



A Brief Moment

A Critique of the University of Detroit Mercy School of Architecture

This Thesis is Dedicated to...

My Family	For Loving me.
My Friends	For Supporting me.
My Classmates	For Driving me.
Jason Youngblood	For Introducing me.
Joe Odoerfer	For Opening the Door.
Erika Lindsay	For Opening my Eyes.
Tadd Heidgerken	For Challenging us.
Judyta Wesolowska	For Widening my Perspective.
Andrzej Gawlikowski	For Correcting us.
Dana Matouk	For Helping us.
James Leach	For Pushing our Limits.
Kris Nelson	For Polishing us.
Anthony Martinico	For Questioning Me
Christoph Ibele	For Guiding Me

Thank You.

Special Thanks to

Bruno Leon
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Dan Pitera

Thank You.





Abstract

The purpose of this thesis is to examine the unique position that the University of Detroit Mercy School of Architecture is in at its current moment in history. Framing the examination around the four core elements that make up a School of Architecture; It's Context both to the school's physical context, and it's context to other schools of architecture. Space, treated as the physical manifestation and representation of the school. Pedagogy is how the school employs it is methodology. Finally, People which includes all of the people directly involved with the school, it's faculty, students, alumni, and the neighboring communities around it. This thesis employs these elements as a way to critique the way that the school functions now. Then identifying the three critical problems that the University of Detroit Mercy faces. From there, the thesis breaks down the selected Problem to its five sources and proposes possible solutions for addressing this problem.

Thesis Statement

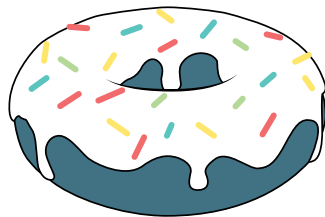
The University of Detroit Mercy School of Architecture is in a unique and critical point in its history. In recent years we have seen a large flux within our faculty, which results in our need to reevaluate our methodology and our goals. This process starts with a harsh reflection and acknowledgment of what the major problems the school faces are.

The first step is to understand the elements that make up a school of architecture; Context, Space, Pedagogy, and People. Context refers to what surrounds a school of architecture in every means, the historical context, it's relationship to other schools of architecture, and it's physical context of its site. Space refers to the physical manifestation or representation of the school. This element includes the physical school building but also subsidiary physical areas that relate themselves to the school. Pedagogy refers to the methodology that is employed by various schools of architecture. Finally, People which responds to all of the people that are involved in a school of architecture. This element includes the faculty, students, alumni, and community members around the school.

The University of Detroit Mercy School of Architecture faces countless problems, but the most prevalent issue that I analyzed was the problem of disconnect. The Problem of Disconnect speaks to the various mission statements and plans for our University and individual schools within. There is a trend within the statements to include a comment along the lines of "A focus on engaging and integrating our neighboring communities within our curriculum." Yet while we like to say that we are a school that focuses on interacting and integrating ourselves within Detroit and the surrounding communities, we are consistently viewed in a relatively weak light by the community.

While the University as a whole makes most of the decisions that contradict the goals set out by the School of Architecture, we still have to be aware that the University's actions reflect us as a school of architecture as well. Especially when it comes to the community's view of us when they might not understand our feelings on the issues, if we allow for this problem to continue as is, we will slowly become a school of architecture without a connection to our community. This thesis seeks out to examine this problem and address the broken bridge between the University, the school of architecture, and the neighboring communities.

Hello, My Name is Duncan Schildgen. Right away, I want to thank you for reading this thesis book, I'm very proud with how it came out, and I'm very thankful for having the opportunity to spend an entire year pursuing two of my favorite things in one concept. Architecture and Education. At this point, you're probably wondering while there is a Donut in a very formal higher education thesis book. Well, the inherent issue with any thesis is that to do a good thesis, you both need to have a topic that you are personally interested in pursuing, and you also need to have dis-attached yourself when writing about it. However, for this thesis, because I have now spent a total of five years at the University of Detroit Mercy School of Architecture, to become completely subjective, and remove myself altogether is impossible. However, to aid this, I've separated a little piece of myself – in the form of an old childhood nickname – to be inserted throughout the book to help illustrate some of my personal feelings and opinions, not just as the creator of this thesis but as a student and alumni of the University of Detroit Mercy School of Architecture.



So with that being said...





A Brief Moment

A Critique of the University of Detroit Mercy School of Architecture

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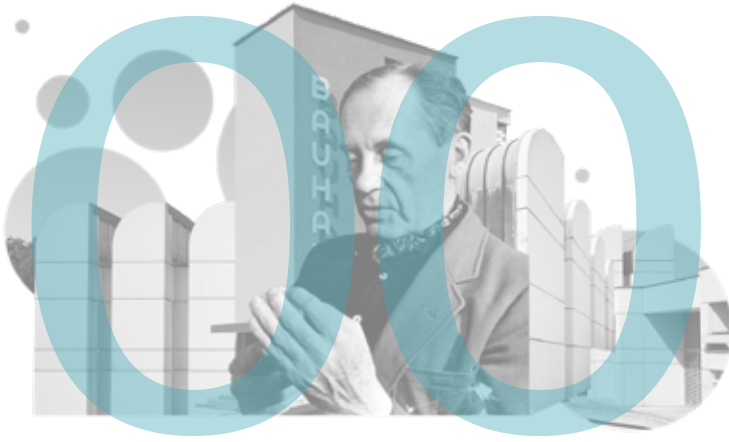
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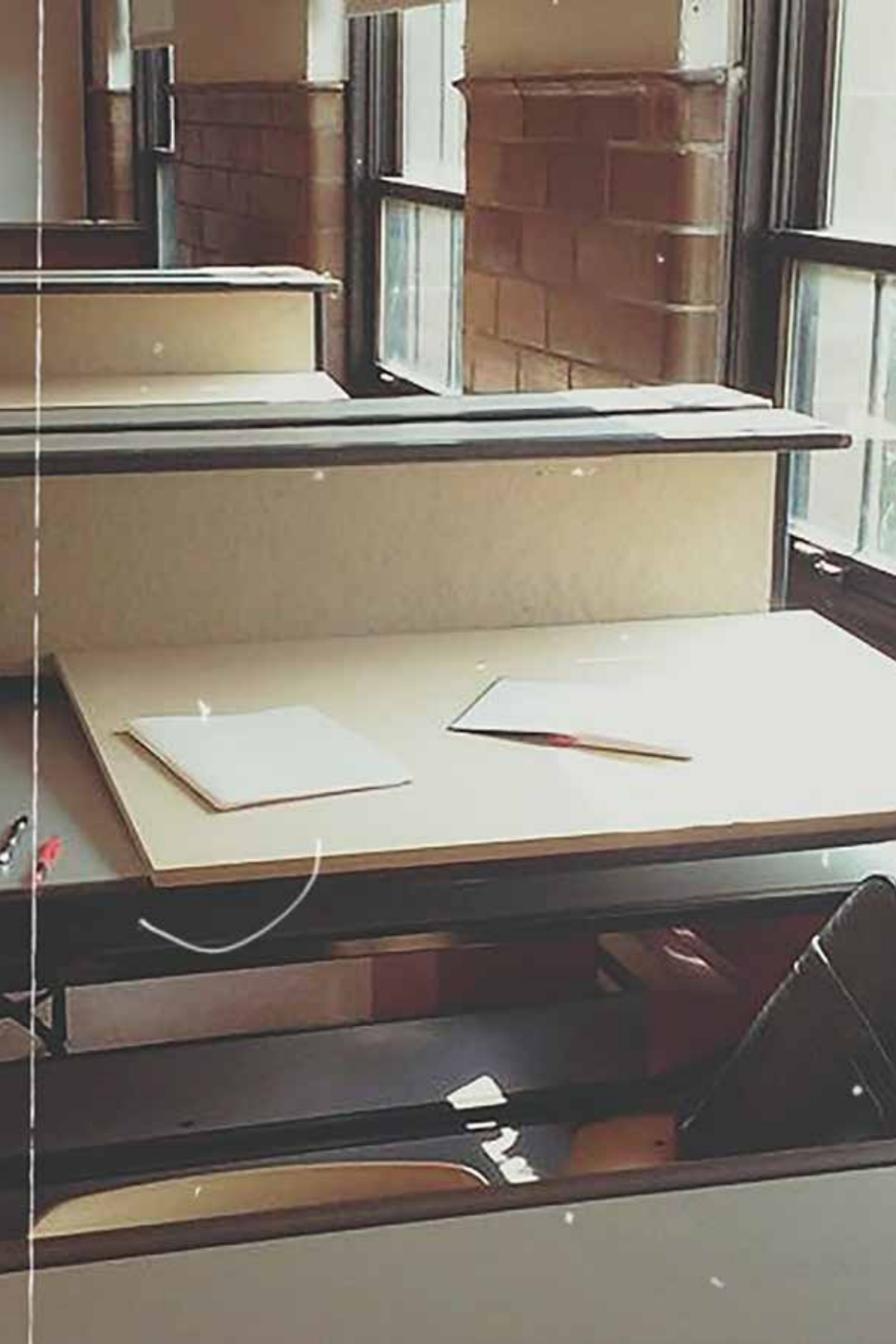


Introduction

This thesis began from a simple question, "Why do we at the University of Detroit Mercy School of Architecture, teach architecture the way that we do?" the outline for the thesis at the start was to investigate how the field of architectural education began, how it developed and then to look at our school and see what innovations to this idea we could accomplish. This starting point was made more relevant by the unique position that we find ourselves in as a school of architecture. In the recent couple of years, the school of architecture has seen a large amount of shifting within the faculty and leadership within the school. The integration of a handful of new professors teaching studios. Core curriculum such as structures and environmental technologies, becoming restructured. Even the associate dean and dean of architecture have been effected. Because of this, it felt like this was a moment that my thesis was meant to take advantage of this brief moment.

This goal remained for this year-long thesis project. Though the methodology to how to get from point a to point b changed slightly. As one would expect. However, It became evident very quickly as the thesis progressed that merely looking at the history of architectural education was not enough to gain a full understanding of our unique position in architecture's history. The thesis needed to establish a framework





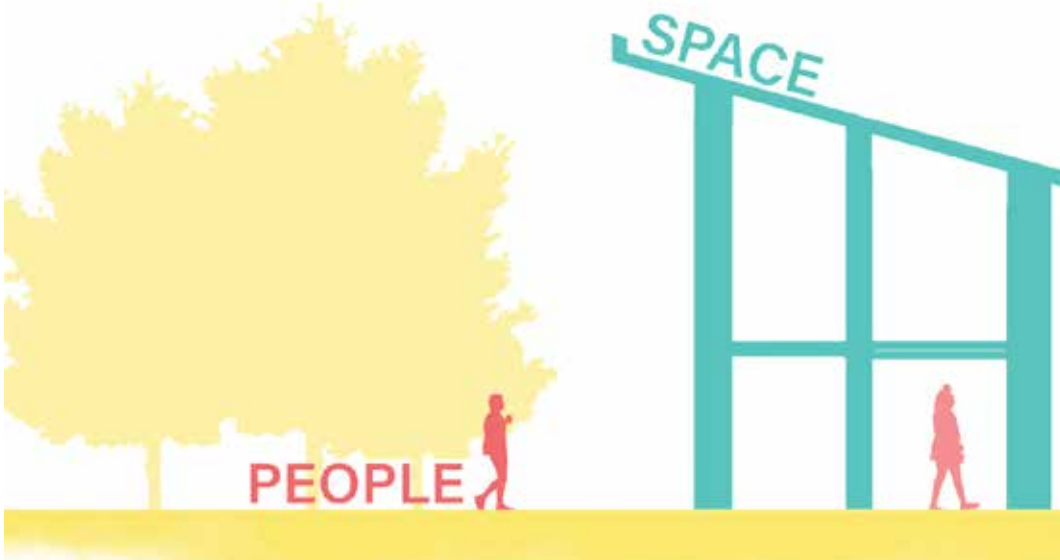
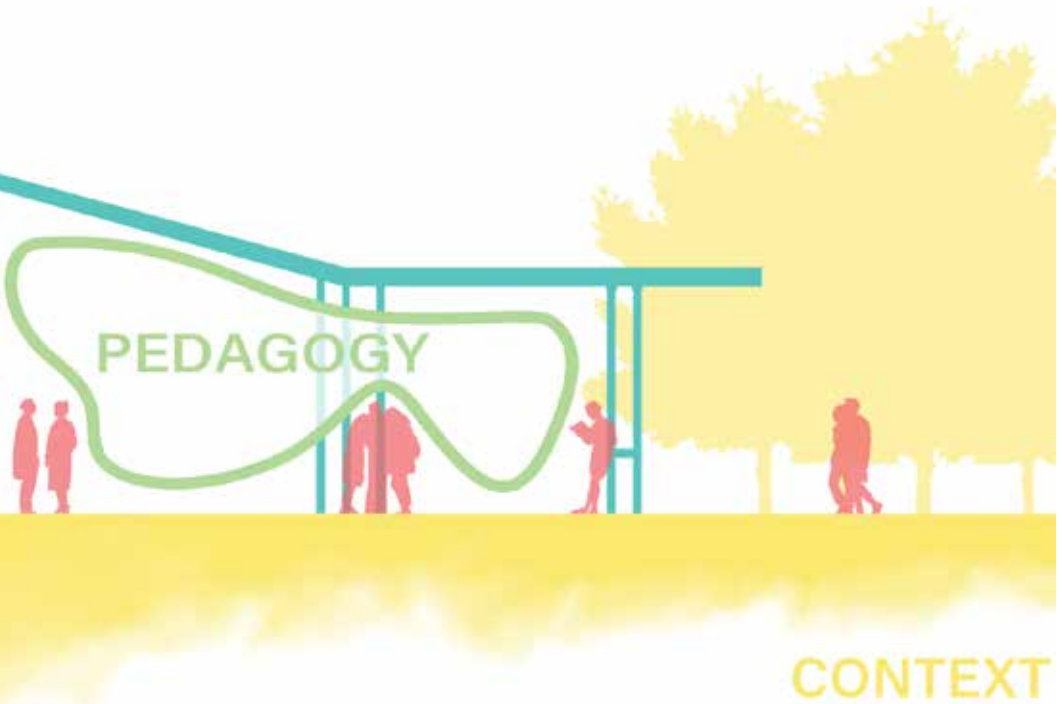


Fig 0.1 – four core elements graphic, Author

to begin examining the topic from a more solid angle. So to address this, the thesis examined the University of Detroit Mercy School of Architecture through the four elements that make up a school of architecture; Context, Space, Pedagogy, and People. Similarly to how you should start an architectural project, this thesis starts by examining the context of the UDM SOA. The context, in this case, does not merely mean the physical context of the site of the school of architecture. However, instead, Context refers to the historical context of the UDM SOA, The relationship to other schools of architecture both in the United States and more local. From there, the thesis looks at the element of Space, which refers to the physical manifestation of the school of architecture, and all of its auxiliary spaces, this is also when the thesis looks closer at the physical site of the school of architecture. Next, the thesis examines the element of Pedagogy, looking at a closer examination of how the UDM SOA functions, what is taught, how the courses

I am going to refer to the University of Detroit Mercy School of Architecture as UDM SOA; otherwise, you are going to be annoyed every time I have to reference it, and it will hurt my hands to type it. It's a win-win.





are structured, and why they are taught the way they are. Finally, the thesis examines the final element of People, looking specifically at all of the people that are directly impacted by schools of architecture. It is students, alumni, faculty, and the neighboring communities around the school.

These core elements acting as a framework allowed this thesis to analyze the UDM SOA and isolate three critical problems that raise concern, and that should be addressed. The first of these problems is that the Problem of Renegade refers to the inherent desire of schools of architecture to reject conformity and strive to innovate. This Problem raises the question that are we as "Renegade" as we like to believe? Furthermore, it proposes that we are not a renegade school. If anything as a school of architecture in recent years, we have started to conform to the standards established by other schools of architecture. The next Problem is the Problem of Excellence, which speaks to the inherent

dilemma of what do we value in student's work? Do we prefer students who push the boundaries of what architecture can do but maybe fall short in the realm of functionality? Or do we prefer students who do the bare minimum but end with a function yet uninspired building? The Final Problem is the Problem of Disconnect. This Problem speaks to the disconnect between the neighboring communities around the school of architecture. From this point, this thesis seeks to focus on the Problem of Disconnect, analyzing the problem, and proposing methods to address the sources of disconnect between the neighboring communities and the UDM SOA.

I have an inherent concern with this much writing, it was always said in my early years at the school that architects are not good writers, and i'm not sure i'm not going to be helping that stereotype.





1C-1

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Context

One of the first lessons you learn as a student at the UDM SOA is that the best way to start a project is first to understand the context in which we are going to work. So it only made sense that this would be the first subject to be tackled when examining the school. Context as an element of a school of architecture refers not only to the physical context of the school's location but also the historical context – and how it fits into the higher history of architectural education – and the school's relationship to not only other schools on a national level but also the neighboring schools.

This chapter will begin with first giving a brief history of architectural education as a whole with a focus on the relationships between significant schools, noting critical changes within the field as a whole. From there, the chapter will look more in-depth specific schools of architecture and how their pedagogies functioned. The chapter then will explore more contemporary schools of architecture with a limit on schools within the United States. Finishing up the chapter will be a brief and more specific examination on the neighboring schools around the UDM SOA, including the University of Michigan, (UVM) Lawrence Technological University, (LTU) Cranbrook Educational Community, (Cranbrook) and finally UDM SOA to allow for us to have a direct examination between those schools and our own and see how we compare.





Architectural Education began as many trade skills did, through the apprenticeship model of education. In this model, all skilled trades were taught through sharing techniques with the younger generations, and as the younger generations learned the trade, they would, over time, develop them further and innovate how the trade was performed. In turn, this younger generation would then pass it down to the next generation, and thus the cycle would repeat. Architecture had always been taught this way until King Louis the XIV founded the Académie Royale d'Architecture in 1671 under the guidance of Jean-Baptiste Colbert. Under the tutelage of the academy's first director – Francois Blondel – Architecture education at the Academy took a turn in favor of examining the theoretical elements of architectural design, thus creating a uniformed methodology for educating architects. During its time, the central role of the academy was that of service to the king, bringing with it a new wave of architectural design. The Académie Royale d'Architecture lasted without disturbance until May 5th, 1789, when inspired by the American Revolution 6 years prior, the people of France began revolting, and thus the French Revolution began. The French Revolution began turning the French Hierarchy on its head, thus forcing the Académie d'Architecture to dissolve in 1793 just 122 years after its formation. However, luckily, this was not the end of the Académie d'Architecture as after a short time of being dissolved – a mere six years – the French Revolution came to a close on November 9th, 1799 and 31 years later the academy returned as the Ecole De Beaux-Arts.

We should not limit ourselves to looking at Europe, as in the meantime, the newly founded United States of America has been making some headways to better the standing of the profession. While France remained without it is School of Architecture, President Thomas Jefferson was proposing that a professional curriculum for architecture be established at the University of Virginia. However, unfortunately, they were unable to gather the right people to make the curriculum feasible.¹ In the years following the creation of

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.

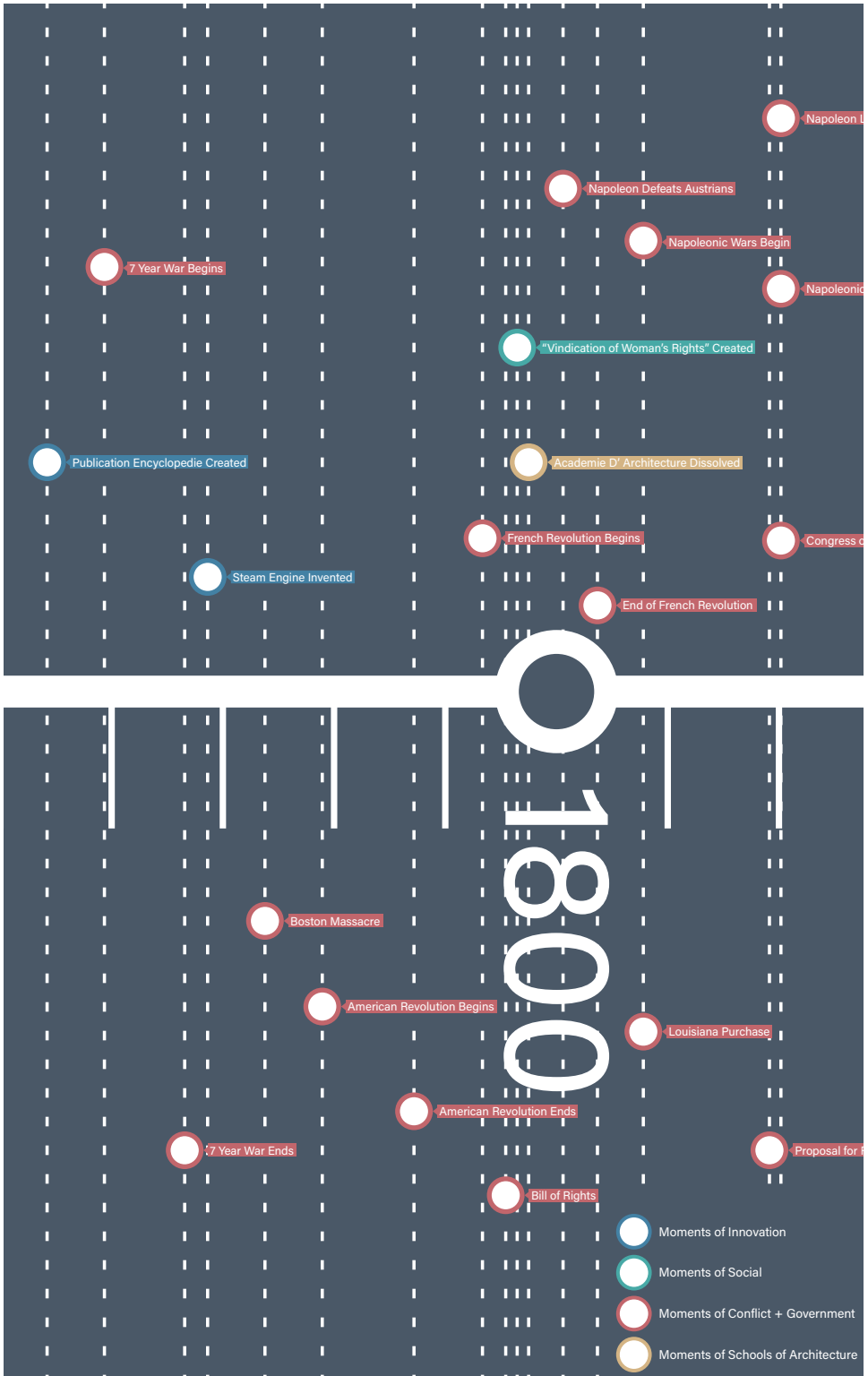


Fig 1.1 – timeline of brief architectural education history, Author

the Ecole De Beaux-Arts, despite rising tension between the Northern and Southern states, a small group of architects formed a group which they called The New York Society of Architects later changed to what we know them as now, The American Institute of Architects. The group was formed to address their mission,

"To promote the artistic, scientific, and practical profession of its members; to facilitate their intercourse and good fellowship; to elevate the standing of the profession; and to combine the efforts of those engaged in the practice of Architecture, for the general advancement of the art."²

Moving forward about eight years, we see the plans that Jefferson had in mind for the University of Virginia to be implemented. However, not in the place, he wanted them. In 1865 the First formal School of Architecture opened at the Massachusetts Institute of Technology with their first Dean of Architecture William Emerson. Following quickly behind in 1876 was the first Schools of Architecture in Canada opening at the same time, were the University of Toronto and the University of Montreal. These schools of architecture initially explicitly focused on replicating and integrating the French teaching of the Beaux-Arts into the school. This replication went so far as if a student was unlucky enough to be in a school that did not have a Beaux-Arts graduate teaching the graduate-level courses; most students would then travel to France to attend graduate school at the school.¹ This trend continued until 1934 when the first university would replace their teachings in favor of the new model created by the Bauhaus.

Towards the beginning of the twentieth century, we see significant innovations in the form of the Ford Motor Company and the Wright Brothers. One of the first models for educating architects that had avoided the trend of copying the Beaux

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.

2. "History of the American Institute of Architects - The American Institute of Architects." n.d. <http://www.aia.org/about/history/AIAB028819>.

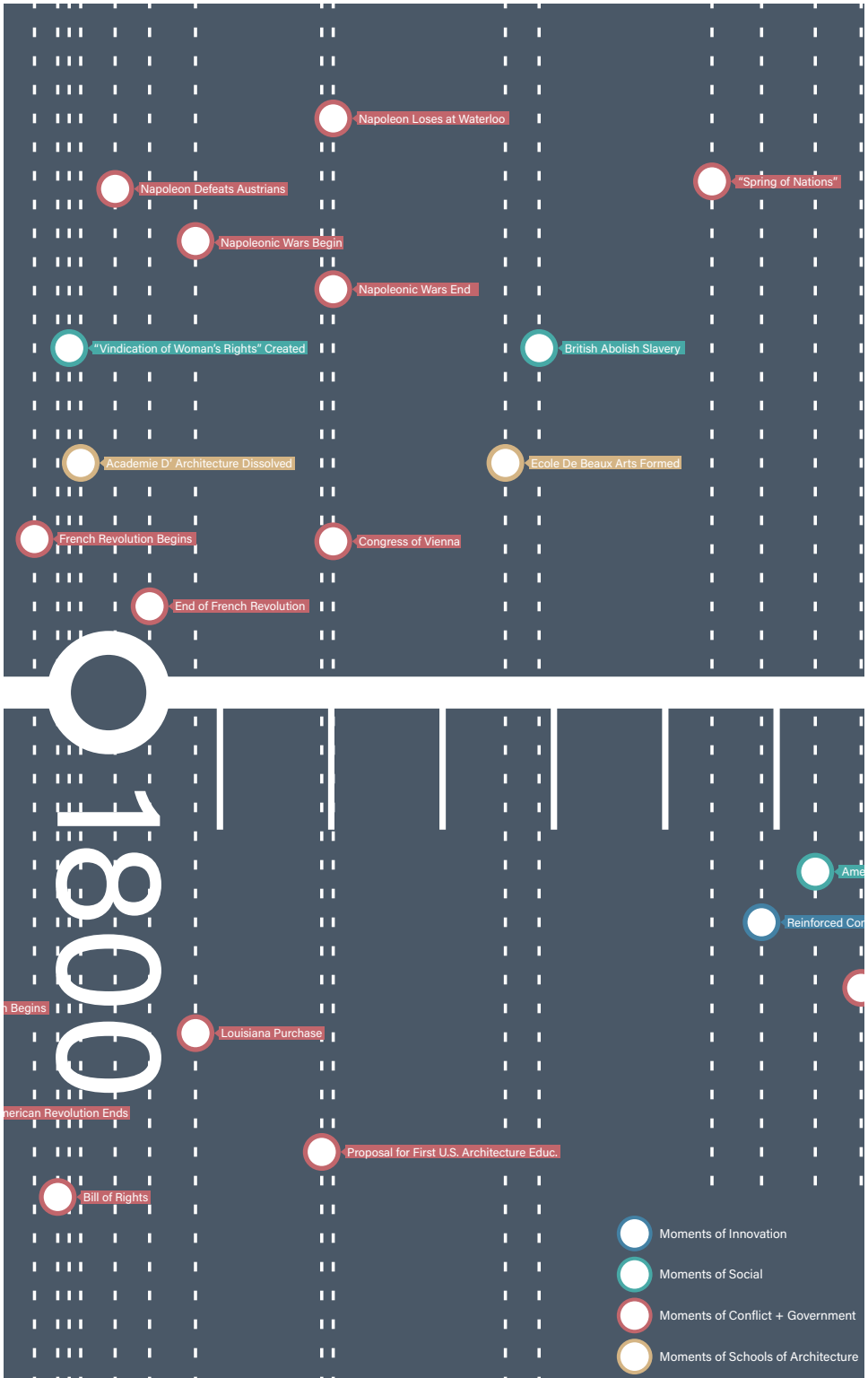


Fig 1.2 – timeline of brief architectural education history, Author

Art's Pedagogy was Frank Lloyd Wright's Taliesin Studio. Taliesin focused explicitly on the ideals of learning by doing, and by following the instruction from people who have mastered the craft. The Taliesin embraces this Apprenticeship style pedagogy with the figurehead or "starchitect" leading the School and everyone learning from how they would address and solve problems. Shortly after Taliesin's formation, we see the founding of the Association of Collegiate Schools of Architecture the following year. The ACSA's purpose is similar to the AIA. However, instead of representing architects, the ACSA focuses on representing Schools of Architecture, hosting forums and events to share ideas, and help promote the innovation to the pedagogies between schools.

Leaving America behind for a moment, we follow much of the world's gazes as we look towards central Europe in 1914 at the start of the first world war, which shook all the alliances to their core. During this time, as one would suspect the world did not care much for the advancement of architecture, but instead they looked towards innovating weaponry, but briefly after the "war to end all wars" in 1918 we see something miraculous come out of Germany a short year later, the creation of the Bauhaus by Walter Gropius. The Bauhaus's existence is rather short when we compare it to that of the Ecole de Beaux-Arts, which by now – if we include its time as the Académie d'Architecture – spanned 211 years. The Bauhaus only lasted a total of 14 years before it was shut down in 1933. 1933 being surprisingly a hectic year, the Nazi party led by Adolf Hitler had risen to power, and the Bauhaus was forced to shut its doors due to rumors of producing communist propaganda. This is however not to say that the Bauhaus did not accomplish much during its run time, during the same year the Bauhaus's methodology had become so renowned throughout the world that even the illustrious Ecole De Beaux-Arts was forced to adapt its strategies into its curriculum, to the point where there was no longer any of the original teachings left perfectly intact. What made Bauhaus's Pedagogy so appealing that the year following its closure Columbia University immediately rejected the Beaux-Arts teaching that it – like most of the American schools of

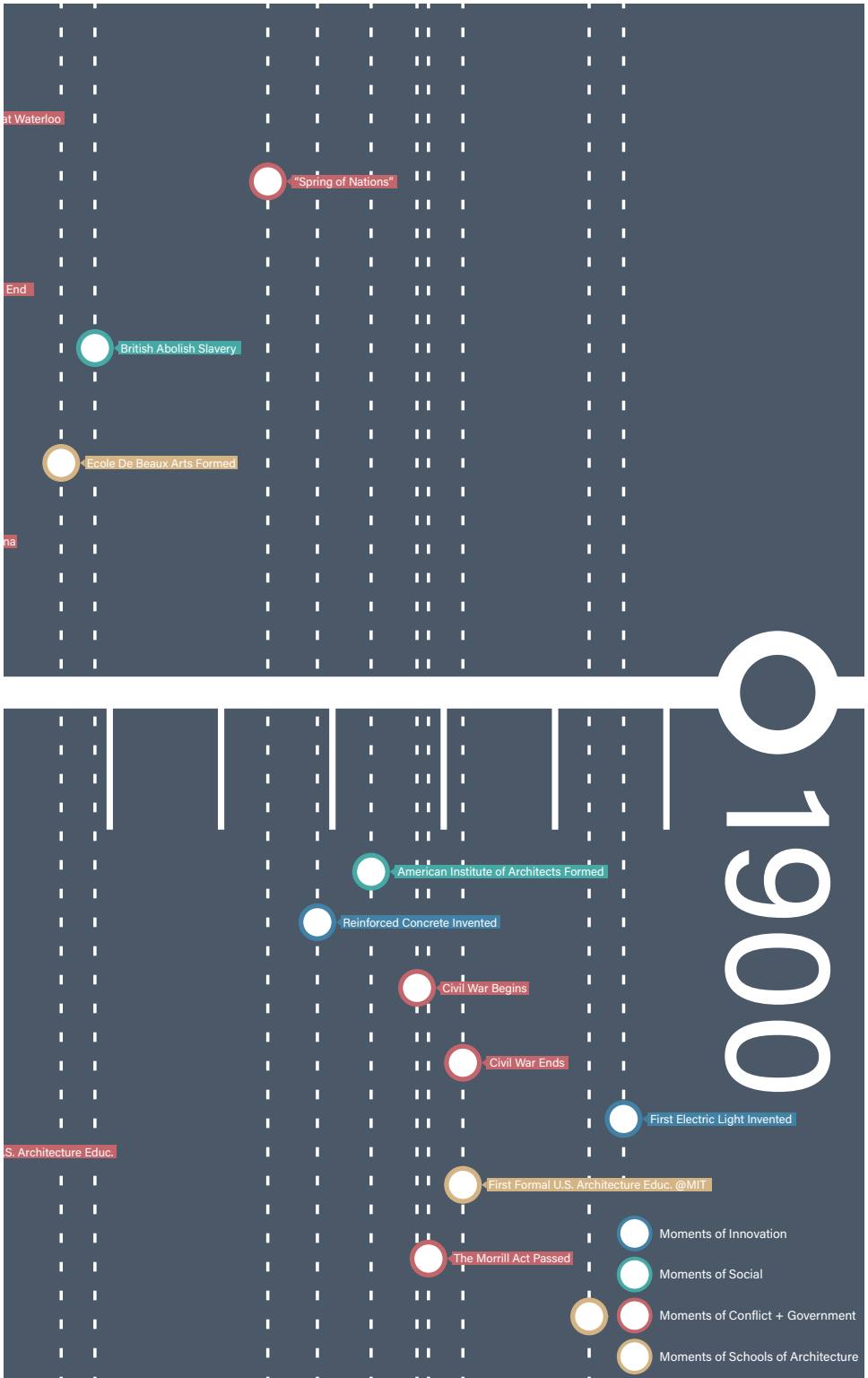


Fig 1.3 – timeline of brief architectural education history, Author

architecture- had modeled itself on in favor of the new model from the Bauhaus.¹

The Bauhaus, at its core, was not merely a rejection of decoration within architecture, but rather the thought behind this rejection. The Bauhaus wanted to focus on bringing designing and architecture to the common man, the middle class. The decoration and over-attention to detailing were thought of at the time as something that represented the upper class, and because of that became one of the first things that the Bauhaus wanted to address with its curriculum and design philosophy. The Bauhaus pedagogy also focused on developing the structure of architectural education further from the Beaux-Arts, Gropius wanted to implement the study of materials into the curriculum. For the first-year students at the Bauhaus would be exposed to how materials are made, how to use them, and most importantly, they would build with the materials with themselves. The other main innovation to the pedagogy was construction techniques. Gropius designed the curriculum so that students would be exposed to how buildings were constructed and how construction methods could be implemented into designs.³ As was previously mentioned, in 1933 the Bauhaus was forced to close by the Nazi regime that had just risen to power. The Bauhaus at the time was under suspicion that it had been producing communist propaganda, and so the Nazis demanded that the school be shut down. However, there was a way for the Bauhaus to reopen, but on the condition that it be reformatted to suit the ideals of the regime better. In response to this, Mies Van Der Rohe famously, reopened the school, gathered the instructors and opened a bottle of champagne and proceeded to shut the school down himself.

This is probably one of my favorite stories I've ever learned.



Looking back over to America where the Bauhaus legacy continued after its closure. The Bauhaus influence had reached the different schools of architecture in the States, and most were considering adopting the new pedagogy. Columbia University was the first university to

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.

3. "Teaching at the Bauhaus - Bauhaus-Archiv _ Museum Für Gestaltung, Berlin." n.d.

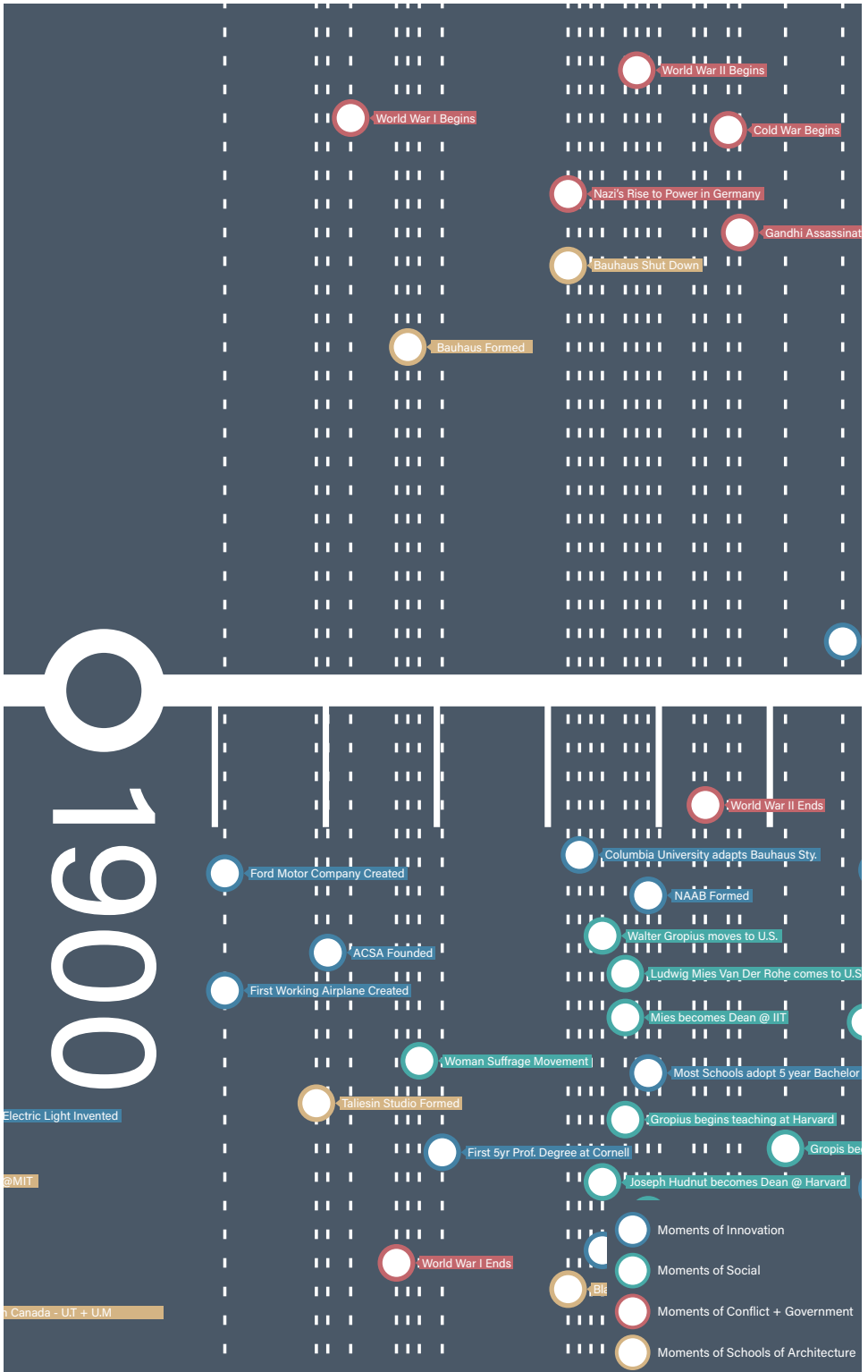


Fig 1.4 – timeline of brief architectural education history, Author

decide to reject the Beaux-Arts Pedagogy that it, like most schools of architecture, had been developing since they formed in favor of this new Pedagogy. This trend was soon followed by many schools of architecture throughout the states until almost every school was being taught in this new style, similar to the way that the schools took to the Beaux-Arts model when they began. This process was accelerated when Walter Gropius came to the States in 1936, and shortly after began teaching Architecture and Design at Harvard University in 1938.¹ However, he was not the only Bauhaus that came to teach in the states, because after closing the Bauhaus Mies van de Rohe also came to teach at the Illinois Institute of Technology the same year.¹

The 1930s quickly became Harvard's year for innovation as, in addition to convincing Gropius to teach at the newly formed Graduate School of Design, the first Dean Joseph Hudnut, also implemented what was known as the Triangular Model of architecture education. The triangular model was a pedagogy that brought in and taught three significant facets of Architectural Design – Architecture Design, Landscape Architecture, and Urban Planning. In the year following the start of the Second World War, Joseph Hudnut produced a list of all of the subjects that he had deemed essential for a complete understanding of Architecture. Hudnut created this list in response to the continually growing profession that was architecture, as the years came and went, and technology advanced the number of skills that architects were required to have continued to grow. Hudnut's list was not merely a list of all the subjects that would be required, but he also calculated how many years it would take to gain a complete understanding of all of the subjects and skills. That number was Twenty-Two. He determined that It would take twenty-two years to gain a complete understanding of architecture as a profession.¹

This concept inspired many schools of architecture to begin challenging the length of their curriculum, and by 1940, most schools had adapted to a five-year bachelor's degree model. The same year

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.

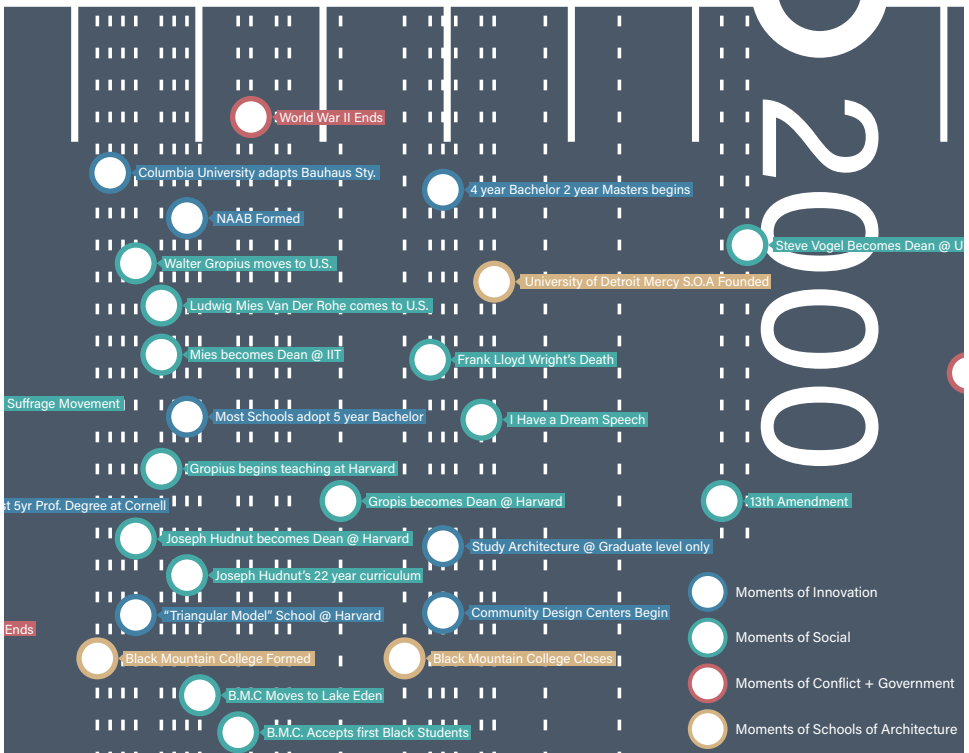
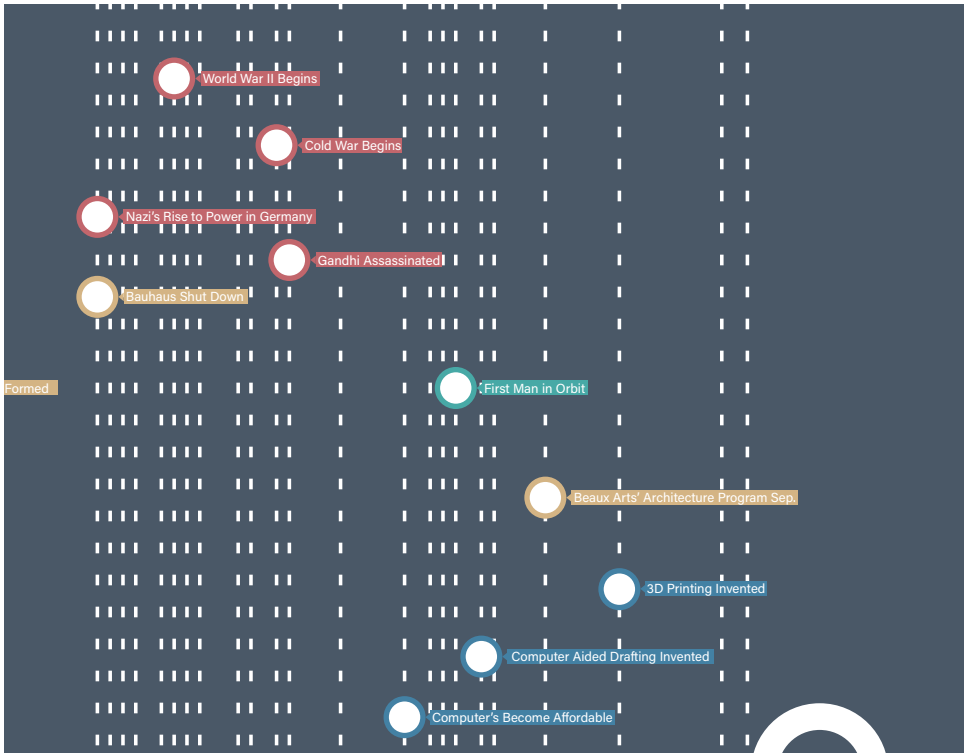


Fig 1.5 – timeline of brief architectural education history, Author

the National Architectural Accreditation Board was formed. The NAAB was formed to regulate what schools were teaching potential architects the right information and began creating criteria to determine what was required for a school of architecture to teach.¹ During this very hectic time of old schools innovating to keep up, new schools being torn down by new regimes, we move back to America, at the very same time the Bauhaus shuts down a new school rises in Black Mountain, North Carolina, United States.

The aptly named Black Mountain College one that promised to challenge the established methods of the past, and gives a pure focus on the student learning process, by allowing the students to choose every aspect of their learning. Shortly after their formation, the world is thrust into the second world war, but as one would expect this time, America did not immediately join in the fighting. Instead, it focused on innovating and dealing with internal issues.⁴ So despite the war swallowing most of Europe, the little college in North Carolina steadily grew, to the point wherein 1941 the school needed to move locations to Lake Eden, where they could expand their housing, and space to handle the new influx of students, which in turn provided a unique moment in education in which the students were able to help build the new school that they would be moving too. It must be understood that the Black Mountain College was nothing less than a rebel when compared to the other university, taking a much more laissez-faire approach to not only teaching but every factor, how it dealt with the community or even finances.⁵ The way the school addressed this was rather than hiring workers to do the upkeep of the campus, it was expected that the students would spend an amount of time working with their hands to maintain the school, go work off-campus in town and earn money for the school. However, despite this, Black Mountain College always

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.

4. "Black Mountain College Project -- Architecture." n.d. http://www.blackmountaincollegeproject.org/ARCHITECTURE/CAMPUSES/LAKE_EDEN/FULLER_1948.htm.

5. Olson, Char Les. 2017. "Black Mountain College." *Appalachian Journal* 44–45 (3–4): 367. <https://doi.org/10.1080/00119253.1946.10742483>.

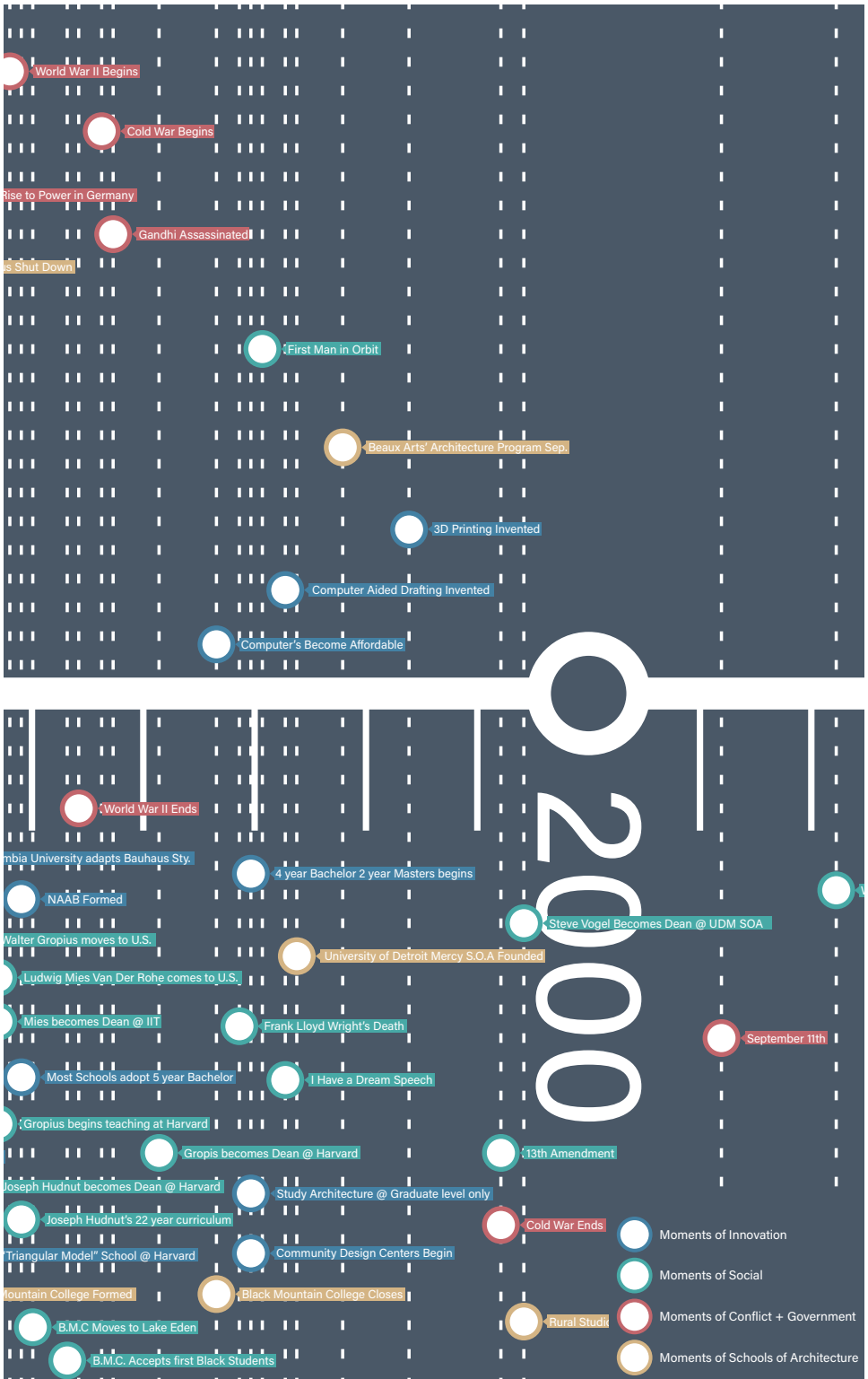


Fig 16 – timeline of brief architectural education history, Author

struggled to maintain its financial situation. So despite switching directors, and despite the countless talented individuals who came to teach at the school such as Buckminster Fuller, and the Albers – Josef and Anni – who taught the art program and weaving/textile design respectfully the school was forced to close in 1957.

This moment could have been viewed as a warning sign for the next significant loss in the field as a brief two years following its closure; Frank Lloyd Wright passed away. From there, the Taliesin studio continued without its fearless leader until the present year of 2020, where it has finally closed its doors. It would be 34 years later until the Rural studio opened in 1993.

The Rural Studio operated out of Alabama University and was founded by Samuel Mockbee, as a reaction to the focus of architectural education.⁶ Mockbee believed that the models most schools had been following up until now had been misguided in their practice of theoretical designs. When instead, he believed it was more beneficial for students to work with real people, doing real work with their hands, and learning in the real world, rather than in the classroom. The classes function by removing the student from the classroom and setting them up with real people in rural Alabama and having them design houses for those in poor living conditions, the materials would be recycled, reclaimed, or donated and the students would have to work with what they had to make the design work. There was a significant emphasis on community engagement within the classes and making the people they were doing the work for, happy that it was happy, and, more importantly, making sure they were not being made to feel bad for the way they choose to live.⁷ Eight years after its founding, Samuel Mockbee passed away, and the Rural Studio remains to this day continuing his work and working to improve the lives of many in the area.⁷

I'm aware there may be gaps within this brief history, but with the time frame to finish the thesis, I wanted to focus on the major points that made sense at the time.



6. Hensel, Michael. 2011. "Rural Studio: Incarnations of a Design-and-Build Programme," 40–48.

7. Andrew Freear, Elena Barthel, Andrea Oppenheimer, Timothy Hursley. 2014. Rural Studio at Twenty : Designing and Building in Hale County, Alabama. Princeton Architectural Press.

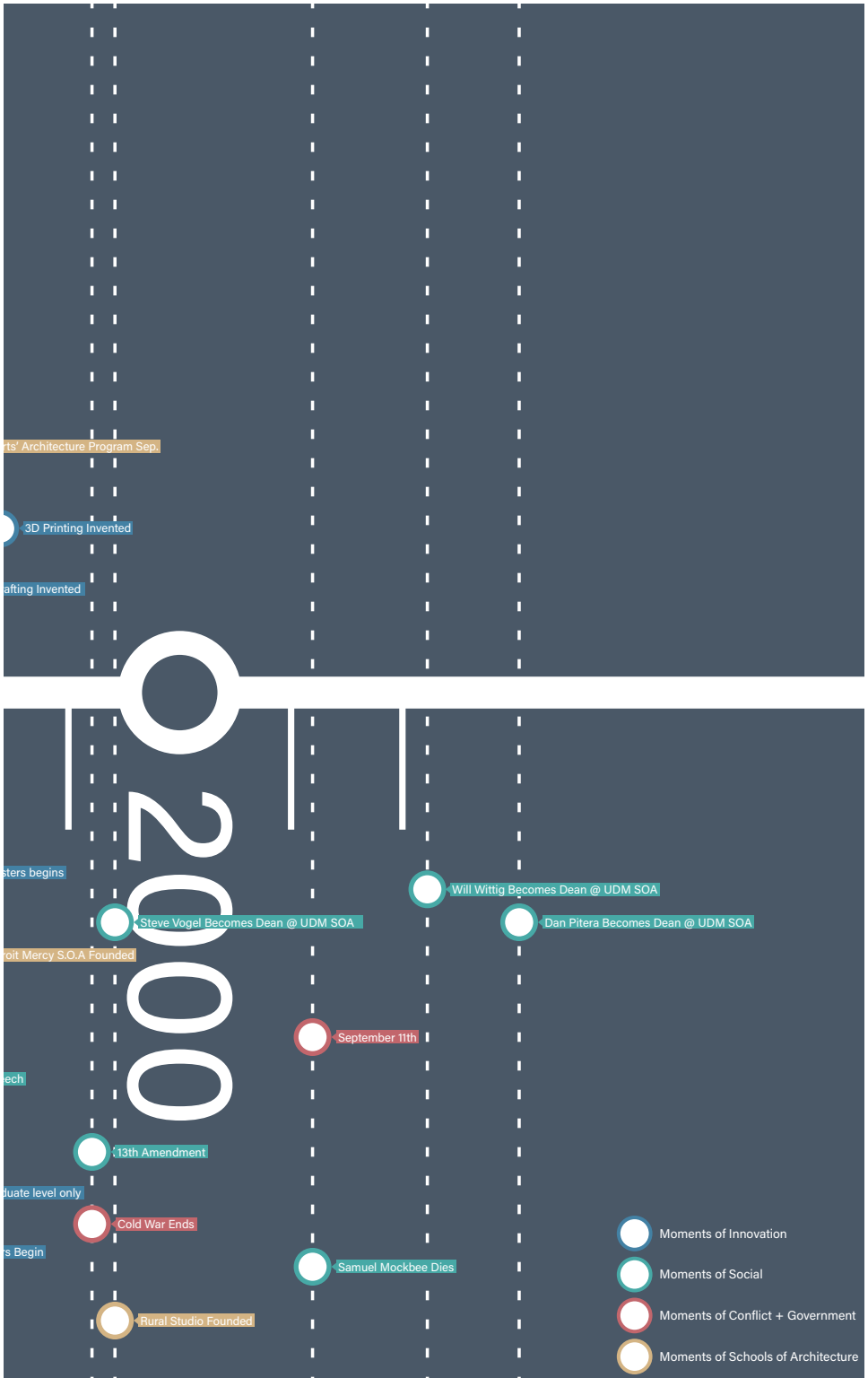


Fig 1.7 – timeline of brief architectural education history, Author



Fig 1.8 – collage representing the academie d' architecture, Author

Academie D' Architecture

1671 - 1793

As previously mentioned, the Académie D' Architecture was formed in 1671 under the orders of King Louis the XIV. Under the guidance of Francois Blondel acting as the academy's first director, architectural education began favoring examining the theoretical elements of architectural design. Which quickly formed a uniformed methodology for educating architects. During its time operating the academy's central goal was always that of service to the king, which meant the pedagogy of the academy focused more teaching grandeur and detail into designing, favoring more expensive techniques and materials because that is what they were there for, to design for the upper class of France. What this led to was that when the French revolution began, the academy became one of the targets of the revolution because they were viewed as part of the upper class. This revolution eventually led to the change in focus for the Ecole de Beaux-Arts when it is founded on the ashes of the Académie D' Architecture.





Fig 1.9 – collage representing the ecole de beaux arts, Author

Ecole de Beaux Arts

1830 - 1968

the Ecole structured their education on an idea of decentralized learning. This is shown by the creation of the Atelier structured studios. These functioned on the premise that architectural education needs to have students experience the city in their daily life. So despite having a main building where most courses and formal critiques were hosted, these Ateliers were scattered throughout the city. This separation meant that to get to and from the class, a student needed to walk through the city, and by merely integrating a daily commute into these students' lives, suddenly they would start picking up on information and lessons from their surroundings. This can also be seen in the visual studies and drawing courses, which would frequently have students go out into the city to procure various fruits and vegetables to set up still lifes to draw. This system not only fostered growth within students, but it also fostered the relationship the school had with the city. The other unique element of these ateliers was who was able to take part in the atelier, rather than our traditional American design studio, which typically separates studios based on year, with students having very little input into which studio they take. The ateliers allowed any student of the school to take part in any atelier. The ateliers were run by different masters of the field, so as long as they accepted the student, they would be able to take part in their atelier. This also meant that the more popular masters had larger ateliers, so the sizes of the studios varied greatly. However, it also meant that masters were slowly and naturally replaced over time with the sizes of their ateliers naturally decreasing until they were done teaching, meaning that no-one master overstayed their welcome, they were around just as long as there was the interest in their teachings.⁸

8. Bothwell Stephanie, Windsor Forum on Design Education. 2004. Toward an Ideal Curriculum to Reform Architectural Education : Windsor Forum on Design Education, Vero Beach, Florida, April 12-14 2002. Coral Gables, FLa. :New Urban Press.





Fig 1.10 – collage representing the taliesin Studio, Author

Taliesin Studio

1911 - 2020

The Ecole de Beaux-Arts reached overwhelming popularity within the field, spreading its influence to almost every place in the modern world. To the point where most American schools of architecture were also structured very similarly to the Ecole. However, despite this, most American trained architects still left America in favor of studying at the Ecole to better themselves. However, one of the first models for educating architects that had avoided this trend was Frank Lloyd Wright's Taliesin Studio. Taliesin focused explicitly on the ideals of learning by doing, calling back to the age before the Académie de Architecture. It also focused on following the instruction from people who have mastered the craft. The Taliesin embraces this Apprenticeship style pedagogy with the figurehead or "starchitect" leading the School and everyone learning from how they would address and solve problems.⁹

9. "National Art Education Association The Taliesin Thesis and Frank Lloyd Wright Author (s): Don DeNevi Published by : National Art Education Association Stable URL : <https://www.jstor.org/stable/3191204>" 2019 21 (9): 12–15.



Fig 1.11 – collage representing the bauhaus, Author

Bauhaus

1919 - 1933

At the time of its creation, the Ecole de Beaux-Arts had already been integrated into most schools of architecture. The Bauhaus seeks to reject this established foundation in favor of its ideals, and, by the end of its run, the time had taken the Ecole's position as the most renowned school of architecture available. At its core, the Bauhaus wanted to focus on bringing design and architecture back to the ordinary person. The over-attention to decoration that was brought upon by the upper class - gone - in favor of more simplified materials and gestures. The Bauhaus focused on developing itself and architectural education forwards. Walter Gropius implemented the idea of getting students exposed to how materials were created, how they were used, and, most importantly, how to build with the materials. Another primary focus of the pedagogy was integrating construction techniques as a whole. Gropius designed the curriculum so that students would have opportunities to be exposed to how buildings were constructed, which would act as a new inspiration for the design. One of the final focuses for the Bauhaus was the fostering of collaboration between students as a way for them to share ideas and growth amongst themselves. This collaboration is directly related to this idea of studio culture that so many schools of architecture have now, the feeling of community within the studio.³

3. "Teaching at the Bauhaus - Bauhaus-Archiv _ Museum Für Gestaltung, Berlin." n.d.



Fig 1.12 – collage representing the black mountain college, Author

Black Mountain College

1933 - 1957

Black Mountain College (BMC) acted as one of the most rebellious design schools of its time. In its the age most schools of architecture and design schools, in general, followed a pedagogy similar to that of the Bauhaus. However, the BMC rejected not the teachings of the Bauhaus but rather the structure of all education. Rather than give students a fixed order of courses that needed to be fulfilled before moving forward, BMC gave students full control over every aspect of their education. This included what courses they took – if any – if they wanted to go to classes, or what they would study while at the school. The school followed a very flexible framework for its curriculum setting ‘exams’ between different levels of study. As long as a student could accomplish the ‘exam,’ they would be allowed to move forward in their education. As a whole, BMC handled most of its elements with a laissez-faire approach. This included how they dealt with their surrounding communities or even their finances. An excellent example of this is rather than hire workers to keep the campus clean, and it was expected that students would spend a portion of their studies keeping the campus clean. It was also common for students to leave campus and work in the neighboring towns not only for their own money but for money for the school.



Fig 1.13 - collage representing the rural studio, Author

Rural Studio 1993 - Present

Operating out of Alabama University, Samuel Mockbee founded the Rural Studio. While not at the same scale as the Bauhaus and the Ecole de Beaux-Arts, never the less Rural Studio has been just as groundbreaking. Just like most of these other groundbreaking schools, Rural Studio was created as a reaction to the trends and forces at it is time. In this case, a rejection of the typical American design studio. Mockbee felt that the most significant loss in the development of the American design studios was the over-focus on theoretical designs. Instead, he argued that what was needed was more importance placed on getting students to work with real people, doing real work with their hands, and learning in the real world, rather than in the classroom. Mockbee also believed that another element that design studios should take advantage of is working for people and communities that need it. For Rural Studio, this was Hale County, Alabama. Mockbee wanted students to learn how to work with real people, not by judging them and trying to "fix" their way of living but rather work with the client to design housing that suits the way that they live their life. A large part of this was getting the community and the students to trust each other and build a relationship over time.

7. Andrew Freear, Elena Barthel, Andrea Oppenheimer, Timothy Hursley. 2014. Rural Studio at Twenty : Designing and Building in Hale County, Alabama. Princeton Architectural Press.

Just as only looking at the surrounding buildings of a site is not enough to understand the full context of an architectural project, just looking at the history of architectural education was not enough to understand the entirety of UDM SOA's context. Studying the history of architectural education gave the thesis a great start, but what was next was to start looking at more contemporary schools of architecture.

There are roughly 124 schools of architecture within the United States alone. So the first question that came up was, "Which ones do we examine?" this answer came from first collecting a diverse collection of schools based on the size of their student body, teaching methodologies, and physical location. From there, the thesis began to start to narrow down the schools by isolating critical ideas of what made these traditional schools stand out and tried to find contemporary schools within the United States that had similar elements. These elements included things such as rejecting or challenging the current status quo or making enhancements to the methodology that the school of architecture employs.

That being said, out of the many schools of architecture out there were; Auburn University, an obvious choice because of the Rural Studio created by Samuel Mockbee, this school also acts as a good connection between the historical study and now more contemporary schools. The next school was the Southern California Institute of Architecture or SCI-ARC, one of the more contemporary schools chosen for their significant influences and focusing on competition between their students. Next comes the Illinois Institute of Technology or IIT, selected from one of the cornerstones in the creation of the age of the American Bauhaus. Similarly is the Harvard University Graduate School of Design; both Harvard and IIT are well known for their roles in bringing the famous heads of the Bauhaus, Ludwig Mies Van Der Rohe, and Walter Gropius respectfully, thus bringing the age of the American Bauhaus. Next is the Massachusetts Institute of Technology or MIT for

its enhancement and refinement of the American architectural education model. Finally, we have the University of Oklahoma, one of the first schools of architecture to reject the American Bauhaus, taking the elements of camaraderie and turning a focus towards finding inspiration in nature.

Auburn University

College of Architecture, Design, Construction

1907 - Present

Auburn, Alabama



"The School of Architecture has a unique and valued set of educational intentions and opportunities made possible by the relationship of architecture, landscape architecture, interior architecture, and community planning within one school. This coalition exemplifies interdisciplinary collaboration as a model of professional activity; insures that students have an overview of the various components in the design and building process; and promotes the connection between landscape architecture, interior architecture and architecture as a single artifact. This forum for exchange of ideas is exciting and challenging and forms the basis for our framework of primary educational priorities, the most fundamental of which is our focus on the simple and basic issues of building."¹

Degrees

Bachelors

- 5 yrs - Arch
- 5.5 yrs - Interior Arch
- 4 yrs - Building Cons.
- 4 yrs - Industrial Design
- 4 yrs - Graphic Design

School Size



Large

Masters

- 3 yrs - Landscape Architecture
- 2 yrs - Community Planning
- 1 yrs - Building Construction
- 1 yrs - Graphic Design
- 1 yrs - Design Build

Funding



Public

Specializations

- Architectural Design
- Building Information
- History - Housing
- Graphic Design
- Tectonics
- Remote Studios x2
- Digital Media
- Interior Architecture
- Landscape Architecture
- Community Design + Planning

Unique Aspects

- 2 Remote Studios
- Study Abroad in Western Europe
- Lecture Series
- Wide Variety of Vertical Studios

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.

SCI - ARC

Southern California Institute of Architecture

1972 - Present
Los Angeles, California



"The pedagogical focus of the undergraduate and graduate programs at SCI-Arc is not on any single style, technique, or method of design, but on a comprehensive and flexible approach to the practice of architecture. Students develop a framework with which to test both their own intellectual and design convictions, and the limits of the architectural profession. This framework of inquiry, experimentation, and making is developed as students advance through a series of core studios that are integrally linked to critical courses in history and theory, the humanities, technology, professional practice, and the visual arts."¹

Degrees

Bachelors

5 yrs - Arch

Masters

3 yrs - Arch I
2 yrs - Arch II
1 yrs - Design Research
1 yrs - Design Research

School Size



Large

Funding



Private

Specializations

Engaging with Various Communities
Practical/Urgent Design Problems with Community
Environmental Technologies
Community Design
Computer Aided Design
Engineering - Sustainability
Graphic Design
Professional Practice
Urban Planning

Unique Aspects

Travelling Studios
Study Abroad - Exchange Programs
Summer Workshop
Lecture Series

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.

Fig 1.15 - image of SCI-ARC's digital fabrication lab, SCI-ARC

IIT



Illinois Institute of Technology

1890 - Present

Chicago, Illinois



"The College of Architecture's programs of study emphasize investigations in architectural and landscape architectural design and technology, while expanding the significance of these investigations through a rigorous application of critical thought and intellectual inquiry. The College draws strength from its unique traditions and circumstances, such as its Miesian legacy as a preeminent school of modernism, its location in Chicago with its profuse architectural heritage and devotion to enhanced landscapes, and the city's present-day connections to progressively minded global practitioners."¹

<h3>Degrees</h3>		<h3>Specializations</h3>
<h4>Bachelors</h4> <p>5 yrs- Arch</p>	<h4>Masters</h4> <p>2 yrs - Arch. 3 yrs - Arch. 1 yrs - Post Prof. Arch. 2 yrs - Landscape Arch.</p>	<p>Architectural Design Computer Aided Design Sustainability History Theory Urban Planning + Design Advanced Building Technologies Design/Build/Development Community Partnerships</p>
<h4>Doctorate</h4> <p>5 yrs - PHD</p>		<h3>Unique Aspects</h3> <p>Numerous Programs Study Abroad -Paris -Advanced Studios for 1 month</p>
<h3>School Size</h3>  <p>Small</p>	<h3>Funding</h3>  <p>Private</p>	

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.

Fig 1.16 – image of sr crown hall at IIT, Joe Ravi

MIT

Massachusetts Institute of Technology

1865 - Present
Cambridge, Massachusetts



"Our concern is for a humane environment supporting the needs of everyday life and satisfying the depths of human experience. We seek to explore all aspects of architecture and respond to the demands of a complex discipline. Faculty and students examine alternative ways of perceiving and designing and a range of technologies. Educational programs prepare students for practice, research, and further study on the frontiers of professions that determine the form and quality of the physical environment and shape environmental policies opportunities. Students exercise a high degree of responsibility and initiative in formulating their career plans."¹

Degrees

Bachelors

4 yrs - Arch

Masters

2.5 yrs / 3.5 yrs - Arch

2 yrs - Arch S.

2 yrs - Visual Studies

1.5 yrs - Bldg Tech

1 yrs - Real Estate

Doctorate

3 yrs - PHD

Specializations

Environmental Technologies
Community Design
Computer Aided Design
Engineering - Sustainability
Graphic Design - History
International/Regional Architecture
Photography - Professional Practice
Theory - Critique
Urban Planning

School Size



Medium

Funding



Private

Unique Aspects

Aga Khan Program for Islamic Architecture
East Asia Program
International Study Abroad
Japan Program
Student Newsletter
Critical Journal

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.



Fig 1.17 - image of MIT's Killian court, MIT

University of Oklahoma Gibbs College of Architecture

1972 - Present
Norman, Oklahoma



"The College seeks to develop professionals that are well-prepared for careers in its interrelated disciplines. Architecture is viewed as both an applied discipline as well as a cultural study. Interaction toward solving environmental issues is encouraged between disciplines. Community involvement is encouraged and practiced, such as the annual design-build project, urban design studies with nearby communities, and special topics projects. The College is dedicated to producing highly competent professional leaders that are also community centered!"

<h2>Degrees</h2>		<h2>Specializations</h2>	
<h3>Bachelors</h3> <ul style="list-style-type: none"> 5 yrs- Arch 4 yrs - Environ. Design 4 yrs - Interior Design 4 yrs - Construction Science 	<h3>Masters</h3> <ul style="list-style-type: none"> 1 yr - Arch 2 yrs - Arch 2 yrs - Urban Studies 2 yrs - Landscape Arch. 2 yrs - MRCP 2 yrs - Const. Admin 	<ul style="list-style-type: none"> Architectural Design Building Information Modeling Building Tech. Community Design Computer-Aided Design Engineering + Sustainability History + Theory Interior Design International Architecture Landscape Design Professional Practice Urban Planning + Design 	
<h3>School Size</h3>	<h3>Funding</h3>	<h2>Unique Aspects</h2>	
 <p>Large</p>	 <p>Public</p>	<p>#1 Student Design Journal - Telesis Design-Build Teams</p>	

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.

Fig 1.18 – image of college of architecture at OU, University of Oklahoma

Harvard University Graduate School of Design

1936 - Present
Cambridge, Massachusetts



"Central to the school's philosophy is the commitment to design excellence that demands not only the skillful manipulation of form, but also inspiration from a broad body of knowledge. Instruction and research encompass design theory, as well as visual studies, history, technology and professional practice. The Design School's information infrastructure provides a foundation for design exploration and communication, offering students new ways to access design references, model buildings and present ideas."

Degrees

Bachelors

None

Masters

3.5 year - II

2.5 year - I AP

1.5 - Arch II

Various - Landscape Arc.

Various - Planning

Various - Urban Design

Specializations

Real-Life Issues

Visiting Professionals

Wide Range of Ideologies and Design approaches

School Size



Large

Funding



Private

Unique Aspects

Graduate School only

Neighboring Schools







University of Detroit Mercy School of Architecture

1964 - Present
Detroit, Michigan



"The SOA advocates an open dialogue about architectural issues and philosophies, but searches for deeper architectural meaning than that offered by trend, fad or style. The curriculum provides a foundation in design excellence, while addressing contemporary issues including a focus on urban revitalization. This School is actively involved in the life of the community through its design studios, including design-build studios, and through the Detroit Collaborative Design Center – an outreach arm of the School. The ability to gain real-world understanding is further enhanced through the mandatory cooperative education program and the optional international studies programs."¹

<h2>Degrees</h2> <h3>Bachelors</h3> <p>4 yrs - Architecture</p>	<h3>Masters</h3> <p>1 yr - Architecture 1 yr - Community Dvlp.</p>	<h2>Specializations</h2> <ul style="list-style-type: none"> Architectural Design Computer Aided Design Community Development Professional Practice
<h2>School Size</h2>  <p>Small</p>	<h2>Funding</h2>  <p>Private</p>	<h2>Unique Aspects</h2> <ul style="list-style-type: none"> Detroit Collaborative Design Center Study Abroad <ul style="list-style-type: none"> - Volterra, Italy - Warsaw, Poland Co-op Program Dichtomy - Student run Academic Journal Lecture Series Saftey Street

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.

Fig 1.20 – image of the warren Loranger architecture building at UDM, Unknown

Lawrence Technological University

College of Architecture + Design

1989 - Present
Southfield, Michigan



"The College of Architecture and Design motto is 'Creativity, Integration, Leadership.' All College curricula develops from the focus on Integrated Design Studios. A progressive Strategic Plan for the College guides program enrichment and all developments. The University motto is 'Theory and Practice.' All courses are offered both in day and evening schedules to assist students working in professional offices."

Degrees

Bachelors

4 yrs - Architecture
4 yrs - Interior Arch.
4 yrs - BFA Imaging
4 yrs - Trans. Design

Masters

2 yrs - Architecture
1.3 yrs - Interior Design

School Size



Medium

Funding



Private

Specializations

Architectural Design
Art and Design
Community Design
Interior Design/Architecture
Preservation
Professional Practice
Sustainability
Theory/Criticism
Urban Planning and Design

Unique Aspects



Focus on Technology, and
Current Practices

University of Michigan Taubman College

1817 - Present
Ann Arbor, Michigan



"Architecture is both an art and a science. As a profession, it calls for creativity and imagination. But it also demands precision and requires skills in engineering, mathematics, drawing and planning, as well as an abiding interest in people and the ways they live. At Taubman College of Architecture + Planning, we have long held the belief that it is the responsibility of architects to unite the art and science of building. That tradition began in 1870 with the eminent Chicago architect William LeBaron Jenney, the first person to teach architecture at the University of Michigan."

<p>Degrees</p> <p><u>Bachelors</u></p> <p>4 yrs - Architecture</p> <p><u>Doctorate</u></p> <p>5 yrs - PHD</p>	<p><u>Masters</u></p> <p>2 yrs - Architecture</p> <p>3 yrs - Architecture</p> <p>1 yr - Science of Arch.</p>	<p>Specializations</p> <ul style="list-style-type: none"> Architectural Design Art + Design History Community Design Computer Aided Design International/Regional Architecture Theory Urban Planning + Design
<p>School Size</p>  <p>Medium</p>	<p>Funding</p>  <p>Public</p>	<p>Unique Aspects</p> <ul style="list-style-type: none"> Study Abroad Internship Program Lecture Series Annual Publication – Student run

1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.
Fig 1.22 – image of Alfred Taubman wing exterior at UVM, Peter Smith

Cranbrook Academy of Art Architecture Department

1989 - Present
Southfield, Michigan



"Cranbrook, while not being an accredited architectural program, should be mentioned for its innovated style of education focusing mostly on the freedom of creativity, and choice reminiscent of that of the Black Mountain College. Cranbrook pushes it's students to pursue design problems that personally interest them as a vehicle for education."

Degrees

Masters

2 yr - 2D Design

2 yr - 3D Design

2 yr - 4D Design

2 yr - Architecture

2 yr - Ceramics

2 yr - Fiber

2 yr - Painting

2 yr - Photography

2 yr - Print Media

2 yr - Sculpture

2 yr - Metalsmithing

Specializations

Art and Design

School Size



Small

Funding



Private

Unique Aspects

Non-Accredited Program
Focus on Freedom of Creation
Focus on Individual Study and Research

Fig 1.23 – image of Cranbrook institute of science, Steven Holl Architects



Space

Space as an element of schools of architecture refers to the physical manifestation of the school of architecture. This includes not only the architecture building in which everything is housed but also any supplementary buildings as part of the school. In the case of the UDM SOA, this is not only the Warren Loranger Building but also the university campus as a whole. This chapter seeks to explore the different concepts of physical space within the UDM SOA. The chapter begins with a brief understanding of our physical space, including the location of the school within Detroit, Michigan, as well as the architecture building. Finally, the building itself, the spaces within, and how they were designed.





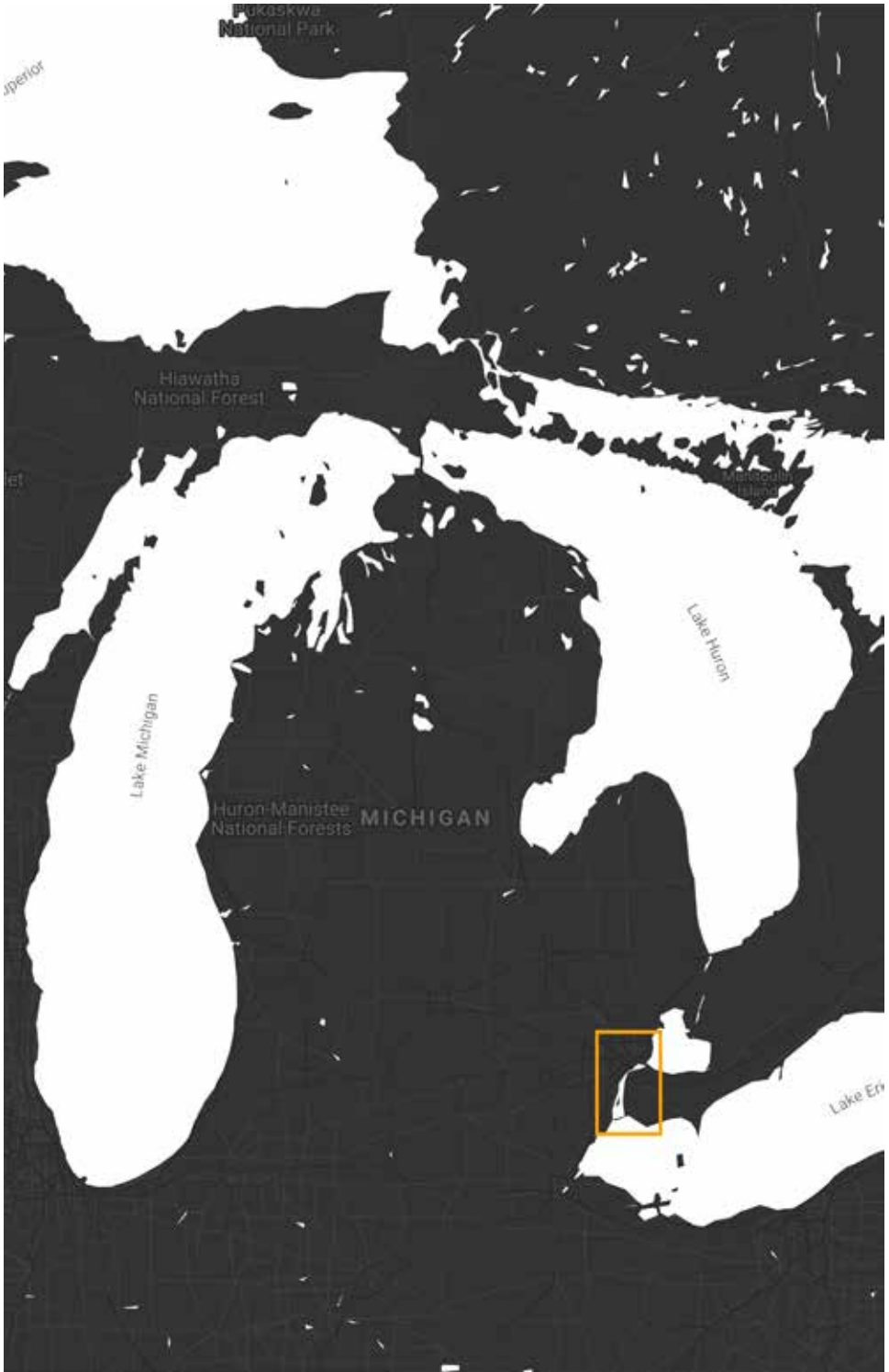


Fig 2.1 – graphic depicting UDM SOA's greater context Detroit in Michigan, Author



Fig 2.2 – graphic depicting UDM SOA's location within Detroit, Author



Fig 2.3 – collage of chapter graphics of the UDM SOA, Author



The first step into diving into physical spaces of schools of architecture was first to examine the different typologies found within the schools that had been examined in the previous chapter. What was found was that 3 different building types repeated themselves throughout the schools. The study conducted simplified the forms of these schools, breaking down their services into one of two categories, primary spaces, and auxiliary spaces. Primary spaces refer to design studios. While Auxiliary spaces refer to everything else, physical space whose program directly services the studio spaces, this means any collaborative spaces, administrations, offices, and lecture halls fall into this category.

The first of these building types is the "Core Style" (Fig. 2.4) in the building type. All of the design studios are combined into one ample collaboration space. In contrast, all of the auxiliary spaces are pushed to the exterior of the building. The second of these types is the "Detached Style," (Fig. 2.5) where the auxiliary spaces make up the main building. In contrast, the studio spaces are located in buildings separate from the main building similar to that of the Atelier style studios or the Rural Studio model. The final style is the "Corridor Style" (Fig. 2.6) most schools of architecture fall into this style, where the studio spaces are found at the ends of a central corridor with auxiliary spaces making up the spaces between the studios. UDM SOA falls into this final style.

At this point in the thesis process, it felt like it was a natural progression to start turning the focus onto the UDM's SOA. To approach analyzing the UDM SOA, the first step was to understand the history of the building that the school of architecture is housed. Formerly the building served as the "General Science Building" back when UDM was known as only the University of Detroit. However, soon after it changes from the department of architectural education to only just a department of architecture, the architecture program moved into the space, refitting the science labs into design studios and making do with the spaces they had. The architecture building remained in that state until 1994 when requested by the then dean Steve Vogel, Ronit Eisenbach designed what was known as the 1994 masterplan which was

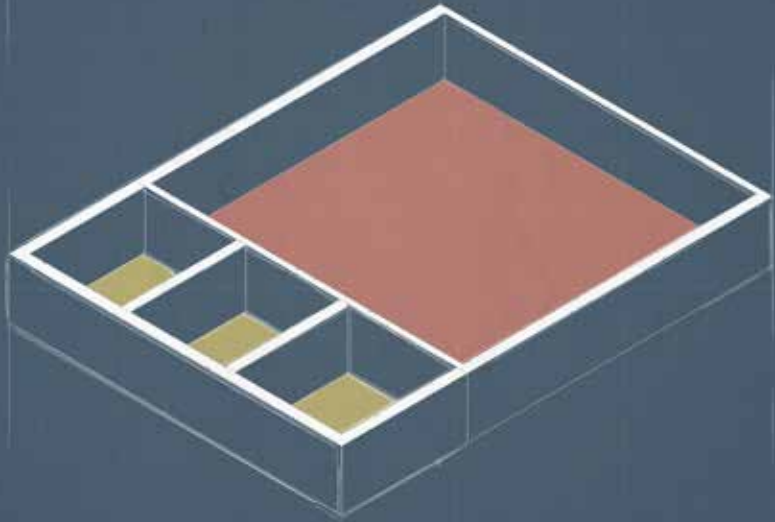


Fig 2.4 – graphic depicting the core style of SOA, Author

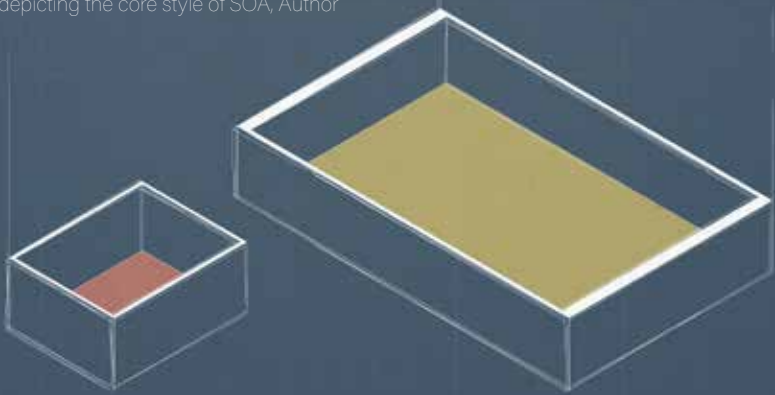


Fig 2.5 – graphic depicting the detached style of SOA, Author

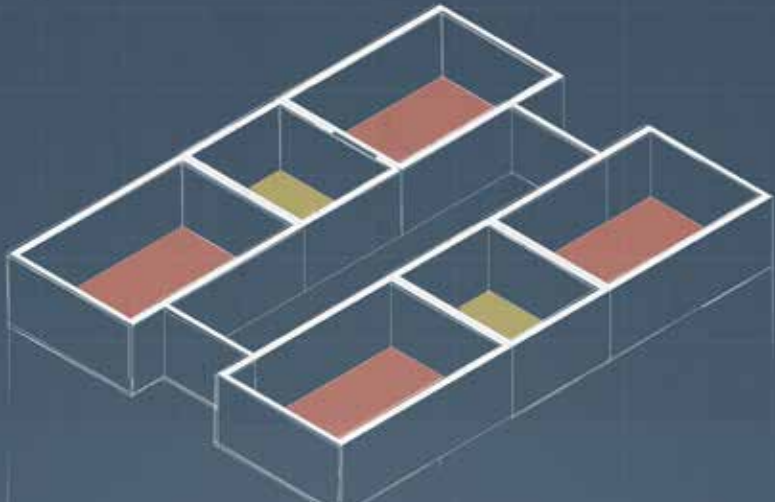


Fig 2.6 – graphic depicting the corridor style of SOA, Author

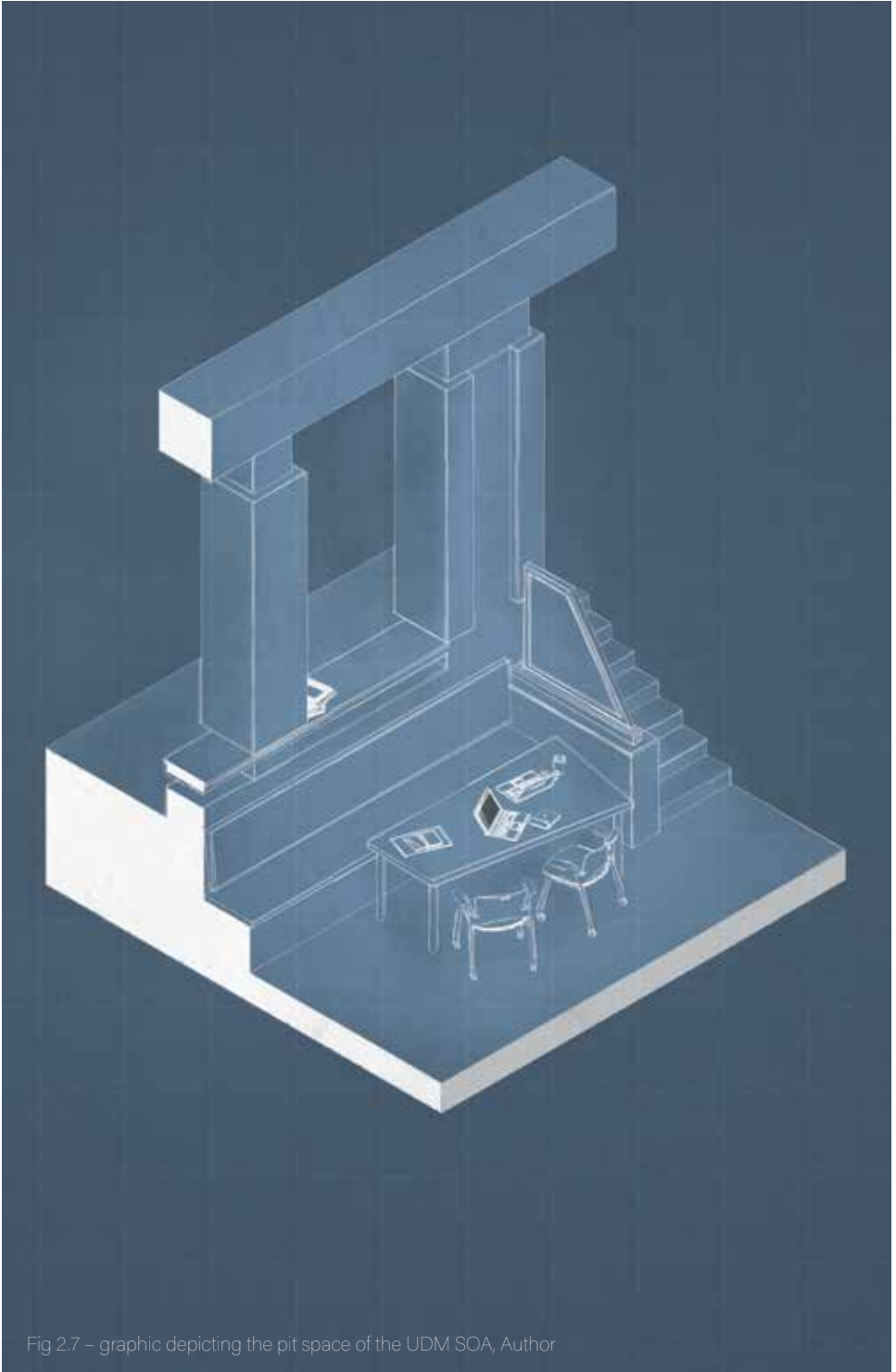


Fig 2.7 – graphic depicting the pit space of the UDM SOA, Author

done in partnership with Sandy Laux. In a piece from “Teaching and Designing in Detroit: Ten Women on Pedagogy and Practice,” Ronit speaks to the main two guiding principles she set forward with for designing the building renovation.¹⁰

“The first, “Building for understanding,” imagined the building as a teaching tool, designed to spark the inquisitive student by contrasting old and new. A material language contrasted with the existing masonry structure, exposed pipes, electrical conduit, and airshafts... Strategically removed walls created new vistas through activity zones and a series of public spaces with porous edges; and communal uses were clustered along a “Main Street,” increasing opportunities for dialogue...The second concept, “buildings within the building,” highlighted the original Beaux-Arts edifice with a contrasting architectural language and spatial stratification of unique pavilions whose designs could showcase the talents of Detroit Mercy’s students, alumnae, and faculty over time.”¹⁰

With these concepts in mind, the thesis began exploring these physical spaces eluded to in her piece, and analyzed how they worked to aid the experiential and educational qualities of the school. The first being the image to the left, which is commonly referred to by the students as “the Pit.” The Pit is one of the public spaces that Ronit eluded to in her article. It is a community workspace, located along the main corridor of the first floor, or as Ronit called it the “Main Street.”¹⁰ the Pit’s location allows for anyone working in the space to be interrupted by anyone walking through the corridor, which on the surface seems like a terrible thing. It implies that no one would be able to get any work done because they would be constantly interrupted. Nevertheless, in reality, what happens is that you see a mixing of ideas from underclassmen watching upper-level students working on projects in full view, with plenty of openings for students to ask each other questions and create a dialogue between them.

The Pit is the one space in the UDM SOA that you can always bet you’ll see someone working or hanging out.



10. Varies. 2020. Teaching and Designing in Detroit: Ten Women on Pedagogy and Practice. Edited by Libby Balter Blume Stephen Vogel. Routledge.

The next space examined was the central office's conference room, a seemingly uninteresting room, but the concept behind it makes it worth mentioning. As previously mentioned by Ronit, everything done through the renovation was meant to juxtapose itself against the masonry interior of the building. The main office is no different, being a mostly glass wall with a conference room clad in metal jutting out into the main corridor of the first floor. This conference room is lovingly referred to by the students and most of the faculty as "The Fish Bowl." A joke on the feeling someone has inside the space like their meeting is put on display to those walking through the hall. Which was the entire point of the space, the fishbowl allows for meeting between instructors and administration to be put on display, giving students and guests a window to the "Behind the scenes" of the school. The final concept comes later in the renovation process, the faculty offices.

Located on the second-floor hallway tucked away in the center of the building, the location furthest from all points of entry to the building. After speaking with a member of the faculty, it was said that the original plan for the space was to put faculty offices in the gap. This decision was because it was indeed, the furthest location from all entrances into the building. This change would mean that faculty members would have to take long, windy routes to get to their offices, giving students more natural opportunities to catch professors in transit to ask questions or simply to have a conversation. There was, however, disagreement behind the things to fill the offices. The faculty was split on the matter; the majority of professors wanted the space to simply be divided into full personal offices with floor to ceiling walls. The other party thought that instead, it would be better to have an ample open communal workspace for faculty members with simple storage allocated for each faculty member. Eventually, they came to a mutual agreement. The faculty members would get private offices, but they would be more in the style of traditional cubicles, just big enough for them to take care of their daily tasks, but small enough that they would naturally prefer to work in more public spaces. This decision would further promote the collaboration between faculty and faculty and

Fun fact this was one of the first elements I learned about the school during my education there, for me it made me realize how incredible architecture could be where it can influence those who use the space for the better.



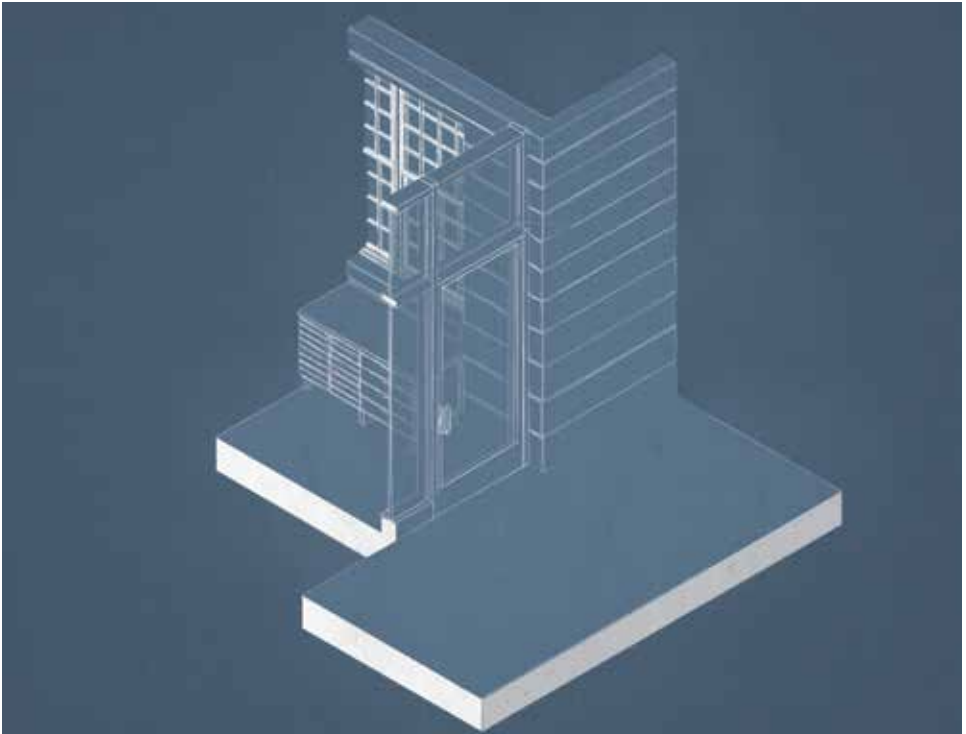


Fig 2.8 – graphic depicting the faculty offices of the UDM SOA, Author

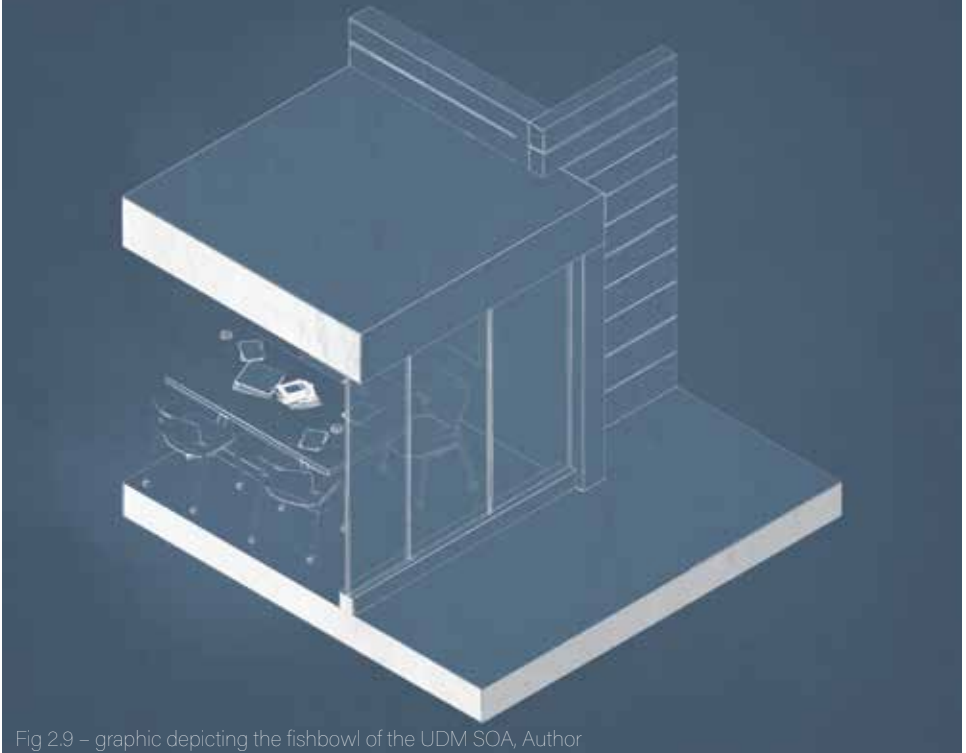


Fig 2.9 – graphic depicting the fishbowl of the UDM SOA, Author



Pedagogy

The next element addressed through the thesis is Pedagogy. Pedagogy is known as the practice of teaching, in the case of architectural education, and indeed this thesis. Pedagogy refers to the methodology employed by a school of architecture, which means what is taught, how it is taught, and why.

This chapter first begins by exploring critical educators brought up during the historical study previously employed by the thesis. These educators – in order in which they will appear – are Walter Gropius, Ludwig Mies Van Der Rohe, Joseph Hudnut, Samuel Mockbee, Denise Scott Brown, and Maria Rosaria Piomelli. These educators acted as a starting point to understand the pedagogy of architectural education, and thus would be a fair start to delving into UDM SOA's pedagogy, which leads into the next segment of the chapter, looking at how the UDM SOA's pedagogy was created, and how it developed from its conception.







Fig 3.1 – collage of walter gropius, Author

Walter Gropius

1883 - 1969

Bauhaus 1919 - 1928
Harvard Graduate School of Design 1938 - 1952

"Our guiding principle was that design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life, necessary for everyone in a civilized society."

The founder of the Bauhaus, Walter Gropius. When creating the Bauhaus Gropius set forth with a few core elements to base the pedagogy of the school around. The first of these core elements was to reject the over ornamentation found within the Beaux-Arts teachings in favor of simple materials, with care to the way materials functioned. The next of these core elements that Gropius set out to include was the implementation in the early years of the school of materials. How the materials were made, how to use them, and most importantly, the students would get experience with building with the materials themselves. Gropius also planned the curriculum so that students would be exposed to building construction as understanding construction methods would allow students to understand how things needed to be designed to be built. The next element that Gropius wanted to implement within the Bauhaus was the idea of collaboration and community. Gropius felt that a school of architecture needed to be a place that fostered collaboration between students, to the point where the school would develop itself into its community.¹¹

11. Bayer, Herbert, Walter Gropius, Ilse. Newhall, Gropius, Ilse, and Newhall, Beaumont. Bauhaus, 1919-1928. New York : Boston: Museum of Modern Art ; Distributed by New York



Fig 3.2 – collage of mies van der rohe, Author

Ludwig Mies Van Der Rohe

1886 - 1969

Bauhaus 1933
Illinois Institute of Technology 1938

"If teaching has any purpose, it is to implant true insight and responsibility. Education must lead us from irresponsible opinion to true responsible judgement. It must lead us from chance and arbitrariness to rational clarity and intellectual order."

Playing a similar role to Gropius in the Bauhaus, Ludwig Mies Van Der Rohe played the role of dean, but rather than challenging the well-established pedagogy created by Gropius, Mies set out to enhance it. Mies' thoughts on teaching fell simply to teaching students to concern themselves over the seemingly unimportant moments in a person's life. Having students think and plan on how someone is going to use their space. This extended down to the smallest details of the building design, down to figuring out the most comfortable height for a door handle.¹²

12. Hilberseimer, Ludwig. Mies Van Der Rohe. Chicago: P. Theobald, 1956.



Fig 3.3 – collage of joseph hudnut, Author

Joseph Hudnut

1886 - 1968

University of Virginia 1923 - 1926
 Columbia University 1926 - 1936
 Harvard Graduate School of Design 1936 - 1953

Acting as the first dean of the Harvard Graduate School of Design, Joseph Hudnut made multiple steps in innovation to the field of architectural education. The first of these being to bring the mind of Walter Gropius to Harvard to begin teaching. Gropius, just recently having left Germany, agreed and began teaching at Harvard. Gropius also developed what was eventually known as the "Triangular Model" of architectural education.¹ This model was a pedagogical concept that brought in and taught the three significant facets of architectural design – Architectural Design, Landscape Architecture, and Urban Planning. This acted as a framework for teaching architecture that many schools of architecture around America began adopting. The next innovation the field Hudnut made was what became known as the "22-year year curriculum."¹ The 22-year curriculum was produced from a list created by Hudnut. This list was created in response to the field of architecture, becoming ever-expanding as the number of skills and technology used in the field kept growing. So Hudnut created the list to include everything that he deemed essential for a complete understanding of architecture. He then calculated how long it would take someone to learn everything on the list, and he determined that it would take 22 years to complete everything on the list.¹

Joseph Hudnut quickly became one of the key influences to my thesis, there's something to be said about the 22-year curriculum and trying to accomplish 22 years of experience by students sharing different experiences together. For example, if 3 students are in 3 different studios and after the year ends, they share their experiences with each other through stories, does that equal each student gaining 3 years of experience in the span of a single year? I don't know, I'm asking you.



1. ACSA Guide to Architecture Schools. 2009. 8th ed. ACSA Press.



Fig 3.4 – collage of Samuel mockbee, Author

Samuel Mockbee

1944 - 2001

Auburn University - Rural Studio 1993 - 2001

"Theory and practice are not only interwoven with one's culture but with the responsibility of shaping the environment, of breaking up social complacency, and challenging the power of the status quo"

Founder of the Rural studio operating out of Auburn University. Mockbee believed that the pedagogy that most schools of architecture had been following was misguided. This belief came from the overall focus on collaboration, studio culture, and the theoretical elements of design. While Mockbee believed what was necessary and more beneficial was getting students to work with real people and real clients while doing real work with their hands. This also meant a significant focus on learning in the real world rather than in the classroom. The studio functions out of Hale County, Alabama. In this location, it focuses on working with the established communities within the studio, designing real housing and community buildings for real people to use. Mockbee also felt that students should be taught that design should only aid how people lived their life, not try and "correct" it.⁷

7. Andrew Freear, Elena Barthel, Andrea Oppenheimer, Timothy Hursley. 2014. Rural Studio at Twenty : Designing and Building in Hale County, Alabama. Princeton Architectural Press.



Fig 3.5 – collage of denise scott brown, Author

Denise Scott Brown

1931 - Present

University of Pennsylvania 1959 - 1965
University of California, Berkeley
University of California, Los Angeles

"I became addicted to practice ... We have learned from everything around us — going from learning to teaching and from teaching to making."

Co-Founder of Venturi Scott Brown and Associates, Denise Scott Brown. Though at the time of writing retired, Brown is still an avid Writer and constant Educator. Brown has taught at the University of Pennsylvania, University of California, Berkeley, and the University of California, Los Angeles. While teaching, Brown often focused on encouraging students to study problems relating to the built environment. She pushed these students to address problems by employing techniques from a wide variety of sources, from traditional methods, but also things like media studies and pop culture.¹³

13. Sellers, Libby. *Women Design*. London: Frances Lincoln Limited Publishers, 2017.



Fig 3.6 – collage of maria rosaria piomelli, Author

Maria Rosaria Piomelli

1937 - Present

City College of New York 1971 - 1976
Pratt Institute 1974 - 1979
CCNY 1980 - 1983
University of California, Berkeley 1984
CCNY 1985 - Present

Maria Rosaria Piomelli was the first woman to be named a dean of architecture within the United States. She formerly taught at various institutions, including City College of New York School of Architecture, as well as the Pratt Institute before returning to the City College of New York School of Architecture, where she was eventually named dean. Piomelli spent most of her time during her career working with and promoting the work of women within architecture.¹⁴

14. "A GUIDE TO THE M. ROSARIA PIOMELLI ARCHITECTURAL PAPERS." 2004. <https://doi.org/10.5860/choice.41-6473>.



What is our Purpose?

The first step for this thesis to transition into a more focused look at the UDM SOA's pedagogy was first to ask the question, "What is our Purpose as a School of Architecture?" This question was addressed through a brief sketch problem to be done within about a week. To address the question, the thesis first looked at a video done in honor of the school's 50th anniversary directed and filmed by The Storm Co.¹⁵ This video acted as a framework to both begin to understand the makings of the UDM SOA, but also the purpose behind the way it was meant to function.¹⁵ This video also acted as a framework to montage into the montaged video completed for the sketch problem, which is available for viewing via the QR code to the right.

15. "UDM SOA 50th Anniversary (Dinner Presentation) in University of Detroit Mercy School of Architecture_ About Us on Vimeo." n.d.

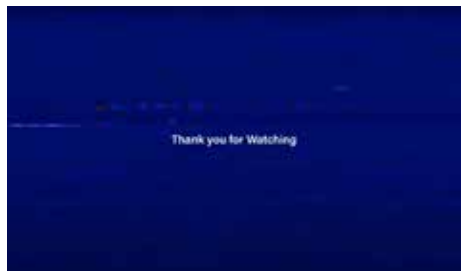


Fig 3.7 – stills from sketch problem I video, Author

The Sketch problem serving its purpose as a metaphorical springboard for this thesis to explore this element of schools of architecture proved as an excellent method to understand the nuances that the first dean, Bruno Leon, wanted to accomplish with the school of architecture. When Bruno began his curriculum, he set forth by first establishing four criteria to base the school around.¹⁵ The first of these criteria was to make sure that the school teaches architectural design as a charitable activity, not merely as design. These criteria would make sure that the students produced from the school would be considerate and humane designers. The second criteria were to make sure that professors introduced students to various parts of themselves, not one.¹⁵ This was meant to strengthen the bonds created between professors and students. By showing students more parts of themselves, it would help students to relax both but also bring humanity to the act of architectural education. The third criterion formed was to ensure that the university introduces them to different cultures, precisely so in Bruno's mind, American students would realize that there are many different ways of viewing the same event and, in turn, the same problem.¹⁵

Once the school began in 1964, it was evident that the school was onto something different from his curriculum. Most people who witnessed Bruno's work said the same things. "He was a breath of fresh air."¹⁵ Bruno was quickly known for his unique ways of socializing with students, and he would often go out drinking with students to celebrate.¹⁵ However, despite his cheerful friendly exterior it was a well known saying that either he could be your friend – or – he could kick you in your ass. Many say that despite his more *laisse faire* attitude, Bruno still insisted on quality work from students. No matter what. After serving 31 years as a dean of architecture at the school, Bruno stepped down, and to replace him came a long time faculty member and alumni of the program, Steve Vogel.¹⁵ When Steve began as dean, he was starting of a solid foundation established by Bruno, so his method for approaching his time as dean, was to use that foundation as a base,

I wanted to take a moment here and really talk about how strong of an influence Bruno had on the school of architecture. everyone can tell when they start at the school that things are different there, you don't call professors, professors you call them Erika, or Dan.



As in, you would call Erika, and Dan. Erika and Dan. you don't call every professor Erika or Dan. It's not like that.



15. "UDM SOA 50th Anniversary (Dinner Presentation) in University of Detroit Mercy School of Architecture_ About Us on Vimeo" n.d.



UDM Mission Statement

University of Detroit Mercy, a Catholic university in the Jesuit and Mercy traditions, exists to provide excellent student-centered undergraduate and graduate education in an urban context. A Detroit Mercy education seeks to integrate the intellectual, spiritual, ethical and social development of our students.¹⁶



UDM SOA Mission Statement

The School of Architecture (SOA), as part of a Catholic university in the Jesuit and Mercy traditions, exists to provide an excellent student-centered, accredited professional architectural education in an urban context. A UDM SOA education seeks to develop architects who are sensitive designers; technically competent; exhibit the highest ethical and professional standards; are socially responsible and culturally aware; and are of service to the community and the profession.¹⁷

Fig 3.8 – logo of university of Detroit mercy, University of Detroit Mercy

Fig 3.9 – logo of the UDM SOA, University of Detroit Mercy School of Architecture

16. "Mission & Vision _ University of Detroit Mercy." <https://www.udmercy.edu/about/mission-vision/index.php> n.d.

17. "UDM Catalogs _ UDM Catalogs." <https://www.udmercy.edu/academics/catalog/graduate2009-2010/Load%3Ftype=graduate&year=2009-2010&code=AR&doctype=college.html> n.d.

continuing the establish trends while making it easier for things to develop. Steve accomplished to significant additions to the school during his time as dean between 1993 and 2011 when he retired back to the position of professor. The first significant accomplishment was beginning a master plan for renovating the schools to suit the needs of the school better. The second major accomplishment was establishing a design center within the school, ran initially by Terry Curry, and eventually, Dan Piterra when he joined in 1999.¹⁵ Steve continued working as dean until 2011 when he retired, and Will Wittig stepped in as dean, who continued the trend of building off of the strong foundation created by Bruno and refined by Steve and continued to work on making the school run smoothly while expanding the opportunities for students.¹⁵ Will continued as dean until 2019 when he stepped down as dean. As stated previously by Will in announcements to the student body, this timing was based on allowing the new dean a chance to get settled in before the next National Architectural Accrediting Board visit. The new dean stepping in was the previously mentioned Dan Piterra, who while early in his career has made gestures to his goals during his time as dean which include challenging the status quo of whom we design for, challenging social norms, and helping the UDM SOA grow as a school of architecture.

A concept developed early on in the thesis process was based on the idea of pedagogies of schools of architecture being akin to that of a melting pot. Aptly titled the "Melting Pot Pedagogy" concept was based on the idea that while schools of architecture can be started on any ideas or concepts, this acts as little nothing more than framework for the school. What controls the pedagogy of a school are the professors that teach the subject. The administration of a school can enact any new ideas or any curriculum changes they wish, but if the faculty does not implement them, then they really just fall short. With that established we can look at the framework for schools of architecture as a pot, the administration can put whatever base they wish into the pot,

15. "UDM SOA 50th Anniversary (Dinner Presentation) in University of Detroit Mercy School of Architecture_ About Us on Vimeo" n.d.



DCDC Mission Statement

The Detroit Collaborative Design Center (DCDC) is a multi-disciplinary, nonprofit architecture and urban design firm at the University of Detroit Mercy School of Architecture dedicated to creating sustainable spaces and communities through quality design and the collaborative process.¹⁸



Jesuit “Mission Statement”

Jesuit schools recognized that teaching young people in urban areas served “the greater good.” In a half century, Jesuits had traveled to many parts of Latin America and Asia, seeking to learn what their faith might look like in non-European contexts. Jesuits hoped that through their schools, students would develop virtue, critical thinking and love for the wide world as sacred to God.¹⁹

Fig 3.10 – logo of DCDC, Detroit Collaborative Design Center

Fig 3.11 – symbol of the society of jesus, Unknown

18. “DCDC _ About.” <http://www.dcdc-udm.org/about/> n.d.

19. “Jesuit & Mercy Sponsors _ University of Detroit Mercy.” <https://www.udmercy.edu/about/mission-vision/religious-sponsors/index.php> n.d.

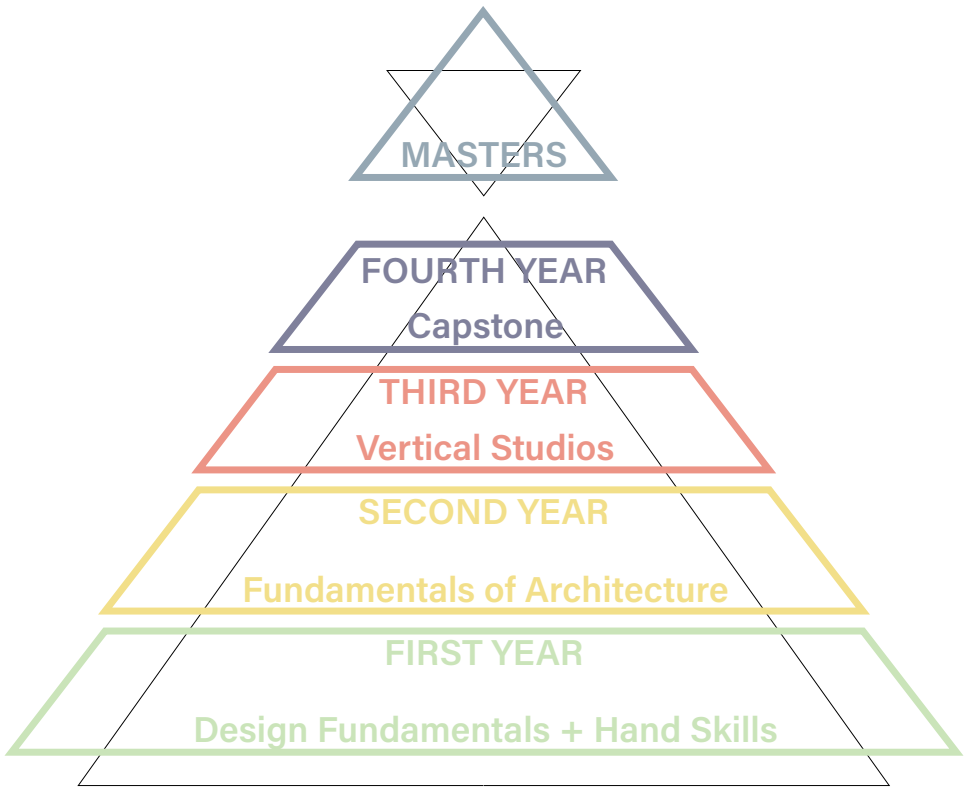


Fig 3.12 – graphic depicting the organization of the curriculum at UDM SOA, Author



These metaphors are making me hungry.

but it takes the professors – in this metaphor the spices – to add flavor and develop the pedagogy further, and what makes the developments are from the faculties different teaching experiences. The experiences that end up shaping the way that professors teach and therefore changing how the “soup” tastes.

In terms of our school of architecture, it proved challenging to discuss the framework for the curriculum and pedagogy while withdrawing myself from the research; as an alumnus of the program, there is a certain acceptable level of understanding to how things are organized. Beginning with the framework established for the school broken down year by year is the first year or entry-level students. It is well established that the first year’s purpose is meant to focus on challenging preconceptions of what architecture is, and instead it works on developing your design fundamentals and hand skills, training you to think as a designer first and then slowly adding three dimensions as the course go on. Second-year, on the other hand, is structured to begin to integrate architectural fundamentals into a student’s design work, teaching students how to design while having to meet specific criteria such as egress and structures. Third-year sees a change in the way design studios are handled by mixing both third and 4th-year students into what is known as “vertical” studios. Each vertical studio handles different problems and different projects established by their professors—these range from everything from traditional design work to community engagement within design, and theoretical ideas. The purpose behind these vertical studios is to begin to have students focus their interests within architecture while polishing their skills. Fourth-year also known as the capstone year, adds an element to the vertical studios with the required “Integrated” studio. The purpose behind the Integrated studio is to tie together everything you had learned at the school into one cohesive – dare I say – integrated project. This year also marks the end of the bachelor’s degree in architecture. The last remaining piece of the curriculum is typically the final year for students of UDM SOA, the masters

year, also known as the thesis year.

In addition to these frameworks for the years, five categories were established when the school was founded, these were meant as a way to approach teaching architecture, except for a few elective courses.¹⁷ These five categories make up the majority of the curriculum at UDM SOA—beginning with Design Studio, which refers to the typical American design studios that make up the design fundamentals and design projects for students.¹⁷ The next category is known as Visual Communications, or more commonly between students “Vis. Com.” Vis Com’s purpose changes between the years, acting mostly as a foundations course during first and second year. First-year it currently acts as the first semester, a way to instruct students in traditional drawing skills.¹⁷ While in the second semester Vis Com, focuses more on teaching students the basics of computer design, and light model making.¹⁷ Finally, in the second year, Vis Com changes slightly once more, finally focusing almost solely on computer-aided designs, tackling software such as AutoCAD, Rhino, Revit, and 3DS Max. The third category is called History and Theory, which handles educating students on both the history of architecture and the different theories that come with it. The fourth category is called Environmental Technology, or as the students often refer to it “En. Tech.” En. Tech includes all of the environmentally-conscious courses, as well as the aptly named Environmental Technology courses, that educate students on the environmental repercussions of architecture, and different design methods and technologies to aid in designing sustainable and environmentally conscious designs. The final category typically grouped with the En. Tech courses is the Constructions category. Constructions handle educating students on all things structural, as well as typical construction techniques.¹⁷

Am I allowed to cite personal experience here?



17. “UDM Catalogs _ UDM Catalogs.” <https://www.udmercy.edu/academics/catalog/graduate2009-2010/load%3Ftype=graduate&year=2009-2010&code=AR&docType=college.html> n.d.



Fig 3.13 – series of graphics depicting the five core pieces of UDM SOA curriculum, Author



People

This chapter seeks to explore the final core element of what makes up schools of architecture, people. For schools of architecture, this element calls to all of those who schools of architecture directly impact. This includes the students, the faculty, the alumni, and the community members from the surrounding neighborhoods of the school. At this point in the thesis process, the thesis felt self-contained and isolated, so to battle this, the thesis conducted interviews with a collection of professors, deans, and current students. While the interview process helped confirm original thoughts while building the knowledge of the school, to further explore the concepts around the people involved with schools of architecture, the thesis utilized opportunities within other courses taken during the same time, as a supplement to the thesis. These courses included "Digital Storytelling Seminar," a course taught by Allegra Pitera, a professor at UDM SOA. The course addressed different methods in conveying theoretical ideas and emotions through the medium of videos, two of the three projects are addressed later in this chapter with the final proposed installation being mentioned later in the book. The other course utilized by this thesis was "Memory Traces and the Built Environment," taught by Erika Lindsay, and Assistant Professor at UDM SOA. The course looked at exploring the theoretical elements of memory and their relationships to the built environment, the





culmination of research produced a paper exploring the element of memory in alumni, which will also be shown in a later portion of the chapter.

The interview process was conducted with a simple goal in mind rather than just approach the interviewees with the question "what do you think of the school of architecture?" start a conversation between the interviewer and the interviewee. This is because it is often accepted that most people have a level of bias when it comes to their place of study. The statement, "oh yea, my school was the hardest, but It is much better than 'insert rival school name!'" springs to mind. To address this bias, the interviews were conducted in a way to make the interviews feel more like an extended conversation. The first step to this was to get the interviewees comfortable with the process; this was addressed by recording the interviews with the comfort level of the interviewees, which meant that there were a handful of interviews that were conducted whose recordings could only be used by the thesis student for recollection purposes. Thus will not be included or quoted within the thesis book. The second step was not simply to start barraging the interviewees with



Fig 4.1 – collage of interviewees, Author

questions back to back. Instead, the interviews were first framed with a set of general questions that wanted to be answered by the end of the conversation as guides for the conversation. These questions usually framed on previous research into the interviewee's background. These questions aided getting the interviewees relaxed to the point where they would be more open to answering 'harder' questions more truthfully or rather more fully.

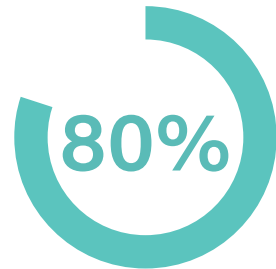
The interviewees were selected in an attempt to be as diverse as possible with the time allowed. The selection included faculty members, including the former dean Steve Vogel and the current dean Dan Pitera, it also included professors like Virginia Stanard and Ben Ellefson. The selection also included current graduate students of the thesis program, selected on the basis that they had experienced the pedagogy of the school more thoroughly than other students. These students included Aaron Danko, Muhamad Naqshbandi, Kayla Dischiavo, John Turner, and Josh Blackburn. However, in total, the interviews conducted totaled 17 people.



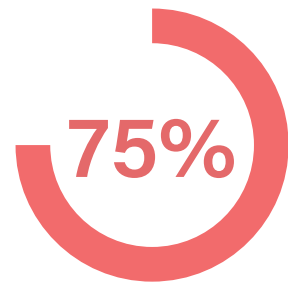
Out of the 17 total interviews conducted, it quickly became an issue to how to best present the information from these conversation-like interviews. This thesis approached them by merely summarizing the top for most mentioned subjects with a quote from the conversation that best supplemented the information. The first of these points was that about 85% of interviewees mentioned that they felt there was some issue with how the university and the school of architecture engage with the community. This included things as the limitations our design studios have with having authentic community engagement as part of the design process, as well as the university closing the gates and maintaining the metal fence surrounding the campus. The second of these results was that around 80% of people mentioned that they felt that we did not take advantage of the unique resources we have as a school of architecture. This usually was spoken in terms of our physical location near the heart of Detroit. The third of these points was that 75% of interviewees mentioned they felt like there was a lack of ramifications for less than desirable work, in the way that they felt that students could get through the program by "skating by" with not as developed projects while those who push themselves get the same grades. The final point that around 70% of people mentioned that they felt like a university, and as a school, we have a lack of resources to both fund the school and provide our students.



There is an issue with how we engage with the community



We don't take advantage of what we have



Lack of Ramifications for bad work



Lack of Resources

Audio copies of most of the interviews are located within the appendix at the end of the book via QR code.

Fig 4.2 – image of dan pitera, Author

Fig 4.3 – image of virginia stanard, Author

Fig 4.4 – image of aaron danko, Author

Fig 4.5 – image of steve vogel, Author



“

In my mind, this has always been a university that has had the tradition that comes from the Jesuit and Mercy, that is about engaging an urban context. I believe that this university has, and where we are now in that tradition is that we have not, we fall short in many ways in how, **the image that we give to how this university connects to the community, we provide a lot of programs for the community, and the community loves that, but the image that the edge of our campus, projects a very different image than what our school wants to be bred as.**

”

- Dan Pitera



“

We do have this really interesting complex, urban condition of Detroit. That a lot of students are drawn to, for research, and for learning. I think that we could have a much more bona fide graduate program, architecture graduate program, not just the one year, but a two and three-year program. One that really, celebrates Detroit brought students here that are interested in learning from our complex urban condition. **We have this great resource of the city, we're the only school IN the city, and we could be attracting graduate level students who are interested in studying Urbanism, the Urban condition of Detroit.**

”

- Virginia Stanard



“

Everyone in this building collaborates. That's something that makes it somewhat successful. **The downfall to that is that I think that we get caught up in the idea that 'everyone's your friend' and there's some people that will never break that mold, where they can skate across doing work that isn't quality.** It's not what should be getting into masters. And because of the collaboration people can skate through and when they get out into the real world it doesn't end well...it needs to be more competitive and a little harsher. You shouldn't be able to pass just by doing the bare minimum.

”

- Aaron Danko



“

I think, when I compare it with other schools, because of these accreditation visits, **I think we're resource poor. Although we're not as bad as some people think, but I think our facilities could be even better, our faculty could be paid more, our students could have more scholarships, I would say we're resource poor.** I think we're a little smaller than we were, and it was always... back in the late 90's it was always a discussion, what was the ideal size of the school. How big can you get before you lose all the things we've been talking about. I was always fixated on the number 300, we had gotten to 280 once, and unless you have more resources, it would be impossible.

”

- Steve Vogel

Supplement Studies

As mentioned in the introduction to this chapter, this subsection brings together the elective courses taken during the later semester of the thesis process, including "Digital Storytelling Seminar," a course taught by Allegra Pitera as well as "Memory Traces and the Built Environment" taught by Erika Lindsay. These courses were utilized to explore different elements of the people that are impacted by schools of architecture.







A Wonderful Day

This video was created as part of the UDM SOA Digital Storytelling course, taught by Allegra Pitera. The purpose of the video was to portray the typical experience that so many architecture students have. Also speaking to the notion that despite the troubles and stress we have to say, what a wonderful day.

It has been a long day in my classes, the work keeps piling up.
Finish one assignment and there's two more to make it up.
A short break to get some coffee, maybe two.
But then it's back to work as the day is never through.
It's late now, yet there's still much to do.

The light begins to fade.
My bed has been made.

One more late night ever long and intimidating.
Work being left there on the table, waiting.

The night fades away to give birth to light
To stay awake I've put up a fight
The project is done, the work, through

I look out the window for a new view.

I gather my belongings, the long night growing heavier.
I'm sure that studio will be ever merrier.
That I haven't missed any work, I'll have to pray
But I can't help but think, What a wonderful day



Fig 4.6 – stills from first supplementary video, Author



Our Pursuit

The second video created as part of the UDM SOA Digital Storytelling course, taught by Allegra Pitera. The purpose of this video was to address the limitations that affect architecture students. Juhani Pallasmaa's quote outlines these limits at the beginning of the video.

From our young start, We are all taught, "Pursue the unique"
But was it all for naught?

As the years go by and our thoughts turn bleak, We see our
designs as anything but unique

As we go through this strife, We become more suppressed,
Our fantasies replaced with real life

As one would have guessed, This leaves us quite stressed

Our creativity, so Precious. Stripped away, removed, abandoned

We are exiled from ourselves so viscous, Left alone with
nothing alone and stranded

But is this how our redemption is handed? Do we let these
limits define us Or do we strive forward against it all?

If we accept this path, thus - to walk this endless route, that is
our pursuit



Fig 4.7 – stills from second supplementary video, Author

Connecting Generations:

Exploring the Collective Trauma in Architectural Education

Duncan Schildgen

Architectural Education • Trauma • Collective Memory • Collective Trauma

ABSTRACT

Alumni of architecture programs find themselves in a field in which they are out-classed and under-experienced in comparison to most people in the field. However, what often bridges the gap between those fresh out of programs and those who have been out for ten or more years are the experiences they have during their time in architecture school. Schools of Architecture, like similar institutions, spread their influence over their students, tying multiple generations together with similar experiences and understandings. However, what allows for this multigenerational gap to be filled?

Collective memory can be defined as the memory that is generalized and formed from a group of people. This can be tied to stories that are passed between generations, usually passed on through the method of storytelling to younger generations who then repeat the process. What if we could look at the collective memory that is formed between generations who experience similar circumstances rather than between the groups that they have experienced them with?

The first thing the paper needs to determine is the type of collective memory that this paper is going to address, which is, in fact, Collective Trauma. Both types of Collective Trauma that are formed have similar bases but differ in a few aspects. Both Collective traumas are formed based on someone's experience during their time in architectural education. However, where the two types differ are the people that are connected through the trauma. The first type of collective trauma connects those who experienced minor trauma at the same time;

this type of Collective Trauma can be thought of as one that forms between classmates. However, the second type of Collective Trauma is between those who have experienced similar minor traumas in architectural education but did so at different times. This second type of Collective Trauma is what the bulk of this paper seeks to explore. It is often believed that shared experiences, tragic or otherwise, can help people understand each other better. This paper proposes that this Collective Trauma alumni experience can help bridge the generational gap, by aiding us in finding common ground rather than looking for the differences that separate us.

INTRODUCTION

If we look at the phenomenon that surrounds this moment of connection between architecture alumni, through the lens of memory, there are a few things that need to be initially broken down. The first is the previously mentioned phenomenon. This phenomenon speaks to the connection that alumni of architecture programs have with other people in their field despite some of them having ten or more years of experience. This paper's goal is to explore this phenomenon through the lens of memory as a method to try and explore the concept. Initially, this phenomenon speaks to the saying that 'shared experiences help people to connect.' However, in the realm of memory, it speaks more to the concept of Collective Memory or, more specifically, the concept of Collective Trauma, where a new form of memory is formed between those who have shared similar traumas. However, the first issue with this is that to be able to examine this phenomenon through the lens of Collective Trauma, we first need to be able to acknowledge the events that occur during a typical architectural education as a small level of trauma. Once that is accomplished, we can begin to look at the problem through the lens of Collective Memory, which allows us to begin to imagine that this bridging of generations is derived from the Collective Trauma that the groups have experienced. I believe that this turn leads to the bonding between people through this trauma.

TRAUMA

Trauma is typically defined as a distressing experience, typically discussed in the realm of life-altering experiences, such as a horrible accident, the death of a loved one, or a great disaster, such as the terrorist attacks on September 11th, or the Holocaust. To frame trauma in the realms of memory, we turn to theorists Dominick LaCarpra, Ruth Leys, and Sigmund Freud. Each building off of the later's work. Ruth Leys' gives us a more in-depth definition in her book "Trauma: a Genealogy" in which she states that

"Trauma was thus defined in quasi-military terms as a widespread rupture or breach in the ego's protective shield, one that set in motion every possible attempt at defense even as the pleasure principle itself was put out of action."²⁰

This quote speaks to the eternal nature of trauma, saying that no matter what happens, trauma breaks through our mental shields and leaves us vulnerable, and any attempt at "defense" against it is ineffective.

This leaves us with a good understanding of the intensity of trauma; however, what needs to be understood when speaking about trauma is that there are different levels of trauma. If we examine trauma through its psychological effects, trauma is classified into one of two types. Type I is a single occurrence trauma, typically unexpected and usually sudden. In contrast, Type II is something that happens more on a repeated basis, usually inter-personal, between one person and the victim of the trauma.²¹

It is essential to understand the effects of trauma on a person; typically, when referring to psychological traumas, this is looked at through the lens of PTSD or Post Traumatic

20. Leys, Ruth. *Trauma a Genealogy*. (Chicago: University of Chicago Press, 2000), 23.

21. A, Van der Kolk Bessel, Alexander C. McFarlane, and Lars Weisaeth. *Traumatic Stress: the Effects of Overwhelming Experience on Mind, Body, and Society*. (New York: Guilford Press, 2007), 132.



Fig 4.8 Hypothetical Hierarchy of elements of a Traumatic Experience, *Traumatic Stress: The Effects of Overwhelming Experience on Mind, Body, and Society*, Bessel van der Kolk

Stress Disorder. Typically, someone who suffers from Type I trauma has a low risk to suffer from PTSD, while someone who suffers from Type II has a much higher risk.²² Other than what kind of trauma occurred, it is essential to look at what the event was. People deal with trauma in very different ways, so it is hard to narrow down how a particular event will affect someone. However, we can break down into different levels of trauma, where we can assume a higher level event is more likely to cause more amount of trauma to the average person. Using the Trauma Dissociation “Hypothetical Hierarchy of elements of a Traumatic Experience” (Fig 4.8) as groundwork, we can acknowledge what sort of events tend to have a higher impact on a typical person.²³ With the awareness of destruction or loss at the bottom, and with seeing one’s death at the very top. However, what if we take it a step further and look at what trauma is below, even just the awareness of loss? If we accept the idea of the typical amount of stress, office work has on a day

22. Kolk, McFarlane, Weisaeth, 132.

23. “Trauma and Abuse Including Type 1 and Type 2 (Often Cause of Complex Trauma).” <http://traumadissociation.com/trauma-abuse> n.d.



Fig 4.9 – hypothetical adaptation of hierarchy to different levels of trauma, Author

to day basis as the base lowest level of trauma as – Micro Trauma. We can then look at events and roles as a level higher than that but lower than the accepted awareness of loss, which we can define as – Minor Trauma. (Fig 4.9) When it comes to trauma because people process stress and pain in different amounts and different ways, determining levels of trauma comes down to a subjective analysis of one's thresholds. There is no clear way to distinguish between each level in an obvious way, which leads to much overlap between the layers. For example, some may say that they feel like a threat to their life is more traumatic than witnessing an injury. In the end, it comes down to someone's response to trauma that decides their own specified levels of trauma. When a conversation between alumni of an architecture program begins, the conversation quickly turns to what is often called "Architecture School Horror Stories." These stories range anywhere from 48 hours without sleep during hell week to getting an entire project that you poured all of your efforts into making perfect, torn apart by a design jury. The connecting thread in these stories always comes back to four factors; perceived difficulty of work, long work hours, sleep deprivation, and harsh

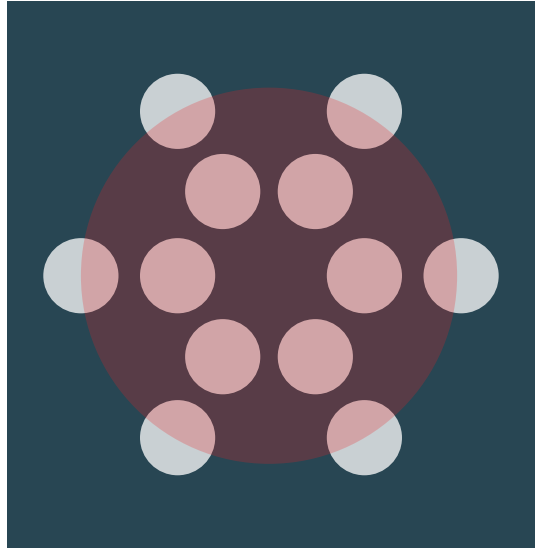


Fig 4.10 - graphic depicting unification of generations through storytelling, Author

critique. These are the foundations that form the trauma that binds those who have experienced architectural education. By no means is this meant to imply that the trauma derived from studying architecture is of the same magnitude to the trauma of an event like the Holocaust, but rather that because of these different levels of trauma, we can still understand, and start to view the events of architectural education through similar lenses of memory.

COLLECTIVE MEMORY

Before we move forward, it is essential to note the differences between what is commonly known as Individual Memory and Collective Memory. In his book "On Collective, Memory" Halbwachs makes the following distinction.²⁴

"...suppose that remembrances are organized in two ways, either grouped about a definite individual who considers them from his own viewpoint or distributed within a group for which each is a partial image. Then there is an "individual memory" and a "collective memory." In

24. Halbwachs, Maurice, and Lewis A. Coser. *On Collective Memory*. Heritage of Sociology. Chicago: University of Chicago Press, 1992.

other words, the individual participates in two types of memory, but adopts a quite different, even contrary, attitude as he participates in the one or the other. On the one hand, he places his own remembrances within the framework of his personality, his own personal life; he considers those of his own that he holds in common with other people only in the aspect that interests him by virtue of distinguishing him from others. On the other hand, he is able to act merely as a group member, helping to evoke and maintain impersonal remembrances of interest to the group. These two memories are often intermingled."²⁵

he then further delves into defining individual memory by stating,

"...It is not completely sealed off and isolated. A man must often appeal to others' remembrances to evoke his own past. He goes back to reference points determined by society, hence outside himself. Moreover, the individual memory could not function without words and ideas, instruments the individual has not himself invented but appropriated from his milieu."²⁶

So while Collective memory, however, can be defined as the memory that is generalized and formed from a group of people. This can be tied to stories that are passed between generations, usually passed on through the method of storytelling to younger generations who then repeat the process. (Fig. 4.11)

Applying this concept to schools of architecture, we can first imagine that each generation has within itself a unique collective memory distinct from those in other generations. We can also imagine that there are notable moments of overlap between events that occurred between generations, from day to day life, to the pedagogy in which they learned, and to the micro trauma

25. Halbwachs, 50.

26. Halbwachs, 51.

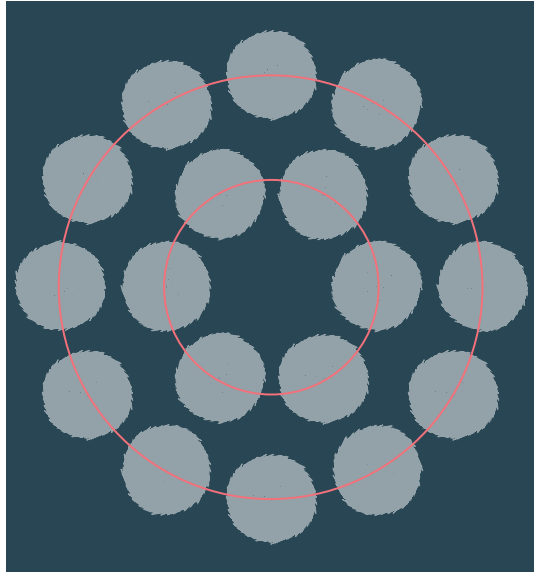


Fig 4.11 – graphic depicting the unification of people through collective trauma, Author

that they experienced. This leads us to connect that despite this separation between the years that there is a connected collective memory that is shared between multiple generations of alumni, which form a collective memory of the school as a whole.

COLLECTIVE TRAUMA

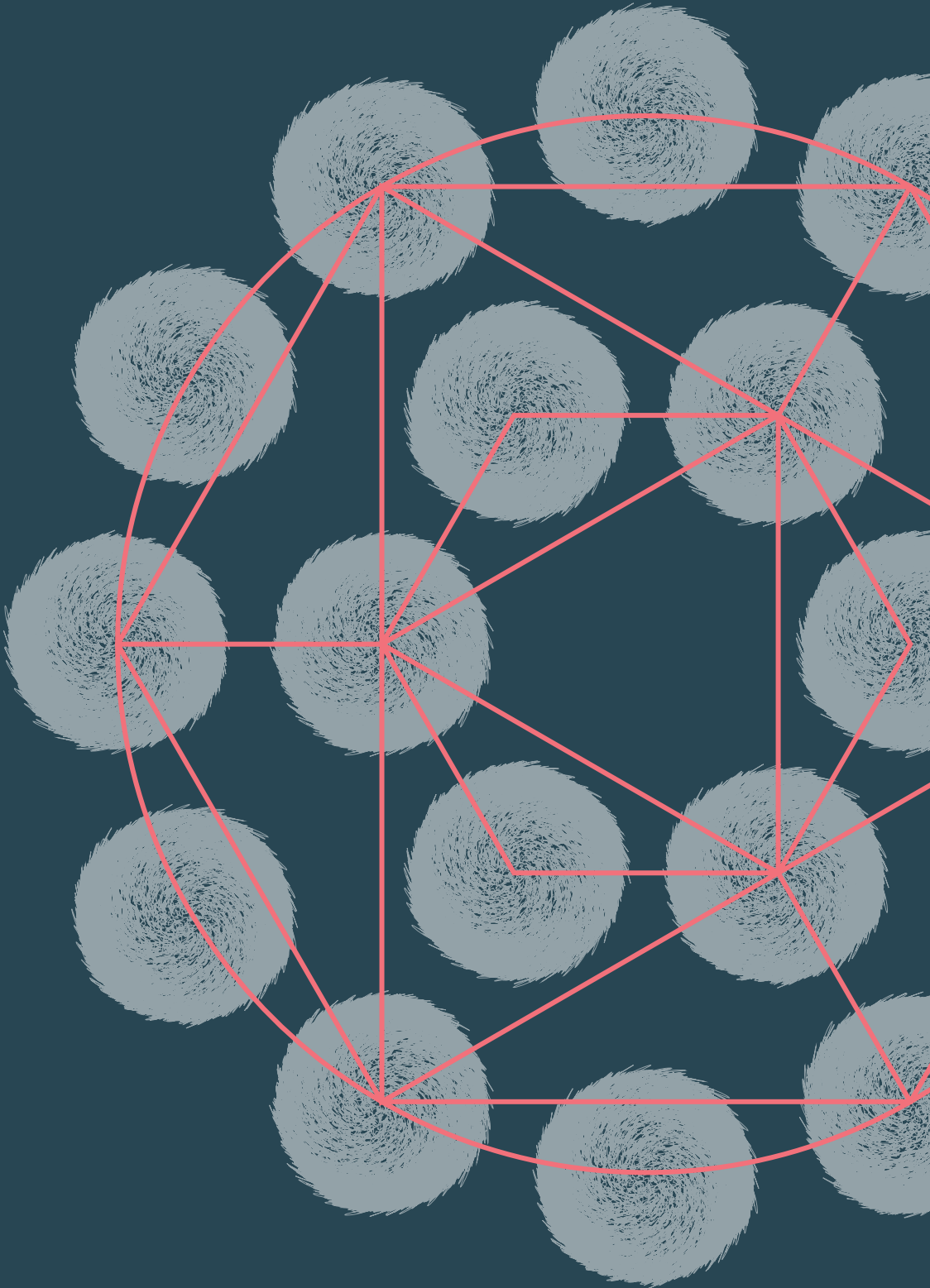
What if we take the concepts established thus far and combined them, what we would get is the concept of collective trauma. Collective trauma can be viewed as the sharing of a traumatic event by a group of people up to any size. It can also refer to the memory of a traumatic event that is created by the collective memory of the group of people it affected. At this point, it is essential to differentiate the type of collective memory we are going to be dealing with moving forward. Which is the Collective Trauma that is shared between alumni of architecture programs, regardless of where they studied or when it occurred. What connects these different generations is their shared experiences, which allows for bonding, and forming of a collective trauma based on their experiences.

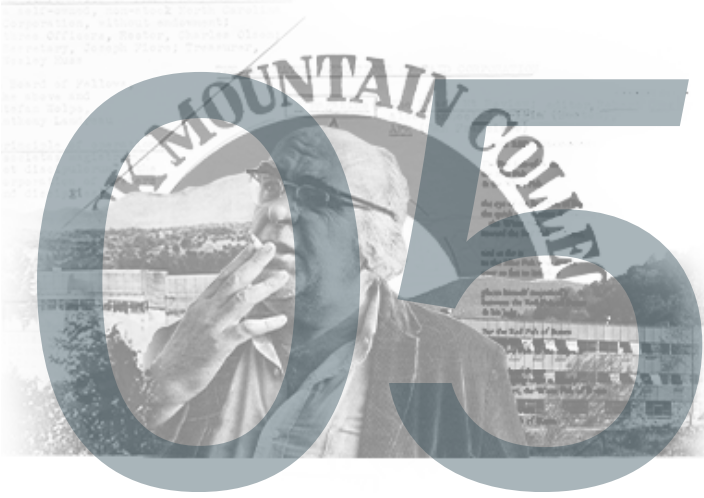
As previously eluded to, what makes up this collective trauma is the minor trauma experienced,

and often referenced as “Architecture School Horror Stories.” These stories are based around the four factors that often repeat themselves: The perceived difficulty of work, the long work hours, sleep deprivation, and harsh critique. These factors also usually form what often referred to a “Studio Culture.” There is almost an unspoken acceptance of these harsh elements. Almost if they are just another element of the status quo at a school of architecture. What this comes from is the payoff from the hard work a student puts in. While that might not always be the case, this payoff is usually what makes it an accepted part of the norm. While it is not necessarily intended for students to be up all night working on projects, or dealing with the sheer perceived difficulty of the work. It is, no doubt, part of the culture and tradition that’s deeply rooted within architectural education. Which explains why alumni from different generations can bond even when coming from different schools, they still experienced the same minor traumas, which allows them to grow closer and bond over the collective trauma that they share.

COLLECTIVE TRAUMA CONNECTS GENERATIONS

It is often said that what helps people understand each other better, is when they share an impactful experience. This understanding speaks to the poetic nature of collective memory, the shared experiences connecting people, and through this method, creating a generalized memory of events. This phenomenon is almost accelerated when we delve into the realm of trauma, which typically connects people on a much more personal level. Now through this exploration, we have clarified the apparent levels between events of trauma, clarifying that we should include events such as architectural education at a level of minor trauma. We can state with confidence that what allows for the generational gap to be closed between alumni that have just finished their education, and the alumni that have worked in the field for ten or more years is the concept of collective trauma. While we can safely assume





Problems

At this point in the thesis, it was time to start beginning the process of analyzing the framework established in the four core elements – Context, Physical Space, Pedagogy, and People – as a tool to identify critical problems of concern within the UDM SOA. However, as mentioned at the beginning of the book, it must be acknowledged that these elements are simply individual aspects that makeup schools of architecture, naturally they do have overlap within their existence as each portion relies on elements of the other to be understood. Therefore, the problems that frame the critique of the UDM SOA can not be simply attributed to an issue with a single element, but instead, need to be viewed as a whole. Moving forward with defining the problems, the solution became to analyze key trends that repeated themselves over the multiple elements and identify how the UDM SOA matches these trends. For example, engaging with the community was a trend that was constantly prevalent through the element of context, and it is historical studies as well as a more contemporary examination. It also repeated itself through the interviews conducted as part of the study of the element of people. These trends framed three critical problems of concern for the UDM SOA. This chapter will outline each of the problems in their entirety, and explain the path for the thesis moving forward.





Problem of Renegade

The first of these critical problems of concern is what is titled the "Problem of Renegade." This problem is framed around the idea that most schools of architecture would like to believe themselves as 'renegade' ones that refuse to conform to the standard. Schools of architecture seem to have an innate desire to be looked at as trailblazers within the field, but in reality, most schools are relatively similar when you break down their pedagogy, their space, and their people. This case especially true in America with the adoption and generalization of the Bauhaus design studio, which developed into what became the typical American design studio. UDM SOA is no exception to this. Inherently there is a desire for us to act rebellious to the norm, but in reality, are we slowly conforming to what is the new norm for schools of architecture? If we examine this from the element of pedagogy, every school of architecture has to conform to a certain level of accountability with what they teach and how they teach. This can be accredited to the National Architectural Accreditation Board. Which periodically checks to determine if a school of architecture can prove that it teaches the bare minimum information to become an accredited school. That being said, if we switch elements from pedagogy to context and reexamine this problem through at how we stand out compared to other schools of architecture in the area, we can see that we remain very similar in terms of pedagogy. In fact,



Fig 51 – graphic depicting the problem of renegade, Author



if we take a closer look at how our curriculum has been changing in recent years, we can see a change in focus. Formerly the UDM SOA was known in the local architecture community as a school of architecture that focuses more on the theoretical elements of architecture.

In contrast, the other schools in the area, such as Lawrence Tech, were known for their over-focus in the realm of technology in design. However, it must be acknowledged that they are not the only ones; in fact, most schools of architecture in recent years have been placing more of a focus on technology in architectural education, which leaves behind developing hand skills such as drawing and model making. As eluded to earlier, our focus in the curriculum has been shifting similarly to that of the norm of the field, away from that of a theoretical focus in favor of one with a technology focus. As a school of architecture, we have started having students learning technical skills earlier and earlier in their education. Therefore, with that being said, we can not say that we are a renegade school of architecture. If

The UDM SOA, really does have the potential to become a really unique school of architecture, we're the only school of architecture within Detroit, and Detroit has a really unique urban condition if we utilize that we could accomplish great things.





pursuing the Problem of Renegade, this thesis would seek to address this conformation and propose a set of standards and enhancements to the UDM SOA, to allow us to become a renegade school.

Fig 5.3 – graphic depicting the consequence of the problem of renegade, Author



Problem of Excellence

The second of these critical problems of concern is what is titled the "Problem of Excellence." This problem is framed around the question of "how does a school of architecture strive for excellence from it is students?" In recent years we have seen a noticeable drop in the majority of student's drive to excel. This is often attributed to how the school evaluates projects and how professors assign grades. Student work tends to fall into one of two categories. The first is a design project that is a functional design but does not push the boundaries of what architecture can accomplish; it merely meets the bare minimum and is typically uninspired. The second category is a design project that pushes the boundary of what architecture can do, a project that tries to accomplish something unique. However, it maybe is not as realistic or rather, functional. At this point, the question becomes, if both projects are at the same level of completion than which project should get a better grade? The answer is that ideally, the best projects that should be valued are projects that both push the boundary of architecture at the same time being functional. This ideally should be how projects are assessed. However, the current trend within the student body and some of the faculty within the UDM SOA are that students that only accomplish the bare minimum are given the same grades as students that push the boundaries and still reach a viable project. The result is that there is a gradual loss



Fig 5.4 – graphic depicting the problem of excellence, Author



of desire to strive for uniqueness when students being to feel like their efforts are in vain when they could accomplish the same grade by doing the bare minimum. The Problem of Excellence seeks to point out this inherent injustice, and it would aim to address a possible curriculum and standards reform for the UDM SOA to address this problem.

This chapter investigates the methodology that is employed by various schools of architecture, placing the University of Detroit Mercy's pedagogy concerning the trends being put into action by other schools of architecture.



Fig 5.5 – graphic depicting the consequence of the problem of excellence, Author



Fig 5.6 – graphic depicting the concept of excellence, Author

PLAY

Problem of Disconnect

The third and final of the critical problems of concern for the UDM SOA is the "Problem of Disconnect." This problem is framed around the school's apparent desire to be known as a community-engaged school of architecture. Meaning that the school wishes to be known as one that teaches students to engage with the communities as a method of designing; this can be seen by a few different notions within the school, starting firstly with the mission statements that surround the school of architecture. The four mission statements that were examined during the analysis of pedagogy were the overall university mission statement, the school of architecture mission statement, the Detroit Collaborative Design Center (DCDC) mission statement, and finally while not being a traditional mission statement the outline of the Jesuit mission for higher education. Each of these mission statements mentions some level of community engagement or engaging with the school's urban context.



Fig 5.7 – graphic depicting the problem of disconnect, Author

UDM SOA had always paid attention to this often having community-driven design studios, and creating and housing the DCDC all done to help build a relationship with the Detroit neighborhood communities around the campus. However, in recent years there has been a feeling that the university and the school of architecture have become increasingly more and more disconnected from the neighborhood communities. Initially, this is often accounted for the iron fence that surrounds the border of the Livernois campus. Most feel that initially, this feels like a symbol of the university not wanting to be a part of its surroundings. Which is inherently quite a big issue for a university that wants to be known as "community-centered."

At this point in the thesis process, a decision needed to be made, there were seemingly four paths for the thesis to take, the first being to examine each problem further and attempt to create a plan to solve all three problems. The issue with this would be that each problem would not have much detail on their solutions. This method seemed to be undesirable and disrespectful to the problems, which by themselves have a lot of facets and details that need to be accounted for to create a viable solution. Which leads to the other three paths, each of which was to focus solely on a single problem, delve further in on the topic, and analyze the sources of the problem and propose possible solutions or methods to be implemented to address the problem.

Using an analogy once used by my external advisor Anthony Martinico, "it is going to be either like a shotgun shot or a rifle, have a wider breadth of coverage, but not as deeply touched, or touch on one topic to a much higher amount."





Fig 5.8 – graphic depicting the consequence of disconnect, Author

So the problem for the thesis became which of the three problems made the most sense to focus on. I knew that I wanted my thesis to focus on a problem that I felt that the school maybe was not addressing as much as the others. So after finishing conducting the interviews with so many of the faculty, I had a relatively decent understanding of some of the new changes that were being implemented in the coming years, and the goals they have set for themselves. The first one is our new dean of architecture Dan Pitera, whose focus as dean has been to help our school stand out, rejecting social norms and challenging what the field can do for people. This almost directly addressed the Problem of Renegade. Meanwhile, one of the focuses of the new associate dean of architecture, Noah Resnick, is to reformat the curriculum and work on developing new pedagogical ideas for the school of architecture, which addresses the Problem of Excellence. Leaving the Problem of Disconnect, which is where my thesis comes in, using the remaining time in the thesis process, I wanted to focus my thesis on addressing this problem and have it become a tool for the faculty at UDM SOA to use moving forward.





Community

Moving forward, this thesis seeks to begin to break down the Problem of Disconnect. Beginning with first defining where the disconnect occurs, and who correctly is disconnected. This chapter seeks to solve these questions by first defining the oversimplified term of community, often used to define the neighborhood groups by merely calling them “the communities around the campus.” After that, the thesis moves forward, defining the neighborhood groups that surround UDM SOA and defining the makings of neighborhoods. Once the thesis addresses these problems, it became time to reach out to some of the neighborhood community members and ask them questions and figure out what the real opinions of these communities were. These responses will aid the thesis in establishing the real sources of the disconnect, from which we can begin generating methods for handling the sources.



Community as a concept is inherently complex because of the nature of it being based around some unknown connection that unites people. If we keep it simple, then community can be defined as an identified group of people that are united by a set of characteristics or interests that define them. These characteristics can be anything that people use to define themselves, which, by definition, unites the groups together. These can include things such as location, careers, ecetra.... This applies similarly to the interests that define communities, for example, the architecture community, or the baseball community.

Another aspect that makes the community hard to break down is since everyone is a part of possibly hundreds of different communities, even if they are unaware. If we use a student at the UDM SOA as the base and apply this definition of community in its most basic sense, we can imagine that the student is part of around five communities based on their location and role as a student within the school of architecture. (Fig 6.1) at the lowest level, we can assume the student is a part of the community formed in their design studio of tightly connected other students. The next level higher is the community of the school of architecture that houses the design studio. Next is the university as a whole as a community, which in turn houses the school of architecture. From there, we can see this initial break in the communities where typically we could continue this metaphor by saying that then the university is a part of the Martin Park community that the university is located, but is it?

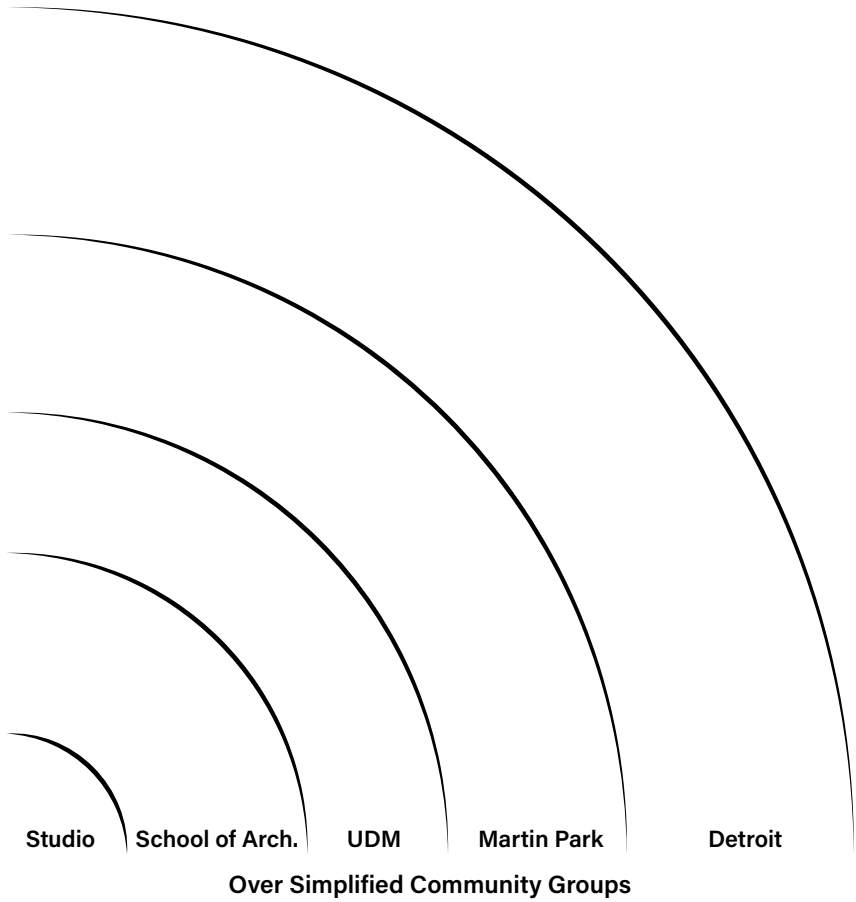


Fig 6.1 – graphic depicting over simplified community groups of a typical UDM SOA student, Author

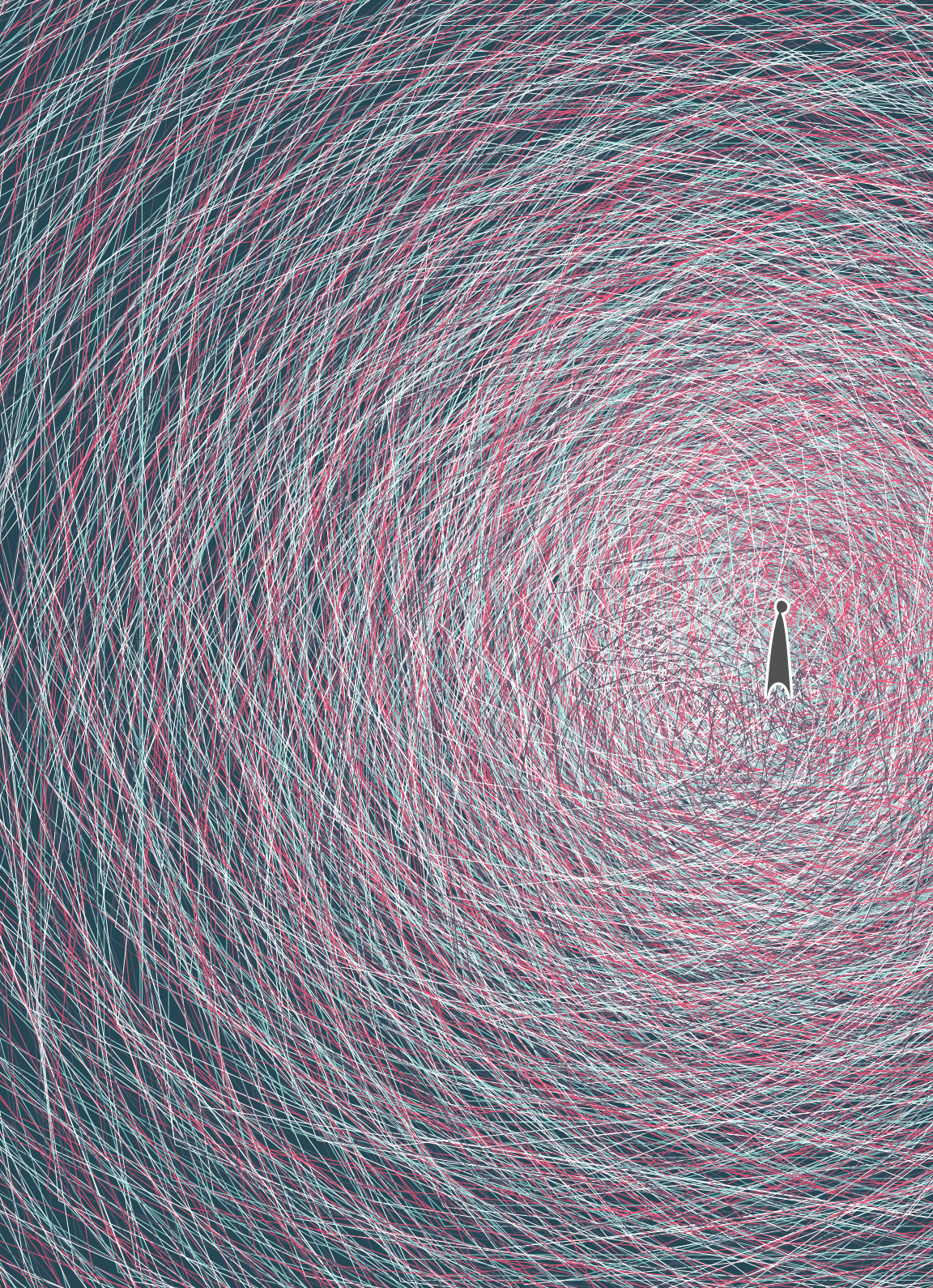
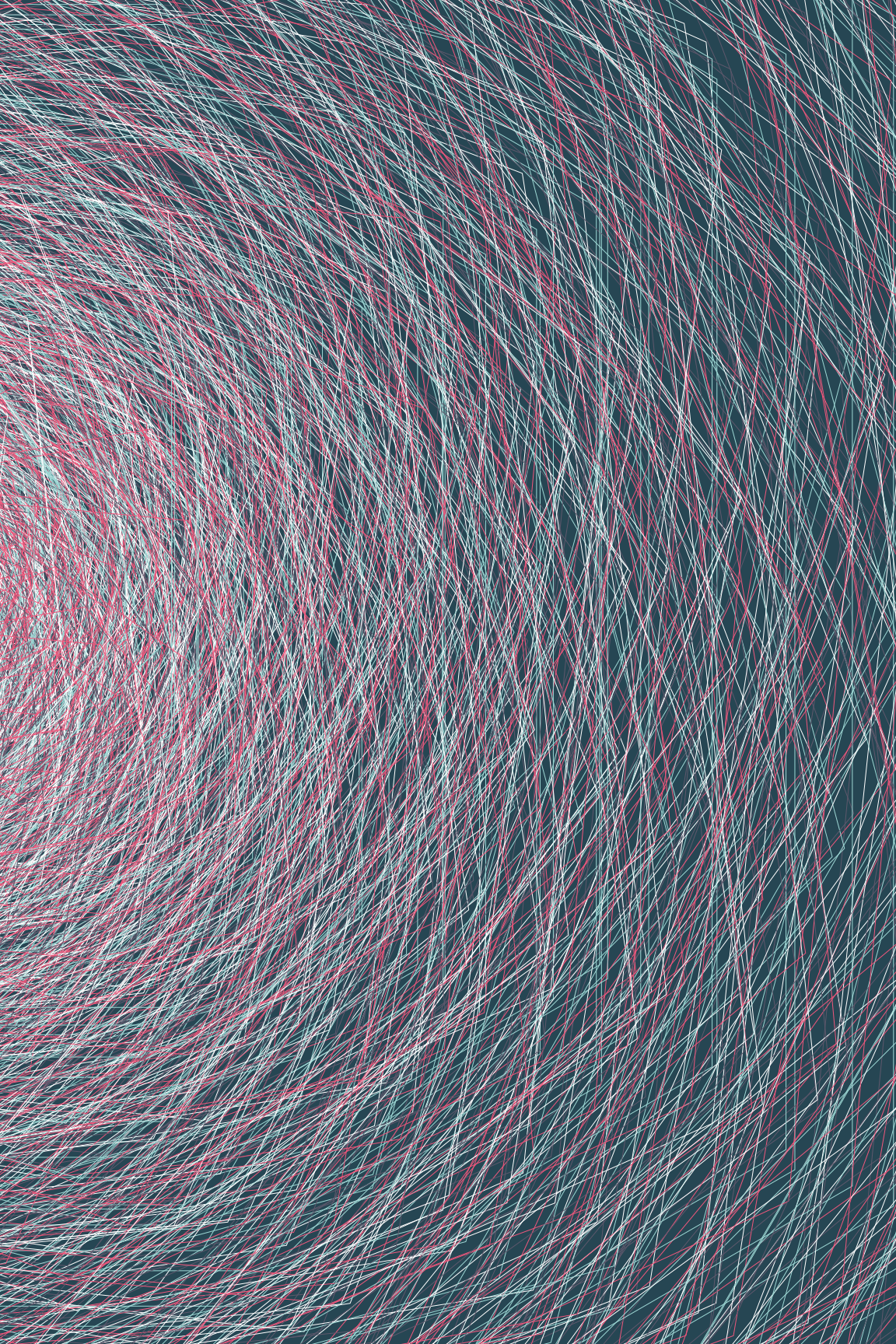


Fig 6.2- graphic depicting the concept of community. Author



Typically when someone refers to the communities around UDM SOA, they mean to refer to the neighborhood communities around the university. Inherently they also typically mean to refer to the five immediate neighborhood communities around, meaning Martin Park, Fitzgerald/Mary Grove, Bagley, Pilgrim Village, and University District. A neighborhood can be defined as an area within a city in which a community is formed based on a member's location. These harsh areas, as defined by a city, typically follow the borders established by main roads; however, it is not uncommon for there to be blurring of the divisions creating moments of connection between neighborhood communities. This can be attributed to their being connected at a higher level of location-based community.

At this point in the refinement in the problem, there can be a redefined definition of the Problem of Disconnect. Initially, the problem was based on the inherent disconnect between what is typically referred to like the communities around UDM and UDM and, therefore, also the UDM SOA. While the problem is still based on the inherent disconnect, we can define that the disconnect is more than just the generic blanket term of "the communities around UDM." The disconnect occurs between the neighborhood communities that make up the context of UDM, and UDM itself includes the UDM SOA.

These are hard to come up with, I'm not really that funny, and this isn't really a funny topic. It's serious.









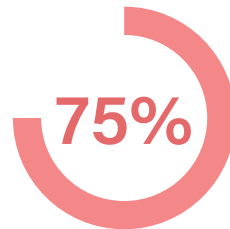
Fig 6.3 – collage depicting the concept of neighborhoods, Author

However, at this point, the thesis felt very self-contained, when conducting the interview process in the early chapter, they were accomplished but had neglected to get the neighborhood communities insight into the school. Moreover, an oversight that is meant to be addressed now in the thesis during a more critical time in the development. Rather than conducting full interviews with each member of these neighborhoods that were possible. A questionnaire was developed and sent out to those who were suggested as more likely to respond. Typically these included alumni of not only the architecture program at UDM but also the Master's of Community Development (MCD) program. While not all of the people reached out where alumni, they all had one factor in stock, which was they were residents and active participants in the neighborhood communities around the campus. The questions, unlike the interview process, were kept very straight forward to get the direct feelings from the responses, tackling questions specifically about community, neighborhoods, and finally, the apparent disconnect between the neighborhood communities and UDM. These questionnaires conducted would allow to both confirm the feelings and information collected in the research into the four core elements but would also get both sides of the fence's take on the issue.

The questionnaires were conducted done via email due to the approaching concern with the COVID-19 virus. The questionnaire was sent out to around 20 different members of the community, from which there were five responses to the questionnaire. Unfortunately, this felt like it would not be able to provide the thesis with a well-rounded understanding of these neighborhood communities. When it was suggested that the thesis might benefit from exploring a series of speakeasies run by the, at the time, Co-Director of Live 6 Lauren Hood. These speakeasies were accomplished as a series done impart with LIVE 6.²⁴ The speakeasies were done to begin a dialogue between the university



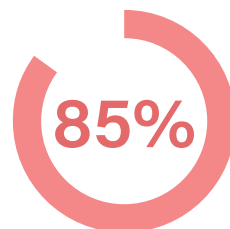
The University is an island



There needs to be a mutual exchange



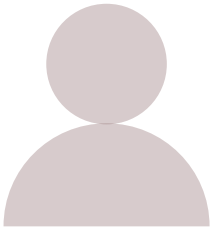
The Fence is a visual symbol of Disconnect



The University's role is to invest in it's surroundings

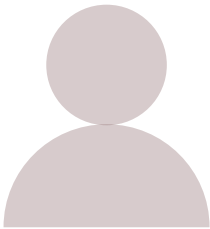
24. "WORK — Lauren Hood." <https://www.laurenahood.com/work.n.d>.

25. Full Transcripts of responses available in the Appendix.



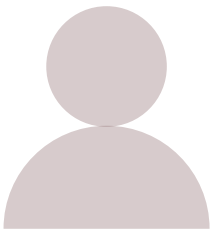
Nicholas Piotrowski
Green Acres
5 Years

“ For many because the University is a closed off space that is not open or welcoming to the neighborhoods around it is a non-thought. It is a space which exists but not something people engage with and thus not something that people think much about at all. I do think due to the DCDC and the SOA being more engaged outside of the university gates it holds a higher level of esteem than the University. However, I do not think that my neighbors know much about the SOA.²⁵ ”



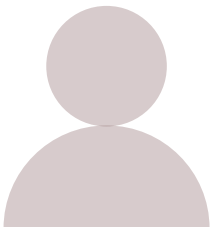
Gloria Albrecht
University District
27 Years

“ I can imagine a transformation at all levels if the leadership saw the surrounding neighborhoods as a treasure of knowledge, skills, and energy for creating community: a place to learn the real Detroit history, a place to learn about public transportation, a place to excite interest in architecture's response to low income populations, a place to develop a healthy environment in a city context, etc. The relationship between neighborhoods and university would have to be a mutual exchange of knowledge and skills and energy. That is, a community.²⁵ ”



Megan McGreal
University District
7 Years

“ The fence is a strong, visible symbol of disconnect to the neighborhoods, but shutting down one of the two entrances added a new level of discontent for residence. They shut down the entrance that was nearer the more struggling neighborhood, which sent the message that the university is closed to those neighbors and that community. This entrance is also the closest one to the School of Architecture, so it makes it seem that the SOA is not a priority to the university at all.²⁵ ”



Samantha Szeszulski
Bagley Neighborhood
5 Years

“ ... the more the university and community can build a mutually beneficial relationships, the better off we all are. That being said, the University should focus on investment in the surrounding neighborhoods in ways that that align with their mission and needs, but that help the greater community - providing educational opportunities for the neighborhoods, incentivizing and enhance support to attend the university for individuals in the neighborhood, supporting developments in the community that align with both community and university needs (housing, retail, etc.)²⁵ ”

and the neighborhood community members. By utilizing these recordings of the speakeasies, this would allow the thesis to accomplish the initial goal of the questionnaires.²⁴ The thesis employed a rough estimate for an overall emotion from the speakeasies to summarize the feelings from the neighborhood communities. The thesis determined that around 90% of people felt that themselves and their communities viewed the university as an island, separate from the other neighborhoods. Around 75% of people felt there needs to be an established mutual exchange between the neighborhoods and the university; it cannot merely be the university forcing themselves into these communities; it needs to be a gradual connection between. Around 90% of people mentioned the fence as a visual symbol of the disconnect between the university and the neighborhoods. Finally, the last main point that was made was that they felt that the university's role as an anchor institution is to invest in its surroundings, but there was an overall feeling that this was not accomplished.

After conducting a brief informal interview-conversation with Lauren Hood mentioned her replacement as the CO-Director of Live 6 and that she felt that the decision was partially because the university didn't like what the speakeasies were doing, or more accurately, what the neighborhood groups were saying. Despite that being the purpose behind them, to get the discussion going.



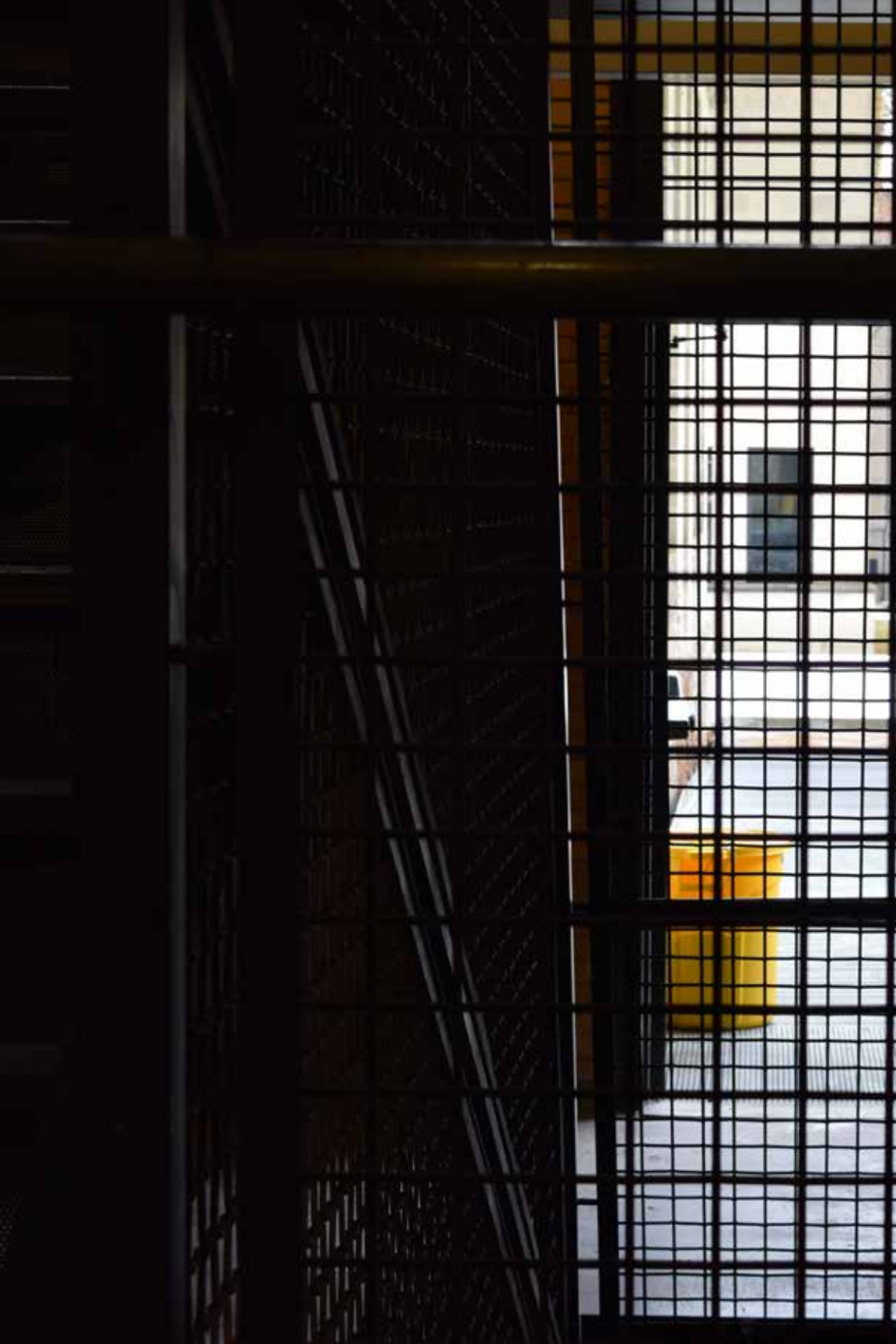
24. "WORK — Lauren Hood." <https://www.laurenahood.com/work> n.d.





Sources

After diving deeper into the problem of Disconnect, it was time to analyze the problem and determine the source of the Disconnect. Of course, things are not that simple, and in reality, the problem has five distinct sources. These include Visual Disconnect, Neighbor Disconnect, Student Disconnect, Pedagogical Disconnect, and finally Disconnect of Trust. This chapter outlines the five sources, explains their origin, and creates the framework for creating solutions to solve the Problem of Disconnect.



The five sources of Disconnect were established from trends throughout the research, specifically ones that were confirmed by both the internal school interviews as well as the questionnaires and speakeasies. By doing this it would make sure that all of the confirmed sources were established with both the neighborhood community members, as well as the UDM SOA. In order of the icons from top to bottom, the first source was established as the apparent Visual Disconnect. The Visual Disconnect refers mostly to the visual symbols of Disconnect established at the border between the university and the neighborhoods; mostly, this is manifested in the iron fence that is located around the campus. The second source is the Neighborhood Disconnect. Neighborhood Disconnect refers to the reasons for members of the neighborhoods to come onto the university campus are very few, and with the fence, and the closing of the Livernois gate, is a challenge for them to navigate the campus. The third source is the Student Disconnect. Student Disconnect refers to the fact that students have basically no reason to go into these neighborhoods, or the nearby stores, when a student leaves campus odds are they are going to Ferndale, or Royal Oak. The fourth source is Pedagogical Disconnect. Pedagogical Disconnect refers to the fact that despite we call ourselves a community-driven school of architecture, a full community involved studio is not part of the required curriculum. The ultimate source of Disconnect is the Disconnect of Trust. This source calls to the lack of trust shown by both sides of the Disconnect. The neighborhood communities have continuously been ignored and rejected to the point where they feel like they cannot trust the university anymore, and in turn, hold a small resentment to the school of architecture.

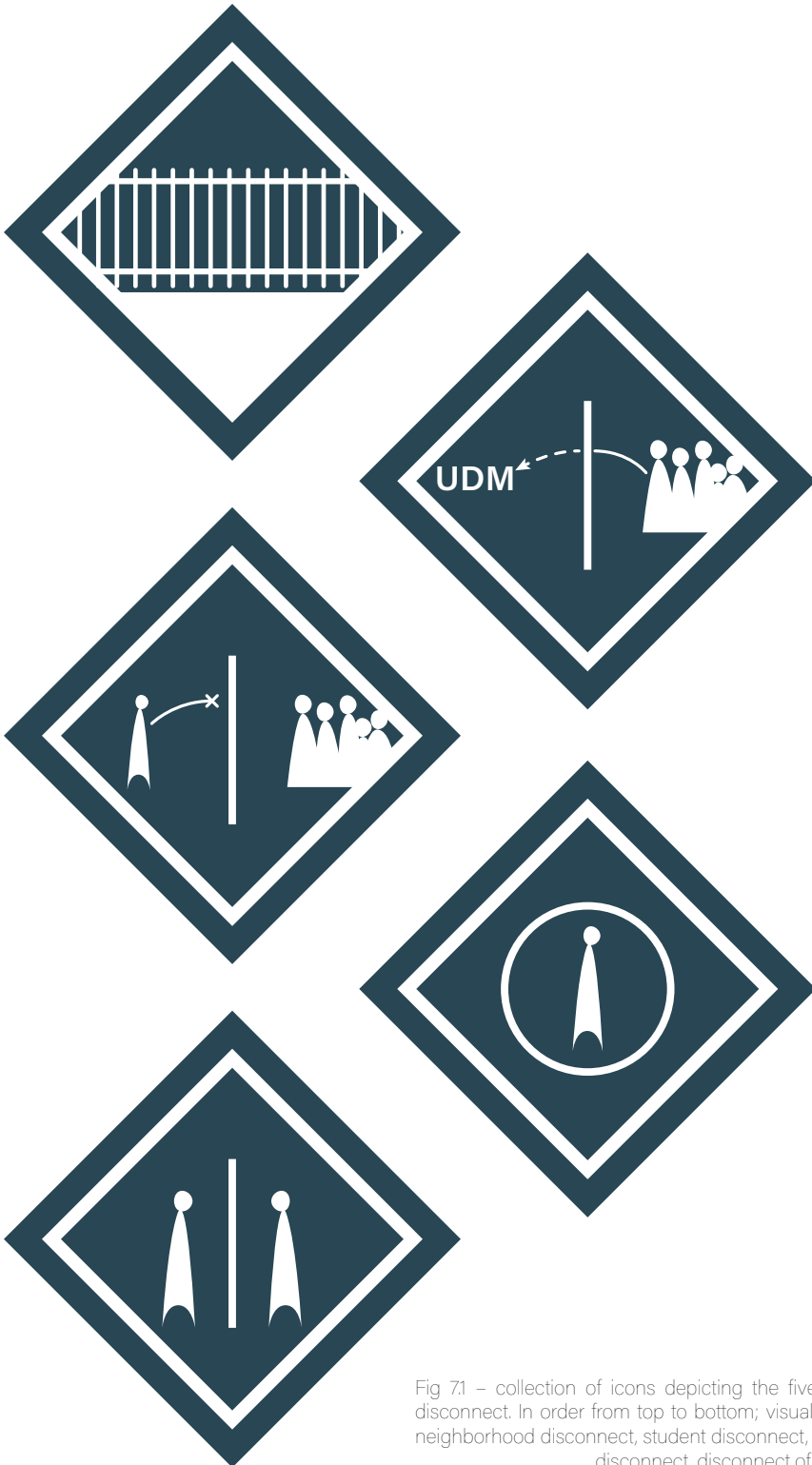
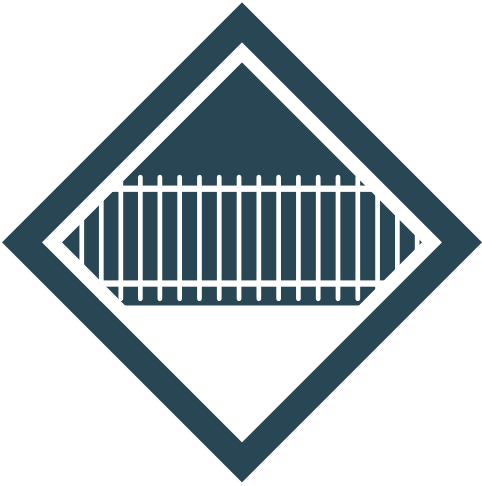


Fig 7.1 – collection of icons depicting the five sources of disconnect. In order from top to bottom; visual disconnect, neighborhood disconnect, student disconnect, pedagogical disconnect, disconnect of trust, Author



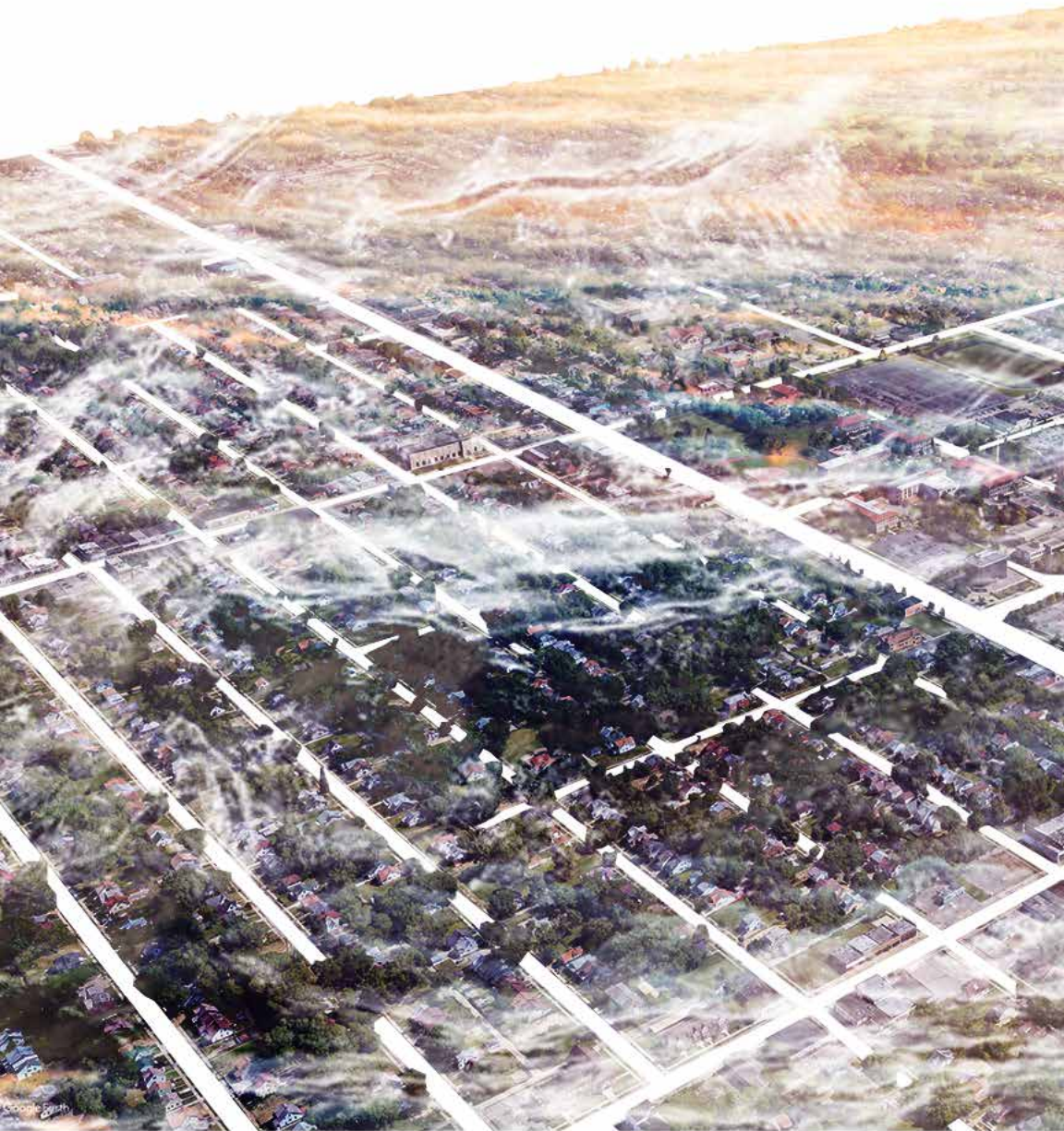
Visual Disconnect

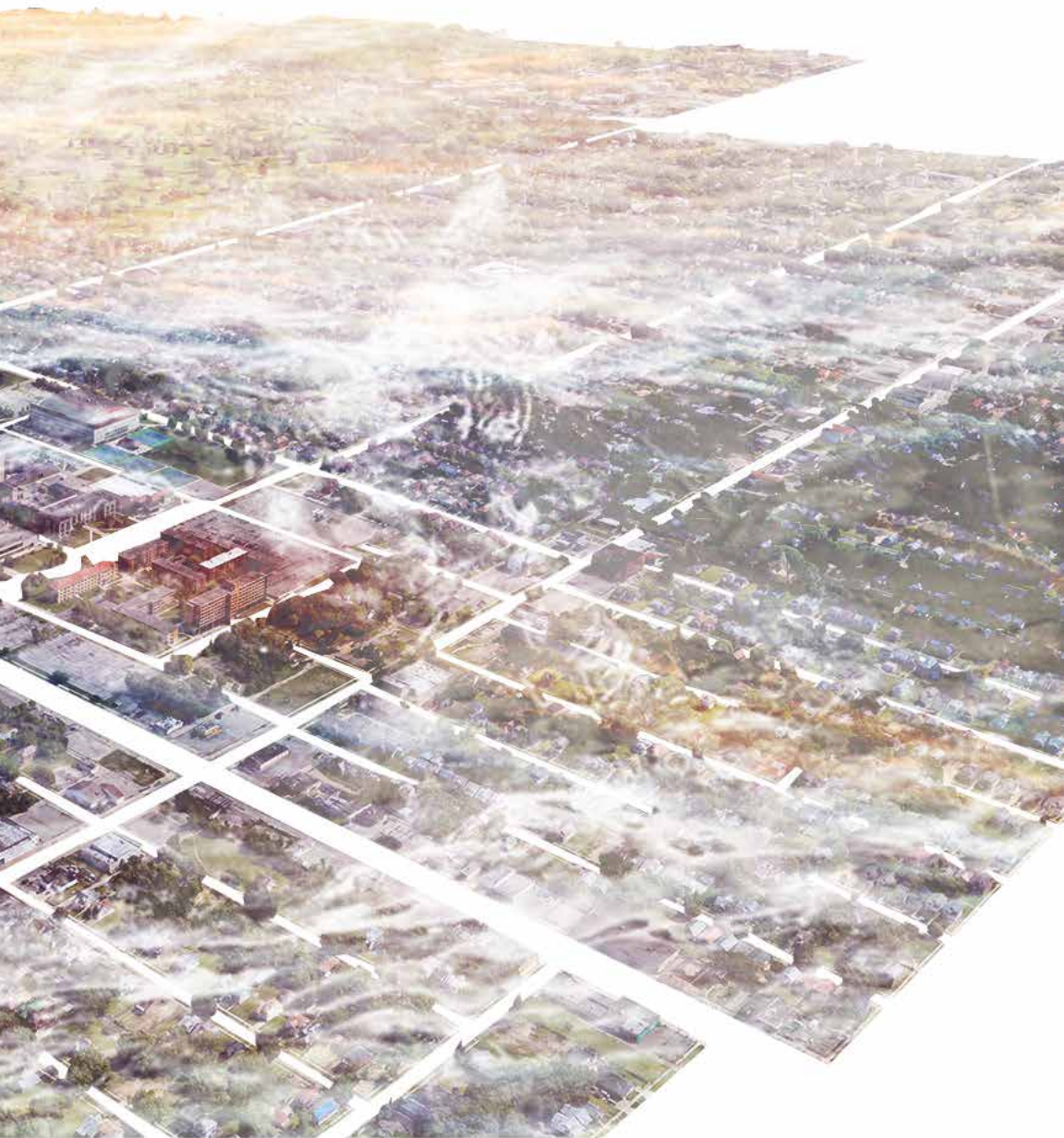
The source of Disconnect, known as Visual Disconnect, refers almost specifically to the iron fence that surrounds the UDM Livernois Campus. In recent years in the school of architecture, the fence has become one of the "hot button" topics, most people in the school of architecture feel like the fence needs to go, and we need to open up the campus back up to the community. The community is on the same side of this issue, they want the fence gone, because it feels like a visual symbol that to them, they are not welcome onto our campus, it is not a space for them. On the other hand, is the university, from what was learned was that it is the heads of the university who want the fence to remain, as it provides a level of security that helps quell the uneasy parents of students, who – unfortunately – are scared to have their child stay on a campus in Detroit, or even simply attend classes. Sadly this is tied into the unfortunate stigma that surrounds Detroit, however untrue it is, regardless this is the thought process behind the heads of the university. It was also discovered that the university feels that the only point in time that they will remove the fence is when they feel that the surrounding areas are "developed" or rather "dense" enough for it to feel safer to have the fence removed. Which, as previously mentioned, is the opposite feeling of the neighborhood communities, and the school of architecture, whose general opinion is that the fence should be removed first and then allow for a

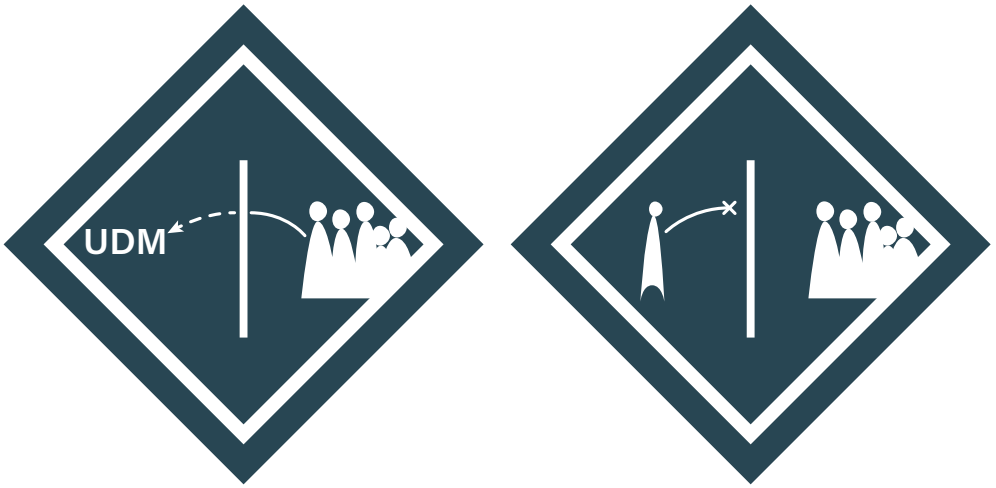
natural development occur between both groups, not just one party waiting till the other match an invisible set of requirements.

That being said, it is the stance of this thesis that, in reality, the fence does not matter as much as both parties make it see. The fence is a scapegoat for the real problems, and should the fence be removed, the relationships between the groups will not be fixed, because there is no exchange between both groups. With the fence gone, the university will still remain as an island within Detroit. This can be attributed to both the attitude of the university, but also the campuses edge, which other than the school of architecture and the fisher building, is made up of a mix between parking lot, and flat grass, making it a very uncomfortable and uninviting space. Another element of this is the fact that there is no clear vehicle egress from one side of the campus to the other, the current path is a winding mess. To address this source of Disconnect, the university needs to become completely open, taking down the fence is a good first step. However, there needs to be more to invite these neighborhood communities into the spaces on campus.

Fig 7.2 – collage depicting the steps to solve the visual disconnect, Author







Exchange Disconnect

Exchange Disconnect is the combination between two of the five sources, Neighborhood Disconnect and Student Disconnect. The reason is that both of these sources have to be addressed with the same solution, creating a place of exchange. Both of these sources speak to the necessity of creating assets for both the neighborhood communities but also for the students, these assets would then natural begin the creation of an exchange between both parties. Ideally these assets would be implemented within the neighborhoods as, both gestures of good faith towards the neighborhoods from the university, but also because it would get students off of the campus and into the neighborhoods, slowly making the appearance in these neighborhoods the norm, rather than the exception.

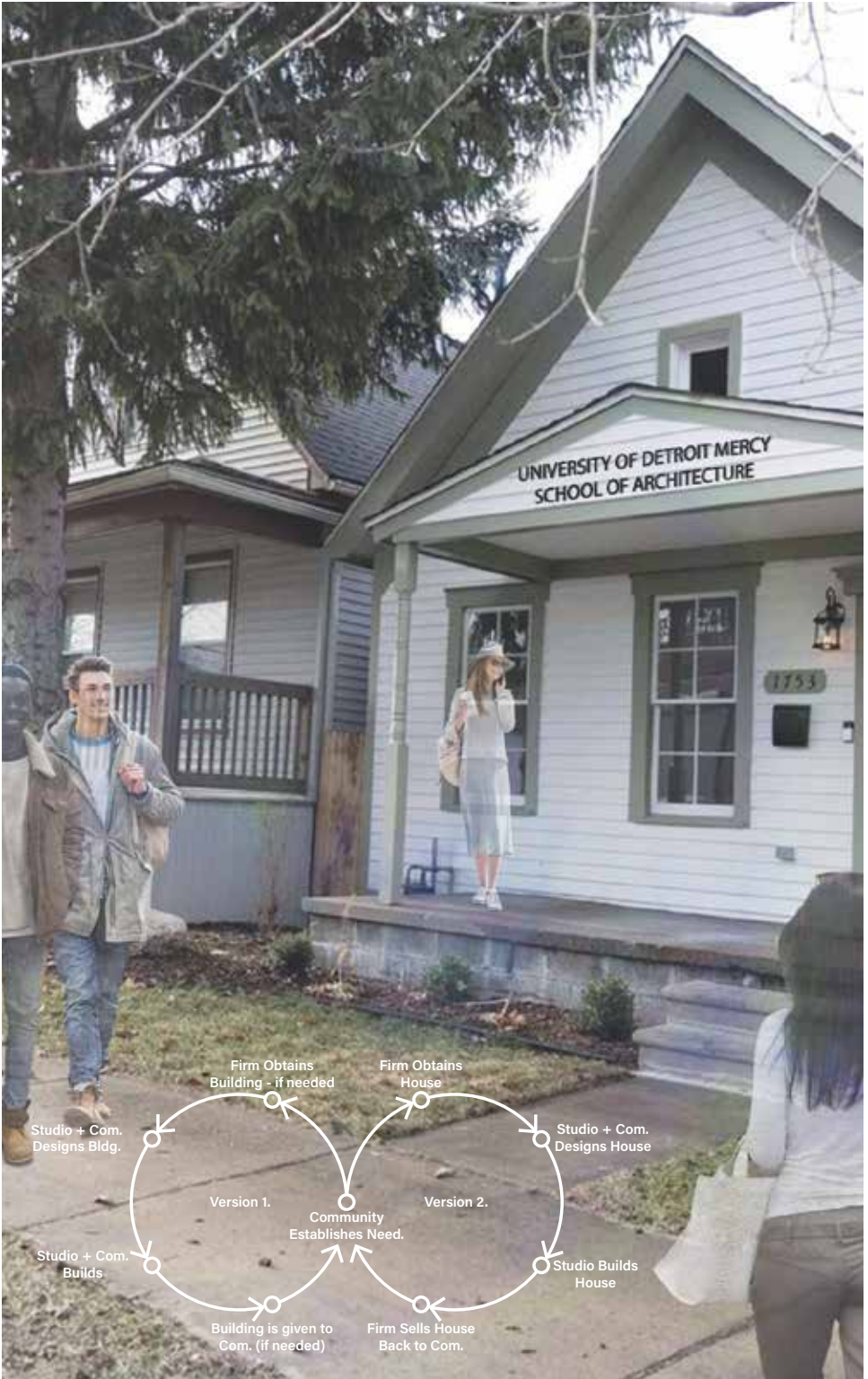




Pedagogical Disconnect

The source of Disconnect that surrounds the pedagogy of the UDM SOA is, as one would expect, entitled Pedagogical Disconnect. Initially, this source referred to knowledge that despite the school of architecture running itself as a "community-centered" school of architecture, the community engagement studio. The studio is available for taking during a student's third and fourth vertical studios, is not a part of the required curriculum, but rather is just an option if a student is interested. A simple fix for sure, the other issue with the curriculum around this source, is how community engagement is handled within the traditional studio – if it is mentioned at all – the professor will mention the students that they need to address the surrounding community as a part of their context studies, the student does a 30 minute google search, finds a group, makes an assumption of what they need and runs with that for their design. That is not a true community engagement within the design process. The students did not go out, meet with the people around their site, figure out what is needed for them, and work with them to create a design. They acted as most of the architects in the field do, by making assumptions and running with them. If we, as a school of architecture, want to produce architects and designers that are culturally and socially aware, this cannot be allowed.

Fig 7.4 – graphic depicting the concept of a neighborhood based remote studio, Author



This source's solutions are relatively simple, and so this thesis would propose a method to start addressing this source through a pedagogical concept. In this case, remote studios. Originally discovered during the historical, contemporary study, remote studios proved a great method for creating a place for exchange between students of architecture and community members. This would address the need for exchange as well as create an asset for both the community and the students. The first style of remote studio is based almost solely on the Rural Studio model with Auburn University, it would be centered within a neighborhood in Detroit, from which students would work with community members to design, and build additional assets in the neighborhood. This would help build a relationship between the school and the neighborhoods as well as providing students with real experience with architecture.

The second style of remote studios is roughly based on the Atelier Model of studios created with the Ecole de Beaux-Arts. This thesis proposes that this style of a remote studio would be best suited to occur at a later time than the first style because the first style focuses more on solving the issue of Disconnect. In contrast, this style is a method for expanding on the idea of engaging with communities as a way to educate. By creating various locations of remote studios all around Michigan, employing some as temporary residencies and others as places for commute, this would blend the best aspects of the atelier studio with having students engage themselves within the city. At the same time, maintain the Rural Studio model of course work.

I had come up with a rough edit to the curriculum to integrate mandatory remote studios for every year. Emphasis on rough.

Semester I - Fall

All required Courses - No Studio
1st year (Core Curriculum)
2nd + up (Architecture Req. Courses)

Semester II - Winter

Detroit Based Studio
Other req. Courses

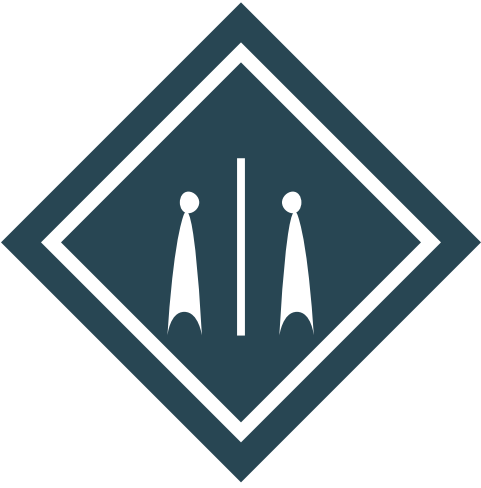
Semester III - Summer

Remote Studio offered
locations on rotation



Fig 7.5 – graphic depicting the furthered concept of remote studios and expanding the realm of influence, Author





Disconnect of Trust

The final source of Disconnect, and arguably the hardest to create a solution for, the Disconnect of Trust. In addition to being hard to propose a possible solution for, this source is also really easy to describe. The Disconnect of Trust is just that, the Disconnect of trust between the members of these neighborhood groups and the university, and by extension, the school of architecture. It must be said in recent years the school of architecture has been working reasonably tirelessly to reestablish connections between the neighboring communities and the school through the DCDC, the Graphic Design course, and other design studios. The missing factor of this however, is time. It is going to take time for these neighborhoods to trust the university again, there is much animosity between the two groups, from years of neglect and feeling abandoned by the institute. As part of the Digital Storytelling Seminar, taught by Allegra Pitera, done in tandem with this thesis, the project proposed an installation to be built. The installation was intended to house a video that would spark conversation between those watching. The intention behind this was to speak towards the way to start speeding up healing this Disconnect through trust. The answer was to start a dialogue, the same answer that Lauren Hood came up with when she established and ran the Speak Easies, these created the very needed dialogue between the neighborhoods and the university.

Originally the plan was for this installation to be construction, and record the results of people using the space, getting feedback, and then having the installation present for the final critique, unfortunately, as many of us know, COVID-19 stopped us from having an in person final critique.



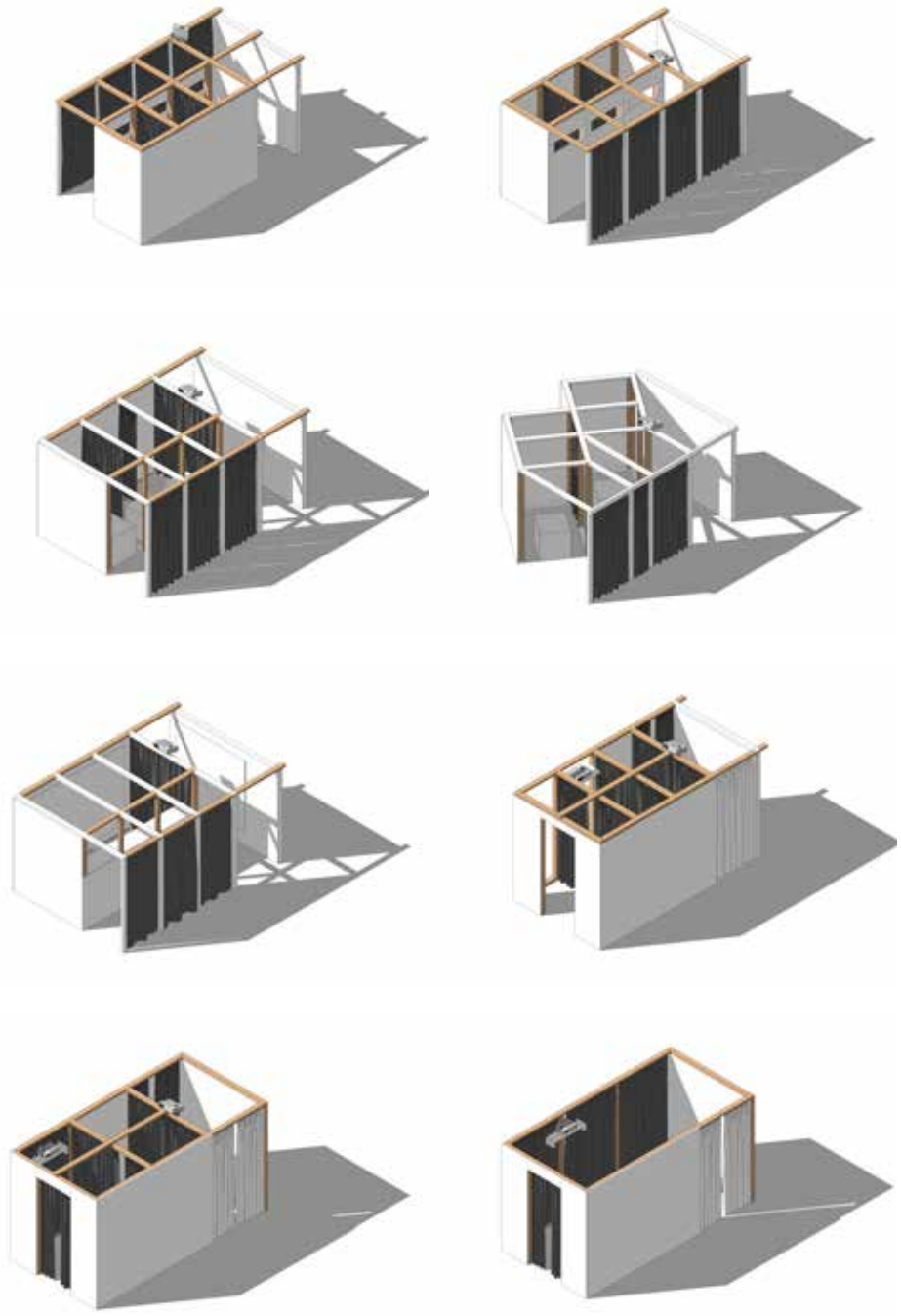


Fig 7.6 – collection of iterations of possible installation, Author

The Broken Bridge

This Chasm that divides us To Acknowledge this Divide seems Treasonous

We spend our days as neighbors Yet we feel more like strangers

Once we were Inseparable Now left vulnerable

But if we bridge this distance Will we be met with resistance?

Remove the barrier You are not Inferior

We understand you being jaded But this opportunity cannot be wasted

Let us place ourselves back on the map The students will bridge the gap

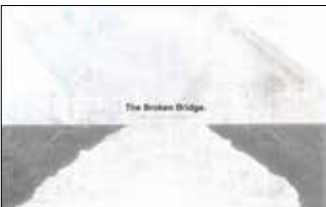
The future is always unclear but one thing can be assured

Closing the distance won't happen over night

But if we work together maybe one day we will be able to say

"So long" to

the Broken Bridge.



QR Codes, are so helpful.

yep.

that's all.

carry on.



Fig 7.8 – stills from final supplement video, Author

08

Challenge

As first mentioned in this book, the University of Detroit Mercy is in a unique position within this brief moment in history, with so many new shifts in leadership and changes within the pedagogy, the opportunity was there for a moment of examination and critique of how we function. Now that the book has finished, rather than attempt to make assumptions and propose solutions that would require who knows how many years more of research to back this thesis finishes as a challenge for the school of architecture moving forward with its reflection and development.

The University of Detroit Mercy School of Architecture needs to be aware of the biggest problems that it faces. The Problem of Renegade how does our school of architecture match up to those in the country, or even those in the same state, are we renegades? Moreover, if not, how can we start moving towards that goal? The Problem of Excellence what do we value in our student's work? Do we value students that push the boundaries, or do we prefer when students do the bare minimum and create functional works of architecture? How do we push our students to achieve the balance, architecture that is both functional but also pushes the boundaries of what it can accomplish? Finally, The Problem of Disconnect how does our school interact with



the neighborhood communities that make up our context. Are we as community-centered as we like to believe? Can we reconnect ourselves to our context?

While we need to be aware of all three of the problems, do not forget the focus on the Problem of Disconnect. This thesis analyzed and laid out the five discovered sources of Disconnect. Visual Disconnect manifested mainly in the iron fence that surrounds the campus, which leads the neighborhood communities feeling unwelcome. The Exchange Disconnect which refers to the need for assets to be created to create an exchange of ideas and cultures between the students and the neighboring communities. Pedagogical Disconnect, speaking to the lack of attention placed on genuine community engagement within our pedagogy. Finally, the Disconnect of Trust representing the lack of trust between these neighborhood groups and the university and, by extension, the school of architecture.

To start addressing these problems, the University of Detroit Mercy School of Architecture needs to start considering implementing the recommendations made through the thesis. To begin with, in no particular order, the school of the architecture needs to have a required community-centered design studio, that every student coming through the program needs to take before they can graduate. This design studio needs to have the same prominence as the integrated studio, a capstone that every student knows is required and that by finishing it, they will be in a better in their education. The second is to implement genuine community engagement within the design process within every studio design project. Engaging and working with the communities around the context should hold just as much importance as your core concepts, that without them your design will be worse off. Third, The school needs to become entirely open; the fence and gates need to be removed. Create precise moments

of access directly through the campus for vehicular egress, which will naturally start to bring traffic onto campus. The university needs to accept the conditions of it is the context that it helped create, not wait until they match some arbitrary conditions that they have set for themselves. The fourth is that the university and school of architecture need to work together with the neighborhood communities to create assets for the community and for the students. The school of architecture can act as a temporary place for these moments of exchange to start occurring. However, there needs to be more natural spaces for the exchange to become truly integrated with daily life—places like coffee houses, parks, farmer's markets, or similar programs. Finally, and probably most importantly, The school of the architecture needs to act as a vessel to begin a dialogue between the neighborhood community members and the university. The school of architecture as its entity has a little more standing within the community than the university as a whole does, which makes it the perfect vehicle for beginning these dialogues to start occurring. This thesis would propose the school of architecture starts housing similar speakeasies to those run by Lauren Hood, not just on campus. However, in these neighborhoods, the new "Home Base" building for the DCDC is an excellent vessel for these to start occurring. However, regardless this dialogue is essential to building the trust between both sides of the Disconnect back to where they should be.

Bruno Leon once said, "If a man of great knowledge has no passion for the human condition, then he will be a bad teacher." Imagine what this would imply for an entire university. One of the first lessons we learn at the school of architecture is that context matters, and if you ignore the context of your site when designing a building, you end up with a government building that tries to call upon a long past era. The University of Detroit Mercy School of Architecture has a chance

to really become something great, but the school won't achieve that by continuing to allow the university to neglect the surrounding neighborhoods. The school of architecture needs to embrace the true meaning behind a community-centered school and act as the first step to reconnecting the university and these neighborhoods back together.

How do you end the culmination of an entire year's worth of research, late nights, and stressful critiques? Truth be told it does not feel like it's over. With COVID-19 making it so as a graduating class, we are not able to get together and have that moment of celebration; it feels like something is missing. Soon so many of us will be leaving to different states, and if there is one thing that the University of Detroit Mercy School of Architecture excelled at, it was making us feel like a family, sure there were some people that we didn't care for, but the hard work and stress we dealt with made us grow closer, so as my career at the school of architecture comes to a close, all I have to say is thank you.



A man with a beard and sunglasses, wearing a maroon button-down shirt and black pants, stands in the doorway of a grand, classical-style building. He has his arms outstretched in a gesture of welcome or triumph. The building's entrance is framed by two large, fluted columns and an ornate pediment. Above the doorway, a white sign reads "WARREN LORANGER ARCHITECTURE BUILDING". The man is wearing a name tag. The scene is brightly lit, suggesting daytime.

WARREN LORANGER
ARCHITECTURE BUILDING

To Christoph Ibele and Anthony Martinico for being my advisors and helping me every step of the way, To my family for supporting me, To the friends I made along the way, To the professors that supported and pushed me. To everyone who was with me...

Thank you.



09

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Because who doesn't like a
good book?



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Fig 6.3 – collage depicting the concept of neighborhoods, Author

Chapter 7

Fig 7.1 – collection of icons depicting the five sources of disconnect. In order from top to bottom; visual disconnect, neighborhood disconnect, student disconnect, pedagogical disconnect, disconnect of trust, Author

Fig 7.2 – collage depicting the steps to solve the visual disconnect, Author

Fig 7.3 – collection of graphics depicting a location of exchange within a neighborhood space, Author

Fig 7.4 – graphic depicting the concept of a neighborhood based remote studio, Author

Fig 7.5 – graphic depicting the furthered concept of remote

studios and expanding the realm of influence, Author

Fig 7.6 - collection of iterations of possible installation,
Author

Fig 7.7 - base narrative for the video to work from, Author

Fig 7.8 - stills from final supplement video, Author

List of Abbreviations

UDM SOA - University of Detroit Mercy School of Architecture

UDM - University of Detroit Mercy

UVM - University of Michigan

LTU - Lawrence Technological University

Beaux-Arts - Ecole de Beaux Arts

AIA - American Institute of Architects

ACSA - Association of Collegiate Schools of Architecture

NAAB - National Architectural Accrediting Board

BMC - Black Mountain College

SCI-ARC - Southern California Institute of Architecture

IIT - Illinois Institute of Technology

MIT - Massachusetts Institute of Technology

DCDC - Detroit Collaborative Design Center

MCD - Masters of Community Development

These saved me a lot of
hand-ache



11

Appendixes



Interviews

Copies of all of the interviews raw uncut audio files are available via the QR code below, these include all interview recordings from interviewees that were ok with their voice being both recorded and with the possibility for them to be published.



Thanks to everyone who participated in an interview with me! it was alot of fun and I learned alot.



Samantha Szeszulski

What Neighborhood do you currently live in? How long have you been there?

I currently live in the Bagley neighborhood with my husband. We bought our house here just shy of 5 years ago (in May).

What prior experiences have you had with Detroit Mercy and the School of Architecture?

I completed my undergraduate degree in Architecture at Lawrence Tech University and interacted with UDM SOA through AIAS.

Then, as a Challenge Detroit Fellow, we worked with the DCDC on one of our challenges and were hosted by the SOA during that time.

In 2014, I went back to school at UDM for my M.Arch degree, which I completed in spring 2016. I also spent my last semester working at the DCDC. Since graduating, I've been sporadically involved with the SOA, attending a few events and studio critiques.

How do you define Community?

I define community as any group of people who interact with each other based on a shared interest, some identifier that groups us. A community is a network of people, organizations, and resources that all intersect with each other in some way.

What does it mean to be in a Community?

To be in a community means to have a sense of comradery that we are "in this" together, that we have a level of interdependence on each other, and that something that impacts some of us impacts all of us. While it means that we all have the same priority of doing what we can to see our community thrive, we may not all be aligned on what that looks like to each of us, or how to best accomplish that. We may not have a shared vision of the future.

What do you think the role of a University is when it comes to the Community?

This is tricky - especially as I think about the differences between a private university (like UDM) or a public

university (like UDM). Its a bit easier to define in the case of a public university in the sense that as they receive taxpayer money from the state to support them, they have certain "obligations" to the greater community outside of their staff, faculty, and student body. With a private university, there is less of obligatory roll, which means it may be a less of a financial prioritization of community obligation. However, the strongest relationships aren't built out of obligation, and the opportunity of any University (public or private) to support their community it significant. It starts with small, one-off moves to support easily fulfilled needs throughout the community - food drives, other charitable initiatives, etc. More impactful, would be initiatives that utilize skills and resources that are unique to a university to support larger, more complex community needs. Utilizing skills of their programs through "centers" - (ie, design centers, social justice centers, entrepreneurship centers) or professional "clinics" - (ie. health clinics, law clinics, dental clinics) that are focused on not just the students but as a resource for the larger community are one way to provide a greater impact. Furthermore, the more the university and community can build a mutually beneficial relationships, the better off we all are. That being said, the University should focus on investment in the surrounding neighborhoods in ways that that align with their mission and needs, but that help the greater community - providing educational opportunities for the neighborhoods, incentivising and enhance support to attend the university for individuals in the neighborhood, supporting developments in the community that align with both community and university needs (housing, retail, etc.). This all requires a relationships built on trust that as much as possible, the University will support the community while the community will support the university. That all starts with a literal and figurative tearing down the boundaries between a University and Community, a blurring of the lines, looking at University and Community resources as mutually shared, and putting policies in place to support this way of operating. (community use of university resources like the library, fitness center, sports fields, space for gathering/ events, woodshop, etc. and university use of community resources.)

What is the general feeling that your Community has when it comes to the University? To the School of Arch?

I don't feel like I can speak for the entirety of the Bagley community as far as the perspective of the University and School of Architecture. I personally feel both the SOA and University are doing better than some other Universities when it comes to Community involvement,

Samantha Szeszulski cont.

but also feel like there is room to improve. My take, from my limited perspective is that perhaps the SOA is doing better than other programs on campus when it comes to reaching out. I'm aware of several studio projects and work from the DCDC that are partnered with the neighboring communities. That being said, I feel like any university interaction with the community is out in the community, while "we" as the community aren't always welcomed in, and, to take it to a further extreme, that the university needs a boundary for a level of "protection" from the community. The interactions that do occur sometimes feel like "one-off" initiatives, rather than ongoing relationships, which would be more substantial and sustainable.

If at all, what reasons do you come onto the campus?

Since graduating, any reason I have to come to campus specifically has to do with SOA event, or an event for the larger architecture community hosted at the School of Architecture (lectures, arch reviews, an ARE prep event). I also attended the UDM Homecoming Celebration last year on campus. I've also visited the DCDC new Homebase office for a couple more community focused events (community meeting hosted by the COD Planning Department).

What are your opinions of the University and the School of Architecture?

See question about "general feeling" above, for the gist of it. Overall, I think UDM is a decent institution, as is the School of Architecture. I actually made the decision to attend UDM largely based on the greater focus on community coming out of the SOA, and specifically the DCDC, comparatively to Lawrence Tech where I attended for undergrad. I believe it lived up to that expectation and teaches in the importance of community engagement and concern for the larger community through its Architecture program. That being said, I believe there is lots of room for improvement. I believe it is the unique value proposition of the University to be rooted in a Detroit community and the more that the SOA and the greater institution can capitalize on that, and continue to strength its relationship with the community, the better off both the University and the Community will be for it. I believe it is, and can be even more, a draw for people, to both the University and the Community.

Where do you think the University and the School of

Architecture fall short?

I think I eluded to this in my answers above, but particularly, I think the University and SOA fall short in creating substantial, ongoing, VISIBLE, relationships with the community. I think they fall short in creating a sense of trust. I think the fence is a huge barrier to this - when community members can't easily visit campus, or students can easily participate in the community. I think they fall short in welcoming the greater community in, in hosting community events on campus, or when they do, still having a lack of access. I, as I'm sure many do, have my own anecdote for this, when I was visiting campus last summer for the ARE prep course I was presenting at and decided to walk to campus, not realizing I couldn't get in at all (even on foot!) at the Livernois entrance, and had to double back and walk all the way around to McNichols to enter. And even at the McNichols entrance, there is a gate over the side wall, so that I had to walk in the drive lane to enter the campus. This is problematic.

What can the School of Architecture and the University start doing to help address these issues?

Again, I feel like I eluded to this in my response to 9 and 5. Tearing down, or at least creating entry points through the fence are important. Hosting community events on campus are important. Supporting development in the community as it aligns with university efforts is important. Utilizing the university's unique value with the expertise it holds, the resources it has, and the weight it carries to support the needs of the community are important. Increasing the opportunities for education in the neighboring communities and using the skills of its faculty and students to service the community are some of the best ways to do this.

Nicholas Piotrwoski

What Neighborhood do you currently live in? How long have you been there?

Green Acres, Five Years

What prior experiences have you had with Detroit Mercy and the School of Architecture?

I am an alumni of the SOA class of 2011.

How do you define Community?

Community is the socially selected group with which a person identifies, it may have a geographic boundary but is not a requirement from my point of view.

What does it mean to be in a Community?

Being a part of a community means being engaged and invested in the health and stability of the group. Engagement means being present and involved with others on shared goals and priorities. Being part of a community at its core is about both reaping the rewards of collective social engagement, but also being there when challenges are present.

What do you think the role of a University is when it comes to the Community?

The university in the highest and best form of itself would be an engaged member of the community that works to connect the diverse parties present in the greater University District to the student body, and is present to achieve success together with the community, but also to help the community to address barriers, obstacles, and challenges to its long term health and stability.

What is the general feeling that your Community has when it comes to the University? To the School of Arch.?

I am not at all certain that folks think much at all about the University or the School of Architecture in my community. For many because the University is a closed off space that is not open or welcoming to the neighborhoods around it is a non-thought. It is a space which exists but not something people engage with and thus not something that people think much about at all. I do think due to the DCDC and the

SOA being more engaged outside of the university gates it holds a higher level of esteem than the University. However, I do not think that my neighbors know much about the SOA.

If at all, what reasons do you come onto the campus?

I have come for university specific functions, such as alumni events and lectures, otherwise I have not come on to campus. My visits number in maybe a handful a year.

What are your opinions of the University and the School of Architecture?

I overall view the University and SOA as an asset and am very fond of my connection to the institution. As a student the University and SOA through its liberal arts focus and culture did much to shape the person I am today, and the School and DCDC with its focus on the community instilled a passion for engagement with community and building authentic and trusting relationships in me that I use to this day in my life. This is something I deeply value and cherish.

Where do you think the University and the School of Architecture fall short?

I wish the the University and to a lesser extent the SOA more fully lived out the values expressed through the collaborative design process the DCDC uses. I wish that the University was more open physically, and socially to the community to be a true connector for the wider community, rather than a "safe" bubble of academia. I particularly find some of the universities marketing about its connection to the city disingenuous due to this division which the organization maintains and propagates through the fence and gate, and security theater measures.

What can the School of Architecture and the University start doing to help address these issues?

Create more spaces and times for the community to engage with the university and be present in the universities space, and encourage the students and organization to spend more time being present in the neighborhoods and commercial areas around the university. Start conversations and authentically listen and enact the suggestions from the community around their engagement.

Megan McGreal

What Neighborhood do you currently live in? How long have you been there?

I have lived in University District for 7 years

What prior experiences have you had with Detroit Mercy and the School of Architecture

I received my Masters of Community Development from the School of Architecture in 2016

How do you define Community?

This can be geographic or based on aspects of your personhood (race, ethnicity, profession, hobby, etc)

What does it mean to be in a Community?

That you participate and advocate for the betterment of your community

What do you think the role of a University is when it comes to the Community?

They should share and support goals of the community. As a resource-rich participant of the community, they have an additional responsibility to support campaigns that benefit the shared goals.

What is the general feeling that your Community has when it comes to the University? To the School of Arch.?

The community I live in generally feels disconnected to the University. Most residents of the community are unaware of the School of Architecture

If at all, what reasons do you come onto the campus?

I go onto campus a few times a year to participate in the MCD Advisory Board meetings and some mixers for the program

What are your opinions of the University and the School of Architecture?

Generally, I think the School of Architecture tries to advocate for better physical and programmatic connection to the

surrounding neighborhoods and community; however, I think these recommendations are not supported by the university

Where do you think the University and the School of Architecture fall short?

The fence is a strong, visible symbol of disconnect to the neighborhoods, but shutting down one of the two entrances added a new level of discontent for residence. They shut down the entrance that was nearer the more struggling neighborhood, which sent the message that the university is closed to those neighbors and that community. This entrance is also the closest one to the School of Architecture, so it makes it seem that the SOA is not a priority to the university at all.

What can the School of Architecture and the University start doing to help address these issues?

Hyper-local recruitment efforts, specialized tutoring and educational opportunities for kids in the neighborhood. Help with designing rehab projects and technical assistance for seniors in the community. Demonstration rehabs within the neighborhood (small - innovative bus shelters, neighborhood benches large - full home rehabs, new construction projects)

Gaston Nash

What Neighborhood do you currently live in? How long have you been there?

I live in the Fitzgerald neighborhood. I've lived here for about 10 years.

What prior experiences have you had with Detroit Mercy and the School of Architecture?

Probably too many to count?? We've started block clubs with the School of Architecture, built parks together, and worked on many other projects. I've gone to workshops at UDM, had students clean up our neighborhood, and many other events.

How do you define Community?

A group of people sharing a space that interact with each other.

What does it mean to be in a Community?

It means that the people or groups that are in the community with you affect your well being and vice versa.

What do you think the role of a University is when it comes to the Community?

I believe they play a big role. In many cases a university or college can show the temperature of the area.

What is the general feeling that your Community has when it comes to the University? To the School of Arch.?

Not sure... I have heard from some members in the community that the interactions between the community and the university aren't as strong as they once were. I'm not sure the community thinks about its relationship with the school of arch.

If at all, what reasons do you come onto the campus?

to run on the track, for some meetings

What are your opinions of the University and the School of Architecture?

UDM is great university that has done good things in the community. It does feel as UDM is an island within the community as a whole and seems to be internally conflicted about how they can be successful without isolating itself from the rest of the community. The School of Architecture is well led and has done a great job of connecting with the community. They've also been a catalyst in some of the revival of the area.

Where do you think the University and the School of Architecture fall short?

I think the SOA does a pretty good job with connecting its students to communities all around the city, I'm not sure where they fall short. I think the University struggles with understanding that improving it's surrounding community as whole gives it an opportunity to be a much stronger university financially and in competing for students around the area. I think the university has tried half hearted moves towards trying to connect with and improve the community. I think they continue to be conflicted on whether they believe they should be a part of the community or an island.

What can the School of Architecture and the University start doing to help address these issues?

The university will start an overhaul in July and a new campus plan. They can start by involving the community in this plan and figuring out what ways they can connect to and improve the surrounding community within this plan. The SOA can help the university understand ways that the campus might be able to connect with and improve the surrounding community within this new planned overhaul.

Gloria Albrecht

What Neighborhood do you currently live in? How long have you been there?

University District 28 years

What prior experiences have you had with Detroit Mercy and the School of Architecture?

Professor of Ethics and Religious Studies 1992 – 2008
 Professor of Community Development (MCD) 2007 – 2018

How do you define Community?

There are many ways to define community. It may be defined by geographical boundaries. It may be defined by historical events or by shared interests or professions or religions or language, etc. So how I define community depends on the context in which I am using it.

In the context of the MCD program at UDM/SOA the context is usually one of physical location. The physical boundaries of the community around UDM are a result of the last century of Detroit history. But they are flexible and shifting. I would suggest that a look at the last 50 years of UDM's physical presence at Livernois and McNichols would give some hints about whether UDM has seen itself as part of a community due to physical location. My point is that even with a physical concept of "community," it is possible for an institution to reject the role of being a member of "community."

What does it mean to be in a Community?

Again, there are multiple answers to this question. Professionally I am a member of groups that share my academic interests. There are registration fees, membership dues, meetings that bring members from around the US and internationally. We stay in communication throughout the year and plan meetings and activities and we publish good work.

So in the context of UDM the question needs to be what does it mean for geographically connected neighborhoods to be a "community"? I think at its heart, a community of any sort is bound together by a mutual sense of interconnectedness: an awareness that the wellbeing of each is dependent on the wellbeing of all. It is a willingness

to find compromises where there are differences, to share resources for the betterment of all, to work together for the safety and security of all.

What do you think the role of a University is when it comes to the Community?

We seem to be assuming that UDM exists in a community. What community is that? Is it Martin Park? University District? Bagley? Ferguson? Or are we assuming that these 4 neighborhoods make up one community? The question is important to the extent that these neighborhoods have different needs and interests and may not see themselves related to the others in community. Or does UDM see its community to be the city of Detroit?

My point is that how a university relates to the neighbors that surround it depends on what the university has to offer and what the neighborhood understands its needs and interests to be.

It also depends on whether the university sees that being connected to the community, to play a role in the community as a community member, will be enriching to the university and its responsibilities and programs. My point is that if a university sees the surrounding community only as a needy neighborhood wanting things – and if the neighbors see that is how the university sees its relationship to them – this will not be a healthy or just relationship. In a relationship of mutual respect, a university learns from its neighborhood as well as contributing to neighborhood identified needs/interests. And vice versa.

What is the general feeling that your Community has when it comes to the University? To the School of Arch.?

I cannot answer this question with any real certainty. I suggest you contact some alumnus of the MCD program who did their capstones in Martin Park or Ferguson. Also there are alumni who have worked with various agencies on the Livernois corridor. Lauren Hood, Michael Smith, Caitlyn Murphy (Ask Virginia)

My attendance at neighborhood meetings under the direction of Lauren Hood a few years ago gave me some idea of how some people saw the University. At that time (4 yeqrs ago?) people expressed strong negative feelings for the fence, the blocking of the road on the south end of campus and the guarded gates that sent the message of not being welcome on campus. They were not aware of

Gloria Albrecht cont.

library policies regarding their use of the library. This was well before the renovation of the gates currently there and the blocking of the Livernois entrance (with the message that sends to Fergusson residents).

If at all, what reasons do you come onto the campus?

I was professionally employed there. Since retirement I have come to a few faculty gatherings in the School of Architecture. I have come to hear nationally recognized speakers brought to campus especially during Black History month.

What are your opinions of the University and the School of Architecture?

I have not been active there since April of 2018. I think you will get a better sense of neighborhood residents' views by contacting their community associations. You might even get these associations to do a survey! (<https://www.udca.info/about-us/>)

My sense of UDM/SOA is that concern for safety/crime and the cost of campus police are major factors in how the leadership views its purpose and vision of the future. To the extent that the University reaches out to the surrounding area, or to Detroit, I worry that it is with a sense of "doing good," that is, charity. Charity responds to specific immediate needs but does not see or work to change the social structures that create the need.

However, it is important that you also discover what UDM/SOA/MCD are doing right. For example, much of the improvement in Fergusson is do to the work of 2 MCD capstones and the involvement of MCD alumni in Livernois development work. (Talk with Virginia Stanard)

Other positives may be found in the use of Callahan Hall or public heath outreach by the College of Health Professions.

Where do you think the University and the School of Architecture fall short?

It is unclear to me whether the University values the community development work that is done by SOA/MCD. Evidence of that would include budgets, faculty hiring, public advertising as part of its appeal to potential students, etc.

I think that the physical walling out of the surrounding neighborhoods reflects the view points of leadership that sees this location as a negative: for example, "yes, we are in the city but the city is a dangerous place." Or, we are in the city so we need to do some charity. Or, we can't attract new students here because of the way the neighborhood looks (so we stress how safe campus is)

What can the School of Architecture and the University start doing to help address these issues?

I can imagine a transformation at all levels if the leadership saw the surrounding neighborhoods as a treasure of knowledge, skills, and energy for creating community: a place to learn the real Detroit history, a place to learn about public transportation, a place to excite interest in architecture's response to low income populations, a place to develop a healthy environment in a city context, etc. The relationship between neighborhoods and university would have to be a mutual exchange of knowledge and skills and energy - - - that is, a community.



Thank you.
&
Goodbye.



