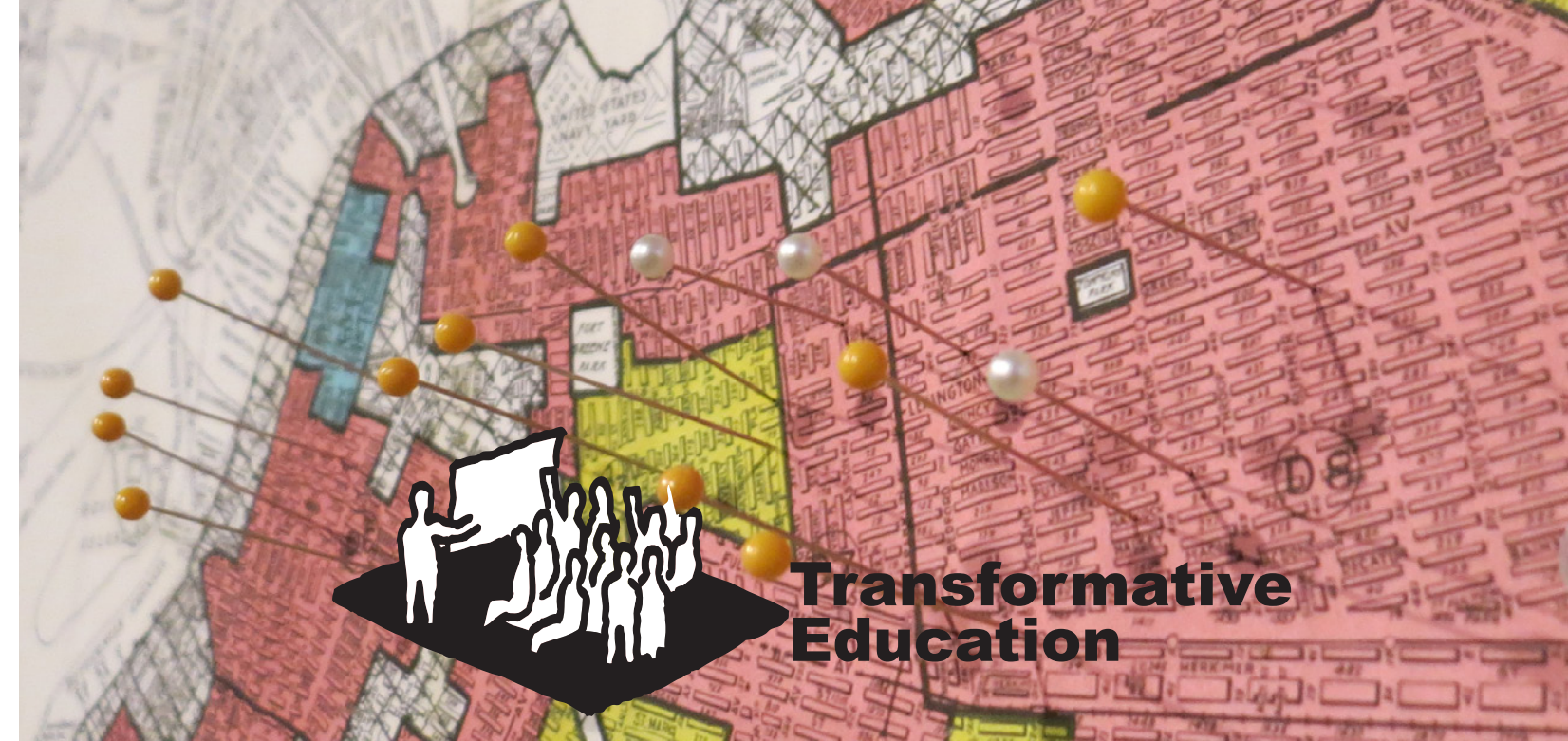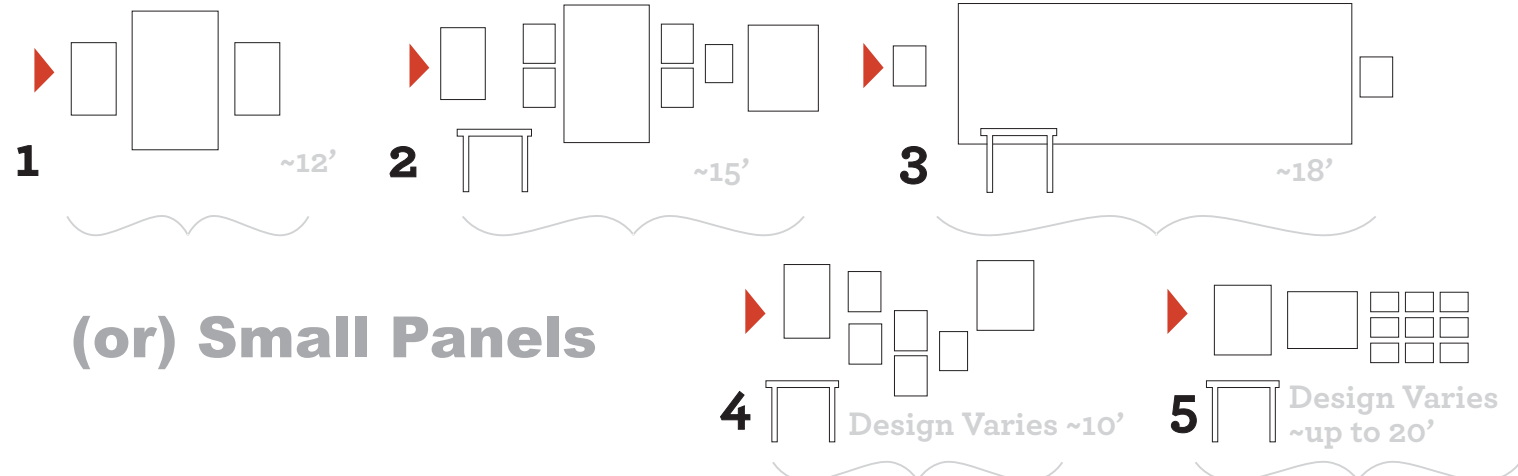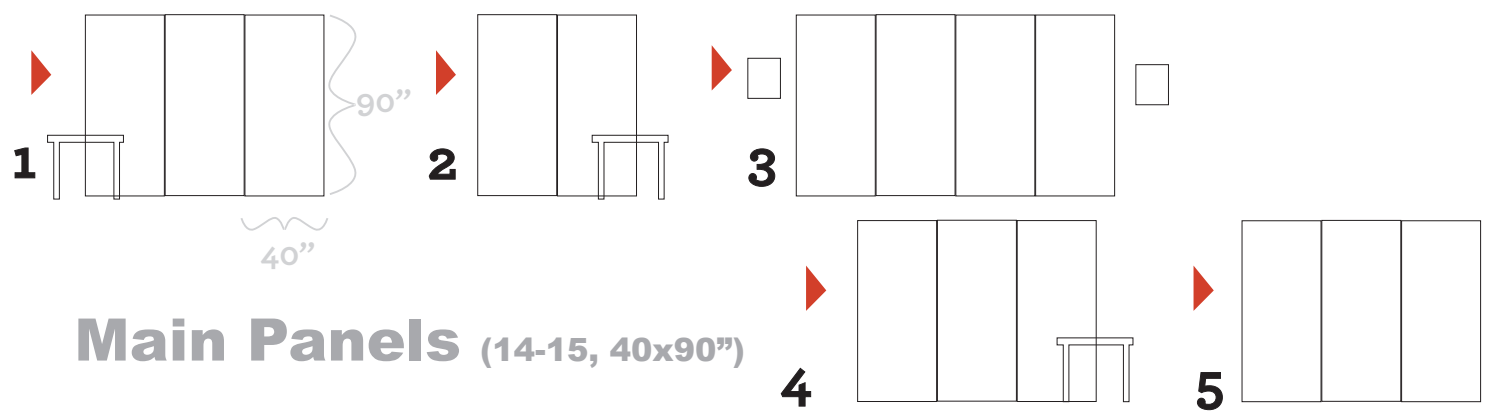

Transformative Education

Community Engagement

Plans, Policies and Projects

EXHIBIT SPECS

Main Panels (14-15, 40x90")

1 — 90" — 40"
2
3
4
5

(or) Small Panels

1 — ~12'
2 — ~15'
3 — ~18'
4 — Design Varies ~10'
5 — Design Varies ~up to 20'

Installation
The full exhibit includes five sections: introduction, maps, timeline, stories and 'undesign' sections. Additional or fewer sections or elements may be decided in the scope of work. Light-weight materials include paper, tape, pins, vinyl laminate, cardboard, and tables. The exhibit is roughly 50-70 linear feet, depending on customization. We work in tight spaces and can hang on most surfaces, including glass, using either small nails or removable non-damaging tape and velcro.

Customization
There are three main areas where the content of the exhibit can be customized: the HOLC Maps and Area Descriptions (Section 2) to show maps from the area, The pop-outs on the Timeline (Section 3) to show local instances of macro themes, and the Stories from the Line (Section 4) to tell the local stories that humanize the issues. We have also customized elements of Undesign (Section 5) to show particular projects or interest areas, such as affordable housing.

"Floor to ceiling" boards

Floating Walls

3D veiw of main panels

PROCESS

Pop-Up
We install the exhibit as a pop-up without localized content at conferences, summits and other events. We can also create custom content specific to issues or places.

LOCAL PLACES 2months+

Advisory Board
Undesign Exhibit hosts often organize a community advisory board to collaborate on brining the exhibit to their city or neighborhood, collecting stories and research, as well as organizing programming. These boards can include anyone from elected officials and organizational leadership to neighbors who remember the stories of the community.

Customization
A roughly two-month process to collect stories and research occurs before an exhibit ever goes up. Along with advisory boards, we ask, what are the stories we need to tell about this place? What is most important to us? This forms the basis of the research and local custom content that is developed by designing the we.

Programming
The exhibits are typically up for at least two months. During this time, the exhibit is often used by different stakeholders as a platform for events, discussion of issues, performances and much more. We can work with hosts and advisory boards to brainstorm ideas, which have included everything from panels and neighborhood walking tours, to spoken word and dance performances.

What's Next?
Crucially, the exhibit is not merely a tool to look backward. We understand where we have been so that we may understand where we need to go. Expanding content and programming to include projects, plans, policy and proposals that can begin the work of "Undesigning" is something we always encourage.
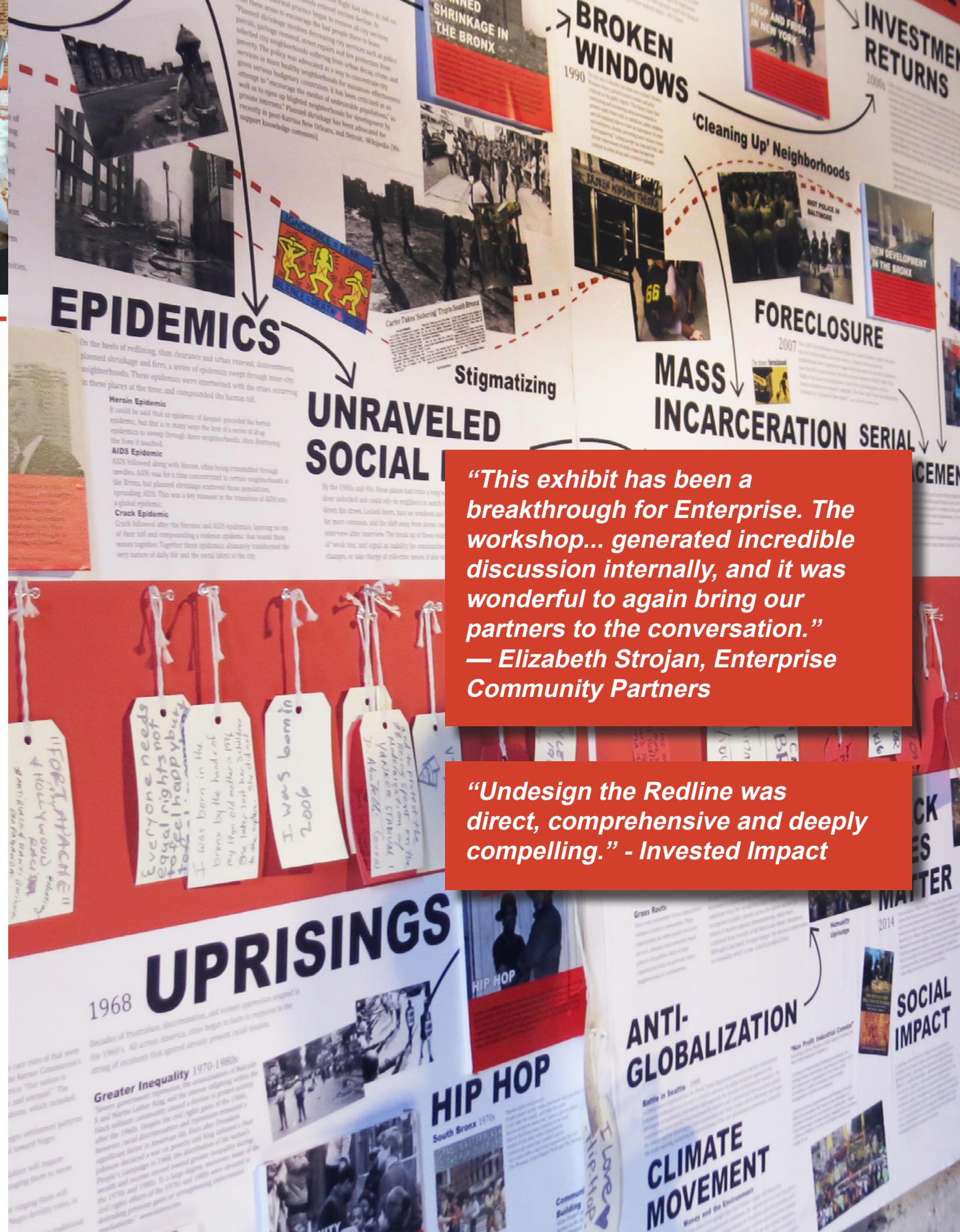
"This exhibit has been a breakthrough for Enterprise. The workshop... generated incredible discussion internally, and it was wonderful to again bring our partners to the conversation."
— Elizabeth Strojan, Enterprise Community Partners

"Undesign the Redline was direct, comprehensive and deeply compelling." - Invested Impact

WHAT'S NEXT? THE WORK

Expanding the Work of 'Undesigning'

When participants come through the exhibit, their number one question is always: so what can we do about it? Expanding the work of the exhibit to include the building of a 'living archive' community stories and ideas, as well as developing projects that WE all can plug into, is key to the exhibit having a long-lasting impact.
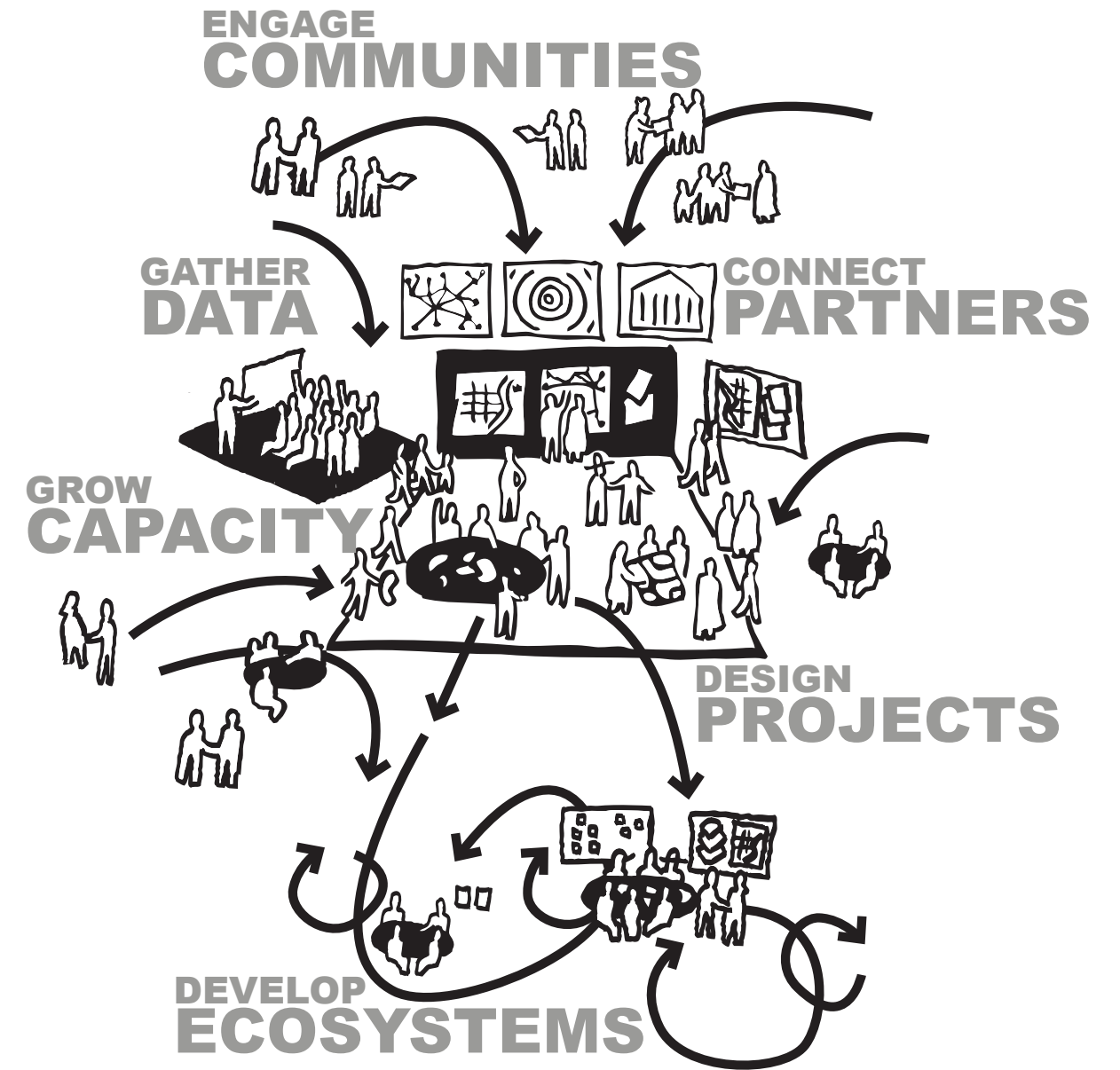
Sponsoring a WElab Fellow

Deepen and broaden the audience of the exhibit, leading a process of narrative change and education with key stakeholders and the local community. This Dtw Fellow works on-the-ground to build capacity, engagement and projects relating to the exhibit. The fellow, usually a local community organizer with the right set of skills and a nuanced understanding of the on-the-ground landscape, creates core capacity to not only run the exhibit, but to bridge us into the work at hand. Their three main tasks are:
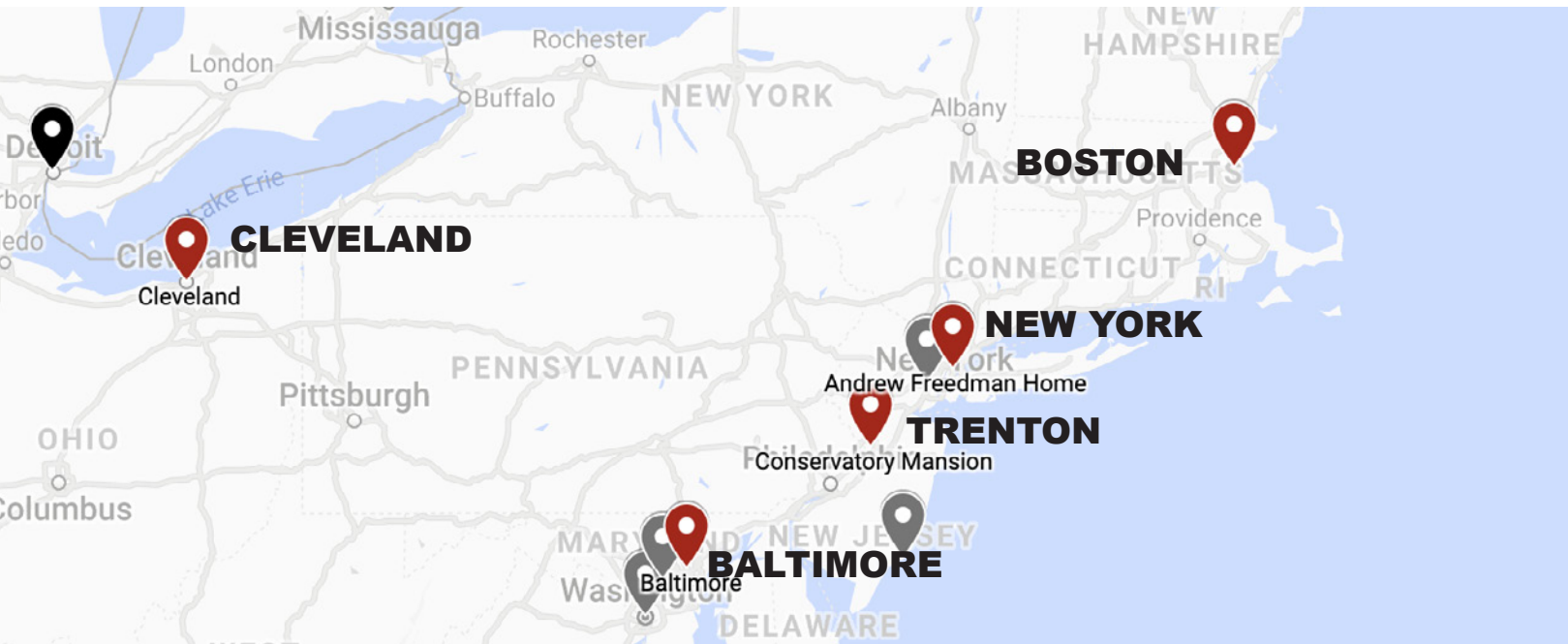
Exhibit Capacity: Schedule tours for strategic partners and others, conduct workshops and trainings with local community development networks, and train local educators in delivering a high school level curriculum.

New Content and Living Archive: Expand community engagement and produce a Living Archive. Begin the creation of a living archive, including research, stories, project ideas and engagement that produces community data. This 'dashboard' tool will become a key piece of infrastructure for ground-up process and design. Students, community volunteers, and stakeholder partners will help generate as well as utilize this ground-up data.

Pilot Undesign Project: Develop a project focus as a pilot proposal for "Undesigning" in the local context. Lead a creative process with the community around a key design question to arise from community engagement in the local

Furutre fellows include:

ENGAGE COMMUNITIES

GATHER DATA

CONNECT PARTNERS

GROW CAPACITY

DESIGN PROJECTS

DEVELOP ECOSYSTEMS

BOSTON

CLEVELAND
Cleveland

NEW YORK
Andrew Freedman Home

TRENTON
Conservatory Mansion

BALTIMORE
Baltimore

Designing the WE

Fellow Sponsor

Local Advisory Group

Institutional Stakeholders

Exhibit and WElab Location

A LIVING ARCHIVE hiSTORY

infrastructure for
COMMUNITY MEMORY, COMMUNITY IMAGINATION

Example Story Process
Community theme:

Planning to stay.

> **Francisco :**
> This lot is like a living room. We have lots of social events here. My friends come by. Last July I had my 50th birthday party here. It was sold to a developer but the owner said I could stay for a bit, and use the lot.
>
> Everything here is going to change. Its very difficult here now. White people buy everything and the Latino and Black people move. People move to north Carolina, Buffalo, looking for a better life. I think I'll be here for one year more, then maybe I will move upstate or maybe back to my country. Everything will be different in 4-5 years.
>
> On the corner it was all normal houses. Now there are condos. In maybe one year this lot will be a condo too.

DISCURSO LIBRE

STORY BANK

OMES FOR ALL

SlumlordS

ANTI-DISPLACEMENT

TENANTS RIGHTS

visual elements
1. Francisco's story
2. Story bank diagram
3. "planning to stay" collage
4. Story Bank process titles

Convening	**Collecting**	**Mapping**	**Planning**	**Re-telling**	**Meaning & Application**
Fellow convenes stakeholders to chart key questions and themes for story collection.	Fellow leads process of soliciting and collecting stories, top five key stories are filmed.	Fellow leads one-two "naming the moment" workshops anaylizing stories and other community data.	Stories are mapped and categorized, strategy session to utilize stories and analysis.	A quarterly event re-tells stories, now threaded together and applied to larger themes.	Annual story banking event, re-telling and workshop on project. Release community year book.

Repeated Quarters 1-3

Annually Q4

Collecting and Mapping Stories

"Living Archive" story collection and mapping process will allow us to begin the process of developing projects and programs that are effectively and meaningfully addressing ground-truths. This is the foundation for ground-up community development. Ground-up process can be defined as originating from people's direct experience, whereas top-down process is based around assumptions about others experiences.

1. The Living Archive is a methodology for collecting, assessing and utilizing direct experience in policy making. The stories will be commons licensed.
2. Connections will be made to other story based processes and programs happening locally. This forms the larger bank of new information and understanding.
3. Analysis and production of shared story narratives and story networks, application to policy and program goals.

WE co-create a digital archive of stories and data along with a community "yearbook."

Informing Pilot Projects and Policy

Project Goals: Develop a project focus as a pilot proposal for "Undesigning" in the local context. Lead a creative process with the community around a key design question to arise from community engagement in the local market with key partners and the advisory group.

1. Projects should be meaningful. Without meaning, they loose direction and values using community data and stories to understand meaning and culture
2. Projects should be accountable to shared values. How is this mediated? What are mechanisms for redemption and reconciliation?
3. Transparency. How do we see what's going on to evaluate it?
4. Projects should have a value proposition, what need is being addressed? What is the value created; material, social, environmental?

WE co-create pilot project proposal(s) including concept, team and budget.

WELAB PILOT PROJECT

WHY?

Based on community engagement through the exhibit and living archive, key 'design questions' emerge that inform possible projects. In Trenton, NJ, this has lead to an urban farm cooperative and community land tenure model. In Baltimore the question focuses on city policy around reparations. There are many possible projects, policies and plans: the pilot project sets the stage for more.

WHAT?

This initiates a community design process that we call WElab. WElabs are the places people go to connect, learn, build, and incubate a shared future. Each lab is a nexus where the legacies of Redlining can be "Undesigned." With local partners and fellows, we are establishing an ecosystem of hubs where localized knowledge and projects connect neighbors, institutions and professionals. These places generate community-driven social, cultural and economic development.

HOW?

Several key stakeholders come together around a WElab and fellow. These include a diverse community advisory board, institutional stakeholders, a space host, and the Designing the We team. The fellow is paid by Dtw, and works closely with the advisory board on a local level. Dtw provides the tools, training and technical assistance the fellow and local stakeholders need. This process is initiated by one or more sponsors, and leads to an actionable plan, policy or investment-ready pilot project.

A WElab is One Part "Co-Created Public Library" One Part "Incubation and Innovation Platform." These places generate community-driven social, cultural and economic development. They are where communities get to work undesigning the redline.

PROJECT EXAMPLE

Capital City Farm is an operating urban farm that grew over 1.5 tons of organic produce in the 2018 season.
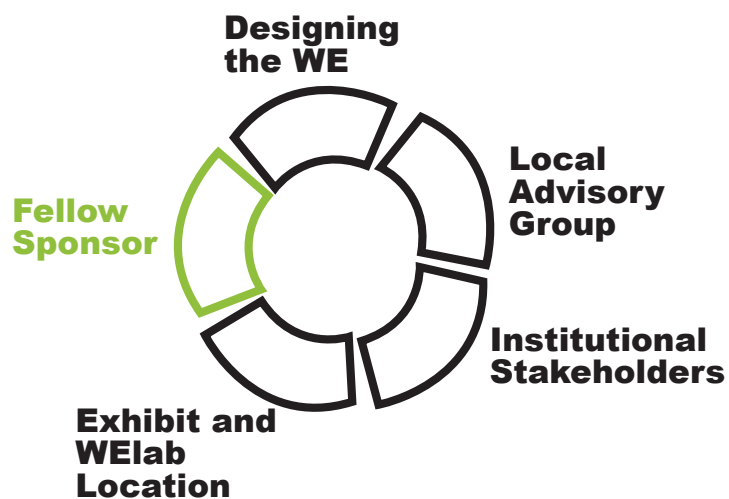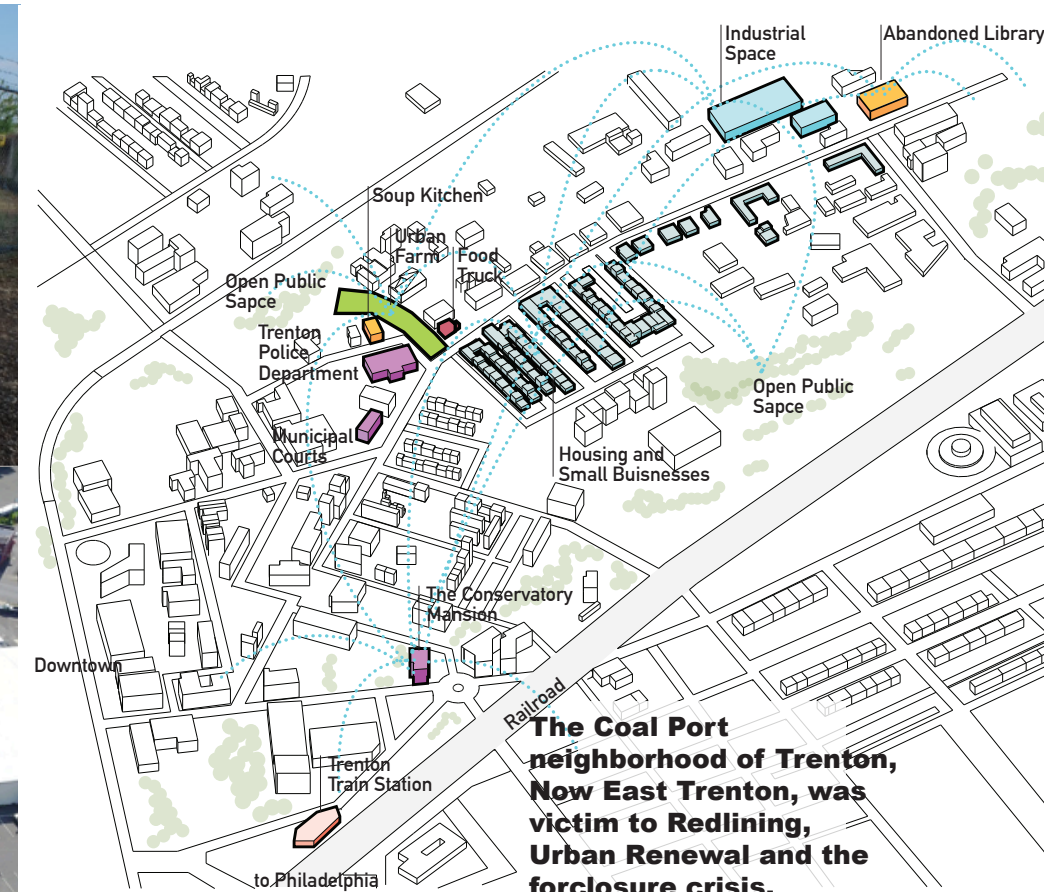
ON THE GROUND

The farm was initiated by D&R Greenway Land Trust, the Watson Institute, the Trenton Area Soup Kitchen and the City of Trenton to bring life back to an abandoned lot that was once slated to be a junk yard. Over three years, hundreds of thousands of dollars of investment have gone into remediation of the lot, as well as key infrastructure such as water and electric connections, hoop houses, facilities, gardens and site amenities. A multi-million dollar expansion of the neighboring Soup Kitchen connects the farm to kitchen facilities now accessible to the community.

DESIGNING THE MODEL

Food based incubator projects have been schematically designed at the WElab. A multi-stakeholder cooperative model is being developed to take over farm operations within the next year. Our foundation will be an innovative Community Land Tenure model that begins with the farmland, and grows to include housing and commercial space. To accelerate this community design and development process we will need a fellow on the ground.

GROWING AN ECOSYSTEM

Most importantly, a community of farmers, volunteers and neighbors have invested their time, energy and hope into the farm. They will steward the project forward, and connect it to a growing ecosystem of community-driven economic and social development. This vision drives the project, and new ideas are arising all the time from the WElab design and engagement hub.

Designing the WE

Fellow Sponsor

Local Advisory Group

Institutional Stakeholders

Exhibit and WElab Location

The Coal Port neighborhood of Trenton, Now East Trenton, was victim to Redlining, Urban Renewal and the forclosure crisis.

COALPORT—CITY PLANNING AT ITS BEST

STORIES FROM

THE SLUMS ARE GOING!

"Remember is imperati just city yo history of a shaped it u dent or des

WE