

# Educating the Next Generation of Designers toward Social Impact, Raising the Bar of Design Build Pedagogy

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## Abstract

Educating the next generation of impact designers requires leadership development, experiences in the field, reflective pedagogy and creating assessment plans as nuanced as the community partners involved. This paper highlights two community-engaged, design build courses –one local and one international– offered at a tier one research university in the United States as a means to explore teaching approaches that impact both students through experiential, transformative learning and community partners through direct engagement, participatory design, and collaborative craft. Design Matters is a university experiential learning course that directly engages underserved community members in design-build activities that emphasise collaboration and making with “others” as a means and praxis toward positive social change.

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## Introduction

This paper situates community-engaged learning (service learning pedagogy) within a broader context of social impact design to reveal the contributions this type of university-community engagement has for social change. I aim to illustrate how collaborative designing, co-visioning, and small-scale making between students and marginalised residents in affected communities can leverage practices of social justice through design-build activities and cultivate social change. Two community-engaged and design-build courses serve as case studies to examine how structured learning experiences integrate community service with explicit learning objectives, student preparation, and reflection.

The first case study describes Design Matters in its inaugural state, as a local community-engaged, design-build course with collaborative project activities taking place in an underserved, predominately African-American neighbourhood near the Ohio State University campus. The integrity of the course is based on a long-standing relationship and university-community partnership I have cultivated over the years with the non-profit agency, Central Community House (CCH). The course objectives were created to align with the non-profit's goals of renovating a historic house into a community art centre. The second case study of the Design Matters course is located in São Paulo, Brazil. This international, design-build course sets out to renovate a resource centre by engaging Ohio State University students and Brazilian students from Mackenzie Presbyterian University with the Movimento Nacional da População de Rua (MNPR) or PopRua for short, a semi-organised group of people living on the streets in São Paulo. By engaging the street situation, PopRua folks directly in the processes of designing the space and crafting new furniture for the centre, we aimed to regenerate a sense of belonging, cultural identity, personal dignity, and community empowerment.

Despite the fact these two groups of people, the urban teens in Columbus and the homeless PopRua in São Paulo, have different socio-political circumstances and economic needs, their conditions are representative of larger societal issues that include social inequities; class injustices; and institutional, systems failure. The pedagogical model of community-engaged learning aspires to address these issues one course at a time. The design-build collaborations extend education beyond the campus and create unique learning opportunities for students and non-students alike through teams-based, hands-on building projects. The course emphasis on creative problem-solving and collective making through intensive workshops aims to foster social equity through direct engagement, promoting inclusiveness of diversity and mitigating perceived notions of socio-cultural boundaries of difference. My goal is to illustrate how interdisciplinary, culturally diverse teams working cooperatively in an exchange of knowledge, creativity, and strategic implementation can affect social change.

## Contextualising Social Design Pedagogy in the United States

“Design for Social Impact” is an evolving field in higher education and design pedagogy in the United States. Yet, many multinational companies have been developing impact foundations and investing in social innovation within their organizations for some time now. The Impact Hub at the Autodesk Foundation is just one example. This cohort of not-for-profit organisations aims primarily to address the “wicked problems” we face today through combined efforts of leadership, design action, and innovation. While these projects effectively address socio-cultural equity, economic prosperity, and environmental stewardship, questions remain: How to best prepare students for these types of professional practices, to be leaders, and agents for change once they graduate? What ethical dimensions do we –as educators– need to embed into curriculum before we send students into the field to work side-by-side with vulnerable communities of people? How do we evaluate and assess our teaching and measure community impact? Without significant data and insights, how do we know what we are doing is beneficial to our students in learning, personal growth, and self-development,

and likewise, how do we know if the community partner has benefitted from our direct engagement?

Over the past fifteen years, there has been development among many design schools to incorporate social design and place-based learning into curricula. In fact, design departments across the globe have started to host social innovation labs and foster working partnerships with community organisations to address community-identified issues. The labs hosted under the umbrella of the DESIS network are models of this kind of structure. DESIS is an acronym for Design for Social Innovation and Sustainability and is composed of a confluence of creatives, scholars, and social innovators. An Innovation Lab typically engages in initiatives intended to tackle contemporary issues relevant to a particular community. The initiatives may be project-based or research led with direct engagement with community partners. In either scenario, the resultant aim is twofold, 1) that the community is the beneficiary of the study and design work, and 2) students have direct experience co-designing with an underserved population and work to serve a community partner (often a non-profit agency, a NGO, and/or a social enterprise organisation).

Between 2009-2011, the DESIS initiative to engage with local, regional and global partners to promote and support social change towards sustainability spread across the globe. By 2014, a network of Design Labs based in design schools was formed. Today, there are forty-seven DESIS Labs. Yet, only four are in the United States. Europe has the most at nineteen with the majority in the U.K., which is not surprising since the British government initiated a Social Investment Strategy in 2016. Asia hosts eleven and Brazil has four DESIS Labs. Why there are only four DESIS Labs in the United States is anybody's guess. Have United States design schools and programs developed independent platforms to work alongside community organisations to address community issues? Are they housed under umbrellas of service learning? Is social innovation in design pedagogy a topic of consideration in curricula development? Are American students seeking academic programs where they feel their efforts could positively impact a community in need? All of these questions lay the groundwork for significant research to inform development of design programs in the United States.

### **The Mantra**

At Ohio State University, we believe that community-engaged learning (i.e., addressing real world challenges) is a moral responsibility and as a Land Grant institute, it is about health, welfare, and education of a community. An engaged institute is one that envisions a holistic and balanced approach between student learning and community impact. For curricula development, this means that studio-based design education has tremendous opportunity to expand beyond the classroom. A mantra often heard is: design for social change. With this in mind, I believe design educators have a responsibility to prepare students for the complex challenges we face environmentally, economically and socially, and participate in the tripartite schema of “sustainable development”, a term coined in 1987 by Gro Harlem Brundtland, then Prime Minister of Norway. Design pedagogy can participate in social issues, cultivate cultural sensitivity and prepare students to practice environmental stewardship through direct experience. Committed to this creed and the desire to foster a sense of social good through design practice, I have been initiating university-community partnerships and developing community-engaged, design-build studio coursework that aims to integrate ethical dimensions (moral character development) with ecological principles, as we co-design and build with underserved populations and communities in need. Both local and international community-engaged learning courses emphasise co-design processes and collaborative furniture-scale making as a means to address complex problems vulnerable communities face today, such as social equity, justice, and education access. By unpacking the case studies, I aim to examine the transformative learning in students, demonstrate community impact, and offer recommendations for creating assessment plans and ideas for sustaining university-community partnerships for change.

## Case Study 1: Design Matters for Urban Teens

Design Matters on the east side has been an on-going experiential learning course for over five years. With a massive project to renovate a historic home and convert it into a community art centre, Central Community House (CCH) has been an ideal organisation with which to partner. The university-community partnership is based on mutual reciprocity with two primary purposes; 1) to offer place-based, design-build learning opportunities to OSU students, and 2) to engage urban youth directly in the hands-on activities and community revitalization efforts. Although the eastside of Columbus, Ohio has changed dramatically over the past years, it is still considered a low-income, disenfranchised area east of downtown. The predominately African American neighbourhood continues to have high rates of crime and unemployment. Both of which are indicators of limited access to education, opportunity, and mobility. With this in mind, it was clear that one of the critical issues we aspired to address in this community was social equity. Social injustice presents itself as limited access to higher education for American teens living in disenfranchised, socio-economically challenged neighbourhoods. Therefore, one of the primary objectives of the local Design Matters course was to extend education beyond the campus and directly engage urban youth with university students in co-designing and building activities.

In the settlement house tradition, CCH provides an array of social services to this disenfranchised neighbourhood; one initiative specifically targets needs of urban teens through of an art-based youth development program called Transit Arts. The partnership with Central Community House, specifically working with the Director of the Transit Arts program enabled me to create coursework impactful to my students and the urban youth. By cultivating a relationship with the non-profit organisation around youth development, I could craft my coursework to advance my students learning in the art and practice of design-build and bring the urban youth into a co-design process through peer-to-peer learning. While the primary objective was to help CCH in the renovation of the historic house, the secondary objective –and perhaps most significant aspect of the engagement– was to extend higher education to a population that has significantly less access to it due to economic and/or student preparedness circumstances.

During an eleven-week quarter, teams of OSU students and urban teens met weekly to collectively design and build furniture for the new community art centre. The weekly meetings provided opportunities for two very distinct groups of people to interact with each other through making. Even though the geographic distance between the campus and teen's neighbourhood is less than ten kilometres, neither group has had opportunities to interact with each other. Indeed, some students have acknowledged their misconceptions of the neighbourhood and the people residing there. I observed that an undercurrent of shifting perceptions between the students and urban teens occurred during the co-design and building process. Writing in her journal, a student reflects, "I love working in class with engineering, architecture and psychology students. I've learned as much from them as I have from the [urban youth] Transit Art kids. I think this is an extremely valuable... and realistic experience. It also affects how I feel design can make an impact on the world." One of the urban teens from the Transit Arts program expressed his experience of the course this way, "I never felt I could go to college, but after working with them [OSU students] I feel I'm as smart as they are." These reflections reveal biases and begin to demonstrate shifts in perception of individual participants of the course. Now imagine if individual transformation could affect collective transformation of mindset and dismantle more preconceived notions of others. As David Brooks reminds us, "Social transformation flows from personal transformation. If we could give everyone the chance to experience an agency moment, to express love and respect in action, the ramifications really would change the world." (David Brooks 2018: A27)

Over the course of four years leading the Design Matters program on the eastside of Columbus Ohio, the OSU students and urban teens have co-designed and developed over twenty furniture scale objects to revitalise the community art centre. These projects include low-tech making and high-tech fabrication processes. A twelve-foot-long bench for a bay window was made from re-purposed wood pallets. An eight-foot-tall, fifteen-foot-long

shelving unit was crafted using a computer numerically controlled (CNC) machine. Other projects include: a six-foot-long coffee bar in the community kitchen, two custom chairs, a coffee table, and a twelve-foot-long coat rack.

## **Case Study 2: Design Matters in Brazil**

Lessons learned from years of engaging the urban youth in the local design-build course initiated my interest to develop an international, community-engaged design-build course in South America. Design Matters in Brazil is a social impact course that brings two universities together with a NGO, and a non-profit. These entities: OSU and Mackenzie Presbyterian University, Design Possível (a NGO in São Paulo), and the National Movement for Street Situation People, or “PopRua”, a non-profit that serves the needs of a “street situation” population in Brazil formed a partnership of mutual reciprocity across teaching, learning, research, and community service. This partnership aimed to provide culturally rich learning experiences to students while serving a vulnerable community in need. The primary goals of Design Matters in Brazil included: 1) engaging Ohio State University design students and Mackenzie Presbyterian University students with a non-profit community partner in hands-on, team-based projects to collaboratively and creatively address the needs of “street situation” (homeless) people, 2) providing a marginalized community design services and collaborative craft experiences that contribute to positive ‘social impact’, and 3) expanding University students design thinking to design doing through practical place-based learning and making.

The first Design Matters in Brazil course took place in spring semester 2017. Over a fifteen-week semester, students from Ohio State University (virtually) engaged Mackenzie Presbyterian University students and collaboratively worked on team-based, social impact design projects to address the needs of the National Movement for the Street Situation Population, PopRua. This organised group of homeless people in São Paulo currently has a physical space to develop programming and assist people living on the streets. Although it is not a shelter, the PopRua aim to develop programs to support homeless people. Their site is called CISARTE; the acronym stands for the Center for Social Integration for Art, Culture, Work, and Education. It is a space that the street population considers as an “exit” from street living. The objective of our engagement with them was to assist the PopRua in transforming the vast, vacated facility into a functional, welcoming centre for learning, work training, and social integration.

During the first three weeks of the course, before Mackenzie students were back in session, OSU students dedicated their studies to the history, culture and politics of Brazil, while simultaneously investigating best practices in social impact design around the world. When Mackenzie students came back into session, student teams were formed. Together, students focused on the needs of the PopRua (street situation) population through remote action research methods and participatory design. Students shared and analysed research findings virtually, then synthesized their findings to develop five designs project types to build in the homeless resource centre (CISARTE).

During spring break, OSU students travelled to Brazil and teams of students were immersed in an intensive, hands-on building week that included designing, building, and installing furniture scale projects in CISARTE, projects that would support the PopRua population. The objective of each design project was to enhance the qualities of the physical space, provide utility, and culturally-inspired beauty. Each project needed to contribute to the mission of CISARTE, which aims to be an inclusive place for art and culture, work and educational training for those living on the streets. The collaborative efforts of the international partnership and engagement from the first Design Matters in Brazil course resulted in the completion of five interior projects, a book, and two videos about the value of service learning education and engagement. The physical projects built during spring break included: a book shelf (12 foot x 7 foot x 12 inches), 4 tables, 8 chairs, 2 partition walls, a directory sign, and a wayfinding system for the 10,000 square foot space. Our final project was a new

banner, which the homeless movement proudly displayed at the entrance to CISARTE to welcome more people to enter.

Although far more challenges were present in the international course than the locally situated course, it was an equally rewarding experience. My challenges ranged from course scheduling conflicts, to conducting remote needs-assessment activities and participatory design with the non-profit, PopRua group, and logistics of material acquisition. Darcy Costa, Director for the National PopRua, has invited us back to do more co-design at CISARTE this year –an indication that our interactions are a meaningful engagement. Additionally, I am grateful to see how students grow in the learning process, to see them become ambassadors for social change through design action and honoured to work with community members whose lives we touch. Two quotes from Mackenzie Presbyterian University students reflect well the impact on the university partner. Raphael Quitanda stated, “this project reminds us that our greatest tools and focus as designers are not objects but people.” Another student, Marina Tavares shared, “the most interesting part about this project was the exercise of empathy...we used the most important tools of design: sensibility to understand the real needs of others.”

### **An Unorthodox Teaching Approach, Blending Eastern Philosophies with Western Theories**

Although the cultural contexts, socio-political challenges, and people involved are dramatically different between the two courses, there are significant similarities in teaching approaches, methods of community engagement, and learning objectives between the courses. I offer my teaching philosophy and approach to community-engaged design build as a way to lend insight into the nuances that have informed my scholarship, pedagogy, and community engagement. First, my teaching approach blends educational theories of the West with my cultural-philosophical studies in East Asian philosophies. At the centre of this are transformative student development and a pedagogical approach that affect whole-person learning, deepening an understanding of self, shifting belief systems, and affecting behaviour.

The educational theories from the West that influence my teaching include a belief that students learn by doing (Dewey 1897). In this paradigm, a teacher serves as a facilitator in the learning process. This type of learning environment requires that the student become an active participant in the learning experience and accept an explicit challenge to learn. Additionally, I believe that students learn from reflective practices (Schön 1987). If we believe that learning is a process of transformation and self-actualization as Abraham Maslow suggests, then it goes to reason that students learn best when given the opportunity to reflect on their learning.

My studies of Tibetan and Zen Buddhism, and Yoga have influenced my interests in whole-person learning, synchronizing mind, body, and spirit. Whole person learning is affective learning; that is, transformative change affecting one’s emotional, mental, and psychophysical state. The essence of becoming is the cultivation of mindfulness awareness of one’s relation to and place in the world. These complementary philosophical positions of my teaching combine disciplinary knowledge and applicable skill sets with mindfulness and empathy practices, and, in turn, fosters democratic values of social equity, creative inquiry, and means to constructive dialogic exchange. Such complementary approaches also provide a knowledge base from which to explore relationships between design-build pedagogy and participatory place-making in an effort to advance co-learning, socially engaged design practices, and sustainable community development. In short, my goals in teaching include: 1) empowering students to be authentic leaders and collaborative team members, 2) providing students design skills to creatively problem-solve and respond sensitively and ethically toward social, cultural and environmental dimensions of a challenge, 3) encouraging students to teach what they know; which reinforces their design knowledge by guiding others through processes of systems thinking of analysis and synthesis, and 4) guiding students in developing active-listening skills, becoming self-aware, and cultivating empathy toward others.

Philosophically speaking, authentic interactions with a particular community create opportunities to unpack students' Cartesian conceptions of self and patriarchal models of individualism. More directly, such interactions enhance learning and deepen understandings of the complex interrelations between social equity, economic prosperity, and environmental concerns. In short, I offer the idea of shifting perceptions from an egocentric mindset to an eco-centric mindset. Suzy Gablik offers the "possibility of constellating a self beyond the egocentric one that has risen to power in the modern world" (Gablik, 1991: 176), urging that we as individuals reimagine our interdependence and interconnectedness as "radically related." This "radical relatedness" extends to issues of sustainability including: social justice, cultural sensibility, and environmental stewardship. As rich as these ideas are, they often remain abstract in the minds of students since they have little opportunity to 'enact' practices of moral consideration within design processes or 'embody' ontological questions of self through empathic design practices. It has been my experience that teaching theories and conceptual frameworks of sustainability in studio-based courses often remain at the level of abstraction for students. Simply put, when theory is not applied to a real-world situation, it loses its effectiveness. Place based education, learning in situ with guided reflective practices, offer ways to expand students' understanding of sustainable community development and offer enriched ways of being in this world, interacting with others (and oneself), and taking action for change.

The underlying philosophy of Design Matters is to teach students how to design "with" non-designers and community members: in short, how to be impact designers. These concepts are offered as considerations for curricula development that aims to foster principles of social justice. The community-engaged learning leverages participatory design as a means to "social equity" by empowering community members to contribute directly to reimagining their place and building physical environments through hands-on craft. Working side-by-side in situ with community members, in a co-design process broadens students' sense of place, identity, and belonging. The qualities of a reciprocal learning challenges students to find their place in the "other" community, and become civically engaged, socially responsive designers. In the process, they learn how to exchange ideas in interdisciplinary environments to address issues of social change. The "parallel content" for student learning includes: developing empathy for others, becoming culturally competent, and globally engaged stewards of the environment and ambassadors for social change through creativity, design action and cooperative efforts.

### **Cultivating a Student's Mindset for Social Impact Design**

According to Bill Drayton, founder of Ashoka, an organisation that supports social innovation education "the world requires a different sort of person. Drayton refers to this type of person as a changemaker.

*Changemakers are people who can see the patterns around them, identify the problems in any situation, figure out ways to solve the problem, organize fluid teams, lead collective action and then continually adapt as situations change. Often changemakers possess "cognitive empathy-based living for the good of all." Cognitive empathy is the ability to perceive how people are feeling in evolving circumstances. He claims that today, schools have to develop curriculums and assessments to make the changemaking mentality universal. They have to understand this is their criteria of success (Brooks 2018: A27)*

Developing empathy for others is critical to skill-building in leadership. The following journal entry from a student enrolled in my first Design Matters course reflects a young woman's passion to become the change she wants to see in the world. Her text validates the course objectives and affirms that the experiential learning in the field alongside community members can be transformative.

*This [Design Matters] course has already made a huge impact on how I approach design matters, or how I think design matters. For too long design has lived in a bubble and it does not work best that*

*way...multi-functional, interdisciplinary teams are the only way to find the best solutions to big problems. But this class really puts it all into practice in a way that our traditional studios have not. As a global society with dangerously high population level, we're starting to face brand new problems. Designers are simply problem-solvers, so our skills should be put to use on these humanitarian issues. I know that it's just [an] idealistic notion at this point, but I can finally see a direction I'd like to take professionally. (Kayla Rosebrook, 2010)*

This personal reflection illustrates a student's learning transformation, a metacognitive shift in perception from the traditional practice of design to an understanding that design can manifest as a progressive tool, as an agent for change on a global scale.

### **Setting the Stage for Mutual Reciprocity**

*Connect, communicate, collaborate, and create.* These four action words serve as guiding principles for community-engaged social impact design. This mantra invokes a spirit of connectedness, humanity, and relate-ability; each of which is necessary to initiate and develop mutual respect and trust for sustained university-community relationships. I recognised I was practicing this mantra during the trips I took to Brazil to set up the partnerships with Mackenzie Presbyterian University, Design Possível, and the Movimento Nacional de População de Rua. Finding the right university partner, the right non-profit organisation, and communicating the idea of a partnership for social design was a challenge that required patience and perseverance. By reflecting on my process of engagement and interactions, I was able to share openly with my students my lessons learned and some ways that helped me with unfamiliar, sometimes uncomfortable situations.

Developing any sort of partnership requires collaboration. But before collaboration can take place, trust in the relationship must be cultivated. This entails many meetings; these can be formal, informal, and casual. The idea simply is to build trust and accountability with newfound partners. Communicate effectively and be open; allow partners to have an equal voice in the development and implementation plans of the course and/or research endeavour. Often designers use the words “co-design, co-create, and co-initiate,” each of these has a distinct way to fully engage others in the process—whatever the process may be. It has been my experience from years in the field that developing reciprocity with a community partner, whether a non-profit, a NGO, or public institution, is a key component to the work of engagement. Seeding an idea for connection to the prospective community partner is the first step. Community-based organizations are primarily focused on their goals; they may not be aware of the resources and expertise available at institutions of higher learning. “While universities engage in the activities of teaching and service, academic research –the creation of new knowledge– is often considered the most important contributions of higher education” (Smith 2014: 75). It is the production of this new knowledge that can be of tremendous value to community partners in addressing their objectives, creating desired change, and for faculty in terms of place-based learning experiences for students to foster engaged citizenship. Therefore, “seeding a connection” requires an understanding of the community partners’ goals, objectives, and challenges and a proposition for engagement supportive of their objectives and vision for the partnership. Prior to any engagement, community-engaged learning activities and project deliverables must be co-developed with the community partner based on a needs assessment.

As an example, the university-community relationship with CCH required several meetings and discussions to determine how best to “engage” with them. While the primary objective of the local Design Matters course was to provide design service to CCH for the renovation of a historic house, the needs assessment with the directors and administrators of the youth program identified specific needs for their teens. These included: peer to peer learning opportunities and creative, hands-on building activities. Throughout the time CCH was in the process of converting the stately mansion to a community art centre, their mission to support youth development through art-based programs never waned. This combination of the direct and indirect goals

provided a perfect opportunity for mentoring in a peer-to-peer learning environment. During an eleven-week course, OSU students worked side-by-side on a weekly basis with urban youth to co-design and build functional, culturally-inspired furnishings for the interior spaces of a thirty-eight hundred square foot house and carriage house on the east side of Columbus, Ohio. Together, we extended education beyond the campus and created a dynamic learning environment off-site in the community centre where youth felt “at home”. At the mid-point of the course, the teens came to campus to work in the wood shop and build the full-scale furniture.

### **Ideas for Assessment Plan Creation**

Although measuring learning outcomes and developing assessment plans for community-engaged courses is challenging, they are significant aspects to identify program strengths and weaknesses. Gathering this data and effectively using it toward course improvement is a critical step to advance student learning and bolster university-community relations. At Ohio State University, community-engaged learning is defined as mutually beneficial to the student in learning and to the community in service. Therefore, it goes to reason that any plan for assessment should be an inclusive process that speaks directly to the academic learning outcomes and the intended community impact. In other words, assessment plans –like course development– should be co-created between university faculty and community partner(s). This process of assessment co-creation enables all parties involved to practice the technique of “backward engineering”. In this collaborative exercise, stakeholders (in this case, faculty members and non-profit community members) identify what they would like to gain from the partnership. If expectations of the engagement can be established clearly and early in the pre-planning phase, it is less likely that problems will occur later in the process of co-designing, building and implementing projects for community use. Liz Hughes-Weaver, an administrator for Central Community House offered this reflection in an annual report.

*It is a major benefit to both our organization and the community to develop the next generation of professionals, residents and city leaders through real world experiences of community building/service. As they grow into adulthood, they will have greater understanding of collaboration across cultural/economic divides and of what it takes to make a more liveable society. Liz Hughes-Weaver, Central Community House (2010)*

### **Conclusion**

Over the course of ten years, I have studied and researched how interdisciplinary, culturally diverse teams working cooperatively in an exchange of knowledge, creativity, and strategic implementation can affect social change. Opportunities for academic growth derive from mutually beneficial service and learning partnerships within culturally diverse and/or low-income communities (Radest, 1993). The result of participating in service learning can be positive attitudes toward one’s community, greater involvement in politics, and instilled values of citizenship (Ahmad-Llewellyn 2003; Kirlin, 2002). The case studies here provide insights on experiential learning coursework and how collaborative craft can be profoundly instrumental in preparing students to join, facilitate, and even lead multi-disciplined teams toward integrated solutions of the wicked problems we face. Student learning that is developmentally transformative is a key component of this type of pedagogy; video recordings of the Design Matters course capture evidence of students’ growth in empathy development, cultural competency, and the value of co-design processes. Leveraging design thinking while working directly with vulnerable populations provides students opportunities to develop compassion and an empathic mindset during the design and making process. This enriches the student academic experience and provides fertile ground to cultivate social design by positively impacting communities in need.

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## Notes

Videos of the Design Matters in Brazil course can be found here:

[https://youtu.be/7Zmhspbcw\\_s](https://youtu.be/7Zmhspbcw_s)

<https://www.youtube.com/watch?v=fZHXmUMLbKO>

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