

PROGRESSIVE PLANNING

The Magazine of Planners Network

Progressive Community Design



Photo courtesy of Michael Pyatok

Politics With Poetry: The Quest for a Legitimate Architecture of Housing

By Michael Pyatok

In the early 1960s, some planners and architects began to question the obvious and not-so-obvious fusion between their professions' interests and belief systems on the one hand, and those of private capital and/or governments, quick to support the desires of private capital, on the other hand. For the past four decades or more, some members of these two professions have sought to build an ideological and methodological basis for guiding these professions so that they are at least more self-conscious about when their seemingly neutral, professionally-derived beliefs, or seemingly innocent, artistically-derived beliefs, are in fact derivatives of, or apologists for, the ruling capitalist ideology.

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PARTICIPATORY
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EQUITY [OR NOT]
BY DESIGN

MANY OTHERS...

The SEVENTH GENERATION

"In our every deliberation, we must consider the impact of our decisions on the next seven generations."
- From the Great Law of the Iroquois Confederacy

Progressive Planning and Community Design

By Connie Chung and Ann Forsyth

Theme Editor: Jody Beck

This issue of *Progressive Planning* deals with the community design movement, the field of design practices which focus on social equity and environmental justice. From the very beginning of the community design movement, community design has been characterized as interdisciplinary and collaborative. The earliest architects who identified themselves as "community designers" came to realize that design skills alone could not fully address the needs of communities, and that other skill sets, resources and experiences were needed to fully implement community design. Still dominated by architects, although involving some landscape architects and planners, community design practice is the design equivalent of progressive planning, emphasizing participatory processes, affordable housing and socially conscious ecological sustainability. As planners of all stripes are returning to an emphasis on design in their work, it would seem that progressive planners and community designers, who share an understanding of issues of race, culture, gender and class are natural allies and have much to learn from each other. This issue of *Progressive Planning* magazine is an attempt to initiate that dialogue in a meaningful way.

Institutionally, community designers can be found in "mixed" organizations such as Architects / Designers / Planners for Social Responsibility (ADPSR) or in more specialized organizations such as the Association for Community Design (ACD), which has worked with Planners Network to create this issue under the extremely able theme editor, Jody Beck. Debates in community design, however, are generally dominated by discussions about the role of architects in community design. Unsuspecting guest speakers at community design conferences tend to address the audience as "socially conscious architects" and designers make up the majority of the membership of organizations like ACD. Further, much writing in the field involves descriptions of architectural projects, intended to publicize this form of practice rather than to critique it, a reflection of the relatively marginal location of community design in the design professions.

Bringing together like-minded individuals and celebrating their work is an essential ingredient for a move-

ment, and an essential component of community design. The community design movement, however, continues to place more of an emphasis on the diversification of skill sets among designers, than on reaching out to like-minded planners, funders, community and economic development professionals, policymakers, community organizers and others who possess complementary skill sets and resources and have different perspectives.

Planners, in particular, have generally been regarded as partners or friends of community design, but not as community designers themselves, that is, the interdisciplinary potential of community design has been taken only so far. Planners, however, have much to offer community designers, especially their understanding of larger urban processes, political arrangements and community context beyond the building or site.

For their part, community designers could also bring to progressive planning a greater sensitivity to the "poetry" of place, as Michael Pyatok so eloquently outlines in this issue. Other design movements, most notably the new urbanism, have successfully reached out to the planning community. As the American Planning Association has embraced and institutionalized new urbanism, it is critical for community design and progressive planning practitioners and theorists to collaborate on offering a more nuanced and emancipatory model of practice that goes beyond the frequently nebulous conversations about smart growth and livable communities.

This issue brings together the community design movement's history, critiques and examples of practice to highlight the strengths and challenges of community design. As they solve important problems for communities and places, progressive planners and community designers can benefit from such exchanges.

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The Planners Network is an association of professionals, activists, academics, and students involved in physical, social, economic, and environmental planning in urban and rural areas, who promote fundamental change in our political and economic systems. We believe that planning should be a tool for allocating resources and developing the environment to eliminate the great inequalities of wealth and power in our society, rather than to maintain and justify the status quo. We are committed to opposing racial, economic, and environmental injustice, and discrimination by gender and sexual orientation. We believe that planning should be used to assure adequate food, clothing, housing, medical care, jobs, safe working conditions, and a healthful environment. We advocate public responsibility for meeting these needs, because the private market has proven incapable of doing so.

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GUIDELINES FOR AUTHORS

Progressive Planning seeks articles that describe and analyze progressive physical, social, economic and environmental planning in urban and rural areas. Articles may be up to 2,000 words. They should be addressed to PN's broad audience of professionals, activists, students and academics, and be straightforward and jargon-free. Following a journalistic style, the first paragraph should summarize the main ideas in the article. A few suggested readings may be mentioned in the text, but do not submit footnotes or a bibliography. The editors may make minor style changes, but any substantial rewriting or changes will be checked with the author. A photograph or illustration may be included. Submissions on disk or by email are greatly appreciated. Send to the Editor at tangotti@hunter.cuny.edu or Planners Network, c/o Hunter College Dept of Urban Planning, 695 Park Ave., New York, NY 10021. Fax: 212-772-5593. Deadlines are January 1, April 1, July 1 and October 1.

Upcoming Topics (articles welcome):

Global Warming and Energy
Indigenous Planning
Politics and Water

Community Engagement

By Ron Shiffman

Though the practice of community design has a history that includes over four decades of accomplishments, its contribution to the practice of architecture and its role in the rebuilding of communities, neighborhoods and cities is still often misunderstood and misinterpreted. Community design, when practiced genuinely, goes far beyond the planning, design and development professions contributing their know-how and talent to low- and moderate-income communities. It is, rather, a fundamental recasting of urban and regional planning, architecture and community building—from the “signature architects” and their top-down urban planning counterparts who take a product-oriented, know-what’s-best-for-you-approach to a more trans-disciplinary approach to design and community development. It’s an approach that moves from a superficial development of functional and, too often, dysfunctional forms to a substantive understanding of the way people live, work and develop.

This different understanding can often result in a more meaningful and more satisfying form of development and lead to a new and emerging aesthetic. In the process, community-based architecture and planning practitioners have become aware of how people really live, what they aspire to become and how community development processes really work. We have also learned of the adverse and unintended impact of many of the “visionary theories” we as architects and planners were taught to emulate, particularly as problems emerge from such developments and negatively affect those that live, work or play in the “shadows” they cast.

The practice of community design has made us conscious of the discriminatory patterns of development that many practitioners, because of an inability to listen, have foisted upon those whose attempts to communicate were too often ignored or made fun of. Environmental racism/discrimination, burdensome siting decisions and our knee-jerk conclusion that NIMBYism was at play blinded us to the real and substantive fears that many people in the community were experiencing. Even worse was the conclusion drawn by an elite—that the masses just didn’t understand what designers and planners knew was good for them.

On the other hand, many engaged in “community design” often delegated the process of design to

the community, thereby abdicating their own knowledge and hiding their own talents, choosing instead only to implement and draw what the “people” wanted. Design became merely an extrapolation of what the participants already knew and had experienced; the architects and planners working with them were used only to amplify their voices. Architects, planners and people—that diverse lot that comprises a democratic body—were not really engaged in a dialogue, in a mutual education process where both were teacher and student, each learning from the other. True decision-making, and true empowerment, arises from choosing among informed alternatives. Without the dialogue and the debate, neither the architect/planner/designer nor the community/citizen/advocate can make an informed decision. They also cannot know all of the alternatives absent an honest mind-expanding, multi-leveled dialectic and debate. In essence, without honest engagement and mutual respect between the planner/architect/designer and the community, neither is empowered or capable of making an informed decision. The outcome is doomed to being mediocre at best and will, in all probability, result in an aesthetically and functionally irrelevant and embarrassing undertaking.

Underlying the concept of community-based planning and design is a recognition of the diversity and pluralism that makes up our communities. Cities and communities are complex, made up of people with different cultural, ethnic and religious backgrounds. Within and between these groups are people with differing aspirations and visions of the future. Add to that mix those that have and exercise power and those that are and have been excluded from the decision-making processes and you have a picture of our society as it has existed for the past four or more decades. Planning and design approaches, therefore, should recognize this diversity and build upon it. Diversity itself can become a building block of a new approach to planning and design.

Practicing architecture, planning and development in a diverse, pluralistic and democratic environment requires a broader set of skills than practicing in a homogenous and more autocratic environment. The architect/planner must move beyond design and structure to understand a range of

issues such as finance, government policies, decision-making processes, community economic development and the environment, including environmental justice issues. The designer/planner must, in addition to the traditional set of skills required, be an organizer, tactician, educator, student and communicator. It is not only sufficient to be able to plan a community and/or to design a building but to be able to engage people in the process of that design or plan, understanding how the group can move from proposal to plan adoption through a democratic and often tumultuous process. Community meetings are often contentious, comprised of people who move in and out of the picture, operate at different levels of information and disinformation and have differing needs and values. In the end, however, such meetings provide the spark for a creative planning and design process. Working in such an environment is far more challenging than working for an autocratic decision-maker. Once you have gained the confidence of the group, they become the key to unleashing the creative processes that enable the planner and designer to work outside the box, implement new ideas and provide the support to overcome entrenched bureaucracies and business as usual. As the environmentally and socially conscious developer Jonathan Rose likes to point out, forests with a diverse set of plant life and many different species of trees have the richest and most beautiful foliage. More importantly, they are healthier and more dynamic places.

The more successful community design centers and community-based design and development practitioners have, over the years, developed the techniques to effectively engage communities. They have developed techniques to de-mystify the technical aspects of their work, to engage people in two-way education processes and to present their ideas in ways that people understand. Practitioners have learned the tools of innovative finance, found ways to traverse the myriad set of government programs and, in fact, helped shape

many of those programs. They have developed networks and alliances that function vertically—linking community, city, regional and national levels—to better understand policies and programs and inform their work. They have also created horizontal networks—linking the diverse set of local actors together to create coalitions, educational and information networks—to foster their activities on the ground. They have developed participatory planning and design approaches, often merging visioning techniques and scenario writing, as well as further honed some old techniques, such as the charette, into effective ways of engaging the public in the planning and design process. Most importantly, by working honestly with the people, they have been able to take the legacy left them by folks such as Paul and Linda Davidoff and transform “advocacy and pluralism in planning” into an effective tool to revitalize and rebuild our cities.

Out of the community design process emerged many of the nation’s exemplary community-based economic development and housing revitalization efforts. These efforts have restored countless communities throughout the country and led to the revival of many of our most important cities. Through these efforts, community-based architecture and planning practitioners have preserved and rehabilitated hundreds of thousands of housing units, preserved the historic character of many of our cities and most importantly, enabled many places to retain their genius loci, or genetic footprint—the form that gave the distinctiveness and unique character to that particular community or city. Community design has helped fuel the neighborhood preservation movement and spawn the environmental justice and industrial retention movements, as well as spur greater attention to sustainable planning practices and green building approaches.

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The PN e-newsletter

The PN e-letter has member updates, jobs, conferences and other announcements. Often PNers in the same city ask us how they can get in touch with other PNers, and the best we can do is send them names and addresses. Email is also the best way to let you know when your membership/subscription has to be renewed. If you don't want to receive the e-letter, we can keep you off that list, but please send us your email address so we can contact you when we need to.

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Pyatok [Cont. from page 1]

Probably the most enduring cure for combating an unchecked allegiance to the interests of capital has been the plea for “participatory design.” Participatory design is based on the belief that if those without access to capital, property or political power are directly engaged in the planning and design work necessary to move their own agenda forward, then the planners and architects facilitating that process are not too far removed from understanding the worldview and culture of those they are trying to help. The disenfranchised become empowered by learning from the professionals about the politics, economics and social implications of the real estate development process, and the range of feasible planning policies and physical design options for their communities’ sustenance, self-preservation and growth with equity.

Photo courtesy of Michael Pyatok



Sometimes participatory design efforts can take place at the neighborhood scale, while at other times they are more focused on a specific project, i.e., a housing development or community facility. It is these latter assignments that mostly engaged my time during the last three or more decades and gave me many opportunities to experience the transition from the “participatory” stage of the process (often an amalgam of political action, collective decision-making and the tapping of cultural preferences and biases) to a somewhat more “individualist” stage. At this individualist stage, the designer(s) must give final form and character to the aspirations that have been expressed by many other participants in the first stage.

This inevitable partial shift of authorship may seem like a contradiction, or even a distortion or

co-optation of the collective process, but it really is the result of both simple pragmatics and the special dynamic relationship that perhaps has always existed between the collective and the individual. In terms of pragmatism, there are thousands of decisions, at both the urban and architectural scales, that must be made when designing a new neighborhood or inserting housing into the fabric of an existing neighborhood. The time available to local advocates, neighbors and residents is limited. Since they have lives to live and perhaps other issues even more important to champion, they cannot and should not be burdened with micro-level decisions regarding design details.

The shift of responsibility places an added burden on professionals to be certain that they remain in tune with the values of those they are serving and not retreat into the peculiar values of the design subculture, with its narrowly focused media and design schools, which, under capitalism, often reward the pursuit of frivolous novelty for its own sake. Designers must make a long-lasting commitment to those being served to ensure that they internalize the local point of view and eventually give it expression. Periodic checkpoints in the design process, when the collective client can review and critique a project as designers steer it into greater levels of detail, can be helpful a helpful tool for realizing the local perspective.

Maintaining that special connection between the designer with those being served, regardless of class and ethnic/cultural distance, is key to ensuring that final results are not that far removed from the tastes and preferences of those being served.

When to Collectivize, When to Individualize

There is a hierarchy of issues for which planning and design decisions need to be made on any project and for several, those regarding site plans and dwelling plans, local participant feedback is critical. The decisions around these can be characterized as “casting the die” or creating the fundamental “DNA” of a living environment that can support the life of a community for the next five to ten decades (long periods by US construction standards and real estate market forces). A site plan, which determines the arrangement of dwelling clusters and open space, as well as how autos circulate and where they are stored, is fundamental to a community’s future social life. Dwelling plans, on the other hand, can help reflect the daily routines and special needs of the cultural groups expected to occupy the dwelling units. Collective participation in decisions about site plans and dwelling plans, therefore, is critical.

There are a host of other design decisions, however, which create the feel of a place or make it memorable and define it as a “landmark” in the eyes and hearts of its residents and neighbors. These myriad micro decisions, when aggregated, can make the difference between creating a place of merely adequate living conditions or creating a truly inspiring place that generations hence will deem a lovable, cherished historic place worth retaining and rehabbing. While some of these design choices can be made available to the collective process, there are just too many over the course of a project to be logistically conducive to the collective decision-making.

Many of these decisions, therefore, are left to the professional design team or individual designer executing the project. Biologists tell us that we are about 97 percent genetically identical to chimpanzees. It is that last 3 percent that distinguishes us as *homo sapiens* within the animal kingdom. The same is true for urban design and housing design: In my experience, there absolutely must be 97 percent concurrence among the local participants regarding the macro decisions to ensure basic livability, but there also must be that metaphorical 3 percent contribution by the design specialist, the artist—the poet. That 3 percent can make all the difference in the world—between merely adequate barracks susceptible to the wrecking ball a few decades down the road and forever cherished landmarks.

Those “poetic” decisions will inevitably, at least in part, represent a fusion of values acquired from professional design schools and nourished unavoidably by some continued immersion in the design sub-culture. While there is value to the semi-detached and rarified dialogue internal to the design professions, such dialogue can also breed an elitism that causes professionals to ignore the everyday values of the people they are serving, particularly lower-income communities, a sizable portion of which are made of residents who come from many of the world’s complex cultures.

This is why the commitment to participatory design is so crucial not just for casting the die, but for creating a lingering sense of awareness that influences designers when making those remaining poetic decisions that are so crucial to creating a memorable place. Even if such real-life encounters within participatory workshops are limited in scope and frequency, they provide a window through which to see and listen to other world-views, and to appreciate the struggles of people living in those realities.

There are, of course, many other avenues that designers can choose to help enrich the more narrowly focused views of their professions: where they choose to live; what volunteer organizations they join; and where they spend their recreational hours and with whom. All of these choices have the potential of tempering the narrowing class influences of design schools so that designers can become better equipped to work in, and with, lower-income communities as they strive to improve their conditions.

Micro Design Decisions

Site planning, collectively accomplished with the aid of 3-d modeling kits, will dictate the general manner by which dwellings are attached and distributed in relation to each other and to the variety of private, semi-public and public open spaces. But from among the many additional poetic decisions that must be made at more micro levels, I would like to focus attention on three—roofs, windows and railings/fences—to demonstrate how important micro design decisions can be. These seem trivial compared to the major socio-political choices made at the urban design or neighborhood planning levels, but they can make all the difference in the world between creating a memorable landmark or an embarrassing reject.



Photo courtesy of Michael Pyatok

The Romance of Roofs: How dwellings attach to each other and how their massing congeals can generate very different roof forms, depending on the type of roofs chosen. Anyone who has traveled even small portions of our planet cannot but be impressed by the many ways humanity has “put a roof over its head” to protect itself from the elements. Roof shapes have a way of becoming embedded in a locality’s collective psyche such that any change in that vocabulary is consid- ⇨

ered a misfit. Modernist architects, in their audacity to challenge all local histories with “universal” or “international” stylistic vocabularies, now labeled “globalized,” created some extraordinarily inventive ways to roof buildings. They also, however, annoyed many people when those inventions were inserted into residential sectors of cities that possessed long roof-shape traditions.

Photo courtesy of Michael Pyatok



While such experiments may be acceptable for major public buildings—city halls, museums or places of entertainment and shopping—where audacious or self-impressed displays are required, the same is not true for housing. Housing, often 80 percent of a city’s footprint, is where people spend most of their waking hours and where they have made significant financial and personal investments. Therefore, they are a bit more cautious about what level of experimentation to let into their backyards. This is almost equally as true for lower-income communities as for higher-income ones. I say almost because in lower-income communities, experimentation is often the result of economic necessity, and self-help efforts can be quite inventive, charming and simply tolerable to everyone around who must engage is similar

survival efforts. But even there, homeowners, albeit on modest incomes, will take issue with some of the more “inventive” self-help architectural solutions. And roofs have the highest profile of such incursions because they are so visible when seen against the sky.

A designer can shape a roof derived from the vocabulary of roof shapes utilized in a neighborhood or region and interpret it literally or loosely. But the degree of deviation from the past can cause that housing to be perceived by the locals to either comfortably fit the surroundings or forever be considered a strange anomaly that stigmatizes the new community as not fitting in with neighboring ones. Roof shapes, especially in buildings of three stories or less, are major contributors to the feel of a place. In addition to shapes, how colors and textures appear; how edges are detailed; how tops are crowned and connect and/or collide with each other; and how vents penetrate their shapes can make a world of difference in how well roofs are perceived as belonging.

These are choices that only a skilled designer can explore and offer back to participants. Maybe there is time for review and commentary by the community, but often there is not. And even if there is, the quality of a final decision is heavily dependent on the designer’s facility, breath of experience and poetic reservoir of stored roof memories built from world travels and the study of history.

The Whimsy of Windows: The same can be said about the shapes and proportions of windows. In some housing they are simply holes in a wall that allow for some natural light and maybe natural ventilation. But there are many types of operable windows, some that allow people to easily lean out to talk with neighbors and others that prohibit such casual social interactions. There are some that trap heat in and others that take seriously the heat of the sun, employing devices that allow it in when desired and keep it out when undesired. There are some windows that actively capture breezes and others that accidentally capture them and even miss them if not properly oriented and shaped. There are some windows that allow people to grow plants at their base, both inside and outside, or to feed wildlife, and others that easily allow laundry to dry or someone to sit in their openings to read a book.

Glass can be transparent, translucent, mirrored or tinted. Each type will reflect the sky differently and can add sparkle in shaded or

sunless conditions. Windows are like the eyes of buildings: They can sparkle, wink and speak volumes about the residents behind them if they are designed to permit people to express their presence.

Windows can extend a room over a street, as with the bay or oriole window, allowing occupants to look up and down a street, court or plaza, thereby increasing surveillance, as well as bringing more light into a room. Windows can be placed in a room to increase lighting by reflecting natural light on adjacent walls, or be unintentionally positioned to cause glare and too much contrast with surrounding wall surfaces, making a window more of an annoyance in a room than a help.

Proportions and rhythms of windows, and how they are trimmed or whether they are recessed, may affect how well new buildings fit into their neighborhoods, since windows can be such an important part of a neighborhood's character. There are many choices designers have to make about how openings are made in the walls of their buildings which determines the overall poetic effect of a building.

The Power and Charm of Railings, Fences and Trellises: Perhaps the most often slighted or underrated decisions in multifamily residential design relate to railings, fences and those architectural ingredients that engage the landscape, like trellises. Railings on stairs, balconies, decks and roof edges, while small elements, can be extremely important in defining the character of a residential building. These ingredients get much abuse and use over the years and if the materials and finishes are not carefully chosen, the wear and tear can show too soon and too often, sending derogatory messages to the larger public about the inhabitants.

An argument can be made that in order for the appearance of buildings to have pleasing scale, they must have elements that human beings can perceptually gauge the size of by comparing them to familiar objects, especially to their own bodies. Railings, fences and trellises, composed of elements the size of legs and arms and with details the size of hands and fingers, are important indicators of scale.

In Conclusion

The architectural significance of only three of the dozens of ingredients in multifamily housing design have been identified to prove that even after all the neighborhood and resident

participation in macro design and planning decisions, there is much poetry still to be brewed by the individual designer. The wisdom and spontaneity of what people do to adapt,



Photo courtesy of Michael Pyatok

expand and adjust their homes is a wealth of inspiration for designers to absorb for future use in their own work. And if designers consciously design their own lives and travels, as they do their buildings, to more than just rub shoulders with the socio-economic classes that may eventually inhabit their creations, then they are that much more likely to understand and appreciate the world more like those they are trying to serve.

Michael Pyatok is president of Pyatok Architects, Inc., director of Stardust Center for Affordable Homes and the Family at Arizona State University and professor in the Department of Architecture at the University of Washington.

Diversity in Practice

By Kathy Dorgan

Each community design center (CDC) has a unique and winning personality. The character of these participatory public interest professional design practices are shaped by the communities they serve, their funders and, perhaps most importantly, their leadership. Centers vary widely in their organizational structure, the constituencies served, the type of projects undertaken and the type of services offered. All community design centers, however, move beyond the boundaries of traditional professional design practice to make use of political, communication, financial and other skills, as well as those of the design arts to, in partnership with their clients, change the world.

Despite their many differences, community design centers are united in their commitment to working across disciplinary and political boundaries to develop comprehensive community solutions. All share a commitment to providing services to active, engaged low- and moderate-income communities, promoting excellence in design and creating livable and sustainable neighborhoods. Community design practice is distinguished from other charitable work carried out by design professionals in a number of ways. It is incremental, reflective and based on long-term sustained engagement. It also recognizes that buildings cannot be separated from their political and social context, and it values and includes low-income stakeholders as decision-makers.

Unlike other movements in architecture and planning, there is not a single stylistic or formalistic approach to community design. Practitioners revel in the diversity of solutions achieved in their work. They draw from the local vernacular, the diverse cultural heritages of stakeholders, all the stylistic camps of the academy and each designer's personal artistic vision.

Likewise, there is no typical community design project. Practitioners are as likely to be found detailing a front porch rail to be built by a property owner's eleven-year-old son as they are to be found studying the implications of community form on public health. Community design projects may involve building straw bale homes with the Northern Cheyenne on the open plains of Montana, crafting storage cabinets for residents of single room occupancy shelters in San Francisco's Chinatown or patenting designs for mobile homes. Community designers plan street theater with artists in Detroit, draft technical language for federal regulations, propose connections for urban

greenways, design mixed-use developments, build community gardens, develop details for roll-in showers, analyze the embodied energy in building materials, construct footbridges with AmeriCorps volunteers and plan statewide bike paths. Each community design center offers a complex array of services and programs, which generally fit into the six categories discussed below.

Education

Most community design centers undertake some type of educational activity; many incorporate educational activities in participatory design processes. Centers work to provide the information resources and transparency necessary for truly participatory processes. They offer educational programs that encompass community design principles and bridge the gap between research and practice as well as between professionals and the community. For example, the Metropolitan Design Center (MDC) at the University of Minnesota hosts exhibits and lectures, publishes design briefs, curates an image bank and develops training programs for elected officials, community groups and the general public. The Nashville Civic Design Center maintains a library of drawings and publications, sponsors continuing education courses for professionals and the general public and hosts exhibitions that have explored topics such as visionary transit systems, proposals for One Percent for Art, green buildings and community planning. ASSIST Inc. in Salt Lake City undertakes a variety of activities to increase community understanding of the need for accessibility, including working with area television stations and Paralympians on news stories and publishing a guidebook about the accessible home. And the East Tennessee Community Design Center helps young people shape public spaces with its *Skateboard Park Manual*, while the Design Coalition of Madison provides *Patterns in Traditional Neighborhoods*, a tool for analyzing development proposals.

Research

The fastest growing component of community design center activity is, arguably, research, which is allowing community designers to pursue the questions generated by community design practice. The growth in research has been driven by a number of factors, including: 1) funders increasingly need research to establish and support funding priorities; 2) academics

are more accepting of community action and research in the academy; and 3) there are many tools, such as mapping programs, available to support research-based inquiry. This growing body of research provides an important resource for community design practice. Sheri Blake of the University of Manitoba, for example, is documenting the participatory techniques of community design practitioners. The Florida Center for Community Design + Research at the School of Architecture + Community Design at the University of South Florida developed the Tampa Bay Community Indicators Project and documented its study of portable classrooms in *The Use of Relocatable Classrooms in the Public Schools of Florida*. Asian Neighborhood Design (AND) in San Francisco collected insights from hundreds of designers, developers and managers of affordable housing to produce *The Materials Handbook*, while Environmental Works studied the embodied energy in a variety of materials used in affordable housing and published its methodology and findings in a set of *Green Building Materials Fact Sheets*. And finally, the City Design Center at the University of Illinois at Chicago compiled an online national database, called *Design Matters: Best Practices in Affordable Housing*, of excellent affordable housing design.

Project Initiation

One of the most important functions of community design centers is to work with members of the community to identify local needs, and then to find ways to address those needs by building the identified project or creating the needed program. Design centers perform an important role in making things happen, as opposed to reacting to projects proposed by investors. For example, after San Francisco's AND identified the need for additional housing and work options, they followed through to develop the first model live/work units in the city. The Troy Architectural Project finds new owners for abandoned buildings and supports them through the redevelopment process, while the Community Design & Development Center in Cincinnati provides real estate development and fundraising assistance to its clients.

Project Design

Some community design centers provide professional services that meet community needs for high-quality, affordable design and construction. Experience with public participation, self-help construction and funding requirements are essential to advancing many projects. High volume can facilitate the provision of service to low-budget projects. A portion of services may be undertaken via joint ventures with traditional firms. Services may address a special need, such as in the case of a program run by

ASSIST Inc. in Salt Lake City, which facilitates repairs and home modifications for accessibility for low-income elderly homeowners. Some centers, such as the Community Design Collaborative of AIA Philadelphia, limit their work to preliminary design, undertaking projects like a conceptual streetscape design or a neighborhood identity strategy. Such centers advance their projects to the stage where public approvals or funding can be obtained. Other centers, such as the Troy Architectural Program, the Pratt Center for Community Development (PICCED) at Pratt Institute in Brooklyn and Environmental Works in Seattle, use their knowledge of the building process to follow projects through construction.

Policy and Planning

Through engaged processes, community design centers generate proposals for local and regional planning and design as well as environmental policies to be enacted by government. This work takes many forms. The Portland Center developed illustrated

One of the most important functions of community design centers is to work with members of the community to identify local needs.

design guidelines for infill construction. ASSIST, Inc. conducted a participatory regional transportation planning process in advance of the 2002 Winter Olympic Games. The Hamer Center developed a tool to help municipalities develop zoning regulations in Pennsylvania. The Small Town Center at Mississippi State University planned a strategy for incorporating bike trails though the entire State of Mississippi, prepared guidelines for new highway bypasses and proposed architectural solutions to rural health care. And PICCED studied inclusionary zoning, helped organize a citywide coalition of housing and social justice groups and worked with elected officials to adopt new housing policies

Design-Build

Many community design centers move beyond the drawing board to construct housing and community facilities. The attention to detail inherent in design-build has resulted in some of community design's most visually arresting works. Design-build projects, which rely on volunteer labor, employment training programs and, often, donated materials, construct model buildings and other structures that advance the knowledge of community practice, meet key community needs and provide an ⇨

opportunity for students and community residents to learn about construction techniques. Perhaps the best known design-build program is Rural Studio at Auburn University, which has been adding homes and community facilities in rural Alabama for both the young and old since 1993. The State University of New York at Buffalo's Department of Architecture has a long tradition of community engagement that has resulted in the construction of bus shelters, a pocket park, bike racks and an addition to an art museum. And at the Rensselaer Design Center, students have taken on the more modest project of installing lighting in the vertical art gallery at the Kennedy Towers senior housing project.

Design-build can also be employed in production work. A cabinet shop that started at AND has since become an independent operation, employing local

Although the practice of community design is decentralized and locally controlled, most community design centers count themselves as part of a national movement.

residents to build beautiful cabinetry that increases the utility of small spaces. And while Ball State University no longer arrives at projects in their studio on a large truck bed, community design practitioners continue to find innovative ways to structure and offer services. Many follow one or more of the following models.

Volunteer

Volunteer-based community design centers enlist the local design community to provide services. The design center staff, critical to these efforts, carefully trains volunteers in participatory processes, assists community groups to define their needs, matches professionals with projects, monitors and tracks services and connects individual projects to a community-building initiative. Professionals work on the projects *pro bono* or for an honorarium. This model has the potential to engage a large number of professionals in the issues affecting disadvantaged communities. At the Community Design Center of Pittsburgh, professional volunteers consult with local homeowners on appropriate approaches to renovating historic buildings using a valuable rehabilitation and resource book developed by the center. In addition, the center staff also assists non-profit organizations to secure appropriate preliminary design services from local professionals using foundation grants. Volunteer-based community design

centers also include the Community Design Collaborative of AIA Philadelphia and the Neighborhood Design Center of Baltimore.

Private Practices

Limited liability corporations, C corporations, partnerships or sole proprietorships can be community design centers if their mission is the practice of community design. This structure provides the maximum flexibility for a public interest practice; there are fewer reporting requirements and the principals retain full authority to deploy organizational resources. Pyatok Architects Inc., which is, arguably, the most accomplished designer of affordable housing in the nation as well as an articulate advocate for community design, exemplifies the private practice model. One of the challenges of this structure, however, is that it may be difficult for a private practitioner to establish credibility and continuing contact with the community. Furthermore, private firms cannot apply directly for most grants. Many private practices, like Pyatok, meet these challenges by establishing close working relationships with non-profit community development corporations. In fact, Pyatok has on staff a full-time grantwriter who assists the firm's clients in pursuing the support necessary for their advocacy and participatory work as well as for engaging local artists in the design projects.

University-Based

About one-half of the accredited schools of architecture in the United States are affiliated with a community design center. These practices may be an integral part of the school's educational program, a semi-autonomous center within the school's structure, a single faculty member's work or a sister non-profit. Institutional affiliation may provide significant benefits, including credentialing, salary support, free or subsidized space and equipment, the security of tenure for vocal advocates and student participation through class projects and internships. There may also be constraints as a result of school schedules, pedagogic goals or the culture of the academy, which may conflict with community needs. This type of engagement, however, is expected to increase as institutions and accrediting bodies continue to value service-learning. Advisory boards often inform but do not control the work of centers at colleges and universities, which are usually governed by the trustees of the sponsoring institution. The constitution of these groups varies. The Advisory Board for the Community Design Center at Syracuse University's School of Architecture draws on expertise from the university staff, students and faculty and also includes some community representation. The MDC has separate community and professional advisory boards. PICCED draws in equal measures from the university, local corporations and the com-

munity. University-based practitioners such as Randy Hester, Henry Sanoff, Mary Camario, Chester Hartman, Nick Wates and Paul Davidoff have documented and published their projects. Their insights about their work and community design practices have contributed significantly to advancing the practice and theory of the field.

Independent Non-Profit

Community design centers structured under section 501(c)(3) of the Internal Revenue Service code for the purpose of providing community design have the advantage of a clear community mission. Their board of directors provide a direct mechanism for community control and participation. Funding, however, is a continual challenge for the unaffiliated center. Independent centers often develop mechanisms for going to scale rather than concentrating on demonstration projects, often favored by the institution-based centers. Independent practices have demonstrated the potential of community design to reach large numbers of people at an effective cost. For example, a single, very skilled staff member at ASSIST facilitated almost one thousand emergency repairs in ten communities last year.

Most community design centers serve a specific geographic area. A long-term commitment to incremental change within these communities is a defining characteristic of a design center. Local knowledge is among the center's expertise. Service areas may be a city, a region or a state. A few centers work in multiple locations. The Center at the University of Pennsylvania works in Philadelphia and Lame Deer, Montana. The Yale Urban Design Workshop works in Connecticut and also consults regularly in Shanghai. Increasingly, centers are undertaking projects with a regional focus. Many centers have a primarily urban focus, while others concentrate on the needs of rural communities. The Troy Architectural Program (TAP), a design center in Troy, New York, serves a city with a population of 49,170. Executive Director Joe Fama, one of three staff members who have spent over thirty years employed by TAP, points out that almost one-half of the population live in communities with less than one million people, yet only 15 percent of the cataloged design centers are located in such communities, leaving many opportunities for the establishment of additional centers.

Centers are funded through a combination of fees, grants and fundraising. Many centers receive support from HUD's Community Development Block Grant (CDBG) program, which is administered locally. A few centers, including the Hamer Center, the Carl Small Town Center and the MDC, have endowments. The substantial private gifts that established these funds provide an important tool for allowing continuity of services. Fundraisers often include an educational

objective. Pedal Pittsburgh, the Community Design Center of Pittsburgh's annual community design bicycle tour, builds awareness of Pittsburgh's architectural heritage and community development initiatives while raising critical unrestricted funding. Capitol Hill Improvement Corporation originated a Cooks and Kitchens tour to provide the public with an opportunity to see the organization's work and keep past clients connected to the center. Fees for service may be on a contingent basis or sliding scale, or alternatively paid by a third party. Sources of funding are continually changing, and successful centers maintain an active outreach and development function.

Although the practice of community design is decentralized and locally controlled, most community design centers count themselves as part of a national movement. Many belong to and/or identify with the Association for Community Design. For thirty years, this all-volunteer membership organization, which was initially supported by the AIA, has hosted an annual conference where practitioners share information and reaffirm their common interests. Many centers also belong to Planners Network and other national organizations.

Despite the considerable accomplishments of the past forty years, we are just starting to understand the potential of community design practice. Technology is providing new tools for sharing information and conducting complex participatory processes in a transparent manner. Research is helping to refine strategies. Practitioners are building the networks necessary to tackle multidimensional issues. There is a renewed interest among designers in making a difference and mainstream organizations are recognizing the value of broad-based participation. We see this potential being exhibited in the response to recent disasters. PICCED, for example, engaged more than 5,000 residents of New York City in a successful community visioning process following the 9/11 attacks. And supported by the recommendations of the governor's taskforce, Mississippi State University is creating a new center to respond to the devastation of Hurricane Katrina. The movement will be challenged to retain its focus as more opportunities for the field emerge. Managing access to all of the information and research generated by centers is another challenge that needs to be addressed nationally. TAP could speak for the entire movement when it states that its center "began as an experiment in community service.... (We) have expanded to become an integral part of the non-profit delivery system in the region. Now thirty-six years later, we remain unorthodox, passionate, idealistic and persistent—an effective ally to those in need."

Kathy Dorgan is principal of Dorgan Architecture and Planning, a community design practice in Storrs, Connecticut, and former president of the Association for Community Design.

Origins of Community Design

By Henry Sanoff

Community design stands for an alternative style of practice, based on the idea that professional technical knowledge is often inadequate in the resolution of social problems. It is an umbrella term covering community planning, community architecture, social architecture, community development and community participation, all of which emphasize the involvement of local people in the social and physical development of the environment in which they live. Community design represents the addition of moral and political content to professional practice, however, the representation of these ideas has changed over four decades of practice. Today, community design centers (CDC's) are too often left dealing with small-scale solutions to issues of poverty and disadvantage while affluent groups use citizen participation techniques, many developed in the community design movement, to secure their own advantaged positions. The community design movement now faces a new challenge: to create a wider civic vision that crosses social and physical divides and promotes a broad understanding of social and environmental justice.

Community design has been defined, in the broadest sense, as a movement for discovering how to make it possible for people to be involved in shaping and managing their environment. Community architecture is the activist term used in England, which embraces community planning, community design, community development and other forms of community technical aid, while social architecture is used for the same concept in the United States. Social architecture aims to create critical consciousness among citizens. Community participation, on the other hand, covers all the scales and techniques but refers to the processes involving professionals, families, community groups and government officials in shaping the environment. In contrast to the political activist role assumed by CDCs, another approach, facilitation, which uses participatory methods for both problem definition and design solution generation through design assistance techniques, has emerged. Facilitation is a means of bringing people together to determine what they wish to do and helping them find ways to work together in deciding how to do it. Yet, another view of com-

munity design is that of creating communities, as described in the recent book entitled *Community by Design: New Urbanism for Suburbs and Small Communities* by Kenneth B. Hall and Gerald A. Porterfield.

Historical Development of Community Design

Community consciousness in many low-income neighborhoods emerged in the early 1960s. Direct involvement of the public in the definition of its physical environment and an increased sense of social responsibility constituted a new movement. Following this movement, CDCs, aiming to offer design and planning services to enable the poor to define and implement their own planning goals, were established in the United States.

Influenced by Paul Davidoff's advocacy model of intervention, many design and planning professionals rejected traditional practice. Instead, they fought against urban redevelopment, advocated for the rights of poor citizens and developed methods of citizen participation. Federal programs of the 1960s, such as the Community Action Program and Model Cities Program, encouraged the participation of citizens in improvement programs. With these programs, people outside the professions were allowed to make decisions about planning and financing. Citizens were given the right to participate in planning and implementation processes through grants and technical assistance.

Community Design Centers

As a result of the 1964 Economic Opportunity Act's Community Action Agencies and the Department of Housing and Urban Development's Office of Neighborhood Development, the economic development role of grassroots organizations and the usefulness of professional advocacy networks, such as the Association for Community Design, were strategically enhanced. CDCs became the staging ground for professionals to represent the interests of disenfranchised community groups. The social momentum of the Civil Rights Act and the innovations of the Ford Foundation's Gray Areas Program were rapidly building a framework for change throughout the nation.

CDCs were dedicated to providing planning, architecture and development services unavailable to emerging civic organizations, or established Community-Based Development Corporations (CBDCs). Design center organizational structures ranged from architect-led non-profit corporations to university-based service-learning programs to private practices to volunteer programs sponsored by the American Institute of Architects (AIA) or local communities. Support for design centers came from Community Development Block Grants (CDBG) and other sources of funding to facilitate volunteerism. Services provided by most CDCs then and now have included the following:

- comprehensive, participatory and strategic planning;
- technical assistance in the selection and financing of development projects; and
- advocacy and support for the acquisition and management of housing and community facilities.

The 1960s and early 1970s was a time of great organizational flourishing. Organized in 1963, the Architectural Renewal Committee in Harlem (ARCH) fought a proposed freeway in Upper Manhattan. In Cleveland, Architecture-Research-Construction (ARC) remodeled hospital wards, community-based treatment centers and group homes, working with patients, staff and administrators in a participatory design process. In Tucson, the design center there removed over one hundred pit privies from barrio homes and replaced them with prefabricated bathroom units.

Founded in 1973, Asian Neighborhood Design (AND) began working on issues in San Francisco's Chinatown. Today, AND is a full-service professional planning and architectural service that has an annual operating budget of about \$4 million and is dedicated to housing and community development throughout the region. In Salt Lake City, ASSIST, Inc. has continued to provide accessibility design services, seeing more than 100 projects through to construction each year. Architects, landscape architects and planners, working as volunteers and paid staff in community design centers, complete hundreds of similar projects annually.

Over the last forty years, CDCs have been effective in providing a broad range of services to economically distressed communities. For the design and planning professions, community design centers have been the equivalent of what health clinics are to medicine and what legal aid is to law. People are served through pro bono professional assistance, but often after the injury has

occurred. Long-term community-based planning and visioning processes require linkages between design centers and community organizations, with a full-time commitment to relieving distresses in urban and rural environments.

Many of the major non-profit community development corporations in the United States began as civic groups resisting development. This community economic development movement has now shifted from grassroots activities resisting change to community building and development.

In response to the economic and political pressures of the 1980s, some CDCs remained project-based. Such a center is generally organized as a non-profit by an administrator through a local AIA chapter, and supported by CDBG and other sources of funding.

Comprehensive community design practice is carried out by centers that promote community-based control of local projects.

Other, more comprehensive community design practice is carried out by centers that promote community-based control of local projects with related community improvement activities. Because these centers concentrate on providing a variety of services, they help to generate projects for which architectural services will eventually be required. Community design centers look to organizers, neighborhood planning groups, individual low-income clients, community service committees and non-profit boards of directors for leadership in building communities.

Community Design Reform

Today, more people participate in local planning than ever before. This participation is supported by local authorities and provides unique opportunities for increasing public awareness of a variety of community issues. The capacity of community design centers, however, to address issues of environmental risks and poverty has diminished because powerful local interests tend to dominate. Such centers are too often marginalized in local political processes serving the disadvantaged, while those with more resources use participatory techniques to resist urban change and reinforce their own power. ⇒

Citizens today are often short-sighted in their efforts, which are increasingly segregated along class and racial lines. As wealthy citizens have embraced participation and environmental risks have become clearer, an increasing number of dangerous land uses, such as landfills, toxic sites and polluting industries, have been located in poor communities. Today, participation has been used to preserve the quality of life for affluent and powerful citizens. Those who already have economic clout are involved in politics in ways that disproportionately increase their influence, making the practice of democracy increasingly biased against the economically disadvantaged. Similarly, citizen input has largely been reduced to reacting to, rather than initiating, projects.

Quality-of-life participation and efforts at neighborhood protection frequently rely on the methods of advocacy that were developed initially to empower the poor. This citizen motivation is evidenced in positions like Not On Our Street (NOOS), Not In My Back Yard (NIMBY) and Locally Unwanted Land Uses (LULU).

Only by refocusing on the initial reasons for community participation can local problems be effectively solved. This suggests that the grassroots must be empowered with the authority and responsibility for taking proactive local action, not just blocking actions.

Local groups with similar goals that lack communication or cooperation may undermine the potential for mutual benefits. The dominance of narrow special interests needs to be replaced by a broader

civic vision that penetrates social and physical barriers. A reformation of participatory processes, which stresses the conscious pursuit of a sense of community, a new form of governance that empowers local communities and the creation of sustainable communities, is needed. This new approach to participation should examine the cumulative impact of actions and their social and ecological implications. Community building, in contrast to the 1960s federal programs where outside professionals selected priorities, sees resident groups playing a more central role in planning and implementation. It is dedicated to the idea that residents must take control of their own destiny and that of their community. Instead of seeing the old idea of citizen participation in government programs, community-building advocates see government participation in citizen initiatives.

Participation has become a tool for defending exclusionary, conservative principles rather than for promoting social justice and ecological vision. Professionals need to assume a new proactive role that distinguishes them from their more traditional counterparts. The new professional needs to employ a visionary approach that allows a community to expand its vision through participatory processes.

Proactive practice begins well before there is a paying client and continues long after the contract ends.

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Celebration of the Life and Work of Walter Thabit

On December 9, 2005 a celebration of the life and work of planner Walter Thabit (1921-2005) was held at the Municipal Art Society in New York City. *Progressive Planning* will be reprinting some pertinent excerpts from Walter's work that were gathered for the celebration.

Walter Thabit on community planning:

"The essence of planning advocacy is local community planning – planning with the community. We do it because the city doesn't. The city doesn't care about its local communities. It is too interested in helping the real estate industry and its commercial interests make a dollar. It is beholden to expressway developers, suburban sprawl profiteers, big real estate interests and bankers, all of whom reap the profits from zoning manipulation and land development."

--From *Planning and Advocacy*, October 15, 2004

Equity [or Not] by Design

By Roberta M. Feldman

Design, the ongoing creation and modification of our material environment—its images, objects, buildings and landscapes as well as their spatial order—is inherently inseparable from the structure of our society. Most of us designers participate in upholding the existing social, political, economic and ideological order of society, whether or not we recognize our practices as such. We work for clients who can afford our services, accept their programs to distribute material resources and add value through our formal and technological expertise. Most of us do not consider how our actions may or may not result in design processes and solutions that are equitable. Community design focuses attention on those inequities, using a process of engagement and persuasion to advocate for social justice.

Of particular interest to me, as an architectural educator, researcher and activist, is the design of the built environment. From the time I entered architecture school in the mid 1960s to now, I have witnessed a dramatic shift in my profession away from effective engagement with issues of social justice: homelessness, lack of affordable and appropriate housing, affronts to social and economic sustainability and other societal inequities.

As co-founder of a university-based community design center, the City Design Center, I self-consciously consider equity by design in all of our projects. Founded in 1995, the City Design Center is a multi-disciplinary design research, education and service program in the College of Architecture and the Arts at the University of Illinois at Chicago (UIC). We engage with our non-profit and governmental partners to work with communities that are underserved by the design professions. We design at all scales and programs of the built environment. In the description of some of our projects below, I focus on housing, since this is what most of my work is about.

Design as if People Mattered

Who designs housing? We know that in the US, as in other westernized nations, design practices have been professionalized. Educated people have established, as noted by Margaret Crawford in *Out of Site*, “a monopoly of competence” where regula-

tions grant exclusive rights to design production. Housing design by non-professional people exists in the US, but it is not the norm.

If people do not design their own housing, equitable professional design practices become even more salient. How do we design as if people mattered? How might professionals design with people? Who sets design priorities? And how do we assure high-quality design for all, irrespective of one's wealth?

Setting Design Priorities with People

I have been working for nearly two decades with the resident leadership at Wentworth Gardens, a low-rise public housing development on Chicago's South Side. With my colleague Susan Stall, I have written a book, *The Dignity of Resistance*, which details residents' activism since the 1970s to save their homes—first from the Chicago Housing Authority's (CHA) poor maintenance and management; later from demolition that made way for a new White Sox stadium; then from CHA's HOPE VI Plan for Transformation.

By the late 1980s, the conditions of Wentworth's buildings and grounds had become a threat to the residents' health and safety; the development was cited for over 1,000 code violations. An even greater threat also loomed: potential demolition by the CHA. Resident leaders believed that the only way to save their homes would be to become resident managers. They applied and won the right to participate in a federal resident management program, a struggle that lasted nearly a decade.

To support their struggle, resident leaders asked me to conduct two studies: a resident assessment of needs and an architectural and engineering assessment (A&E), both focusing on building and grounds. The leaders wanted input from all residents regarding priorities for deferred maintenance and renovation. They also wanted an independent appraisal of the physical conditions of their development when negotiating with the CHA for their resident management contract.

My colleagues and I worked with residents to develop the survey and trained residents to con- ⇨

duct it. With input from more than half the residents of the development, residents developed a plan to address deferred maintenance. In addition, resident leaders used the opportunity to further organize their community. When conducting the house-to-house interviews, leaders informed residents of their efforts to establish resident management and elicited their participation. The A&E found that the heating plant was the most serious concern, both its poor condition and cost to repair. As a result, resident leaders successfully negotiated to have the CHA maintain responsibility for the heating plant, otherwise the costs to repair it would have come out of the all too inadequate resident management budget.

Designing with People

Who gets a say in the design process? One means is through a Post Occupancy Evaluation (POE). Another, more direct form of involvement, is participatory design. Randy Hester, a well-known proponent of participatory design, states, in the winter 1999 issue of *Places*: "Participatory design in the US is buttressed by principles on which our government was founded and values held dear since the inception of the nation. These provide both the ideological and operational underpinnings of local participation" (p. 14). Participatory design can help restore an equitable balance of power, especially for people who have the least to no power in architectural decision-making.

Another project Wentworth activists asked me to assist with was preparation of a schematic design and cost estimate for a small shopping center on vacant land directly south of the development. The Wentworth leadership needed the design and cost information in their applications for the land and empowerment zone funds to build the project. Although Wentworth itself had been spared when the White Sox built a new stadium, the rest of their neighborhood, including its few retail stores, was destroyed. As a result, Wentworth residents had to travel 1_ miles to the nearest grocery store.

I suggested that we use a participatory design process, even though participation can be tricky. When misapplied, participation can reaffirm an inequitable status quo, as when it is misused simply to inform people of a proposed design. When constructed to achieve empowerment goals, however, participation ensures that individuals' expressed needs and values are represented in the design, and that they have real control over decision-making.

The retail shopping center design workshops resulted in the necessary schematic design and the community's buy-in. But participatory design can-

not assure the necessary economic and political resources to implement a design. Despite considerable organizing efforts with the relevant "power brokers," Wentworth activists did not secure the land or the funding. Yet all was not lost. The workshops provided a powerful context for developing skills and building organizational capacity. In fact, the skills resident leaders learned allowed them to work effectively with architects in the current renovation of their housing development.

High-Quality Design for All

It is ironic that those people most closely involved in the production of affordable housing, for instance community development corporations and housing authorities, all too often are the least convinced about the contribution of design. For them, the priority, understandably, is on producing the largest number of units possible within financial and regulatory constraints. When I broach the subject of design, I am told that high-quality design is all well and good, but it will increase costs.

I often find myself in the position of advocating for the value of design and arguing that it need not cost more. Furthermore, high-quality design for all, including those who cannot afford architects' services, is a social justice issue.

In fall of 2001, the City Design Center launched an internet catalog, *Design Matters: Best Practices in Affordable Housing* (<http://affordablehousing.aa.uic.edu>). The catalog documents exemplary housing nationwide that is affordable for people with limited incomes. As editor, I sought to illustrate that quality design can be affordable and that affordable housing can embody quality design.

Design Matters was developed with the support of nationally recognized, socially responsible architecture firms, for-profit developers, community development corporations, representatives of governmental agencies and others who are committed to functional and innovative affordable housing. The catalog documents case studies of affordable, permanent housing built in the US from 1980-2000 for independent living. Perhaps most importantly, the catalog uses these projects to illustrate that design is not merely decoration, but rather an essential means to: contain construction and life-cycle costs without sacrificing livability; support household and neighborhood "fit"; adapt to household changes; achieve universal accessibility; promote energy and resource efficiency; ensure healthy indoor environments; support physical safety and security; and meet high aesthetic standards, especial-

ly those of the residents. It is noteworthy that many of the featured projects were designed using a participatory process.

The ways in which the catalog has been put to use is heartening. It has been used by a state government to define its affordable housing objectives; by experienced community development corporations to refine their objectives; by new community organizations embarking on their first housing projects; by community groups to combat NIMBYism; by educators in their design studios; by architects looking for guidance; by the curator of a national affordable housing exhibit; and by the general public.

Design Education

The City Design Center aims to provide opportunities for students to learn and gain hands-on experience by working on actual projects with community and/or governmental clients. Students make linkages between theory, practice and social interests in community-based projects coordinated by the Center. One way students engage in these projects is in the design studio. Let me give you one example of the many courses I have coordinated.

In the late 1990s, the Shriman Affordable Housing Campaign, a coalition of three non-profit senior organizations, was created to pursue and protect affordable senior housing in the Lakeview neighborhood located on Chicago's North Side. The members of the campaign were concerned about a lack of affordable senior housing and also by what they viewed as a mismatch between existing senior housing and seniors' needs and wishes.

I was approached by the Shriman Campaign for assistance in both educating leadership about state-of-the-art, user-responsive senior housing and developing, with the active collaboration of campaign members, a conceptual design for a city-owned site. I arranged for a School of Architecture design course to focus on the problem. The format of the studio was participatory, with campaign leaders serving as full collaborators. Campaign members and students attended lectures, visited senior housing sites and discussed class readings. They worked closely with the studio faculty to develop the architectural program. Most importantly, as the work progressed, the students' designs were reviewed both by campaign members and also public officials, including the local alderman and the Chicago Department of Housing commissioner.

Campaign leaders considered the studio a success. They became knowledgeable "clients" who

argued forcibly and successfully with the architect they hired to ensure that their program would be met. According to leaders, the studio presentations provided subtle pressure on public officials to endorse the project. The students also benefited, gaining invaluable knowledge about working with people different from themselves. For example, one student explained, "When I got into the studio I thought all elderly people are the same. I learned that they are like us, very different."

Engagement and Persuasion

There is no direct path to equitable design processes, and I cannot point to specific solutions. Rather, I have approached the complex objective of equity by design from various angles, each appropriate to the specific design problem. I can, however, identify two themes that underlie my work: engagement and persuasion. By engagement I mean involvement with people battling societal inequities and the power brokers who can make or break a project. I do not mean a distant commentary on contemporary societal problems solely through formal manipulation—no matter how well intentioned. I do mean design practices that are resonant with people's lives and that empower people in their struggles for social justice.

In terms of persuasion, I mean designers' advocacy for social justice using their knowledge and weight to promote social equity and to contest social injustices. I can only imagine if Chicago's architects, in large numbers, had marched with the Coalition to Protect Public Housing to protest the demolition of virtually all high-rise and some low-rise public housing family developments—more than double the units demolished by any other city in the nation. If more architects had supported the documented desires of residents to remain in their homes if living conditions were improved. If more than a few architects had worked with residents to design cost-effective strategies to renovate existing buildings, and, for those that were not viable, to build new, appropriate and satisfying housing. If these things had happened, the city might not now be razing family public housing and rebuilding mixed-income developments where only 15 percent of the original number of public housing family units will be replaced. This loss in public housing units is inequitable, even if the new mixed-income housing is well designed.

Roberta Feldman co-directs the City Design Center in Chicago.

Engaging Communities, Enriching Design Education

By Cheryl Doble and Peter Aeschbacher

In 1996, Ernest Boyer and Lee Mitgang authored *Building Community: A New Future for Architecture Education and Practice*, a report about architecture education and practice produced for the Carnegie Foundation. The authors challenged the profession to become more engaged in society's most consequential problems, concluding that the challenges facing professional architectural education must be addressed by "restructuring the process by which students and faculty are engaged." The authors specifically spoke of an "enriched mission," centered in community service, which "connects the schools and the profession to changing social contexts." In fact, a model for socially responsible practice had already emerged as the field of community design, yet schools continued to operate within a normative professional service provider paradigm.

Historically, practitioners and architecture and landscape architecture programs have approached their service mission through *pro bono* assistance. University efforts have been generally student-centered, focused on preparing students for practice by giving them an opportunity to take on "real world" projects. Given the significant challenges of scale, complexity and required resources, universities have tended to view these efforts as desirable but adjunct extensions to be conducted according to the terms of the university. Often, the benefits to external partners have been seen as by-products of the educational process, rather than in the context of a mutually beneficial partnership. The Boyer-Mitgang report calls for schools to shift from an assistance model to one of engagement with communities by integrating community-based work within design education.

Rethinking Engagement

The Boyer-Mitgang report came at a time when professional practice had evolved from an assistance model, working *for* communities, to an integrated approach, working *with* communities. The contributions of designers to a community development agenda about improvement and social change had matured into the field of community design, replete with established professionals and networks within the public and non-profit sectors.

In the 1960s, designers and planners organized the first community design centers to lend professional expertise to underserved communities. Community groups, initially organized around the social and political issues of the civil rights movement, turned their attention to improving their built environment. As the problems of federal public housing and urban renewal came to light, government policy and funding in housing provision and community development shifted. This shift, towards local control, produced initiatives such as the tax credit system and the Section 8 program. The new funding infrastructure enabled the creation of non-profit community development corporations (CDCs), which took the lead in community development. While few design centers survived in their original form, many adopted an entrepreneurial approach by adding development and management capacities; others focused on professional services, contracting with CDCs or public agencies.

Today, new roles and models have emerged within communities, the design professions and the university. As described above, communities have created CDCs and shifted from advocacy to action. Professionals have found new avenues for practice. Some have worked directly with CDCs, public agencies and non-profit organizations primarily on a fee-for-service basis. Others have started their own design-based non-profit organizations, or have worked within existing organizations such as design centers. *Pro bono* work exists, but at a smaller scale and of a less formal nature than that in medicine or law. Some organizations, such as the Community Design Collaborative in Philadelphia, coordinate the participation of professional volunteers in community projects. Others advocate from within the profession itself, for example the non-profit group Public Architecture. Finally, a small number of programs exist to support and encourage young professionals. These include the Enterprise Foundation's Frederick P. Rose Architectural Fellowship and Design Corps, which is oriented to recent graduates and undertakes community-based projects.

The Role of Universities

Universities can provide three major contributions to the field of community design: preparing students for engaged professional roles as entrepreneurs and

agents of social change; engaging communities directly in mutually beneficial partnerships; and bringing a scholarly and critical dimension to the primarily practice-oriented field of community design.

Many university design and planning programs are responding to the Boyer-Mitgang challenge by restructuring faculty and student engagement to integrate more fully the activities of teaching, research and service with community engagement. Two primary models exist for this integration. The first model, establishing community-based design projects as part of the curriculum, is primarily practice-oriented, but it recognizes the challenges of community-based work by accommodating projects within studio and course sequences. A well-known example is Auburn University's Rural Studio. Students in this program spend immersive semesters in communities and have the option of returning for longer-term, intensive capstone projects.

The second model is establishing academic design centers, many of which serve as community liaisons. These centers integrate community-based projects in teaching studios and provide continuity of engagement through community documentation and post-studio follow-up. Other academic design centers provide opportunities for advanced study and implementation—for example, the University of Detroit Mercy's Collaborative Design Center. A small number, including Penn State's Hamer Center for Community Design, serve as think tanks for integrating policy, theory and practice and provide focused degree options. Since the early 1990s, there has been a steady increase in university-based community design centers. A survey of architectural programs in North America conducted by the Association of Collegiate Schools of Architecture (ACSA) in 2000 identified forty-five academic design centers. Based on the addition of new design centers since 2000 and on community-based curriculum concentrations listed in course catalogues of landscape architecture and planning programs, academic interest in community-based design is fairly widespread.

Value of Community-Based Work

The value of community-based work in design education can be documented from three perspectives: the benefit to the students, the community and the design and planning professions.

Benefit to Students: Surveys have shown that a large percentage of students entering architecture and planning programs are motivated by a desire to improve the quality of life through their work. Student evaluations of community-based projects indicate that they find this work more stimulating and satisfying than hypothetical projects, and faculty

note that students exhibit greater individual motivation and engagement. In community-based projects, students engage diverse clients and use the design process to resolve critical community issues. They develop skills in teamwork, research, facilitation, communication and the application of technical knowledge. Most importantly, community work brings students in contact with individuals whose life experiences are different from theirs, helping students learn to understand situations from new and multiple perspectives. These are critical skills for young professionals preparing to work in an increasingly multicultural world.

Benefit to Communities: The value to communities is considerable, especially when academic programs have the capacity to maintain long-term relationships with community partners. The academic partner brings much needed resources and an educational experience for both students and community members. The design process offers communities new ways of considering and understanding their issues, opportunities and potential. A committed academic-community partnership can increase a community's capacity to manage its future and help develop a community's appreciation for the value of design to realizing its potential.

Benefit to Profession: The profession stands to gain from the community-based work of academic programs through the experience, understanding and skills gained by the students who will be the profession's future employees. An often overlooked benefit is that community-based work by academic programs contributes to an enlarged client base for the profession. Community-based work illustrates the value of design, prepares communities to work with design professionals and, in many cases, provides planning documents that enable communities to secure funding to hire professional designers. Many practitioners also feel that these academic engagements provide a proving ground for creative work that advances practice.

The Challenge

Community-based engagement via academic programs can enrich students' educational experiences, uncover research opportunities and lead to meaningful community outcomes. A number of significant challenges exist, however, as university-based programs conduct these activities and simultaneously attempt to meet community needs.

- *Timeframes:* The academic framework of semesters, credit hours, student supervision and evaluation present a significant challenge.
- *Complexity:* Community life is dynamic, complex and, at times, messy. It is not an easy task to move students from the security of the studio and to situ- ⇒

ate their design activity and education within the community in a responsible and beneficial manner. Student preparation requires time and must be thoughtfully integrated in the academic curriculum.

- Skills and Training:** Programs need to create strategies that balance community process with the development and evaluation of design skills. It is a time- and resource-consuming task to manage student/community projects, recognize the value of the work, document critical ideas and advance the work to implementation.

- Limited Resources:** While universities are often viewed as resource-rich institutions, few have resources dedicated to managing year-round community-based activities. This work cannot be sustained by the volunteer efforts of faculty and staff. Highly visible programs identified with charismatic figures, such as Sergio Palleroni or the late Samuel Mockbee, reinforce the impression of the singular leader, yet the success of such programs is equally due to the infrastructure and resources supporting them.

Meeting the Challenge

At the 2003 annual Association for Community Design (ACD) conference, a working group proposed a set of strategies for institutions to overcome the challenges of community-based work and sustain meaningful engagement.

- Sustain long-term commitment** required to accomplish community change. Universities must find the mechanisms to sustain a continuity of engagement that meets the needs of both the institution and the community partner. Longer-term commitments provide the basis for better planning and realistic expectations.

- Establish and formalize strong academic/community partnerships.** Collaborative work with communities requires effective communication strategies, shared goals and ways of working that build mutual trust. Successful initiatives will require committed institutional support.

- Make academic resources accessible to community members.** Making educational opportunities and resources available to community partners reinforces a mutually beneficial relationship, builds capacity in organizations and promotes the value of design.

- Provide adequate training and mentoring for students.** Inexperienced students need guidance and community work can be unpredictable. Student efforts cannot be managed in the same manner as a traditional office practice. Students must be prepared for community engagement with skills beyond design; faculty leadership and mentoring is essential.

- Initiate interdisciplinary participation by faculty and students.** Architectural programs will need to address more than just design issues. They will need to foster leadership and organizational capacity, negotiate political frameworks and forge broader community partnerships. These activities are not easily managed by

adjunct teaching faculty or individual faculty members working alone.

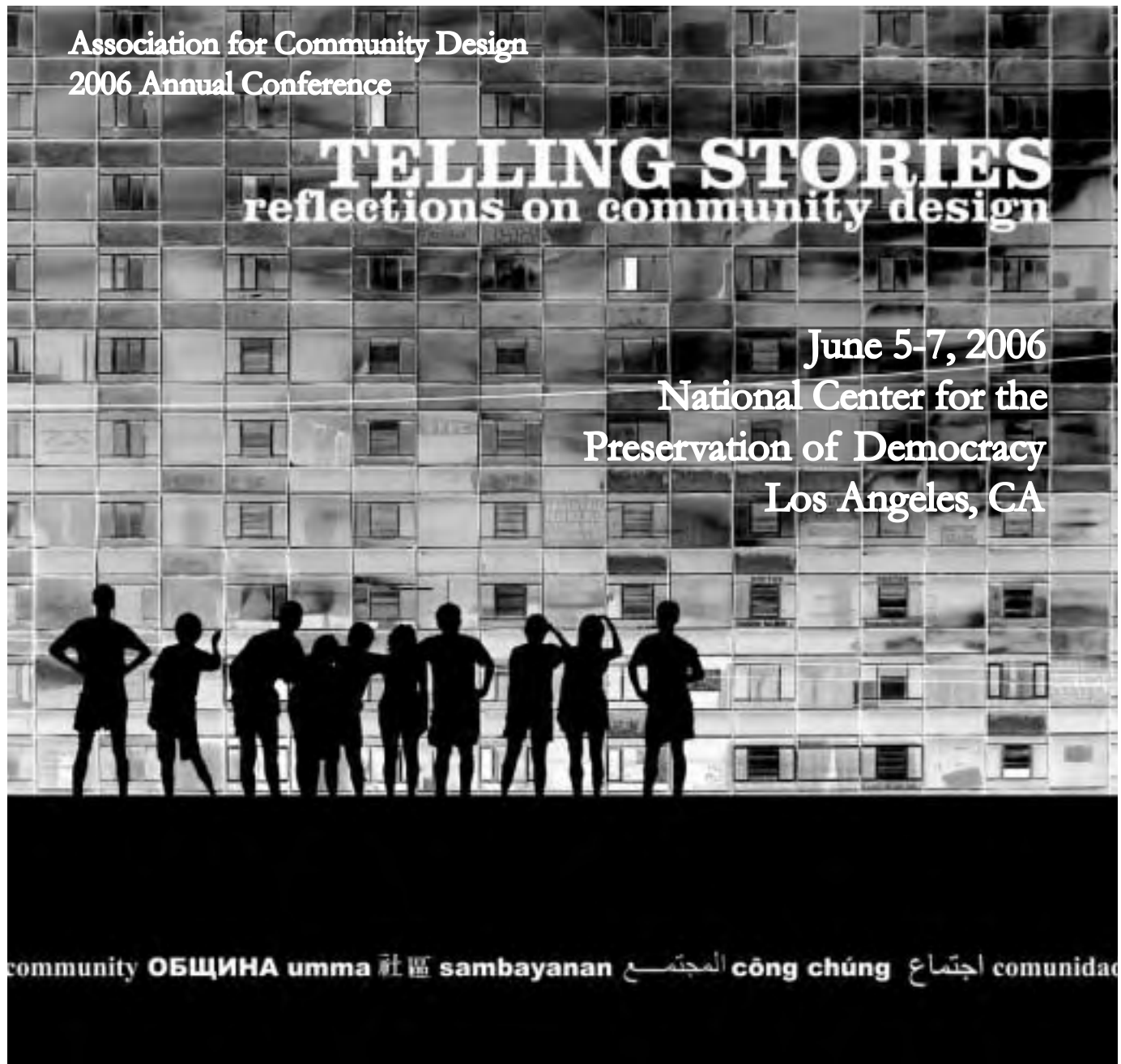
- Involve champions from the professions in community-based engagements.** The expertise and experience of professional designers and planners can provide a bridge between the academy and practice that strengthens community engagement and increases the capacity to sustain engagement.

Moving Forward

Significant challenges must be met in order for universities to successfully and responsibly work with communities to achieve mutual benefit. Most of these challenges arise from the simple paradox inherent in design education: Real world projects have needs and expectations that students often do not yet have the ability to fulfill. Design education begins with four to five years of conceptual and design training in the university, followed by a practical internship period ranging from three to five years. This sequence illustrates why most assistance-based outreach initiatives rely on extraordinary contributions of time and resources by faculty and students and, consequently, have mixed results and limited prevalence.

In order to meet the challenge set forth by the Boyer-Mitgang report, the field of design education must shift community-based programs from “outside” to “inside,” not only in the terms of community engagement, but especially into the curriculum as a model for implementation. Professionals—in particular planners and designers—and non-profit organizations can aid this transformation by connecting academic programs with appropriate community partners, mentoring students and helping communities build on the students’ groundwork. Design alone cannot solve society’s most consequential problems, but it can play a critical role. Design education is catching up to socially responsible practice, and a new terrain of engagement is emerging. It is critical for universities and their community partners to be cognizant of the opportunities and challenges of preparing students for an enriched engagement with social issues. The value of community-based design education certainly lies in the direct benefits accrued to the collaborators, but no less important is the emergence of an enlightened and progressive group of young practitioners nurtured through the process of collaboration.

Cheryl Doble is an associate professor in the Faculty of Landscape Architecture at SUNY College of Environmental Science and Forestry in Syracuse, NY and the director of the College’s Center for Community Design Research. Peter Aeschbacher is an assistant professor holding a joint appointment in the Departments of Architecture and Landscape Architecture at Penn State. He is the director of design at the Hamer Center for Community Design



For more information and to register, please visit our website:
<http://www.associationforcommunitydesign.org/conference>

Association for Community Design (ACD)

Community Design Practice Case Studies

The following case studies were selected to provide a sense of the diversity of community design practices in terms of geography, institutional setting, focus of practice, and length of operation. Unfortunately, we couldn't include all of the centers doing great work. We encourage you to seek out additional community design practitioners in your geographic area or area of professional work; the Association for Community Design is a great resource for making these connections.

Asian Neighborhood Design

By Fernando Marti

www.andnet.org

Asian Neighborhood Design (AND) was incorporated in 1973 by a group of Asian-American UC Berkeley students determined to improve the environment in low-income housing and community spaces in Bay Area Asian neighborhoods, particularly San Francisco's Chinatown. Five years later, AND expanded its services to address employment needs by offering job training in carpentry and cabinetmaking. Today, AND provides community planning and family and youth services, in addition to architecture and job training. Our architecture component focuses on a full range of affordable housing, especially special needs housing; community facilities, such as childcare and teen centers; and designs for the City of San Francisco's small business facade improvement program. AND's community planning program provides planning, urban design, GIS mapping and visualization assistance to community-based organizations in five low-income neighborhoods in San Francisco.

We currently employ five people in architecture, including three principal architects and two project coordinators, three people in community planning, plus occasional interns. In addition, we have three staff in our job training center, two family services staff and five administrative staff.

Our staying power over the years is a result of our ability to successfully accomplish a diversity of model projects, meeting the needs of the communities we serve. We have rehabbed single room occupancy (SRO) hotels and other types of affordable housing as well as designed new developments, including groundbreaking affordable live-work prototypes, such as Connecticut Street Court, which was built with trainees from our employment training program. Our latest new construction building is the Friendship House American-Indian Healing Center in San Francisco's Mission District. This multi-use facility has two floors of licensed residential care housing forty men and forty women, a large gathering place on the ground floor and administrative/sup-

portive services on the fourth floor. In addition, AND does dozens of facade improvement projects every year and has recently completed several neighborhood planning documents with community partners, including the Leland Avenue Commercial Corridor Action Plan in Visitacion Valley, and the People's Plan for Jobs, Housing and Community for the Mission Anti-Displacement Partnership. We recently published *The Materials Handbook* to share knowledge about building materials and design strategies that have been used successfully to create healthy, high-quality, sustainable affordable housing for low-income people in San Francisco.

In addition to individual project-based funding, we have various ongoing contracts with the City of San Francisco and local community organizations, from large non-profit housing developers to small churches. We also receive grants from the Low-Income Investment Fund to work with childcare facilities. Our community planning program is primarily funded through foundation grants.

Our advice about starting a community design center is to make sure to start with a plan. Identify start-up funding, as well as ongoing funding sources, and make sure programs can be self-supporting. Provide professional, competent work and develop a track record of built projects that is competitive with the private sector. Develop good community contacts, and if you are providing a service to the community, make sure the community supports it.

Our favorite part of our jobs at AND is knowing that what we do is part of a larger social goal and that the homes and facilities we design provide long-lasting support for the community, contributing to the increasing self-sufficiency and empowerment of community members.

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Fernando Marti is a Rose Architectural Fellow with Asian Neighborhood Design.

ASSIST Inc.

By Roger Borgenicht

www.assistutah.org

ASSIST Inc. was founded in 1969 by the Graduate School of Architecture at the University of Utah and the Utah Society of the American Institute of Architects. As a non-profit community design center, ASSIST provides architectural services to individuals who cannot afford them, helps community organizations with their development and planning efforts and trains students in community design projects. Today, ASSIST offers no-cost accessibility design services throughout Utah and works with community, private and public agencies throughout the US on important issues in community design and development.

In 1972, ASSIST staff and volunteers undertook a survey of central city residents in Salt Lake City to hear what their hopes and needs were. For long-term residents with limited and fixed incomes, home repairs were their main worries. ASSIST initiated the Emergency Home Repair (EHR) program to address these concerns. Working with Salt Lake City, a program was developed to make critical home repairs for very low-income homeowners or homebuyers. The need for EHR has increased over the years, a testimony to the persistence of poverty in our communities. ASSIST now operates EHR in most of Salt Lake County, on a yearly basis providing over 800 repairs to households whose average income is 30 percent of the area median.

Over the past thirty-five years, ASSIST has provided hundreds of organizations with preliminary design plans and technical assistance for their rehabilitation or development projects. ASSIST has catalyzed the formation of other non-profit organizations dedicated to neighborhood improvement and affordable housing and continues to work with dozens of community groups on their planning and neighborhood projects.

In 2005, ASSIST published the third edition of *The ASSIST Guidebook to the Accessible Home: Practical Designs for Home Modifications and New Construction*, which illustrates a practical approach to making safety and accessibility modifications to homes and describes how to incorporate a range of accessibility features into new homes. The guidebook was designed for do-it-yourselfers, as well as designers and builders, who may be called upon to help modify a home for accessibility or build a new home that incorporates accessible features.

ASSIST works with people and groups throughout Utah and the US to create more accessible

housing. Last year ASSIST distributed 5,000 copies of a full-color brochure, illustrating the three essential features that provide basic access in new homes: a no-step entry; adequate doorways; and a usable ground floor bathroom. Last month ASSIST worked with the Utah Chapter of the International Code Council on successfully instituting a national building code change that requires safe and usable accessibility ramps for single-family homes. ASSIST also provides accessibility training workshops or shorter presentations that demonstrate a practical approach to home alterations for accessibility.

Affordable housing, balanced transportation and the public realm have long been the focus of ASSIST's community design and advocacy work. ASSIST provides leadership in local and regional planning efforts and facilitates community participation. Earlier planning and design projects involved urban design proposals for underutilized or disadvantaged areas of the region. ASSIST works in coalitions and with community groups to advocate for quality design and social equity in development decisions.

Over the past decade, ASSIST has participated in regional transportation and land use planning efforts through our sponsorship of the Future Moves Coalition. In 1995, Future Moves sponsored a conference about integrating transportation and land use decisions to create a more balanced transportation system. In 2005, Future Moves participated in the settlement of the long-running Legacy Parkway dispute in Davis County, which reduced the impact of the roadway on sensitive lands and advanced transit integration and development in the corridor.

ASSIST has a staff of six, including two student interns from architecture programs, and operates out of a storefront office in downtown Salt Lake City. Funding is received from public and private sources, primarily from Community Development Block Grant (CDBG) contracts with nine cities and one county for our EHR and Accessibility Design programs. Additional resources come from community reinvestment funds from banks, as well as from corporate and community donations. Our board of directors has professional, community and university members.

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Roger Borgenicht is director of ASSIST Inc.

building/communityWORKSHOP

By Brent Brown

www.bcworkshop.org

building/communityWORKSHOP was established in the fall of 2005 to improve the livability and viability of communities in the Dallas area by practicing, as well as facilitating access to, thoughtful design and building. One of the motivations for starting the WORKSHOP came from my experience working with local non-profit developers, who typically see design as being cost-prohibitive. The WORKSHOP intends to change this perspective by demonstrating that design can be a cost-effective, value-added part of the building process.

The WORKSHOP seeks to first understand the financial, social, technical and design strategies required to build livable neighborhoods of choice; recognize that the physical environment is not the only determinant of neighborhood viability; shape the built environment through a participatory design process; work in active partnership with residents, organizations, students and professionals to develop and implement projects that improve quality of life; and commit to providing high-quality design services that result in desirable places to live.

The WORKSHOP is currently a donor-advised fund of a well-established local community foundation. This has served us well, giving us instant credibility and allowing us to start our work immediately. It also helped us avoid the onerous process of filing and setting up an independent organization, while providing us with the non-profit tax status to take donations. Furthermore, the foundation provides all accounting services and other required financial reporting, which has greatly reduced our opera-

tional costs. Going forward, we intend to eventually file for our own 501(c)(3) status and continue to pursue project-based funding from both private and public sources.

In September 2005, the WORKSHOP launched its first project—BLUEPRINTHouse1, a 12-month pilot program in partnership with the University of Texas at Arlington School of Architecture and the Foundation for Community Empowerment. BLUEPRINTHouse1 selected the Frazier Neighborhood, which is located immediately south of downtown Dallas and takes its name from Frazier Courts, a 1950s Dallas public housing project. Over the past fifty years, this 1200-acre area has experienced continual disinvestment, resulting in a 50 percent vacancy rate. BLUEPRINTHouse 1 will look at infill housing possibilities in the Frazier neighborhood and propose a series of block designs, which will incorporate the social and economic objectives of the neighborhood. Later phases of the program include working with students, who will produce drawings and models to illustrate their work at the block and/or lot scale. Upon completion of their work, students will work with members of the Frazier neighborhood to discuss and select a proposed design for construction.

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building/communityWORKSHOP founder Brent Brown started the WORKSHOP after serving on the City of Dallas Affordable Housing Implementation Committee and advocating for affordable housing alternatives.

Charlottesville Community Design Center

By Katie Swenson

www.cvilleddesign.org

In the summer of 2004, a group of enthusiastic, civic-minded designers and activists formed the Charlottesville Community Design Center (CCDC). CCDC provides innovative technical assistance and education programs informed by public discussion in order to connect good design with community values, especially in underserved areas. CCDC has forged an identity that catalyzes existing community resources for holistic strategic planning efforts in the realm of affordable housing, urban design and sustainability.

Community design for us has been about creating the opportunity to engage a diverse group of peo-

ple to become educated about and invested in the long-term development practices and opportunities in our community. Design has become a language of vision, of choice and of the expression of community values. The Design Center has become a venue for designers and community activists to use their talents and energy to the benefit of others, and for community members to highlight their concerns and identify the best possibilities.

Our early success stems from our ability to harness both the power of place and the power of process. We have benefited greatly from an office location that is both highly visible and highly accessible.

When a loft-like 2,000 square-foot corner storefront with 14-foot tin ceilings became available on the corner of First Street and the Downtown Mall, a great idea became a physical reality. The design and construction of our office/gallery space provided an initial opportunity for community building. The process of making the CCDC space was analogous with the process of crafting CCDC's mission: inclusive and dynamic. The space has continued to provide an essential platform for the investigation and articulation of issues, and is both a gathering place and a resource center.

During our first year, CCDC has been central to a number of projects of different scales, budgets and timelines. Our involvement has ranged from initial schematic planning to actual construction, while the projects themselves have ranged from ones with large budgets and staffing requirements to others with almost no budget that were small volunteer projects. The diversity of scope, type of work and different timelines have allowed us to attract a large and varied pool of volunteers and provide opportunities for many community members to become engaged in the future of their city.

CCDC's largest project to date has been URBAN HABITATS, a partnership with Habitat for Humanity of Greater Charlottesville (HFHGC) and residents of Sunrise Trailer Court. URBAN HABITATS hosted an open ideas competition for the transformation of the 2.3-acre trailer park into a vibrant, attractive urban community called Sunrise Park. Entries incorporated sustainable building methods and community green space, while also integrating affordable and market-rate housing into

a medium-density, mixed-income, mixed-use community. A commitment was made that current residents would not be displaced. The competition generated culturally and climatically responsive architecture, the latter of which manifest itself along continuum of sustainability, ranging from site development to energy-efficient unit operation.

The URBAN HABITATS initiative was a competition, but also a community-building process. Residents took an active role in setting the program's goals and aspirations and were invited to understand the challenges and opportunities of creating sustainable, affordable neighborhoods.

One year after the opening of CCDC, we began work on our first real fee-for-service project, the facilitation of the neighborhood planning portion of the City of Charlottesville's Comprehensive Plan. We have had a tremendous response to our work on that project, which shows that CCDC can play a major role in mediating between neighborhood associations and the city government. We will continue to pursue the opportunity to help residents explore and express their ideals for a sustainable, equitable and beautiful community.

With start-up funds provided by the and through the dedication of CCDC volunteers, we have been able to leverage our relationships in the community to create a dynamic non-profit organization with an entrepreneurial spirit.

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Katie Swenson is the co-founder and executive director of the Charlottesville Community Design Center. She is a former Rose Architectural Fellow.

Community Design Collaborative of AIA Philadelphia

By Elizabeth Kay Miller

www.cdesignc.org

Founded in 1991, the Community Design Collaborative of AIA Philadelphia is a volunteer-based community design center. We assist a wide array of non-profit organizations, including those providing economic development, affordable housing, arts and culture, open space and recreation and education and youth services. Over our fourteen-year history, nearly 300 clients have been served by the Collaborative, including: the Lutheran Settlement House, a provider of a range of community services; Books Through Bars, a Philadelphia-based organization that distributes print materials to prisoners; and Canine Partners For Life, which trains service dogs for the disabled.

The volunteers that provide the Collaborative's core predevelopment services work in teams of

two to six over a six-month period. Traditionally, the teams are comprised of individual volunteers drawn from firms and disciplines within the architecture, construction and engineering industry. More recently, area firms have offered to undertake projects and staff teams internally. In 2004 alone, seventeen design firms and 105 design professionals volunteered their expertise to deliver more than \$350,000 in *pro bono* preliminary design services to non-profit organizations throughout Greater Philadelphia.

The Collaborative has forty-five preliminary design projects ongoing at any one time. All predevelopment projects culminate in the production of a report that can include drawings, photographs, a narrative and a cost estimate. The report provides ⇒

a non-profit's governing board with solid information upon which to base decision-making regarding the project's feasibility and becomes essential if the non-profit decides to move forward with the project. The Collaborative's services have enabled non-profit organizations to obtain funds ranging from \$30,000 to \$100,000 for further planning, resource development or physical improvements.

The Collaborative is sustained with funding secured through grants from foundations, governments and intermediaries; corporate and individual donations; and special fundraising events. Core funders include the City of Philadelphia Office of Housing and Community Design (CDBG funding) and the William Penn Foundation. The Collaborative has an annual cash operating budget of \$350,000, which generates \$350,000 in in-kind volunteer services, for an annual budget of \$700,000.

The Collaborative has three staff members: a registered architect, an urban planner and a director who has a master's degree in government administration—respectively, Heidi Segall Levy, AIA; Linda Dottor, AICP; and me. We meet with clients to refine the scope of service, recruit volunteer firms and individuals from the design professions and coordinate services. The staff acts as an advocate for design among prospective clients, and an advocate

for lifelong volunteerism among the region's construction and design professionals.

But our real workhorse is our crew of 500 volunteers in Greater Philadelphia and Southern New Jersey who make their services available through the Collaborative. Our volunteers assist non-profits to evaluate sites; survey buildings; assess structural, mechanical and electrical systems; analyze space and accessibility needs; write requests for proposals; design conceptual plans; and offer opinions of probable cost. The typical in-kind value of these services is between \$5,000 and \$15,000 per project.

The most gratifying aspect of our work is the ability to engage design professionals to work directly with non-profits, making design accessible and, perhaps most important, relevant, to people's everyday lives. Personally, I enjoy providing non-profits with access to *pro bono* preliminary design services and getting design professionals into the neighborhoods to work directly with dedicated grassroots organizations. It is a win-win situation—each group has much to share and learn from one another. Through this work, we show that design matters in every community!

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Beth Kay Miller is executive director of the Community Design Collaborative.

Environmental Works Community Design Center

By Roger Tucker

www.eworks.org

Environmental Works Community Design Center was founded in 1970 by a group of University of Washington architecture students and their professors. We aimed to provide professional architectural and planning services to low-income and under-represented communities in the Puget Sound area, improving the physical, economic and social environment through sustainable practices. Today, we employ a staff of fourteen, including eight licensed architects. Many of our younger members have participated in the University of Washington's design-build studio, which provides students with experience working in underprivileged communities.

From its founding, Environmental Works has been a leader in sustainable design and ecologically sensitive buildings. Its first project was to renovate an abandoned fire station to house its offices. At the same time, Environmental Works accommodated a variety of non-profit organizations and provided meeting rooms for community use. As we approach our thirty-sixth anniversary, we are still located in the same fire station.

Environmental Works has a long-standing commitment to ecologically and socially sustainable design. Through our experiences designing the Model Conservation Home in 1993 and the first LEED-certified affordable housing project in the country, Traugott Terrace, in 2003, as well as our experience implementing our Sustaining Affordable Communities Initiative, we have identified a number of successful strategies for developing ecologically sensitive buildings. These strategies are based on three core principles—conserving resources, promoting local economies (human, material and natural) and carefully adapting buildings to both the natural and cultural conditions of their sites.

Our most recently completed project is a new two-story building that serves Neighborhood House, a non-profit organization established to help diverse communities of people with limited resources attain their goals for self-sufficiency, financial independence and community building. The building houses family support services, a

Head Start program for forty children and meeting rooms that are available to the community.

The building expresses the organization's diversity through volumetric variety in the building form, expressive use of color and materials and numerous species in the landscape palette. By providing informal gathering spaces outside and inside the building, generous two-story height glazing and view corridors through and within the building, as well as by strategically employing color for way-finding within the building, it achieves the owner's goal: being welcoming, with sensations of transparency, lightness and comfort.

Sustainability was a priority of the project. Some of its green features include operable windows in all regularly occupied spaces, shading devices, occupancy and daylight sensor lighting controls, recycled content materials, low-VOC finishes, low maintenance plants and a roof that is designed to allow for future expansion.

The firm handles a wide range of projects, from modest renovations for non-profit social service agencies to large-scale multifamily housing and mixed-use projects. The organization also specializes in designs for child care centers. We typically have thirty to forty projects in various stages of design and construction at any time.

Environmental Works receives Community Development Block Grant funding from the City of Seattle to assist non-profit social service agencies with feasibility studies for capital improvement projects. In addition, we have been fortunate to acquire grants from several foundations. The people and organizations we work with are all mission-driven and, as a result, care deeply about the work they do and the people they serve.

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Roger Tucker is director of architecture at Environmental Works Community Design Center in Seattle, Washington.

Hamer Center for Community Design

By Michael Rios

www.hamercenter.psu.edu

The mission of the Hamer Center for Community Design, which is based at Penn State, is to promote public interest art, architecture and design by supporting collaborative research projects, facilitating dialogue between the academic and practitioner communities and recognizing excellence in design from an international perspective.

We are very fortunate to be supported through a generous endowment from Don Hamer, a local entrepreneur who believes in our mission. This allows us to deliver financial support to worthy initiatives that project-based funding could not support. All of this is designed to elevate the impact of thoughtful community design and is one of the reasons why we recently decided to position ourselves as a think tank and intermediary, above and beyond a technical assistance provider. As a university-based center, I believe we have a responsibility to support the practitioner community by providing research and disseminating knowledge.

Right now we have one full-time staff person, a director of operations, whose expertise and research focuses on sustainable community development, building deconstruction and the reuse and recycling of materials. As director, a portion of my time is funded through the Hamer Center. We also support several faculty and students depending on mutual interest and external grant oppor-

tunities. Staff support related to budget and finance is provided through the school.

As a community design intermediary, it is difficult to tell where one project ends and another begins. For example, we recently created a website, *Claiming public Space* (CpS), that will serve as an information commons and archive for public interest architecture. CpS is a public database of news and announcements, events, essays and articles, project images, tools and templates and videos. By providing this forum for individuals to share their work through an easy and automated online submission process, our goal is to stimulate dialogue, debate and exchange from an international perspective.

Given that we act as a catalyst for community-based and public interest projects, we support less than a handful of initiatives. Within each initiative, however, different projects are being undertaken by faculty and students in collaboration with public agencies, non-profit organizations and community groups. One example of where the Hamer Center serves as an institutional partner is the American Indian Housing Initiative (AIHI), a summer design-build experience that takes place on the Northern Cheyenne reservation in Montana. AIHI synthesizes research, education and service in the construction of housing, community facilities and site installations. Since 2002, this initiative ⇨

has resulted in the completion of an adult education center and courtyard, an affordable demonstration home, a technology center and a childcare facility and playground. Related activities aim to build the capacity of a tribal college to offer courses on sustainable building and construction methods or bring art back into the spaces of everyday life as a guiding force for future generations in the form a youth development program.

We also serve an educational role for future practitioners. That is why we work within Penn State's School of Architecture and Landscape Architecture to provide learning experiences to expose students to the civic relevance of design. In addition to curriculum-based projects, we work with the school's leadership to secure resources to support center-based research assistantships and internships. Through our graduate architecture and land-

scape architecture degrees, student can receive an option in Community and Urban Design.

The best part of my job is that I continue to learn from others—whether they be neighborhood residents, students or faculty, among others. Also, I am constantly inspired by the dedication, hard work and passion of others. This provides strong motivation for me to take our collective work seriously and make a difference.

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Michael Rios is the inaugural director of the Hamer Center for Community Design and assistant professor of architecture and landscape architecture at Penn State University. He is also past president of the Association for Community Design. Visit the Hamer Center on the web at www.hamercenter.psu.edu and Claiming public Space at www.claimingpublicspace.net.

jamie blosser cd+d

By Jamie Blosser

After having the opportunity to be a Rose Fellow, I was not immediately interested in returning to “traditional” architectural practice, where I had previously worked for about eight years. During the Rose Fellowship, I worked for the Ohkay Owingeh Housing Authority in Northern New Mexico. After the fellowship, I worked for Jonathan Rose Companies, establishing their Tribal Development Initiative to offer development consulting services to tribes.

I surprised myself, however, because I actually missed being a designer. In previous architectural jobs, I would often feel that design work in and of itself was not worthwhile; my practice as an architect didn't always seem to play a role in larger social or civic issues. I thought that because of my positive fellowship experience, community development alone, without a formal design practice, would be fulfilling. But with my own firm in the last year, jamie blosser cd+d, I have worked very hard to figure out how to integrate the two. The letters in my practice, “cd+d,” stand for “community development + design.” These two elements together help me to feel my work is meaningful.

Through jamie blosser cd+d, I have continued community-based work and expanded my design practice with owner representation services, such as grantwriting and project management, for clients who may not be well-versed in the development process. I assist clients with grantwriting but I also charge them a fee, and while often the grants pay for my fees, this isn't always the case. For non-profit or tribal clients, I also lower my standard hourly rate by 10 percent in order to stretch project funds.

My work in the last two years has been primarily housing and planning work at San Juan Pueblo, a Native American tribe of about 2,500 people. One project is a homeownership project, which I originally designed with compressed earth block walls. When the bids came in too high, however, we worked with a local housing manufacturer in Albuquerque to develop its first Energy Star-rated wood frame homes.

I also provide “green” consulting services and have branched out into non-tribal community development projects as the owner's representative for a new charter school in Santa Fe. The school, Charter School 37, has a very progressive educational program: bi-lingual, Expeditionary Learning Outward Bound (ELOB) and sustainable learning. It will be LEED certified or at least that “green,” if not actually documented and certified as such. I think that it will be a model for other schools. The school is in the midst of a capital campaign, so if you are excited about this, visit www.cs37.org.

The best lesson I have learned through community-based work is that while good design is essential, it is the relationships made in the process that are most meaningful to me—not only with passionate and visionary clients but also with other architects and planners doing similar work. I have found my “tribe,” so to speak, with the Association of Community Design, the Rose Fellows and the Design Corps Structures for Inclusion conferences.

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Jamie Blosser is principal of jamie blosser cd+d and director of the Santa Fe office of Atkin Olshin Lawson-Bell (AOL-B).

Metropolitan Design Center By Ann Forsyth

www.designcenter.umn.edu

The Metropolitan Design Center (MDC) is unusual among design centers because it focuses on urban design across the metropolitan landscape. Through projects, research, public education and graduate education, it raises awareness about urban problems and when and how urban design can solve them.

Founded in 1988, the Center has always had this awareness-raising function. In the early years, it conducted mostly project work and public education aimed at elected officials. Coming to the by then mature Center in 2002, it was ready to evolve to include a more significant research component, a new graduate certificate program and more extensive public education, particularly through the Center's website. Project work focuses explicitly on disadvantaged people and places. The main point of entry for projects is now our free, foundation-funded short-term technical assistance program, Direct Design Assistance, which provides one to three weeks of work to twenty community groups, small cities and non-profits each year. A few of these projects have developed into longer-term relationships, while others allow such groups to explore whether design is useful, and to do enough scoping to raise money for professional services.

With a core full-time staff of four to seven, a dozen part-time faculty and students and dozens more collaborators, the Center is more a complex network than a single place. One of our most successful projects, which

has been helping to site affordable and high-density housing in a participatory manner, is a collaboration with three non-profit groups led by the Center for Neighborhoods. Other work crosses into public health, both in terms of research and technical assistance. At the fulcrum of so many networks there are many demands—for more courses and student support, scholarly publications, free services. This makes our website so important, helping various constituencies understand the range of our work and access parts of it that may have been created for other audiences. While the Center has an endowment, this only pays for a small part of the operations. Fundraising, as well as a responsible and timely approach to work, are as key to a university-based organization like the Center as they are to non-profit centers.

As I outline in an upcoming issue of the *Journal of Urban Design*, there are a number of models for university-based urban centers: research centers, university-based firms, community advocacy centers, extension agencies, highly focused studios, information clearinghouses and umbrella or convening organizations. The Center's model combines research, advocacy and clearinghouse functions in a way that makes sense for a university in this region. There is definitely not a one-size-fits-all model for such centers in universities, however—context is key.

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Ann Forsyth is director of the Metropolitan Design Center.

New Civic Works: *Community-Based and Community-Scaled Design*

By Hillary Brown

www.newcivicworks.com

In my public and institutional sector work, I invoke the notion of *community design* in a rather unique way. My organization, New Civic Works, views our clients—government agencies or large institutions—as, effectively, large complex communities, multi-faceted organizations. Through our participatory process, we might say we enter the belly of the bureaucratic beast. Working with agency technical and administrative personnel, we together develop design guidelines and necessary administrative changes to capital programs to allow agency personnel to plan, budget for and implement green building design, construction and operation. We guide and facilitate the learning of new procedures and practices. Our goal is to avoid the role of being eternally imposed “experts.” Instead, we work *in tandem* with

the agency staff, trying to spur acceptance of the new practices by gaining buy-in from the all the individuals who will have to implement change. This enables the staff to *own* the new processes, since they have essentially authored them.

One such project, our greening urban infrastructure project, exemplifies this working method while at the same time involving true community-based design. Working in tandem with the Infrastructure Division at New York City's Department of Design and Construction, we produced the City's 200-page manual, *High Performance Infrastructure Guidelines: Best Practices in the Public Right-of-Way*. These guidelines will help the city and, we hope, individual business ⇨

improvement districts and block associations, to transform the way they conceive, construct and maintain their largest real estate holding, namely the 20,000 lane-miles of right-of-way (an area bigger in the aggregate than Manhattan!). These guidelines reconsider the environmental performance of the typical cross section of a public roadway: the street, utilities, sidewalk, tree plantings and other related landscaping.

Beyond Advocacy

I believe advocacy is not a strong enough word for the kind of guidance it takes to enact a bold vision on behalf of a community. A different kind of leadership is required to move beyond the simple voicing of community will. True community design is a more comprehensive assignment. Though it may begin by helping a constituency find its voice by sponsoring a dialogue about its high-priority needs, what is ultimately required is something much more transformative than advocacy. The community designer must induce a big leap of imagination. He or she must re-tool ordinary desires and refashion them to address a much higher purpose, effectively leveraging a true community altruism.

This bold vision is one of the best motivators, helping to extract optimal performance from each participant. To do this, a community designer must, like any leader for that matter, earn trust from his or her

constituency, and then must have sufficient foresight and intuition (a feel for pattern) to discern what will resonate with community members while taking them beyond themselves. Recognizing this dynamic has usually enabled us to work within even the most intransigent bureaucracies. Each contributor gives most, and most creatively, when tasked and motivated by serving a higher order issue.

Determining Readiness

The most difficult moment in such a process is determining how or when (or even *if*) a community can receive and assimilate such larger goals as an expression of its own desires, rather than perceiving them as imposition on or a co-opting of their organizational needs for another's ends. Facilitating constant dialogue about the community's interest and mission, deep listening, diffusing anxiety, demonstrating foresight, saying just enough (and not too much)—all these servant-leadership skills can foster the imaginative leap by members of the group that is necessary for them to connect an external, abstract goal with their own experiences, thereby legitimizing the goal and making it their own.

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Hillary Brown is principal of the firm New Civic Works, a green consulting organization that promotes the adoption of sustainable development principles in public works and institutional building programs.

Call for articles for *Progressive Planning*

The Fall 2006 issue of Progressive Planning is focused on the theme of the Politics of Water, internationally and in the United States. Marie Kennedy is editing this issue. If you would like to contribute an article to this issue, please let her know soon what the focus of your article would be. She can be reached by email at: marie.kennedy@umb.edu. Draft articles for review are due to her by July 1, 2006. Some issues that might be addressed are noted in the following:

Without water, civilization is impossible—and we're running out of it. As water becomes more scarce, competing needs for water—as a fundamental life support, an economic resource and a source of inspiration and spirituality—increasingly erupt into violence. The World Bank predicts that wars of the future will be about water. More than a billion people already lack access to fresh water and millions die every year from contaminated water or the lack of water—mostly in Africa and Asia. Meanwhile, water consumption is doubling every 20 years. Global corporations, the World Bank and some governments are pushing for the privatization of water systems, while grassroots organizations are fighting to prevent commodification of this vital natural resource. Where there is no convenient source, it is women who bear the burden of fetching heavy loads of water from great distances. Here at home, we take for granted the supply and purity of the water that flows from our taps—but for how long? Already, local communities face water bans in the summer, water rates are skyrocketing, and wells and aquifers throughout the country are being poisoned. Within the U.S., as elsewhere, struggles between agricultural, industrial and residential uses of water shape development for large regions of the country. In short, water is a “prism” through which we can understand a broad range of issues of inequality and power.

Community Design as an Alternative, Non-Traditional Practice

By Anne-Marie Lubenau and Mark Cameron

Most architecture and planning schools focus on preparing students for practice in traditional office settings. Studio projects focus on the design of individual buildings or sites—such as housing, museums, libraries and schools. Seminar classes focus on the history and analysis of great buildings and gardens of the ages; the design of structural and building systems; and the preparation of students for professional practice through instruction in office organization, project management and contract administration. While these provide the necessary foundation for students entering a traditional design practice, little or no time is spent educating students about alternatives like community design.

We know, however, that the practice of architecture, landscape architecture and planning is actually much broader. As design professionals, we create environments for people, and there are many opportunities outside traditional practice to utilize our skills and expertise to engage people in the design of their homes and communities. Individuals with design backgrounds are engaged in construction, development, education, journalism, public policy and advocacy. Involvement of design professionals in these areas is critical to advancing the design profession's values and goals.

In the late 1960s, architects and planners saw the need to address societal needs that they felt were not being addressed by the profession. The resulting "community design" movement created a new area of practice that focused on community engagement, education and advocacy—and resulted in a new career option for design professionals. Today, this practice is advanced through the work of community design centers across the United States.

Participatory design and planning—working directly with people in an interactive and democratic manner—is one of the cornerstones of community design. This practice engages not only the individual, but also a broad, diverse constituency in the process of designing neighborhoods, parks and public spaces. Often, the people served by community design centers are those who typically do not have access to professional design services, such as poor, working-class and minority populations.

The community design process also creates an opportunity to educate people about architecture and planning and the value of good design, creating informed decision-makers at a grassroots level. This, in turn, creates clients more receptive to experimentation and willing to try new ideas and new approaches to addressing diverse economic, social and physical design challenges. Additionally, community design is an opportunity for self-development and education. It offers the chance to develop skills, contacts and expertise—such as fundraising, finance, communications, strategic planning and facilitation—that will support and significantly expand professional opportunities in the future.

Finally, community design provides opportunities to influence large-scale projects and public policies. Projects often address more than a single building or site, and many practitioners are engaged in coalitions and projects that address broad, complex issues affecting quality of life and design, such as urban design, affordable housing, accessibility and sustainable design.

It should be recognized, however, that community design is not a panacea. Community design is very messy—focusing heavily on process and often involving a broad constituency of people or "clients." Working directly with stakeholders and in community settings can be difficult, time consuming and frustrating.

Additionally, because community design projects address complex problems, include community participation and require significant public sector involvement and funding, they often take more time than traditional development. And because community design concentrates on helping individuals and communities to understand, access and negotiate the design process, the process sometimes subverts or delays the focus on design.

Finally, for the recent graduate, community design may not provide the range of experience necessary to fulfill the IDP (intern development program) requirements for architectural licensure. While not always the case, community design work may be limited to preliminary or conceptual solutions, or facilitating or commenting upon work completed by others. As a result, due to the limited scope or extent ⇨

of work performed, interns may not have opportunities to develop all the necessary skills to meet minimum requirements to sit for the registration exam.

Given the nature of our work, community design tends to attract individuals with diverse backgrounds, interests and experiences. Collectively, we share a commitment to improving the quality of life in communities and a passion for engaging people in the design of their environments.

Community Design as a Practice: A Tale of Two Community Design Center Directors

Since its inception in the 1960s, community design has evolved from a fringe movement into an established field of practice for individuals with degrees in architecture, landscape architecture and planning. The following stories illustrate the authors' respective career paths that led them to community design. While each person's path is unique, these stories have similarities to those of countless other design and planning professionals who have charted a non-traditional career path.

Anne-Marie Lubenau, Community Design Center of Pittsburgh

A graduate of Carnegie Mellon University's School of Architecture, Anne-Marie Lubenau, AIA, is a licensed architect who worked in private practice for ten years before joining the non-profit Community Design Center of Pittsburgh (CDCP). While in private practice, she designed and managed projects ranging in size from residential renovations to institutional master plans involving historic structures and neighborhoods, research and community input. At the time, Anne-Marie also served as a consultant for Pittsburgh History & Landmarks Foundation and Carnegie Mellon University, creating and teaching curricula and workshops on the built environment for school children and teachers in the Pittsburgh region. The experience of working on community development and educational projects led her to seek a non-traditional path that provided an opportunity to merge multiple interests.

Today, Anne-Marie is the executive director of the CDCP and an adjunct assistant faculty in the Department of Architecture at Carnegie Mellon University. Anne-Marie directs the operations of a six-person organization that improves the quality of life in the Pittsburgh region by encouraging good design of the built environment. The CDCP does this by investing in strategic projects, helping individuals and communities access architecture and planning resources and educating the public about the impact of design. Rather than providing design services, the CDCP acts as a broker of design assistance, adminis-

tering grants that enable non-profit clients to purchase architecture and planning services and technical assistance, which includes help with project strategy, consultant selection and management and design review.

The organization and its staff—two of whom, in addition to Anne-Marie, received degrees from architectural programs—are active in local and regional coalitions that focus on quality of life and amenities, community development and design. As executive director, Anne-Marie also serves on the City of Pittsburgh's Design Review Committee, Pittsburgh Civic Design Coalition and Western Pennsylvania Coalition for Community Development, all of which are currently involved in evaluating and developing projects and policies that affect the design of the built environment.

Mark Cameron, Neighborhood Design Center

Mark Cameron's journey to the Neighborhood Design Center (NDC) is similar yet divergent from Anne-Marie's. Mark holds degrees in architecture from the University of Cincinnati and University of Pennsylvania, as well as a master's degree in Landscape Architecture from the University of Pennsylvania. He worked for a variety of architecture offices and taught landscape architecture at Morgan State University in Baltimore prior to joining the NDC as executive director. While at graduate school, Mark had the opportunity to serve as a research assistant for Anne Whiston Spirn on the West Philadelphia Landscape Plan and Greening Project. The work was a combination of grassroots-based research and action—documenting vacant land, working on community gardens and assisting on block improvement projects—that had an immediate community impact and offered neighborhood solutions on a broad scale.

As executive director of NDC, Mark continues this type of work. NDC's mission is to improve neighborhood livability and viability by mobilizing volunteer professionals and resources in support of community-sponsored physical improvement initiatives. Mark oversees two offices (one in Baltimore and one outside of Washington, DC) and six staff who assist with a wide variety of community revitalization projects: the beautification of blocks and homes; the renovation of parks and playgrounds; the reclamation of abandoned structures for new community uses; the expansion of social and community service sites; and the improvement of commercial districts. NDC staff work with over one hundred volunteer architects, landscape architects and planners each year who provide conceptual building and site plans, presentation renderings, preliminary feasibility studies and cost estimates and neighborhood planning and mapping assistance that community groups and non-profits could not otherwise afford.

Like the CDCP, NDC staff—four, in addition to Mark, who hold degrees in architecture, landscape architecture or planning—are active in local community development and design coalitions. Mark is a member of Baltimore's Urban Design and Architectural Review Panel as well as chair of the Baltimore Neighborhood Indicators Alliance. Other staff members serve on review committees for housing and community development in Baltimore and Prince George's County, as well as for the Livable Communities Initiative, which is coordinating a county-wide community greening and beautification effort.

Conclusion: Broadening the Practice

Despite its critical role in shaping the environment in which we live, work and play, the practice of architecture and planning remains mysterious to a large portion of the population. Alternative careers like community design, as a complement to traditional

practice, provide an opportunity to serve and engage a broader, more diverse population, help create a more informed citizenry and address broader economic and social challenges that influence the built and natural environments in which we live.

Like traditional practice, community design can be frustrating at times, but also incredibly rewarding. Regardless of its form, community design enables individuals to apply their design skills to a broad range of challenges and situations that increase the public's understanding of the role of design in shaping our environment, influence broader projects and policies and expand their own professional expertise and options.

Anne-Marie Lubenau, AIA, is director of the Community Design Center of Pittsburgh. Mark Cameron, AIA, ASLA, is director of the Neighborhood Design Center.

The Practice of Community Design

By Rex Curry

The 2000 meeting of the Association for Community Design (ACD) in Portland, Oregon was held along with a conference of the Congress for the New Urbanism. Several ACD members, led by Michael Pyatok, argued that architects and designers should place a higher priority on the development of human relationships, organizational change and capacity building. They called for reform in the way design services are structured, suggesting that design should play a proactive role as a tool for the impoverished, disenfranchised and oppressed.

This has been a recurring dialogue in twenty years of ACD conferences. ACD members have been searching for new ways to share values and skills in building healthy, humane and beautiful urban environments. By making places in ways that build community, we also enter into the lives of people. Community design first attracted individuals who responded to the urban housing crisis in the older cities of the nation beginning in the 1960s. The National Association of Community Design Center Directors was incorporated in 1977, when there were close to ninety public service planning and architectural practices listed in AIA directories that were serving distressed areas. Annual conferences were held through the 1980s in Washington D.C. Beginning in the 1990s, conferences were held in Chicago, Denver, Salt Lake City, Los Angeles, New Orleans and New York. For many years, conferences were an opportunity to present and describe small

projects, and in doing so they made large the beauty of these comparatively undersized acts of community development. By 1995, the directors informally changed the organization's name to the Association for Community Design.

One of the things that has made organizations such as ACD and Architects/Designers/Planners for Social Responsibility (ADPSR) so unique and self-renewing has been the mix of planners, organizers, architects, urban designers and landscape architects.

There has been a call for all private firms to set aside one percent of their annual billable hours to "goodwill" (see www.theonepercent.org). However, the question remains: Where does charity end and viable community capacity building begin? In the mainstream professional media, community design center work is considered an act of individual compassion in response to human suffering or oppression. But community design can be a way to expose, if not fully resolve, the great dangers of living poor in poorly designed places. It is a method to challenge the status quo, rebuild some bridges or start anew. It couldn't have been said any louder at the 2000 Portland conference: "It's the community, stupid!"

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Rex Curry is a planner currently working with the City College Architecture Center in New York City.

Community-Based and Participatory Design

By Stephen Goldsmith

Community-based participatory design processes include work in public interest design, architecture and planning. Sometimes I see the couplet “community design” used by architects when they come before public sector selection committees as a way to emphasize public process. Until there is an elaboration about what they mean, I have learned to keep a journalistic distance, as the phrase can be appropriated and become meaningless. But true, authentic, community-based participatory design processes are exciting and meaningful collaborations with those stakeholders who are trying to create, preserve or transform their places. The processes can be grueling to be sure, but in the end they are vital to creating places of lasting value where people are the focus of the choices that lead to tangible, sustaining places.

At times community-based participatory design processes imply a level of advocacy, however, we need to be cautious when advocating on behalf of a community. Can we represent the community accurately? Can we find an authentic voice to speak to a community’s diverse needs? It’s a scary thing, and professional hubris often lurks unconsciously in the depths of our best intentions. The experts are local and we listen to and trust their frame of reference. When we are successful working with them we provide them with choices about their future and hopefully, empower them to be more effective advocates for themselves.

Unlike lawyers who advocate for their clients, sometimes even representing the most heinous criminals, we have to exercise a different set of values. I don’t think those of us engaged in community design processes, as advocates for inclusive, participatory community-based design, want to represent just anyone who will pay our bills, though clearly there are architectural firms out there who will whorishly advocate

for anything in the built environment. Phillip Johnson once said that the first rule of architecture is to get the job. The first rule of medicine is to do no harm. I choose to believe that we are moving more toward the rule of medicine in our practice, and I advocate for that principle within the design community.

I worry that there is an emerging appropriation of community design processes. We may be seeing a new strain of hubris now in the Gulf region, as post-Katrina needs are so overwhelming that outsiders are “volunteering” to rush in with their planning processes masquerading as community-based and participatory. How do we engage in participatory processes when so many of those most affected are not even living in the area today? With so many residents of the Gulf relocated throughout the country, it is disingenuous for people in the design professions to rush into New Orleans and surrounding communities and suggest they are engaging in participatory processes. There are, however, some authentic efforts being made in the region to involve the local, and this is occurring by invitation.

In fact, one could argue that the defining moment in an authentic community-based design process is when we are invited to bring our expertise rather than impose it. While we may have fabulous ideas to offer to those in need, especially in a place where it is arguable that a disaster such as Katrina is largely man-made, the best we can offer are resources to be delivered when requested. Unlike the first responders, we are obligated to be patient and listen—and listen and listen again—to the voices of those whose lives are tangled in certain histories and uncertain futures.

Stephen Goldsmith is the director of the Rose Fellowship Program of the Enterprise Foundation.

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Scale and Participatory Engagement: A Dialogue between Michael Rios and Scott Ball

Over the past three years, Michael Rios, past president of the Association for Community Design (ACD), and Scott Ball, current president of ACD, have exchanged regular emails, talked on the phone and discussed in person the many challenges and opportunities that lie ahead for the community design movement. Michael and Scott share the conviction that community designers have the opportunity today to help shape broader debates in urban policy, citizen participation and the public realm. Over time, Michael and Scott have become increasingly focused on how the ability to “jump scales” provides new spaces for civil society groups to effectively negotiate among different and competing interests—from grassroots initiatives in neighborhood settings to multi-sector coalitions around regional policy issues.

Scott: You and I have talked at length about the manner in which participatory community planning has the ability to manage a wide spectrum of concerns across many scales. Community designers address issues related to the built environment, democratic representation and public sector enterprises in an integrated fashion. Let’s discuss these topics in the context of events surrounding Hurricane Katrina, a recent and vivid depiction of a failure in scalar relationships.

Michael: Well, to start off, in our recent discussion I used the phrase “crisis of scale” in order to underscore the fact that coordination and regulation are more difficult and fragile to bring about and manage than most of us realize. The breakdown of communication after Hurricane Katrina is a case in point; the general public expected federal entities to effectively manage and coordinate different levels of jurisdiction in a crisis situation. Also revealing is how the politics of scale (between different levels of power and decision-making) played out in the days after this natural disaster. President Bush summed up these politics with the extreme understatement that coordination between different levels of government is “an important relationship and I need to understand how it works better.”

Scott: Yes, and Ray Nagin chipped in with his own assessment of these relationships, saying, “I don’t know whether it’s the governor’s problem, I don’t know whether it’s the president’s problem, but somebody needs to get their ass on a plane and sit down the two of them and figure this out.” As the

president and mayor point out, something went terribly wrong in the relationship between federal and local government. Leaders at all levels are now assessing these failures and seeing a root cause in the breakdown in communication between federal and local scales of government. The crisis strikes at our national vision and identity. Public outcry over the lack of effective federal response clearly indicates that we still cling to some basic “Great Society” beliefs in the existence of social safety nets. Though the public has voted consistently for “ownership society” reductions in federal government programs, we clearly still believe that it was a federal responsibility to prevent the degree of suffering and tragedy experienced in the Gulf Coast region. How we resolve the Great Society, national safety net paradigm with the ownership society, reduced government paradigm will have an enormous impact on the future direction of community design.

Michael: True, and rather than simply responding to the resolution of these seemingly inconsistent federal intents, community design organizations are perfectly positioned to play a significant proactive role in resolving conflicts between these paradigms. Community design centers (CDCs) have always advanced locally-determined, self-determination values in their work, but have done so within an overarching belief that our society is great enough to ensure a base level of well-being to all citizens. The coordination between individual and local ownership and federally-maintained safety net programs is nothing new to community designers.

Scott: Community designers work toward an expansive vision of citizenship that includes both paradigms. In our public lives, citizens and officials are called upon to straddle difficult divides in scale. Katrina reminds us that it is not healthy to grow too comfortable in one realm of influence and lose sight of the role we must play in the others. Federal officials should have been more effective in navigating the local realms of government in their disaster response. Conversely, local officials could have better used the national pulpit provided to them by the disaster. In many ways, CDCs have helped local communities manage these dramatic shifts in civic scales. Community designers have assisted neighborhood organizations in the management of fed- ⇒

eral, state and local revitalization programs. At other times, they have played significant roles in building grassroots efforts into city, state and even federal policy campaigns. In doing this, perhaps, we have been assisting communities in understanding and acting on expansive civic roles.

Michael: I agree that community designers could play a valuable role in reestablishing relationships between a variety of civic scales, however, I would be careful not to imply that the politics of scale have been simply neglected. Insiders in all sectors know how much is at stake in the civic disjunctures and are actively engaged in influencing the politics of scale to benefit their own interests. In the absence of explicit public sector initiatives to coordinate between federal and local policies, private sector lobbyists are actively filling the void in communication between local needs and federal priorities. Community designers are not always inventing mechanisms for coordination, but instead are, many times, simply making the process more accessible and democratic.

Scott: True, but it is not just private opportunists that are playing the insider's game. Players in the non-profit sector have developed sophisticated strategies to create political opportunities— notable among these are environmental groups like the League of Conservation Voters and human rights groups like Human Rights Watch. These nonprofits have developed strong networks of local chapters and beltway representatives. They also work to empower local leaders and increase these leaders' abilities to move between scales to create political opportunities. In many ways, community designers have worked to make these insider's games more accessible, particularly to marginalized communities. We have done so not as lobbyists for specific interests but as facilitators of the democratic process.

Michael: There is a tremendous opportunity today for community designers to align with other like-minded scale-navigating groups. As designers and planners, we need to add civic scale to the list of spatial categories (place, neighborhood, locality, etc.) that are commonly used as the unit of analysis and intervention. This opens up new possibilities for collective, community design action—from regional coalitions to transnational social movements. It also allows us to work more cohesively with other organizations that network individual, local, national and transnational interests. Community designers have a history of working at these various civic scales, but this has always been treated as a by-product of what we do. For example, we may have worked with a neighborhood that

became targeted for a new highway and next thing we knew we were in Washington meeting with senators and federal transportation officials about the issue. This tendency to be caught up in work at many civic levels should be recognized as a skill we offer, not a collateral consequence of our work.

Scott: Community designers have a history of working across local and national scales, which could help us in the current crisis. During the 1960s and 1970s, community designers forged a unique set of skills that enabled communities to partner with a wide range of government entities and manage the holistic integration of issues related to the built environment, democratic representation and public sector enterprises. Community designers developed ways to work across a vast spectrum of scales, coordinating stakeholders ranging from neighborhood activists to local governments to HUD to Fannie Mae to the Federal Reserve Bank. They thrived in a political environment where these skills were called into service and where resources were available through CDBG grants and other sources to support their mobilization.

Michael: The skills are still there, but the political and social environment has changed. There is less opportunity today for the implementation of publicly funded initiatives like the urban revitalization and community development initiatives of the 1960s and 1970s. Until the nation focuses again on social inequities and feels the need to resolve and balance them, it could very well be that we must reshape our field to be more oriented towards the incremental politics and organizing we have done in the past than towards the direct implementation of revitalization projects we have thrived on for two or three decades. This will require some growth for design professionals traditionally more accustomed to simply coordinating clients with local planners and building trades.

Scott: Perhaps one increasing role for the design and planning professions is to make this politics of scale more transparent and immediately tangible to all. If we are prepared, community designers may be called upon to participate in new forms of engagement directed at building the capacity of local and national scale actors. Perhaps we should become more involved with FEMA and the Department of Homeland Security at the same time that we develop relationships with the Mayor's Institute on City Design. The design and planning professions are well positioned to facilitate a better, more transparent working relationship across political scales.

Michael: CDCs have many opportunities beyond the production of housing, neighborhood revitalization and economic development—new opportunities that are less vulnerable to political and market forces than these more established roles. Our primary focus has always been social equity and democratic participation in the processes that shape the built environment. It may very well be that the heavy focus we had on housing and neighborhood revitalization through the 1970s and 1980s might have been a distraction from other core values.

There is a particularly good window of opportunity right now, given the current administration's efforts to dismantle policies and programs that are vital to low-income communities. The tide may be changing as events like Katrina reveal how much we have taken for granted, neglected and even undermined the institutions that sup-

port the values and goals of our nation. It is time for community designers to offer their services in mending these breaches again.

Scott: Nicely said Michael. On that note, let's wrap up this dialogue for the time being. I am sure we will continue this discussion with others the next time we gather for the ACD conference.

[As a final note, the ACD extends an invitation to come and participate in this and other critical dialogues at our annual conference in Los Angeles on June 5-7, 2006. For more information on this conference and other ACD activities, please see www.associationforcommunitydesign.org.]

Michael Rios is past president of the Association for Community Design and Scott Ball is the organization's current president.

Community Design Resources

Compiled by Henry Sanoff

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PN UPDATES

NEWS

New PN-Rutgers Chapter!

Update from **Jeremy Nemeth**: After many years, Rutgers University in New Brunswick now has a PN chapter! We have held two meetings and we have about 15-20 confirmed members. I received about 20 additional positive responses to an informational e-mail I sent out two weeks ago. The chapter seems long overdue, especially since so much is happening right under our noses.

As you may or may not know, the City of New Brunswick (with help from the University and a designated private developer) is building and displacing and gentrifying and taking over the city as we speak. No less than 4 mega-structures have been built in the last year, totaling over 1500 residential units...95% of which are WAY above market rate (studios costing \$1800, etc). A new University Center is also in the planning phase, and it will include a 25-story residential tower as well as numerous college-related retail establishments. Little is being said about the displacement of an entire city block of long-time tenants (commercial and residential), including the only independent seller of university books in the town who has since sued the City - charging it with eminent domain abuse.

The Bloustein School of Planning & Public Policy at Rutgers is ideally situated (it's LITERALLY located in the center of this downtown redevelopment area!) to become involved in efforts to open the planning process to the community and those most affected by this "revitalization." This past weekend, several of our new members attended a community planning workshop here in New Brunswick, helping to facilitate small resident groups working on a visioning process. Ken Reardon from Cornell helped lead this meeting which attracted approximately 100 residents.

The chapter is open to the public, as many New Jersey planners have sent e-mails wanting to be kept abreast of future events and meetings. For more information, please contact Jeremy Nemeth, PhD Candidate, Bloustein School of Planning & Public Policy, Rutgers, The State University of New Jersey, New Brunswick, NJ 08901. E-mail: jnemeth@eden.rutgers.edu

UPDATES

Update from **Cassidy Johnson** (e-mail: cassidyjohnson@umontreal.ca), local contact for PN-Montreal: I am pleased to announce that Planners Network-Concordia has now become Planners Network-Montreal. The new PN-Montreal includes members from English-language universities, McGill and Concordia, and from francophone Université de Montréal. So far this year we have rotated meeting locations and have held a meeting at each university with about 12 regular members plus additional attendees that turn up at each school. We are planning several small events that will take place in each of the schools such as movie nights, an article club, and guest lectures as well as a Bicycle Fair for the spring 2006 to promote the use of cycling as a means of transportation in Montreal. On November 22nd, we had a guest lecture by Richard Bergeron, mayoral candidate for the independent party, Projét Montréal. Mr. Bergeron spoke to us about Projét Montréal's efforts to reduce sprawl and promote sustainability in the central city. The event was attended by over thirty people. We plan to promote PN-Montreal as a way to bring together the Montreal-area planning schools and the larger public.

Gregory D. Squires, Chair of the Department of Sociology and a Professor of Sociology, Public Policy, and Public Administration at George Washington University, has recently written an article entitled "Katrina's Race and Class Effects Were Planned" which will be published in the electronic newsletter of the Race

and Ethnic Minority Section of the American Sociological Association. Some excerpts from the article follow:

“The race and class effects of Katrina were by design. The fact that poor people and racial minorities suffered by far the greatest harm from Katrina was guaranteed by decades of public policy and private practice. If the hurricane was a natural disaster, allocation of its costs were determined by political decisions grounded in long-standing social and economic inequalities.

The most obvious race and class implication, of course, is that those with the means to do so left. They had cars or money for planes and trains along with friends and contacts who could provide them shelter in other locales. Guests trapped in one luxury New Orleans hotel were saved when that chain hired a fleet of buses to get them out. Patients in one hospital were saved when a doctor who knew Al Gore contacted the former Vice President who was able to cut through government red tape and charter two planes that flew them to safety.

More importantly, the conditions shaping the race and class effects have been building for decades. In New Orleans as in virtually all other communities, various processes of racial segregation have resulted in middle income whites being concentrated in the outlying (and in New Orleans literally higher) suburban communities while blacks have been concentrated in the central city.

Racial steering by real estate agents, exclusionary zoning in suburban municipalities, federally subsidized highways to help suburban commuters get to their jobs, tax breaks to subsidize suburban business development, and the concentration of poor people in inner city public housing projects are just some of the forces in New Orleans and elsewhere that led to the racial segregation and concentration of poverty. The sprawl machine has been operating in New Orleans to spread wealth outward and concentrate poverty in the central city.” For a full version of the article, please contact the author at squires@gwu.edu

Update from **Dick Platkin**, long-time PN member and former member of Steering Committee: Current work address: Community Planning, Department of City Planning, 6262 Van Nuys Boulevard, Room 351, Los Angeles, CA 91401-2760, (Voice: 323-479-3030). For a copy of the paper, Neo-liberalism alive but not so well in the City of Angels, I presented at the 2005 PN

Conference at the University of Minnesota, please drop an email to: dickplatkin@yahoo.com

Teresa Vázquez has a new address: Department of Urban Studies and Planning, California State University-Northridge, 18111 Nordhoff Street, Northridge, CA 91330-8259, Tel.: 818-677-2027, Fax: 818-677-5850. She can be contacted at e-mail: tere@csun.edu

Update from **Laura Baker** (Ph.D. candidate, York University, lauren@york.ca): I would like to announce a recently published special issue of the *Geographic Review* on "People, Places and Gardens," July 2004, Volume 94, Number 3. The articles examine community gardens, urban agricultural production, home gardens and more.

Mike Morin (Eutopian Business writer and resident of Eugene, Oregon, mikemorin@earthlink.net) has recently published an article entitled "Rearranging our Economic System(s)". For a full copy of the article, visit the Citizens Network for Sustainable Development website: www.citnet.org/newsletters/2005-02/morin1.aspx. Some excerpts from the article follow:

“In light of the coming shortages in oil (See peakoil.net) and the destruction of our natural environment, ecosystems, and habitats that are caused by the current paradigm of corporate conglomerate capitalism (See davidkortten.org), we are facing the dire need to restructure our socio-economic systems into a strategy for global relocalization (See postcarbon.org) of our production and distribution systems...

Based on the study of the early cooperative communitarians, the anthropological study of indigenous and historical cultures, comparative economic systems, the Mondragon system and other modern cooperatives, and the assessment of our current situation, I have devised somewhat of a new paradigm for the funding of cooperative community development organizations.”

Leonardo Vazquez (AICP/PP, Instructor at the Edward J. Bloustein School of Planning and Public Policy at Rutgers, the State University of New Jersey) has recently published an article entitled "A Plan for Democratic and Equitable Planning in New Orleans," which is available at <http://www.planetizen.com/node/17769>. In this article, he argues that more careful, long-term planning is needed to ensure that current residents and refugees alike are given the stake and voice they need in the rebuilding efforts.

RESOURCES

PUBLICATIONS

“Low-Income Working Families: Facts and Figures” (August 2005) is a report published by The Urban Institute. The report is available for free at <http://www.urban.org/UploadedPDF/900832.pdf>

Private Neighborhoods and the Transformation of Local Government (2005, 494 p.) by Robert H. Nelson, published by The Urban Institute, ID# 211187, ISBN 0-87766-751-9. For more information, visit: <http://www.urban.org/pubs/PrivateNeighborhoods/>

The Politics of Public Housing: Black Women's Struggles Against Urban Inequality (2004, 306 p.) by Rhonda Y. Williams, published by Oxford University Press.

The United States of Wal-Mart (2005, 245 p.) by John Dicker, published by Penguin Books. In this book, John Dicker, whose articles have appeared in *The Nation* and *Salon*, takes a critical look at the impact that Wal-Mart has had on consumer culture, as well as examining its geography, its economic restructuring (distribution, retail format & marketing), and the implications that this new “empire” is having on labor market policy and labor organizing.

Zoned Out: Regulations, Markets, and Choices in Transportation and Metropolitan Land Use (2005) by Jonathan Levine has been published by Resources for the Future Press. According to Peter Calthorpe (Calthorpe Associates): “*Zoned Out* is a long overdue correction to the notion that alternatives to sprawl are anti-market. Levine illustrates that the opposite is true: sprawl is mandated by public policy and frustrates an increasingly diverse market. The justification for smart growth, then, is as much to break the stranglehold of existing low-density zoning as it is to create positive environmental and transportation outcomes”. For more information about the book and how to order, visit: <http://www.personal.umich.edu/~jnthnlvn/zonedout.pdf>

“A Profile of Low-Income Working Immigrant Families” (June 2005, 7 p.) by Randy Capps, Michael Fix, Everett Henderson & Jane Reardon-Anderson, published by Urban Institute, policy brief available from the Institute, 2100 M St. NW, Wash., DC 20037, (202)261-5709, www.urban.org/publications/311206.html

Democratizing Capital: The History, Law, and Reform of the Community Reinvestment Act (2005, 315 p.), by Richard Marsico published by Carolina Academic Press, (919)489-7468, www.cap-press.com/books/1234

“Low-End Rental Housing: The Forgotten Story in Baltimore’s Housing Boom” (March 2005, 7 p.) by Sandra J. Newman is available (5\$) from the Urban Institute, 2100 M St. NW, Wash., DC 20037, 1-877-847-7377, pubs@ui.

“Promoting Work in Public Housing: The Effectiveness of Jobs-Plus” (March 2005, 263 p.), by Howard S. Bloom, James A. Riccio, Nandita Verma & Johanna Walter is available from MDRC, 16 E. 34 St., NYC, NY 10016, (212)532-3200, www.mdrc.org

EVENTS

May 17-19, 2006 “3rd i-Rec International Conference on Post-disaster Reconstruction: Meeting Stakeholder Interests in Florence, Italy”. For more information see <http://www.grif.umontreal.ca/pages/irechomepage.html>. June 14-16, 2006. Vancouver BC. Annual meeting of the Canadian Association of Planning Students at the UBC School of Community and Regional Planning. The goal of the forum is to generate recommendations from students to the 2006 World Planners Congress and the U.N. World Urban Form. Visit www.plannersfortomorrow.ca to get involved in the on-line discussion and debate between planning students, academics and practitioners in the lead up to these conferences.

June 15-17, 2006 “Work Beyond Boundaries: An International Conference on Telemediated Employment and its Implications for Urban Communities” to be held in Vancouver, BC, Canada. For more information, visit: www.chs.ubc.ca/emergence

July 11-16, 2006 “Diversity and multiplicity: A New Agenda for the World Planning Community”, hosted by the World Planning Schools Congress, will be held in Mexico City, Mexico. For more information, visit: <http://wpsc-06.unam.mx>

August 27- September 16, 2006. Summer Course on “Housing and Community Development in Spain” in Barcelona, Spain, sponsored by the Summer Abroad Program at the University of California, Davis. This field course is open to any university student and professional who wishes to participate. It will focus on Spanish approaches to housing low and moderate income residents, including internal and external immigrants, as well as neighborhood planning and regeneration. The Spanish experience will be compared to the U.S. experience. Maximum Enrollment: 20. The instructor for the course is Robert Wiener, Ph.D., rob@calruralhousing.org. More information is available at: http://summerabroad.ucdavis.edu/programs/crd_153c_spain.php

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For three decades, Planners Network has been a voice for progressive professionals and activists concerned with urban planning, social and environmental justice. PN's 1,000 members receive the Progressive Planning magazine, communicate on-line with PN-NET and the E-Newsletter, and take part in the annual conference. PN also gives progressive ideas a voice in the mainstream planning profession by organizing sessions at annual conferences of the American Planning Association, the Canadian Institute of Planners, and the Association of Collegiate Schools of Planning.

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Amy Siciliano
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If interested in joining the PN Toronto listserv, include your email address with payment or send a message to Barbara Rahder at <rahder@yorku.ca>.

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