

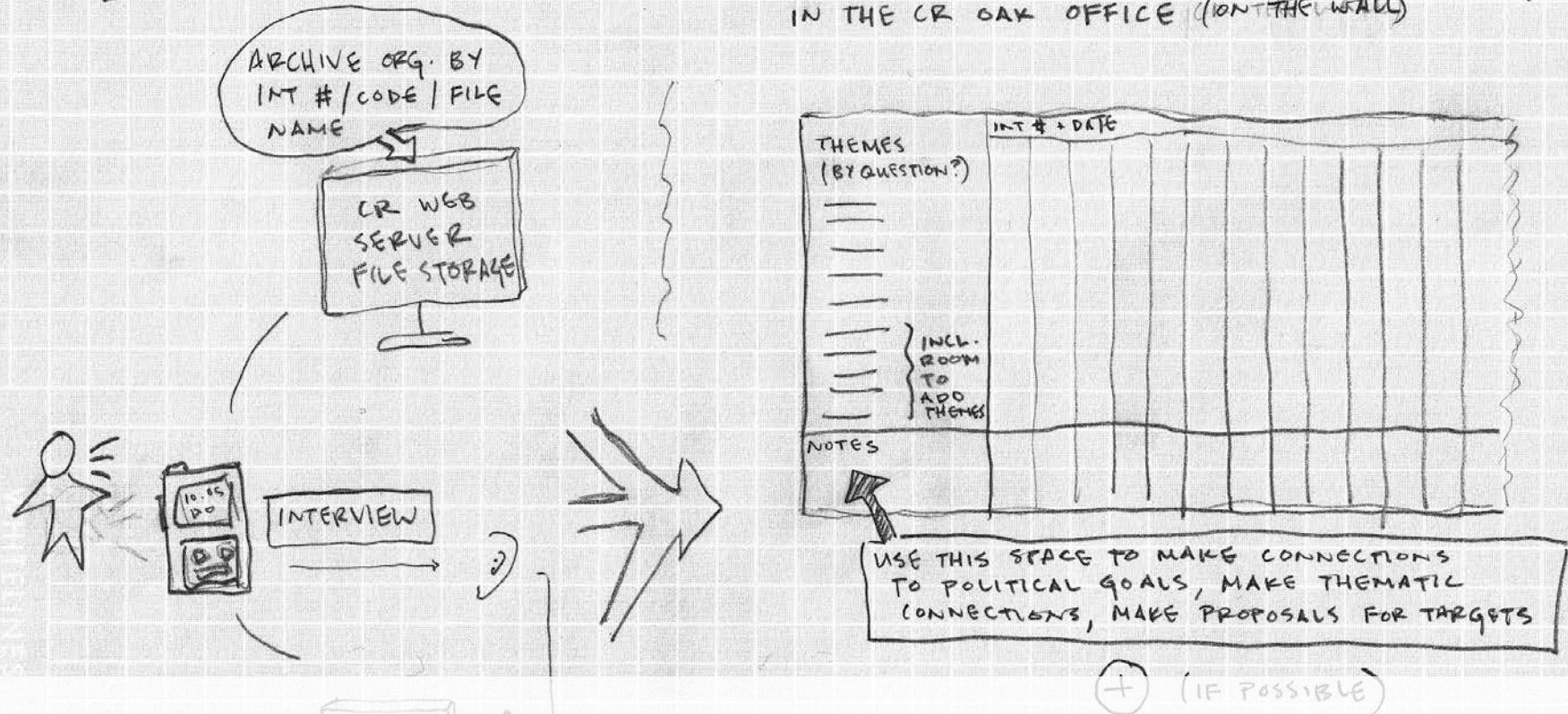
①

## INTERVIEWS / INFO-GATHERING (PHASE 2)

2A

## ORGANIZING INFO + FINDING TARGETS

IN THE CR OAK OFFICE (ON THE WALL)



ARCHIVE ORG. BY  
INT # / CODE / FILE  
NAME

CR WGB  
SERVER  
FILE STORAGE

INTERVIEW

THEMES  
(BY QUESTION?)

INT # + DATE

INCL.  
ROOM  
TO  
ADD  
THINGS

NOTES

USE THIS SPACE TO MAKE CONNECTIONS  
TO POLITICAL GOALS, MAKE THEMATIC  
CONNECTIONS, MAKE PROPOSALS FOR TARGETS

(+) (IF POSSIBLE)

# Being in two places at once: Abolitionist conditions of knowing and making

**Shana Agid**  
**Parsons School of Design**

INT. # / CODE  
RECORDED  
HERE IN  
School of De  
NAME

USE CAMERA OR <sup>HAND</sup> ENTRY  
IPAD TO RECORD  
INTERVIEW NOTES  
+ COMPILE SEARCHABLE  
SORTABLE DATABASE  
(THAT IS ALSO PORTABLE)

THEMES INT

## **Part 1: How we know what we know**



National Youth Administration workers “use ingenuity and skill in making toys for the use of children in WPA Nursery schools.” (National Archives)



# EVERYDAY RITES



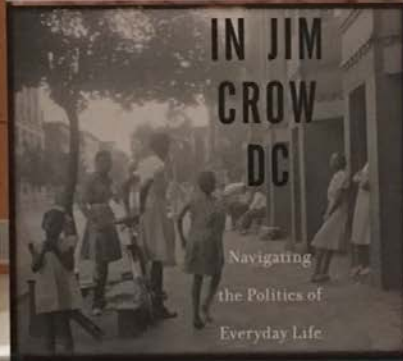
Violence and Civil Rights in  
America || KELLY A. RYAN

PAULA C. AUSTIN

## COMING OF AGE

### IN JIM CROW DC

Navigating  
the Politics of  
Everyday Life



## THE STRANGE CAREERS OF THE JIM CROW NORTH

*Segregation and Struggle outside of the South*

EDITED BY BRIAN PURCELL AND JEANNE THOSHART, WITH KIMMOZI WOODLAND



### JIM CROW NORTH

## VAGRANT POVERTY EARLY

KRISTIN

## THE C REVOLUT

SLAVE E  
AND THE O  
UNITED STATE

# UNFREEDOM



mother: Caroline 1898  
MD  
"Carre" widowed by 1939  
still @ 125 L St SE  
nothing pertinent  
in this portion

47

August 5, 1958

Henrietta Ninton  
125 L Street, S. E.  
Washington, D. C.

"Henrietta"

(Interview with cousin also named Henrietta)

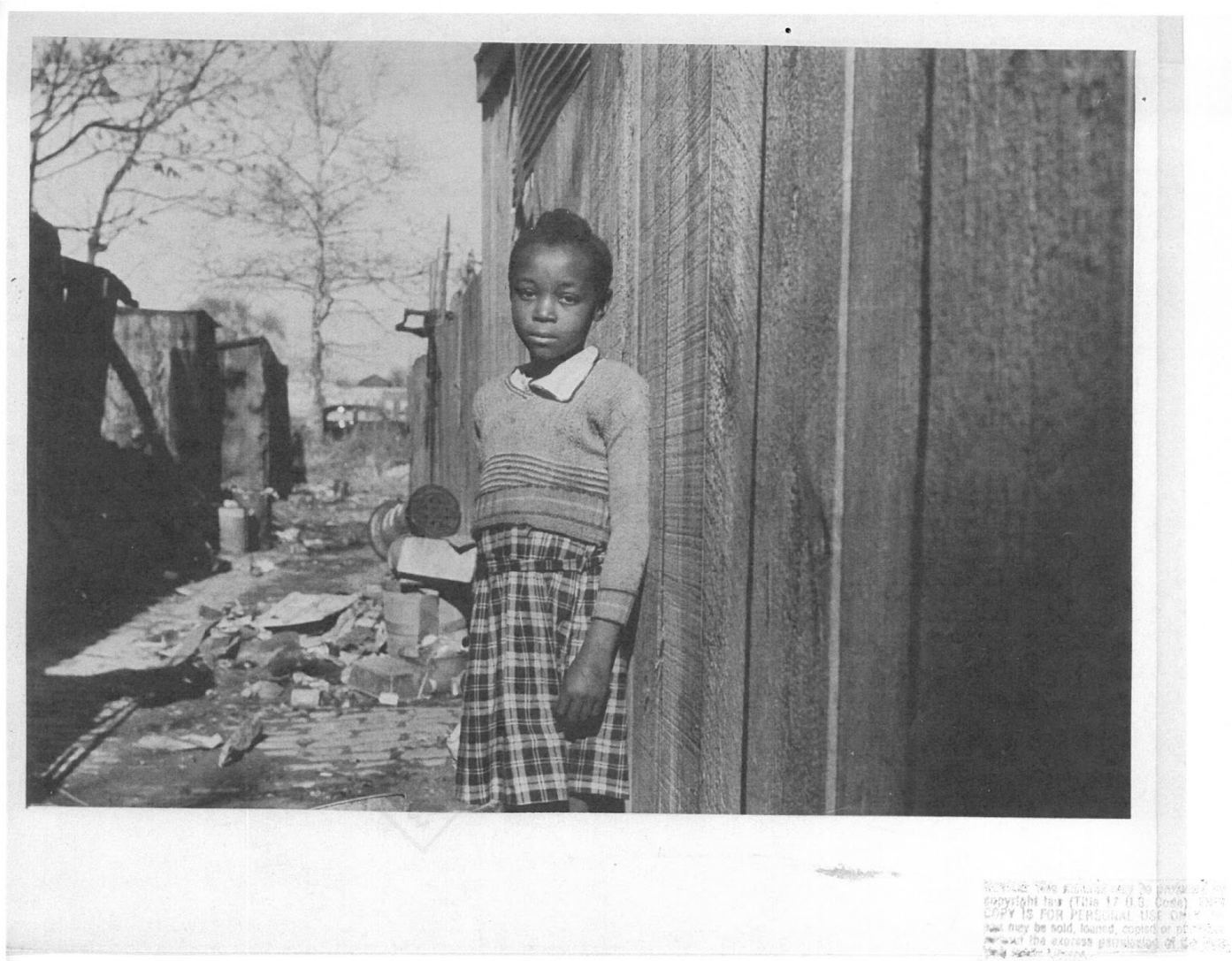
aunt

W. visited Henrietta to find her out. A stout cheerful looking young woman answered the door and invited W. in. "She couldn't be going to stay long because the baby has to be fed." (W. had visited once before after the first interview and had left the message that she would be there Friday morning) "Henrietta had to go over to her uncle's, my brother, to make a cake. Her mother is expecting some people in, and she (Henrietta) wanted to surprise her mother with a cake to serve them. Our stove won't cook so well. It won't cook on the bottom, you know, and it burns on top."

This young appearing woman who had greeted W. was quite voluble. She sat in the rocker opposite W. and volunteered quite a lengthy interview. She had a round pleasant face. Her features were Negroid. She was brown, but much lighter than Henrietta. She reprimanded the children once or twice as she sat talking to W., for running through the house. Once a little girl tried to tattle on the others. "Brother is going in your post toasties", she said. The woman laughed, looked at W. and said, "These children are a bother. Now, you all must play together without too much noise." She quickly dispensed with them and resumed her conversation. She seemed to definitely enjoy talking with W.

"I have been unfortunate in trying to see Henrietta," said W.  
"She would have been here except that she had to make this cake. She will be sorry that she missed you, I know. She would have been here. You see, some folks are coming in, and Henrietta wanted to surprise her

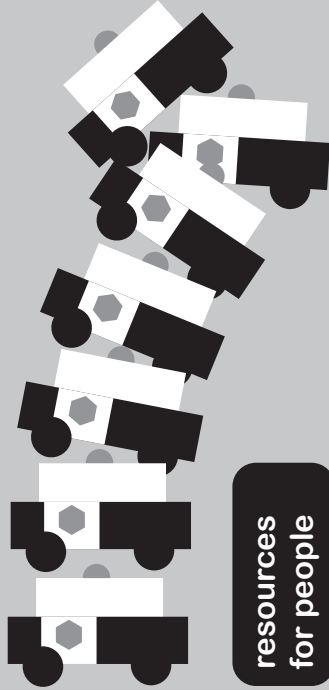
Whisen  
Gentry



“Girl in Washington D.C. slum area. Dec 1937,” Gordon Parks

***transition***    The common sense of the prison industrial complex

dollars for policing



resources  
for people



**POLICING**  
**fails**  
**OAKLAND**



Policing is never done; it's always unfinished business. The issues that we're facing now are going to require years to solve.

Former New York City Police Commissioner, William Bratton, quoted in the *New York Times* from his farewell speech, 2016

Why is that person bad? The prison forecloses discussion of that. What is the nature of the badness? What did the person do? Why did the person do that? If we're thinking about someone who has committed acts of violence, why is that kind of violence possible? Why do men engage in such violent behavior against women? The very existence of the prison forecloses the kinds of discussions that we need in order to imagine the possibility of eradicating those behaviors.

Angela Y. Davis, *Freedom is a Constant Struggle*, 2015

## **Part 2: What designers do?**





3,029 women and 3,433 men

Valley State Prison and Central California Women's Facility, Chowchilla, California

Ashley Hunt



An aerial, isometric illustration of a proposed community-centered police station. The design features a central police station building with a large, colorful, multi-colored roof. Surrounding the station are various community amenities: a basketball court, a tennis court, a playground, a bus stop, and a parking lot. The entire area is landscaped with trees and green spaces. The background shows a city street grid.

# Polis

# Station

Toward a Community-  
Centered Police Station

STUDIO/  
GANG  
/ARCHITECTS

# Looking to the Past to Imagine the Future

The first police stations in the US were not buildings but "watch boxes": networks of small wooden shelters in colonial towns where watchmen, who patrolled their own neighborhoods on foot, would check in at predetermined times. Since that early moment, the practice of policing has undergone continuous change, with police stations morphing from providing sleeping quarters for officers to housing office space, file storage, and interrogation rooms.



**← INTRODUCTION OF THE WATCH**  
The European model of policing is imported to the colonies.

**RISE OF CENTRALIZED POLICE**  
The growth of cities, rapid industrialization, and rising economic inequality leads to a more formalized system of policing.

Following recommendations laid out in London's Metropolitan Police Act, officers in the U.S. are assigned regular patrol areas.

1700 1710 1720 1730 1740 1750 1760 1770 1780 1790 1800 1810 1820 1830 1840 1850

Studio Gang Architects



**Community Cafe Prompt #1**  
What would a police station look like as a mixed-use facility?



**Community Cafe Prompt #2**  
If the community designed a police station, what would it look like?

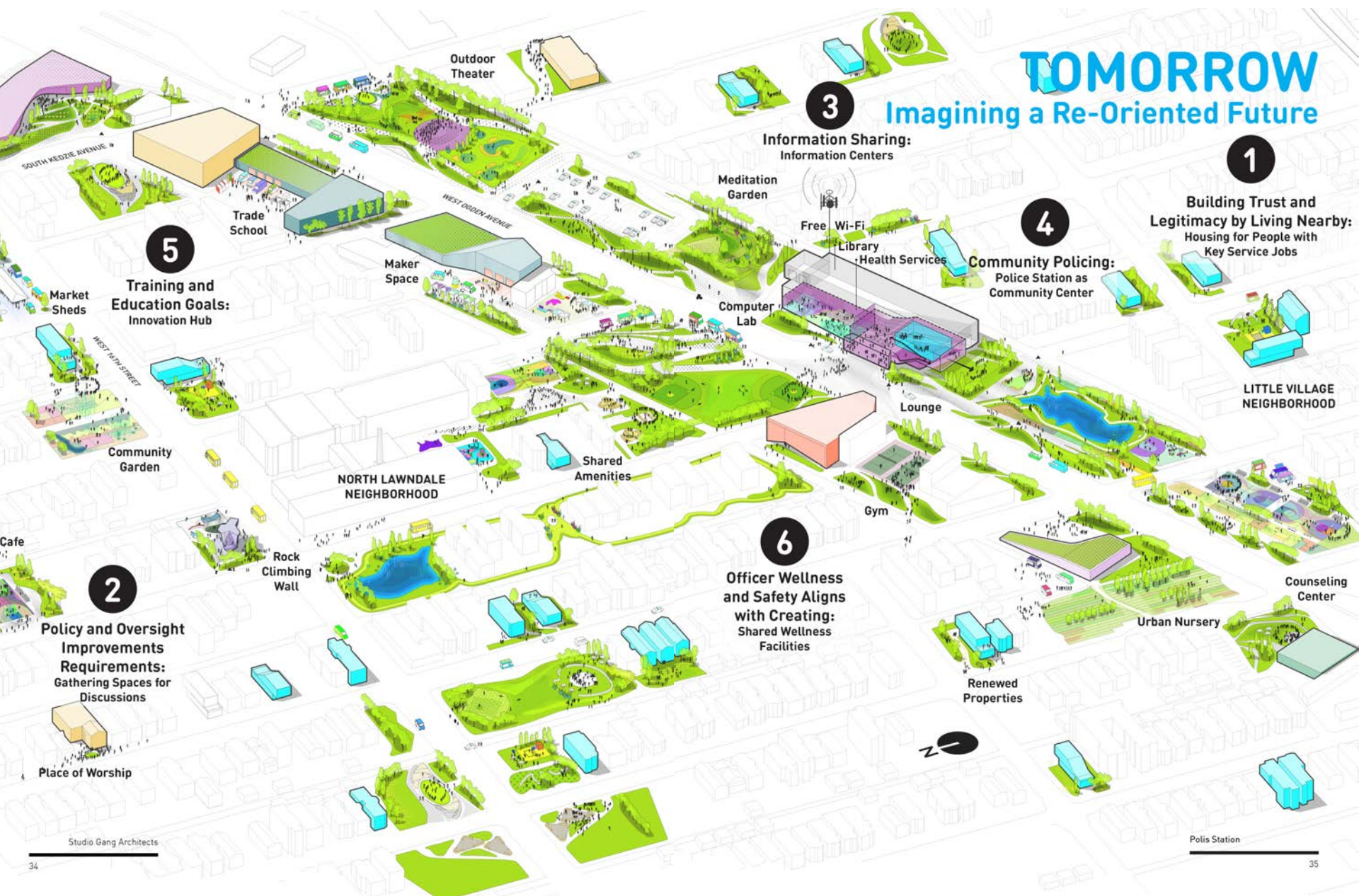


**Community Cafe Prompt #3**  
How does the station contribute to police and community relationships?



# TOMORROW

## Imagining a Re-Oriented Future



1

**Building Trust and Legitimacy by Living Nearby:**  
Housing for People with Key Service Jobs

4

**Community Policing:**  
Police Station as Community Center

3

**Information Sharing:**  
Information Centers

5

**Training and Education Goals:**  
Innovation Hub

6

**Officer Wellness and Safety Aligns with Creating:**  
Shared Wellness Facilities

2

**Policy and Oversight Improvements Requirements:**  
Gathering Spaces for Discussions

**NORTH LAWNDALE NEIGHBORHOOD**

**LITTLE VILLAGE NEIGHBORHOOD**

**Counseling Center**

**Urban Nursery**

**Renewed Properties**

**Lounge**

**Gym**

**Shared Amenities**

**Maker Space**

**Trade School**

**Outdoor Theater**

**Market Sheds**

**Community Garden**

**Rock Climbing Wall**

**Place of Worship**

Studio Gang Architects

Polis Station

# BEYOND RIKERS

TOWARDS A BOROUGH-BASED JAIL SYSTEM

**NYC**  
Office of the Mayor



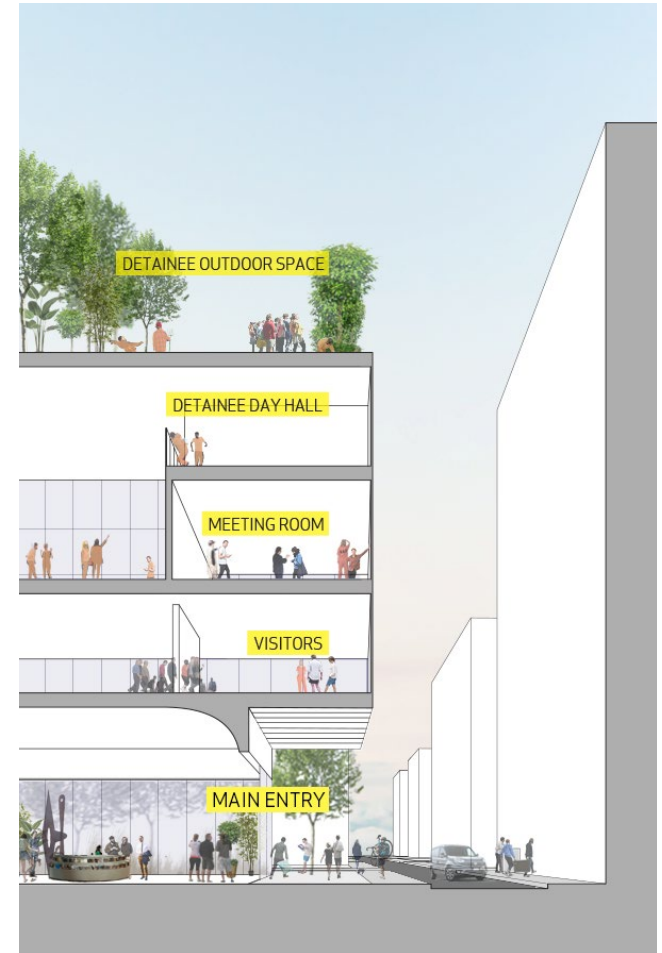
# THE TEAM AND MANDATE

*Justice in Design*—a team comprised of architects, designers, planners, social and environmental psychologists, and incarceration reform advocates—was asked to produce a set of programming and design principles for future jails in New York City. This work began as an outgrowth of a partnership between Van Alen Institute and The Independent Commission on New York City Criminal Justice and Incarceration Reform, convened at the request of New York City Council Speaker Melissa Mark-Viverito and chaired by former New York State Chief Judge Jonathan Lippman. The partners asked the project team to explore several questions:

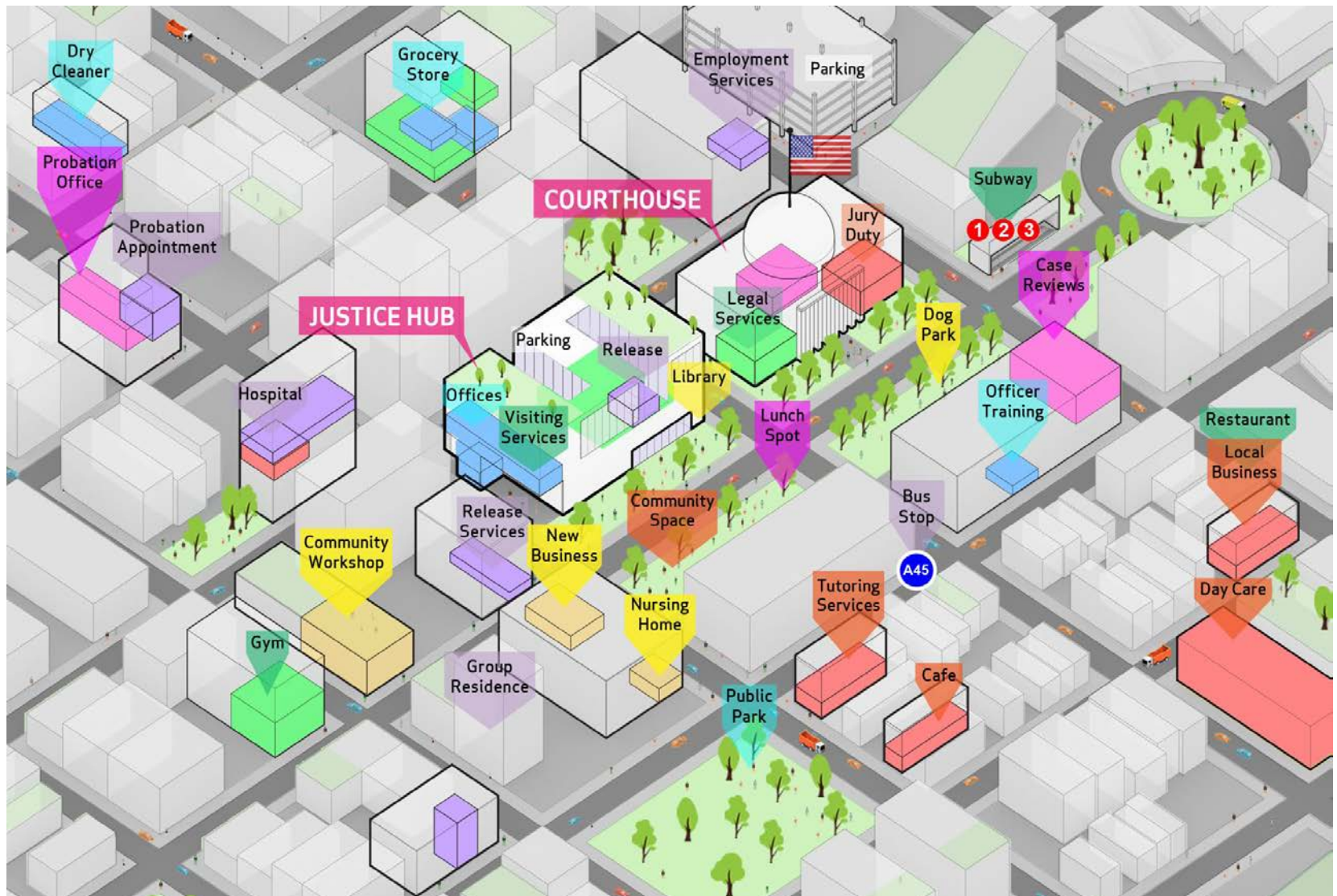
1. How can we create jail designs that are more healthy, rehabilitative, and respectful?
2. What impact does jail have on the community, and how can a decentralized jail system improve these negative effects?
3. What social services and programming can be included to help people re-enter communities?
4. What site elements are important to include in the design of community-based jails?
5. What types of neighborhood services can be offered to complement a community?

## JUSTICE HUB IN THE CITY

A building open and inviting to all with programs to benefit all aspects of the community







The Justice Hub offers a diversity of opportunities in the neighborhood and fosters healthy experiences. Its presence in the community enables a higher standard of local accountability for the criminal justice system. It not only supports a more just and efficient judicial process, but cultivates positive civic identity and understanding.

## 02 Process

Studio Gang's process included three major components: **Researching** the past and present conditions to understand the national and political context; **Engaging** many different people representing varied perspectives; and **Speculating** through design to imagine a new future.

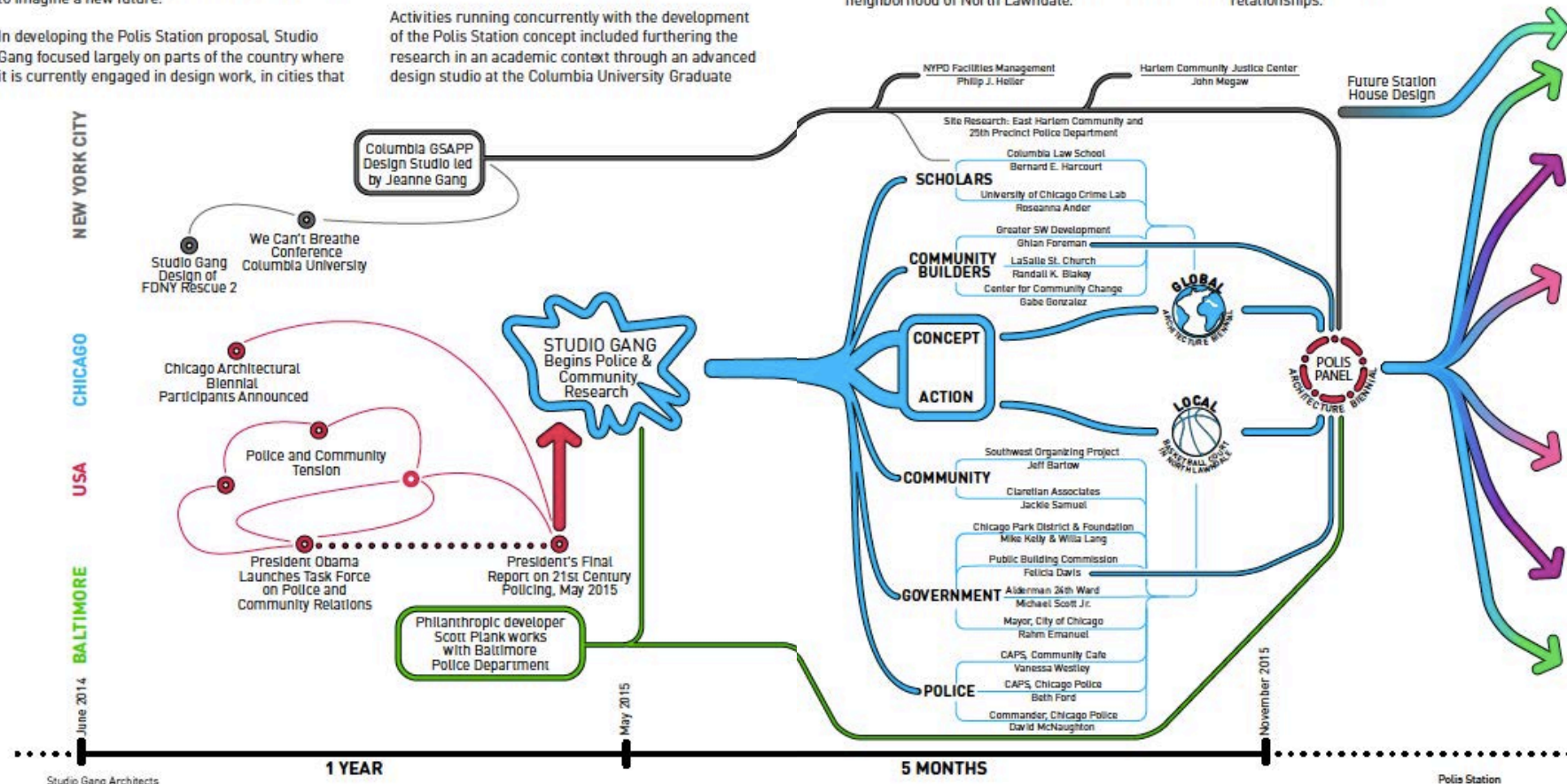
In developing the Polis Station proposal, Studio Gang focused largely on parts of the country where it is currently engaged in design work, in cities that

share many similar urban conditions. This diagram represents a snapshot of the process thus far. It begins with a confluence of events, ideas, and people; through the activity of research and engagement, the Polis Station concept begins to emerge.

Activities running concurrently with the development of the Polis Station concept included furthering the research in an academic context through an advanced design studio at the Columbia University Graduate

School of Architecture, Planning and Preservation; projects initiated in Baltimore by a philanthropic developer; and on a parallel track, the realization of a small first step of the proposal by the City of Chicago at the 10th District Police Station in the study neighborhood of North Lawndale.

While much work has been done, this is in many ways only the beginning of a much longer, more inclusive process that must continue in order to explore how reinvesting in communities through design and design conversations can support efforts to rebuild these relationships.





# a jail

## community concerns

### SAFETY

#### Would a new jail make my community less safe?

*Existing jail sites do not see higher rates of crime. In the year the Brooklyn Detention Center reopened in 2012, the area experienced a steeper reduction in crime than any other precinct in Brooklyn North. Since then, the precinct has seen a 20% decrease in crime, compared to 14% citywide.*

### PROPERTY VALUES

#### Would a new jail decrease my property values?

*Since the Brooklyn Detention Center reopened in 2012, the average home sale price increased by 14%. The areas around both the Brooklyn and Manhattan facilities have some of the highest property values in the city.*

### HOME INSURANCE

#### Would a new jail increase my home insurance rate?

*Proximity to a jail does not factor into most home insurance calculations.*

### PARKING

#### Would a new jail cause parking issues in my neighborhood?

*Through the planning process, we would accommodate as much off-street parking as possible within the site to reduce parking strains in the community. All four facilities would include parking for staff.*

## as a good neighbor

Modern facilities would replace the outdated jails of today. These new facilities would be integrated into the look and feel of the neighborhood. Their interiors would be built with state-of-the-art design for a more humane, safer environment that promotes better mental health and medical services. Their exteriors would include retail and other amenities to serve the neighborhood.

## amenities

- Architecture and design that enhances the neighborhood with minimal street-level impact
- Parking, loading, and services on-site and indoors
- Ground-floor spaces open to the public, such as community facility and retail uses
- Safe and flexible layout to maximize recreation space and natural light
- Better health and mental health services
- Comfortable visiting rooms for families and children. Respectful spaces for women and mothers



**PROPOSED GROUND-FLOOR ACTIVITY ON ATLANTIC AVENUE, BROOKLYN**



**VISITING ROOM WITH CHILDREN'S AREA**



**FREEDOM SQUARE**

**ANNIVERSARY RALLY TO #DEFUNDCPD**

**JULY 24 HOMAN & FILMORE 4PM**









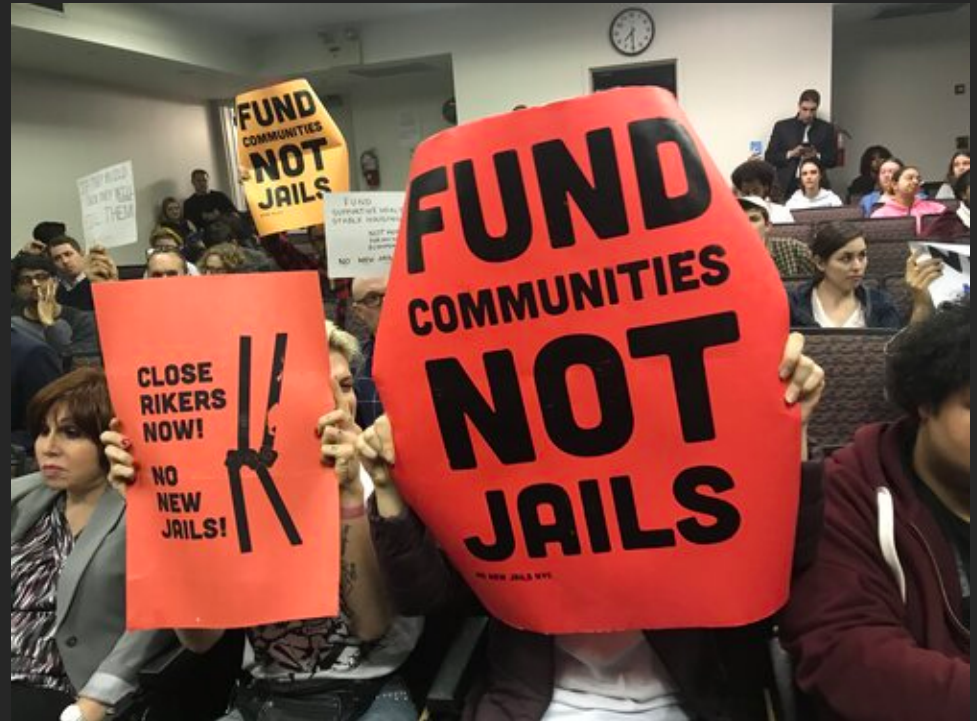




**OCAD**

**PLEASE WEAR A MASK!**

**PERSONAL PROTECTIVE EQUIPMENT WILL BE AVAILABLE.**







*transition* **Community building**

# The Oakland POWER Projects



**Oakland Power Projects builds capacity to invest in practices, relationships, and resources that build community power and wellbeing. We can make our families and neighborhoods safe and healthy without relying on the cops.**

## **Policing fails.**

The Oakland Power Projects (OPP) builds the capacity for Oakland residents to reject police and policing as the default response to harm and to highlight or create alternatives that actually work by identifying current harms, amplifying existing resources, and developing new practices that do not rely on policing solutions.

## **The Oakland Power Projects is a community-led organizing project.**

Critical Resistance's Oakland chapter spent more than two years fighting a successful campaign against gang injunctions in Oakland as part of the Stop the Injunctions Coalition. In the spring of 2013, as the city abandoned its two temporary injunctions (in North Oakland and the Fruitvale) and moved on to other policing schemes that continue to fail the people of Oakland, Critical Resistance began to consider taking up new work. Through a steady and intentional process, Critical Resistance members talked to close allies from the Stop the Injunctions Coalition to get a sense of the perception and experience of the current policing landscape in Oakland, and asked what work could reduce the reach of policing into Oaklanders' daily lives and take steps toward making policing obsolete.

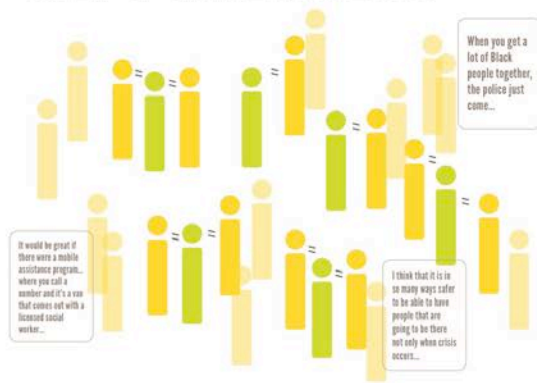
We identify projects through a multi-step process. We start by having one-one-one interviews with Oaklanders about their experiences of their city and neighborhoods, their experiences with police, and their dreams and ideas for creating wellbeing in Oakland. Through collective listening and reflection on the themes, concerns, and ideas that arise in interviews, we map out common threads. From those, we choose an idea to develop with people who raised the ideas and others who are well-situated to begin capacity – and strategy-building around the Project theme. Together, we workshop ideas and needs to arrive at a shape, goals, and next steps for the Project, along with a core of people to organize it and carry it out.

The long-term goal is to have multiple Projects, taking on and remaking approaches to wellbeing at once, and reducing the harmful influence of policing on the city and people's lives.

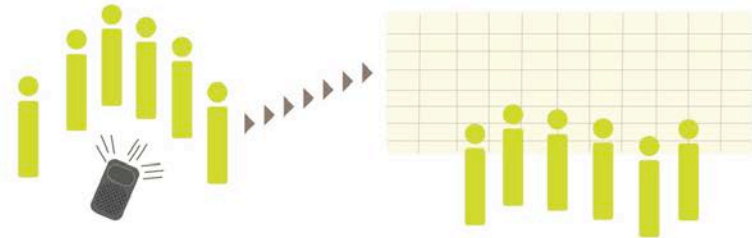


## **Part 3: Knowing/making abolition – being in two places at once**

## STEP 1 INTERVIEWS



## STEP 2 LISTENING + FINDING



## STEP 3 LAUNCHING A PROJECT



1. CR members talk with allies, friends, neighbors, and community members.
2. The group listens collectively to interviews and draws out themes.
3. Once we find a theme, we ask people doing work on the issue to talk to, and then bring a group of interviewees who raised the issue together with other experts to develop project ideas and plans.

# The Oakland POWER Projects

Do you live in Oakland?

How long have you lived in Oakland?

Where do you like to spend time? Why?

Do you feel safe there? Why?

Where do you feel most safe? When and why?

Have you ever called the cops? Why did you call?

What made you feel like they were the best option?

What happened as a result of the call?

Did that solve the problem?

Can you think of something that might have?

What do you wish would have happened?

What would have prevented you from calling the cops in the first place?

critical resistance oakland  
campaign story-collecting

critical resistance oakland  
campaign story-collecting

Date \_\_\_\_\_  
Name \_\_\_\_\_  
Interview / Story # \_\_\_\_\_

Date \_\_\_\_\_  
Name \_\_\_\_\_  
Interview / Story # \_\_\_\_\_

themes + keywords

- ☒ time of day night
- ☐ busy areas
- ☒ lights dark
- ☐ neighbors
- ☒ community centers
- ☒ called police
- ☐ didn't call police
- ☐ had alt. resource
- ☒ public open space
- ☒ church / east main hall
- ☒ bikes
- ☐ neighbors as support
- ☒ lake
- ☒ home
- ☐ school
- ☒ workplace
- ☒ walking
- ☐ transportation
- ☐ family
- ☒ friends
- ☒ Alameda beach

themes + keywords

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- ☐ busy areas
- ☐ lights
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- ☐ neighbors as support
- ☐ lake
- ☐ home
- ☐ school
- ☐ workplace
- ☐ walking /
- ☐ transportation
- ☐ family
- ☐ friends

Notes (theme ideas, key locations, stand out ideas, concerns, etc.)

- walking w/ company C night
- home shd be place you feel safest
- calling [police] → person to give stern talking

What they'd make / want to see in Oakland:

to  
rec center for young ppl to gather, esp  
black ppl to have a place to have fun w/ cops.

- raised in house she's living in now  
- drug recovery program, believing  
ppl can change

being alone / vs being w/ company  
by myself

gender

BART

- ppl being single parents

resisting police

LYR

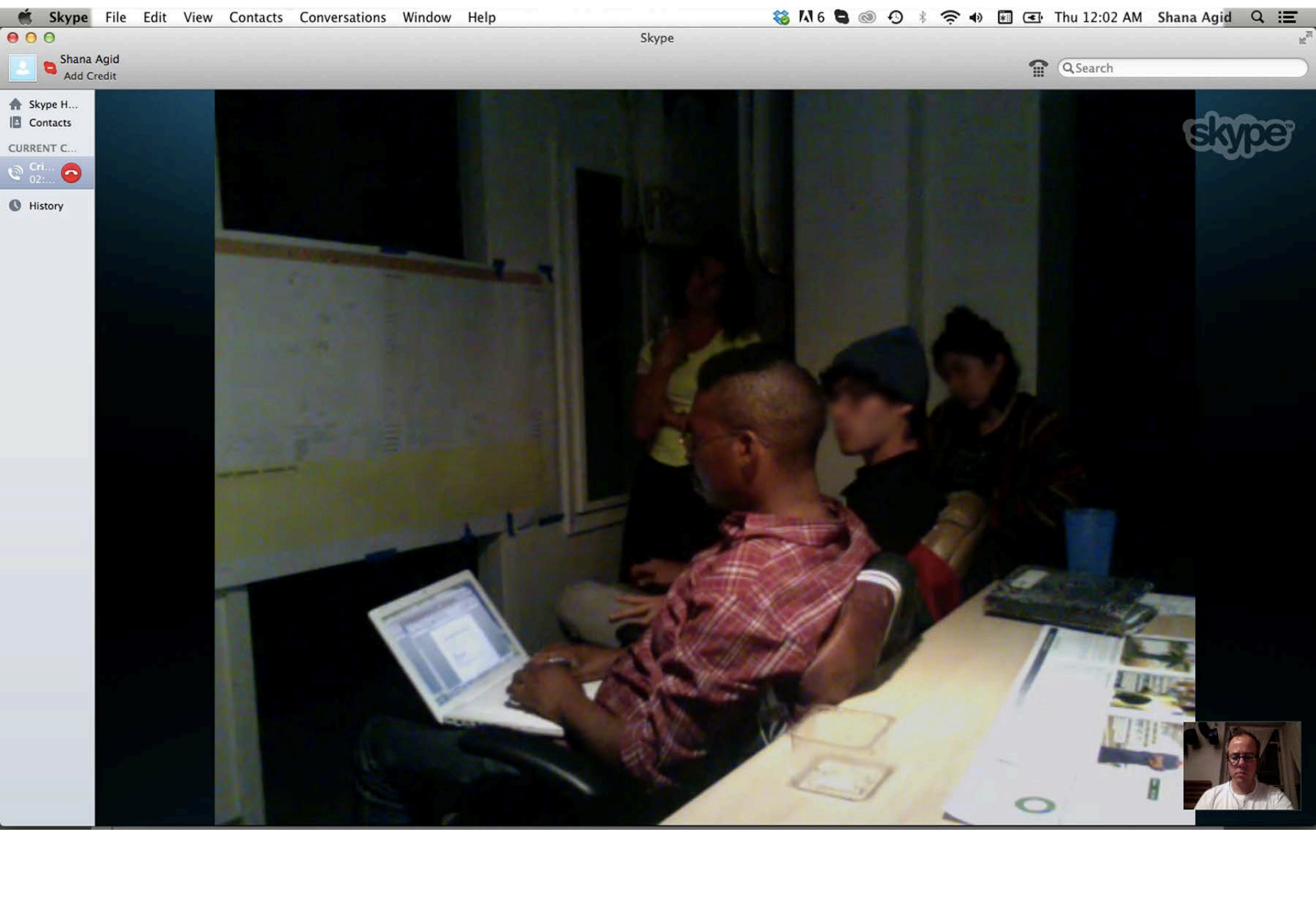
- re: parenting calling cops "What else cd we have had to prevent this?"

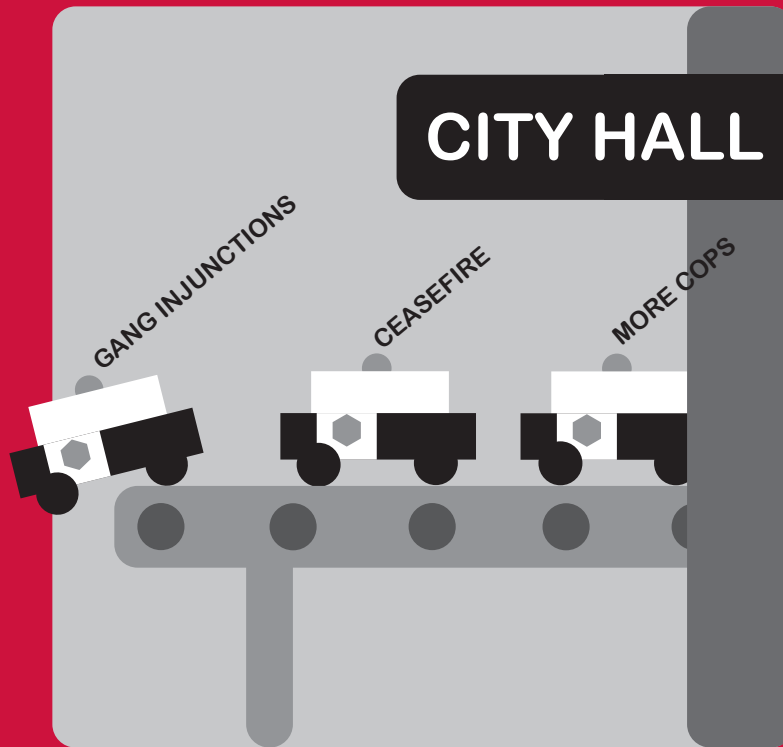
Notes (theme ideas, key locations, stand out ideas, concerns, etc.)

What they'd make / want to see in Oakland:

places to  
"have fun"  
they took all these recreat  
things away; all fun  
things on Sted ground.  
- nothing in Oakland for  
kids to do  
- service work + part-time  
entry positions @  
rec centers.  
- public safety = place  
when ppl can relax +  
have fun







**POLICING**  
**fails**  
**OAKLAND**

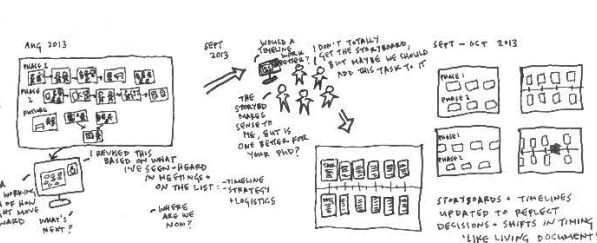
***transition*** knowing together and making otherwise





## MOVEMENT 2

fusing; we agree that I will try again, and "wrangle them more;"  
ate as we go



the group rejected my concerns + agreed that I could "wrangle" the storyboard more, building on my observations and ongoing conversations

they say my work is "essentially" as a member of the group now, so I shouldn't feel out of line by making proposals through my work

I had a sense of clarity about my role as seeing, articulating, & formulating this campaign and its possibilities with No Cops

we seemed to be using the storyboard as a timeline + way of organizing the work, reminding the group of process + phases we'd set out before

I aimed to make the storyboard of components I could move around + No Cops focused on content, dates and actions shown

Storyboard format was confusing for some, helps others see the work, with tasks, people, and time in relationship through my work

different visual / text relationship works differently for some vs. others - I do timeline and storyboard format if having both is of use, moves work forward

as I become more of part of the working group, I locate less on what in what I'm doing is "design" vs. something else

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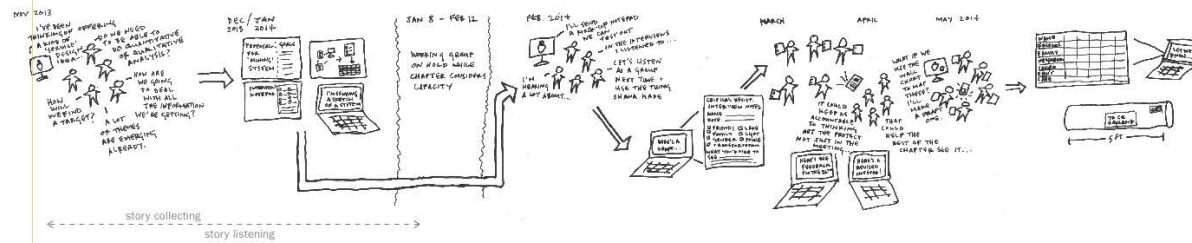
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As the campaign development continued, questions arise about how to work with information coming into the group through interviews conducted with Oaklanders; I propose a system for "mining" the interviews, shaped and honed by the No Cops members and me through use.



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# Thank you.

Shana Agid  
Parsons School of Design  
agids@newschool.edu

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