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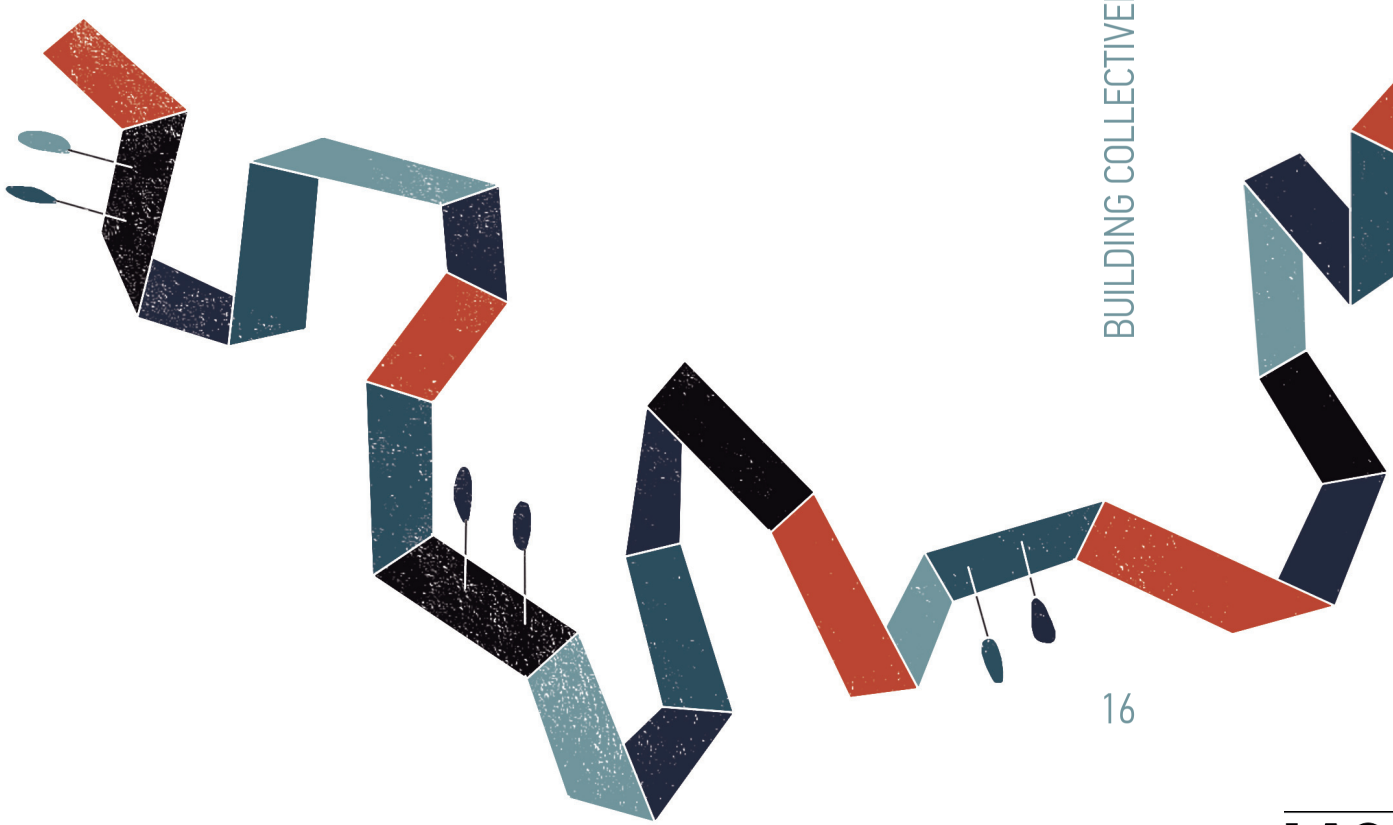
"Building together has tremendous potential to create not only wonderful places but also technical capacities, sustaining organizational structures, and local knowledge production."

David de la Peña, doctorate in Landscape Architecture and Environmental Planning from the University of California, Berkeley

Lacol is a cooperative of architects who work in the neighborhood of Sants, in Barcelona. They work from architecture toward social transformation, using architecture as a tool to intervene critically in the surrounding environment. Using a horizontal system of labor, acting alongside society with justice and solidarity in mind.



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BUILDING COLLECTIVELY - LACOL

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BUILDING COLLECTIVELY

PARTICIPATION IN ARCHITECTURE AND URBAN PLANNING

LACOL
ARQUITECTURA COOPERATIVA

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KNOWING, MANAGING, MAKING

David de la Peña

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New ways of building together

In 2011, I traveled to Spain as a Fulbright scholar looking for architects who were engaging the public in meaningful and collaborative ways. This was a critical moment in the U.S.; participatory design was at an inflection point, suddenly in fashion after decades of disregard, but also stuck with conventional tools and practices that had become calcified within inflexible bureaucratic processes. As a consequence, the design and planning fields were awash in unsanctioned, tactical, and guerrilla approaches as individuals circumvented red tape to get immediate results in urban improvements. I was curious about this movement, but also dubious about its ultimate impact. A sampling of these actions was offered as "Spontaneous Interventions" in the U.S. entry to the 2012 Venice Architecture Biennale, and they were spearheaded by architects seemingly ready to embrace a different kind of engagement. But while the quick and immediate approach made an impressive splash in exhibitions and on street corners, as a whole the movement's ability to provoke meaningful urban change was limited: participation was often too shallow and opportunistic, the emphasis on immediacy didn't foster sustainable management processes, and a romanticized amateurism did a disservice to the potential for developing expertise.

Similar experiments in guerrilla urbanism were present in Spain, but there was something extra in the projects and design teams I visited: designers connected more deeply with communities of place, collaborative organizational models were given central importance, and expertise was embraced through the sharing and development of craft. Barcelona was ripe for this new kind of participatory urbanism. Even as it celebrated its strong culture of patronizing the urban design arts, it also could not ignore its colorful legacy of urban activism that was rooted in collectives, cooperatives and worker's unions. These parallel histories – both top-down and bottom-up – collided in the urban planning and community activism at the former factory of Can Batlló.

In 2011, when I walked past a security gate of the factory complex and entered into the newly recuperated and now self-managed social center (CSA) at Bloc Onze, I was witnessing a powerful paradigm shift in collective city-making. Inside the dimly lit nave of an everyday brick factory building, spaces were being carved out for community use. A large site plan of Can Batlló hung from the wall, surrounded by a circle of chairs made from pallets; a schedule of commission meetings and agendas boasted an impressive array of activities; volunteers catalogued stacks of donated books for a popular library that was already being planned; and urgent conversations in Catalan were accompanied by the regular staccato of jack hammers and drills.

Behind all of this activity was a robust community of residents, local trade workers, neighborhood activists, and a small group of architects from an emerging architecture collective. Unlike typical

technical consultants hired to fix problems in some other community, these half-dozen or so architects were not outsiders to the place. They sat around tables alongside the other members of the community who were similarly skilled at their crafts and willing to put in their time and energy for a good cause. The architecture collective, called Lacol, was formed in the midst of the hyper-participatory dynamic of this place, and so it is no surprise that the same group has now helped assemble this volume to step back and share what they and similar groups like them have been working on since. In the reflections that they have curated lies a wealth of lessons that are relevant far beyond Spain.

Spanish experiments

The contributors to this book share a common cultural milieu as a generation of Spanish, Catalan, and Basque architects and urbanists who emerged during a near decade of economic crisis—one that is only now hopefully coming to an end. The crisis brought with it a collapse of the building industry, a recoiling of municipal budgets, and widespread unemployment among design professionals; it was also accompanied by significant social unrest, most visibly in the 15M *indignados* movement.

Fritjof Capra, a respected contributor to complexity theory, explains that unstable systems like these often pass a bifurcation point and branch into what he describes as "an entirely new state where new structures and new forms of order may emerge." These emergent structures provide a relief valve of sorts for the established systems, providing mechanisms that are "adaptive, capable of changing and evolving" (Capra, 2002). Within the planning fields, these mechanisms were already being used to account for surges in social activism. In his book Small Change, Nabeel Hamdi highlighted the potential for practice to disturb, by "creating opportunities for change in a messy and unequal world" (Hamdi, 2004). Across Spain the urban design field experienced Capra's bifurcation and Hamdi's change in 2008, and at the fringes of the professions, entrepreneurial actors took advantage of the many fissures that emerged. Conventional modes of urban management became impotent to act, and well trained and available professionals filled gaps left by austere budgets to provide needed design services to communities who suffered from increasing neglect. In the context of crisis, citizens and municipalities alike were ready to embrace novel approaches to city-making.

By 2011, alternatives to the status quo were being expressed writ large across the urban landscape. In the main squares of Madrid and Barcelona, insurgent practices were temporarily reshaping public space as indignados rallied against top-down governance, adapting the horizontality of cooperatives to make decisions collectively, and maintaining close relationships with local community groups as they shared in the co-creation and management of new spaces. As formal spaces of urban governance faltered, informal spaces took on new importance (De la Llata, 2016). *Okupas*, or squatted buildings, provided actual spaces of organization as well as horizontal frameworks for debate, discussion and non-hierarchical management. In Madrid, Barcelona and Seville, self-managed and occupied social centers (CSOAs) became centers of participation.

In Barcelona, which regularly boasts of its architectural and urban design heritage, challenges to the status quo in planning took varied forms, best exemplified by the work of Col·lectiu Punt 6 or Raons Públiques, to more autonomous self-built approaches as seen in places like Can Batlló and Can Ricart (de la Pena, 2013). The city administration responded with mixed signals but including attempts at more open design processes as well as with new programs such as Pla BUITS, which endeavored to hand over parcels of underutilized land to local groups for community development purposes (Baiges, 2016). As Fritjof notes, most experiments in establishing alternative systems fail, and not surprisingly in many of the forays by the City and by community groups, both institutional and activist innovators stumbled through untested processes without a clear vision of their ultimate results.

Moments of vigorous experimentation that require pragmatic adaptation and improvisation do not typically yield solid empirical data. But because these alternatives to city-making emphasized careful diagnosis, and because of efforts like this volume to consolidate theories, methods and experiences from this moment into one place, a more deliberate evolution in urban participation is possible, and already several lessons may be drawn.

Lessons in participatory city making

The theories, methods and experiences highlighted in this book provide a clear framework for practitioners, technicians, academics, students and community actors. For English-speaking audiences, the approaches and many of the techniques ring familiar. Indeed, a common lineage of thinking connects the work in this book to that in the U.S., the U.K, and elsewhere. Drawing from Sherry Arnstein's Ladder of Citizen Participation to Henry Sanoff's community participation methods, the contributions of this volume share an impetus to place design and planning tools and decision-making power within the hands of those to whom local places matter most—to their inhabitants (Arnstein, 1969) (Sanoff, 2000).

U.S. readers will also find references to British literature that is less familiar but that has helped shape the participatory work of this generation, from the anarchist writings of Colin Ward to the self-build advocacy of John F.C. Turner. From within Spain, the collaborative work of the Madrid architects and urbanists Isabela Velázquez Valoria and Carlos Verdaguer Viana-Cárdenas and the open source architecture of Santiago Cirugeda in Seville have inspired many of the contributors here.

Within the contributions themselves, the three following values should be called out, which are often missing from tactical urban design processes.

Knowing

Knowledge is power, and local knowledge ought to be the foundation of urban design projects. According to planner Bent Flyvbjerg, decisions about community vision are best made not by those with technical knowledge, but rather by those with situated knowledge, or as Aristotle called it, phronesis (Flyvbjerg, 2001). In a similar vein, James C. Scott compels us to value "folk wisdom" and "indigenous knowledge" because everyday knowledge is the only way to make projects locally relevant (Scott, 1998). Actions to the contrary are ample in planning history, from the soulless urban renewal of places like Boston's West End that was movingly described by ethnographer Herbert Gans, to the well-intentioned but patronizing efforts to rebuild post-Katrina Louisiana in a new urbanist mold (Gans, 1962) (Talen, 2008). This is the "participationism" that Lacol refers to and which needs to be avoided—one in which participation is used to justify already-determined solutions. As professionals, taking the time to appreciate a place, to diagnose its problems, and to develop rapport can be challenging—there are rarely budgets that can accommodate the time that would be necessary to undertake a valid ethnography. However, the ethic of ethnographic practice and of participatory action research, which includes local communities in the formulation of issues as well as in solution-finding, can be carried through into architecture and planning (de la Peña et al., forthcoming). The "diagnosis" described by Raons Públiques and present in numerous experiences attest to the feasibility of this approach.

Managing

Transversality cuts across the landscape, and within social and disciplinary relationships it demands intersectional collaboration and management. Participation, then, cannot be a tool used by one discipline as a way to include others. From its foundation, it requires more horizontal approaches that cut across teams of technicians, historians, artists, workers, parents, and youth, creating projects that transcend singular disciplines and objectives. In Spain, most of the radical spaces of participation use the term *autogestión* to describe how they work. Translated as "self-management," the concept derives from social movements in Italy, from community-run schools and libraries

in Spain, and from worker cooperatives throughout Europe. Throughout Spain, self-managed social centers (*centros sociales autogestionados*, or CSAs) like Can Batlló operate on carefully-articulated platforms of horizontality, sustainability, mutual help, and autonomy. The participatory methods and experiences described in this book follow suit, with a heavy emphasis on the importance of organization. The concept of the "motor group" is one expression of this value, in which the long-term management and activation of a project is made by local actors, not the design team or the City.

Making

This book is called Building Together, and I will end with the obvious lesson—that the collective craft of making is the aim of all of this work. Developing craft is not the same as installing impromptu interventions in public space. Pallet furniture, self-painted bicycle lanes, and guerrilla parklets have their place, but they do not serve to build expertise. Ann Deslades refers to this type of DIY urbanism as "exemplary amateurism" and worries that the romanticization of DIY as "favela chic" is mostly about justifying gentrification by a new generation of upwardly mobile city dwellers (Deslandes, 2013). Making something yourself, and making it look like you made it yourself, it follows, does not require the refinement that would come from craft. The opposite could be said of projects like Can Batlló, which expressly dedicates space and effort in the training of craftspeople through what Richard Sennett would call "sociable expertise" (Sennett, 2008). In this way, technical expertise is not disregarded as tools of the City or its agents, but rather as skills that can be shared and further developed by local actors. The aesthetic of *autoconstrucción* does not need to be an end, but rather evidence of a nascent value of learning to make things well without dependence upon outside expertise.

In the end, building together has tremendous potential to create not only wonderful places but also technical capacities, sustaining organizational structures, and local knowledge production.

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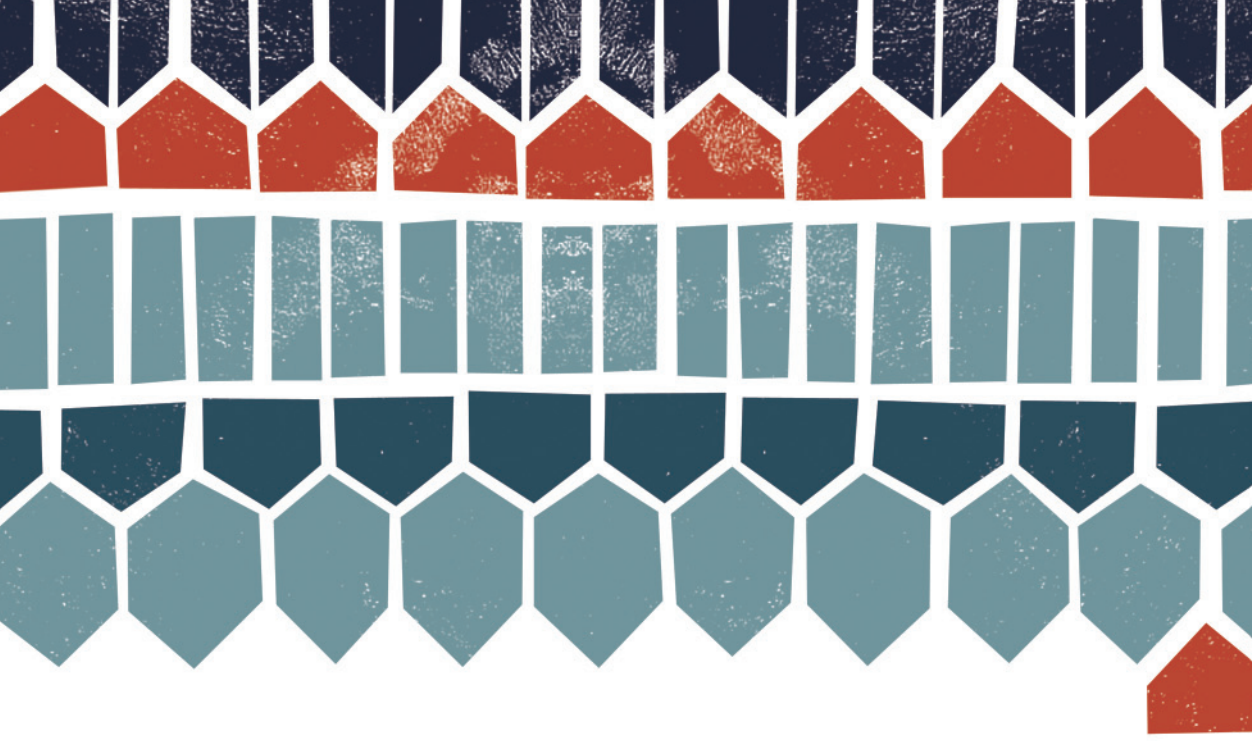

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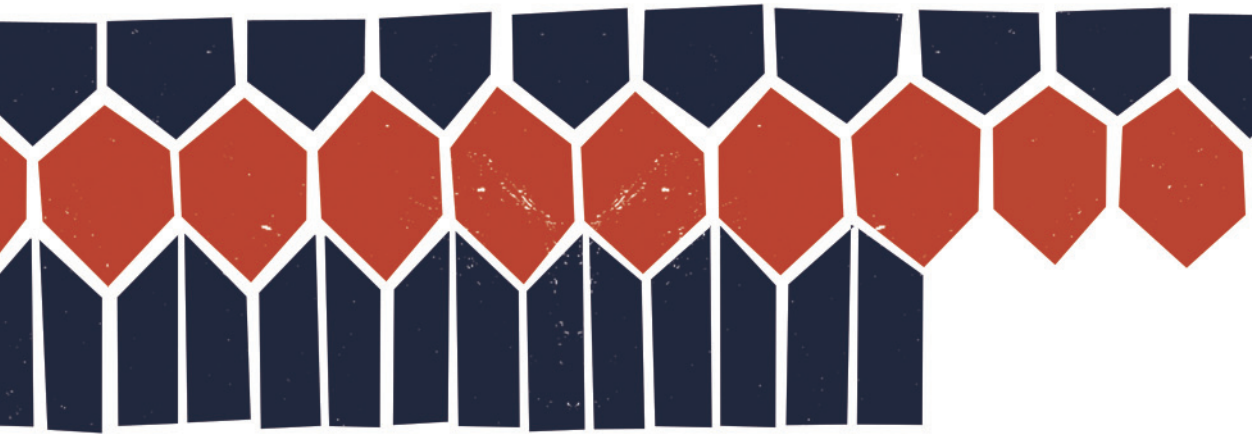

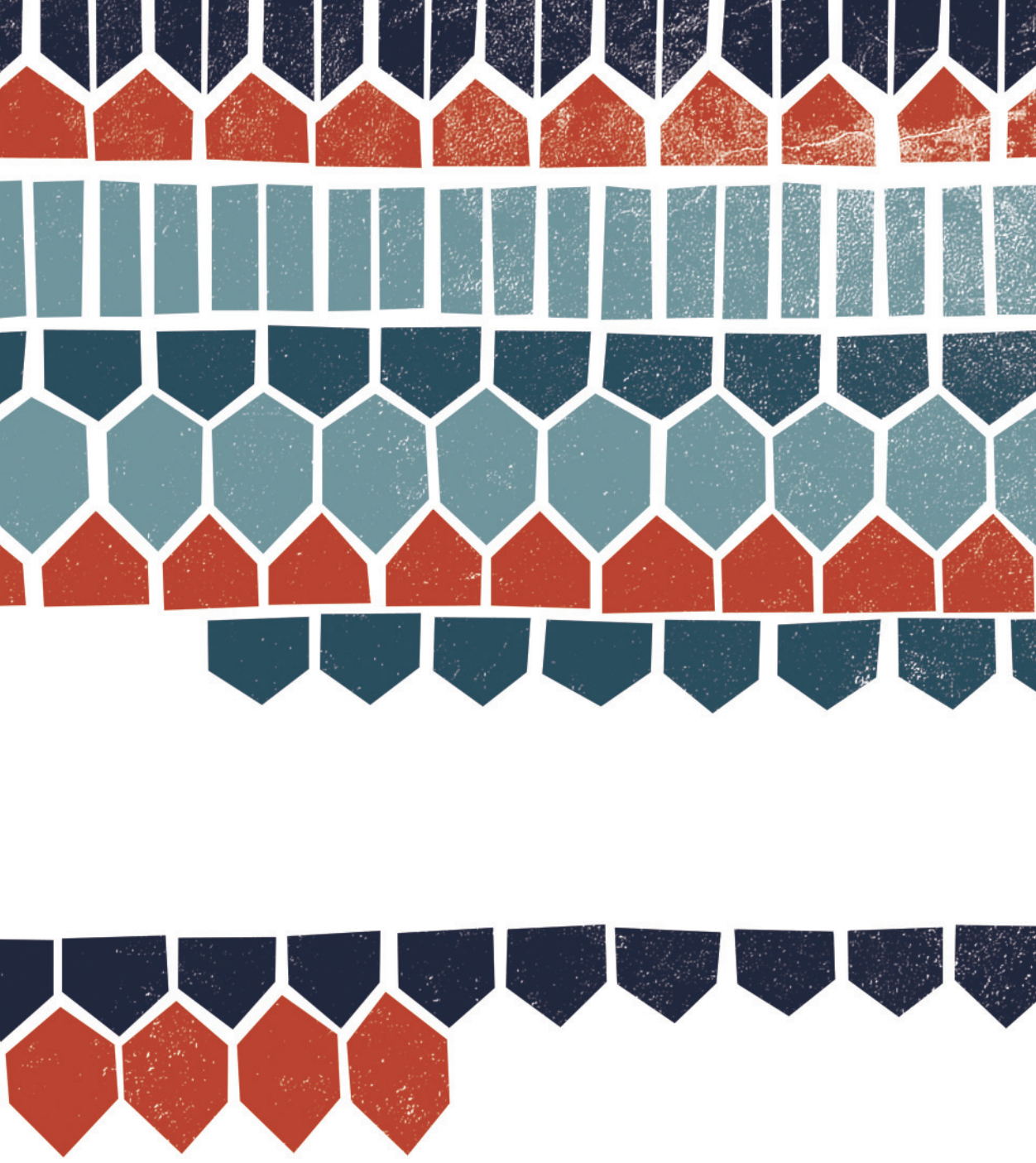

This section includes find six short, complementary texts, written from the world of architecture and urbanism. Reflections that do not pretend to be a closed and complete theoretical framework, but different perspectives that help to frame certain aspects of participation.

URBANISM AND PARTICIPATION IN HYBRID TIMES

Paisaje Transversal

Paisaje Transversal is an office of urban innovation that initiates, coordinates, designs, and consults on innovative processes of urban transformation and analysis that take participation, ecology, and creativity as their points of departure. Additionally, since 2007 Paisaje Transversal has operated as a platform for thinking about and investigating the city and its territory. This platform acts as a theoretical support to the office, and its most visible instantiation is the blog paisajetransversal.org.

It's happening: Call it "the birth of a new era", "change of civilization", or "change of era", but let's be aware of the fact that we are immersed in a historical process of social, economic, and political transformation on a planetary scale. The ways in which we relate to one another, work, consume, produce, create, mobilize, and communicate have changed. Our lives, our subjectivities, our family situations, and even our bodies are traversed by a new hyperconnected plane that is derived from the technological paradigm shift that the Internet and its outgrowths (digital social networks, ICTs, etc.)[1] have brought about.

As has happened with others of Humanity's grand inventions like the printing press or the steam engine, the Internet is an instrument that is permitting the transformation of traditional forms of social, economic, and political organization. If the appearance of Guttenberg's invention made possible the universalization of knowledge—and with it the surge of the Enlightenment as a prelude to the French Revolution—, with the Internet we are learning to develop new capabilities that offer the population a higher degree of autonomy, making possible new forms of collaboration and cooperation that are shaping of this budding revolution.

However, facing the new challenges that are before us requires not only new tools, but also a profound change in our structures of thought. These must also be taken into consideration when we suggest new ways of managing and intervening in the city and territory. We cannot face the challenges of this new century with mental schema and work methodologies from the 20th century[2].

Hybrid Times

We live in and think about cities from a perspective that is strongly rooted in a theory that must be updated. This is the moment to advance from our pre-existing bases and develop new ways to intervene in our territory. The Internet alters the ways we interact with one another: many of the logics of the virtual sphere modify the social patterns of the physical sphere and vice-versa; it transforms processes of mediation by establishing a more horizontal conceptual and relational framework; it gene-

rates much more direct and immediate linkages; and consequently, the Internet can entail an intensification of personal relationships. If we understand that the Internet alters our interactional forms, we can accept that we are facing a profound change in our societies. Therefore, the ways in which urban planning and participatory processes are conceptualized will also need to be adapted to this evolution[3].

To intervene in this new setting, we need to attend to the "hybridization" of environments and scales that derives from the irruption of the Internet. On one hand, we need to understand that the limits between the physical and the digital are already very diffuse, and practically nonexistent. Today we live in a hybrid space between these two spheres, and travel back and forth between them establishes a constant feedback loop that modifies our conduct and life-patterns.

On the other hand, the local and global scales are becoming increasingly related, giving way to what some authors call the "glocal"[4] ambit, in which both are interconnected. Many social processes gestate within the tension between the "hyper-local" (plaza/neighborhood) and the "hyper-global" (continent/world), which could easily be exemplified by a transition from the motto "think globally, act locally" to "think locally and act globally."

Thus, 21st-century urban planning and participation should reflect this reality by incorporating strategies and tools that respond to the challenges, potentialities, opportunities, and dangers that the Internet implies.

New Perspectives on Participation

In the past few years the concept of "citizen participation" has been on the rise in the political sphere. Nevertheless, this boom is not exempt from controversy. In the same way that happened with the term "sustainability," participation could become a mere alibi to justify any type of abuse of political power. Take, for example, this flagrant Dutch case: in September 2013, King Willem-Alexander announced "the passage to a participatory society" in order to justify dismantling the Dutch welfare state through neoliberal policies and the most severe cuts of the Netherlands' history [5].

So citizen participation runs the risk of becoming the new sustainability: a reviled term that has been emptied of all content. It faces two dangers: banalization and spectacularization. In good measure, this occurs because participation and collective practices tend to link themselves to people's goodwill and usually are not subject to clear methodologies, principles, and objectives. Natural processes tend not to be sustainable (emotionally, affectively, economically, etc.) and to self-destruct through our culturally engrained habits[6]. Because of this, it is essential that we begin to familiarize ourselves with and put in practice already-developed methods[7] and to learn from previous experiences[8].

The domain of urbanism and urban planning has not been alien to this tendency. While there is a legal obligation to establish mechanisms for public participation in the development of legal frameworks for urban planning (General Plans, Partial Plans, Special Plans, etc.), the truth is that these tend to be reduced to the exhibit and public comment period. In this manner, whether intentionally or not, participation is confused with mechanisms that pertain exclusively to the ambit of communication-information. As we can ascertain, the distortions of participation are ample and varied.

As a result, participation tends to be confused with public consultation when it utilizes exclusively surveys, statistics, or other tools that permit the crystallization of the supposed necessities of a community. As paradigmatic examples of this tendency, we have on one hand the model of selection by popular vote on a series of architectural proposals that are already given and closed-off; and on the other hand, citizen consultations geared simply toward deciding what color to paint a bridge—

actions comparable, in our understanding, to asking the population its opinion of quantum physics. In addition to being futile, these types of initiatives are counterproductive because they generate a social imaginary that is very harmful with respect to citizen participation. They dispossess participation of its transformative capacity, reducing it to mere propagandistic artifice.

So what do we mean by participation (citizen, social, or community)? Participation is not asking people what they want. Participation is building with people what they want; discovering through this process new necessities and desires that supplant those that reveal themselves to be superfluous or atavistic. In this way, we can understand participation as a collective action by a community for the improvement of its environment and its relationships. So what arises is not only the improvement of a territory, but rather of an ecosystem, understood as the medium plus the relations that arise within it (social, political, environmental, economic, etc.). Accordingly, we approach a model in which participation implies building the common good (*procomún*) with the citizenry.

In this sense, participation is first and foremost a means, not an end. A process, not an object. A means by which to listen to one another, understand one another, and make ourselves into a collectivity. A way of building collectively from our particularities, which needs to adapt and reconfigure itself by attending to the rhythms and necessities of the community. Thus, participation needs to be directed toward generating spaces for collective learning, which permit the construction of the procomún from the multitude[9]. Accordingly, in the face of the spectacularization and thingification of participation, it is fit to reclaim it as a mechanism for social and urban transformation.

From this perspective we conceive of participation (citizen, social, or community) as a device that makes possible the empowerment of society: to go beyond "empowerment"[10] to begin to plot strategies for the equitable distribution of power (political, economic, social, etc.) from which to constitute alternatives to the current system that are based on the common good or the *procomún*. Defining which devices will take us toward a model where participation is inherent to all of the processes of construction of our society will take time and will require constant wrestling with the groups that hold larger shares of power.

Urban Planning Before an Epochal Shift

What role can urban planning play in the epochal shift and the collective construction of the common good (*procomún*)? An increasing number of voices grant cities transcendental importance in global systems of governance and economy (Saskia Sassen, Manuel Castells, Edward Soja, etc.). And let's not forget those who highlight cities as privileged stages for resistance and the construction of the *procomún* (David Harvey, Antoni Negri & Michael Hardt, Jordi Borja, etc.). Not in vain, just as Lefebvre established, the city is "the projection of society onto territory." Because of this, its development will play an important role in the social, cultural, economic, and political transformations that are beginning to brew in the streets and plazas of the entire globe. As a consequence, urban planning, inasmuch as it is the discipline that is charged with planning the urban habitat, will also be of paramount importance.

But if we want urban planning to become a catalyst of this epochal shift, we will need to delink it from the speculation and corruption with which it has become associated in the past few decades; as well as recover its primary function as a discipline for the improvement of the quality of life of cities and their inhabitants through the equal distribution of urban surplus values and the creation of socioeconomic opportunities.

In order to achieve this, we need to begin to reconstruct solid foundations—through constant feedback between theory, critique, and

practice—on which to erect this necessary and asked-for change of the urban planning and architectural paradigm. We need a theoretical-practical corpus that will allow us to trace "lines of escape"[11] for the democratic and ecological construction of the city.

But if we want to consolidate an urban planning praxis that has its foundation in ecology and in effective participation, and that has a capacity to make a real impact on society and on public institutions, it's not enough to have goodwill and grand slogans. We need concrete actions and strategies, political will, and technical resources and knowledge that can contribute some embryonic keys regarding what we think this new urban planning should center on. This concerns a series of non-deterministic ideas that arise from our own professional experiences. Their declaration makes no greater claim than opening up a debate and proposing a point of departure from which to begin to collectively outline a new horizon for the city and its territory. From our understanding, some of the keys (up for debate) of urban planning for an epochal shift would be:

Methodology

There is a risk that all of the current fervor for thinking of new forms of collective intervention in the city will not transcend its occasionally experimental vocation. This would be evidence of the interventions' scant impact. Because of this, we need to systematize all of the shared knowledge and work that these types of practices are developing. We need to begin to impose a greater degree of methodological rigor on processes in order to amplify their impact and efficacy, and in order to facilitate their replicability in other contexts, by other agents and teams.

Tools for Evaluation

We need instruments that will allow us to analyze the results we obtain from quantitative and qualitative perspectives in order to demonstrate the transformative capacity of our interventions. We also need tools as a means to translate all the intangibles that our practices mobilize, as well as their positive effects, into other languages (those of private entities, public administrations, etc.). We need tools that will allow us to demonstrate definitively that there is another way to do things that brings greater benefits to cities and their inhabitants.

Transversality

We need to begin to build bridges of cooperation and dialogue between diverse agents who intervene in territory from three converging axes:

- Interdepartmentality

If we want urban planning to govern from an integral perspective, it can no longer depend on a "single window." Within urban planning projects, we need to integrate different areas or departments of the Administration and make them cooperate: Urban Planning, Social Issues, Mobility, Economic Development, Environment, Citizen Participation, Press, etc. Due to the lack of a culture of cooperation within the Public Administration, our work requires that we be "facilitators" of the participation of voices with different interests and languages.

Collaboration between agents: treating the citizenry as the central axis, we should propose spaces and dynamics that will allow collaboration between the diverse agents who operate on the territory (both human and "non-human"). We should develop participatory processes for different agents that allow us to join technical visions and citizens' insights.

- Transdisciplinarity[12]

In order to resolve problems that concern the complexity of the city and territory, it is essential to join different disciplinary visions. Accordingly, it is necessary to promote creative processes in which these converge from the start and that establish a correlation of forces between the different disciplines, without falling into the habitual dominance of the urban planning/architectural perspective.

- Institutionalization

We use this term on purpose, given that the-

se days teams and collectives have a certain mistrust of professionalizing their practices and making these practices really begin to scale from the bottom to the top. If we really want to consolidate a new urban planning, we will need to ensure that all of these proposals can displace those that currently reign in institutions and decision-making spaces. We are not strangers to the recurring debate between institutions and movements, but we believe that to constitute a new profession and dignify the new urban planning is a good way to consolidate the necessary paradigm shift in urban planning. This happens in large part by making our practices viable, dignified, and sustainable as a way of life, which ultimately leads to their institutionalization.

Tactics and Strategy

"There's nothing wrong with having a community garden, but we should worry about the commons on a larger scale[13]." With this declaration, David Harvey made it very clear: we tend to reduce our range of action to a minimal scale, losing sight of higher levels in which the big decisions that determine the future of our cities are ultimately made.

If we apply this vision to the emergence of tactical urban planning we are currently experiencing, we can ascertain that a strategic vision is also required, one that will allow us to surpass the limits of short-term actions that in isolation will find it difficult to trigger the transformation of the city. In addition to tactics (urban gardens, the reuse of empty lots, autogestioned centers, etc.), which are leading us to circles with a certain type of endogamy and theoretical-practical self-consumption, we need a global vision of the city and to occupy the space where big decisions about the city are made.

We are allowed to reuse empty lots or buildings, but our access to the large operations that draw the future of our cities is vetoed. Power delimits our own margin for maneuvering with controlled experiments. With these, power meets a double objective: it offers us entertainment and a patina of social engagement as expected by political correctness[14].

Of course, this doesn't mean that we have to discard the extremely valuable contributions of these types of urban initiatives: they are an inexhaustible source of urban innovation, laboratories in which to prototype and test ways of making the city from the logics of the *procomún*. Their potentiation and proliferation are fundamental for boosting the democratic regeneration of the city and its territory. Therefore, this is not about establishing a dichotomy between tactics and strategy. Both are indispensable, complementary variables of the same equation; they need to develop in juxtaposition, establishing links of coordination and feedback that will endow them with greater consistency. It turns out to be essential, then, to build bridges, allowing grassroots initiatives to permeate toward higher planes and to consolidate themselves as incontestable alternatives.

But in order to achieve this, we need to define the model of the city that we want from a macro perspective, along with the procedures needed to make it a reality. We need a roadmap for our cities; without one, we run the risk that our efforts will be but scattered patches on a sinking ship, band-aids on the body of a terminally ill patient. Will we be able to overcome the entrenchment of resistance and move to action and to the definition of global strategies for the city that we want? We hope to find the doors through which to access these decision-making spaces and, when the moment arrives, be able to rise to the circumstances[15].

NOTES

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5. «Holanda aboga por sustituir el Estado del bienestar por una 'sociedad participativa'». El País, September 17, 2013 (available at: http://internacional.elpais.com/internacional/2013/09/17/actualidad/1379429488_293306.html).

6. VERCAUTEREN, David; CRABBÉ, Olivier; MÜLLER, Thierry. (2014). *Micropolíticas de los grupos. Para una ecología de las prácticas colectivas.* Traficantes de Sueños, Madrid.

7 A highlight is the work done by Red CIMAS, whose manuals and methodologies are available at http://www.redcimas.org

8. Effectively, participatory urban planning was not invented in the 21st century. For instance, we have Madrid's experiences, accrued during the 1980s, of the Neighborhoods in Reconstruction program, which involved an alignment between neighborhood social movements and urban planning experts; or more recent experiences like the Trinitat Nova Eco-neighborhood (GEA 21), the remodeling of Plaza Lesseps (Itziar González) or the urban regeneration of the neighborhood of La Mina (Jornet-Llop-Pastor Arquitectes), all of which were projects that developed in the Barcelona Metropolitan Area. At the international level, the traditions of advocacy planning and community planning, for example, also have a long trajectory—particularly in the Anglo-Saxon world. On the Neighborhoods in Reconstruction program and the articulation between grassroots neighborhood social movements and urban planning experts, we recommend two complementary readings: VILLASANTE, Tomás R. (Ed.): Retrato de chabolista con piso. Madrid: CIDUR S.A, 1989 and LÓPEZ DE LUCIO, Ramón: "El programa Barrios en remodelación, Madrid, 1978-1988. Experiencias de transición entre bloque abierto y la manzana," in Evolución y crisis en el diseño de tejidos residenciales 1860-210. Buenos Aires: Nobuko, 2013. The first offers a more social vision and the second analyzes the program from an urban planning perspective.

9. HARDT, Michael; NEGRI, Antonio: *Commonwealth. El proyecto de una revolución del común*. Madrid: Akal, 2011.

10. VILLASANTE, Tomás R.(2014). *Redes de vida desbordantes. Fundamentos para el cambio desde la vida cotidiana.* p. 163. Los libros de la Catarata. Madrid,

11. DELEUZE, Gilles; GUATTARI, Felix: *Mil Mesetas*. 6a ed. Valencia: Pre-Textos, 2006.

12. We use the term transdisciplinarity because we understand it to have different connotations from those of multidisciplinarity or interdisciplinarity. In this respect, we recommend Edgar Morín's article, "¿Qué es transdisciplinariedad?" (available at: http://www.edgarmorin.org/que-es-transdisciplinariedad.html).

13. Interview with David Harvey in the newspaper Diagonal, published on March 15, 2013 (available at: https://www.diagonalperiodico.net/global/no-hay-nada-malo-tener-huerto-comunitario-pero-debemos-preocuparnos-comunes-gran-escala.html).

14. With respect to the alibi that certain collective practices can entail for the strata of institutional power, see the following. In the case of Madrid, "La nueva movida madrileña, o cómo hacer de lo común una baza política" from the collective C4C (available at: http://www.lamarea.com/2014/02/28/la-nueva-movida-madrilena-o-como-hacer-de-lo-comun-una-baza-politica/). In the case of Barcelona: "Pla Buits: polítiques urbanes pel 'mentrestant'?" by Marc Marti Costa (available at: http://www.eldiario.es/ catalunya/pistaurbana/Pla-Buits-politiques-urbanes-mentrestant_6_140046006.html).

15. For an in-depth look at this debate about the tension between tactics and strategies, we recommend watching the video of the presentation of number 57 of Papers magazine, which took place at Ciutat Invisible of Sants (Barcelona) on October 1, 2014 (http://www.paisajetransversal.org/search/label/Papers57).

OTHER VOICES IN PARTICIPATION

INCLUDING THE GENDER PERSPECTIVE IN ORDER TO ENSURE SOCIAL DIVERSITY IN URBAN TRANSFORMATION

Col·lectiu Punt 6

Col·lectiu Punt 6 is composed of women who come from very different backgrounds and life experiences and, also, from different knowledge areas within urban planning, architecture, and sociology. They propound the necessity of rethinking different urban spaces from new paradigms in order to break with discrimination and hierarchies, contributing to a real social transformation. For this, they work from the perspective of intersectional gender and from sustainability, participation, and the solidarity economy.

Why the Gender Perspective Needs to be Included in Participation

Participation is an essential tool in urban planning for incorporating experiences accumulated in territories so that they complement, nourish, and act as a bases for planning decisions, both at the political and at the project level. Participation is neither neutral nor universal, because it can be defined from a society's prevailing values and social constructions, perpetuating hierarchies and roles within communities. Thus, applying a gender perspective is necessary in order to foster equitable and balanced participation by different people.

A participatory process does not itself guarantee that participation will be horizontal or that within the participating group there will be people with different socioeconomic characteristics or different experiences and realities. In this sense, in participatory processes in European contexts[1], it is more common to find certain types of people: middle-aged, European, middle-class, men, with economic interests... This does not mean that other types of people do not have anything to contribute, but oftentimes, the space in which participation is carried out, the format and content of the participation, or the channels by which participation is broadcast do not break with dominant structures that perpetuate power roles and, as a consequence, other types of subjectivities feel themselves to be excluded.

As Sherry R. Arnstein (1969) has already signaled, in a participatory process there can be different levels of involvement depending on the power that is attributed to the participating people, which go from minimal to maximal: non-participatory levels that transform into

processes of manipulation and therapy; levels of apparent participation that involve information and consultation; and levels of citizen power where power is delegated to the participating people or they have maximal control over the process. To us, a horizontal participatory process would be consistent with these final levels of power over the process, within which we also integrate a gender perspective.

Gender is a social and cultural construction based on biological differences between the sexes that assigns roles, behaviors, identities and responsibilities and, at the same time, limitations to girls, women, boys, men, and trans people. They are social constructions, not innate characteristics, and because of this, they can change. Gender differences translate into economic and social inequalities that are materialized in the urban environment.

Starting from the above, a participatory process that truly has the will to integrate a diversity of voices and realities needs to include a gender perspective and consciously incorporate different mechanisms and strategies in order to integrate people who are normally excluded from decision-making and who do not feel interpellated when "standard"[2] calls for participation are made. Urban planning, like other technical disciplines, has traditionally been masculinized, and many women, especially older women from rural environments or according to their class situation, background, or education, feel that it is a sphere "of specialists" in which certain kinds of knowledge are required and to which they have nothing to contribute. In this sense, as argued by Beall (1996:9), "new forms of urban participation are necessary in order to develop participatory processes that include women and men in all phases of urban development."

There are two reasons that make it necessary to include a gender perspective in urban participation. On one hand, in order to increase the participation of women, who despite being 51% of the world's population continue to be frequently excluded from decision-making. Their participation contributes experience and wisdom about daily life that is an essential knowledge source for urban planning. And on the other hand, urban planning is not neutral; the space we live in reflects power dynamics and gives priority and visibility to some elements or necessities over others. By incorporating the diversity of experiences of gender, these power dynamics can be transformed and the participatory process can make visible issues that had not previously been contemplated.

The inclusion of a gender perspective in a participatory process allows the integration of people with diverse needs and experiences; it makes visible the importance of the reproductive sphere and of daily life; it allows reflection on relations between women and men, how masculinity and femininity are constructed, and gender's implications for people's roles and attitudes. Knowledge of this everyday reality is the foundation for reflecting on our urban surroundings starting from an analysis of how the dimensions of space and time interweave.

These characteristics have a large impact on urban configuration; for example on what kinds of urban services are prioritized, how mobility systems are structured, or people's perception of security in public space. Therefore, including a gender perspective in urban participation is fundamental in order to take these factors into accounts in the design and management of urban planning, and they should be included in a cross-sectional way in all the processes and stages of urban planning.

As Pascuala Campos de Michelena (1996) shows, on multiple occasions the needs that arise from everyday tasks are forgotten, and this is why it is important to make these tasks visible and show the essential role that they play in the maintenance of any society. Activities related to attention to and care of boys and girls, of old and ill people, and to all work that is related to hygiene, nourishment, and affective attention are considered resolvable in a "natu-

ral" manner, which is to say, resolved in a majority of cases by women. For practical purposes this implies that on the majority of occasions, they are not taken into account when planning the territory and making public policy.

In a majority of cases, participatory processes try to be neutral, hiding the fact that they focus on meeting needs related to the productive sphere of salaried work, or on play, leisure, and the festive, making invisible all needs derived from reproductive and caretaking work, without which the development of life is not possible. The reproductive sphere includes the set of unpaid activities related with domestic labor and with attention to and care of members of a family or of cohabitation groups.

It is for this reason that it is so important to work from daily life, as this means including all the activities that unfold in the day-to-day and how these different activities, times, and spaces are related. In people's real lives, their different spheres of life interact.

Women have traditionally been excluded from urban planning, as experts and as users. In order to plan by including women, it is necessary to reconceptualize their role in society (Moser & Levy, 1986). Thus, although a gender perspective makes visible the reproductive sphere and women carry out the majority of these tasks, it is necessary to develop participatory dynamics from a transformative positionality that collects women's needs according to their realities, but without constraining women in their role as caretakers and without perpetuating gender stereotypes. It is necessary to be conscious of the fact that for women, participating actively in our community or neighborhood oftentimes implies adding another shift to the double shift of work, paid and unpaid. The objective of participatory processes with a gender perspective is not to promote an overload of work, but rather to search for the time and space that are necessary for women to be able to participate and be present in decision-making and transformation processes. Society must also be made co-responsible for domestic tasks and for caregiving, so that these are not the exclusive responsibility of women.

From a feminist perspective, we consider it essential to talk about women as active and autonomous subjects, providing them with spaces and opportunities to empower themselves and have a voice in debates and decisions about the configuration of the city, from which they have been traditionally and systematically excluded.

On Practical Applications from Our Experience

After having been involved with different participatory processes in different contexts, we have identified 3 essential elements that should be considered in order for the process to include a transformative gender perspective.

• The **material and temporal conditions** of the workshops or dynamics should include a diversity of realities and conditions in different respects, such as location, temporality, timetable, accessibility, compatibility with other tasks, and dissemination channels…If a gender perspective is not included, these aspects tend to be blind to gender. Normally, the schedule for meetings and public assemblies is marked by the timetables of the productive sphere, without taking into account the rest of the labor that people do in their day-to-day lives. The location of the space in which the activity unfolds needs to be close by and accessible with different types of transportation.

• The **content** of the workshops or dynamics needs to be accessible to all types of people with different education levels, socioeconomic conditions, backgrounds, or ages, avoiding too-formal or technical languages that can turn out to be exclusionary. In our experience at workshops, many women consider urban planning to be a masculine knowledge domain (because nobody has ever included their thoughts or included them in the discussion) to which they have nothing to contribute, although

our experiences have also demonstrated that women are the greatest experts on their territories. Because of this, a language that is too technical and distant from daily life can make them feel excluded.

• The **structure** of the workshops and the methodologies that unfold within it need to favor the participation of all people and be flexible and creative. Women have traditionally held subordinate positions within society, so they usually have greater difficulty in participating and expressing and defending their opinions in public spaces. Facing this reality, we can contemplate different options: one can make unmixed spaces for participation, where women normally have fewer problems with participating because unmixed participation usually generates more intimate and friendlier spaces; in mixed spaces, it will be easier for people to participate if they are placed in small working groups (3-4 people) and if mechanisms are developed so that in sharing with the group, some opinions are not prioritized over others, discourses are not overridden, and people do not monopolize the conversation. Methodologies need to recognize people's diverse realities and daily lives, making visible those tasks and occupations that normally go unnoticed as happens, in general, with caregiving work.

Based on the previously stated, we believe that it is essential to include a gender perspective in participation in order to attend to the diversity of people and practices, and to smash hierarchies. In conventional participation, a great deal of emphasis is placed on reaching a consensus, and gender differences (in addition to other differences such as those related to age, socioeconomic condition, ethnicity...) and the inequalities that these bring with them are made invisible. In order for participation to be truly transformative and integrative of a diversity of realities and subjectivities, an intersectional gender perspective needs to be applied to the creation of the content, structure, and methodology of the participatory process.

NOTES

1. In our experience, in Latin-American contexts it is more common to encounter groups of women who organize themselves for the improvement of their neighborhoods. Notwithstanding, this grassroots and community work does not always translate to support from and recognition by institutions.

2. The "standard" and the "neutral" are normally constructed from a monolithic reality that homogenizes the population and that, within the framework of a patriarchal society, is constructed starting from a universal masculine subject.

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YES WE CAN! BUILDING THE "THIS IS HOW IT'S DONE"

Raons Públiques

This is a team comprising eleven people from different backgrounds and trajectories with a common objective: to think and act on behalf of a different model for the construction of the city through its projects and activities. According to the characteristics or necessities of each project that is initiated, work teams are formed based on an analysis of the competencies of each of the people who make up the team. In terms of territorial scope, they are centered primarily in the city of Barcelona, although they have also carried out projects in other parts of the territory and on an international scale.

In what moment did participation arrive at our practice? The necessity of radicalizing democracy and adopting participatory mechanisms for the conduct of public policy arises, in part, from local and global pressures that put western democratic states in crisis. This situation has propitiated changes in which a passage from administrative, bureaucratic, and hierarchical structures to systems of local governance is sought. The pressure that is exerted by local and specific society reclaims the leadership of increasingly diverse human groups, who demand a more complex system for decision-making and conflict management. In the words of E.C. Paz, "on a stage of complex political and socioeconomic interdependence on a global level, the strengthening of local democracy, the increase in the levels of citizen participation, and the design of new mechanisms for deliberation and shared decision-making constitute indispensible requirements for the democratic regeneration of contemporary societies."

Since public policy goes hand in hand with the construction of the city, it does not seem strange that in this context, urban planning is one of the most interpellated disciplines, at least in terms of its objectives, criteria, and methodology. The rethinking of urban planning practice has not evolved at the pace that a cooperative and participatory system of governance demands of it, even in spite of still needing to demonstrate its efficacy at an institutional level. If the setting for these changes is the city, composed of complex processes with an enormous transformative and creative capacity, and if their management is in a certain sense the management of a permanent conflict, it appears inevitable that citizen participation in plans for urban transformation will become an inescapable requirement.

This requirement, a politically efficacious slogan that does not by its enunciation reveal any sort of comprehension of what it means, opens a still-diffuse path in which as many discourses as proposals proliferate, each with its own possibilities, limits, and contradictions. On one hand, the increasingly diverse pressures of different populations overwhelm the institutional story's vision of the neighbor as a client. Academic discourses of vast production and reflection present challenges that are often disconnected from experience. And, at the same time, we find "propositional" spaces of collectives, associations, and professional initiatives

that produce tools and practices of great experimental value, but that are still dispersed, fragmented, barely systematized, and that are still pending thoughtful reflection.

On this path, which is oftentimes antagonistic and productive of subjectivities, the discourse of participation becomes a battlefield where meaning and impact are contested. This battle is fought not only at a conceptual level, but also in practice in the streets, which is where participation has the opportunity to overcome its limits and contradictions. Practice and signification are the challenges within which we situate our decisions, proceedings, and knowledge, addressing them from our condition and linking them to our action.

From there we intend to contribute tools with which to deal with issues that we consider to be key, some of them often commented on but seldom addressed, such as the crisis of representation, the legitimacy of participation, the binding capability of the results, the temporality of the processes, and really knowing who the neighbors to whom we so often refer are. What do we do with these proposals? What is their real value? Why do we ask? For what and for whom do we do research?

We are conscious of the magnitude of the problems that these topics open up, so this article only seeks to tackle a small part of them. The objective is, starting from an empirical analysis, to graph the themes we consider to be crucial, representativeness and the value of proposals in participation, leaning on a first synthesis of the focus of our interventions in processes of urban transformation.

Focus of Intervention

There are still participatory processes that are exclusively oriented toward compiling information contributed by citizens, considered as "sources of information" for making decisions that have a "better technical foundation." This insufficient vision of participation idealizes neighbors' opinions, without questioning the context in which these opinions are made and without considering that, on many occasions, they are conditioned by the limitations imposed by the design of the process itself.

One of the difficulties that presents itself to us in different activities, specifically in spaces for diagnosis and for proposals from neighbors, is that all this information is taken not only as a compilation of stories but is also, on occasion, considered as a "list of demands" to be taken into account by the experts who will later on make the decisions[1]. The manner of reaching consensus by asking whether people agree or not with the problems identified by a neighbor, and later on categorizing and systematizing the problems, is at the very least an incomplete job. This approach brings us to the point of not understanding the value of this information, since it doesn't close the gap that exists between the participatory process and the urban-architectural project.

Without entering into questions regarding the legitimacy and representativeness of the proposals, which we address later on, the frustrating feeling that these situations can generate is that it is necessary to have more content in these phases of the participatory process, in our case, thanks to not having interrogated why we are asking. If the objective is only to collect the opinions of the neighbors because "they are the most knowledgeable about the space," then we can be satisfied. If what we intend is, by contrast, to provoke and interpellate at the same time that we produce collective knowledge through deliberative processes, then we are talking about another issue that brings us into a more complex methodological domain.

This last approach is still a hypothesis, so we will not try to bring in either certainties or formulas, which would require a rigor that this article does not claim to have. Rather, we will present alternatives that allow us to overcome the limitations that restrain us. In the most recent participatory projects we have developed,

we have approached this hypothesis at an empirical level as part of our current methodology.

Why Do We Ask?

In the urban diagnosis phases, we ask in order to interpellate, produce ideas, and stimulate involvement. In this phase, we intend to join research and social intervention through constant feedback between technical knowledge, results of data analysis, individual perceptions that stem from our own subjectivities, and the knowledges of the participants, which are a result of activities of encounter, relation, and reflection with neighbors[2]. This process is part of the diagnosis, which has a structure based on research, along with a flexibility of implementation that allows the process to transform itself according to the results that are obtained[3]. Starting from this exchange of experiences and of our expectations, the objective of the diagnosis is defined: to inform, disseminate knowledge, and, primarily, be able to open up processes of inter-subjectification that will produce shared discourses and themes that will interpellate and involve key actors in the process.[4]

In the proposal phases, we ask with a double objective: moving from "opinion" to "collective knowledge" (adopting a role that promotes processes of deliberation and communication); and "translating" the politics of the process into technical criteria and urban planning-architectural or regulatory language (assuming a pedagogic role that is oriented in both directions: the technicians of the administration and the interpellated population).

In the first instance, in the search for the collective construction of knowledge, our primary interest is not in the participants' first "list of interventions" but rather on the process of joint reflection for its reaffirmation or transformation, which turns out to be key in this part of the process. We consider the first interventions as a list of apparent demands, which in greater or lesser measure have a significant burden of contradictions and prejudices. Particular interests, solutions that are too concrete or too general, a lack of information or different levels of information, well-structured stories, blunt and well-developed positions, technical solutions, frustrations, and opportunisms all come to light.

The key lies in knowing how to reformulate those questions in order to dig deep and find the necessities or latent values to which the stated proposals allude. We consider this point to be particularly important because it allows for more structural outputs, by connecting necessities and transferring or working on common values, which allow participants to access more alternatives for rethinking or reaffirming their proposals. These processes are generated in the deliberative phases, as well as by accompanying collectives throughout the process, and the results or consensuses are part of proposals and knowledges that have a more solid foundation at a collective level.

In terms of the pedagogical role in the deliberative phase, there is a double objective: providing a technical language to the political will of the process, and at the same time, finding tools which will allow us to inform, giving participants in the process more options for reflection[5]. It is important to point out that the latter develops in a more complex and prolonged manner in the phases of participatory diagnosis, through socio-educational activities and tools. In this pedagogical role, the value of interdisciplinarity is revealed to be indispensable. The cooperation between urban planning, pedagogical-educational, and graphic knowledges from the initial analysis phase to the results of the definition of criteria or technical standards that can be viably integrated into the urban planning, architectural, or management project is essential.

The technical capabilities of the participatory process can bring us to this point, exhausting all rational and technical resources and arguments for making the political proposal viable.

The rest of the path is, and furthermore needs to be, the collective responsibility of the mobilized citizenry, which actively demands its political right to participate and, above all, to decide. On the contrary, if the process contributes to the demobilization of the citizenry, the result obtained will be the opposite of what we defend with our work.

From "participation" to "mobilization"

The previously described methodological focus takes us to the following reflection: a participatory process that is technically well-designed and well-accompanied does not have a capacity for impact without a mobilized political base, and vice-versa. The two spaces where it is possible for the proposals that result from such processes to have this capacity are generated when institutional spaces are made to overflow their bounds and through mobilization on the streets[6] This political dimension of processes of participation, which makes reference to themes like representativeness and legitimacy, is a field of constant learning that we still need to explore in more depth.

When a process of participation around some kind of urban intervention begins, the concepts of legitimacy and representativeness come to the surface, often through the questions of its own experts: "Is the process representative?" The legitimacy of the processes we carry out is questioned by different actors, from institutional bodies that require statistical and legal-normative representativeness, to the contrasting case of citizen proposals' struggle to broaden participation and to win the confidence of the majority that generally has a scant predisposition to actively participate in political issues in the city.

The 15-M popularized one of the expressions with the largest capacity for mobilization in the past few years: "they don't represent us." A correction to the totality of the representative system, which manifests society's questioning of who governs and of established legal proceedings. But if they don't represent us, then: Who represents us, or who do the initiatives that arise in participatory processes represent?

The public powers have the legal mandate to act in the name of those who they in turn represent. This is to say, they are legitimized by the legal framework, which is based on the delegation of power by the citizenry through the vote. Why, then, do participatory processes continue to be used on occasion to legitimate decisions taken by the public powers, which are already themselves legitimate? Paradoxically, the legitimacy that these processes seek is based on social recognition and acceptance that, in a majority of cases, the very conditions of the enunciation of the approach make it impossible to reach[7].

In the opposite extreme, we encounter those processes that sink their roots into a community action that reinforces existing networks and constructs shared knowledge starting from the experiences that networks are able to identify within the territory. We see initiatives in which the role of the citizenry goes beyond the control of public management and a sanction of elections, experiences from which emerges a complex collective framework of control, responsibilities, the capacity to propose, and management. We are no longer talking only about respecting the principles of elective representativeness (Sartori) of receptivity, accountability, and possibility of dismissal, but are rather advancing toward other models of control of the management of the "public thing" by the citizenry[8]

If the unquestionable legitimacy that sustains these actions does not achieve larger agreements, diversity, and technical sustainability, and if the political will that arises from these processes does not shape itself through technical and regulatory tools that make them visible and allow the production of normative changes in the city, we will end up deepening the disaffection of the citizenry.

On the other hand, both in institutional processes and in projects constructed by the citizenry, the question of representativeness is determinant. In this case it does not have to do with its legal aspect, but rather a merely social requirement. When all is said and done, this concerns restlessness for reaching a certain "representativeness" which will contribute to validating the participatory process. So, what does it mean for the opinions that are manifested, the bodies involved, or the themes developed during the process to be really "representative"? How can this complex, uncertain, and changing reality be "represented" through the active involvement of only a limited part of this same reality?

The representativeness of the processes is in itself, then, something that is complex and difficult to measure. Without a doubt, we cannot expect it to be a quantitative question, something that is statistically unreachable and methodologically insufficient. Rather, it needs to have a qualitative value, backed by criteria such as diversity or reach that support the validity of any process of citizen participation. We believe that this statement can be tackled with three tools:

• The importance of the diagnosis, already described under the previous heading, as a stage under constant modification that shows us the different actors that comprise part of the place, its interests, conflicts, and relations on the basis of which to work on the representativeness of the process.

• The management of spaces of representativeness, for which "engine groupsiv"[9] are implemented. The idea of having a regular space for meetings and for work that manages and tracks the project, and where the involved actors are represented, opens up many possibilities for the future. This space, although it is still undefined and undergoing a process of consolidation, opens up the possibility of going beyond the dichotomy of participation by irruption (driven by social movements) and participation by invitation (driven by the administration), since it opens a space of proximity and communication for constant negotiation between the different actors who are involved (administration, technicians, civil society)[10]. From this conjunction, which is not free of conflicts, the impact of processes can be advanced and the representativeness that is demanded can be worked on.

• And finally, to understand that there are different levels of participation and thus of involvement, according to the "political maturity of each neighbor" who makes up the city. Most likely, a first line of work will be the representation of the collectives who are directly interpellated and affected by the topics to be worked on in the process of participation, a second line are the actors who are the most politically involved in the city, interested citizens, and lastly the "non-participating" subject. In this framework and as a function of knowing whom we are directing ourselves toward in the process of participation, different strategies of participation and involvement are developed for each actor, and expectations for evaluating the representativeness of the process are established.

In this complex framework of participatory diagnosis, management by engine groups, and levels of participation between participating subjects and non-participating subjects that we have presented, the dimension of community action that we seek to integrate into our work emerges as a fundamental axis. If community is not achieved, participation in urban planning cannot be achieved. It concerns a strategic accompaniment that allows the identification of the deep roots which, from a social point of view, construct the perception of "representativeness" of certain actors, involving ourselves creatively in the processes, from their very design, and producing spaces of encounter and relation for identifying and living the commons[11].

NOTES

1. In the 2010 call for proposals of the contest "Public Spaces," organized by the FAD (Fostering Arts and

Design), we presented proposals for the "Carrer Riego-Sants" and for "Reina Elisenda-Sarrià" in which we still directly compiled these "neighbors' demands." While the objective of these proposals was denunciation and experimentation, they exemplify the idea of processes of participation understood as a list of requests of the habitants.

2.The "Participatory Diagnosis of the Neighborhood of Fort Pienc" that we carried out in this Barcelona neighborhood in 2011 was a moment of experimentation where we implemented several of these activities. Available at: http://raonspubliques.org/portfolio/fort-pienc/.

3. In the participatory diagnosis of Poble Sec completed by the Fundació Miró (project "Do You Know Each Other?", 2014), one of the activities that ended up being determinative of the final result was designed during the process itself on the basis of a hypothesis that was proposed at the start. The element that served as a common thread for the activities (one of the boxes where the Foundation transports works of art) became the focus of part of the project. Available at http://raonspubliques.org/portfolio/us-coneixeu/.

4. The "Definition of the Uses of the Train Track Cover in Sants" (project completed in 2013 in conjunction with LaCol for the City Hall of Barcelona) reflects how several months of development of project activities were necessary in order to generate a climate of trust that would allow us to identify new actors in the neighborhood, and thus involve them and tailor the themes that interpellated the population more closely to their reality. Available at http://raonspubliques.org/portfolio/definicio-usos-sants/.

5. In the project "Which Gràcia? Participatory Process for the Usage Plan of the District of Gracia" (begun with the cooperative La Hidra for the City Hall of Barcelona in 2014), one of the objectives was to facilitate communication and comprehension between agents. The usage plan is an urban planning and regulatory document that is complex to convey to the population, considering the subjects that it covers. For this, its contents were reworked into graphic and didactic manuals in order to convey these concepts to the participants, while simultaneously the results of the workshops of the process were discussed with technical language and argumentation, supported by an exhaustive study of the regulations, to ensure that the political will of the process could have an impact on the final document.

6. We understand mobilize, following the definition of the RAE (Royal Spanish Academy), as "to make active or put in motion."

7. The Participatory Process for the Renovation of the done by the City Hall of Barcelona in 2010 reflected, by its failure, the insufficiency of attributing legitimacy only to the institutional path.

8. The Participatory Process "We Make the Rambla," a citizen demand that required a design for the Rambla of Poblenou, in Barcelona, discussed with the citizenry, is a clear example of these processes by irruption that are promoted by collectives or associations. It is an example of the appropriation of the process, in its design, management, and implementation by civil society and affected persons.

9. We introduced this concept for the first time in 2012, in the contest "16 Doors of Collserola," which sought to go beyond merely informative monitoring commissions and participation councils, in order to propose a continuous space for meetings, work, management, oversight, and sustainability of the process by the actors who were involved and represented: administration; experts; neighbors.

10. The process of participation for the Use Plan of Ciutat Vella and the participatory process We Make the Rambla are two examples of this dichotomy between participation driven by city hall in the first case and by neighbors and civil society in the second. The process "Which Gràcia? Participatory Process for the Usage Plan of the District of Gracia", is our first experience of a mixed process driven by the administration and by neighbors (Plataform Gracia Where are you Going?) in conjunction, from an established engine group.

11. An important example is the project "Making Community by Transforming the La Pau Schoolyard," carried out in 2012. In this small-scale project, we were able to work out the community action in an integrated way with the process of participation and architecture for the design of the patio. An important result is the involvement of fathers and mothers of different backgrounds in the AMPA (Parents' Association), which for years had lacked participants, and the active participation of the school community in the remodeling of the patio.

AGAINST PARTICIPATIONISM

Lacol

Lacol is an architects' cooperative in the neighborhood of Sants, in Barcelona. It works from architecture toward social transformation, using architecture as a tool to intervene critically in the environments that are closest to us. We root our activity in a horizontal system of labor, acting alongside society with justice and solidarity in mind.

Participacionism

In this political moment, when many city halls declare participation as a central axis of their ideology, we see the appearance of a new threat. While in other eras the problem was the negation or manipulation of participation, today, the greatest risk is a different one: participationism. We refer to optimism toward participation that focuses more on the tool than on its objective. This focus defines some rules for decision-making (a technique) and nothing else; without taking notice of who is the subject or the community. Participationism (n.d.) "gives a technological response to a political question. It replies to a who with a how." Notwithstanding, as Luis de la Cruz (2016) warns us, the key to political systems is centered on who decides, not on how the decision is technically organized.

Participationism should not be confused with the more reactionary denunciations of participation, which complain about an overdose of participatory spaces. These positions are simply the response of those who have traditionally controlled power, who are afraid of losing their share and are opponents of any type of participation in general. But, for those of us who do believe in participation, what should a participation that is truly transformative of society look like?

In What Do We Participate?

Let us look for the answer to this question within two recent examples. When the neighbors of Ciutat Vella asked to be able to decide about the future hotel of the Palau de la Música, Barcelona's City Hall offered them a participatory process[1] where the only thing that could not be discussed was the subject the neighbors wished to talk about: the hotel use[2]. Nearby, in Barceloneta, when the associations asked for a referendum in order to decide whether to convert Port Vell into a marina for super-luxury yachts, mayor Xavier Trias' response was that the citizens had already decided in the municipal elections (of course, this project was not part of his party's electoral platform[3]) and that participation is not necessary if the government knows what it wants to do[4]. On this theme, he added the following phrase, which summarizes to perfection how the majority of administra-

tions have understood participation: "What will we ask about? It's all the same to me if this part of the street is a boulevard or a rambla, so let's put it up for consultation and let the people decide." Thus, we do not participate in what we want but rather on what they allow us. More concretely, on that which does not interfere with the interests of the economic elite. It is only possible to participate in the accessories, never on the basics.

It is true that all decision-making processes need to have clear limits, in order to know what is and is not the object of discussion in a particular moment, and in order not to fall into endless debates. But participation cannot be an isolated thing; it should affect any aspect that the citizenry wants to decide on. Each issue should have its space and time, and if something does not fit in one debate it needs to be discussed in another; it cannot fall on deaf ears. Participation needs to be transversal and to have a presence in all of society's spaces; it cannot be an autonomous department without real impact on politics.

The Power of Creating Space

We have relegated the exclusive power to create and administrate the human habitat to architects, other experts, and politicians, all behind a false technocratic excuse, which is no more than a way to reduce democratic control of processes and resources. Many decisions are taken as if they were the only possible solution, but even looking at architecture competitions demonstrates that there are multiple options. Other times, it seems as if the artistic freedom of the creator were the only worthwhile premise. But built space is not an independent work of art. It conditions our human relations[5], so we should be able to have an impact on how it is constructed.

Further, we should break the image of the architect as a great humanist connoisseur of everything that surrounds him. As Habraken (2005) points out, architects had traditionally concerned themselves with palaces, villas, or churches. When, in the 19th century, they began to deal with other subjects, it was an unprecedented change: they began to dedicate themselves not only to the exceptional, but also to the everyday. Even so, architects' images and ways of working have barely changed; they are still centered on monumental architecture and have very little relationship to the social. Architecture schools lack an in-depth study of the relationship between architectural works and the people who live in them. And this knowledge about society cannot be constructed solely through observation: its protagonists should participate in it.

Ceding Power

Often, we see many self-proclaimed "participatory processes" that should simply be called "consultative processes." In these, there is an approach to the citizenry, who are queried, but ultimately the same technicians and politicians make the decisions. Participation is not giving an opinion; participation implies ceding power. False participation, where what people decide is not taken into account or people are not asked about the topics they really want to discuss, generates frustration and a mistrust of future processes. This is why processes should be binding.

Today, the most complete participation is found in citizens' initiatives that come from below. For example, in autogestioned spaces like La Tabacalera[6] in Madrid, the Fábrika de Toda la Vida[7] in the former Asland factory in Los Santos de Maimona, Extremadura, the Luis Buñuel center[8] in Zaragoza, or BlocOnze of Can Batlló[9] in Barcelona. These centers knew how to take advantage of the gaps that power left them in order to carry out radical participation. In them, the barrier between creator and user of the space disappears, because any person can take either of the two positions in different moments. Again, we find that these spaces are possible because nobody had an interest (or a budget for investing) in them. They are open structures where everything can be questioned and where an-

yone can have influence on what they wish. Horizontality, work through commissions, and consensus decision-making in public assemblies prevail.

Conflict

Despite the fact that consensus is generally positive and looked-for, we lived in an unequal society, so it is likely that in opening a decision-making process, conflict will appear. Although this is what the "managers of participation" most fear (what we most fear), we must begin to work on (rather than to manage) conflict if we want participation that is truly transformative of contemporary society. In the end, conflict generates small-scale politics. In these times when parties' political debate has been reduced to an aesthetic and sterile discussion, such spaces are the hope for re-politicizing our society. Markus Miessen (2014) gives a more in-depth view of this topic that we cannot explore now.

Empowering

We understand that real participation should be accompanied by empowerment, where participants exit the process with more tools for understanding and intervening in their surroundings. Although we believe that the inhabitants of a place are its greatest experts, participation that does not contribute anything new runs the risk of repeating the same mistakes of the past or reproducing ideas that are imposed on us by elites who dominate information. Reversing taken-for-granted assumptions is a slow process during which we should deconstruct our learning. Key issues, such as security, should be treated from their roots in order to make visible their true origins and the global consequences of each solution. Otherwise, we run the risk of worsening the situation, curtailing our own liberties or those of other people.

It is true that there was a collective intelligence on generating the city, which in many respects was better than what the modern movement ended up replacing it with. But it is also true that much of this knowledge and customs have fallen into disuse, and hegemonic ideas that appear to be the only possible solution predominate. At this crossroads, the role of technicians is to offer alternatives and facilitate the understanding of complex ideas.

It is essential that institutions learn to recognize when these experiences deserve recognition and that they cede power and resources. An active citizenry should not be an excuse for administrations to forget their obligations, but rather for them to release their resources and tools and cede these to the protagonists. One example of this would be to release technicians to help give voice to neighborhood movements, as Gigosos and Saravia (2010) propose with *arquitectos de oficio* (government-contracted architects), in coordination with architecture schools. Another example would be the *arquitectos de cabecera* ("reference architects") of the Escuela Superior de Arquitectura de Barcelona [ETSAB, for its acronym in Spanish] who connect students with neighbors in vulnerable areas.

Generating Communities

We live in a time in which the inhabitants of a place have become users or clients. We wait to receive a service, as if all of us had the same conditions for accessing it. We need to become citizens, active beings in our spaces, in relation with one another. Current processes should promote the generation of communities from the knowledge of our neighbors, breaking the isolation that makes us weaker as a society and more ignorant of the people around us.

There are interesting initiatives that may have had a small impact on the final result, but that during the process were capable of making networks in places that lacked them.

Critical Participation

Finally, participation should be critical. We need to put structures into a permanent crisis, and not assume that they are all right because they

have always been there or, inversely, because they are something different. We cannot assume that because something has turned out well, it always will. We are not only claiming that participation should be contextual, since this seems obvious. Rather, we should not fall into triumphalism and should instead try to observe our work with a critical eye, looking for weak spots. Some well-intentioned participatory processes do not end up breaking with the evils of our society: unequal power roles, accumulation of information by a few, lack of transparency...

We should not fall into closed manuals or set methodologies, but rather check constantly whether the process reached its objectives, and even review whether these objectives were the appropriate ones. We should do this not only by looking at the tools utilized, but also by analyzing the impact on transforming society and its power structures.

NOTES

1. ""Informe de resultats dels debats ciutadans. Procés de participació de l'entorn del Palau de la Música i el carrer Ciutat" w110.bcn.cat/fitxers/ciutatvella/informe-resul- tatdebats.920.pdf

2. "Procés Participatiu Hotel Palau de la Musica" www.sosicascantic.cat/sites/default/files/carta%20renuncia%20proces%20participatiu.pdf

3. Available at www.ciu.cat/media/56569.pdf

4. "Trias diu que la independència "és la solució decidida entre tots"" www.btv.cat/btvnoticies/2012/09/27/trias-independencia-forum-europa/#None

5. Several authors have discussed this type of "spatial determinism." This quote from the book *El espacio público como ideología* by the anthropologist Manuel Delgado helps to situate this relationship: "...the claim...that a plan's constitution of an urban morphology automatically determines the social activity that will be carried out within it...is naive and unjustified... However, it is no less true that physical stimuli sought by a projected environment are able to trigger certain patterns of behavior or at least predispose people toward them..."

6. La Tabacalera is an Autogestioned Social Center in the former tobacco factory of the neighborhood of Lavapiés, Madrid. It opened in 2012 following the signing of a transfer contract with the owner of the building, the Ministry of Culture. More information at www.latabacalera.net.

7. La Fábrika de Toda la Vida is a project of recovery of a former cement factory in the locality of Los Santos de Maimona, Badajoz (an eminently rural town with 8,245 residents). The use of a part of the factory has been ceded to a cultural association. More information at www.lafabrikadetodalavida.org.

8. After years of local claims, part of the former Luís Buñuel institute of Zaragoza is an autogestioned center that is tolerated by City Hall. More information at www.centroluisbunuel.org.

9. Can Batlló is a set of autogestioned projects in the neighborhood of Sants in Barcelona that have existed since 2011 following years of neighborhood struggle. More information at www.canbatllo.org.

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THE PARADIGM OF COMPLEXITY

Patricia Molina & Adrián Masip

Patricia Molina and Adrián Masip are architects and urban planners, as well as teachers, activists, and researchers. Between 2002 and 2012 they were part of the collective Laboratorio Urbano, which emerged at the School of Architecture of the Universidad Politécnica de Madrid from the interest of a group of students in processes of the construction of the city through social participation.

The literature on participation takes as a reference and anchor the "paradigm of complexity"[1]. The solutions to the "intractable problems" that face us today can only be articulated on the basis of the precepts of complexity, which transfer the focus from the supposedly neutral technical arena to the political arena. Alguacil (1998) explains how the complex belongs to the same sphere as the straightforward, while an antithetical sphere includes the complicated and the simple. Moreover, he insists that the aim of complexity is to surpass previous thought paradigms (mechanistic, linear, etc.), implying within this surpassing not the rejection of the previous paradigms, but rather the recognition of their domains of validity.

After reminding us of the first ethical principle of Von Foester (which urges us not to pounce on a problem without first asking ourselves for who it is a problem, who has defined it as such, and why we need to solve it ourselves), María Dolores Hernández (2010) defines four keys for working from the paradigm of complexity: in the first place, the agents who intervene in a process cannot be neutral; the whole is more than the sum of its parts (including the parts and the relations that are established between them); the contradictions inherent to any process must be naturally accepted (we are all one thing and its opposite at the same time); and, finally, it is established that reality is found in constant transformation and it is not possible to identify linear causalities, but rather feedback loops of causes and effects.

Thus, participation would be the tool that allows us to work within complexity, both in the search for solutions and in the definition of problems. Complexity obligates us to work from humility, conscious that any action we take will have a contextualized provisional character that we should put into question permanently.

Participation in the Construction of Space

In a previous text, we defined participation

in the construction of space as the "capacity and right of the inhabitants/users/citizens to analyze, criticize, and transform the medium in why they live" (Laboratorio Urbano, 2004). The capacity and right both expand to respond to the necessity to be part of a society and participate in the construction of and care for the environment.

The city materializes as an expression of the life projects of different social groups and, therefore, constitutes the stage of conflict between opposing projects (Harvey, 2005). So, the condition of citizenship is born intrinsically connected to the physical object of the city, "to the place where the encounter of differences and divergences is produced, where opposing interests touch, mix, confront one another, complement one another, and thereby mutually modify one another" (Alguacil, 2008). Nevertheless, several dynamics make the city lose its value as a support device for the citizenry, particularly zoning—which compartmentalizes equals into homogeneous spaces, whether these are for a high standard of living, for uses, etc.—; the process of urban sprawl—which increases the network of infrastructures necessary to support the city—; and, thirdly, increasing privatization—which transforms us from citizens into consumers and makes us vulnerable to being expelled from the spaces of the market if we lose our economic solvency (ibid.).

We have already insisted on the political dimension of supposedly technical problems. In domains like architecture or urban planning, where people work with budgets and public space, this becomes especially palpable. It is in this sense that Del Olmo (2002) relates the possibility of an antagonistic political practice by urban planners and architects with the position defended by Walter Benjamin (1934) in "The Author as Producer": instead of supplying the production apparatus, the expert should work to change it; the products, more than the character of a finished work, should possess an organizing function that is capable of mobilizing or raising the awareness of the people, capable of being part of a ramifying process of modifying the world.

From the point of view of the role of the technician in the process, we find three approaches to participation in architecture and urban planning: on one hand, those dynamics that arise from social movements who look for support from technicians in a particular struggle; on another hand, professionals who are interested in participation as a design tool, searching for equilibrium between the architect and users; finally, we encounter professionals who work in places where the processes of formal urbanization are overflowed by the de facto participation of the inhabitants through autoconstruction.

The processes of "community planning" correspond to the first type, in which we find professionals who put themselves at the service of a political process as "advocates for the community"[2]. Their primary value is that of executing a professional work with which an association or community can present itself as a driving force before the administrations in order to negotiate (the counter-plan discussed by Caz and Saravia, 2003). The idea here is that the technician, more than seeking to impose supposedly rational criteria, acts as a support for collective actions, functioning as a "transmission band between some experiences and others, preventing people from having to start from scratch each time" (Del Olmo, 2002).

Examples of these types of dynamics are common both in the United States and in the United Kingdom, where civil society has a long tradition of involvement in local processes. In this vein, Isabela Velázquez and Carlos Verdaguer (2011) describe the case of the Coin Street zone of London. Tom Angotti (2008), meanwhile, describes the community plans developed in the city of New York, where there is a legal framework through which the residents of a neighborhood can present

a plan to the authorities in order to convert it into a regulatory element of the area. The process of Barrios en Remodelación that took place in Madrid during the Transition corresponds clearly to this line: the descriptions of the process insist on the fact that the administrations had their technicians, and the neighbors had their own (Villasante et al, 1989). In general, these types of dynamics respond to processes of designating areas for undesired uses, or to processes of urban renewal that typically exclude the inhabitants of a place that is considered by outside forces (state and/or market) to be more suitable for the settlement of a more affluent economic group (gentrification).

The second type is produced when the initiative proceeds from technical areas, as an initiative of a technician, or as a mandate from an administration fueled by legislative changes that try to propitiate participation. From this line emerge advances in what we could call participatory techniques, although incoherencies are also produced in terms of the role that it plays during the process, whether it ultimately legitimizes administrative processes or the agenda of the technicians. Carlos Verdaguer (2002) describes this line in detail, and in it we encounter architects who explicitly seek to introduce participation into the design process, like Ralph Erskine and Lucien Kroll. Meanwhile, Nick Wates and Henry Sanoff would represent technicians who are concerned with systematizing and communicating the methods they have set in motion for users to be able to take part in design processes.

In this respect, it would be interesting to review authors whose priority is not so much that users participate, but rather to understand through observation the relations that are produced between users and architecture. Here, we could include Stewart Brand (1994), who describes the practice of the "Studies of Post-Occupation" that make way for critical information about buildings in use to consistently nourish the practice of design. Technical information of this kind would be very relevant to participatory processes, because knowing what consequences for the budget, or what maintenance requirements, different design options would have is fundamental before reaching a decision.

N.J. Habraken, who after launching his theory of supports in the sixties has elaborated on the "structure of the quotidian", or Christopher Alexander, who in his most recent works has investigated the concept of "the nature of order," would find themselves in some intermediate place between the two previous groups. Both seek to make the user the primary developer of the design process, but their starting point is technical, seeking to unravel the codes with which truly beautiful and effective architecture is constructed.

The third group, which we could perhaps recognize as an outgrowth of the first group but with a great emphasis placed on the methodological analysis practiced by the second group, centers its interests within participation on the realization that it is not so much that participation is necessary as that in fact, it is the most common method for producing housing (autoconstruction, or self-help housing). Gustavo Romero (2004) explains how the technicians of this group work as a support for self-organized projects, so that the positive aspects of the social production of habitat can be consolidated—in contexts in which citizens have taken control of the production of the city, not by means of struggle, but rather by deed, in those places in which the state finds itself totally overwhelmed and major sectors escape the radar of market interests—seeking to overcome the negative aspects (the lack of services and resources, settlement in physically difficult places, the fact that urban planning happens once construction has been concluded). Gustavo Romero (2004) and Jaime Hernández García (2008) constitute examples of this line within the Latin American area.

NOTES

1. The physicist Ilya Prigogine summarized the theory of complexity in this way: "Niels Bohr affirmed that we are spectators and actors at the same time; being an actor implies that not everything has been established, we live in an open universe, the future is uncertain, but we can contribute to its construction" (Hernández Aja, 2002).

2. This concerns so-called "advocacy planning" as defined by Paul Davidoff (1965) in his cited article "Advocacy and Pluralism in Planning."

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PARTICIPATION AS AN ONTO-EPISTEMOLOGICAL AXIS

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Participation should be understood as an ontology and as an epistemology. That is to say, this inquiry defines participation in an interdependent double sense: on one hand, ontology makes reference to how we conceive reality, and on the other, epistemology refers to ways of knowing this reality. In other words, participation is conceived as an onto-epistemology that positions itself as another way of conceiving-knowing and thinking-acting on reality. We share this approach with Ezequiel Ander-Egg who says that in participation, "... individuals are no longer considered as mere objects of investigation, but rather as active subjects who contribute to the transformation of the reality in which they are involved..." (ANDER-EGG Ezequiel 1990:32). This conception is fundamental, since considering the subject as an active agent changes the procedural paradigms for understanding and acting on reality. We primarily wish to make evident this focus within participation, and the following points, which deal with it, are clarifying statements that are subsumed within this onto-epistemological understanding of participation.

Talking about participation within the urban-architectural rethinks the way in which we formulate and attend to problems with respect to spatiality; it posits a different way of understanding and acting in contrast to the dominant models of architectural production. In the dominant models, certain aspects of architecture are prioritized, such as the technological, the formal, or the functional; in urban planning, the planned, orderly, and regulated are prioritized.

Participation explores the pure essence and real content of the urban-architectural, which is not found only in the above categories, but also stands out in other aspects as described by Dr. José Utgar: "Participation is multi-science since is proposes that the inclusion of paradigms from many areas, such as phenomenology, sociology, psychology, anthropology, and ethnology, is more indispensable to an appropriate materiality of habitats than formal-geometric or technical knowledge" (SALCEDA, José U. Et al. 2014:82).

Participation has a productive condition in the sense that it establishes a way of acting on reality; in this sense participation becomes a procedural axis in the social production of habitat. In other words, for this inquiry, the productive processes of the configuration of habitat—where habitat is understood in its complex dimensions—find meaning in participation; the socially produced only makes sense to the extent that authentic participation has a place within the diverse productive processes. If we accept the previous, we can conclude that production without participation is anti-social. On this point, participation relates to and gives meaning to the concept of the Social Production of Habitat; participation is the fundamental procedural axis for the configuration of habitat, the phenomenon that especially interests us.

Participation is an explicit ideological position and a political way of acting. As we mentioned, participation can be manipulated and instrumentalized with ends of control and domination, but from it can also emerge the subversive possibility of transforming the existing reality. Participation is politics in practice and always implies the confrontation of knowledges and articulation between them. "It is a claim to democracy. It refers to the capacity to include voices that have been silenced by dominant practices within diverse processes (all processes, not only design) of production of the human habitat but in essence, it refers to the possibility of empowerment and the distribution of urban-architectural knowledge among those who have been habitually separated from this knowledge" (SALCEDA, José U. Et al. 2014:82).

Participation as politics tends to assume a democracy where the majority of people are included, participate, and achieve a general democratic consensus; however, this idea does not propose a full democracy. In this sense, participation refers not only to consensus, but also to the dissent that emerges from giving space to differences of thought, interests, values, and desires. There has been an attempt to establish an idea that things should be one way and can only work in that way; participation, as a stage where differences can confront one another and where an opportunity to express disagreements exists, proposes that there are other ways of doing and proceeding. In this way participation suggests itself to be necessary. Consensus in this sense does not necessarily signify homogeneity; on the contrary, it means heterogeneity. Participation rethinks consensus not as a harmonious settlement in which full agreement exists, but instead proposes a "conflictive consensus" as a way of articulating the different points of view and conflicts that emerge. In this regard, Chantal Mouffe states:

The primary difference between enemies and adversaries is that adversaries are, so to speak, "friendly enemies" in the sense that they have something in common. Both share a symbolic space. And therefore, between them can exist what I call a "conflictive consensus." They coincide in the ethical-political principles that inform political association, but they do not agree on the interpretation of these principles [...] This is the way in which I conceive of agonistic struggle: a struggle between different interpretations of shared principles, a conflictive consensus—consensus on principles, disagreement in their interpretation. [...] Some type of articulation—I prefer this term—between different movements, so that they find some common objective...a conflictive consensus suggests that we are working toward a common objective. This is enough. (MIESSEN, Markus. (2014) pg. 114-121).

On the other hand, participation implies, in addition to consensus and dissent, certain exclusion between alternatives at the time of decision-making. The plurality and heterogeneity that participation accepts are in turn associated with an act of deliberation between different points of view. In the participatory exercise, not all interests, values, and desires can be accepted; indeed, some of them are negated. The basis of the construction of consensus is in a certain sense possible to the extent that a selection process exists for the components that the commons will attend to or not attend to. The importance of this undeniable exercise within participation lies in the transparency and information that allows us to rely on an informed, conscious, and critical choice by the actors, and on the positive as well as negative effects of their choice. Deliberation between alternatives in the construction of consensus cannot be based only on a majority vote, in the consultative matter—as tends to be the case in false participatory processes—since in this modality, neither dialogue nor feedback between different groups exist. The participating subject should acquire a critical awareness of her reality, be informed, and assume the responsibility of deliberation. This is what we made reference to when we stated that participation is ideology made explicit, when the participant assumes her agentive capacity in reality. Declared representative or deliberative democracies are not negated within an authentic participatory process, but are in fact included. But they are also exceeded by a heterogeneous democracy of dialogue and articulation of differences.

The essential thing in participation is the construction of a collective knowledge and the distribution of this knowledge. Participation integrates diverse knowledges in the construction of productive processes, in this case of habitat. Participation in this sense prescribes a pedagogical axis, in a double sense:

• **Teaching the capacity to participate.** The paradigm of participation demands new attitudes, strategies, methodologies, and diverse means of communication for its achievement. Capacities and abilities are learned and taught, through the conjunction of involved actors, in a pedagogical process that demands a change of attitudes, recognition, and acceptance of the fact that all of the manifested points of view can learn and contribute.

• **Facilitating sufficient information about that which will be participated on.** An authentic participatory process implies empowerment and the facilitation of information under equal conditions between all actors (users, institutions, technicians, private entities, etc....) in a manner that is open, transparent, and not manipulated. The participatory process should allow each of the actors to compile a collection of information that will allow her to be prepared and informed for the moment of participating and choosing, so that actors have an effective participation and assume the responsibility that accompanies the collective right to participate and configure reality.

Without an open pedagogical exercise of the information about that which will be participated on, participation is stripped of all of its epistemological sustenance, and it becomes a citizen consultation that seeks to legitimize a false participatory process. Participation as an improvised act and as an unplanned process is a false participation in which a process is conducted so that the decisions desired by those who offer them can be taken.

Participation represents a challenge for educational phenomena and accordingly, in the pedagogical structures that have been instituted up until now, in addition to recognizing that participation is a principle that should be taught, we should accept the necessity of changing individualistic educational structures for collective ones, from personal achievements to social recognition, among other educational schemes that present cognitive openings for participatory activity.

The pedagogical axis of participation leads, among other things, to the construction of a methodological axis for participation. It is necessary to clarify on this point that we understand methodology not as an instrument, a model of operations without content, or sequential processes, but rather as a new way of acting on the basis of a different way of conceiving reality. We can begin by saying that methodologies are unique to each participatory process that is tackled, and will have to be designed as a function of the context, public, ages, culture, languages, resources, time, etc. that a particular process encounters.

The objective of the methodological axis of participation consists of making design activity accessible and possible to all the involved actors, externalizing and communicating the problem and its solutions. The procedural methodologies should value diverse mechanisms of representation, communication, and expression, so that the stages, solutions, proposals, alternatives, etc. can be easily understood by the actors and inasmuch, they will be able to construct arguments, dialogue, and debate on the foundation of informed opinions. Participatory methodologies have been implemented in diverse areas and contexts: supports and separable units by John Habraken in the Netherlands; the language of patterns by Christopher Alexander in the United States; the method of Rodolfo Livingston in Argentina and Cuba; or the method of the generation of options, proposed by Michael Pyatok, Hano Weber, and the academic group of self-governance of the Escuela Nacional de Arquitectura of the UNAM, in Mexico.

Participation is not only exercising a right to the construction of the city but is also an action that allows people to involve themselves, unfold themselves, and recognize themselves in the transformations of their habitat. Participation allows people to make themselves visible in the space they inhabit and, in the flow of life, to make from spatial supports a habitable place. Participation makes possible the visualization and spatialization of peoples' desires, aspirations, and conflicts in a place, and thus makes possible the mutual production of rootedness, identity, and appropriation between space and habitant.

Participation is found in a context that has made from this principle a trend, empty of all content and theoretical-practical rigor, and professionals who make use of it encounter the need to overcome this situation. This context necessitates that we establish participation's understanding and comprehension as a different way of understanding and acting on the world. Participation is an attitude, an aptitude, an ideology made manifest, a politics in practice, a right, a responsibility, an empowerment, a democracy, a language, a pedagogy, a methodology, a process, a transdiscipline, a complexity, but fundamentally, a different way of seeing the world.

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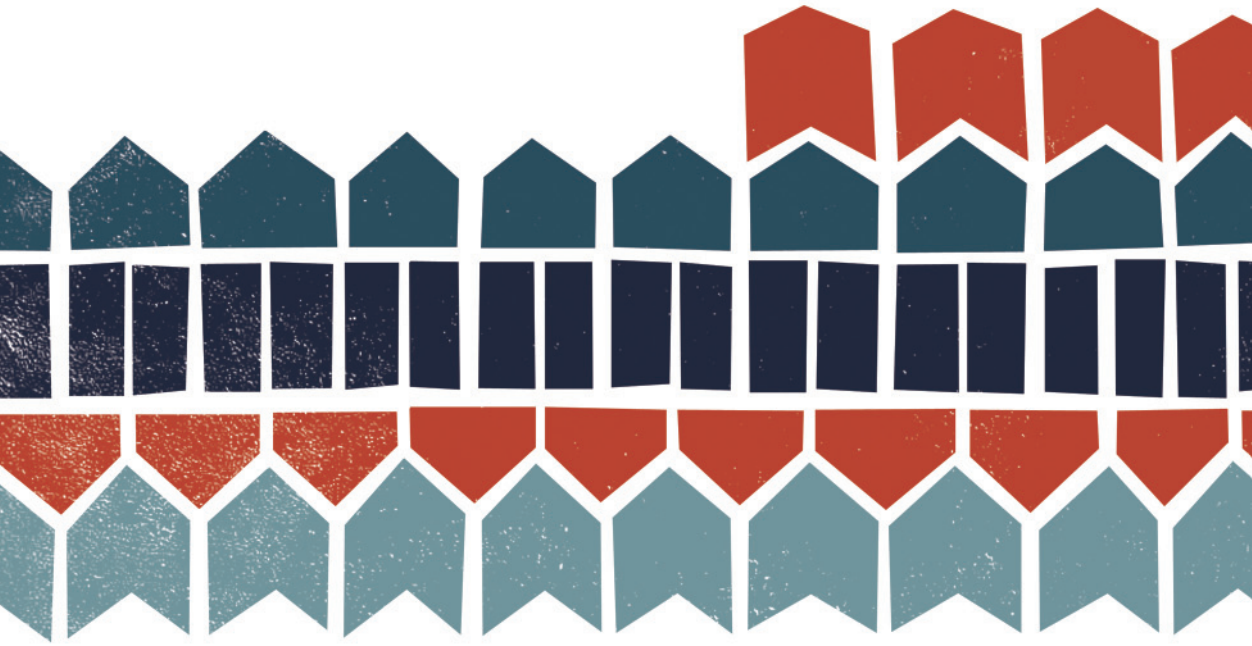

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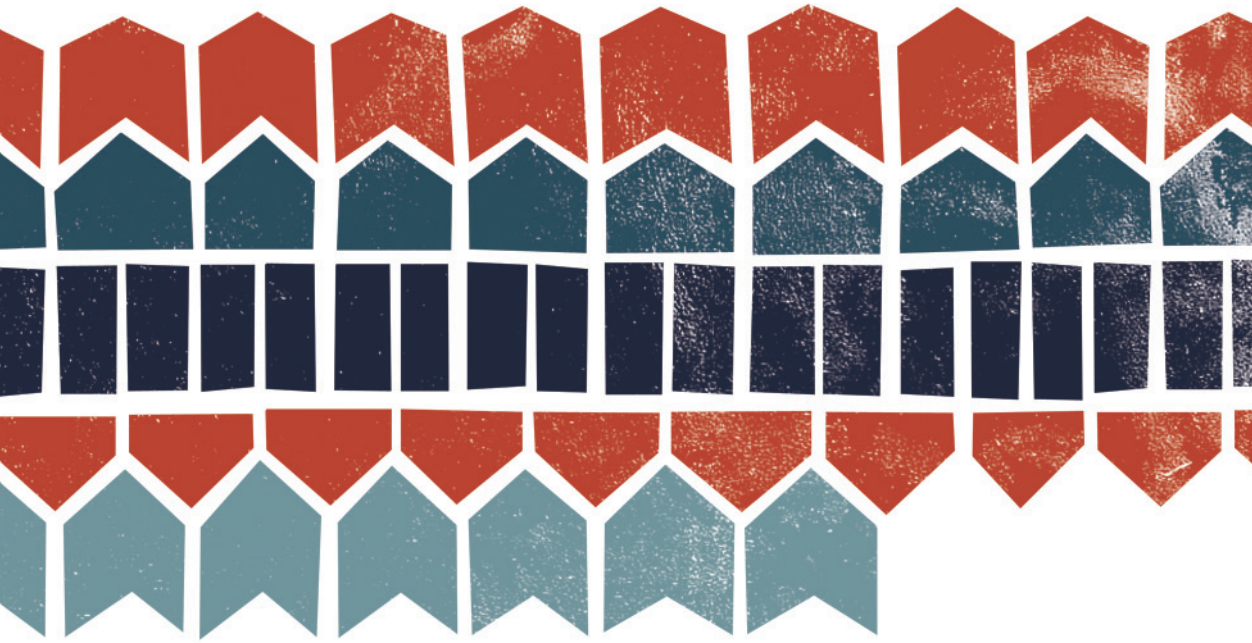

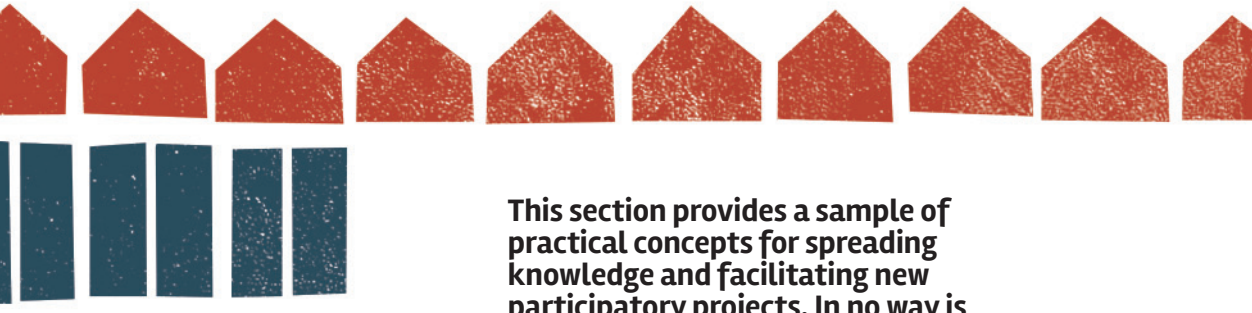

This section provides a sample of practical concepts for spreading knowledge and facilitating new participatory projects. In no way is it a comprehensive manual, since learning is a continuous process and is furthered with each new project.

OCTUBRE- DESEMBRE 2014
PLA DE
PARTICIPACIÓ
PÚBLICA
UACIÓ AMBIENTAL
ATÈGICA i
DI DE PAISATGE
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MELIANA,
UN PLA DE TOTS
programa
d'ACTIVITATS de
PARTICIPACIÓ PÚBLICA
Com participar?
On participar?

METHODOLOGY

Etymologically the word 'method' comes from the Greek methodos ("a path to reach a goal") and, therefore, refers to a process. Despite the fact that these paths must be defined in each particular case and must be solidified by the act of actually traversing them, there are some methodological traditions that have been established in the last few years that are useful to bringing about participatory practices.

Specifically, in the fields of architecture and city planning, many methodological branches are at our disposal for the diverse phases of different projects.

In this section, instead of going into detail about one specific methodology, we will build on those elements that determine whether or not a participatory process is adequately implemented.

Image: Meliana, un pla de tots (a place for everyone)

METHODS

Text written by Lacol, Patricia Molina and Adrián Masip

In order to ensure inclusive and informed participation, it is fundamental to establish clear methods that make the decision-making process understandable. The existing methodological repertoire is broad and depends to a large extent on the field in which each method is applied. We will briefly review a few of the most relevant ones.

At the end of the 1960's, Italian architect Giancarlo de Carol, member of Team X, wrote theoretical texts that he would later put into practice in Terni and Mazzorbo's housing projects: in the former by opening up the inhabitants' design and revision process, and in the later with a push toward dissemination and communication (see Zucchi, 1992).

Gustavo Romero (et al, 2004) describes design methods developed in parallel with architects in other parts of the world: N.J. Habraken (the design of supports, see Habraken, 1975, 2009), Christopher Alexander (A Pattern Language), Rodolfo Livingston, Hanno Weber, and Michael Pyatok (design by optional matrices). All of these methods are based on the demystification of the profession and the opening of channels to make the decision-making process accessible in such a way that the decision criteria can be transmitted; this ultimately allows the user to make decisions in a thoroughly informed way. In a similar vein we find the methods of Walter Segal (Molina, 2013) which focus on light, modular construction in order to give residents total freedom of design, construction, and management. We also have Yona Friedman and his more utopian and situationist-adjacent suggestions.

Partly based on the ideas of Habraken we find the radical stance of Lucien Kroll (1987). This Belgian architect was a pioneer in the introduction of participation who maintained that the role of the specialist was nothing more than making the users' desires a possibility. His work goes so far as to construct almost exact replicas of what the future users create through their drawings and models in participation workshops.

English architect, sculptor, and educator Christopher Day (2003) proposes a process of design where users analyze a space, learn its deep structure, and carry out the project in response to said structure. Using this method, the work accomplished with clients through drawings and models significantly minimizes the work that the architect does alone. Mexican architect Álvaro Morales offers another interesting approach in his paper La metáfora colectiva (The Collective Metaphor). He suggests phases of analysis and proposal ("know in order to transform") in which minimum consensus or core ideas are established.

Nick Wates (1987, 2000) develops many tools to promote participation, as well as a series of itineraries for participatory processes applied to the urban sphere. Henry Sanoff (2006, 2010) describes the numerous projects carried out with the Community Development Group of North Carolina State University along with the tools used in each of them. In the same vein of manuals that provide ideas to be applied in different contexts we could also add Robert Chambers (2002), known as the developer of Rural Participatory Analysis which offers us a wide array of tools and strategies that can be used to invigorate workshops.

Another approach utilizes the "Appreciative Inquiry" tool, that is, the focus on only positive aspects (J.P. Troxel, 2002). Given the belief that a person or group evolves according

to the images that they create of themselves, this method focuses on concentrating on only positive aspects. Those involved respond to questions related to their perceptions and their best memories within whatever context they are working.

We also want to highlight the use of charrettes in New Urbanism. This methodology involves one or two-week work sessions in which specialists, intermediaries, and agents join together to work intensely on a process of prototypes and revision. In this way, more informed decisions can be made thus saving months of subsequent labor (DPZ, n.d.).

Finally, we find the closest line to the ideas of Patrick Geddes, Colin Ward and John F.C. Turner which recognize and work based on the users' own construction capacity. In this field we find the work of Víctor Saúl Pelli in Argentina, Jorge Mario Jáuregui in the favelas of Rio, and Elemental in Chile just to name a few examples. The housing cooperative FUCVAM in Uruguay deserves special mention as their Institutes of Technical Support allow for the creation of truly multidisciplinary teams that work to empower self-organized groups (see Castillo and Vallés, 2015). This experience is reminiscent of some of the SAAL projects from the Portuguese revolution. More recently in Spain, this idea has been picked up by the organization Recetas Urbanas (2010), by Santiago Cirugeda, and the rest of the groups in the Arquitecturas Colectivas network.

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THE LADDER OF PARTICIPATION

Text written by Patricia Molina and Adrián Masip

When applying different methods, the fundamental issue lies in knowing: why we are applying them, what information we want to obtain with them, what are our goals, and to what extent we are willing to share our decision-making power. The goal of the following text is to highlight facets about participation that allow us to think about it in its "strongest" sense and to consider participation within the context of politics and the distribution of power. If there is no real desire to delve deeply into the issue, any intended participatory process will end up being merely superficial.

Whatever the context, participation means negotiating the allocation of power between parties. In a democratic political system, participation is understood as the capacity of the members of a society to influence the decision-making process and, as such, it refers to a balance of power between governments and the governed. As Arnstein (1969) points out in her classic article A Ladder of Citizen Participation, "participation of the governed in their government is, in theory, the cornerstone of democracy—a revered idea that is vigorously applauded by virtually everyone." This consensus, however, is usually broken when those who request to participate are the dispossessed, especially when these people define participation as a redistribution of power. For Arnstein, citizen participation is citizen power, it is "the redistribution of power that enables the have-not citizens, presently excluded from the political and economic processes, to be deliberately included in the future."

Arnstein wrote her article in response to the controversy generated in the United States when citizen participation mechanisms were introduced in urban renewal plans. In her article she distinguished the "empty rituals of participation" from the true power to influence the result of a process, and warned of the frustration and false legitimacy generated by the former. After her analysis of several programs implemented during that time in the United States, Arnstein established a classification of eight distinct levels corresponding to citizens' effective power over a process. The lowest rung is labeled "Manipulation" which combines with the second-lowest rung, "Therapy", to constitute a state of nonparticipation whose real objective is to allow the powerful to "educate" participants so that they accept decisions made in advance. The next three rungs, "Informing", "Consultation", and "Placation" constitute different degrees of a status in which participation is a formality; although citizens have a voice and have access to information, they don't have the power to carry out their proposals which maintains the status quo in the process. At the top of the ladder we find levels of participation with increasing degrees of decision-making power that allow citizens to either negotiate certain proposals or access "Delegated Power" and "Citizen Control" i.e. statuses in which the dispossessed and disenfranchised have complete access to power.

According to Rosario del Caz and Manuel Saravia (2003), true democracy is that which doesn't seek to avoid conflict but rather turns it into the central focus. Its aim is not to eradicate power, nor avoid it, for it provides channels that favor the inclusion of those who find themselves involved in a situation or affected by a problem. It makes room so that the weakest voices are able to make themselves heard to those who hold the power.

From a pragmatic position, Archon Fung (2006) draws on the premise that direct democracy—characterized by the Greek city-states and the

Puritan settlements of New England—is not a viable mechanism for modern, complex societies. He proposes mechanisms that allow for the participation of the governed within a representative form of government in such a way that favors the legitimacy, justice, and effectiveness of the decisions made. These mechanisms vary according to three principal dimensions: who is participating, how the exchange of information and the decision-making take place, and how said decisions related to policy and/or public action, e.g. what real power do participants have in realizing the decisions that they make? Fung represents these dimensions in a space of three main axes in which he gives examples of diverse types of citizen participation. This is done to show that combinations exist that are different from the theoretically optimal ones (maximum inclusion; more intense decision-making and methods of communication, and maximum power to carry out decisions) that, however, produce relatively legitimate, fair, and effective results.

It is important to emphasize the concept of justice in relation to who participates in and who is benefitted by the decisions which are two closely related factors. Large-scale participation favors social equality as it opens up the decision-making process to social groups who generally find themselves excluded from the process. However, this involves more than simply allowing participation, it requires a balancing of structural differences in such a way that produces real change in the distribution of decision-making power. This raises the question of who has access to participation, not only from the point of view of one's inclusion in the process, but also from the perspective of the necessary training, time, and resources needed to be able to participate.

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Apart from Arnstein's initial ladder reproduced above, we want to highlight the comparative table from Vicente Javier Díaz García's article in issue 40 of the magazine Diagonal, titled "La participación ciudadana posible en arquitectura y urbanismo"(Citizen Participation possible in Architecture and Urban Planning). Available(in Spanish) at www.revistadiagonal.com/articles/analisi-critica/la-participacion-ciudadana-posible-en-arquitectura-y-urbanismo/

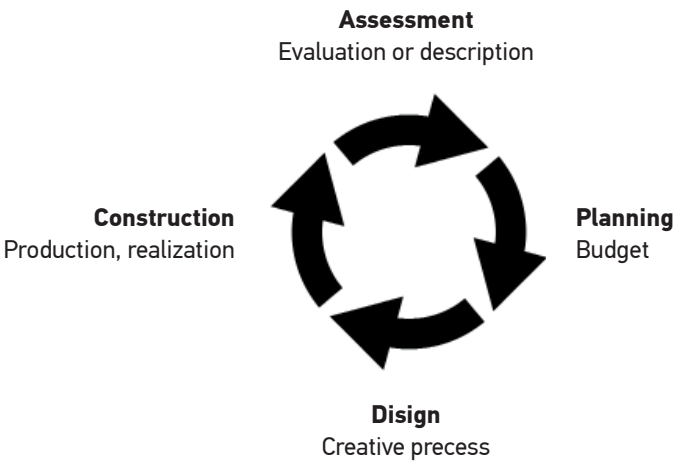
TARGET

One aspect that has a great impact on the definition of a process is the target with which the process is carried out; what it is we are participating in. It is our belief that we should always be able to participate in architecture and urban planning projects. Here we will distinguish four distinct steps that will require different tools. It is often the case that participation ends up getting stuck at the initial phases, but we can see positive results in all of them.

The first step begins with **assessment**. If we are talking about an already existing space, this would entail evaluating said space; but if it doesn't exist yet, we would instead start with a description of needs or desires. Although the majority of participatory projects focus here (e.g. "What do we want in the park?") sometimes we break away from an administrative assessment made under the assumption that they "already know" what ought to be done. Although it is a valid point of departure we must reconsider if this is really the case before we move on to the following phases.

We immediately move on to the **planning** phase where we solidify the results of the assessment. Though this operation may seem technical, it involves important details that can end up having a big impact. The decisions made can affect a space's day to day use or the finalization of an architectural plan. For this reason, it is important not to regard guides and catalogues as sacred texts but rather as a point of departure for discussion. Henry Sanoff worked extensively on this section (see the article titled "Methods").

Next we arrive at **design**, which might seem exclusive to professionals who have expertise in this field. However, since the decisions have an impact on social life, we consider the inclusion of citizens necessary in this phase of the project as well. This can be organized with methodologies that give more freedom and responsibility to the participants, making room for their experimentation and suggestions, or that at least renders the creative process transparent and leaving the final say open to different alternatives.



Lifecycle of an architectural or urbanism project

Finally, we arrive at the last phase, **construction** or realization, which is reached by a minority of projects with the exception of those with a popular initiative or those on the legal periphery. Above all, in countries like Spain, this is due to the poor legal framework that defines and permits self-build projects. In any case, participation in construction is not limited to direct construction on the part of the users, it can also be done professionally, but may include construction monitoring commissions when applicable. When it comes time to materialize a project a certain degree of control is necessary since there are decisions still being made and certain aspects must be reconsidered on the fly. Self-build projects also provide a sense of belonging and a better understanding and recognition of a space.

Levels

Another factor that we must keep in mind regarding our objective is the scope. It is clear that we must consider completely different processes if we are dealing with a neighborhood park or if the project has to do with the general plan of a large city. In regards to this topic we would like to share the reflections of Patricia Molina and Adrián Masip on Christopher Alexander's design:

"Alexander's design (1975) brings into question the scope of decisions and proposes that projects of different sizes receive equitable funding. This, in turn, reduces the number of "large" projects that normally monopolize the budget and require complicated participatory processes to bring about. Impartial funding incentivizes small, more flexible projects conceived by the citizens themselves and whose impact is lesser in the case of error. As we have seen, these types of projects see high levels of creativity and imagination.

Alexander establishes the need to work with consistent codes of information (a common language) meaning that decisions need to be made based on criteria that are made explicit and debatable and therefore communicable; this includes an explicit analysis of the consequences of each possible decision. The coordination between proposals and decisions is brought about through regular assessment, that is, the constant updating of an outline that includes all of the decided issues in a certain time period allowing people to understand how the issues fit together to form the big picture."

The result

It is important that the final result have a real impact on the objectives in the sense that its effect is felt on the process. In order to do this, we must guarantee that the processes be binding whenever possible and that they meet certain distinct public requirements from the beginning.

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TIME

The dimension of time is another fundamental variable that must be considered when dealing with participation. Much of what we discuss here can be used in any type of participation, although it mostly has to do with participatory processes. Here we distinguish three types of participation from shortest to longest duration:

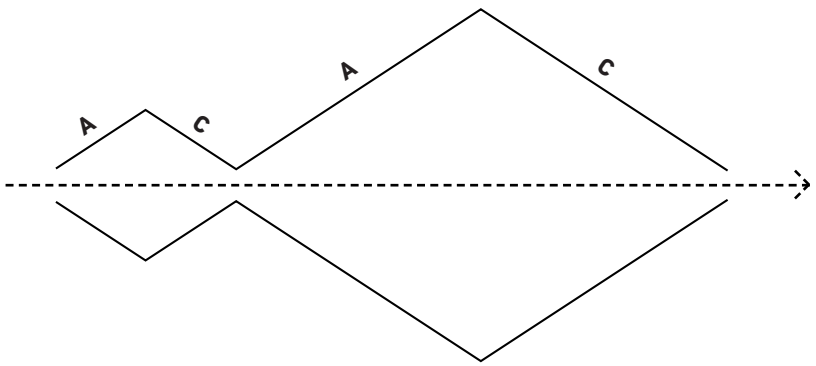
• **Occasional participation**: specific and non-continuous actions. These may be meaningful and serve their purpose, but their impact and legitimacy is frankly meager.

• **One-time processes**: a coherent and progressive group of actions, but with a start and a finish. Given the nature of architecture and city planning projects, almost all of the examples in this publication refer to this type. These are ad hoc processes designed to carry out a specific project. Although they are one-time processes, they should be understood as completed projects with phases of analysis, development, and evaluation.

• **Continuous participation spaces**: Permanent vocational bodies whose administration meets periodically with citizens or entities of civil society in order to get involved in a sectoral policy.

Cycles

On the participation timeline there is a constant flow that alternates between "opening" moments and "closing moments". Opening moments are those in which we receive new ideas, when we ask questions, search for actors, etc. Even so, there is only one space and resources are limited, so we need to accept proposals and dismiss others. For this reason, we need closing moments to be able to make decisions. These decisions can be provisional in nature given their close relationship with the moment and the circumstances from which they arose, especially if they occur before another opening moment.



A Opening moment
C Closing moment

Diagram illustrating a process with two cycles of opening and closing. The horizontal axis represents the passing of time while the vertical axis represents the process (e.g. the information that we accept as valid).

Time Commitment

A common problem that processes come across is the imbalance in the time commitments of politicians, citizens, and administrators. Everyone wants to get their project done as soon as possible, but politicians act according to mandates, negotiations, pacts, elections, etc. At the same time, technicians work according to administrative timelines (budgets, resolutions, public exposure, approval, etc.). The public depends principally on their own personal time in order to participate. Those in this last group should be the ones to set the timetable for a project, though too often it ends up being the politicians. Time is basic for generating trust and getting citizens involved.

The importance placed on time is responsible for one of the most common stereotypes of participatory processes in these projects: that they are slow. When we work in architecture (and increasingly more often in urban planning) we work with extremely slow professions. An urban planning project can take an entire year just getting through an abundance of administrative steps, visiting multiple offices, waiting for budgets, filing claims, etc. It is very rare for a new construction project to take less than two years. So, we must put all of this into perspective when someone tries to justify shortening a participatory process or complains that it is slowing down an important project.

It is also important that these timetables be made public. Oftentimes the public is not aware of the schedule or that if they want to be part of the process from beginning to end it may take years. In the article "timelines" you will find a schedule that we made for the Ateneu Santboià project. We discuss making the schedule as well as the solidification of the process public. To stay informed and to know that the project is progressing, often the participants need only know when the next event or step will take place even if it will be in the distant future.

Citizen time

Since we've already mentioned that citizen time should be what sets the pace of a project, let's stop for a moment and consider what their schedules are like. When it comes time to organize activities for a project it's essential to keep in mind the community we are trying to reach. Women, who still undertake more caregiving tasks than men (apart from their normal work day), usually have less free time for social or political activities.

We have to consider the different circumstances that can affect our meetings, such as a sporting event, a local celebration, or a religious holiday. Scheduling a workshop on a Tuesday or a Wednesday, or an hour earlier or later, can have a huge impact on the meeting, its attendees, and the subsequent decisions agreed upon.

In all cases, people's time is valuable and these projects oftentimes compete to fit in their schedules. Therefore, we must ensure that our actions are significant and attractive. We have to consider how much time each process and step will take because it's difficult to get a large sustained group of people to participate in a long project. There will be times when participation is a bit more open with workshops and many assistants, while at other times only one dormant group (the motor group) will inform and represent the others.

AGENTS

Text written by Patricia Molina and Adrián Masip

As we pointed out earlier, participation is about the distribution of decision-making power among different agents. These agents can be divided into three sectors: the market (the profitable), the state (the public), and the third sector (community) (Alguacil, 1998). According to the work of Tomás R. Villasante (et al, 1989), we understand that this last sector, made up of civil society, is composed of many layers: the "cheerleaders" are socially active people with clear ideological motivations; the "active sectors" include those with a recognized social presence who are motivated more by their circumstances than by any solid ideology (an example of this would be a neighborhood leader); and finally, the "social base" refers to the bulk of the population that initially is socially passive. In this last level we can distinguish between the totally passive social base and the social base susceptible to persuasion at a given moment from an active sector or a cheerleading group because of a common interest. Creating social models according to structures like those detailed above helps us to situate agents that are organizing or taking part in a participatory process and also allows us identify our own place in it.

Jordi Bonet (2011) distinguishes four models of participation and considers that there are two ways of entering a participatory process, either: (A) through the invitation of an agent with decision-making power (normally the administration or the market) or (B) by grassroots activism (by the private sectors). In either case, depending on the networks that are established, we will have (a) homogeneous processes with actors that begin projects with their particular interests in mind or (b) heterogeneous processes in which broad sets of actions take place with the power to transform not only the problem they face, but also the political system that is proposed as a framework for resolving the problem.

Hernández Aja (2002) notes that this last type of change can only come from the citizens themselves—from the third sector—in that way becoming a creative act, an "innovative force" which allows information to emerge that otherwise would "go unnoticed". This creative act joins unknown solutions precisely because its lack of power distances it from the fight to maintain its dominant character (that of the public) or keep its profit (in the market). The value that the third sector wields rests in being able to base its actions on "opportunity and gut feeling"—being able to take action without the need for complex structures.

It is worth noting that in the cases where the third sector happens upon power and disconnects from its social base it can lose its dynamism. On the other hand, Bonet (2011) specifies that the results from processes like those carried out in Kerala or in Porto Alegre allow us to question if distinctly transformative experiences can be produced from the administration when a sufficiently heterogeneous group of actors from the third sector is invited to participate.

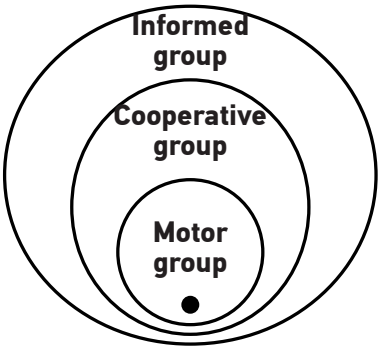
Participation makes sense within the framework of a society made up of citizens, that is to say, people that, despite their differences, recognize their equality in the right to decide. Julio Alguacil (2008) points out that citizenship exceeds the domain of family relationships and allegiance allowing individuals to acquire rights as opposed to having them handed over. Individual freedom (the ability to reinvent ourselves and to be inconsistent) only manifests itself at

the mercy of our social framework. "The identity of that which is different is the guarantee of our own identity" (Alguacil, 2008). We cannot make decisions without analyzing how they will affect "the others", even without knowing what role they play. One needs not go far to find "the other" since the sectors of the population that make up the majority (women, children, the elderly, migrants) are systematically excluded from the dominant models of power (Velázquez, 2000).

Participants

We can categorize participating agents according to their level of involvement. From most to least involvement we first find the **motor** group. This group includes those who are 100% involved in the process and its design regardless of their initial initiative. The presence of this group allows for the creation of a project that is more adequate to the needs and modus operandi of the users.

The **cooperative** group refers to those who generally participate in the activities of the process although their participation may only be occasional. They provide the plurality that the motor group might not necessarily have.



Levels of involvement

The **informed** group is composed of those people who might not participate actively in the process but who follow its progress, for example, by reading agreements, visiting the website, etc. Their dormant presence allows for a certain external control of the process and a backup if necessary.

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TRANSFORMATIVE POWER

This text is based on meetings between professionals and academics that took place at the Albareda and Navas civic centers in Barcelona during the 2016 "Energies Comunitàries" conference.

We are discussing the transformative power of participation because we hope that it can create a positive change, but we recognize that there is something that we don't like about its current state. We start with a reality that we believe is unfair and we share the will to transform it, without implying that we agree with any one assessment or solution. To define what is the best course of action is an ideological task. In order to overcome inequality, we must start with a transformative culture which is what helps us to understand and act critically in the society that we live in.

We believe that the transformation must be carried out at different levels. Participation has to transform the objectives (what we are participating in), the subjects (who participates), and the medium (the processes themselves). Each process can have a different degree of influence on each one of these aspects.

The objectives (the what)

• Institutional participation should be geared toward transforming reality. For this reason, it is essential for it to:
• Have influence on the objective that the participating subjects want to change. If representative democracy makes decisions regarding all kinds of issues, there is no reason that the same cannot be done through deliberative or direct democracy.
• Take on the root cause and not settle for temporary solutions.
• Produce change in the objective in such a way that reduces inequality.
• Improve the efficiency and equity of public policies.
• Have a balanced relationship between the objective and the subjects. What it is that we are participating in will determine which subjects are representative.
• Ensure that the content of public policies be coherent.
• Stem from a shared assessment about what the real problem is.
• Ensure that the processes be binding provided that they meet the requirements established at the beginning.

The subjects (who)

We also hope that institutional participation can bring about a transformation of the subjects who participate. To achieve this, it is necessary to:
• Encourage dialogue rather than to unilaterally express ideas in expectation of an institutional response.
• Energize the public by searching for groups that aren't yet participating.
• Create a political conscience. The act of participating already yields citizenship and allows participants to become political subjects.
• Help solve problems as a community. Let the role of the participants be recognized in the solution. If it involves action, it will produce more change.
• Create a sense of identity and belonging; be an element of social cohesion.
• Be inclusive. They are specific, necessary strategies used to reach all groups. There must be a plurality of people participating and a voice must be given to those without one.
• Empower and facilitate learning. It will be necessary to counteract the lack of social capital that some people or groups may have and to provide tools so that subjects can work independently.
• Ensure coherence between agents. It is necessary for the different interlocutors to be present.

This means that those who make the decisions and those who are affected by them must be brought closer together. Participation mustn't be used as a wall to divide them further.

• Help to be conscious of one's own privilege; the privileges one has should correlate to the amount of responsibility they have.

The medium (how)

Participation must also create change in the mechanisms that we believe must be revised. By the same token, it is desirable that a change take place within the institution. For this reason, it is necessary to:

• Clearly and transparently define the rules of the game. Boundaries must be established in order to avoid frustration and false expectations.

• Generate continuity in the processes and not start over each time.

• Be conscious of emotional factors. We must encourage active listening and underscore the importance of proximity. It is important to "be present" and start with an understanding of the territory. It is necessary to understand the context and the sociopolitical environment.

• Normalize participation as a necessary part of our society; it must be made more visible. Participation is a right and, as such, it should be spread.

• Be cross-disciplinary within the administration. Not just the departments of participation and citizenry should be involved, but rather all of the departments engaged in solving a given problem.

• Be strategic and not hastily thrown together or anecdotal.

• Recognize the pedagogical dimension of the process. Give importance to the process in itself and ensure that the participation experience is a worthwhile activity in itself.

• Be based in professional rigor and not on volunteering or having to fall back on unqualified or overburdened personnel.

• Transfer responsibilities along with applicable resources.

• Improve the decision-making system and promote direct democracy.

• Value the micro-level. Though we shouldn't refrain from participating in more general and complicated matters, let's not overlook Schumacher's "small is beautiful". We should take care of what we are able to do today in order to build trust and access higher levels of involvement.

• Set out creative processes and legitimize new ways of doing things. We must search for ways to participate other than simply attending meetings.

• Be transparent throughout the entire process. There must be transparency in the context and in the justification of the decision-making; help the administration to have a more transparent structure.

• Respect the timeframe of the processes. The timeframe is a basic factor in gaining trust and involving the citizenry and mustn't be bogged down by politicians or the administration.

• Break away from agents' assigned roles. In this sense, the administration should be considered as another agent; it should lay bare its desires and the extent of its control of power. Additionally, the administration shouldn't be considered as a monolithic block but rather as an entity that is made up of different roles.

• Empower the specialists of the administration.

• Work from the ground up. Institutional participation can come from the bottom. The administration can support and participate in the processes of other institutions or groups.

• Avoid counteracting existing initiatives in the territory and join them instead.

• Be enthusiastic in your work and strive for constructive and pragmatic results.

• Highlight existing inequalities and don't promote a false idea of equality. One must be a facilitator in such a way that everyone has the opportunity to take part in their citizenship.

• Participation must be a living mechanism. We must create macros that sufficiently guarantee and ensure the quality of the processes that, at the same, are flexible enough to adapt and be creative.

PRELIMINARY ANALYSIS

Before we begin participating we must immerse ourselves in the subject and the context that we are working in. Although there are different opinions in this respect, we believe that it is positive for the people involved to have a certain degree of knowledge about the topic being discussed. If they don't, we run the risk of creating confusion and distrust among the participants. This task serves to verify that the process is well thought-out and can even establish a motor group that ensures that it operates correctly.

To this effect we will use tools from ethnography and social sciences. Below we will highlight three of these tools.

Background documentation

First and foremost, it is important to put effort into getting to know the history of the place and any previous projects since even minimal research into archives, newspaper databases, and historical publications will be extremely useful to us. Any information provided by the administration or social movements is also helpful. This documentation can help us to propose or discard certain solutions as well as detect groups that have private interests.

Although participation is normally based on qualitative methodologies, in this phase it is advisable to make use of increasingly available statistical data in order to familiarize ourselves with the environment. With this data we can quickly acquire characteristics of the population that we intend to include. If we are talking about an ageing group it might not be a wise decision to offer online tools, and if there is a large immigrant community we have to bear in mind that we may encounter a language or cultural barrier.

Observation without intervention

This involves objectively documenting an event exactly how it occurs and therefore requires a certain degree of distance between the researcher and the subjects being researched. This can only be done by using cameras, hidden recording devices, or two-way mirrors. The researcher limits their interaction with the subjects and simply records the facts. Therefore, this requires a thorough and exact register of the data which might be hindered by contact or social exchanges with the observed subjects.

We would like to highlight the work of William H. Whyte (1980) who studied public spaces in New York City during the 1970's. By using cameras for subsequent image analysis, he conducted a large-scale observation of the city's plazas. From these observations he took note of general patterns which gave insight into which elements were conducive to public spaces. These conclusions later served to model the city's urban development regulations. This work has been revisited by several researchers, among them was the architect Jan Gehl and the Project for Public Spaces[1].

Participant observation

Ethnographic research began in the field of anthropology at the end of the 19th century, but since then it has become a useful tool for qualitative research in many other disciplines such as: sociology, psychology, communication sciences, education, medicine, political science, and business sciences. It involves interpreting social phenomena using an "inside" perspective of the participants' social context allowing the researcher to gain internal knowledge of their social lives. Participant observation is the study of a specific space that allows one to relate a

physical space with its social use. This is done with the aim of determining how the physical configuration of the space relates to its social application.

It is important to keep in mind that we will be observers of the space, but it is also helpful to be part of what happens without drawing attention to ourselves as to avoid influencing the social dynamics that develop in the space.

In both cases, several direct observations must take place at different times of the day and on different days of the week. The objective is to be in the space enough to know what happens in it and to understand both its social and spatial relationships. Apart from gaining first-hand experience about the people who use the space, the researcher will familiarize herself with the types of activities that take place and whether or not there exist conflicts or problems with social harmony. Observing spaces at different hours and on different days in a participatory way (involving oneself in the experience) allows us to see how spaces change from day to night and how the physical configuration improves or worsens the perception of safety.

It is very important to take note of people's demographics and information such as: their sex, age, origin; if they are alone, with another person, or in a group; whether or not they use each space; and which activities they partake in while there. Also, one can take notes, document information, or take photos (when possible) of other observed situations.

Interviews with key individuals

Interviews are another useful tool used to gain insight into the experiences of people who live in the area being studied. The objective of an interview is to extract more detailed information about specific issues. It can be conducted with people who work in the area or with people involved with the community who are: familiar with the area, cognizant of the problem at hand, and who are perceptive to recruiting people for other participatory activities.

Apart from obtaining valuable information about the area, when we interview key individuals we are given the opportunity to enrich the process that we have set forth. It is interesting to introduce the process to key individuals because they may raise doubts or suggest improvements to the focus or the structure of our project design. Additionally, if they are well-known in the town or neighborhood (neighborhood leaders, merchants, social workers, etc.) they might be able to help attract participants.

In the techniques section we will discuss in more detail how to conduct interviews.

NOTES

1 See www.pps.org

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DISSEMINATION

It may seem like simply a good idea to simply dedicate a bullet point in methodology to dissemination, but in reality it is a key element in ensuring the success of a participatory process. The quality of a process and its results depend much more on the people who participate in it than on all of the methodology that we utilize. Even with a perfectly planned methodology and appropriately employed tools and techniques, if we are unable to attract the people who need to participate (as many people affected by the decisions as possible) then all of this effort will have been in vain.

For this reason, it is important to establish a good communicative strategy and dedicate a proportionate effort to it. For example, for small and local projects it may be enough to advertise with physical or online posters and make a few key visits. However, when dealing with a large project that affects a larger part of the community, it is useful to create a specially designed graphic image (if we plan to organize many activities and we want people to recognize that they're taking part in the same process). Another option is to make a small investment in online advertising.

In large projects with a specially tailored image, it may be a good idea to create dissemination material that we can offer to participants, an example being a reusable cloth grocery bag. These elements serve both as a small token of appreciation for the people who attend an event and as dissemination material.

If our goal is to reach a large part of the community, we can also contact local press or journalists that cover events in the area. We should coordinate with the communication services of the administration so that they can better help us with our objective. Many towns and neighborhoods have their own media (television and radio channels, magazines, etc.) that are public or are managed by volunteers. It would be wise to approach these organizations. In the case of written media, give as much notice as possible since their publications may not be very frequent. If we have direct access to one of these media, we can suggest the possibility of doing a special story about the project including the materials that we have prepared.

As we saw in the preliminary analysis section, a good way to help get the word out to people who may be interested is to contact key agents during the initial phase of the project.

Another strategy that we can utilize to get the word out about the project is to use techniques and tools in the public space as described in this book. Although carrying out certain activities in a public space entails a loss of comfort or control, it is a good mechanism to render the project more visible. Additionally, a positive side effect will be the redefinition of the public space as one of social relation and conscious participation.

Although many of us live our lives immersed in the digital world, we mustn't forget that there is a large part of the population that doesn't. Sometimes we get the feeling that by dedicating a lot of time to dissemination via social media we are successfully reaching a large audience. The digital impact may be confusing: very seldom does the invited group to a Facebook event match the actual participants. We would also be forgetting all of those people who aren't on social media. That is why we mustn't neglect physical methods of communication and continue hanging posters, distributing pamphlets, and personally meeting with key individuals.

Urban intervention on the façade of Cal Badia in the town of Igualada. They are hanging a large-scale poster with the slogan of the project which is visible in a high-traffic public space. Their goal was to get the word out about the project as well as to draw attention to the fact that something was happening with the old abandoned house.

Some general recommendations:
• Have clear objectives regarding the dissemination strategy.
• List and define the messages to be emphasized as well as the key ideas of the project.
• Decide what tone will be the most appropriate to communicate the project.
• Define the types of people that you want to reach and the best way to do so. Design segmented and focused communicative strategies.
• Diversify channels and messages to reach the maximum number of people without being excessive.

It is fundamental that the communication elements provide all of the necessary information so that people understand what the project is about. Not only where and when activities will take place, but what they concern. We must push a positive message and have direct dialogue with those who may be affected by the project so that they understand that they are being invited to participate.

All of these actions will help to increase participation in the project as well as the amount of people in the informed group, that it, those who have basic knowledge of the project and its results.

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DOCUMENTATION

The following text is based on several excerpts from the guides "Como documentar un proyecto"(How to document a project) (Naclares, n.d.) and "Dones treballant" (Women at work) (Col•lectiu Punt6, 2014), two publications available online (in Spanish) that we recommend that you consult.

Once we've carried out an activity or a learning project, how can we leave a significant impression of what we have done and learned? How can we share the references that inspired us to start our project, or share the process of creation and production associated with an activity? A narrative summary is useful for collecting and organizing information. It allows us to present and disseminate the results of the empowerment process in order to continue working. It is important to document every project that we carry out—be it an extended or occasional activity—since through this documentation we are inevitably creating a version of the facts, a story: our story.

Once we have established what we want to say and what role we will play in the narration, we move on to the second phase which involves the structuration of the content. The structure of a narrative summary establishes a common thread that gives meaning and discourse to the story. In addition, it will also orient our story toward one audience or another. It is important to distinguish if it will be a document intended for a technical audience, former participants, to the public in general, etc. or if we should create different versions for each audience.

In any case, we must include all necessary information so that the project's development and decision-making process are transparent. The first section should include a description of the methodology employed, the reason the project is taking place, the description of the site and its surroundings, the people contacted, the activities carried out, assistance obtained, etc. In the narrative summary we can combine material generated from the documentation of activities (digital and analog) with "curated" information filtered from the available material we find online, in libraries, in newspaper archives, and from our own personal inquiries. A good summary should be diverse and attractive both in its content and format: having different types of documents archived will help to meet this goal. It is ideal that our project be documented by incorporating images, documents, videos, audio recordings, presentations, and publications.

In regards to material collected on one's own, we recommend that everything be digitized with photos or videos to ensure that nothing is lost or damaged since this information is invaluable. Textual and graphic reports (drawings or photos) and chronicles are content produced during or just after an event or activity that provide quality information about the experience. Video footage is highly valued in the archive of a project: it is the most direct way to transmit the essence of an event to the people who didn't attend. This can end up being great material used to establish the project and get the word out about it. An alternative is the use of live video and, in particular, online streaming.

Apart from the original content that we create, we should archive information already available from other sources with the goal of "curating" it and making it accessible, for example: relevant papers, historical documents and press coverage about the project.

Finally, we should reflect clearly on our most pressing needs, the changes we wish to see, our purpose, and the ways in which we can achieve those changes if we have reached that point. It is important to be clear regarding one's expectations and opportunities to avoid spreading false hope.

Once the project is finished it is important to continue monitoring its dissemination as well as the dialogue established with institutions and organizations. It is indispensable to follow through with previous agreements so that they don't get put on the back burner.

Whether or not there is dialogue, we can announce the finished project through other media since it applies pressure, draws attention, and involves the rest of the public. We can announce activities through the media: local press, television, radio, social networks, etc. The goal is to make people aware of what is happening and to get them talking about it. We need to strategize in order to decide when we get the word out about the finished project and when we inform the institutions or other organizations.

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The narrative summary of the participatory process Fem Rambla (image on the left) is a good example of how to document a project. It can be viewed at: arquitecturascolectivas.net/sites/default/files/fr_document-de-resultats_des-13_final.pdf

EVALUATION

Text written by Raons Públiques

If we feel it necessary to evaluate our progress it is because we strive to organize quality participatory process. Underscoring the value of the actors involved we discuss which aspects can be improved in order to successfully plan the next process. But, what do we mean by a quality participatory process?[1] In order to evaluate whether or not a finished process is up to par, we have established a series of evaluative parameters ordered by phases that correspond to the methodological progression of a participatory process and several means of verification that can be used to measure them.

Phase 0: Planning

This phase defines the process in its internal and institutional organization as a policy. Below are a few useful indicators.

- **Internal Main streaming**: ask yourselves how many departments are involved and, above all, if there is a tradition of collaboration between the participation and city planning departments.
- **Participatory tradition:** it can be helpful to find out if similar projects have been carried out in the past, if there are regulatory participatory documents, or a model produced through participation that can be followed[2]. The more access to these elements the better.
- **Ongoing resources for participation:** it is important that participation be frequent and continuous. It is good to know whether or not the participation area has had budgetary stability in the recent past.
- **Leadership:** it is important that the leadership be strong and that is be shared with other political groups (apart from the government), with neighbors, and with other entities. The presence of a motor group with these actors is a good indicator.

Phase 1: Initiative

Before firing off the starting gun there are many aspects that you should keep in mind to improve the quality of a process.

- **Social and political agreement**: it is much easier to isolate issues for discussion when there is agreement between parties and social entities about the needs of the process.
- **Objectives, commitments, and limits:** the objectives, commitments and limits must legitimize the process and be explicit from the beginning. There must be a clear way to communicate these aspects (through presentations given by those leading the process).
- **Schedule**: to ensure the success of the process, be sure to adapt it to the pace allowed by the context. This can be verified in different ways, for example: if a participatory project is taking place in the city in the middle of summer, we're not off to a great start!
- **Resources**: human and economic resources are necessary to develop the process. In order to measure progress, you can evaluate whether or not the scope of the process corresponds to the resources in play, (e.g., you can't mobilize an entire city without resources).
- **Relevance**: the subject in question must be of interest. To evaluate this, the analysis of existing participatory assessments may prove helpful.

Phase 2: Mobilization!

Once everything is ready, we have to get to work finding potentially interested people and getting them to participate. We suggest evaluating this phase using the following parameters:

- **Extension**: knowing how many people are participating is normally the most important aspect of a project. Attendance can be verified by checking registration forms from workshops (or even mentions on Twitter!).

• **Representation**: we have to evaluate if the people participating are representative of the area we are working in. We can do this by analyzing the age, gender, and origin of the participants with respect to the area.
• **Plurality**: another aspect to be evaluated is whether or not there is substantive discussion and a diversity of opinions. This is done by analyzing the diversity of opinions in the discussion.

Phase 3: Development

Success in this area has to do more with the aspects of the project that are energizing. We have to ensure that the applied methodology is producing the expected results. In this sense, we should pay attention to:
• **The degree of openness**: participation mechanisms must be provided in which everyone can express themselves freely and in equal conditions (anonymous mechanisms, inclusive dynamics, etc.).
• **Information**: mechanisms and tools must be facilitated so that all of the participants have information about the project (a web page, flyers, an explanation at each event or workshop, etc.).
• **Training**: the goal is for all of the participants to have the same ability to give their opinions on equal footing. This part can be evaluated using pedagogical mechanisms or occasionally through the advice of specialists.
• **Diversity in methods:** different spaces and mechanisms must be used in order to reach those who are interested. Check to see if different media are being used such as: flyers, workshops, events, etc.
• **Follow-up:** one feature that increases the value of a participatory process is the existence of its own follow-up commission with political and associative representatives.

Phase 4: Results

The most difficult step comes once the project is finished: come to a consensus and define the final result, be it a plaza, a street, or zoning.
• **Decision-making**: Once we have the final result it must be clear how the decisions were made. It is better to put in place direct democracy mechanisms such as votes and consensus building workshops.
• **Influence**: The process will have been worthwhile if the design and the final result reflect the contributions to the project.
• **Satisfaction**: We can determine if our participants are satisfied with the results through the use of short surveys.
• **Summary**: In order to explain the results, it is essential that there be an end of project summary session at the end of the process with a legitimate political presence.
• **Evaluation**: One final aspect to be evaluated is the team who lead the project, both in the development and in the results. This practice is also necessary to strengthen work dynamics in future projects.

NOTES

1 The team at the participation and social movements area of the Institute of Governance and Public Policies (IGOP) defines this as a process in which: Information is accessible and understandable to everyone. The administration is coordinated in its involved areas and is willing to involve participants, its goals and limitations are clear to everyone, its participants represent the field of study and have diverse opinions. Decision-making takes place in the same process and the results are put into practice.

2 Municipal action plan, regulations regarding participation, participatory budgets, etc.

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TECHNIQUES

A technique is a procedure or a concrete set of rules within the framework of a method, but that, on its own, does not constitute a participatory process.

We use the word technique to describe those activities that can be singled out as a finite element within which we use one or several tools. For example, in a workshop dealing with gender perspective (technique) we can use a collective mapping of daily life in a neighborhood (tool).

Image: Landscape study of Tavernes of Valldigna (Alejandra Català and Laura García)

INTERVIEWS

Interviews are another useful tool for obtaining information about the experiences of the residents in the studied area. Interviews are carried out in order to extract more detailed information about specific topics. They can be conducted with people who work in the area or with people involved in the community who know the area, are familiar with the problem, and who facilitate contact with other people for the participatory activities.

Apart from obtaining very valuable information about the area, when we interview key individuals we're able to enrich the project we have started. It is also interesting to invite key individuals to the process so that they can voice their doubts or suggestions to improve the focus and precision of our project design. Also, if they are known in the neighborhood or town (neighborhood leaders, merchants, social workers, etc.) they might be able to help us attract participants.

There exist several approaches to conducting interviews. In a structured interview, the questions asked by the interviewer are predetermined, both in their form and content; their form and order are both rigid. In a semi-structured interview, the content is pre-established while the form is not which allows the interaction to develop organically. Finally, we have the non-structured interview where neither the form nor the content are pre-established allowing for variations in function and subject.

Semi–structured interview

Our preference is to use semi-structured interviews. Open-ended questions are an opportunity to see small nuances in the interviewee's responses that allow for new topics to be connected and introduced into the conversation. However, this requires a great deal of attention on the part of the interviewer to be able to guide and adapt the topics. We must have a pre-established script with the objective of speaking about the important elements for analysis, but despite having a list of prepared questions to help us steer the conversation, we shouldn't obsess over asking all of the questions or following them in order. We recommend that you integrate the questions into a dialogue. The interviewer can: bring up new conversation topics as they like; ask the questions they see convenient, and do so when they see fit—explain their significance—; ask the interviewee to clarify and to delve deeper when necessary; and establish their own personal style of conversation. The strong point of an interview—as opposed to a survey—is that its openness allows us to gain information beyond what we had initially planned to obtain.

In selecting those to be interviewed, always keep in mind diversity of opinions and experiences by considering sex, age, and origin. The documentation of the interview should be done by using tape recorders and handwritten notes to capture the comments and experiences communicated. When using recording devices, remember to obtain the interviewee's consent and to clarify that the recording will be used for data collection and not for publication.

Conducting an interview

The task of the interviewer is to get the interviewee to speak freely and openly. To achieve this, it is important to listen more than speak. The interview isn't a place for the interviewer to talk about their own experiences or opinions. We must structure the questions in a clear and direct manner and avoid guiding the interviewee's answers.

We start with a preliminary explanation to inform the interviewee about the objective of the project and what is expected of them. Soon after we move on to primary questions which are those that start a new topic or present a new interjection. However, an interview doesn't simply consist of asking a specific question and jotting down the response, we have to discover and highlight the interviewee's real stance on issues. To do this, we utilize the so-called exploratory questions; these aren't really questions but rather neutral stimulants intended to encourage the interviewee to continue, to drop their guard, to delve deeper into their responses, and to give more detail.

There are ways of promoting these stimulants in a non-invasive and non-biased way. We can repeat the question, or part of a question, or the response in order to allow the interviewee to clarify or give more detail. We can also show interest (with body language or interjections) to encourage the interviewee to continue with their account.

During the interview we can help by using some of the tools highlighted in this manual such as: photographs, models, or diagrams in order to go into detail about specific topics and to facilitate the interaction with the interviewee.

Group interviews

Although interviews are normally conducted individually, we could also choose to conduct an interview for a group. In this situation the interviewer becomes more of a moderator: their role is to maintain the conversation within a topic of interest and to cover the desired sub-topics. The group interaction can provide incentives and generate information that we wouldn't obtain in an individual interview. It is interesting to pay attention not only to the content of the discussion but also to the interactions that take place between people in order to better identify ideas that generate more discussion or people who play a leadership role.

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Interviews of experts and people familiar with the landscape of the Landscape Study of Tavernes de la Valldigna (Alejandra Català and Laura García)

SURVEYS

Surveys, which are a widely used method in social sciences, are based on the gathering of information from numerous individuals. They are generally used for statistical purposes which is why they require an elaborate preparation process and subsequent management of the information.

Unlike in an interview, surveys value quantity over quality. Priority goes to standardized responses which allow us to ask a large group of people thus obtaining representative data.

We must keep in mind that surveys are a very direct and fixed technique, which is why their participatory power is limited. However, they can be a useful tool at the beginning of a project to get to know the behavior or the opinions of a specific group and to have a better idea about what to focus our qualitative work on.

Depending on the information that we want to obtain, the process of preparing and applying a questionnaire may involve some or all of the following phases:
- Define the problem.
- Formulate the hypotheses.
- Determine the sample.
- Define the variables.
- Create the questions.
- Design the format.
- Assess the physical format.
- Apply the survey in the field.
- Evaluate effectiveness.
- Analyze the data.

The surveys can be done face to face, on the phone, or through filled out forms (on paper on online). The first two methods are more expensive but allow us to improve the quality of the results. It is important that the person asking the questions does not influence those being surveyed.

We distinguish three types of questions:
- **Sociodemographic properties**. These include the individual's basic characteristics: age, gender, place of birth, level of studies, place of residence, etc.
- **Attitudes**. These refer to opinions, motivations, judgments, and values. These are the most difficult questions to ask since they are not observable facts and may be very complex.
- **Behaviors**. These include what the individual says that they do or have done.

The questions can be open-ended or close-ended. Open-ended questions allow the participant to give their exact opinion about an issue, but require us to later codify or interpret their response in order to process it. On the contrary, close-ended questions (e.g. multiple choices) are advantageous given that the responses are easily analyzed. However, they exclude responses that the interviewer might not have contemplated and they may influence the result or have different meanings for each participant.

We have to formulate our questions in simple language; they should be brief and without any ambiguous terminology. Above all we shouldn't ask biased questions that point towards a correct response. It is more useful to ask specific questions than abstract ones. Finally, we must accept the fact that a participant might lack an opinion about a topic and that it's okay for them to simply answer "I don't know".

It is highly encouraged to conduct anonymous surveys to guarantee that participants respond as freely as possible. Although, we should take advantage of the opportunity to inform ourselves about the rest of the project and even request contact details. We must follow privacy laws and clearly indicate to the participants that their contact information and their responses are in no way connected.

Image of the results of a survey conducted by Taula Eix Pere IV, in Barcelona. This is a good example of this technique: it combined different types of questions, involved an online and in-person format, and it even included a map of the results on a detailed web page. More than 1,300 residents responded which represent 1.5% of the total neighborhood population. This is a very high percentage rate, especially considering that this was a neighborhood initiative. You can see the survey and all of the results at eixpereiv.org/enquesta

Finally, personnel are required who know how to refine and analyze the results. It is interesting to be able to divide data by sociodemographic to see if there are certain opinions or options that are different according to gender, age, if the person is a resident in the neighborhood, etc. This will later help us to understand some of the discussions about the different issues.

The use of questionnaires may be expensive depending on —among other things— the sample size, the need to hire personnel, the complexity of the format, and the precision of the data that one wishes to obtain. However, the appropriate application of these tools can provide truthful and reliable information about how a large portion of the population perceives an issue.

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WORKSHOPS

The majority of participatory processes organize their public activities in form of workshops. Workshops are events where a group of people deliberates on an issue to works toward a solution. It is important to emphasize that workshops are not meetings; in workshops we expect those in attendance to actively participate in constructing something either physical or intellectual, and they are meant to teach the participants new skills. It is essential for participants to deliberate and to not simply listen to what the organizers have to say: what's important is that the attendees actually participate. We will go into further detail in the section titled *Discussion*.

We recommend using different dynamics and tools within the same workshop since the majority of people find it difficult to stay focused for long periods of time. Normally we start by giving information that will later serve as a basis for discussion. With a small group of participants, we can start with a round of short introductions like their name and whether or not they represent an organization or an institution. In bigger workshops with a large group of participants we can save the introductions for when work begins in smaller groups. As organizers it will be useful to take note of people's names along with a hint to remind us who is who (such as where they are seated or what clothes they are wearing) so that we can refer to them by name. However, this should not take the place of having a list of participant contact information so that we can send them results and details about the next event if they so desire.

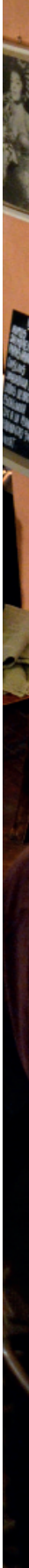
Venue

The workshop should be held in a comfortable space that is adequate for the occasion. It is ideal if we can organize the workshop in the space that we are discussing (e.g. in the same plaza or building that we talking about) so that we can inspect in situ. We must also keep in mind the constraints that open spaces pose and that the space has to allow for varying dynamics and group work if necessary. So, it needs to be big enough so as to not disturb one another, or to require additional rooms.

In long processes with sufficient resources, we can establish a temporary fixed location in an unused space and take advantage of the window space as away to advertise the project.

Time

As organizers it is vital to have a detailed schedule of the activities that we are carrying out at a given time and to stick to that schedule with the utmost strictness. We must be demanding with workshop schedules and be aware of the topics covered in previous workshops. We can be flexible with time and the activities depending on how the overall workshop is advancing, but it is better to stick to the original plan as much as possible and to not let yourself get carried away by external forces; it is easy to lose sight of the objectives behind the activities that we have chosen.



One of the workshops for the Pla d'Actuació Municipal de Barcelona was held in a theatre bar.

VISIT OR TOUR

The working material for urban development and architecture is the actual physical space itself, so a good way to be able to make decisions and to talk about it is to simply pay it a visit. This is a popular activity for most people so we recommend making a visit at the beginning of the project to take advantage of the networking opportunities that will allow you to get the word out about future events.

We can do a visit in both closed and open spaces. It can be a tour through a neighborhood that we want to analyze and improve, or through a building that we want to rehab. In any case, we must guarantee the safety of our attendees. If the space is under construction, we should mark off secure pathways (with ribbons or fences), equip the participants (e.g. with helmets if need be), and designate small groups that will remain together throughout the duration of the tour. If necessary, advise prospective attendees to wear closed, durable shoes and also inform them whether or not the tour is accessible for people with reduced mobility.

Many people enjoy visiting and touring spaces, although the most attractive places are those that are normally closed. Even so, visits to public places can also be successful if someone is giving a new kind of explanation, like in the case of a historical tour. We have to take advantage of this outreach power and turn a passive activity into yet another participatory activity. Apart from the explanations given by the guide, we should set aside time for reflection and discussion. In order to facilitate discussion, we

Visit to the old theatre of Ateneu Santboià. Lacol and Straddle3.

should shy away from large groups (no more than 15 people), which will also help us in the area of security and will make sound systems unnecessary if we are dealing with an open area. We should take notes on the ideas that come up, or, alternatively, have the participants write their ideas on post-it notes and stick them to posters provided around the room.

It is important to convey that the activity is meant to be dynamic and whether or not it involves a long tour or is adapted for people with limited mobility: include this information in the dissemination material. If the visit takes place in an open setting, we recommend that the meeting point be in the public space. If we meet in a closed space, it will be difficult later to get started and the participants might want to have a discussion inside which subtracts from the time we have allocated for the visit. Also, some participants might join in at the last minute.

We can provide the attendees with a map of the tour including information about the different talking points. We recommend bringing useful tools and documentation such as a tape measure or a measuring wheel, city planning regulations, or a copy of the whole project (if it exists) in order to resolve any doubts that come up.

These are attractive activities for the press as well since they are able to take photos for their media, speak to participants, or enter areas that are normally closed to the public.

Dérives

Visits and tours are planned activities and as such we should have our routes and talking points organized beforehand. Another option is to do a dérive(drift), a concept proposed through the artistic movement situationism (see Careri 2012). In French, dérive means to take a walk without any specific objective. These transient strolls through a public space have become tools used as active experiences. Some examples of this are the analyses that Col•lectiu Punt6 (2014) conducted or the tours that Jane Jacobs has carried out in different parts of the world[1]. In these tours, the residents and the participants give their opinions about the neighborhood that they are walking through, discussing its current state. Instead of simply being a guided tour, the activity becomes a forum for discussion.

NOTES

1Since her death in April of 2006, Jane Jacobs Walks have been celebrated all over the world in neighborhoods whose residents are reclaiming Jacobs' thesis to disseminate her philosophy. See www.punt6.org/2011/05/31/recorrido-jane-jacobs-en-barcelona/ Also at www.janeswalk.org

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ACTION IN THE PUBLIC SPACE

As we previously discussed, activities held in public spaces have their advantages. They serve as both activities and communicative actions allowing us to reach a larger group of people. Apart from simply making the process visible, open, and transparent, we may even attract attendees amongst passersby. For these events to be effective, the activities need to be short and with minimal involvement since very few people can give up two hours of their time on a whim. We should organize small games, interviews, or quick surveys. It will be of use to have supporting elements such as a cart, miniature models, project documents, etc.

If the object of discussion is the public space itself, we can carry out inspections and observations in situ. This is an appropriate technique for dealing with full-scale experiments, getting involved with low-cost materials that simulate participants' suggestions, for example, marking the space with chalk or arranging it with cardboard furniture. We can then check to see how well these suggestions work and start a discussion from there. Additionally, by doing this, we are revitalizing the public space and giving it back its status as a place for community and collaboration.

The space might be less accommodating to work in if we are depending on certain weather conditions (heat, cold, rain, wind, light, etc.) which limit our schedule to the hours of natural light. It is also more complicated to keep people focused and to ensure that they stay the necessary time. If we require occupancy permits for a public roadway, or need special material (chairs, sound equipment, etc.) we should plan long in advance.

Games are an effective tool to get the public space active. In addition to promoting interaction and reclaiming the space for collective enjoyment, games are a fun and relaxed way for the residents to connect and to get to know one another[1].

An example of a large variety of activities is elCASC which organizes festivals to get people involved through participatory activities in the streets. These events improve dissemination and raise awareness about the importance and the responsibility of the residents in the construction of their city[2].

NOTAS

1 See examples of this in "Repensar las ciudades desde el juego y la participación en el espacio público" www.paisajetransversal.org/2013/07/repensando-las-ciudades-desde-el-juego.html

2 More information at www.elcasc.com

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Game day of the El Teje-Tejo, Carpe Via Project within the elCASC festival

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TOOLS

In practice, tools are the instruments that allow for the progress toward or the analysis of previously established goals. For this reason, we define certain tools according to their primary objective—be it to identify, give suggestions, make decisions, or coordinate the realization of a project or an action plan.

Image: Movimento Preserva Laboriaux

DISCUSSION

Discussions will arise in any group activity that we organize, so our role is to guarantee that they take place in the best way possible. Our role is to guarantee that everyone has a turn to speak and that nobody monopolizes the discussion, while at the same time getting the conversation back on track when necessary.

Sometimes we will simply open the discussion to a group of participants, but other times we will need to help with dynamics. In every case, it is important for the organizer to:

- Energize the group while guaranteeing that the objectives of the session are met.
- Have social and communicative skills.
- Motivate and channel participants' contributions.
- Be empathetic toward participants of different backgrounds and guarantee quality discussion.
- Analyze and synthesize in order to organize ideas as the session moves forward.
- Possess conflict resolution skills.
- Be flexible in order to tailor scheduled time to the needs of the participants.

Another factor to bear in mind is that the person energizing the debate should have a good understanding of the topic at hand. However, there are differing opinions on the matter since the person leading the debate should intervene as little as possible and refrain from revealing their position. If the moderator is an expert, we may find ourselves in a situation where the participants only ask him or her questions instead of debating with one another. If this occurs, we must try to avoid giving away the answer and look to the attendees for their input.

If we are dealing with a large group, we will sometimes break up the discussion into smaller groups to ensure the everyone has a chance to speak. This will be done from the beginning, given time constraints, but also because large groups may intimidate those participants who are less comfortable with speaking in public. It is advised that participants of a similar background (e.g. members of the same neighborhood association) are mixed in with the other groups. Small group discussions can simply be a conversation followed by a compromise or they can take the form of an activity like those that we will propose later. Although the activities may seem artificial, and we will surely encounter people reluctant to participate, they are a good way to organize debate and facilitate the exchange of ideas. The literature on debate dynamics is extensive. We will share a few examples that have been of use to us.

Mediation

If many people want to participate, take turns. Make sure that people do not take up too much time and that they stay on topic. If we see that someone hasn't spoken, ask them what their opinion on the matter is.

Spokesperson

Be attentive. You will have to present the conclusions derived from your table's consensus.

Note-taker

Take note of participants' contributions.

Time

Keep track of the time and make sure that the note-taker records the conclusions in the last 5 minutes.

When we don't have enough organizers, we can empower the groups by assigning them roles to self-organize their debates. In the image, cards can be used to distribute roles.

Snowball

This activity works with small groups that work simultaneously, slowly gathering together to form the plenary group. The result in each round is the prioritization of one or several proposals reached through consensus.

The participants begin in groups of two or three people and are tasked with debating a proposal. In the following round, they join with another group now consisting of 4 or 6 people. They share their decisions with the newcomers and as a group they must produce a result. This continues until we reach the plenary session.

World café

While the snowball activity is useful when we are discussing the same topic, the world café activity is effective because we can work on several topics at the same time.

In this activity the participants are distributed evenly to tables each assigned one organizer who will act as the table's host. Each table will deal with a different issue. After the first round of debate, half of the participants at the table will move to one table and the other half will move to move to another. We will make as many movements as possible so that everyone visits every table. During each new round the host will present the previous group's conclusions and the discussions. In this way, everyone has an opportunity to talk about all of the issues in small groups and the participants are mixed.

Speaking from our experience, we recommend that each round be shorter than the last. For example, if we have an hour, the first debate should last 30 minutes, the second 20 minutes, the third 10, etc. Although the addition of new people will provide new perspectives and begin new discussions, the idea is to build upon what others have already said. As the activity develops we see how in each round the participants' ideas are already written down, which is why there is no need to express them again and the debate continues more quickly. Eventually we reach a point where the participants aren't able to think of ideas that haven-t already been mentioned.

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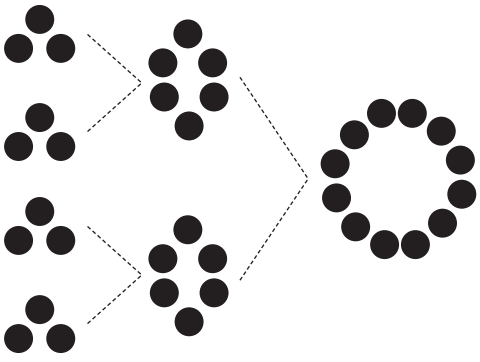
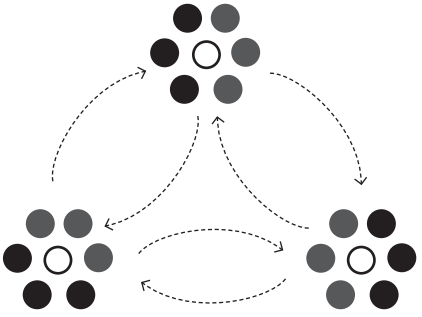


In the snowball activity, the groups join together to form the plenary group, reaching a consensus on the issues with each new movement.



In each movement of the world café activity, each half of the group moves to a different table. The organizer (in white) presents the previous group's conclusions.

MAPS AND ARCHITECTURAL DRAWINGS

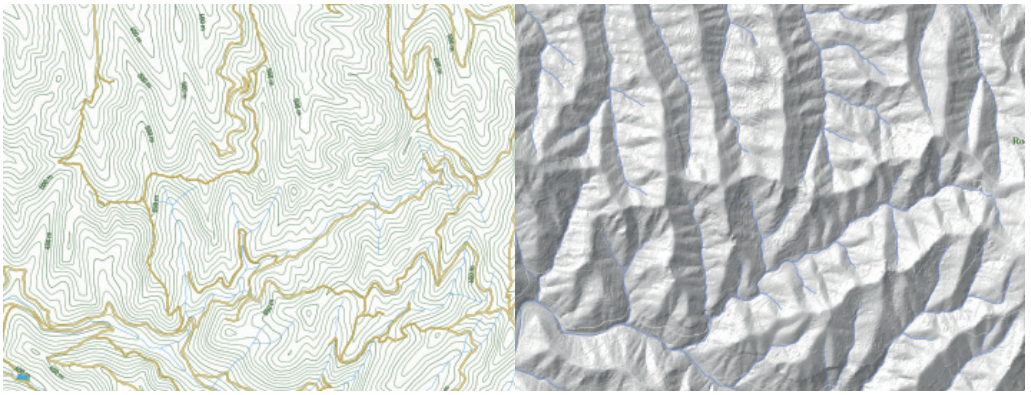
The most commonly used tools in architecture and urban planning are maps and architectural drawings: two dimensional representations of a real or imagined space. They still have all of the constraints that a real representation entails. For starters, these tools don't show everything, only what we are interested in graphing. Also, it is done in a way that we are not accustomed to seeing with our eyes: with abstract, simplified and codified aesthetics, unusual viewpoints, and without the use of perspective. It is understandable for people unaccustomed to this jargon to take a while to get the hang of it, that is, if they aren't completely lost.

This doesn't mean that drawings and maps should be completely excluded from the participatory process. They offer us rigor, breadth, and a certain neutrality[1] that other tools often can't. For example, if there are different gradients it is advisable to use different colors that indicate the sloping areas. To understand a difference in perception, we only need to compare a map of mountains that uses level curves with another that uses colors or shades to indicate altitudes or slopes.

This difference, which is easily visible for people with technical drawing skills, must be applied even on the small scale: even on denoting the ramp of a curb. For someone not familiar with this abstract language, it might not be obvious to see that a line is used to show that the height of the sidewalk and the road is off by 17 cm. The fact that someone doesn't understand this doesn't mean that they lack interest or that they don't have an opinion about whether or not their road should have a handicap ramp.

We should also keep in mind the difficulty in conveying different floor plans, side views, and cross sections. We will address this topic in depth in the section titled Models which, together with 3D images, prove to be much more adequate tools when it comes to discussing three dimensional spaces. If in the end we decide to use floors and sections, it is important to

Two representations of the same natural area. The image on the left uses level curves while the one on the right uses shading. Credits: OpenStreetMap and the Cartographical and Geological Society of Catalonia.



codify them (e.g. with colors) thus familiarizing participants with their content.

Another trick that may help facilitate the understanding of a building plan is by labeling floors and escape routes. When adding a certain depth, it is easier to recognize the objects represented and to have a better grasp on the space.

Representations of other spaces can also serve as references. For example, if we're dealing with a project for a new auditorium we can compare its floor plan with the floor plan of a familiar space on the same scale (such as a theatre, or a music hall from the same city or town) to help them compare. Another idea is to use the plan of the space where the activity is being carried out. If we ask a participant without technical knowledge to tell us the dimensions of the space that they are in, we will quickly see why this is a useful activity. These resources can be more useful than simply labeling the levels on a floor plan, although these are not mutually exclusive activities.

When we are preparing a proposal for the alteration of an existing space, it is important to always display the reference space's current state. We should clearly indicate what modifications we are proposing, what is staying, what is being removed, and what is being added.

We recommend not using technical illustrations to display elements, such as arrows for slopes or X's to denote a chase. These elements make up technical jargon that may confuse people unfamiliar it. We can substitute these elements with written labels or a color code along with a legend. The drawings can be understood through diagrams that facilitate or emphasize certain concepts.

When it comes time to print or prepare a presentation with these documents, we must make it big enough so that it is easy to see a few meters of away and ensure that it is in an adequate format for presentation.

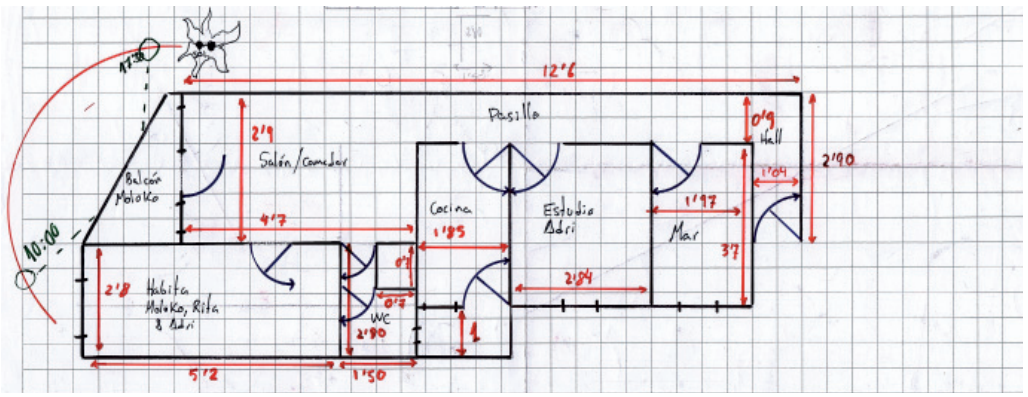
Even with all of these considerations in mind, it is recommended to always use maps alongside complementary tools.

Finally, we can ask the participants to draw their own floor plans, like their current home. In these cases, a way to facilitate the process is to provide a grid with squares scaled one m2.

NOTES

1 Neutral representation of spaces don't exist. When we represent things in a certain way and leave other things out, or when we use one graph and not another, we are representing our way of seeing things and are generating a subjective viewpoint. We will touch upon this idea in the section on collective mapping.

Floor plan of the current residence of one of the families in the La Borda cooperative. Drawing one's current home makes one more conscious of the use that we get out of a space and helps to hone measurement skills.



COLLECTIVE MAPPING

Text excerpts from Iconoclasistas (2013)

Maps are ideological representations. Their creation is one of the main instruments that people in power have historically used for the utilitarian appropriation of territory. This way of operating involves not only a form of territorial ordering but also the drawing of new boarders to indicate occupations and to plan strategies of invasion, looting, and appropriation of common goods. In this way, the maps that we normally come across are the result of the perspective that people in power recreate on physical territory.

"Official" accounts and mappings are accepted as natural and undisputed representations despite being the result of the "interested perspectives" that the hegemonic powers extend over the territories. We are referring not only to political and social interests, but also to the interests of mass media and any other sources that alter public opinion and reinforce naturalized beliefs and social mandates. However, the critical usage of maps aims to facilitate collective exchanges that dispute and challenge the narratives and cartographic representations put in place by different hegemonic petitions.

The development of collective mapping comes from a long tradition of participatory work with diverse experiences and results. This tool was conceived through the work of social organizations as well as NGOs and foundations, both in urban and rural areas. Added to this was the technological availability and access to georeferencing tools that strengthened and expanded this process in various professions.

Mapping projections and limits

"A map is not the territory it depicts": it is a static image eluded by the permanent change that territories are exposed to. A map takes into account neither the subjectivity of territorial processes nor the symbolic or imaginary representations of it. The people who live in the territory are the ones who really create and transform it; they mold it through their

Mapping of the Idea As Pontes project

Mapping of Córdoba, Argentina, Iconoclasistas

daily movements, perceptions, and creations. Mapping is a tool that shows us a mere snapshot of the moment in which it was made, but it doesn't reproduce the reality of a territory which is always complex and problematic. Collective mapping conveys a certain understanding of a dynamic territory in constant flux where boarders, both physical and symbolic, are continually altered and overtaken by the action of political bodies and subjectivities. The production of a map is a way of creating collective stories from shared experiences, it builds a platform that makes certain encounters and consensus visible without leveling diversities, thus allowing them to be reflected in the final result.

What is collective mapping?

It is a creative process that challenges the dominant narrative about a territory, based on the knowledge and daily experiences of the participants. On a visual and graphic foundation, the most pressing problems of the territory are made visible by identifying those responsible, reflecting on connections with other issues, and signaling the consequences. This perspective is complemented by a process of discussing and highlighting experiences and transformative spaces in order to weave a network of commonalities and support. Although the workshops are based on hegemonic representations (using, for example, a printed surveyor's map with administrative borders), a critical territorial perspective is developed in the knowledge exchange which is the product of diverse opinions. This ends up modifying the first representation because it introduces aspects that are invisible or difficult to represent. If there is sufficient time in the workshops, the maps can be drawn by hand, allowing the participants to play with the borders, directions, and shapes.

Why work with visual resources and maps?

The creation of new territorial narratives requires tools that promote participation and that encourage reflection based in dialogue. In this sense, the design and the use of an arsenal of visual resources (iconography, pictograms, graphic and cartographic devices) creates a platform that encourages the recollection, exchange and signaling of the themes. This availability of resources at the beginning of the workshop, which could be thought of as a framework that narrows down action, is actually a sort of springboard that enhances collaborative construction and invigorates the process, incorporating an aesthetic and symbolic dimension to our work. The use of these resources expands participatory research methodologies, and through the incorporation of creative and visual resources we find expanded ways of understanding and reflecting on various aspects of daily, historical, subjective, and collective reality. The participants use and modify the visual tools and maps, but they are also encouraged to create their own forms of representation, either through images, icons, drawings, texts, vignettes or any other resource that allows for the communication and dissemination of meanings and senses. The participants' creations and changes can also be incorporated into future workshops. This produces a full circle experience where the mapping workshop space becomes a place for collective creation, group participation, and the visibility of a wide range of critical and transforming meanings.

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MODELS

Models are a scaled representations of 3D objects that, nowadays, are used in schools and in architecture firms as a visualization tool. The end goal in participatory processes is the same: to easily represent an existing space or project, sometimes in a tactile and pliable way. They are especially useful when we are dealing with buildings since the use of floorplans requires us to mentally construct what we see on each floor and in each section, something that not everyone has training in. If you have taken technical drawing classes, remember your experiences or those of your colleagues when coming across this issue for the first time.

There are different ways to approach the world of scale models. Model trains are a good example of a realistic approach to modeling, while the world of architecture and art tends to be more abstract. When organizing a participatory process, we have to be conscious of this tool's specific needs. If in architecture the style is to have free reign over the type of materials used (it is customary to see models made entirely of wood or cardboard) this resource might cause confusion regarding the elements being shown. The use of different materials or colors can help us to indicate where there is different pavement or where the area to be improvement begins or ends. Even so, we recommend against getting carried away with model realism. Just as we will comment on computer generated images, we run the risk of getting lost in the details. It is better to find a halfway point and to consider the model as a 3D diagram.

The use of scale models is useful for any type of project, from large scale urban design to interior design. What's most important is knowing what our main goal is. Unless our function is merely informative, we should produce models that are durable and pliable so that they can be used as a communicative tool in workshops. The scale should be big enough to appreciate the details from a distance and to be able to handle it with ease. If in using the model different options are proposed, take photos to record them all.

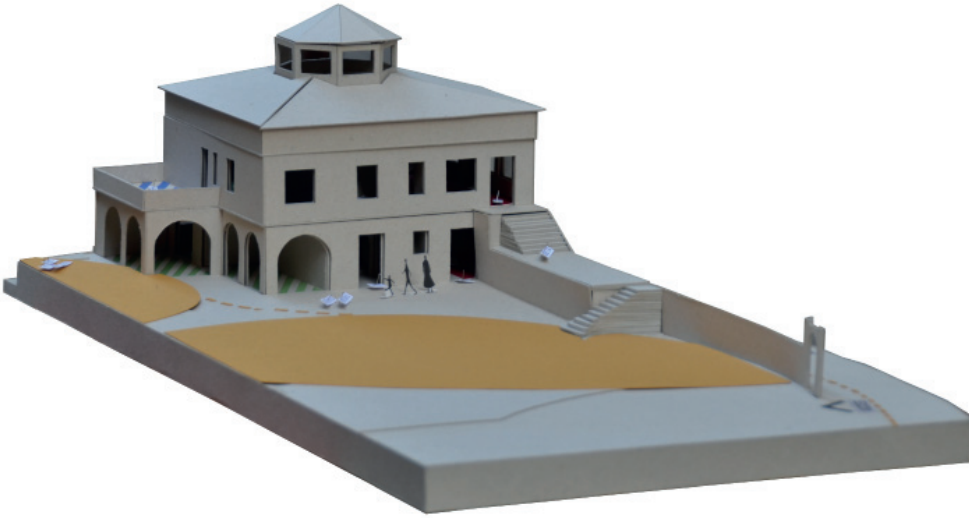
The construction of a model might take up a great deal of time (we need to make and/or modify plans, buy materials, cut, paste, etc.) so we need to determine whether or not this time could be better spent elsewhere. However, once constructed, models have an added value that shouldn't be underestimated. If we organize an activity in the public space, there is no better lure than a scale model.

As we will see in other tools, scale models don't need to be the exclusive products of the organizers of the process. Although it is complicated to think that the participants will be able to generate this material on their own, we can help them to do so if we guide them or facilitate the tasks. We can propose specific workshops for the construction of models. These work especially well with boys and girls, for example in the "Construint la sala" workshops of the MNAC museum in Barcelona[1].

Another possibility would be to work with paper cut-outs which are easy to print, cut, and assemble even from home.

NOTES

1 See www.construintalasala.org



Model used in the Despertem Cal Badia process in Igualada.

COMPUTER-GENERATED IMAGES

There is considerable potential for computer generated 3D images to make architecture designs more easy to understand. The advancement of computers and programs has allowed for image quality to nearly match reality, affording diverse audiences the opportunity to visualize future construction projects without the need for high spending. It is also important to add the emergence of augmented and virtual reality technology that our cell phones are already capable of providing us. However, despite the benefits, there is also a danger in using these types of tools.

One danger is making false claims by providing perfect images that will never match the reality of the project: for example, by showing the space filled with people when in reality it ends up being hostile or inaccessible. Another example is pushing a false claim of diversity which becomes impossible to attain because certain groups feel (or simply are) excluded, such as women, immigrants, etc [1]. Another matter is masking the project's delayed completion with gleaming finishing work (although the actual materials don't have the same properties or age quickly), abundant vegetation (that perhaps will take decades to take on that appearance), or omitting inconvenient details such as central air units[2].

All of this contributes to a false sense of approval because people have a more emotional draw to realistic images than to the actual design. In fact, preliminary studies like those conducted by Klauser and Stendel (2015) suggest that the more realistic an image is, the more difficult it is for us to understand the elements portrayed in it.

Even if the image were as close to reality as we could hope to create, there is another danger in using hyper-realistic images: losing valuable input from our participants. We should use images with sufficient details in accordance with the phase we are currently on. Just as in an architectural process, we should start with sets of abstract shapes that are gradually built upon and detailed as the design process progresses. If we use finished looking photos from the start, we run the risk of the participants being more interested in the details than in the issues at the center of the discussion. To give an example, the participatory process of the New Ateneu Santboià[3] a project with simple rendering—which included sets of colors that distinguished the new construction from the existing buildings—produced a request from the group: that the façade be conserved during the new construction.

Another thing to consider is that creating realistic images entails a lot of work, effort, and specialized skills. Participatory processes are normally limited in time and resources, so we should strongly consider how beneficial computer generated imagery will be, or search for ways to produce the same effects using other tools.

One tool that has not yet been used to its potential in participatory activities is virtual reality. Not only as a tool for representing a project, but also as one for work and training in the same

way that we use scale models or prototypes. Despite everything that virtual reality has to offer, we must keep in mind that: it is still a difficult technology to use (not many people would know how to create the materials); it is expensive if we have to provide the equipment, although there are low cost cardboard options if we use our cell phones; and it is an individual experience that must later be shared with other members of the community.

With the rising popularity of intuitive design programs and games such as SketchUp or Minecraft, a whole new field has opened up and has barely been explored. We can imagine in processes that have a strict timeframe and a stable group (such as a class), the rapid training of the participants in these programs so that they can design their own proposals themselves. We find an example of this in the work of von Heland (et al., 2015) with Nepalese youth.

NOTES

1 It is interesting to mention the observation made by Clog magazine about images produced by famous architecture offices. Read the article at www.archdaily.com/310498/rendering-clog

2 Some examples of this are in the article "Are Renderings Bad for Architecture?", available at www.archdaily.com/383325/are-renderings-bad-for-architecture

3 See www.lacol.coop/proj/nou-ateneu-projecte-de-definicio-participativa-del-futur-equipament/

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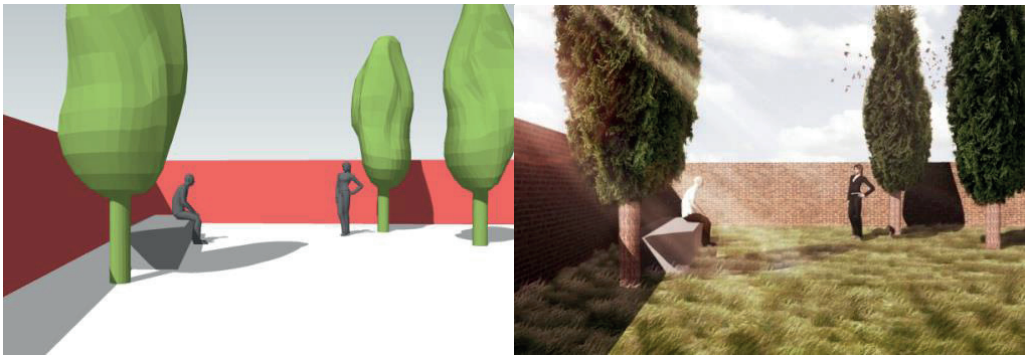
VON HELAND, Fanny, WESTERNERG, Pontus y NYBERG, Marcus (2015). Using Minecraft as a citizen participation tool in urban design and decision making. Available at: www.ericsson.com/res/docs/2015/minecraft-citizen-participation-future-of-places.pdf



During the studies of Klauser and Stendel (2015) the participants detected errors more easily in the more simplified and less realistic images like the one pictured on the left. Images are from the authors of the study

PHOTOGRAPHS

The explosion of photography on the internet and its accessibility on our cell phones provides us with many opportunities in the world of participation. Even though this tool has existed for decades, today we have easy access to image banks, to quick and cost-effective reproduction, and to sharing possibilities that afford us opportunities that would have been unimaginable years ago.

For starters, image banks on the internet are growing at an almost immeasurable rate. Tools such as Google Images, Pinterest, and Flickr are frequently used by designers looking for references that in the past would have required magazine indexes to find.

These sources of information can be useful for finding examples that illustrate aspects that we want to explain or discuss in a process. A good way to start the discussion is to use existing spaces whether or not the participants are familiar with them. Henry Sanoff (2006), an American architect, already utilizes this technique; houses images of different types of offices and asks the employees to make comments according to a set of criteria such as order, cleanliness, size, etc.

This is not only a question of quantity or accessibility. Information technology stops the process from being unidirectional, and led by a facilitator. We can create online groups, idea charts, and we can send social media invitations to get participants to suggest and comment on their own images. The images can be references to things that they like or dislike, or images of the current state that allow for a richer assessment by including different points of view. Online photo albums are the perfect tool for sharing and collaborating on social media. They are cost-effective and we can very easy use stock images from the analysis phase that people will be able to enjoy, share, and comment on which may contribute valuable information to the process.

Also, consider documenting the activities, sharing the photos in real time, and encouraging participants to do so as well. This will help to increase the impact that this tool makes.

A reference exposition helps us to discuss the work to be done with our participants, in this case with groups of high school students.

By using large-scale prints, we can quickly organize physical expositions and ask participants for their contributions. When we display these samples in an open and accessible space, they serve various functions. They help to get the word out about the process and also inform the locals of the current state of the neighborhood and potential modifications. These areas can also be points of information allowing the public to interact with the images by writing, drawing, or leaving notes on them.

One technique we have occasionally used to have these expositions has been to hang images in the front windows of neighborhood shops. These images aren't only a cheap and surefire way to be present in the public space, they also serve as a mechanism to get active agents (merchants) in the area involved. A merchant is used to hanging event posters in the neighborhood that will later be drowned out by a sea of other posters. However, they will surely be proud to take part in an activity and provide a privileged display for how a project on their street was, is, or will be, especially if the poster is large and well done.

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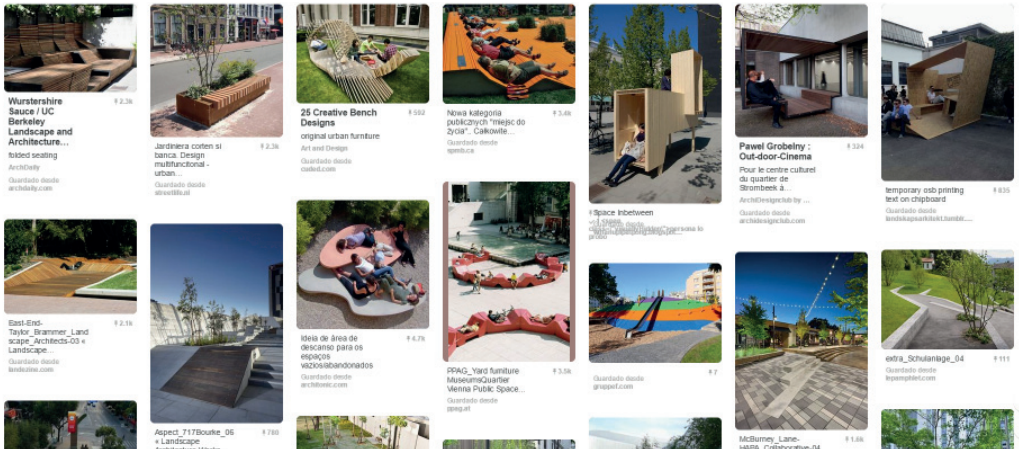
In one of our projects, one of the participants shared a poster board made with Pinterest along with references.



INFORMATIONAL CARTS

OR ITINERARY INTERACTION POINT

Text written by Raons Públiques

One key factor in the success of a participatory process is its visibility and the visibility of its activities and results in a given area. The channels that are normally used are varied and appear in a communications plan that may include the production of flyers, brochures, websites with a unique graphic style, distribution in a representative area being studied, and the use of media such as the press, radio, and social networks.

However, these strategies for making processes more visible are often not entirely effective; they are characteristically impersonal and tend not to develop trust. They also don't ensure that information is distributed appropriately to the different groups of people who want to be involved.

With the help of Raons Públiques, we have been utilizing an additional element in the participatory processes that we organize since 2010—it is an eccentric tool that accompanies us to our public activities: the informational cart. The informational cart or itinerary interaction point is an attractive and constructive element whose main objective is to establish direct contact in the most representative spaces, plazas, and markets of the neighborhoods. The goal is to connect with people in the public space, but especially with non-associated residents. This is a versatile instrument which is adaptable to many situations allowing it to accompany us to dissemination and summary sessions activities in the participatory process.

The cart itself serves as a lure drawing in passing residents and can be adapted to every activity and project. One of its main strong points as a tool lies in the frequency of its usage (e.g. every Saturday morning at the same place) or in its distribution around the area. In our outings we seek to take advantage of activities that are already scheduled in the neighborhoods—such as when school lets out, or at the times when people are most out and about—in order to connect with a diverse public.

Apart from getting the word out and making the process visible, an informational cart allows passersby to give valuable information thus contributing new opinions that are translated to other areas of participation. This gives citizens the ability to have discussions in the public space and to question certain groups (children, the elderly, users of a given area, etc.) about specific problems. The cart offers the opportunity to have spontaneous conversations and dialogue with passersby who transit the public space. People give honest opinions when they aren't cooped up in a conference room or in an official query and, therefore, their responses are more valuable.

For this to be possible the cart needs to come equipped with materials such as explanatory flyers about the process, forms with questions, maps, or spaces to make suggestions, models of the area, or poster boards that explain the results or activities that help to focus on a specific group.

An informational cart used in Pla Municipal of Barcelona's project

Another indispensable tool for the cart is a field journal where organizers—in groups of two or more—keep track of quantitative participatory data (like the number of people contacted, sex, origin, age, etc.) as well as all of the qualitative data that stands out (observations made about the space, peoples' comments, involvement and discussions that may have taken place, etc.). By analyzing the data in this registry, you will be able to design tool improvement strategies during the process or extract conclusions that help you to evaluate the functionality of the itinerary interaction point and assess its overall impact.

Having experimented with this tool in different projects, it is clear that the cart is a useful way to become familiar with a neighborhood and its residents. Through daily participation and contact with residents in the context of the space, the cart helps to reach a much more diverse group and gathers precise and interesting information. It is also the case that the data cannot always be considered representative but rather as complimentary. We reach a limit when this information is extrapolated to the scale of a city, keeping in mind that there is no statistical precision in this sample size that would allow such a general conclusion.

In any case, the value that we wish to highlight is that of interaction, in the everyday neighborhood spaces, among the organizers of the processes and the participants; this closer relationship creates bonds of trust and allows people—who normally would not approach more institutional spaces—to participate in transformative processes.

DIAGRAMS

Diagrams are graphic representations that help us to understand complex concepts. They are effective tools for compiling, sharing, and discussing information.

As shown by Josep Maria Montaner (2014), diagrams have historically been used for the diffusion of ideas in the field of architecture. Perhaps since the role of journalism and publicity to transmit information has exploded we now see diagrams' potential as a more universal language. With informative diagrams we can reach large sections of the population: people with or without technical skills, adults and children, those with reading difficulties, etc.

A good diagram shies away from using too much text and instead focuses on more visual elements: icons, pictograms, graphs, or drawings. There are several freely accessible online sources of material to facilitate our job, an example being The Noun Project[1].

We should make the most of our visual possibilities, so we recommend the use of colors not (only) to make the image more attractive, but also as a code that helps us to add further layers of information.

We can take advantage of graphing mechanisms, so keep in mind their depiction in the available paper space. We can utilize space as a spectrum on the poster, in the sense that the placement of the elements has meaning. For example, the more left the information is, the more it has to do with administration while the right is reserved for associations. The size of the elements might be significant as well: the larger the icon the more expensive it will be.

If diagrams are an activity organized during a workshop, we can take pictures and clean them up using photo editing tools if necessary.

There are many types of diagrams, and we will dedicate a separate section to some such as time lines, but even a map or a calendar could be considered a diagram according to the visual focus that we give it. Apart from those mentioned, some reoccurring diagrams that we have seen are:

- Flowcharts: which show components of an activity and the links between them. These can be used to show the impact of an initiative.
- Matrices: a table to compare variables. These are used to evaluate options and to prioritize.
- Mental maps: reveal tendencies and relationships between peoples' perceptions. They can be used for brainstorming.
- Word clouds: a visual representation of words where more frequent words appear larger.
- Sociograms: an arrangement that shows links between people, organizations, or places. These highlight relationships in a group.
- Organigrams: show who is responsible for what within an association in order to understand how the organization functions.
- Venn Diagrams: using two circles to show intersecting relationships, inclusion, or disjunction.

As a footnote to this section, there is still an entire world of diagrams to explore when they are crossed with performance art and the interaction between people. We are referring to installations in which interaction is required between people who end up building a physical object that is both a visualization of data and a diagram. The Barcelona based studio Domestic Data Streamers[2] is engaging in very interesting work in this respect.

One of the six word clouds which collects participants' questions about a process regarding a new public space in Barcelona. The size of the words helps us to visualize recurring themes, their grouping, and allows us to see relationships or conflicts to be solved.

NOTAS

1 The Noun Project is an image bank that works like a search engine. Their collection is always growing with contributions from designers from all over the world. You can download free images from thenounproject.com

2 Seewww.domesticstreamers.com

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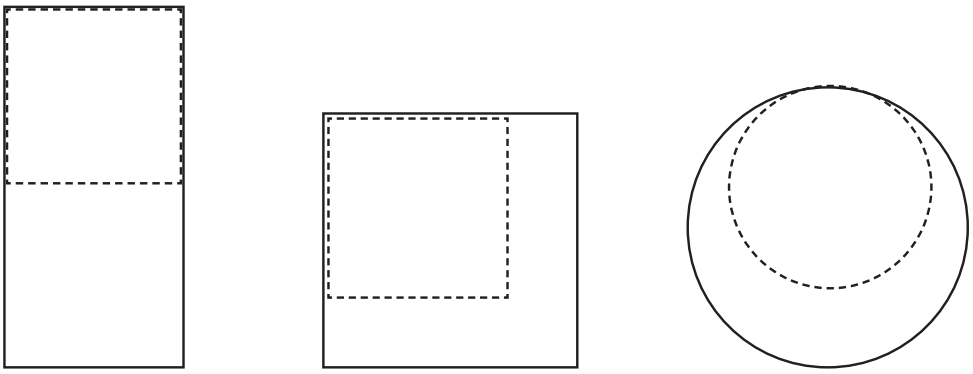
SURFACE DIAGRAMS

In architecture and urbanism, we normally work with spreadsheets to keep track of proposals, areas, and materials, but how can we go about easily transmitting that information? A good idea is to do it with graphic diagrams in which each concept is represented by a different geometric shape and, given their aesthetic appeal, surface diagrams have become very popular in the planning of facilities. However, these diagrams aren't the most recommended option that we have available and we will soon see why.

At the bottom of this page the shapes with continuous lines have twice the area as those with dotted lines. As you can see, it is easier to see the scale between rectangles than if a shape is square or circular.

Our eyes quickly detect the relationship with dimension, like if a line is double the length of another. The problem is that if we fold both sides of a square, or the radius of a circle, we don't get double the surface area but rather a bit more. However, if we maintain one of the sides and break up the pieces we can represent them in a single bar graph to better visualize the area of each component.

Within a workshop, we can use this tool in many different ways. For example, in the Ateneu Santboià project we started with an existing building and a few new purposes that we wanted to get out of it. We handed out paper diagrams that corresponded to the current area of the building and tasked the attendees with placing shapes over the diagrams which repre-



The shapes with continuous lines make up twice the area of the same shape with a dotted line.

One of the base diagrams used during the Ateneu Santboià workshop (Lacol and Straddle3).

sented the new desired spaces. In this case the visual effect was easy to see: as is normally the case, the desired improvements exceeded the available area.

Another example of surface diagram usage is employing physical materials in the form of a model that allows for interaction. With colored cubes and rectangles, we can represent the different desired changes while playing with all three spatial dimensions.

In the field of architecture, we use many guides and manuals that indicate measurements and areas of all types. These materials are extremly important in the design of a space, but we recommend that they not be indispensable. We advise that you interpret them in a participatory way and carry out activities with tools like this manual.

Another factor to keep in mind are the possibilities that BIM[1] systems offer us. They allow us to quickly visualize and export elements of a building according to pre-established parameters[2].

NOTAS

1 Building Information Modeling is the generation and management of building data using dynamic 3D building modeling software. This process includes the geometry of the building, its spatial relationships, its geographic information, as well as the quantities and proportions of its components.

2 See "The Space Planning Data Cycle with Dynamo": dynamobim.org/space-planning-data-cycle/

Image of a workshop from the Ateneu Santboià project in which surface area diagrams were used to decide on the building plan.

A model created in the participatory process of designing a new youth center. Image: Town of Vilafranca del Penedès.

RELATOGRAMAS

The term relatograma was first coined by Carla Boserman who described it as "a methodological device for graphic research in which non-linear narratives coordinate drawings and words with vision and cognition." A relatograma is a concrete way of documenting how photographs, drawings, words, and illustrated storytelling can be represented in a different way. They utilize visual narratives that contain drawings and words and are created in situations where understanding is conveyed through people doing, explaining, and sharing in the moment.

The concept of a relatograma comes from the union of two ideas: the construction of a story along with a diagram which combine to form a non-linear representation of ideas in a space. In this way we are able to summarize events happening at different times and spread the information through links, labels, and places where one can connect with the process.

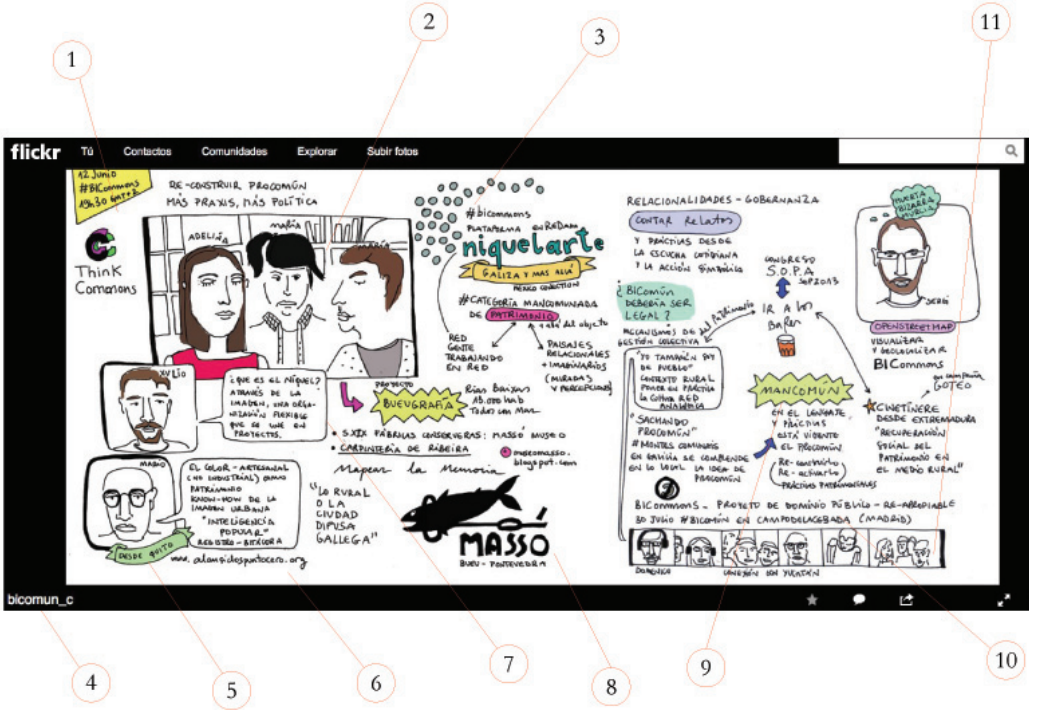
The specific methodology can be summed up in three phases:
Before: finding an event or process that we can commit to attending in an informed way while also being familiar with the objectives.

During: equipping oneself with a notebook, pens, markers, and keeping in mind all of the possibilities afforded by the format of the paper and the thickness of the lines, while always considering time management and the ability to move about the space.

After: digitizing and editing the image, coloring and highlighting certain concepts. Sharing the project through social media and file sharing sites.

Next we will highlight elements that describe what relatogramas areand show the common elements that are necessary to make them

Both images belong to Carla Boserman



useful and to allow them to clearly and efficiently show what happened.

- They are created in the moment, tell a story, share an experience, and show a learning process.
- They can be created in physical meetings or through online encounters such as hangouts or video streams.
- They are composed of both words and drawings.
- Their narration is not linear.
- They feature a welcoming and inviting format.
- They offer a peripheral view and an insider's perspective.
- They stem from personal experience and are shared on social media to foster relatability.
- They are digital objects, though they are created on paper.

1) Information about the event, place, and context. 2) Illustrated description of the hosts in that shared moment. 3) Labels about the event, project, community, and concept. 4) Metadata. 5) Posters highlighting concepts, institutions, geographic locations. 6) Websites, books or places where one can get more information. 7) Speech bubbles that document dialogues. 8) Icons, symbols, and drawings that reflect the environment. 9) Key ideas and concepts. 10) Summary of knowledge acquired as well as questions and reflections about the observed event. 11) Illustrated description of dialogue participants and their questions.

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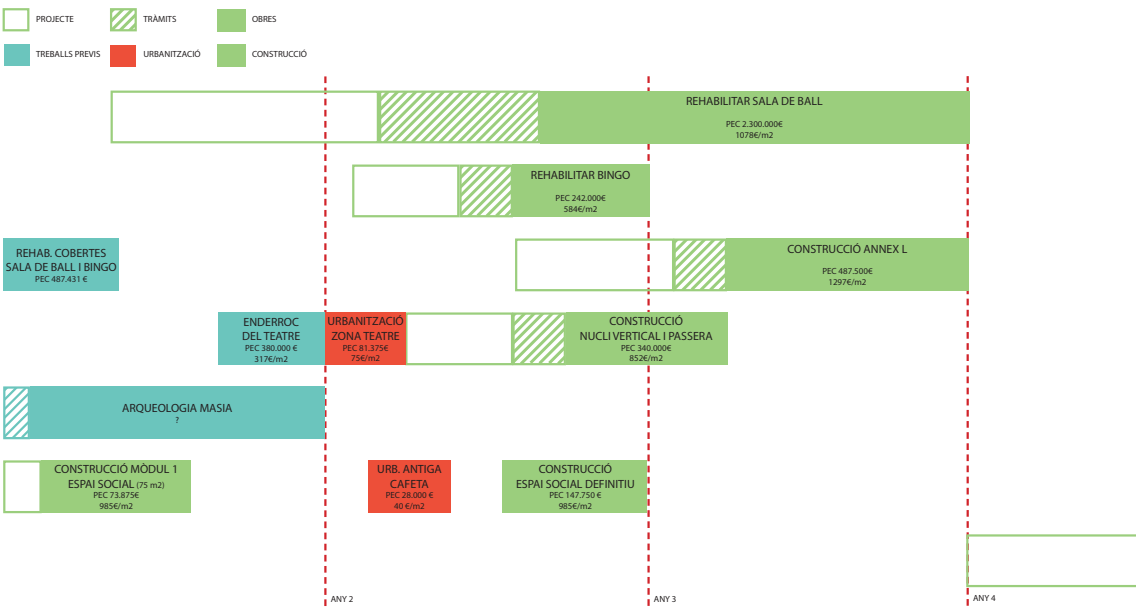
TIMELINES

Timetables and timelines are graphic representations of a series of events in time. Surely we are all familiar with these diagrams as they are probably already used in our internal project management and in the organization participatory processes. They take the form of a visual calendar where we plan different phases, workshops, and establish due dates.

In a participatory process, timelines can be used in a public and informative way to simply explain the history of a place, however, we want to stress their importance as a useful work tool. In architecture, and increasingly in urban planning, time is a key factor. Projects, construction, and plans often require a great deal of time which considerably affects the lives of the people involved. Oftentimes these projects involve long administrative procedures and, although it sometimes seems like we're not making progress, these are necessary steps to achieving our goal. If we are working with public administrations, our projects are dependent on political time, which is why we need to keep track of our budget approvals. If the project is not completed before the established date, we run the risk of having to wait another whole year to acquire the necessary funds to finish construction.

For the above mentioned reasons, timelines, like those shown below, prove extremely helpful for making decisions in a participatory process. The examples we give are from the Ateneu Santboià project carried out by Lacol and Straddle3.Scheduling of the different operations changed according to budget availability and the desire to have certain spaces finished before others, or to ensure that one space was always available.

In this particular case, the tool was devised using paper with the fixed temporal axis indicating the passing years. As the starting date

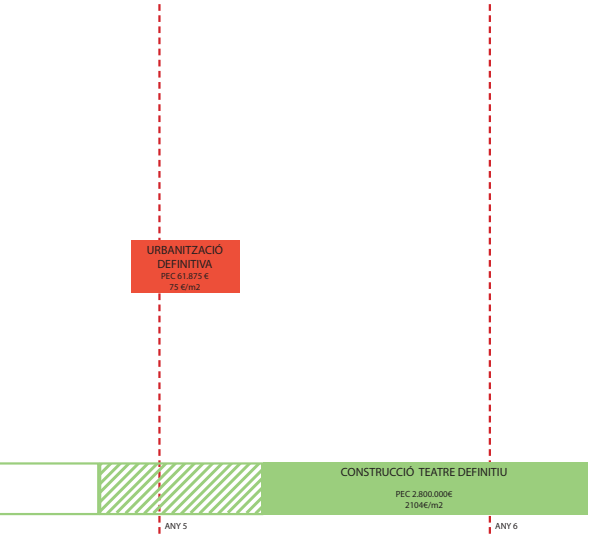


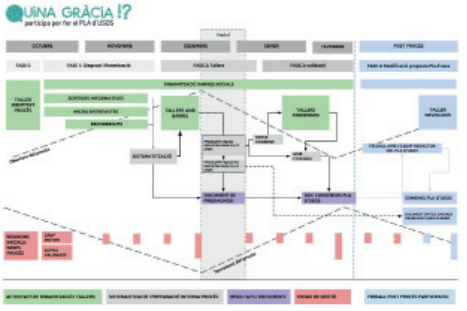
was not known, we opted to leave the years abstract. The operations to be completed were represented by rectangular pieces of adhesive paper (similar to post-it notes) that could be rearranged throughout the workshop. The colors indicated different types of tasks (previous tasks, urbanism and construction) while the different patterns denoted the phases of each one (project, procedures, plans).

For the sake of clarity, we have omitted another axis, but it would be interesting to use one and see what information it could provide us with. For example, if the X axis denotes the passing of time, the Y axis could indicate cost. In this way we would quickly see if we have overlapped two expensive projects which might cause a problem if we are dependent on municipal budgets that perhaps are doled out infrequently. In other situations, we could enrich the timeline by connecting different schedules so that each line corresponds to a different agent in the process.

For more complex projects we may find inspiration in Gantt charts, generally used in project management for businesses, which show the beginning and the end of different minimum work units and different groups of tasks. We could also consider the precedence diagram method which is used when you want to show a cascading tasks and emphasize those that must be done as a prerequisite to others.

One last thing to keep in mind is that these graphic documents should be aesthetically pleasing and easy to understand. Although we can work with our normal design program, or even by hand, these days there are many online tools used to create timelines that even allow us to share the information in a narrative or interactive way.





Above: timeline of the "Quina Gràcia!?" project. (Raons públiques, La Hidra cooperative, UrbanIN+)

Left: timeline used during the task designation process of the Ateneu Santboià project.

GAMES AND DRAMATIZATION

From time to time, games and performing arts can help to better understand participatory processes, others' ideas, or to simply start a discussion. By using our bodies, acting, and playing we make important connections with our participants. In the first years of our lives, play becomes our most important—if not our only—means of mastering highly complex skills like walking, speaking, and reading.

Games are a good way to get children involved in the process of decision making. Depending on the project at hand, we can determine if their input is necessary or not. Role-playing games and story-telling can be very useful in getting people involved who have a low level of literacy. We must keep in mind, however, that some games may make certain people uncomfortable. The timider participants in the group may feel more comfortable with a board game than with a role-playing game. In addition to the information that we gain, games are good (and entertaining) tools that strengthen bonds of trust within the group.

In large sessions, games can help us to decompress and to continue participating without losing interest. We can very easily apply small modifications to other dynamics. For example, if we want participants to choose an option, we can ask them to disburse themselves to two sides of the room according to their position instead of voting by a show of hands or on paper. Once the group has decided, a debate can begin and the participants can try to convince those on the other side to (literally) change their positions.

Although there exist many, we would like to share two tools that worked well for us.

Improvisation

Improvisation is an interesting tool that we can use to imagine how we will end up using a space and to anticipate potential conflicts or aspects where there may be disagreement.

- The promoter should succinctly describe the situation (the place, at what time, what is happening, etc.) and what character each participant will be playing.
- We give the actors a few minutes to prepare the scene while we explain to the spectators what their role will be.
- During the performance, the audience should take note of certain topics of debate that they perceive, what they would do differently, and things that they don't agree with. Here, artistic quality is not the objective, but rather the discussion that takes place afterwards.

Role-playing games

Role-playing games are useful for participants to put themselves in each other's shoes. They are good tools particularly if we are familiar with the attendees which allows us to distribute roles that are totally contrary to who the actors are in real life. Here we will summarize the suggestions of Romero and Mesías (2004) about how to organize a role-playing game.

- Choose a theme related to the project at hand and relevant to the information that you hope to gain. The theme can be pre-determined by the organizer, or alternatively could be decided on by the group. An example of themes could be security, public spaces, parking lots, etc.
- The actors involved are prepared, for example: the children, mothers, drivers, police, authorities, taxi drivers, municipal leaders, architects, etc. Ideally there will be as many actors as participants in the game.
- A role is assigned to each of the attendees. Preferably each one will have a role different to what they do in real life (the homemaker will be

a taxi driver, the taxi driver will be police officer, the child will be a local leader, etc.). Write the name and the role of each person on a piece of paper and affix it to their clothing so that it is visible to everyone.

• Separately, each person thinks about what their character's point of view would be according to the theme chosen.

• A presentation is held, be it one by one or in groups of two or three, in which each person acts according to their role. This presentation couldbe guided with key questions such as: "What if the park entrance is located at the entryway to the complex?" or "Where is the best place to put the parking lot?".

• Once the groups have finished discussing the key points of the theme, the game ends and everyone reverts back into their real life roles.

• After, the group discusses the different viewpoints that arise in the game and the participants make their own conclusions thus informing the process.

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A dynamic improvisation activity carried out by the cohabitation commission of La Borda in which the group is discussing the use of a communal kitchen. Groups of future residentswere tasked with acting out short scenes imagining how they would use the space according to the orientation provided by the organizer. Meanwhile, the rest of the participants responded to a questionnaire based on the situations that they observed.

LIFE-SIZE REPLICAS

Sometimes it is a good idea to conduct life-size demonstrations of a space. In large construction projects, before constructing a large façade or a structural element that will frequently repeat, a life-size replica is made to anticipate potential errors and to ensure proper functionality. However, this is an expensive practice for a habitual process.

Here we are referring to the process of creating life-size replicas using low-cost materials: using masking tape to mark the floors and walls, utilizing objects made of cardboard (like those used in home staging[1]), furniture, painting, etc.

These models allow us to test a space and to verify actual measurements, the flow, and visual elements that may clutter it up. This is done in a much more direct and experiential way than any scaled model or 3D representation. The level of comprehension is almost 100% since we normally have to complement what our imagination can produce: perhaps we would need to visualize another dimension or imagine how the finish materials would be.

Measuring a space for a proposed bar in Can Batlló by marking the floor with tape.

If the opportunity arises, it could be an interesting experiment to leave the models for a few days and later inquire about their utility. If funding permits, cameras could be installed or observations could be made comparing the same space with and without the proposed modifications.

The use of life-size replicasis a tool that can be combined with other tools, such as dramatization, thus replicating the space in the form of a game. When we combine these ideas we come across methods like tactical urbanism. In any case, using life-size replicas is a tool that helps us to understand and test proposals later allowing us to start discussions about them.

Tactical Urbanism[2]

Tactical urbanism combines a series of activities with common elements:

- The will for gradual change.
- Proposing local ideas for local planning challenges.
- Commitment to short term results and realistic objectives.
- Low risk with the potential for big results.
- Development of social capital between citizens and their relationship with public institutions, the private sector, NGOs, etc.

The word ‘tactical’ is used in juxtaposition to a long term “strategy”. Tactical and temporal activities allow professionals to propose improvements in a low risk environment. Janette

Sadik-Kahn, head of the NYC department of transportation, explains the tactical activities used in various projects that she led including a campaign to make the streets more accommodating for cyclists and pedestrians. They experienced first-hand the potential of these efficient and low cost techniques for implementing measures.

Another area we can improve by using tactical urbanism is time management. In urban planning, time plays a crucial role. Oftentimes lines are drawn in a plan even though they will not materialize for 50 years. Tactical activities allow for immediate results, though they may be more limited.

NOTES

1 Potential buyers at an open house normally have trouble projecting themselves on an empty home, which is why this technique is used to simulate possible uses and give the living space a more aesthetic appeal. Normally furniture is used, but some agencies on a tight budget will use cardboard replicas which lower the cost of transport and assembly.

2 Full article available at "¿Puede el «urbanismo táctico» cambiar el planeamiento oficial?" http://www.paisajetransversal.org/2015/01/-urbanismo-tactico-tactical-urbanism-participacion-lacol-ciudadana-politicas-urbanas.html

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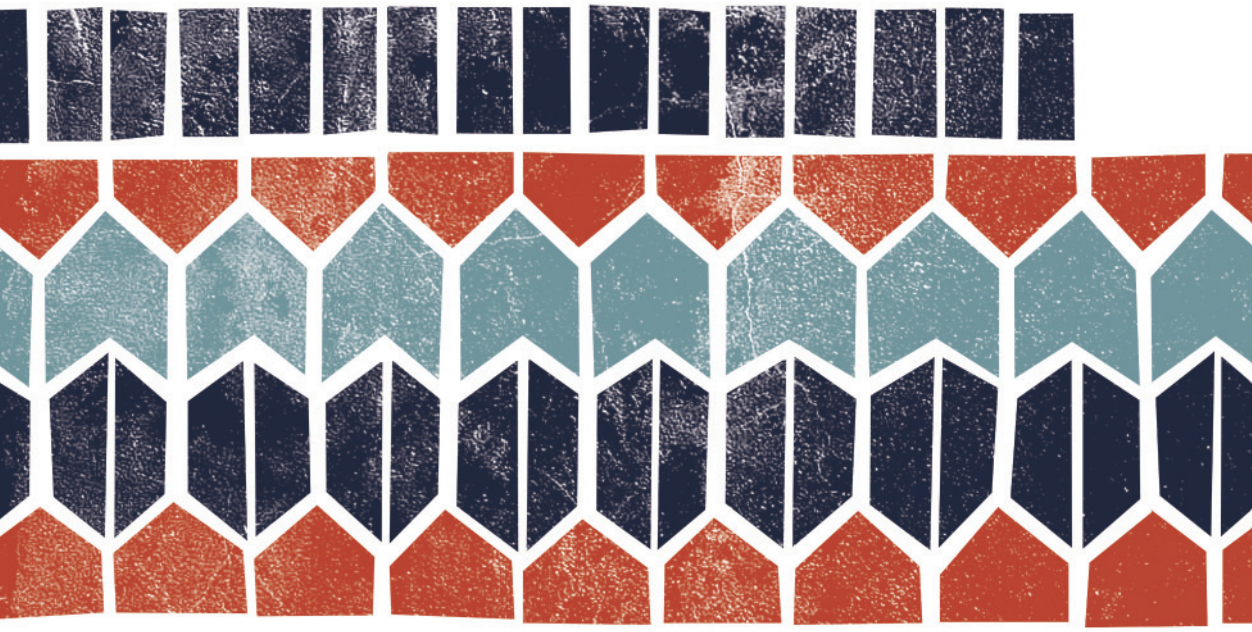
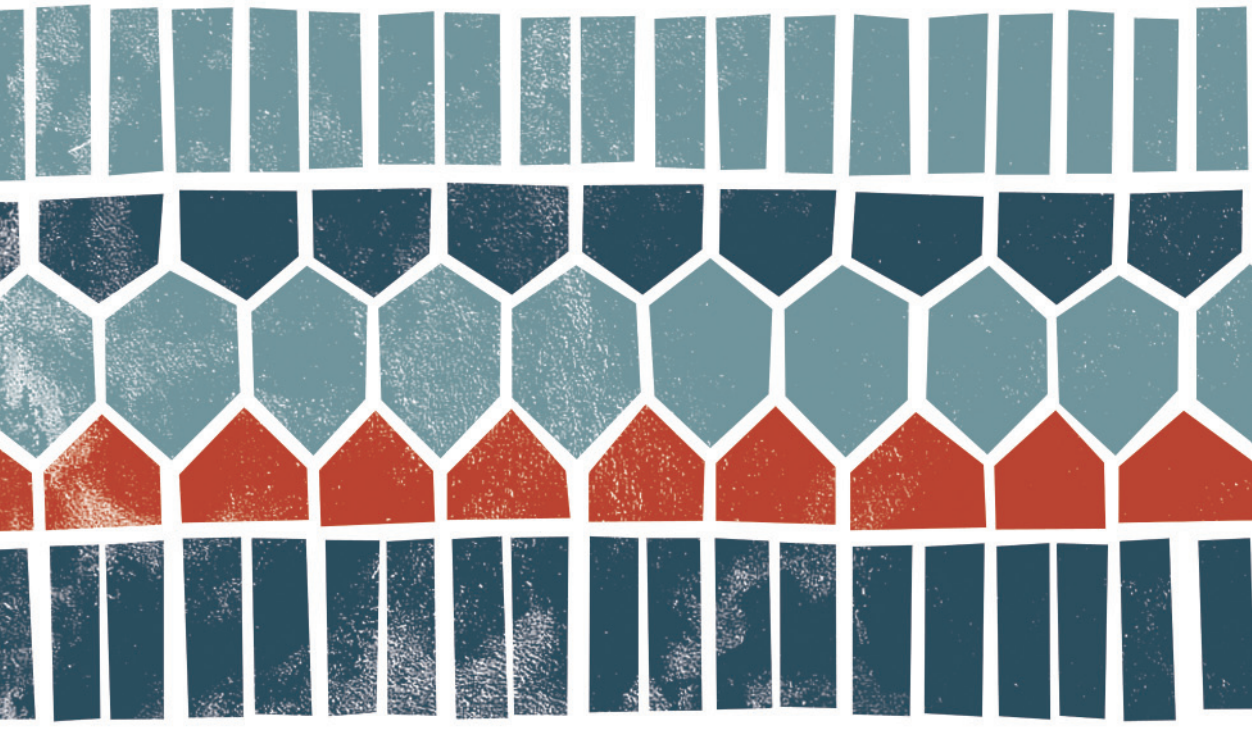
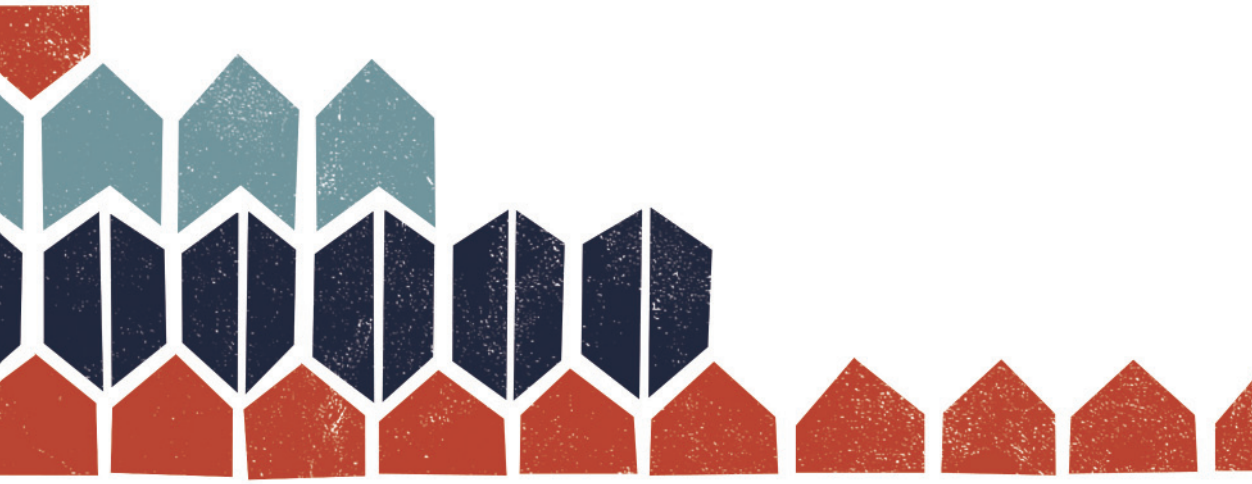
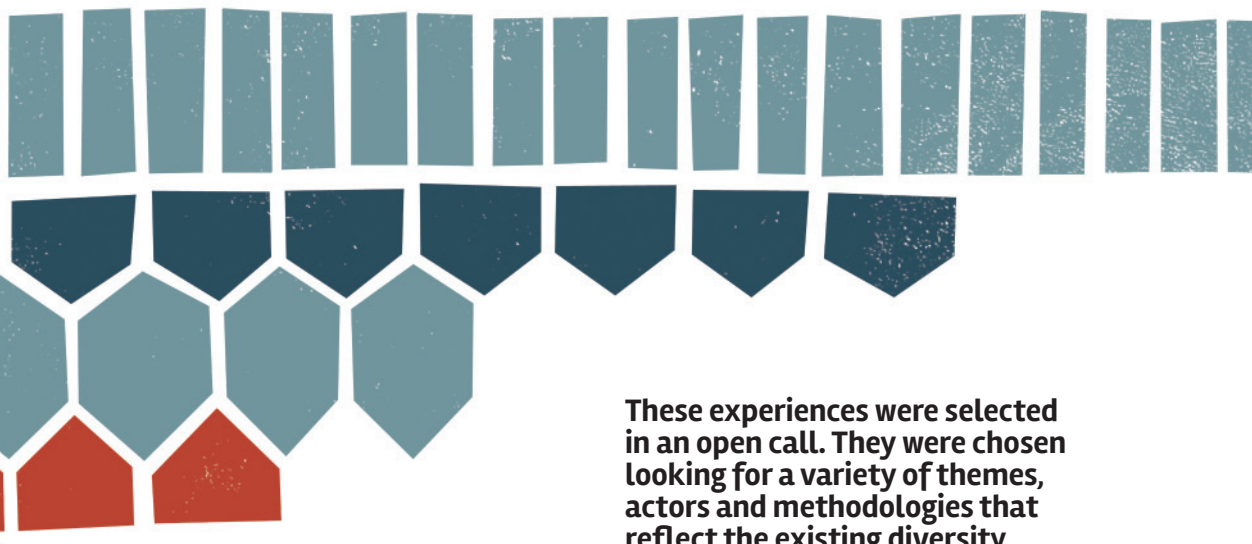
Through cost-effective modifications, the superblock project in Barcelona is implementing trials of proposals to mitigate traffic issues while at the same time listening to everyone's opinion regarding the removal of vehicle preference in the public space. Image: Ajuntament de Barcelona



EXPERIENCES







These experiences were selected in an open call. They were chosen looking for a variety of themes, actors and methodologies that reflect the existing diversity.

RE-GEN HUESCA

Re-Gen is a multi-disciplinary technical team with training and experience in the fields of construction, participation and the management of collective spaces. They work collaboratively, as a criterion for optimization and learning. The team is comprised of Nora Aria (Barcelona, 1984), Borja Fermoselle (Huesca, 1984), Ignacio Melero (Huesca, 1982), and Marta Mercadal (Huesca, 1986).

Historic District, Huesca (Aragon)

April 2012 - actualidad

Re-Gen

regenhu.wordpress.com

Citizen's initiative, with the support of the municipality of Huesca

The project consists of the realization and execution of an Intervention Plan in the vacant lots within the historic district of Huesca. This is a project that is conceived and planned by the technical team Re-Gen from April 2012 to the present, and it is supported by the municipality of Huesca. The objective is to revitalize the zone starting with temporary interventions, through a process based on resident participation and minimal investment.

Participatory Intervention Plan

The first phase, from April to October 2012, consisted of the realization of the Intervention Plan, a document that lays out the creation and rationale behind the methodology, and follows with the phases of the project. It is structured in three parts: 1) Identification, where the proposal is established and justified through general and specific objectives; 2) Design, which includes the study of the vacant lots and their context, the participatory process, and the materials that are produced, all of which is combined into a guide for allocating the uses of the spaces; and 3) Implementation, where we establish the ways to carry out the interventions in each of the spaces.

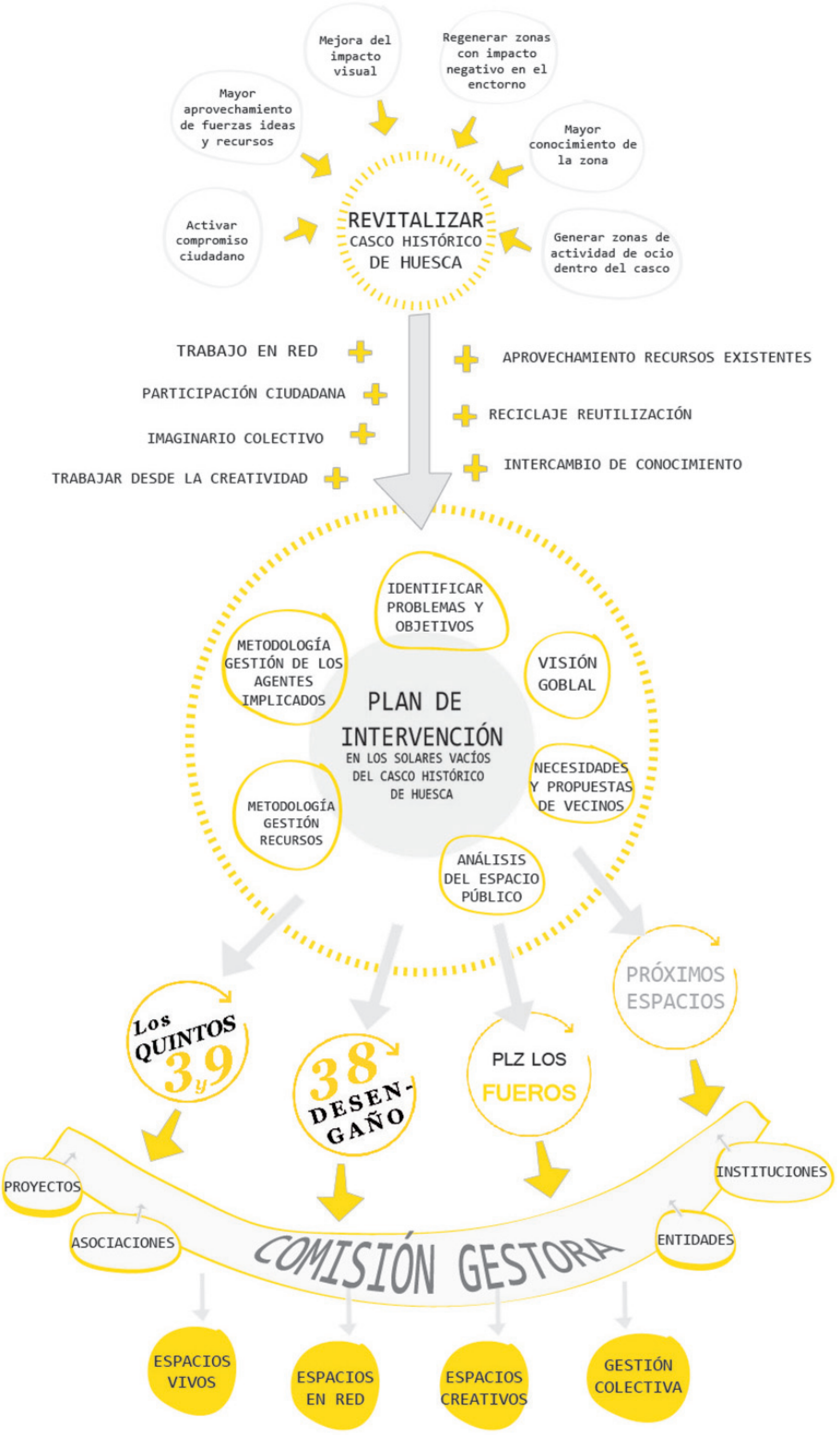
This custom-made methodology for the project initially intends not only to clean and improve the aesthetics of the space, but also that the integration with its urban context plays as a medium to meet the objective of revitalizing the area, which in this case is the historic district of Huesca. Thus, the specific objectives are: activate public engagement, generate synergy between city groups (better exploitation of ideas and resources), improve the visual impact of the vacant lots, reclaim zones with negative impact on the surroundings, and increase awareness of the historic district. It is worth mentioning that the aforementioned methodology includes a continued evaluation of itself to reach the objectives stated. Additionally, public participation is considered the basic and fundamental pillar of the project. It is a tool for ex-

pression, representation, opportunity, and the best means of communication between these two components of a city. The intervention in the public space implies the intervention of the social fabric. Therefore, it is fundamental that the resident participates as an active agent and is involved from the beginning of the process.

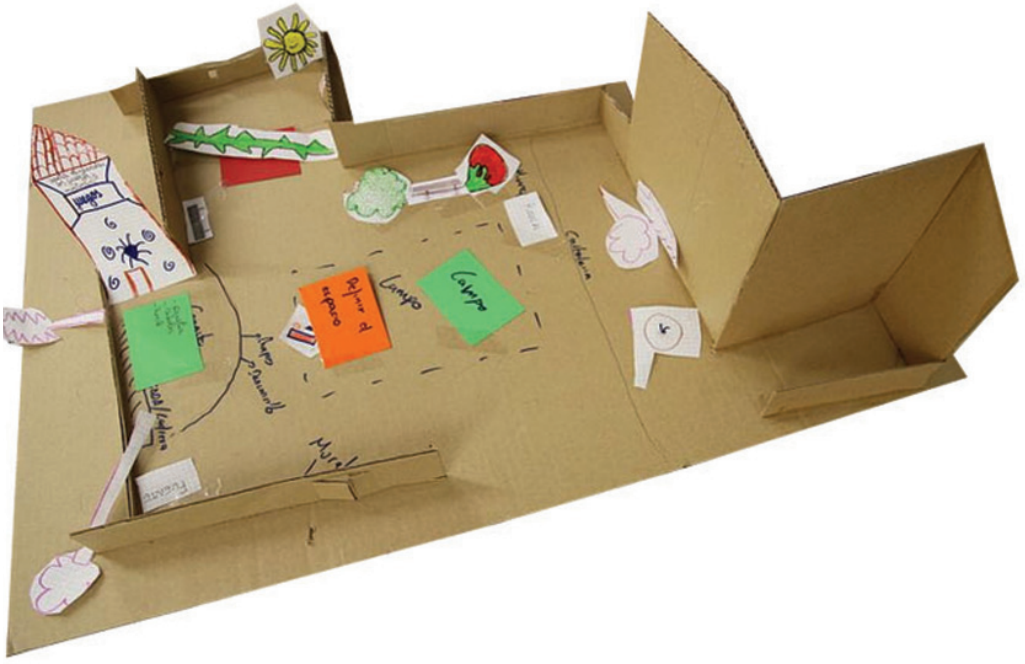
Four Recovered Lots

From the realization and public exposition of the Intervention Plan to the present, the project has recovered four spaces dedicated to different uses, such as traditional games, relaxation, history, culture and interaction. The intervention in each space begins with a transfer-of-use contract between the property owner and the municipality of Huesca; the design, construction, use and maintenance is a collective responsibility. During the first intervention in Desengano 38, we decided to establish a platform of different city entities (municipality; cultural, social, neighborhood, etc. organizations) for the use and maintenance of the spaces, to ultimately guarantee the good use and maintenance, as well as to encourage a synergy between these groups and the responsible and sustainable sharing of resources. This platform was named Comision Gestora (Management Commission) and today, it includes 23 people from 16 different city groups. Since the inauguration of the first lot, these spaces have provided a stage for numerous activities, such as the Romeria y Desengano festival, the HuesCC film festival, concerts, storytelling, theater for the Periferias festival, neighborhood birthdays, guided tours, markets, and even as a day-to-day stage for residents and guests.

Through the four interventions implemented to date, the objectives for the project are, to a large degree, a reality. The hygienic and aesthetic treatments of the lots are complete, but as mentioned, its scope goes far beyond its physical intervention: it's about knowing each other, meeting up, and having a voice in the development of our surroundings.


Mejora del impacto visual
Regenerar zonas con impacto negativo en el enctorno
Mayor aprovechamiento de fuerzas ideas y recursos
Mayor conocimiento de la zona
Activar compromiso ciudadano
REVITALIZAR
CASCO HISTÓRICO DE HUESCA
Generar zonas de actividad de ocio dentro del casco
TRABAJO EN RED
PARTICIPACIÓN CIUDADANA
IMAGINARIO COLECTIVO
TRABAJAR DESDE LA CREATIVIDAD
APROVECHAMIENTO RECURSOS EXISTENTES
RECICLAJE REUTILIZACIÓN
INTERCAMBIO DE CONOCIMIENTO
IDENTIFICAR PROBLEMAS Y OBJETIVOS
METODOLOGÍA GESTIÓN DE LOS AGENTES IMPLICADOS
VISIÓN GOBLAL
PLAN DE INTERVENCIÓN
EN LOS SOLARES VACÍOS DEL CASCO HISTÓRICO DE HUESCA
NECESIDADES Y PROPUESTAS DE VECINOS
METODOLOGÍA GESTIÓN RECURSOS
ANÁLISIS DEL ESPACIO PÚBLICO
PRÓXIMOS ESPACIOS
Los QUINTOS 3y9
38 DESEN-GAÑO
PLZ LOS FUEROS
PROYECTOS
ASOCIACIONES
COMISIÓN GESTORA
INSTITUCIONES
ENTIDADES
ESPACIOS VIVOS
ESPACIOS EN RED
ESPACIOS CREATIVOS
GESTIÓN COLECTIVA

The biggest difficulties of this project were converted into challenges, and then into reality. This includes the collective design of the new spaces as well as obtaining all of the necessary resources for the construction of the spaces through the creation of a network of now over 50 groups and companies that collaborate in their construction, with collective workdays (from the clearing of the sites to the construction of the furnishings). Now the challenge is to consolidate the results, to support the platform for the management of use and maintenance of the lots, and to advance the day-to-day integration of these lots for the neighborhood and the city.



GERMANETES PLA BUITS

Germanetes is a shared necessity, a neighborhood project funded by a group that originates from various professional fields and social and ideological backgrounds. The spirit of Recreant Cruilles, the assembly engine, is to form a group open to participation in order to dialogue about the problems of the neighborhood and create innovative solutions through the process of active citizenship.

Esquerra de l'Eixample, Barcelona

October 2011 - Present

Recreant Cruilles (AVVEE) with the collaboration of Identsitat and Straddle3

recreantcruilles.wordpress.com

Citizens

Germanetes with the geodesic dome and the customized container. Devices of ephemeral architecture by Straddle3 (January 2014).

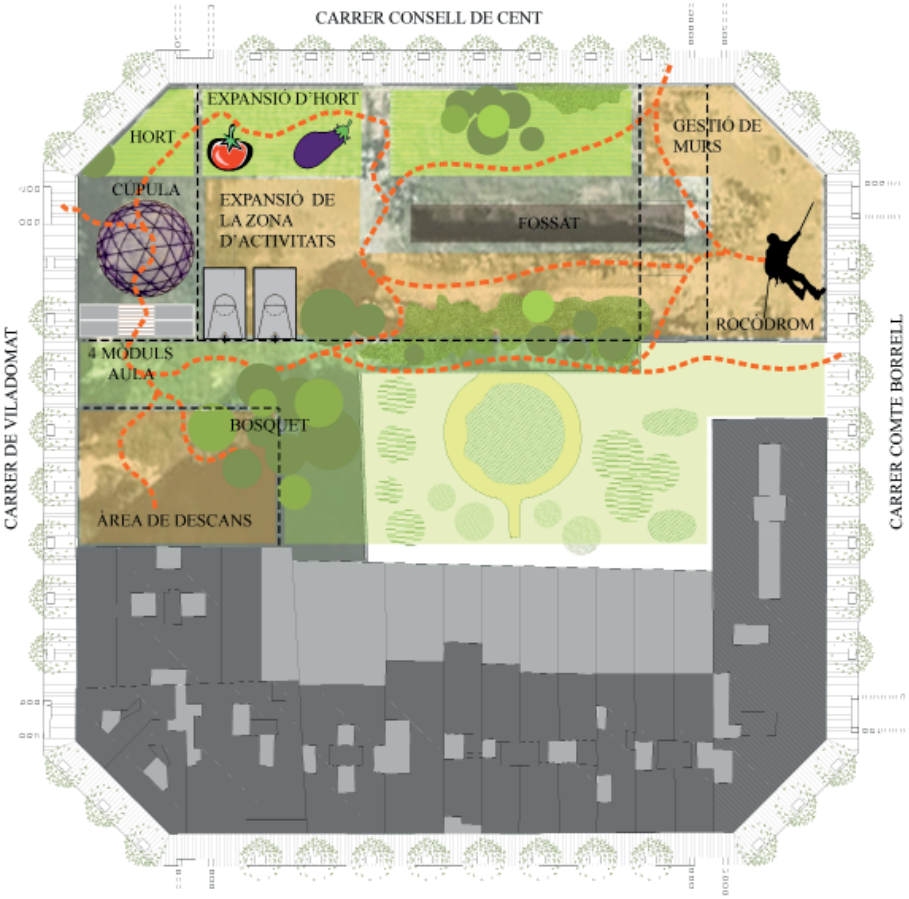
The following participatory project was born from the Assemblea de la Eixample Esquerra, which emerged from the 15M (May 15, 2011) outcry movement and has the institutional support of the neighborhood association of l'Esquerra de L'Eixample, as well as the technical assistance of entities such as Straddle3, Idensitat, Camí Amic, Ateneu l'Entrebanc, IntraScapeLab, CST, Makea, Raons Públiques, and Enncajes Urbanos, among others.

Reappropriation of Vacant Lot

Germanetes is situated on a public site of 5500 m2 designated for community facilities and abandoned since 2004, in the middle of the Barcelonian Ensanche. Specifically, it is located in the block between the streets Consell de Cent, Compte Borrell and Viladomat. The aim of the project, since its beginnings, has been the reappropriation of lots that are vacant and unproductive to serve the public, and the calming of the adjacent streets to achieve more public space for social life, all with a will to influence the neighborhood as well as beyond its administrative boundaries.

In October 2011, during the Fiesta Mayor of the neighborhood, we promoted an open mapping workshop where neighbors envisoned an axis of public facilities on Borrell street, focused around the schools and the Asociacion Cami Amic; showed a lack of quality public green space; and highlighted a large space in disuse. As a result of this discovery, work was proposed to reappropriate the lots of the Germanetes and Recreant Cruilles was established. The group saw in that urban vacancy the opportunity to develop a new social and urban model that would have a lower environmental impact and be more supportive of public participation.

To open the site, an ample grassroots participatory process was established to take advantage of the resource in a self-sustaining manner while awaiting the construction of the mu-



Alternative uses proposed for the Germanetes site in the participatory workshops held at the Golferichs Civic Center (May 2012).

nicipal facilities. To achieve optimal impact, we worked two simultaneous lines. In the first line, we programmed festive street activities (Workshop for Idensity Device In/Out; Mural action with photographers Inside/Out, among others), culminating with paella dinners to create a public buzz and to demonstrate local enthusiasm to the city administration. On the other, we worked to develop a solid consensus project. Thus, four deliberative workshops were held at the Golferichs Civic Center, where we worked in an open participatory way on space issues and future alternative uses. In parallel, we wove together advantageous alliances with groups of architects such as Straddle3, who later facilitated much of the space's infrastructure; or with groups of artists like Idensitat, which developed a series of symbolic interventions in the space with neighborhood collaboration through a project called Dispositivos Post.

Cession of Municipal Vacant Lots

In March 2012, the municipality of Barcelona presented the call for Pla Buits - A competition that promoted the transfer of municipal lots to entities and nonprofit organizations to develop temporary activities. The call was perceived as an opportunity, a Trojan horse that would allow entering the site without having to give up to actions of claim of public space.

Finally, in November of 2013, two years after the initial neighborhood claim, neighbors entered the site with the support of AVVEE as institutional representative. This new phase was marked by several days of collaborative work for the construction of two devices (a dome and a container), in which Straddle3 guided and facilitated the basic infrastructure for the beginning of the activity. The installation of a storage space, formerly a construction con-

Neighbors posing on a Non-Invasive Neighborhood Object (OBNI) result of the workshop In / out organized by Idensitat and Makea (July 2012).

tainer, was covered in wood to give it a more friendly look; and a great geodesic steel dome was erected with concentric steps—possibly the most clear and forceful expression of a space that gives the opportunity to listen and be heard, and a space very suitable for assembly and performance. In parallel, a working group was created for the construction of a garden to claim the green space.

At the beginning of 2014, three years after the first actions as a group and one year after the start of the activity, Germanetes has become a small outdoor civic center where free workshops and classes are held daily: a new social space in a densely populated neighborhood; a focus of critical thinking, which among others, promotes new ways of consuming through the monthly local market. And finally, the visibility of the lot has spurred the construction of historically claimed facilities (Instituto, Centro de Día, Escuela Cuna). In spite of having achieved some of the initial objectives, the initiative continues working to achieve the pedestrianization of the streets adjacent to the lot and to weave a calmed network with a square at each junction.

Germanetes does not only exist as a an urban space, but as a human space, in which the manner of doing things is just as important as the project itself. Therefore, the constant fine-tuning to meet the neighborhood demands and necessities is key in the process of the project.

SLC

SCUOLA LABORATORIO COMUNE

Dinamo somos un colectivo que promueve la participación ciudadana y las prácticas de autoconstrucción colaborativa del espacio. Tenemos en la arquitectura una base común donde se cruzan nuestros intereses: educación informal, reutilización y comunicación. Creemos en un enfoque interdisciplinar inclusivo y en la capacidad de agregación de hacer las cosas juntos.

Jesi, Ancona (Italy)

January-June 2013

Colectivo Dinamo

Academic and cityzens

SLC is a participatory design workshop for common areas in primary schools, whose objective is to renovate from the ground up, with children as protagonists, and to involve the school community in project implementation, using the principles of "learn by doing" and "learn by playing."

SLC2014 was implemented in the primary school Mazini de Jesi (Ancona, Italia). In 2013, important maintenance was performed on the building, while its garden—the only open air space—was left as it was 60 years ago: an esplanade of dirt and concrete without play areas or benches.

Alternative Teaching Activity

Towards the end of 2013, Dinamo contacted the faculty of the fourth grade class who, convinced of the need for an intervention in the space, accepted the proposal to implement an alternative teaching activity through which a garden project could be developed. Despite the lack of public funds, the SLC workgroup was formed.

The proposal of Dinamo is composed of interdisciplinary activities that involve students in aspects of design: physical and sensory analysis, elaboration of desires, and consensus for defining the direction of the project. The project is then created with the participation of parents and students in the self-construction phase, using recycled materials donated by municipal warehouses.

Three Project Phases

The project is divided into three phases: preparation, educational workshops, and self-construction. In the transition between phases, we held sessions with the entire school community (parents, students, and teachers) in order to balance the responsibilities of implementation. Its continuity is in the hands of the community.

Meeting: Children's proposals meet the community

Workshop: Debate on individual visions

The preparation phase (4 months) involved the creation of documents to obtain legal permissions with the school and municipality, the search for sponsors, and the preparation of the timeline of activities. During the workshop phase (4 sessions, 2 hours/ session, 1 month) playful and engaging activities for children were implemented, with frequent changes, in varied group sizes (individual, small groups, whole class) to give everyone the opportunity to express, compare and re-elaborate ideas.

The activities were developed in the space that was subject to intervention (the garden), with a classroom providing additional support space. The activities were dynamic (exploration of the space, play equipment) as well as more sedentary (drawings, collages, model-making), mixed with moments of communal reflection. Every encounter produced materials to help in the development of the project. The analysis of the space, along with necessities, ideas and functional solutions were proposed by the children themselves.

Starting from this foundation and combined with the observations from parents and teachers, the group drew up the final project.

The phase of self-construction (10 days) anticipated the collection of recycled materials, some preliminary works, and several days of work that was open to the school community.

The intervention itself was reversible and low-tech, so that the majority of the people could participate, the costs remain low and the construction transformative. It is important for the design to be calibrated according to the capacities of the community, so the self-construction does not create frustration and so that it results in a complete and efficient product.

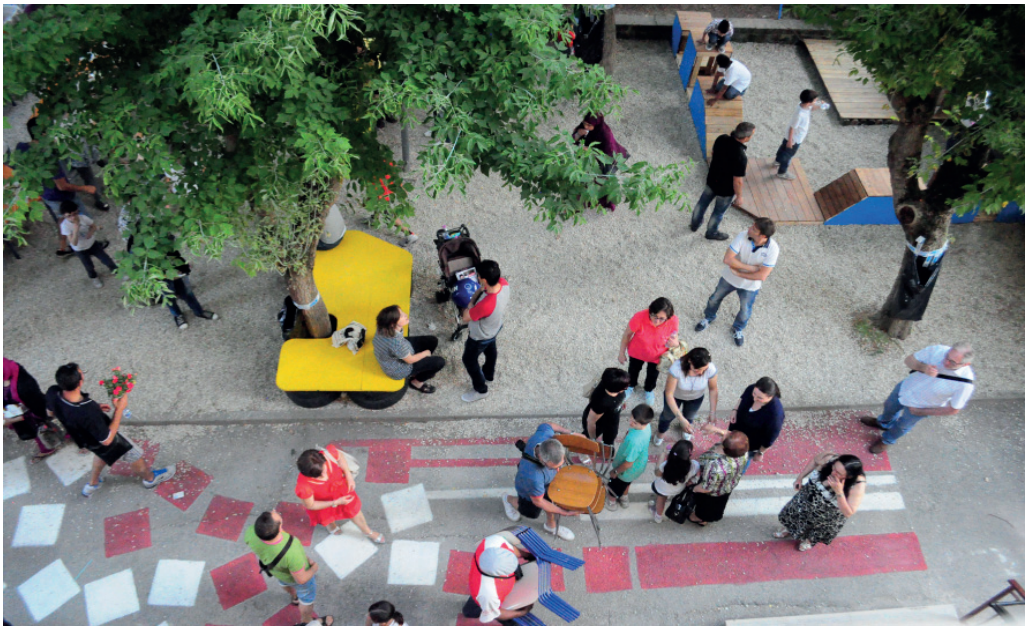
The children also participated in the work in order to become protagonists of the transformation, and at the same time it was important to involve available parents to open the school to the outside and strengthen ties between the community and the collective work.

As completion neared, a celebration took place for everyone so that they could see the final results firsthand.

Results and Valuation

SLC2014 met its objective. The children participated very actively in workshops, the teachers were satisfied with the process, and 50% of pa-

Opening: Detail of the multifunctional structure (chair, table, ramp, game ...)



Opening: the new garden seen from a classroom

rents played an active part in the construction. The garden is now utilized by all students of the school.

The final project included the construction of a small stage, a system of ramps, seats and tables, a sports area, four benches, and decoration of the asphalt and the old fence.

The collaboration of the teachers in the workshops was important to be able to manage the relational dynamics between the children and the rest and work times. The re-use of materials avoided high costs and gave new value and function to unutilized resources, and the self-construction proved to be an efficient way to improve social dynamics by empowering local community identity.

At the final party, parents organized a small market to finance the school activities; part of the money raised was used to defray the lumber costs since the municipality did not ultimately give financial support for the project.

The satisfaction over the final result should not obscure the bureaucracy of the experience, which left the project suspended until the very end. The school was the fundamental link between us and the municipality. From the first practice, a strategy for future projects has been developed, in which the municipality has the role of moderator in the process that will be self-managed by the community with support of the technical team.

Intervening from the ground up to transform public spaces in which we live is possible, even in situations where resources are lacking.

MORE INFORMATION

collettivodinamo@gmail.com

JOLASPLAZA

Zaramari is an association that implements cultural projects regarding urbanism and social innovation. They produce activities that foster civic creativity with the objective of promoting reflections and initiatives that contribute to the development of more habitable cities. A hybrid and fluctuating space, an experimental vehicle to materialize ideas and (re)imagine in conjunction, the (im)possible city.

Portugalete, Bizkaia (Euskal Herria)

May - November 2014

Zaramari

www.arkitente.org/index.php/es/component/content/article?id=173

Municipality of Portugalete

JolasPlaza is a children's participation program that we used to collectively design a play zone in the Plaza Maestro Mateo Hernandez in the Repelega neighborhood in Portugalete (Bizkaia, Basque Country). It creates an opportunity to listen, value and build functional capacities of children for their play spaces and the city. At the same time, it is a pedagogical urban project to introduce them to the professions of urban management and construction, with the objective of finding models that encourage their participation in the design of the plaza.

Mediation and Collaborative Design

The program was developed in different phases between May and November 2014. It began with coordination and mediation work between the institutional sectors, the educational centers of the neighborhood, the companies awarded the work of urbanization, and the project management. Some of the strategies that were agreed upon with the involved agents were the presentation of the project to the children by the director of the project utilizing simple language, as well as the site visit to know firsthand the details of the work to urbanize the plaza.

Once the program and actions are agreed upon with all of the agents, a call for participation was announced at the end of May 2014 and directed to children between 8 and 11 years old that were interested in participating in a project of this nature.

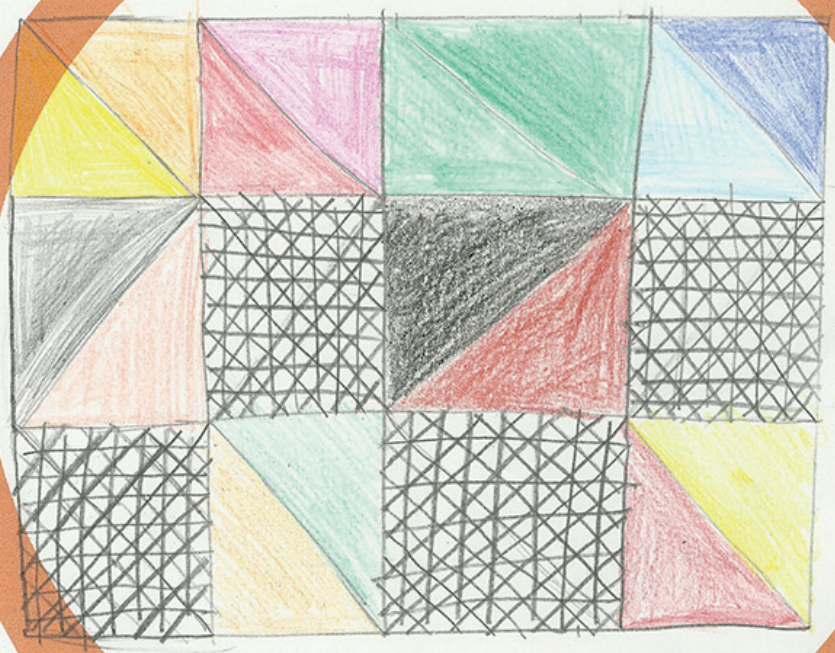
Play as a tool for participation

During the first 15 days of Julia 2014, the children had the opportunity to research some examples of specific play architecture, to analyze and compare some of the children

Nolakoa izango da zorua? Biguna edo gogorra? Laua edo formaduna?

¿Cómo será el suelo?¿Blando o duro?¿Plano o con forma?

Blando, Plano



Camas elasticas

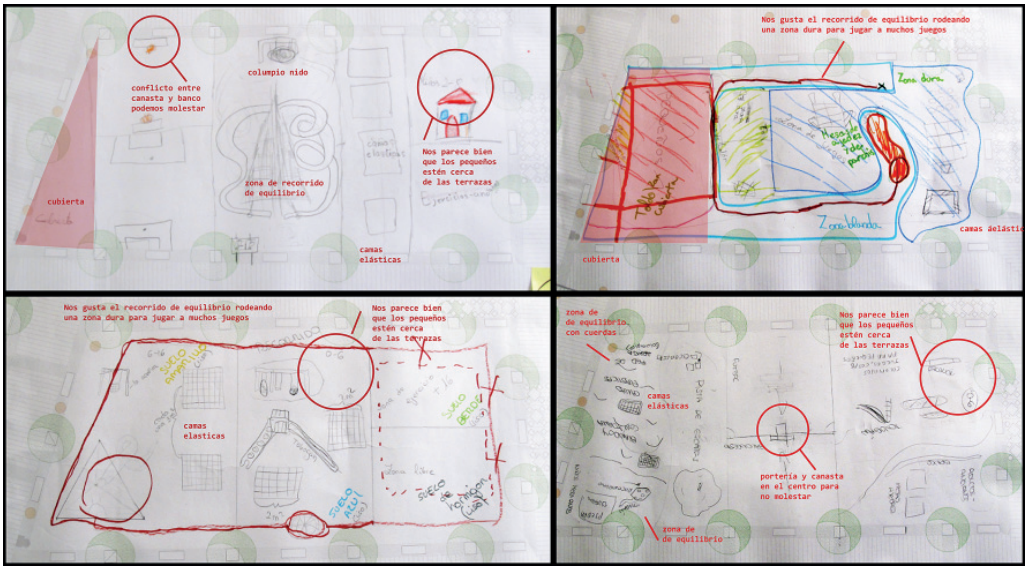
JOLASPLAZA

facilities close to the plaza, to viisit the site of urbanization while guided by the architectural project manager and to create a communal design, pretending to be architects.

As first exercise to initiate the design of the play area, we asked the children what they would like to play in the plaza. We utilized drawings to gather their opinions regarding color, form, morphology and zoning.

The first meeting with the children served to reach agreements and to finalize the patterns with which we would design a plan view sketch, utilizing an approximated scaled drawing that helps gave value to the dimensions and possibilities of fit within the 750m2 lot that was previously assigned in the urbanization project.

Once various proposals were drawn by the groups, during a second assembly, a definitive design was chosen that would permit the construction of a scaled model to confirm the adequacy of the proposal and its relation with the plaza.



Previous designs of the square

Model of the final design

The construction of a model helped to solidify the types of play structures. It also helped when defining the geometry of the safety surfaces, checking the dimensions and the approximate cost according to a system of unit of expenditure that we assigned both to each type of play and to the surface pieces. This system allowed to select and prioritize some aspects of the design in accordance with the budgetary limits defined in the urbanization project.

The model also served to show the result to the institutional leaders, the project manager, and the parents who came to hear the children's proposals.

Results and Valuation

The resulting design divided the area in 4 zones of play. One zone around the perimeter was for balance, designed for children between 6 and 14 years old; an internal and central zone was focused on creative and free play; an area for classic games, for children between 4 and 8 years; and a zone with a volume close to that of a bar outdoor patio, were designed for very small children. The design proposed placing safety paving with geometric patterns in blue tones, relating to the estuary that flows into the sea adjacent to the town.

Once the proposal was translated to a technical document (plans, models, quality records, and their approximate budget), the professionals, responsible institutions and manufacturers proposed improvements to broaden the number of play elements and modify the volumes and dimensions of the zone designated for the youngest children.

The constructed design maintains the nature of the children's proposal, (Perimeter balance course, central free zone, classic play area, volume for the smallest children, and geometries in blue) adapting some parts of the design for their improved execution on the field.

MORE INFORMATION

youtu.be/h2kjJ-FzXnc

DSMY

SUBurbanista (now La Fabrique de l'Espace) is a project of partcipatory micro-urbanism taken on by Matthias Lecoq, an urban activist especialized in urban mediation and participatory processes. He is a doctoral candidate at the Universidad Autonoma de Barcelona (Political Science), and at the Universidad de Ginebra (Geography), where he has been working on the theme of production in the city.

Neighborhood of La Croix d'Ambilly, Ambilly (France)

February 2013 - October 2014

La Fabrique de l'Espace / SUBurbanista - Matthias Lecoq

www.dsmy14.com

SUBurbanista with the support of the Municipality de Ambilly

DSMY is a project of the renovation of the public space in the neighborhood "Croix d' Ambilly" (Ambilly, France) that is looking to accompany the introduction of the streetcar. The objective is to center the intervention on a point of reference in the local context, (re)evaluate the reputation of the area, and bring back the balance of the space between its function for the pedestrian and its definition as a living place for its residents.

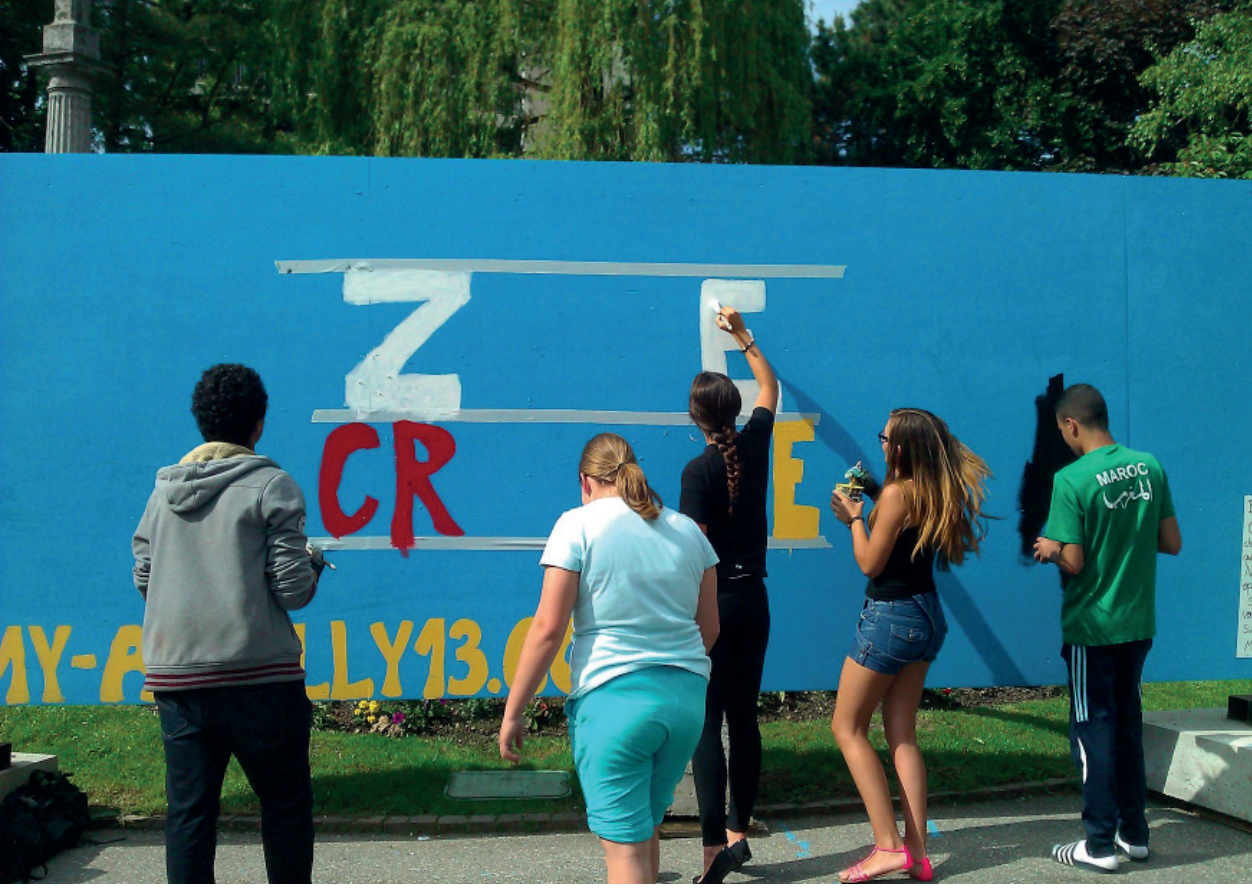
The project develops a participatory process of coproduction (at a larger scale than Arnstein). We developed an integral focus on training people by providing them with the tools necessary to be agents of their own social and urban change using the methodology of the Investigacion-Accion Participativa (cyclical process of reflection-action-reflection).

Diagnosis

The first phase of DSMY was the elaboration of a diagnostic shared over the course of 3 months. The first tool of preliminary investigation was the installation of a large panel (6 x 2.5m) in which the neighborhood was asked to offer their opinions. This investigative process was followed in different forms - surveys "door to door", interaction with local organizations, information published in local shops, public forums with the residents, and three workshops that were conducted during the first semester of 2013. This led to the determination of the three main objectives of the project - the development of the community life, mobility, and the urban event - and the creation of a group of community members that will work towards these goals.

Testing the Space

After isolating the diagnosis of the residents' concerns, and relating them to the main issues (social, urban, etc.), we were able to develop urban interventions with the aim of proposing solutions to the problems identified. All of these actions were subject to an evaluation by the residents, from where we began to consider



the process of planning Croix d'Ambilly. With this in mind, we came up with the Space Invaders project, guided to stimulate the imagination of the residents and intervene in the space to prove some ephemeral solutions that were highlighted in the diagnostic process. Like the <<small green men>>, we gradually invaded (along with the residents) a public space through the use of different tools (reuse of the panel that was used during the initial diagnostics, painting of walls and ground to improve the abandoned lots, and the crosswalks with patterns of Space Invaders, installation of tiny libraries along the streets, the addition of a pedestrian walking signal, etc.). This allowed us to debate about the future of the neighborhood from the streets, at the reach of all residents.

During this phase, the role of the group, aside from experimenting, was to record the impressions of the community members regarding the implementations, with the objective of evaluating the success in real time.

Reunite the Community

In October 2013, we organized the neighborhood party. If in the past "neighborhood parties" the municipality struggled to gather more than five neighbors, we were able to congregate 250 people throughout the whole day! The activities of the day consisted of large wooden games, construction workshops, and an exposition of first graders' work of imagining the future of the community. The party was repeated in October 2014 with the same success!

Planning

During the winter of 2013-2014, we worked on the plans of the future public space for the neighborhood. Just like "real" architects, the neighbors reflected on how to spatially translate the concerns of the people and think of the ways to develop a project apt for the neighborhood.

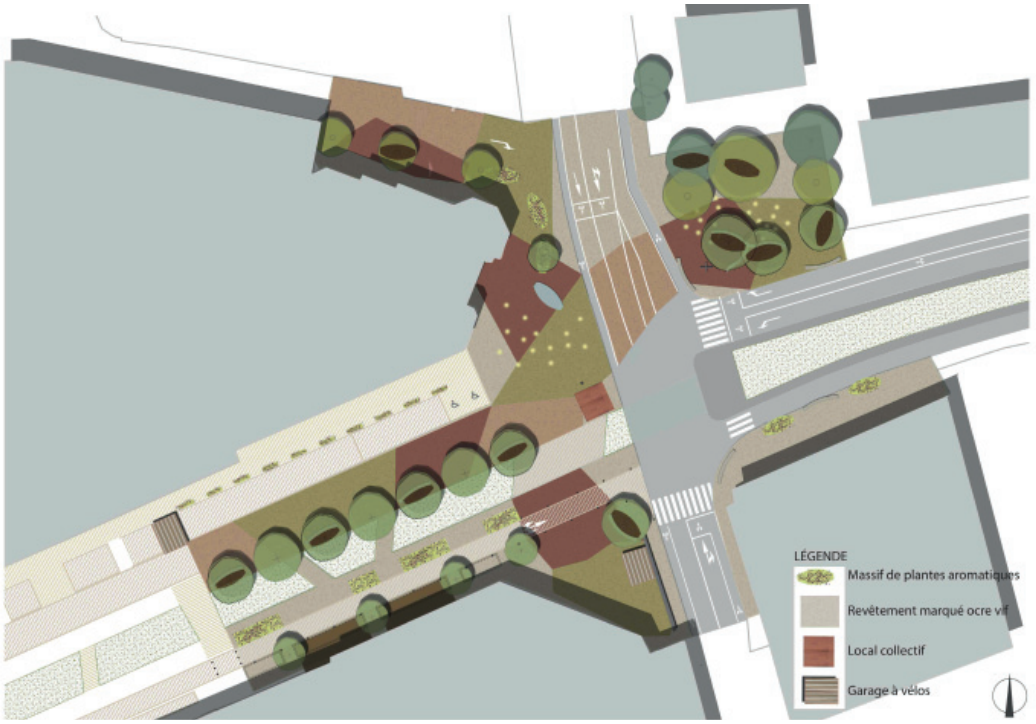
First, we have chosen to create a diagonal that crosses the different spaces to decentralize the

Original plan of the administration

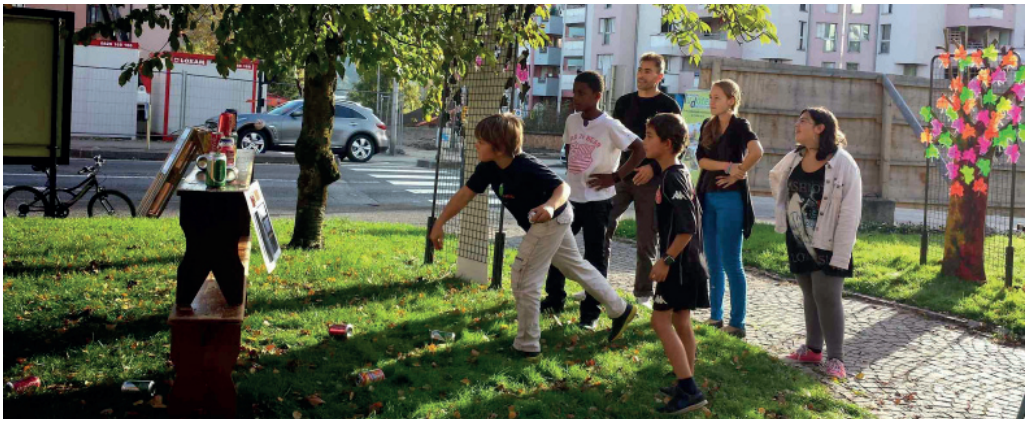
Participation whiteboard

crosswalk and create a more pleasant pedestrian zone while defining the space (colors on the ground, identifiable and useful vegetation, and furnishings). Second, we opted on a more sustainable mobility through the site, leaving ample space for bicycles and pedestrians (wider sidewalks, equipment, etc.). Third, we laid the groundwork for the development of innovative programming of the space: during displays (works of art or culture) and after, with the addition of a shop that will be able to accommodate the neighborhood associations, but also be in charge of hosting the collaborative process that will take place through the installation of modules (which explains the void left on the ground plane). Modules will function to accommodate to and activate the public space through frequent micro-projects (urban ecology, self-construction of furnishings, art, etc.).

This has been translated on the plans that we have handed over to the mayor and have presented in front of the committee in charge of the international streetcar project. This was



Plan resulting from the DSMY process



very well received, but unfortunately, the plans for the streetcar (in which this project was inscribed) has never begun due to a lack of funds. Nonetheless, we have been able to highlight two essential points with this project: the first is the creation of a community dynamic in a neighborhood that was lacking it, like the rise of the neighbors that have continued their involvement with public matters. The second is the problem of communication - not only within the neighborhood to be able to reach all of the residents, but also the planning services that have, at times, not allowed projects to advance as needed.

MORE INFORMATION

www.lafabriquedelespace.com

ERREBAL

M-etxea is a group from Donostia (Basque Country) interested in architecture, which was founded in 2007 as a workshop on the use of housing. Prior to that, we developed initiatives for transforming underutilized spaces with the ultimate goal of fostering citizen participation. Our motivation is to investigate the use of architectural and urban space in a proactive way; the emphasis is put on the user and the ways that they occupy and use the space that they inhabit.

monoDestudio is a team that centers all of their projects on the work in the city, the land, and its citizens. From areas such as participatory planning that uses 'design thinking', communities of practice, to the participatory management of social, cultural and innovative spaces., monoDestudio offers services focused on the resident, their worries and needs.

Eibar, Gipuzkoa (Euskal Herria)

May - November 2013

M-etxea Kolektiboa and monoDestudio

issuu.com/m-etxea/docs/dossier

Municipal initiative

Panoramic view of the site of Errabal, in its current state

The collaborative process at the site of Errebal was born from a long history of conflict between the municipality and its residents.

Errebal is in Eibar, Gipuzkoa, known for its industrial past, and is situated in a central zone of the city, very close to the administrative and commercial center. It is one of the few empty lots that we found in the historic center of Eiber, a city known for its intensive urban fabric formed from a complex terrain due to its location within a narrow valley.

Strategic Lot

The site can be considered privileged for several reasons: first, its location is strategic, since it is located in the lower part of the city where it is fully integrated into the urban network, within walking distance of the most important transportation nodes (rail, bus station) and urban facilities; secondly, it should be noted that this is a completely flat area, which is added value considering the complex terrain of Eibar; thirdly, the lot is located in the midst of the most significant area of the commercial fabric, with commerce being one of the activities that stands out in Eibar's economy.

The site was formerly home to the city's food market, and was later demolished by the political will to replace it with a large-scale shopping center. That project, which arose during an economic boom, collided with opposition from the community.

In a context of poor public policy and the crisis provoked by the bursting of the real estate bubble, the project failed and the lot was left empty for several years.

Action Initiatives

Given the urban and social value of the lot, over the years, platforms and social movements were born that required action based on participation and social, architectural, economic and environmental sustainability. The intervention promoted by the City of Eibar to respond to the concerns and complaints raised by the Plataforma Errebal as well as neighborhood and political groups, began with outreach to the community. After an initial moment of distrust motivated by skepticism towards the umpteenth initiative originated from the City, our two teams managed to persuade this social network about the opportunities that a participatory process could present.

The Participatory Process

After a preliminary study of the situation, two workshops were carried out - Diagnosis and Proposal - which emphasized a clear will of the citizens to promote an intervention to maintain the commercial character of the area, integrated with the addition of a multi-use center, which is crucially lacking in the city. In response to the needs of the social network and working through the criteria that they set, we have sought to establish a critical reflection on the urban environment and work space, as well as of the possible uses and management of the space, generating a conversation between the different positions involved in the process which will lead to consensus solutions and the resolution of conflicts.

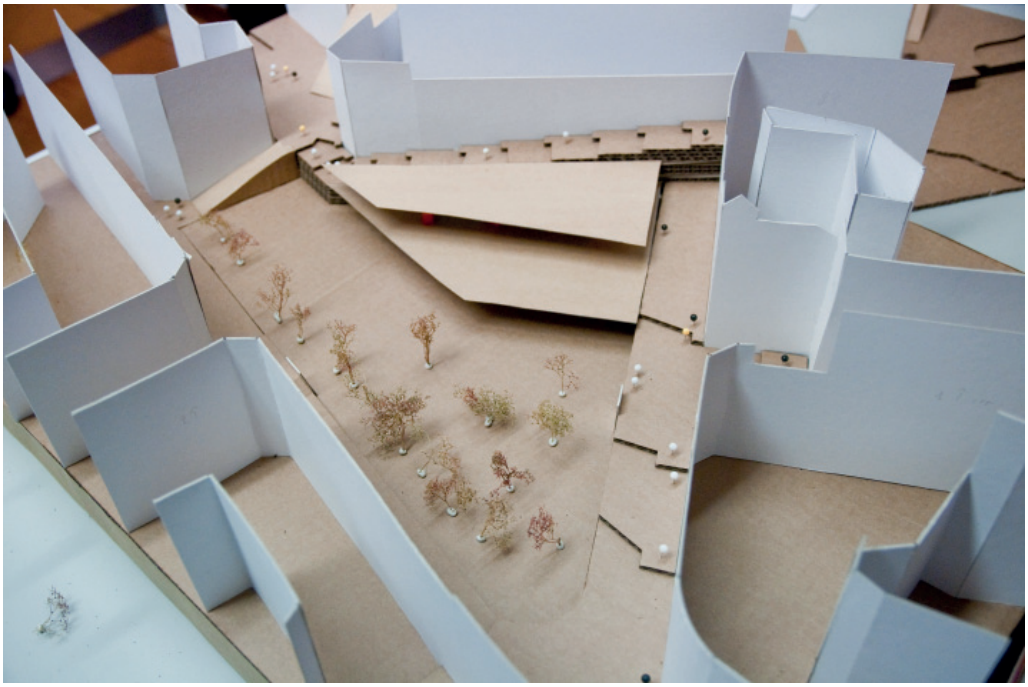
Ideas Competition

The process continues with a follow-up phase since the public administration has decided to conduct a competition for ideas to define the architecture for the program based on a participatory process. M-etxea and monoDestudio propose to facilitate this competition to ensure that the project remains consistent with the results of the participatory process, and to maintain contact with the public groups that had formed during the workshops.

Having arrived at this point, we intend to involve the residents in a later follow-up phase. With with objective, we propose that the contest not be concluded with the designation of a winning project, but rather that five finalist projects be selected so that they may be presented to the public by those awarded teams.

In this way, the process is reopened to the public, and through the presentation of the top five proposals and a final follow-up workshop, the most appropriate project for the site is selected. In the same workshop, suggestions and weaknesses of the project are also deduced, so that they may be taken into account in the project development phase.

Thanks to this two-phase approach, we seek to avoid that the political resolutions that arise from these participatory processes be used to



Model resulting from the Workshop

justify and validate the same results by appropriating them in their conclusions and contents. At the same time, we seek—through a process of empowerment—to provide citizens with the tools to evaluate the architectural, social and economic quality of an urban intervention that will allow them to defend their rights and the future of their cities.

MORE INFORMATION

m-etxea.com
monodestudio.es
issuu.com/m-etxea/docs/dossier_final
vimeo.com/104281677

SANT MIQUEL + B

SUMEM DES DELS BARRIS

Paisaje Transversal is an office of urban innovation that offers advice and consulting in planning, land planning, resident participation, and the application of technology in cities. Additionally, their blog functions as a platform for thinking and researching cities and landscapes.

Olot, Cataluña

May 2014 - January 2015

Paisaje Transversal con la col·laboración de Escola d'Art i Superior de Disseny d'Olot and Aula-Fusta Olot

www.santmiquelmesb.cat

Municipality of Olot

The project +B, Sumem dels Barris began to take shape in November 2013, at the moment when we at Paisaje Transversal connected with members of the municipality of Olot, which had proposed starting a pilot program to activate the neighborhoods within the city. The program would respond to the usual problem that arises between the definition of proposals and the residents' approval. Our specific question was: how do we assure that the project fulfills the needs of the people while guaranteeing that the residents' proposals are feasible and viable?

Pilot Program

In response to this question, we presented a proposal that combines the two aspects—a participatory process and the technical work of analysis and feasibility—so they could be discussed concurrently. Consequently, in May 2014 we began the participatory process and technical tasks with the objective of deciding, planning and acting on those areas in Olot with the highest levels of urban vulnerability, in order to improve the neighborhoods.

With this foundation, and the objective of defining an Integrated Program of Improvement Projects, or Programa Integrado de Acciones de Mejora (PIAM), we created a process that is intersectoral and participatory: intersectoral because it is understood that urban solutions do not correspond to only one government department, and participatory because it will be the residents of each neighborhood and the rest of Olot that will identify the problems, establish the priorities and propose the solutions.

The program was initiated in Sant Miquel-Les Tries, a neighborhood where, despite local demands for improvements, no specific plans or studies had been previously developed. The neighborhood has a lot of potential but is burdened by a negative image from the rest of the city due to its abandonment in recent decades, which has turned it into an unattractive area.

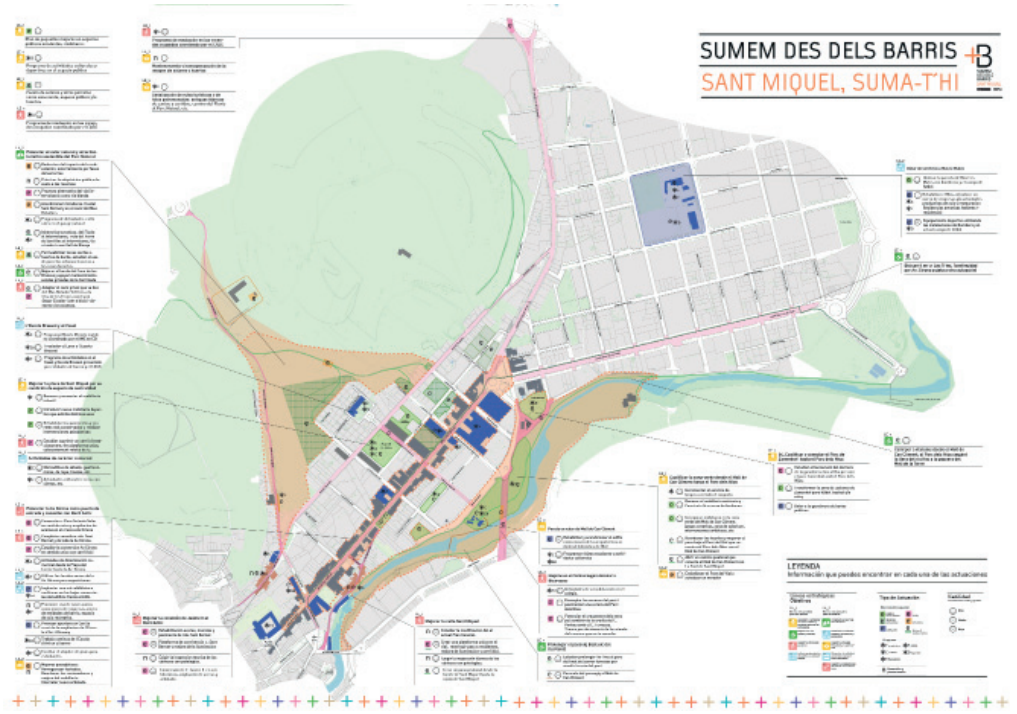
Within this context, Sant Miquel +B began as a project for which two consecutive phases were proposed: the participatory diagnosis for identifying the problems at the urban, social, economic, and environmental levels; and a second phase focused on defining the different options for improvement, studying temporary programming with relation to the priorities set forth, and guaranteeing its viability with regards to the available resources.

Participatory Diagnosis

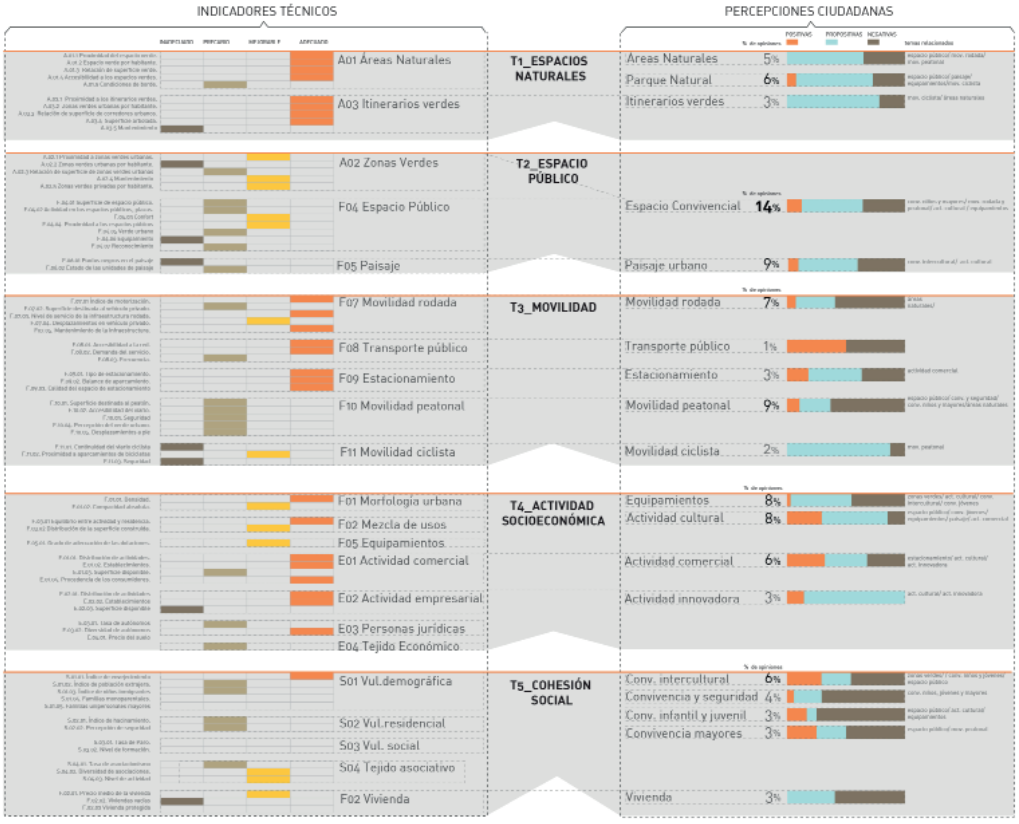
The participatory diagnosis took place through a series of activities aimed at collecting insights from residents and different community groups on their views of the neighborhood. In this way, the first ideas began taking shape regarding the necessities and opportunities that existed within the neighborhood. It was then time to carry out a more concrete task: identifying specific problems, potential spaces, and wasted resources. To do this, we coordinated various activities, including workshops with different community groups, posing different dynamics of the public space and mapping through gaming. Using this process, we identified the opportunities and constraints of the neighborhood that would be worked through in the second phase.

Parallel to the participatory process, the technical work was developed through a team of professionals specialized in different areas within the municipality: Urbanism, Infrastructure, Economic Development, Social Engagement, and Education. This team conducted a critical analysis of the neighborhood that was carried out through a system of indicators that highlighted the condition of the neighborhood in more quantitative terms, facilitated the documentation of the process, and evaluated future improvements.

Once the information gathered from the residents during the participatory process, and the values calculated from the indicators afo-



Plan of Improvement Actions



Participatory Indicators [InPar]. Crossing diagram.

rementioned, were processed, InPar (participatory indicators) was created. This is a tool that was developed by Paisaje Transversal that relates both realms and facilitates decision-making. Working from the conclusions we gathered, the second phase of the project began, which helped to define the different improvement tasks.

Tasks for Improvement

In order to define the tasks for improvement, two strategies were developed: "Sant Miquel is a friendly and habitable neighborhood" intended to improve the quality of the day-to-day urban life in Sant Miquel; and "Sant Miquel, a neighborhood full of character, with an active and attractive outdoors" was designed to maximize the resources and promote outdoor attractions within the neighborhood.

From there, a series of proposals were developed during the participatory process and the interdepartmental work. The second phase was guided by the priorities, the collaborative construction and the viability of these or other proposals that may arise, through the work of the community, professionals of the municipality, and the neighborhood leaders.

From the proposals gathered and as a result of the collaborative work, it could be deduced that the objectives initially posed seemed to be of higher priority: maximize the commercial activity and improve neighborhood facilities, requalify public spaces and the uses that they host or facilitate the connection with the natural environment. Beginning with the proposals, the priorities and the study of the available resources, the PIAM of Sant Miquel has been created, along with the temporary planning of the tasks that make up the neighborhood's roadmap for the next few years. Furthermore, during the last parts of this second phase, a couple of tactical interventions have been developed for the most representative areas of the neighborhood, which have permitted the beginning of the process of change and substantiated the benefits of the programmed interventions in the long term.

In summary, Sant Miquel +B has been an opportunity to carry out a passionate project full of challenges, a project that responds to the need for new solutions for the urban regeneration and city making between its residents.

MORE INFORMATION

www.paisajetransversal.com

FENT CIUTAT

(MAKING THE CITY)

Motor Group: Neighborhood Association: Torrefiel, Campanar I Tres Forques // Commercial Associations: Tránsits, Torrefiel Market // Parent-teacher Association: Ceip Max Aub // Cultural Groups: Tres Forques // Others: Amesti, Industrial Heritage Association of Valencià, Salvem El Cabanyal, Orriols Con-Vive. Technical Team: Fent Estudi

Valencia

January 2013 - Present

Fent Estudi, diverse associations, collectives and neighbors of Valencia

www.fentciutat.org

Citizens

Fent Ciutat is a process that has been adapting its trajectory and definition as it was developed, but has always been guided by a transversal objective: the joint development of knowledge and public action. What began as a participatory socio-economic and physical analysis of a neighborhood in Valencia has become a citizen network that crosses all neighborhood and associative barriers, sharing information, resources and tools in order to promote synergies and common projects.

Initiative Development

Fent Ciutat was born approximately two years ago from the outreach of a group of architects and sociologists in the northern neighborhoods of Valencia that were affected by the relocation of the La Fe del Norte al Sur hospital away from the city. The desire was to analyze the socio-economic consequences left by the sudden lack of a facility of this magnitude and character, and to debate, along with the affected neighbors, possible scenarios for the future. In this phase, group and individual interviews took place as a series of SWOT (Strengths, Weaknesses, Opportunities and Threats) analyses and Sociograms with the objective of mapping the situation and detecting the relevant acting agents.

Gradually, more neighborhoods and groups began to join, opening the debate regarding the problem of La Fe to the rest of the city. What began to be defined as a Plan of Urban Revitalization for the Northern Area “project” was derailed with the incorporation of southern and western neighborhoods, amplifying the scale and reach of the diagnosis to the rest of Valencia.

The debate began to acquire more complexity and it was agreed upon to structure the analysis by themed areas. Nine were established:

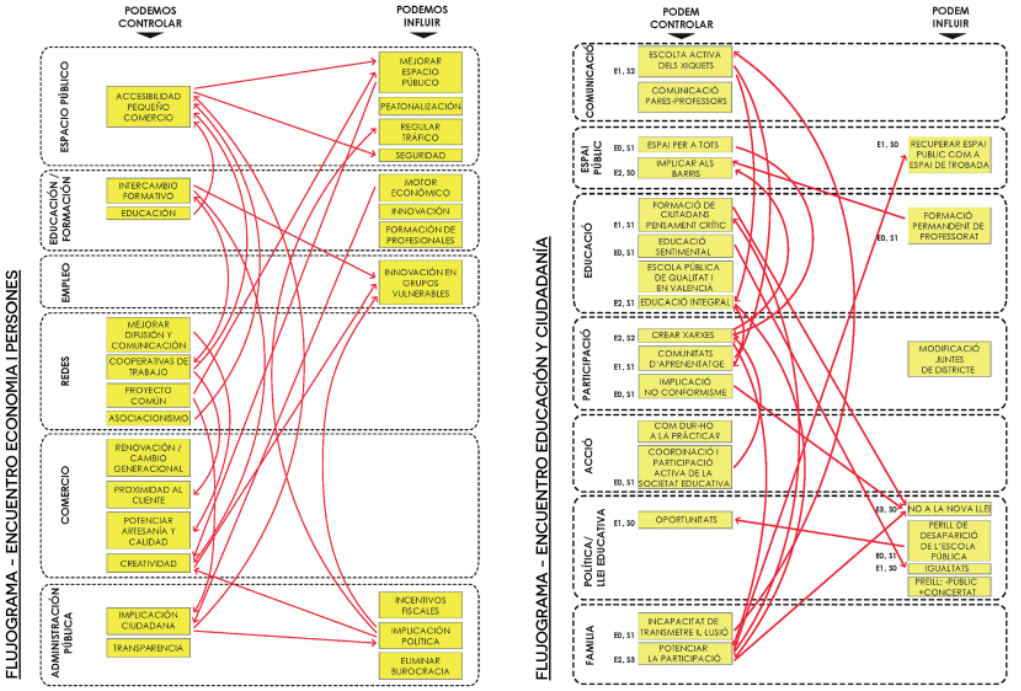
health, economic activity, mobility, social cohesion, educational facilities, heritage, citizen participation, identity, and communication.

Following this framework, the first work days (Primeras Jornadas de Revitalizacion Urbana Fent Ciutat) were held in November 2013, where we discussed the importance of the regeneration and reuse of the city, articulating the debate around the conclusions reached up to that moment.

Building from the momentum of these first meetings, four themed work days were organized regarding Economy, Heritage, Health and Education. The meetings were structured into two parts: one included four micro-presentations related to the theme of the meeting; and a second created a flowchart (Flujograma) with the purpose of finding cause and effect relationships between the issues or concepts that the residents presented. The moderators formed an initial individual reflection that they then shared with the groups for a later development of the flowchart.

Dossiers of the conclusions were developed for each of the work days and were later presented to different themed tables within the group. The presentations of these dossiers were planned systematically through the so-called Trees of Actions and Objectives (Arboles de Medios y Objectivos) which helped us visualize the information given using flowcharts, and thus be able to develop future action strategies. During these diagnostic presentation meetings, we also developed Maps of Actors and Relations (Mapeados de Actores y Relaciones), which showed us the reach that the Fent Ciutat was acquiring.

At this point, we finalized the diagnostic process and the management of conclusions,



"Flujograma" (flowchart)

concluding the phase of action items and proposals. With this objective, we held the second group of meetings (Segundas Jornadas Fent Ciutat) last December, where we presented the diagnosed mutual and transversal objectives and their action items for Fent Ciutat for 2015.

Mutual Objectives

- Promote the participation and development of collaborative networks.
- Stimulate training and integral education.
- Successfully spread the initiatives and create working communication between neighborhoods
- Shape and materialize a space for meeting and debate that will catalyze inter-neighborhood and inter-associative projects, where information, resources and tools can be exchanged.

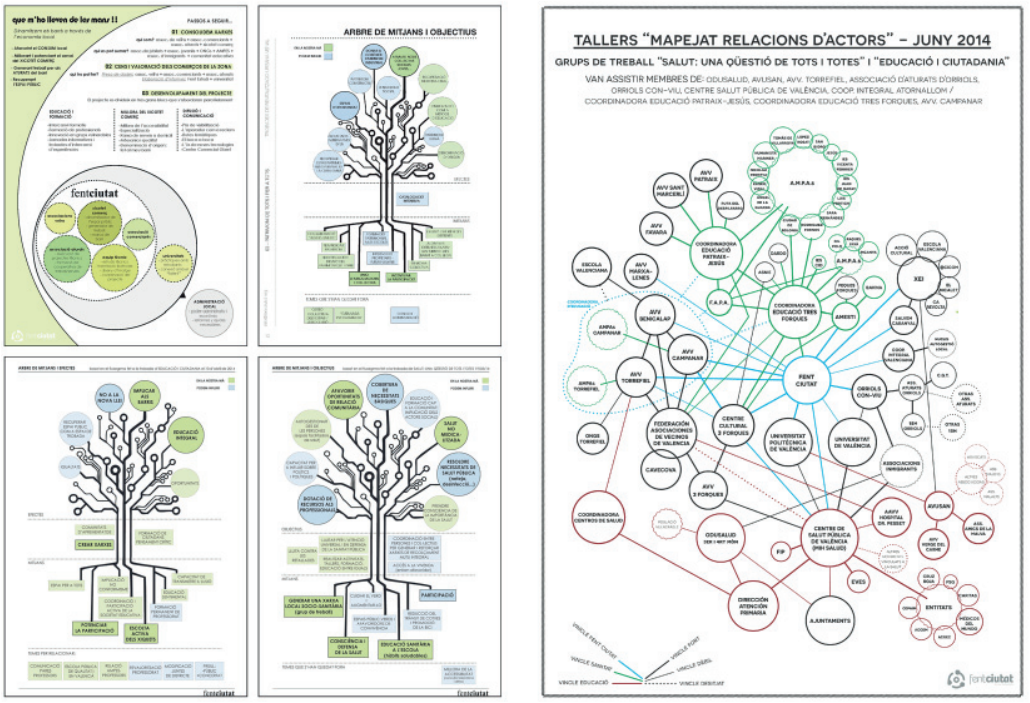
Results

As a result of the process and as a priority action item was the creation of a tool that addresses and articulates these four objectives: an infrastructure (virtual, "real" and legal) that revolves around a web platform where:

- Information and documentation of the Fent Ciutat process can be found, as well as of the start of initiatives and citizen projects;
- Already-existing public initiatives are disseminated and replicated;
- Synergies and collaborative projects are created; and
- Citizens can discover and exchange tools and resources for local development.

Evaluation

With processes such as Fent Ciutat, we accomplish a cohesive construction of our urban and social environment and make these more integrated and sustainable. Counting on the citizens at the time of diagnosis and proposals help us take advantage of their knowledge of the area, their own resources and their social capital.



"Arboles y redes del proceso" (Trees of Actions and Objectives)

The integral character of the Fent Ciutat process has been possible thanks to the experts, professionals, instructors, representatives of the administration and political groups, as well as associations, collectives and platforms, urbanists, architects, sociologists, economists, health professionals and all of the neighbors that came and participated at our work days, meetings and reunions.

This process of joint construction remains open and alive!

MORE INFORMATION

twitter.com/fent_ciutat
www.facebook.com/FentCiutat.XarxaCiutadana
Pilot video: vimeo.com/113702916
List of initiatives: fentciutat.org/iniciatives-ciutadanes

ACUG

URBAN QUALITY AUDIT WITH A GENDER PERSPECTIVE

Col·lectiu Punt6 is a group that works from the perspective of gender, fundamentally from the everyday experience of women. This vision, inclusive with the rest of society, considers participation as an indispensable instrument for projects and sustainability as a basic criterion of development. We come from vitally different origins with experiences in different areas of expertise within architecture, urbanism and sociology.

Barrio Ramón Carrillo, Buenos Aires (Argentina)

2012 - 2014

Col·lectiu Punt 6

issuu.com/punt6/docs/espaciosparalavidacotidiana

Col·lectiu Punt 6

The Urban Quality Audit with a Gender Perspective (Auditoria de Calidad Urbana con Perspectiva de Genero, or ACUG) is a participatory tool of diagnosis and evaluation. It allows verification of the transversal application of gender perspectives in urbanism, as well as in spaces and their management, starting with the integral analysis of the social, physical and functional characteristics of a concrete environment.

The Audit has been designed so local governments can apply these in different temporal and spatial scales, since it focuses and deepens in specific environments where people reside. This field of analysis allows the Audit to be an applicable tool in different types of socio-spatial realities, whether of a formal or informal city, compact or dispersed networks, or different sociopolitical contexts.

Different qualitative methodologies are used to obtain direct information on the environment in question, and the process depends upon the participation of neighbors, led by women, and the technical people who work in the area.

Three Development Phases

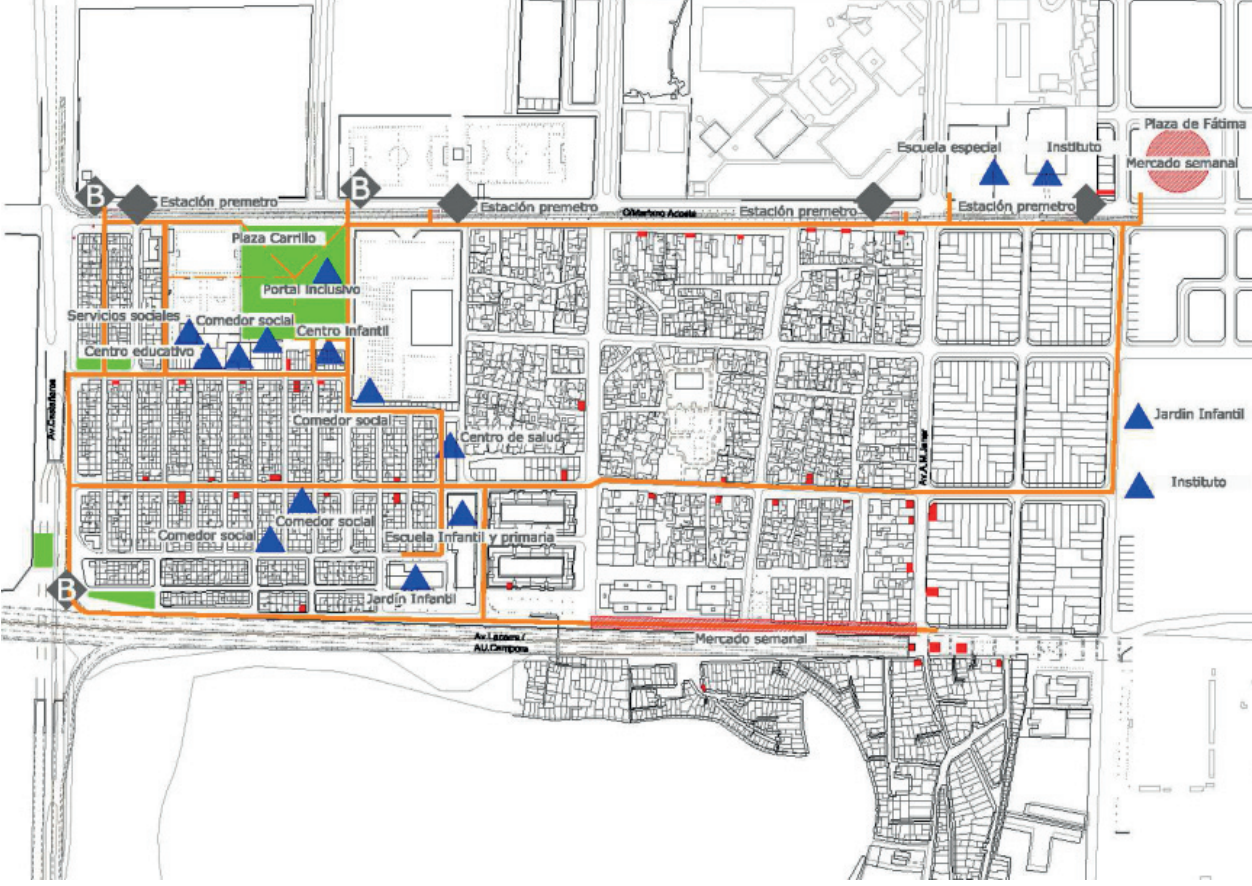
The Audit is composed of three consecutive development phases:

- **Participatory diagnosis**

Obtain data to perform the evaluation of the spaces with the residents. The area of work is previously studied and analyzed including physical, social and functional factors. Qualitative methodologies are applied from the gender perspective to determine the conditions under which daily life in the neighborhood develops.

- **Evaluation of the urban space**

Quantitative information elaborated with qualitative data that consider physical, social and functional aspects that allow the measurement and comparison over time of the condition of neighborhoods, and identify necessary paths of action to improve everyday life of residents. The



results are validated with the technical team of the City and the representatives of the women's groups from each neighborhood.

- **Evaluation of urban management**

Internal analysis of the areas within the city that participates in the different themes related to urbanism to evaluate if the transversality of gender.

Application in Buenos Aires

The application of the Audit in Buenos Aires was part of a Cooperacion project financed by the Diputacio de Barcelona, which has background experience in the project that dealt with the improvement of neighborhoods through daily experiences, financed through the Center of Cooperation in Development (Centro de Cooperacion al Desarrollo) of the Polytechnic University of Catalunya, or UPC (2012). The project consisted of transversal work through professionals of the Secretary of Housing and Inclusion (Secretaria de Habitat e Inclusion or SECHI) of Buenos Aires, founded in large part by professional women in different fields (Inclusion, land, and habitat) and the team of Women and Habitat that implements activities with neighborhood women, in those areas that are the most vulnerable through the city.

Fieldwork was implemented in the Ramon Carrilo neighborhood. During 2012, a first diagnosis was done with the women and people that were working to improve the neighborhood. Various recognition tours and collective mapping exercises were used to identify networks of daily use of the space, facilities, shops and transit that people who live in the neighborhood frequent. During 2013 and 2014, we returned to the neighborhood to apply the methodology of the Audit and to be able to value how it helps develop the everyday experience and how the actions for improvement are managed. Within the dynamics, we once again completed the recognition exercises, observations by the participants, interviews and workshops. All of this

MEJORABLES
CARENCIAS
VILLA 3
BARRIO FATIMA
Mz 1
Mz 4
Mz 5
Mz 2
Mz 3
Mz 6
Mz 7
Mz 9
Automista
IVC
INSTITUTO DE VIVIENDA

work was implemented along with the technical group SECHI and the Women and Habitat program.

Interviews were conducted with key people with diverse knowledge within the neighborhood (men and women of different ages and origins) and a workshop was led by a group of women (of different ages and origins) that participate actively in different initiatives for the improvement of their neighborhoods, with which we were able to map their daily network and value their conditions.

Application of Indicators

With all of this information, we were able to perform the application of the indicators of the Audit. These special indicators evaluate the qualities of proximity, diversity, autonomy, vitality, and representation. The indicators of the transversality of gender in management value the interdisciplinarity, the multiscale, and participation. The valuation of the neighborhood and its different spaces was presented to the group of neighboring women, stakeholders and the technical group SECHI - Women and Habitat whom had participated in the previous investigation and had validated the final results.

The tools of the Audit have been applied also in the context of the province of Barcelona and currently serve as aid in the urban improvement that SECHI is implementing. Audits have allowed us to identify that, even if common factors exist, every case is particular in a physical, social and functional context, and to apply the gender perspective in design of spaces and management of these, there is no one recipe. It is necessary to begin with integral analysis of the context that, from day one, includes the participation of the people that use it and experience it on a daily basis.

MORE INFORMATION

www.punt6.org

NAHR-EL-BARED

RECONSTRUCTION OF THE PALESTINIAN REFUGEE CAMP

Rana Hassan and Ismael Sheikh Hassan are urbanists, activists and researchers involved in the reconstruction of Palestinian refugee camps in Lebanon. Both participated actively in the reconstruction of the Nahr el-Bared camp, forming part of a local organization that propelled the participatory process.

Nahr-el-Bared (Lebanon)

2008 - Present

Nahr el-Bared Reconstruction Commission for Civil Action and Studies (NRBC) & United Nations Relief and Works Agency for Palestine (UNRWA)

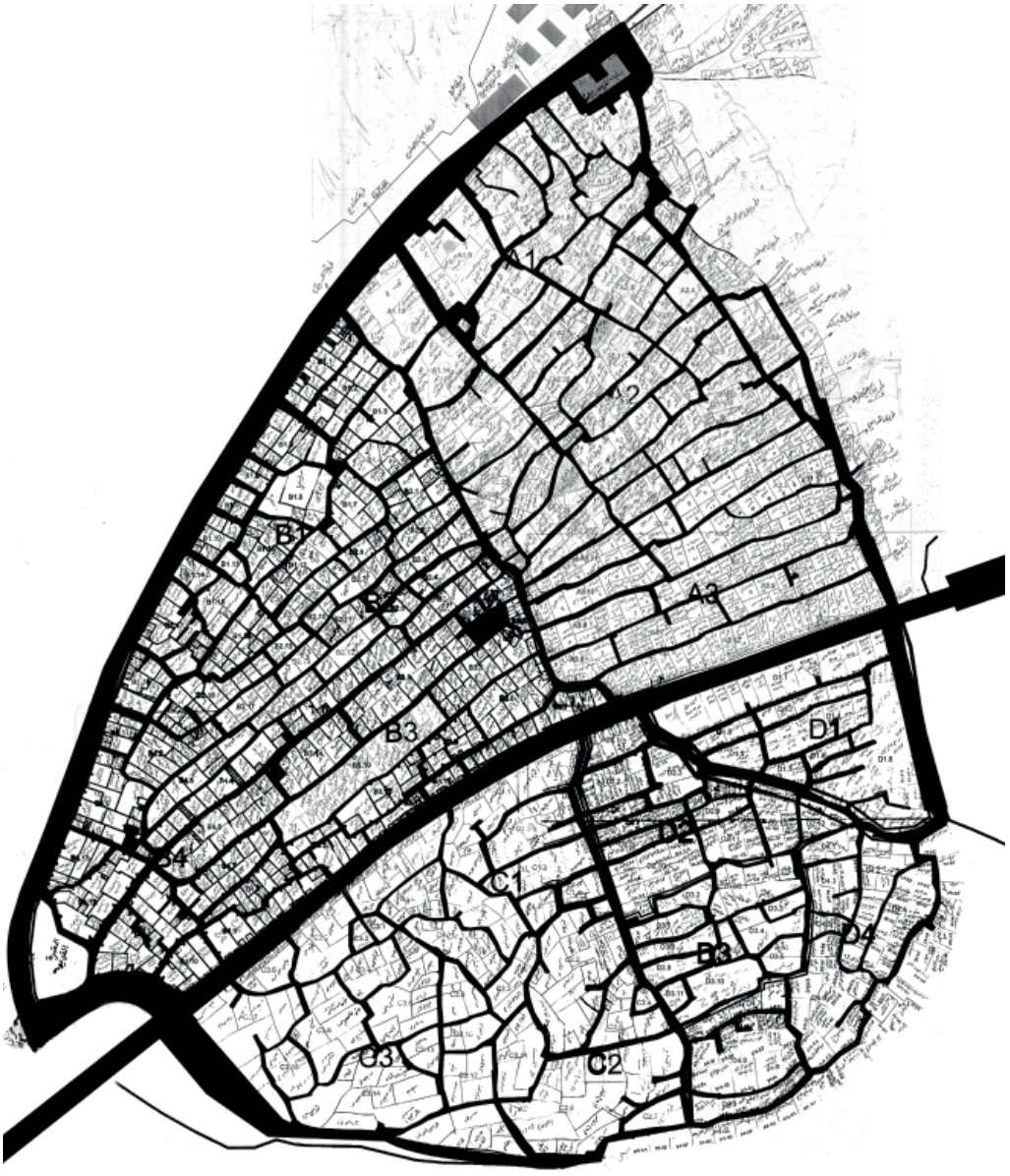
Citizen and Institutional

Throughout the summer of 2007, Nahr el-Bared, the second largest Palestinian refugee camp in Lebanon was destroyed completely through the confrontation between Lebanese troops and the extremist group Fatah Al-Islam. The 5,500 families that lived there were evicted and displaced during the conflict. The community of Nahr el-Bared watched the demolition of their homes through the news, knowing that they did not have the power to stop the destruction, and foresaw that the next challenge would be reconstruction.

Reconstructed Political Spaces

Lebanon is the Arabic country whose Palestinian refugees suffer the most crude circumstances with regards to institutional, spatial, economic, and social exclusions. Therefore, the camps of these Palestinian refugees in Lebanon are first and foremost political spaces, and the project of reconstruction is full of political challenges. In the recent history of Lebanon, three camps were destroyed without subsequent reconstruction. In the case of Nahr-el-Bared, the government expressed the intention to rebuild, although it prioritized military needs over those of the inhabitants and empowered the Lebanese army in decisions about the reconstruction.

Prior to the camp's destruction, institutions demonstrated neither interest nor deep knowledge of the camp's historic development, urban structure, or the way of life of its residents. To address this omission, a counter-project would be necessary. For this purpose, the Nahr el-Bared Reconstruction Commission for Civil Action and Studies (NBRC) was created and founded by members from the community of Nahr el-Bared that included activists, academics, and professionals outside of the camp. Under this initiative, workshops opened the debate regarding the future of the camp following the conflict, and how their reconstruction could look. From these workshops, the group created a series of guidelines and principles for recons-



Map of the reconstructed refugee camp based on collective memory

truction, which were later agreed upon in focal groups. The following objectives emerged from these principles:

- Maintain the urban and social fabric of the camp
- Preserve the neighborhood
- Maintain the structures of the neighborhoods and points of reference
- Preserve the typology of family buildings
- Improve the living conditions within the camp, addressing the previous lack of light and ventilation.

The main obstacle to implementing these objectives was the lack of information about the conditions of the camp prior to its destruction. Like other informal settlements, Nahr-el-Bared was developed gradually and sponta-

neously through 58 years, such that, except for the streets, there were no maps nor data regarding who lived where.

Collective Memory as Mapping Tool

Due to limited existing documentation, the reconstruction of the camp map was performed through the collective memory of its residents, a long process realized by volunteers of the camp. This empowered NRBC and the community of Nahr el-Bared, since it would be essential information for any reconstruction project. A project was signed between NRBC and the United Nations Relief and Works Agency for Palestine (UNRWA), which adopted the agreed-upon principles of reconstruction and also included NRBC in all of the negotiations and decisions related to the reconstruction project.

Thus began the participatory planning and design process of the camp, driven by a team composed of NRBC and UNRWA members. To continue compiling information and fine tuning the map, the process continued with the drawing of home plans with each family, to later validate with commissions of neighbors from each block. At the same time, design solutions were researched to address and adapt to the principles agreed upon, attending to the opinion of the community regarding each proposed solution through focus groups.

Once the master plan of the camp was reached, the homes were designed one by one in interviews with their residents. Public elements, such as the bazaar, the mosque or the plazas were designed through practical workshops with neighborhood groups. Then, a full scale model of the public spaces within one block was built and toured through with a group to receive feedback.

Bottom–Up Precedent

The experience at Nahr el-Bared was the first participatory experience of reconstruction in an institutional project in Lebanon, as well as a precedent of bottom-up planning in the whole region. It was an extraordinarily challenging process due to the continuing negotiations with institutions with which we clashed at an ideological level. Even so, these negotiations in relation to the process of planning and design, were not the most complex, something quite refreshing for the Lebanese government and UNRWA.

For the NRBC, there was an aspiration of extrapolating this experience of citizen participation to the governing environment in Nahr el-Bared, questioning the political representation and challenging military priorities. Here was where major resistance was found, and when the institutions and political parties rammed strongly against the NRBC, which ended up fragmented.

In any case, the experience of Nahr el-Bared has become a reference at a regional level, and has opened a gap for other similar initiatives in the future.

Practical workshop to collect feedback on the planning of public spaces

A reconstructed neighborhood of the camp

FEM RAMBLA

REDESIGNING CITIZEN PARTICIPATION

Team of an architect and a sociologist and collaborates with people from other fields as required by each intervention. They prioritize a multi-disciplinary approaches and intervene through research and action for the integration of gender and inclusivity in the areas of urban planning, design and management of public space, and housing.

Neighborhood of Poblenou, Barcelona

2013 - Present

Fem Rambla: Work group, Catalytic team, Neighborhood assembly

femrambla.wordpress.com

Citizens

Introduction: Beginning and context of the process

In April 2013, a group of neighbors of Poblenou literally stopped the works that the district of Sant Martí intended to start to pave over the roundabouts on the Rambla. Neighbors who opposed the urban intervention asked the City to initiate a participatory process, but the City refused, claiming it had no economic resources.

Meeting in assembly, the neighbors decided to venture into an open and self-managed participatory process that allowed discussion on the Rambla model that the neighborhood needed and wanted, as well as on its future. Fem Rambla was born there.

Process Objectives

Fem Rambla has been a proactive and constructive process that the neighbors and the technical team of [urbanIN+] have self-managed. With the general objective of establishing the foundation for a new model of participation, Fem Rambla wants to perform a process that will empower the neighbors in the decision-making process and reflect on the Rambla model, the neighborhood and the city.

Organization and implicated agents

Work Group (WG):
Open work space, permanent and flexible, is created by the assembly, and comprised of entity representatives and neighbors acting on

La Flor de Maig
és del barri
KRONOS

their own behalf. Its function is to manage and lead the process, as well as its organization.

Catalytic Group (CG):
Formed by [urbanIN+] and its collaborators, it is responsible for the methodologic design of the process and for guaranteeing its legitimacy and objectivity. Integrated in WG.

Neighborhood assembly:
Plenary space open to the whole neighborhood. It convenes periodically and is the top validation body and decision-maker.

It is worth noting that Fem Rambla has been a self-managed and self-financed process starting with the voluntary contributions of those wanting to collaborate. With an expense of materials of 461.24 Euros, it has accumulated over 450 hours of work dedicated to the WG, and more than 500 hours of specialized technical work with the CG.

Results

The results of the process have been:

- Final report with the consensus generated, the communal criteria for interventions, and the main points for debate
- Commitment from the District to implement the works of the last section up to the sea in a single phase instead of three, as was previously planned.
- Commitment from the Mayor of Barcelona (as a result of the collection of signatures initiated via change.org through the publication of the final document) of including the results of the Fem Rambla process in the prescribed works in the last section; and the commitment of communicating and agreeing with Fem Rambla on any future intervention in the Rambla.
- Creation of a work commission between Fem Rambla and the District for the implementation of the final participatory workday and management of the works for the last section.

Relationship with the Administration

Although the District of Sant Marti initially expressed the impossibility of initiating a participatory process due to a lack of economic resources, in September 2013 it began a parallel process to Fem Rambla in which it invested 22,000 Euros.

After a few months of parallel processing, the City recognized the validity of the Fem Rambla process and created a joint commission to finish the process and define the criteria for

remodelling of the Rambla. A meeting with the then-Mayor Xavier Trias was also achieved and a final participatory day was jointly convened to discuss the unresolved issues for the final document of Fem Rambla.

From this final workshop, the District solicited the construction of the final section according to the results of Fem Rambla. At the end, the works began in October 2014 with completion in 2015.

The Role of [urbanIN+]

[urbanIN+] decided to participate in this process pro-bono due to the neighborhood's lack of resources to defend the participation beginning with its real protagonists: the people that inhabit the places subject to debate. Although it has applied maximum objectivity in relation to the methodological basis, the needs of the neighborhood and the opinions gathered, from the theoretical approach of the city and its formation, it has promoted the values, parameters and vision of the model of inclusive city that defends, contributing knowledge to the neighbors.

Its function has been the strategic and methodologic assessment of the process so that its validity is legitimized and held equally among the City's other processes and thereby cannot be dismissed.

Strengths and Weaknesses

The key of this process has been the combination of technical and neighborhood knowledge: the existence of a tight-knit, diverse and organized neighborhood, along with the implication of a technical group with specific capacities in the subject of participation that has been made a part of the Feb Rambla nucleus, thus overcoming the role of mediator between the administration and the neighborhood.

MORE INFORMATION

@FemRambla
@CiutatInclusiva
https://urbanismeinclusiu.wordpress.com/

IDEA AS PONTES

PARTICIPATORY PUBLIC PROCESS FOR PXOM DEL CONCELLO DAS PONTES DE GARCIA RODRIGUEZ

Team founded by architects, urbanists and sociologists with diverse experiences in public participation, land planning and municipal management. The team of architects and urbanists, while redacting the general plan, implemented the first phase by themselves. The second phase included a broader team of professionals including sociologists, designers and specialists in the management of groups.

Concello de As Pontes de García Rodríguez, Galicia

June 2012 - July 2014

TANKollectif, tecnoloxia/s apropiada/s, DELOGA researching with the collaboration of Luis Cordeiro

www.ideaaspontes.com
www.ideaaspontes.com/obradoiros-tematicos

Municipal Initiative

The public participatory process (ppp) implemented in As Pontes for the fulfillment of the General Plan of Municipal Planning had the objective of being a space for exchange of opinions, of generating firsthand knowledge and more rigorously understanding the expectations and interests of the population as it relates to their land. This also helped to deepen knowledge within the municipality, exchanging knowledge day-to-day between the neighbors with the technical vision of the planners. The implementation of this process allowed major transparency during the elaboration of the plan.

Participation in two phases

The process of public participation was implemented in two phases. In the first phase (June 2012 - January 2013), a series of follow-up

"Accompaniment" of the neighbors to the technicians by the rural explaining the reality of the municipality

commissions were formed: political, technical (local experts) and local (both with the neighborhood associations of the urban areas, as well as every one of the 13 parishes that encompass the rural areas of the town). These commissions served to exchange ideas with the technical team.

The result was positive and it was decided then to begin a second phase (October 2013 - July 2014) that was much more comprehensive. Different tools were contemplated: workshops with neighbors, neighbors accompanying professionals through the rural zones, a full survey of the town, a suggestion drop box, and a following through social media of the work that has been implemented; (as well as the aforementioned commissions of the first phase of the ppp that continued through this phase).

The themed workshops deepened the understanding of the demands and needs of the neighbors through 21 work sessions located in 11 different neighborhoods in the rural and urban

areas of the region. The workshops were divided in two sessions for each neighborhood; in the first session, called prospective, the discussion was based on the principal needs, expectations, preferences or problems of the place, and trying to map them. The topics were varied depending on the neighborhood or the rural nucleus: green zones, housing, facilities, urbanization. In the second session, of propositional character, the technical team returned the work that resulted from the first session so that the neighbors could review it and verify that it reflected what had been discussed. Likewise, there were discussions on typologies of desired housing, the type of urbanization, and so forth. In the workshops, people who had not participated in the first phase of the ppp, or that did not habitually provide their opinion in a public setting. In total, 169 neighbors participated.

The accompaniments in the country were a series of guided visits through rural landscapes where the neighbors explained to the professionals their worldview for the land, their way of experiencing it, explaining their needs, problems, as well as the main spaces and zones of heritage importance to conserve or improve. In total, 14 visits and meet-ups were carried out.

Also, 10 assemblies and work commissions with more than 270 participants were held.

The survey that was presented was completed by more than 300 people. It collected data on residential necessities and preferences, mobility, facilities and heritage, all complemented by the information gathered by other means.

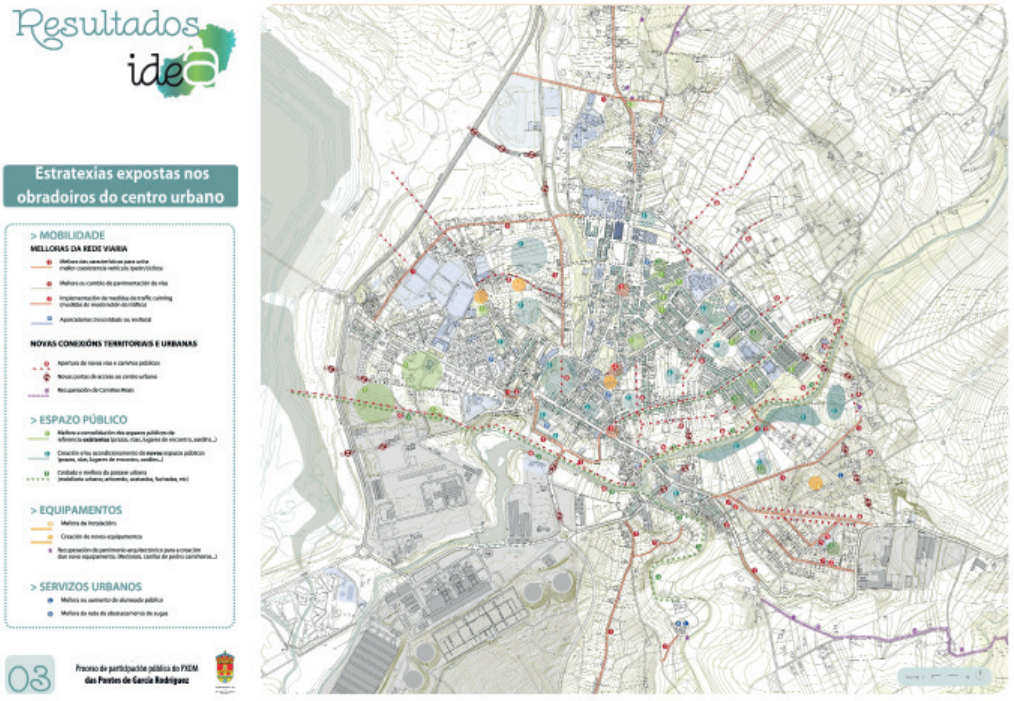
In the suggestions drop box, through an email address or handwritten letter, numerous questions and proposals were received. All were answered directly by the technical team.

The web page allowed the centralization of the whole process. One can find all of the documentation generated by the ppp on this site.

Result and Evaluation

This process allowed professionals to deepen their knowledge of the land by getting closer to the real needs of the public, and it allowed neighbors to know firsthand that a general plan can, without mediators, contribute to their interests. It is worth noting the difficulties to convince people to participate in ppp, since many were not interested or did not believe that their demands would be listened to.

Thematic workshop with neighbors of urban neighborhoods



The valuation of the plan by the participants was reached through surveys throughout the work sessions. The valuations were generally very satisfactory, highlighting the interest in the municipal process, and the gratefulness for the consideration of their opinions.

Plans and Reports of Strategy

To be able to valorize the monitoring of the process, the professionals of the ppp elaborated on a series of strategic plans, a summary for each area in the town, as well as a report with the strategies that were agreed upon laid out and organized by topic: accessibility and mobility improvements, infrastructure and urban amenities improvements, interventions in the public spaces and nearby facilities; and the revalorization of local resources.

In this way, any person that is interested can, once the general plan is presented, contrast this with the documents of the ppp to evaluate its level of fulfillment.

MORE INFORMATION

tankollectif.wordpress.com
tecnoloxiasapropiadas.wordpress.com
www.deloga.es
www.inzarede.com

#BAIXEM

PROPOSAL FOR THE "16 PUERTAS DE COLLSEROLA"

Multidisciplinary group founded by Raons Publiques (urbanism and civic participation group), Lacol (architects cooperative), Marguerita Galante (landscape architect), David de la Peña (architect), Joel Ferrer (environmentalist) and Christos Zografos (environmentalist). With the support of the different neighborhood entities of the area.

Canyelles neighborhood, Barcelona

October 2011 - May 2012

Raons Publiques, Lacol, Marguerita Galante (landscape architect), David de la Peña (architect), and the environmentalists Joel Ferrer and Christos Zografos

portescollserola.wordpress.com

Neighborhood entities and ecologists

"16 Puertas de Collserola" Contest

The project "#Baixem" (#Bajamos) was born in the framework of the "las 16 puertas" contest of Collserola promoted by the Barcelona City Council in October 2011. It was a contest of ideas that aimed to elicit new perspectives on the zone between the consolidated city of Barcelona and the natural park of Collserola. The competition proposed 16 intervention areas located in this urban space, in which 112 multidisciplinary teams (architects and urban planners associated with specialists from other fields) were called to work in order to produce proposals for the management of these transitional spaces between the urban and natural spaces.

The announcement of the contest was made without prior consultation or information to the entities and neighbors of the area, not even through the municipality's own channels of participation (such as the Neighborhood Councils), generating mistrust from the start with the entry submissions. Likewise, the "participatory process" that was proposed included the simple gathering of opinions in a single session in municipal spaces and the possibility that the neighbors could vote on the proposals of the second phase. This voting was not binding and was done on the panels presented by the teams without any facilitating material or explanation that could help their understanding.

In Nou Barris, with a long associative tradition and a very powerful social fabric, a platform was generated of entities willing to sign a manifesto against to the competition and some of its approaches. Among other things, these criticized the location of facilities in the mountain and not in the neighborhoods, the promotion of private transportation or the pressure on the natural park that was the basis of the contest. In this context, Nou Barris entities contacted LaCol and Raons Públiques so that these groups would par-

Informative sessions with the cart ("carrito") and the model

Meeting with the motor group

ticipate in the competition representing the proposals of neighbors. Finally the team was selected in the first phase of the competition, competing with 5 other groups in the area and winning ex-aequo along with another studio.

Highlighted Items from the Proposal

The proposed project is based on 3 fundamental elements:

• The creation/activation of a group of action agents implicated in the elaboration of the pro-

Tour of the neighborhood and the mountain

ject. The aim of the project is to create a group of actors involved both in the diagnosis phase and in the proposal definition phase, where agents from affected neighborhoods and the technical team continuously discuss and collaborate in the various phases and activities of the iterative process.

• The definition of a phased design process. It consists first of a previous phase of diagnosis using qualitative tools, the most important in this case given the low level of social diagnosis produced by the municipality prior to the launch of the contest. Secondly, the results of this diagnosis are expressed in a first draft proposal, which has been worked and corrected in a workshop session with a group of neighbors. Finally, the follow-up phase corresponds to the post-delivery phase of the proposal, and is mainly based on the need to give continuity to the project, maintain bridges of constructive dialogue and transparency between professionals, neighbors and administration.

• The use of diagnostic tools and participatory design. The tools used intend to engage neighbors who are not already involved and generate dialogue and debate between the various agents involved in the affected neighborhoods, where the intent includes outings to the public space with a "participatory cart" in order to approach people who do not usually get involved in the traditional processes of citizen participation, interviews with key agents of the affected neighborhoods, urban walking routes inviting professionals and neighbors to discover and share their knowledge of the territory and collective mapping accessible from the platform website. Likewise, the main objective of the process is to rediscover the social utility of the urban project, reflecting in it the result of a neighborhood analysis where spaces and issues of consensus, of conflict, areas with priority interventions, spaces of potential for improvement of the neighborhoods generated through a direct and inclusive relationship with the action agents of affected neighborhoods, etc.

In the end, as the governing party found itself in a political minority, the project was stopped, since all the parties of the opposition vetoed any action related to "the 16 Gates of Collserola".

MORE INFORMATION

www.lacol.coop/projectes/baixem-16-portes-collserola/
raonspubliques.org/portfolio/collserola/

A El Parc de Collserola: la muntanya de tothom?

Diagnosi

- Els veïns han expressat una reticència clara respecte a la idea d'urbanitzar en direcció a la muntanya.
- Part de la identitat dels barris de muntanya ve clarament definida per la proximitat del Parc Natural de Collserola.
- En aquesta zona del Parc Natural es troben 3 tipus d'hàbitats naturals: brolles, prat sabanoides d'albellatge i pinedes. Aquests dos últims són hàbitats d'interès comunitari protegits per la Directiva d'Hàbitats, si bé els prats estan, a més, catalogats com a prioritaris.
- El Parc Natural de Collserola acull una gran diversitat d'usos: passejar, córrer, anar amb bici, fer picnics, collir esparracs...
- La defensa dels recursos naturals és una idea molt present en la mentalitat dels veïns dels barris de muntanya.
- L'aigua representa un dels valors culturals més importants de tota la zona i tothom n'és molt conscient.
- El Parc Natural de Collserola té un patrimoni cultural important (masies, fonts, mines...) que necessita ser conservat.

Criteris d'actuació

No urbanitzar més. La ciutat ja ha arribat al seu límit amb el PN i, per tant, no pot créixer més en aquesta direcció.

Establir "zones coixí". Per a la bona preservació del Parc Natural cal establir una franja de protecció entre aquest i la ciutat.

Recuperar les rieres. Entendre-les com a verdaders elements estructuradors del territori i principals eixos de mobilitat.

Protegir els hàbitats. Conservar els hàbitats naturals del PN, amb una especial atenció dels hàbitats no forestals.

Generar "pots de mel". Establir focus d'activitat per a controlar un deteriorament excessiu i incontrolat del Parc Natural.

Fomentar usos socio-ecològics. Potenciar que les activitats que es donen al PN siguin sempre respectuoses amb l'entorn.

Recuperar el patrimoni. Recuperar els elements de patrimoni cultural i paisatgístic del Parc Natural (masies, fonts, mines...).

Principis i intencions

B Com accedim a la muntanya?

Diagnosi

- Hi ha un costum molt arrelat dins del barri d'accedir a la muntanya a peu com a activitat de lleure.
- L'accessibilitat amb bici no està ben resolta; l'únic carril bici del barri és al passeig Valldaura i no arriba fins al Parc Natural.
- Els camins de les rieres són els eixos que estructuren el territori i les gent els reconeix com a tal.
- Hi ha problemes d'erosió per la mala execució i manteniment de les pistes forestals i per l'excés de senders perpendicular al pendent.
- La senyalització dels possibles recorreguts per accedir al parc està mal col·locada i és insuficient.
- Les grans infraestructures i barreres d'accessibilitat dificulten la relació entre el PN i els barris propers.
- L'oferta de transport públic s'està reduint i ha sigut sempre una de les grans reivindicacions dels barris de muntanya.
- No hi ha problemes d'aparcament vinculats a l'accés al Parc Natural sinó vinculats als equipaments dels barris.

Criteris d'actuació

Fomentar l'accés a peu i en bicicleta. Potenciar l'accés no motoritzat al PN recuperant els antics camins a peu.

Recuperar les rieres. Recuperar els camins de les rieres com a eixos principals de relació entre el Parc Natural i els barris.

Fomentar l'ús del transport públic. Potenciar l'ús del transport públic com a principal alternativa d'accés al Parc Natural.

No asfaltar més. Mantenir la permeabilitat del sòl en l'àmbit del Parc Natural i augmentar-la on sigui possible fora d'aquest.

Reduir l'erosió. Eliminar camins menors per presentar risc d'erosió en ser traçats perpendicularment al pendent.

No ampliar les zones d'aparcament. No potenciar l'accés al Parc Natural mitjançant l'ús de transport privat.

Principis i intencions

C Com es relacionen els "barris de muntanya"?

Diagnosi

- Els equipaments esportius són una focus d'activitat molt importants, per tant, són un espai de relació entre els veïns dels diferents barris.
- La construcció dels equipaments previstos en el planejament i la preservació dels ja existents constitueix una prioritat pels veïns.
- Existeix un sentiment identitari dels veïns vers el seu barri, i els límits d'aquests són sempre força presents.
- Existeix un moviment important de vianants de recorregut transversal entre els barris de muntanya.
- El cobriment de la ronda ha permès una comunicació més fluïda entre Canyelles i la Guineueta i ha generat un espai amb un potencial molt gran que es podria explotar molt més.

Criteris d'actuació

Millorar la connectivitat. Potenciar l'enllaç peatonal entre els espais de centralitat dels barris de muntanya.

Equipar amb proximitat. Mantenir els equipaments propers a la zones residencials per a un ús de proximitat.

Generar punts de trobada. Desenvolupar focus d'activitat en els límits entre barris per a generar usos compartits.

Reduir la contaminació acústica. Aplicar mesures per a reduir el soroll provocat per les vies més transitades.

Principis i intencions

D Com gestionem els espais?

Diagnosi

- Tothom té una percepció de la realitat condicionada pel context actual de crisi econòmica.
- El districte és conegut per la densitat d'espais aconseguits per reivindicacions i espais autogestionats de qualitat.
- Existeix la necessitat d'un relleu generacional en el teixit associatiu i reivindicatiu del barri.
- La conservació del patrimoni natural és un valor compartit pels veïns però en l'actualitat no s'està realitzant.
- El territori compta amb iniciatives agro-ecològiques autogestionades com poden ser els horts comunitaris i les experiències de permacultura.
- Existeix una demanda real creixent per poder participar en iniciatives agrícoles comunitàries: horts urbans i rurals.

Criteris d'actuació

Fomentar l'autogestió. Si hi ha disponibilitat social, potenciar la gestió comunitària per uns barris més participatius.

Apostar per la cessió d'espais. Reproduir les experiències positives d'autogestió d'espais per a entitats locals.

Fomentar la intergeneracionalitat. Generar projectes i espais plurigeneracionals per a l'intercanvi d'experiències.

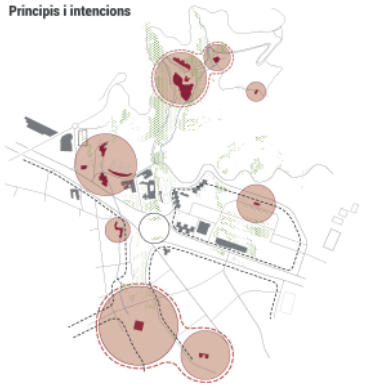
Potenciar la col·laboració. Millora de les relacions entre el teixit local i les administracions que gestionen el territori.

Treballar pel respecte a la natura. Fer sensibilització i formació enfom una convivència respectuosa amb la natura.

Augmentar la ocupació. Creació de llocs de treball als barris i incorporar activitats productives per equilibrar-los.

Apostar per la rehabilitació. Superar el paradigma del créixement il·limitat i rehabilitar abans que construir de nou.

Principis i intencions



PASAPAS

SOCIAL PROJECTS THROUGH PARTICIPATION, ARCHITECTURE AND SUSTAINABILITY

Arqbag is a group of young architects that invests in new relational models for persons, habitability, and land, understanding the service of architecture and urbanism as the transversal management of environmental, economic and social resources through action research.

Neighborhood of Les Planes, Sant Cugat

January 2013 - February 2015

Arqbag

www.pasapaslesplanes.cat

Academic

Context

The project is developed in the neighborhood of Les Planes, located within the Parque de Collserola, of barriquista origin and self-constructed in the 60s, where individual needs were addressed in a collective manner through mutual support. Over time, the standard of living and value of heritage has progressively increased, diluting the cooperativist identity of the neighborhood. The construction crisis has had an important impact on the residents of the neighborhood, many of whom worked in this sector, generating an unbalanced socio-economic situation in comparison to the rest of the city, and leaving some of the basic needs of this community exposed.

Attitude – Methodology – Tools

PASaPAS is a Research-Action project that promotes the self-regeneration of the neighborhood of Les Planes, understood as the improvement of urban metabolism, incentivising a proactive attitude of empowerment and citizen participation to resolve one's needs, while recovering the cooperative values and the associative identity fabric of the neighborhood. The aim is to reverse the current situation by promoting self-sufficiency strategies that provide a greater capacity to respond to a more efficient urban model.

Based on this opening definition, various actions and sub-projects were developed. The project "improvement of housing in Les Planes and its energy efficiency" was activated, included in the framework of the Community Energy Rehabilitation (Rehabilitacion Energetica de Comunidades, or REC) project, which focuses on the problem of energy poverty.

The project and management team is comprised of agents from diverse fields and disciplines. The group of Action-Research, which is linked with the university, is the driver of the project. The City provides the economic resources for material, a Employment Plan

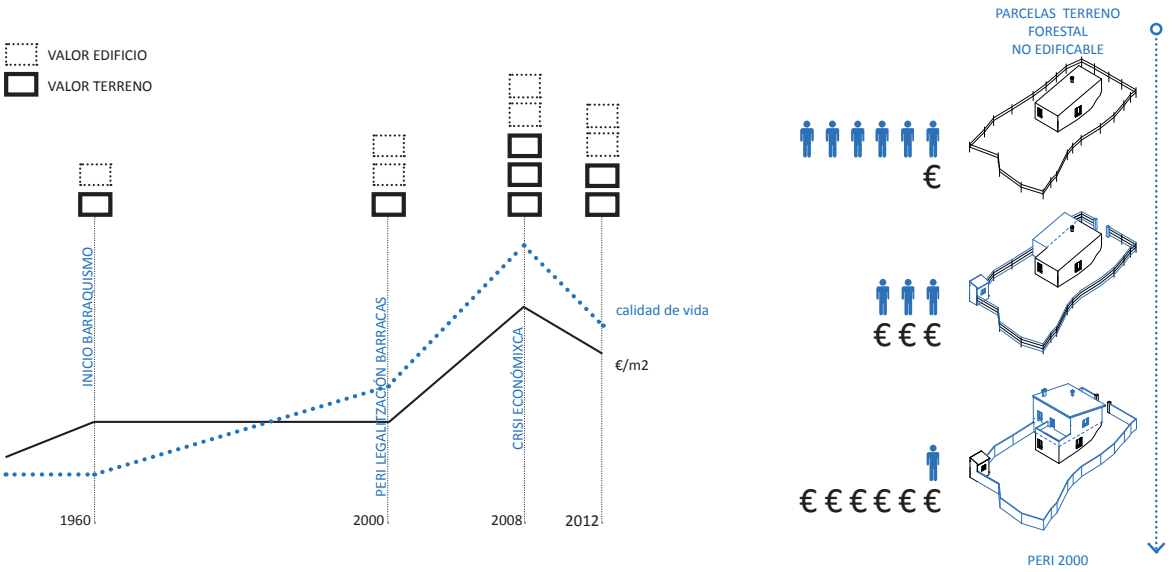
Self-built neighborhood located inside the Parc de Collserola where the needs were solved communally.

(EP) to coordinate the implementation of the interventions, and solicits three EPs to the Generalitat de Catalunya to develop the project tasks.

The participation of the neighbors addresses three different perspectives. First, through the PO, we work with the participation of the unemployed neighbors with the purpose of offering training that will allow their reincorporation into the labor force with knowledge in energy rehabilitation. Second, we strengthen the reactivation of local shops and small businesses in the neighborhood. Lastly, we promote the empowerment of the citizens by creating workshops and tools that will incentivize the exchange of knowledge between the community and the university.

First, we performed an initial visual inspection of the 399 homes in the neighborhood. This allowed us to prioritize the order of interventions, looking to identify cases of highest risk, for which a more exhaustive study would be performed looking at the physical, energetic, social, medical and economic factors (RELS methodology). Temperature, humidity and air quality sensors were placed to understand how each home behaves and how its users interact with it.

Later, a combination of constructive solutions was elaborated according to energetic, economic and material factors, as well as two premises: few economic resources for work materials (<3,000€/ home), and the number of operators (six month PO). The interventions are focused on the energy rehabilitation and the improvement of habitability of the homes through small interventions such as thermal insulation, improvement of the solar power system, airtightness of windows, systems for extraction and control of contaminated air, recirculation of heated air through the fireplace chimney, and the improvement of the accessibility of patio.



Gradually the standard of living and the value of the real state growed and the intensity of the collective dynamics decreased.

The project intends to create a basic theoretical and practical training for the POs, which in this first edition has allowed preparation and reactivation of an underused public infrastructure—the multi-sport fields and their locker rooms. This promotes new opportunities for reprogramming the site as a collective space that can generate and harbor new uses.

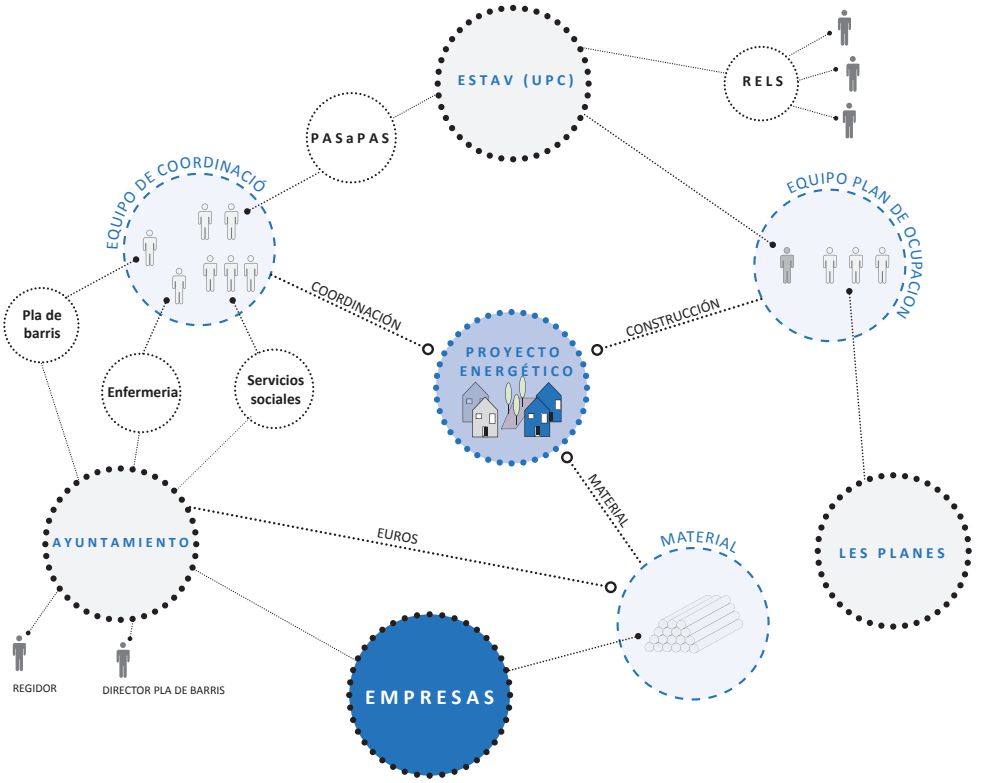
Results

The methodology used is the result of an integral process of research, needs assessment, action, periodic tracking and evaluation of results (through a protocol of social, medical and energetic validation). With regards to a physical intervention, during the first round, six homes were improved, in addition to reactivating and reprogramming underutilized public infrastructure. In the area of participation, the group of agents broadens steadily through a model that is binding, collective and transversal.

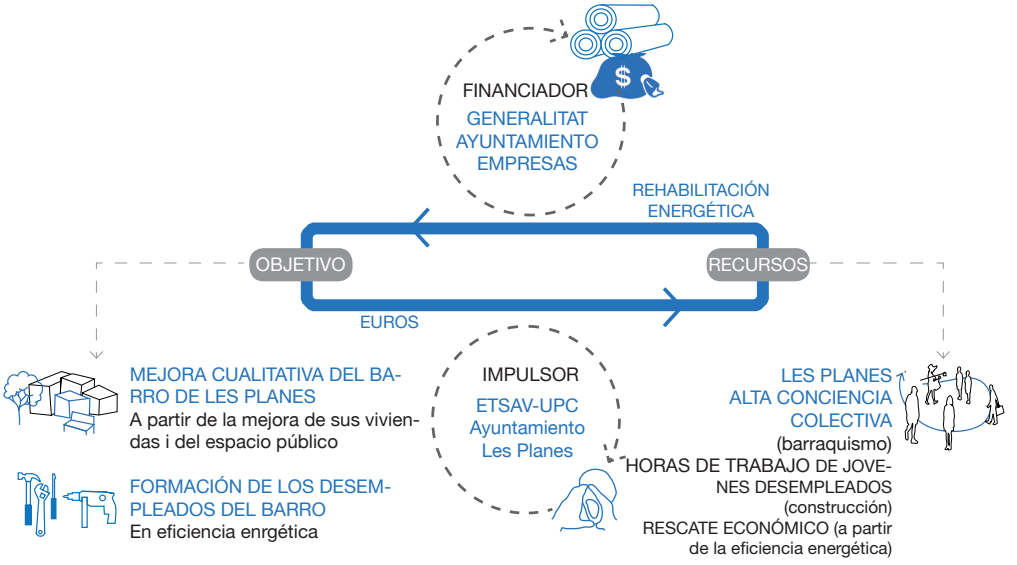
Evaluation

Considering that this is a proposal for a process rather than a concrete final result, the fact that the first interventions have been made is very encouraging, and is added to by the activation of various synergies, activities and initiatives exploring innovative alternatives to transform the current context. This change promotes a progressive improvement in the quality of life of the people and the environment they inhabit, as well as enhancing their collective capacity to directly respond to their needs.

At the same time, it is important to highlight the results of the process of outreach to the neighbors, which builds rapport based on daily interactions with families, playful collective moments, and the inclusion of children in the interventions in the public space.



Links between the multidisciplinary team, the services and the resources.



Resources and objectives of the project identification, as well as the leading and financial agents.

MORE INFORMATION

www.youtube.com/watch?v=APLMxFK0WtQ

CAN BATLLÓ

The authors of this project are the citizenry in its most broad definition. It deals with the intergenerational communion of the inhabitants of a neighborhood, the district and the city to which it belongs, who are sharing their time, skills and motivation to build a dignified neighborhood that is spatially and experientially connected.

La Bordeta, Barcelona

June 11, 2011- Present

Neighbors of La Bordeta, Plataforma per Can Batlló, Associació de veïns de La Bordeta and Lacol

www.canbatllo.org

Citizens

Can Batlló is one of the most important industrial remnants of the 19th century still standing and in good condition in the city of Barcelona. The almost-abandoned factory complex, which housed up to 2,500 workers in its heyday, is shedding its vacancy every day. Since it was recovered in 2011, it has been and continues to be a place with its own logic in the exercise of self-management practices of all kinds.

Claiming the Transformation

The context is complex. We start from a General Metropolitan Plan (GMP) in the year 1976, which intended to convert the factory into amenities and green spaces for a neighborhood with little public infrastructure. What should have been an improvement for its neighbors became a speculative tool when developers modified the GMP in 2006 to incorporate residential use, which resulted in degradation as the companies that once nurtured its streets, blocks and warehouses closed and migrated or continued in increasingly precarious conditions.

With 9 hectares (Ha) of vacant ground and the execution of the GMP of 1976 accumulating dust, we came to 2006. The economic depression of the neighborhood and the loss of urban industry were the prelude to the reactivation of the neighborhood and citizens movement, which had never stopped reminding the administration of what they had approved in 1976: a better neighborhood.

Throughout these past years, the neighborhood and its entities have organized themselves as a platform to claim the transformation of Can Batlló into the promised facilities and green spaces. On June 11, 2011, faced with the paralysis of the process, and after an intense process of social mobilization, the neighborhood managed to set foot into the enclosed area, still private, and to obtain the handover or cesión (cession) of a warehouse. The project thus began with its first sociocultural and self-managed facility: the Bloc Onze of Can Batlló.

Can Batlló
tic tac
VOLEM CAN
11 JUNY 2011

Bar and meeting space of Bloc Onze

The Self-Management Continues to Grow

The neighborhood platform works intensely on the Bloc Onze project. Work is being done on the rehabilitation of space based on the voluntary work of neighbors, and on the programming of events and the management of activities for all audiences. At the same time, the urban planning process foresees that the area will be re-parceled with the City maintaining ownership of the land. However, from the municipality, investments for the development of new facilities and public space are being planned in a time frame that is too long. This situation has catalyzed the neighborhood to work on proposals for interventions and uses that can open the site to the rest of the city, activate life in its streets and open spaces, recover and take advantage of existing buildings, and respond to social needs, generate economic activity, and provide affordable housing. More than 3 years of work has developed this project through the direct promotion of the projects by the organized neighborhood.

The cession model of Bloc Onze consists of an agreement of indefinite assignment of the building to two of the entities that integrate the neighborhood platform for Can Batlló. In the negotiation of the agreement, the platform sought to change all the clauses that offered the administration the possibility of terminating the agreement unilaterally.

In relation to internal management and financing systems, both in the Bloc Onze process and in the reclamation and proposals for the entire complex, the body through which decisions are made is the General Assembly. Concrete aspects are worked through commissions. In both cases, self-sufficiency and voluntary participation are sought. Specifically, Bloc Onze establishes through its Internal Governance Document that it has to become economically

Joan Pons Library

self-sufficient, which is why it must establish the guiding criteria for its management and control over revenues and expenditures. In the confirmation of the facilities, economic cycles and types of qualitatively unequal projects coexist, and it is the attribution of the General Assembly to ensure the correct economic operation of the project.

The rehabilitation and adaptation of Block Onze is being carried out, mainly with the volunteer labor of the neighbors. There have, however, been various entries and external resources (the municipality and a competition by the Col·legi d'Arquitectes de Catalunya, or COAC) which have been aligned with the above-mentioned principles established by the General Assembly through the Internal Governance Document.

Today, Bloc Onze has a meeting space and a bar, making it the epicenter of the daily life of the area. An auditorium with rehearsal rooms in which concerts, screenings, meetings, etc. fill the schedule. A library with more than 15,000 volumes donated. A climbing wall and spaces for groups. A woodshop, blacksmith shop and self-repair shop for motorcycles—all offering the neighborhood their time, tools and knowledge—are responsible for all construction and maintenance of the reclaimed areas of the site.

MORE INFORMATION

bcncomuns.net/cpt/can-batllo
canbatllo.lacol.coop
www.lacol.coop/projectes/bloconze-can-batllo/
www.lacol.coop/projectes/rehabitarcanbatllo/
www.lacol.coop/projectes/connexio-vertical-bloconze/

LEINN COLLABORATIVE SPACE DESIGN

Ttipi Studios is a small cooperative that designs and manages processes of collaboration and social innovation in the city, organizations and community environments. Ttipi was founded by Ane Abarrategi Zaitegi and Maddi Texeiro Tarazaga.

Oñati, Gipuzkoa (Euskal Herria)

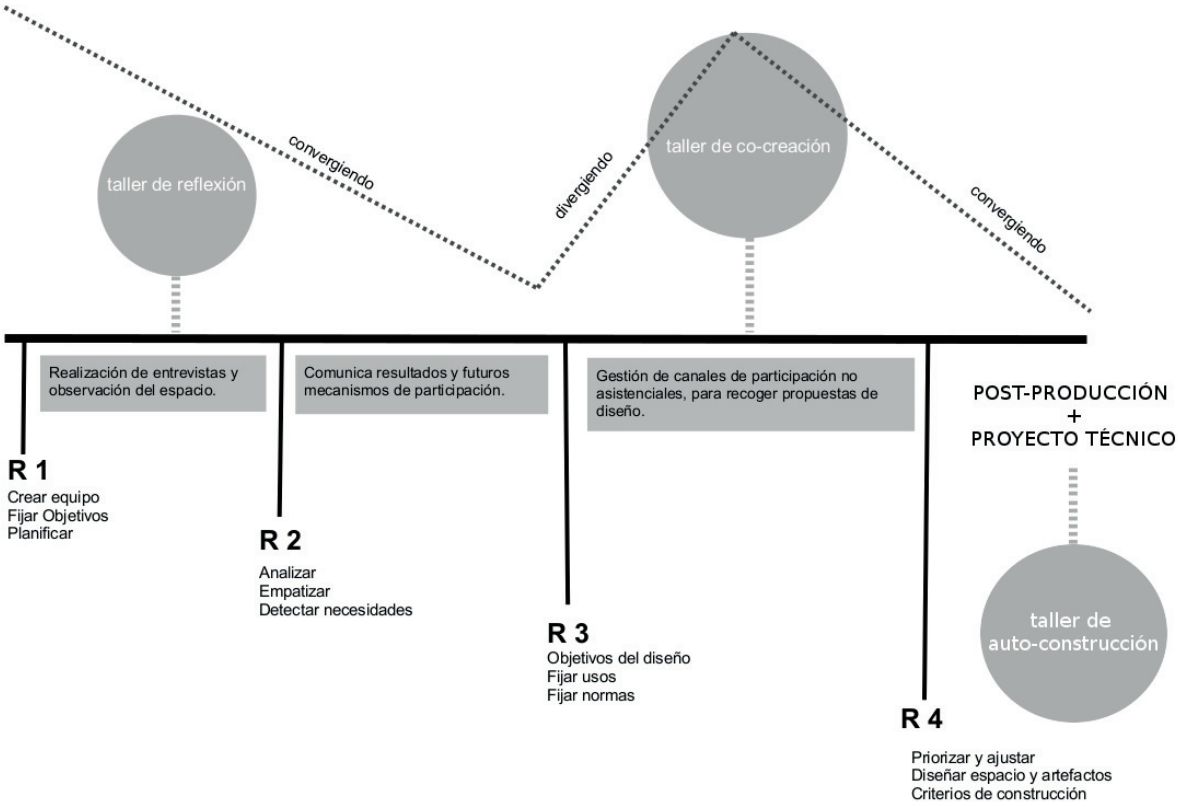
May - September 2013

Ttipi Studio

www.ttipistudio.com

Grado Liderazgo Emprendedor e Innovación de Mondragon Unibertsitatea

Image of the collaborative design of Oñati Lab



The specific framework of the project is the Business School de Mondragon University, specifically the Oñati Lab in the program for Leadership, Entrepreneurship and Innovation (Liderazgo Emprendedor e Innovacion, or LEINN). Oñati Lab is a shared workspace that students use to launch their cooperative enterprise projects. The LEINN degree from Mondragon Team Academy is based on the 'learning by doing' methodology that works at the forefront of practice, group work and collaboration.

Despite the initial approach, the Oñati Lab space was not satisfying our group's needs, either in size or configuration, and at the same time in its ability to create a pedagogical experience around the design of the space and its use. In addition, the process sought to transversally generate a sense of shared responsibility and greater collaboration among the different teams that inhabited this space.

To this end, we decided to launch a bottom-up process of design and transformation of the space that would integrate the students and the entire school community. The participatory process was articulated in two consecutive phases: the first phase relating to analysis and design and the second phase relating to physical transformation.

During the first phase, the students led the entire design process, from reflecting on the space, its uses and needs, to agreeing on a definite architectural proposal. In order to identify the needs of all users, the students themselves performed tasks of observation and interviewing, and also analyzed the actual use of the space. Thus, they were able to define the needs and challenges that the space should respond to, and prototyped concrete ideas and proposals. After evaluating different proposals, a definitive proposal was chosen and the details of the proposal were developed, resulting in the collaborative design of the Oñati Lab space.

During the second phase, the design was materialized through two days of collective work between the students and faculty. Together, they carried out the adaptation of the space:

The motor group

Collection of users, uses and needs

cleaning, assembly and placement of furniture, painting, decorating, etc.

For the development of the process, different mechanisms and resources were put in place to facilitate the participation and exchange of all users. A leading "motor group" was created for the process, consisting of 15 students from different courses and profiles who met periodically for six months. Its main function was to detect and analyze the project needs and to evaluate the proposals of other colleagues.

Beyond this group, three open workshops were held for all users, at different points in the process: a reflection workshop, a co-creation workshop and a self-construction workshop.

During the process, some designers drew up the technical project according to the consensus reached and were in charge of managing

Assembling during the self-construction workshop

Breakfast before the self-construction workshop

Painting during the self-construction workshop

the works that could not be done collectively (e.g, electrical installation).

However, the most relevant technical work was the design and management of a process that would articulate distinct mechanisms and specific dynamics according to the degrees of involvement, so that they could be as shared as possible.

Results

The result was a design that responded to the two needs identified by users: to facilitate learning based on teamwork and shared responsibility, and to show both individual and collective identity through the space. Oñati Lab derived, in an open-concept main area, perimeter spaces for the equipment and spaces of diverse use like exhibition of projects, rest, socialization, storage, etc. In order to respect the identity of the teams and the Mondragon Team Academy, an area on the wall was reserved to be decorated to the likes of the students, maintaining the balance with the different corporate images.

Leinn Collaborative Space Design also proved to be, as it was sought, a process of empowerment and identification of users with respect to space. Thus, the students have continued to organize and manage the space in a proactive way, following up on the project and constantly proposing changes to it.

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* Saved environmental impact compared to a similar common publication