

Is socially transformative design disguised in conservative aesthetics while conservative social agendas experiment with superficially radical aesthetics? Does this directly result from the participatory process or certain participatory methods?

Skills Particular to Participatory Design

Participatory efforts share most drawing techniques with other designers. Careful observation, using research, developing concepts, and making choices are part of most design procedures.

Many representational techniques, like environmental justice maps, imagining unseen resources, envisioning unity, thinking complexly and building community experientially, may, on occasion, be shared with community organizing and development. There are also drawing methods that are likely the near exclusive domain of participatory design. Recording social ecology patterns, picturing everyday life whole, exchanging generalization for precise locations, designing upside down, mapping sacred landscapes and recalling values in place seem to be particular to participatory design.

Almost all of the drawing techniques discussed have special relevance to participatory design. What most distinguishes all these methods of drawing is the specific ways they are used in participatory contexts. They help designers express what other people think is important. They create a common language so complex publics can work together to make their own habitation. They nurture and inform civic debate. They include the excluded and they make democratic design from the bottom up. These differences in drawing are profound.

ENDNOTES

¹ Graphics provided by Randy Hester and Jeffrey Hou.

² From *The Bostonians Playing Excise-Man*, 1774. print attributed to P. Dawe.

³ From *Rural Studio: Samuel Mockbee and An Architecture of Decency* by Andrea Oppenheimer Dean and Timothy Hursley.

DRAWING THE LINES IN THE WORLD AS COMMUNITY DESIGNERS

Masato Dohi

ABSTRACT

This article examines the issue of spatial form and social process. It puts forward ideas on the potential of ‘nature’ to show spatial borders and systems even in urban areas, and argues that we should read this potential to develop new city or urban form. To continue and deepen this argument, I will relate my thoughts on design process and try to connect with city or urban planning. Four cases of those I have experienced are chosen here to explore the design process: the case of King Estate Park, Oakland C.A., Suma-ward Kobe Japan, Narai Park Aichi Japan and Izumi settlement Tokyo, Japan. Each case will not be described as a whole. Instead, the focus will be on the most critical step of practice to consider what community design has created around space and society. Through this exploration, I hope to show that community design relies on and derives from some ‘natures of human character’ even when our project’s objective is not nature preservation or rehabilitation. After all, using this ‘nature of human character’, community design could realize a vital space in people’s relationship on site. However, how can we organize these sites on an urban scale? This question was a main theme of my presentation at the Hong Kong conference in 2002. I will trace briefly the idea that I have presented on natural systems and spatial-social form. At last, the connection between a well-managed design process and urban scale planning will be explored. The fractal concept will be introduced. With this concept, topics on form and process, design and planning or function and nature will be reconsidered.

WE DRAW LINES

We draw the lines. By drawing the lines, we imagine good space. We try to draw meaningful lines so that the space can be precious for people. This is why we need citizen participation. It is only through this process that lines have meaning and begin to live. If we do well, lines with rich meaning begin to create space, which gives meaning to people and to which people give meaning. At this moment lines we drew manifest themselves in space and society. Community designers draw the lines on paper, card, and wall or even on foot; all of these

are to draw lines in space and society, and it happens only when these lines are meaningful.

I would like to examine the meaning of the lines we draw and the meaning of drawing the lines, particularly in this severe time and world. First I will consider the meaning of lines drawn in community design by reflecting my own experiences. Then I will connect it to the hypothesis that I presented at the Hong Kong conference, 2002. Second, I will look at the meaning of drawing the lines of community design in this world. This is an attempt to clarify the opponent lines and to establish our strategy.

WHAT COMMUNITY DESIGN TAUGHT ME: LINES WITH MEANING

I would like to trace four scenes from my community design experiences to reflect on what community design teaches me. I will not describe the whole process of each project but just address the essence of community design. Though the projects I choose are not ecology or nature oriented, there are aspects of nature in the designs done with people and community.

King Estate Park Design Project

From 1993-1994, I engaged in the park design project with the students of University of California, Berkeley and Randy Hester in Oakland, California. This community had about 4000 residents. The park site is 39 ha. and located in the center of this community on the hill. It was the first community design project for me and was very enjoyable, but I won't tell these stories here because you already know. It is the last phase of drawing out the final design proposal for the park that I would like to show. After geographic analysis and community input, three students including myself each drew a park design. Though the elements used for the park design were almost the same, each design became quite different. We had meetings to discuss the idea and basis of each design to determine a final proposal to the community. Each designer explained how he or she recognized the community input and expressed them in spatial form. We could agree on many parts except two points of design—placing a path on the ridge of the hill and planting tree on the top of the hill. Discussion went in circles and seemed endless. While we prompted people to reach some consensus, it was absolutely difficult to realize the consensus among designers who have strong



Figure 1. King Estate Park Location.



Figure 2. King Estate Park Workshop.

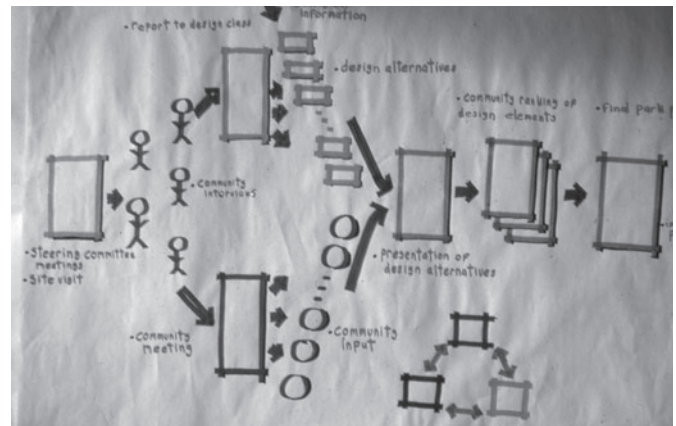


Figure 3. Process plan.



Figure 4. Residents' opinion feedback.

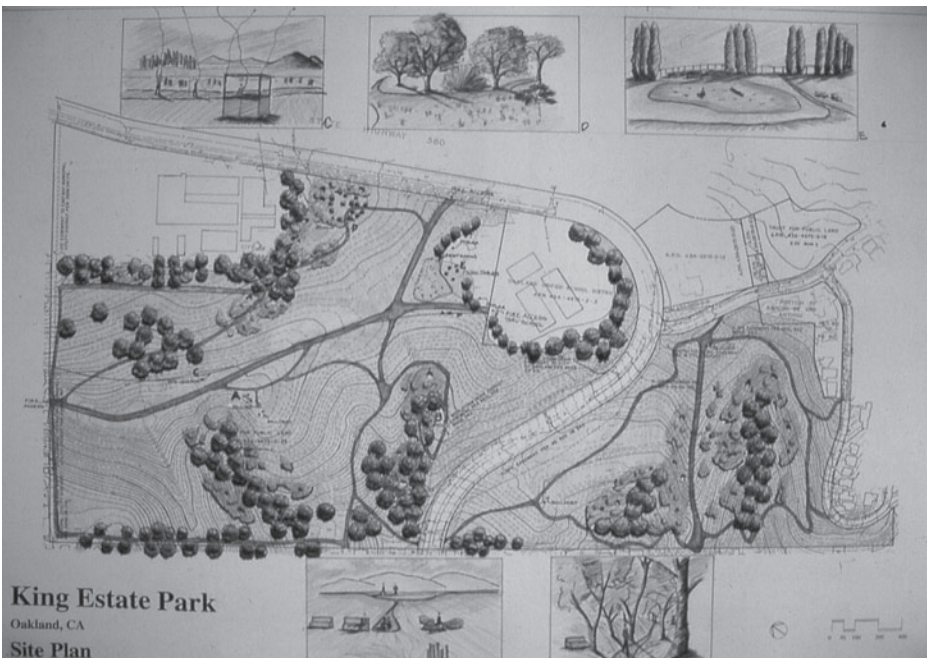


Figure 5. Preliminary plan.

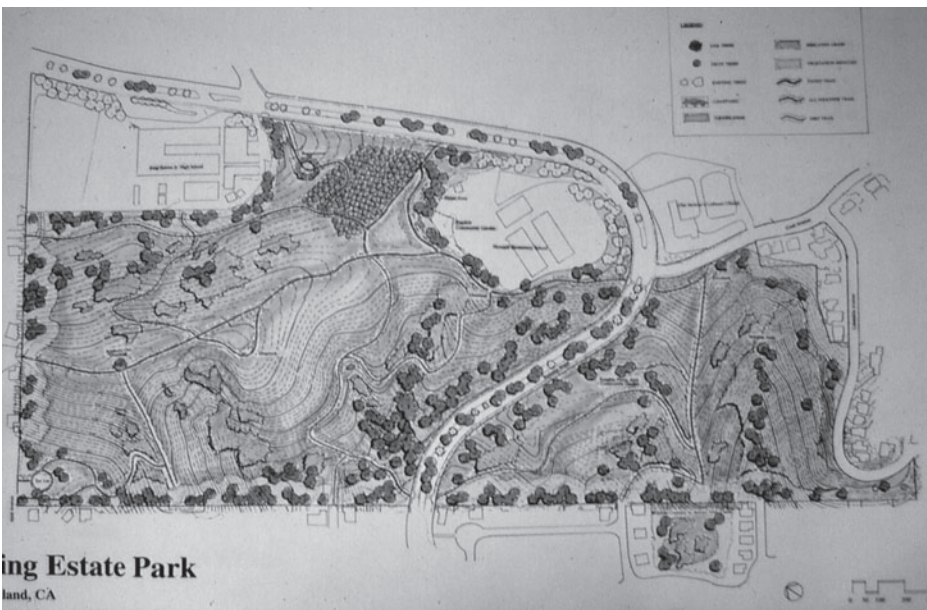


Figure 6. Final plan.

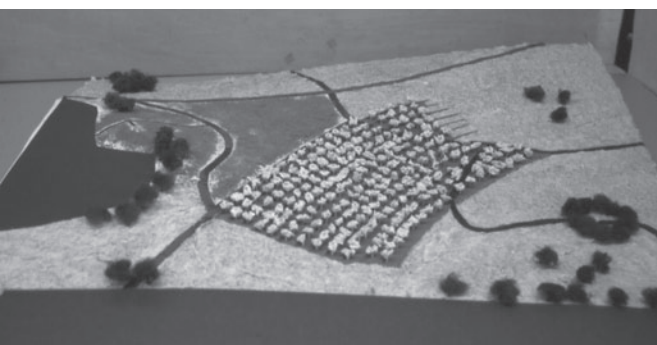


Figure 7. Image model.

orientation to ones' own design. Even after one month of tough argument, the designers could not reach consensus. We finally asked the community to 'tell us more'. In this case, one solution was chosen over the other, and designers accepted this result with much frustration. I had believed as a designer that my design proposal was most honest to community input and also most beautiful, so I could not understand why community people wanted an oak tree on the top of hill.

Other designers and I unwillingly redrew the park design according to the community's wishes. I compared this final design with my previous design to console myself. At this moment I suddenly understood how the final design, which combined three designers' concepts and the community's opinion, was rich and fertile with meanings. While I still could see clear rhythm, unified codes and right zoning from my previous design, the final design looked disordered at a glance. But once I imagined that I was walking on the site designed as in the final design, I could find livable and joyful space. I should just accept this new design. How can we come to understand the beauty generated from encounters with other people's value, the beauty not of minimalism but 'maximalism'? This was, for me, a point to rethink what designers should do in the world.

Secret Road of Everyday Life: Sakuragi-cho, Kobe City

Space has social contexts behind its spatial form in community. I would like to show a secret road in this sense. Sakuragi-cho is located in a lovely residential area developed as a villa zone about 100 years ago. Over 1000 residents within 370 households live in this community. Sakuragi-cho also had been hit and damaged deeply by the earthquake of 1995. Kobe City authority had decided to put several new, vast roadways in this area just after the earthquake as a recovery project, and one of these roads will cut this community in two. 30m in width and over 10m in height, the road will bridge over the existing railway. People in this community had to get over calamity and

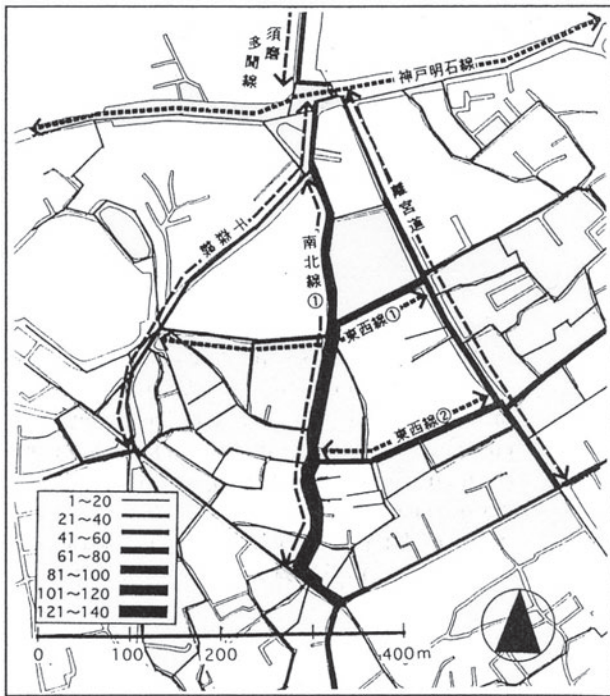


Figure 8. Streets used by walkers.



Figure 9. City planning plan for restoration.

at the same time fight against this stupid roadway plan. We, the community design team of Kyoto University, have acted with this community.

Among the many things and events we have done with community, I will show the simple research for use of the existing street (1998). We have asked community members



Figure 10. To see the height of the road.

to trace the streets they use every day, and overlaid them. What we can read in the result map is that the main street of this community is not Rikyu-michi (imperial villa street), which is straight and has sidewalks. The narrow and meandering street running next to Rikyu-michi is the main street for this community. I think it is difficult for outsiders to know this simple fact, including designers. But if one can ask residents in an adequate way, they will tell us these kinds of things that are natural for them.

Though this main street is a secret street, every community member knows it as an important part of his or her daily life. It is like a path created by creatures in the forest. If you have rambled in the forest with a person who knows the forest well, you understand how many things this person can see. These things cannot be seen nor even exist, when people who do not know try to find them. Can designers discover many things in the forest created through peoples' lives? I suspect designers or planners have seen these forests just like vacant lots in many cases. As the forestland has been developed without method, developments today are being carried out in the forest of people's daily lives without method.

The main street of Sakuragi-cho is a stage of community life. On this sunny, comfortable stage, people are walking and talking and kids are running through. People love this street in their life. The new roadway cannot be loved because of its form and use are out of scale. People cannot give and accumulate the meanings to this road. They are struggling against this road because it will bring noise, vibration and air pollution. But it may be said that they are also against the appearance of space to which they cannot give meanings.

Narai Park, Okazaki city, Aichi Prefecture

In this case of a park design project, I will examine how peoples' thoughts are connected to spatial form and how spatial form limits peoples' thought. Narai Park is located in a residential area of Okazaki city, Nagoya Prefecture, With an area of about 1.3 ha., the park was closed for 4 years for construction of an underground reservoir. Before reopening, residents of this area gathered and created new park designs with a community designer, and they proposed their plan to the city government in 2000. The city accepted their park design proposal.

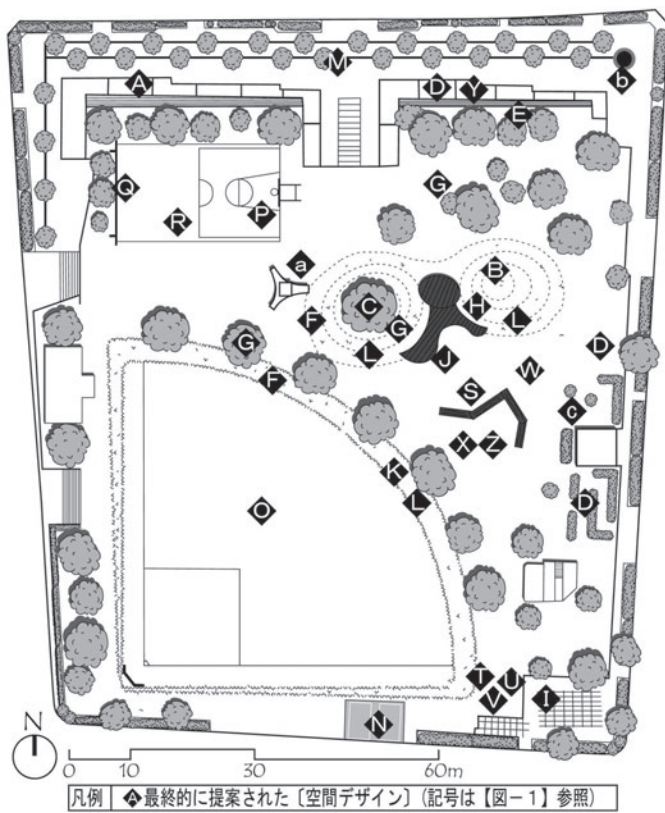


Figure 11. Residents' plan.

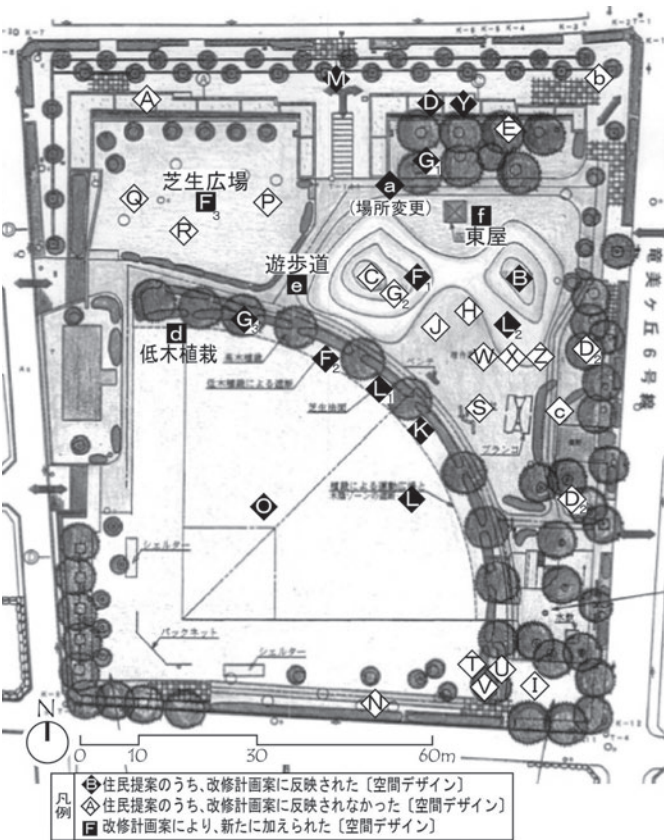


Figure 12. City park bureau's plan.



Figure 13. Workshop scene.



Figure 14. Checking the form of the mound.

Participatory process to reach design at Okazaki Park followed basic steps of community design. People expressed their own needs using colloquial language first, and imagining the spatial apparatus that meets their needs, then they moved to spatial language. Finally they studied how these spatial languages should be spelled out under the site conditions; and then they design. Community designer Yutaka Amano who led this park project pointed out in his article that spatial apparatus designed by residents for Okazaki Park covers every facility observed in parks designed by specialists. And he succeeds in showing design elements that can be seen in the park designed by residents. Residents imagine spatial design apart from the function. This means that their needs range in plural functions, and that they connect their needs directly to spatial design without reduction into function. When they encounter the difficulties to put several functions in a spatial design, they trace back their discussion that lead to such design, and overcome their difficulties in managing the way of use. In the case of the park project, each design detail for this park has discussions and stories behind it. One can trace the peoples' thought from design details.

On the other hand, the latter phase of this case shows the other character of spatial design. The city authority accepted the residents' proposal and revised the plan for the park. However, the plan revised by the city park bureau looks similar to the residents' plan, but the facilities constructed are very different. Biotope, basketball hoop, gated ball field, recycling post, little open-air library, tiny theater and athletic facilities were deleted and grass field, arbor, planting and alley were added. I do not think city officials had some particular bias. They might just cut the facilities that seem difficult to maintain and added general things found in common parks. The officials, who have not been at the meetings to design the park, could not notice that

there were diverse discussions and processes behind each design detail on the residents' plan.

But what really is surprising is that the residents who participated at the meeting could not notice the difference of these two plans. During the meeting, the discussion was around the plan proposed by the city officer. They never went back to the plan designed by themselves. I think this shows peoples' ability to realize and criticize the space is weak compared with that of designing it. In other words, people tend to easily accept the alteration of their every day circumstances or the imposed design. Or it may be said that human beings can adapt to environmental change even when we can now change our environment extensively.

Izumi-no-ie (Fountain House) Art Project, Setagaya Ward, Tokyo

As presented in Mr. Kimura's in this proceedings, we are engaging in an Art Project at the institution for disabled persons with its residents. I will not go into detail except to mention just one instance when we discussed the goal and risk. The goal of this art project is to encourage the residents to express themselves through creative activities. After nearly 20 years of living in the same room separated from society, they have a difficulty to speak out.



Figure 15. Kit for collage.



Figure 16. Art work.



Figure 17. Art work.

The risk of project management is mainly from its tight schedule. We anticipate showing the results for first step in a very short time. When we decided on the final design for wall and roof painting, we altercated among staff about the workshop program. We had three plans for this stage: (1) We propose several designs for residents to vote on; (2) Residents individually design and we collage them; and (3) Residents do the collage themselves. After heated discussions, of course we have chosen (3) to pursue the goal but risking the project management. I think there should be some steps we cannot control completely in the participatory process. And I believe that peoples' creativity would be expressed at this moment. The joy of creation cannot be generated under complete control. But we know that when this moment comes, it is sometimes difficult to leave creativity to participants because creativity is the soul of a designer. Tight schedules become an excuse for not trusting peoples' creativity in this case and surely there are many other excuses for this. But we should reach for the aesthetic of collaboration. And it can be realized only when we trust peoples' creativity. If people describe their own worlds to each other, as a result, the design which has every detail filled with every persons' world appears. Residents of Izumi have expressed their worlds on their walls and roofs eloquently after decades of silence.

LINES WITH MEANING

In the following, I will sum up my characteristics of community design.

Community design is work in which many persons' imaginary worlds are laid out and expressed in space. In many sites, people have laid out their worlds and accumulated the meanings through their lives. Though people show high ability to create the space and to give the meanings, sometimes they hardly perceive a change in the space and a deprivation of the accumulated meanings. So designers must be very sensitive to touch their space and meanings. Designs in which many peoples' worlds are imposed on each other, is frequently dominated by designers who are educated as specialists, and it is often difficult to reach consensus among the designers. But

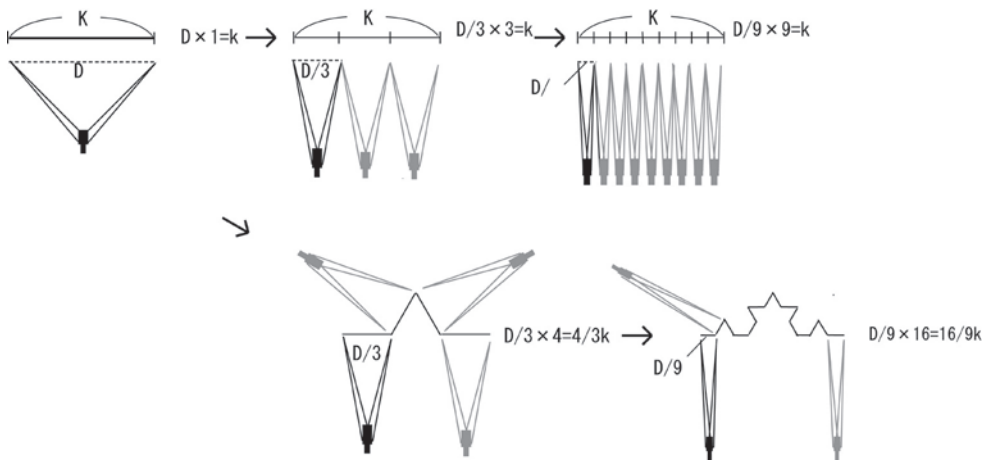


Figure 18. Dimension and fractal dimension.

only through this difficult process, designers can express their own values of beauty, not just make the people's desires realized in the space. One's expression would be best realized through crashing against the others' expression and amalgamating with each other. Designers are not an exception. To practice this process, we need to take risks in project management. We should trust the people's ability to express their own world and to take on these steps. Community design, which does not take on this process, would never be able to make the peoples' world expressed in space. This kind of participatory design is not honest with people and even for space.

With this process and character, though design may lose clear rhythm and order at a glance, it will express diverse worlds. Each design detail will be connected to each story, and each story will link to each person's life and value. The more you zoom in these design details, the more you find diverse background.

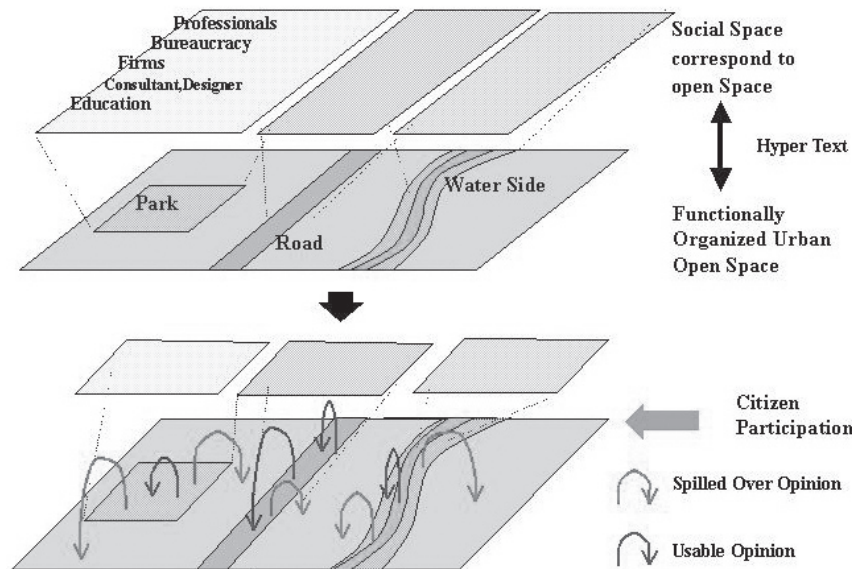


Figure 19. Functional structure of space and society (top). Spillover of participation (bottom).

Once you recognize these stories in details and zooming out again, you will find rhythm and order that seem lost before, with complex relationships. When the essence of collaborative work is expressed in space, it will not be recognizable at a glance. But later on, the complex and diverse worlds will be revealed in multiple ways.

I believe the practice and space of community design, creating a diverse and complex world, could be analogized with the natural world. Through people's

sincere and creative communication, stories linked to each line we draw and the combination of these stories can appear as if the nature has created the lines itself.

I suppose that this phenomenon is derived from the community's character. Because a community is the lifestyle of human beings created by 'nature', the lines community designers try to draw become the lines of 'nature'. People's ability to imagine, collaborate and express their own world, which we should trust, is also created by nature. People use this ability to line their own world in space and society before the modern era. This line is always moving as it has born, lived and died. Our lines in design and planning should trace and emphasize this community moving line both spatially and socially.

Fractal Lines: Community Design and Planning

I have presented the potential of lines created by nature, showing the case of the river basin at the Hong Kong meeting. I discussed that river basin which is obviously a physical space created through natural process, can also be a social space through participatory process. The underlying problem is that the meaningful lines we draw for the community do not seem meaningful at the level of urban planning. There are already many lines dedicated just for some functions in both space and society. At the Hong Kong meeting, I intended to look for a strategy to overcome this gap. I also mentioned that a lot of useful opinions or ideas have been abandoned just because they were unsuitable to the projects. It could be called a 'participatory spill-over'—spatially spilled over from the site and socially spilled over from bureaucratic branch. This phenomenon shows not only a social loss

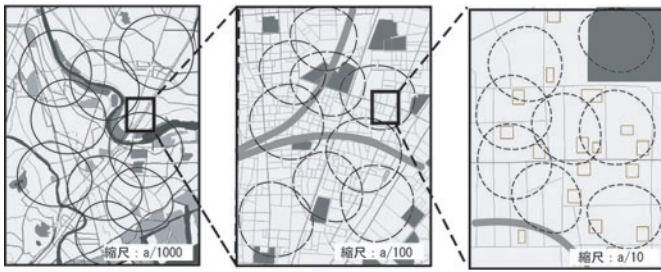


Figure 20. Fractal sphere of tiny creature.

but also less meaningful spatial and social organization. We need to tackle against this organization to make our lines livable and meaningful without limits. And again, the way of spatial organization observed in nature could be one of the clues to establish the strategies to reach our goal.

Here, I would like to borrow the mathematical concept of 'fractal' to progress this thought, particularly in thinking and connecting the relationship between design and planning. It is said that natural form can be approximated through fractal mathematics. The repetition of similar form with regular rule seems to be the point. According to this theory, there should be diverse solutions according to the scale. In other words, it is impossible to determine the form or line statically. If one zooms in on a detail, the information quantities become bigger. Think about a river basin. Comparing 1:10000 and 1:1000-scale plan, the latter should have more information. This does not mean that 1:10000 is wrong, and 1:1000 is correct. Let us think 1:1 scale. Even with this scale, a watershed line could not be determined a priori because of winds, trees or something on the ground. But each drop of rain should flow on one side or the other. It means there is watershed line certainly, but it cannot be decided prior to the flow. Watershed line always exists, but it is always moving. To draw this kind of line in nature, we need to approximate.

This character of fractal line looks very similar to a community boundary line. In this case, instead of raindrops, people's perceptions would be an important factor to determine the line, and it is undoubtedly moving in their lives. The difference between watershed and community boundaries is that whether they embody meanings or not, a human being has the ability to find and generate meanings in nature. So the fractal line of nature becomes a fractal line of meanings for people's lives and societies. This is why the lines we draw in and with community can become fractal lines.

If we advance this analogy of fractal dimension of spatial design, it will enrich the spatial scales that designers are used to. At the same time, it will liberate spatial design from mere spatial manipulation.

I believe this would be one of the answers to the question 'how we can show community design as design theory and form',

which we have been looking for since the first conference at Berkeley. This is the meaning of the lines we draw in the community.

The Meaning of Drawing Lines

I would like now to think beyond the above proposal about the design of community design, the meaning of drawing the lines, through the following reflections.

Nature shows complex systems. It can be observed as a whole like the Gaia hypothesis and also in a tiny creature or cell. Entirely consists of parts, and every part reflects the entirety. Every partial system depends on other partial systems and as a whole they create the entire system. Each part keeps moving to become a system, giving and getting the things from outside one's system. It might be called 'Auto-poiesis' system in sociology. The boundary line is moving and cannot be specified as static because it is always determined by the system itself. I think this line expressed in space can be explained as a fractal line.

This thought brings me immediately to another question. If community is generated by the nature of human beings and is a partial system, how would it be connected to other communities, or other kinds of social associations or nations?

I know that entirety is reflected in even one community, so it can be said that when we engage in community work we handle the entirety. I know this philosophical background is one of the most important principles for community design. On this principle, we do not have to fight against community persons about national policies or other issues not concerning the community directly. We just need to think and act for the community with the community members. So in this way, the question brought to me could be retreated from our strategy or be essentially different from community design. Though it might be right, I do not want to agree with this point of view. First, it seems like architects' withdrawal from urban design or withdrawing urban issue from architecture itself during the 1970's. If community designers focus their job only inside the community, who would think about and act on urban issues or world issues? One should begin to seek the way to realize environmental justice in the city and in the world. Second, limiting our job in the community seems dishonest to the line we draw in the community. Or it could be said that if we limit our role in a community, we will not be able to draw the line of community as 'nature'.

I think we need to face to the new situation around community design. We should consider the communities' characteristics apart from nature. All of us know that often cities, nations or even the world have been organized and composed regardless of nature. As I have written at the Saitama conference in 1999 and at the Hong Kong conference in 2002, I believe the

first formulation of the modern city is function. The function for the production and reproduction of goods has led to the transformation of the modern city. City or nation is organized to follow function spatially and socially. There are many rigid and static lines drawn to follow function through space and society, even in every community. Compared with those spatial or social lines of function, the line of community is very weak and subtle. It is because that community has an ambiguous role in this functional structure of city or nation, at least in Japan. When we begin to think the relationship between community and community, city, nation, world, the existing functional structure should be considered.

I suppose that there are other kinds of lines through community and other systems. Every nation and city tends to create some identity. This may not be bad, but sometimes the identity given by the outside authority draws the lines in community and among them. For example, during the Second World War, Japanese communities have worked as bases of totalitarianism. There was a line that fenced people in a community to watch each other and created ethnic myth.

We can think of other kinds of segregating lines that tend to divide the people like gender, homelessness, disability or other issues. These lines also exist in communities and between communities, cities and nations. They can be ugly. I think this is also the evidence of community's natural character. But once these lines rage outside of community throughout a nation, we, at least Japanese community designers, do not have any strategies or tools to deal with them. Along with functional lines, these cultural lines also constitute nations and the world. The former tends to eliminate any meanings, and later one fills the vanity hole of meaninglessness with false meanings.

We know how to fight against these lines in our field – the community. But meaningless lines and false meanings are still drawn and growing even stronger in the world today. I believe that the meaning of drawing lines in a community as community designers is to fight against and overcome these meaningless lines in order to create environmental justice in the world.

I WOULD LIKE TO KNOW

I do not know yet what new strategies should be established to overcome the obstacles we are facing. Using our skills to draw meaningful lines like nature, how could we connect communities with each other or should we make 'bigger community' with communities? I think I have grasped the meaning of the lines we draw, and I am wondering how this meaning could extend to the world.

MAKING THE INVISIBILITY OF THE URBAN COLLECTIVE MEMORIES VISIBLE

Participatory Design Process as a Form Making Urban Landscape and the Positioning of the Participatory Designer

Annie Yung-Teen Chiu

ABSTRACT

In an urban development project in Taipei, a new shopping mall is proposed on an old paper mill site, yet the residues of the unresolved labor/capitalist conflict continued and the design of the park became a symbolic battle for urban cultural production—a series of questions followed: who has the right to interpret the workers' past? Can illusive collective memories of individual groups be made concrete in a Taipei urban landscape through a culturing process such as participatory design? The answers were looked for in a series of participatory workshops where various constituencies came and participated in the design of the Labor Cultural Park. While paper mill workers have stories, even written text of the autobiography, the task of transforming the written and verbal text into visual text, to convince the city that workers' past can be represented in the design of the park, presents a challenge for participatory designers. Images of the park, plan and model would be completed and compared side by side with the landscape designer hired by the developer in the planning meeting. In the labor participatory design workshop, labor workers and students went through some definitive processes: listening, sharing, returning to the site, mock-up and making the model. The workshop became a process of searching, exchanging ideas, producing designs, and finally transforming voices of wound/trauma into landscape. The participatory design process became a setting which empowered those involved. This paper ends with a series of questions on the role and positioning of design in the urban social movement. Is participatory design a form of strategy or final concretization of collective memories? Ultimately, as design professionals, how do we maintain our subjectivity, searching for new answers through design problems and at the same time igniting the engine for social change.