

# finalist

## Participation and collective creation in the architecture of Lawrence Halprin. The *Take Part* methodology in the participatory processes of urban project

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Lawrence Halprin (1916-2009) was an American architect who developed a long, fruitful and award-winning architectural and urban body of work. In his design procedures, he was a pioneer in the USA for introducing participatory processes allowing citizens to provide information, reflection, knowledge and proposals in urban designs. Halprin's early experiments in incorporating citizen participation took place in the 1960s, coinciding with the democratic revision caused by the Free Speech Movement. From that time, participatory processes were assimilated in his modus operandi.

Through the *Take Part* workshops, Halprin developed a methodology that allowed a broad consensus in the will of urban citizens. His participatory processes involved ordinary citizens, but also institutions, administrations, businesspeople and officials. The results of the participatory workshops were incorporated into his designs, ensuring the social and political success of the developed outcomes, as well as the professional recognition that was achieved.



1. Cover image taken from the poster:

Anna Halprin and San Francisco Dancers' Workshop

WORKING PEOPLE WORKSHOP – WOMENS WORKSHOP – DANCE AND SELF HEALING – COMMUNITY CREATION AND LIVE TRANSFORMATION

Designed by Charlene Koonce, circa 1977.

Used by Lawrence Halprin as a conceptual illustration in collective workshops.

Image: LHC 014.VI.5E218 Taking Part Workshop (Graphics WS) 1975-1979

2. Lawrence Halprin in his office, 1960. Image: WEINSTEIN, Dave. Tommy Church and his brood. Creators of the 'California School' of Modern Landscape Design. Eichler Network



## Anna and Lawrence Halpin

To understand the work of Lawrence Halprin it is important to know the influence of his wife Anna. Both played a transcendental role in the conceptual evolution of urban planning and performing arts. Their marriage exemplifies a paradigmatic concurrence of Architecture and Dance. This singular crossroads gives us the knowledge of possible alternatives, already proven with success, in the participated construction of the city.

Anna Halprin (Ann Schuman) (1920) is a dancer and Lawrence Halprin was an architect. In 1941 the couple moved to Massachusetts to study at Harvard University where they studied design and architecture with some of the Bauhaus professors who emigrated to the United States, as well as with the landscaper Christopher Tunnard. At Harvard, Anna and Lawrence Halprin soaked up the artistic principles of the Bauhaus where Gropius had taken over the Department of Architecture (1937-1952).

Their friendship with Walter and Ise Gropius and with László Moholy-Nagy imbued them in some interests that they had already developed in the 1920s in Europe, such as the review that they had advanced with their colleagues Oskar Schlemmer and

Farkas Molnár in the relationship between audience and performer. Probably in this common interest lies the origin of Anna's distancing from the classical forms of teaching of modern dance typified in the tradition of Martha Graham and Doris Humphrey. Anna achieved a pioneering transformation of the traditional concept of dance as an artistic manifestation and initiating a new way of occupying space. Anna was one of the forerunners of postmodern dance and American art performance, taking both outside the theater to reach the public space, and also interact with it and its inhabitants.

In 1944 the couple moved to San Francisco. In 1949 Anna founded the Halprin-Lathrop (Dance) School and Lawrence his own office. That year, Lawrence published the article *The Choreography of Gardens* where he explained the need to design gardens that satisfied the kinetic sense, so that they would be,

*Like stage sets for a dance in that they designed to determine the movement of the people in them.* (Halprin 1949, 31)

"During the 1960s, Halprin took on new types of projects in marginal urban locations and began to innovate not only with forms and spaces but in the design process itself. These projects, in which he reaffirmed the role of the landscape architect in the regen-

eration of the American city, achieved vital social and pedestrian spaces (...). In doing so, he reimagined a public realm for American cities that had been forgotten by federal urban renewal programs and abandoned by new suburban developments.” (Meyer 2016, 6)

As Lewis Mumford announced in 1961 talking about the American city, “as soon as the suburban pattern became universal, the virtues that were advertised began to disappear.” (Mumford 1961, 490-491)

In 1963, when Halprin published the book *Cities*, he pointed out that the main purpose of a city is:

*To provide a creative environment for citizens. By creative I mean a city with a lot of diversity which allows a wide freedom of opportunities.* (Halprin, 1973)

On the other hand, Anna, in the sixties began to worry more and more about relationships with the environment, focusing on the affective capacities of the place, as well as the movement of the dancers and their ability to feel. From that moment, her happenings, so called to differentiate them from the performances of Allan Kaprow, had an increasing impact; and artists such as John Cage, Claes Oldenburg or also Kaprow joined her. Of note is the 1964 happening

Papers, performed by Kaprow, Halprin and Ferlinghetti at the University of California at Berkeley. The historiography of contemporary art relate it directly to the content that months later would be claimed in the demonstrations of the Speech Movement.

It is not a simple coincidence that the Free Speech Movement, which demanded the right to public assembly and organization of political activities, commonly cited as the origin of the student protest movements of the 60s and 70s (which germinated in Europe on May 68), it began in 1964 in the Sproul Plaza at Berkeley, designed by Halprin (1960-62) and on whose campus Anna had demonstrated, had danced with her dance students and had made happenings with her performer friends.

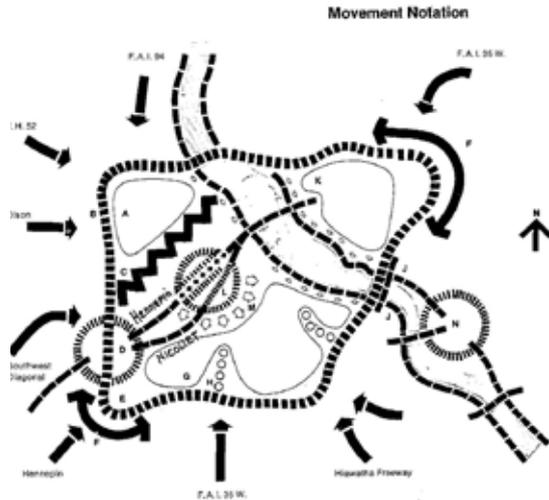
From 1966, interested in activating and involving citizens in the design of their environment, Anna and Lawrence Halprin started the collaborative workshops called Experiments in Environment. They were workshops in which they induced a group to learn about the environment through their physical and sensory experimentation. They first involved dancers from Anna Halprin's theater and dance company, then groups of artist and professional friends (related to performing arts and architecture), and finally the collaborative workshops were used to



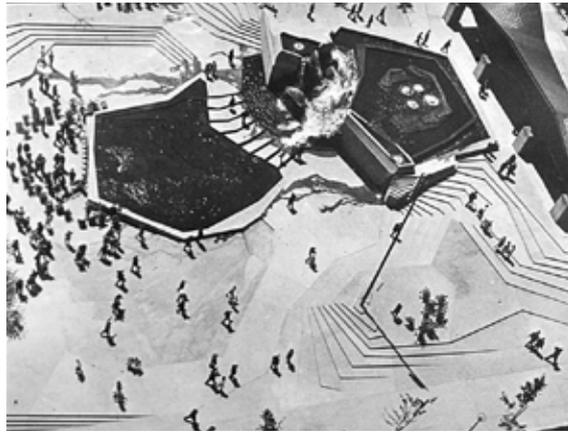
3. Anna Halprin in “The Prophetess”, 1955. Wardrobe designed by Lawrence Halprin. Image: Risling, Edloe. Anna Halprin Digital Archive



4. Protesters carrying the banner of the Free Speech Movement in University Hall, Sproul Plaza, Berkeley, November 1964. Image: Steven Marcus. Courtesy: UC Berkeley, Bancroft Library.



6. Traffic studies for the Nicollet Mall. Drawing: Halprin, Lawrence. 1969. *The RSVP Cycles Creative Processes in the Human Environment*. New York: G. Braziller, 92.



5. Lovejoy Plaza, Portland, Oregon, 1967. "Les Dalles of the Lovejoy". Image: Portland City Archives

produce knowledge generated by the people who participated in their *Take Part* processes. These experiments were the basis of the methodological conceptualization of collective creation in relation to the environment and the *Take Part* methodology in urban planning.

The office of Lawrence Halprin and associates (LH&A), in addition to planning public spaces and advising on urban planning in many American cities, incorporated participatory processes in the development of urban projects in the 1960s and 1970s. "They reinvented the profession and set the stage for 21st century practices in urban planning, led by landscape architects." (TCLF 2016, 39)

In the first urban assignments of the 1960s, the participatory processes started from Halprin's own initiative and bit by bit the urban promoters began to assume and demand them as something intrinsic to the urban process itself.

In a decade in which "most American landscape architects focused their professional attention on the residential market and the amenities to support it (shopping malls, schools, etc.). Lawrence Halprin (1916–2009), M. Paul Friedberg (b. 1931) and Karl Linn (1923–2005) (...) incited reactionary efforts to achieve social continui-

ty (...) through participatory methodologies that emerged from their unique professional training. This training prepared them to refocus the emphasis away from the sterilizing neutrality of "open space" and toward the reinstatement of "public space" as a stage for encounter and exchange. (...) (They) dedicated themselves to the country's densely settled metropolitan areas. By attempting to conserve the experiential richness and social ties of the inherited city as a dynamic stage for public interaction and exchange, their efforts paralleled many of the critical reactionaries who launched a "resistance" against "the assault on urbanism" (White, 1958) at this time." (Hirsch 2014, 173)

"Such reactionaries included Jane Jacobs, William H. Whyte, Lewis Mumford, Richard Sennett, Herbert Gans, Bernard Frieden, journalists Wolf Von Eckardt and Ada Louise Huxtable, Victor Gruen, and so on." (Hirsch 2014, 191) All of them included in the bibliography that Halprin attached in the outstanding work of 1968: *New York, New York: A Study of the Quality, Character, and Meaning of Open Spaces in Urban Design*, (Halprin 1968, 116-117) that he carried out with a multidisciplinary team in which collaborated, among others, the socio-political activist and urban planning theorist, Jane Jacobs, the psychologists George Rand and

Paul Baum, the geographer Tom Thorpe or the anthropologist Edward T. Hall. In this study, it was emphasized the importance of working with a representation of the community affected by the changes produced by a new planning, making it participant of the design of their urban area of interaction. In summary, Anna and Lawrence Halprin were an active part of the movements that managed to change Western society in the turbulent 1960s and 1970s in the USA, improving democracy and quality of life of citizens. With Lawrence's contribution focused on the field of urban planning, it is pertinent to revisit and reference his performance, especially at a time like the present when participatory processes are being widely incorporated into public life and political management of our society.

## Research background

The preliminary documentary consultation phase to initiate this research focused on the publications of and about Lawrence Halprin. From its the study, it was obtained sufficiently information to be able to offer an approximation to the figure of Lawrence Halprin and his modus operandi.

One of the collateral results of this research is the Lawrence Halprin's bibliographic construction, which brings together 131 references in which Halprin signs as author, 104 references from LH&A and 171 references from other authors that focused on Halprin's life and work.

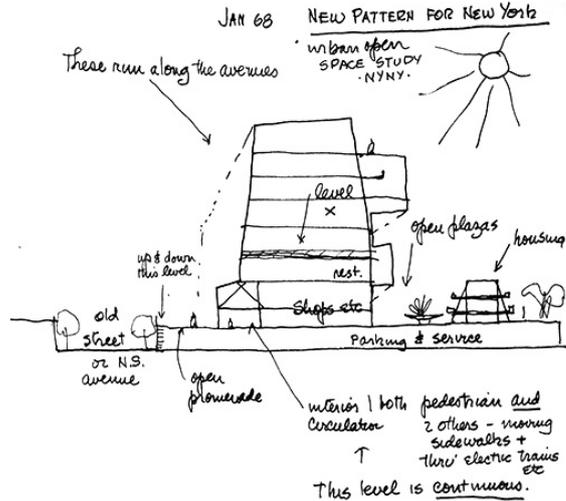
Based on the publications signed by Halprin, it was found that a complete intellectual discourse could be set up. In the publications of other authors, they mainly addressed to Halprin's work as a finished architectural object. Although in many cases, in order to understand the results, there are referred and highlighted the participatory processes, these are not detailed, nor is defined the methodology used to carry them out. Thus, the score that would allow a detailed reconstruction of any of these participatory processes in full cannot be inferred. In summary, it is possible to get a broad idea of what the participatory process meant, there are even two books-manifesto by Halprin



7. General plan of the Seattle Freeway Park. LH&A. Plan: LHC. 014.VI.FI631 Seattle Freeway Park



8. Ira Keller Fountain, Portland, Oregon. Photography: Charles Birnbaum, A.N.D. The Cultural Landscape Foundation



9. Halprin's drawings in his notebook about the NNY report. January 24, 1968. Drawing: LHC, 014.III.B.020 NB NNY 74-80 p. 2654



10. Experiments in Environment. Mapping Market Street, San Francisco, July 8, 1966. Image: LHC // Graham Foundation

dedicated to this question, (Halprin 1972 & 1974), but its practical application cannot be understood or developed without introducing a large dose of invention.

### Object, objectives, motives and hypotheses

The main objective of this research is to delve into the detail of the praxis exercised in the participatory *Take Part* processes of Halprin's urban projects to be able to define an application methodology.

The urban results of Halprin's projects have proven brilliant in their broadest sense. From a professional point of view, they have received the highest distinctions that are awarded in the USA. These results have also been exceptionally effective from the point of view of user, who has occupied, owned and used the projects, regenerating urban areas that had fallen into recession. In addition, these have widely responded to the expectations of clients who commissioned hundreds of projects backed by the previous successes.

We know of the experience of the LH&A office in organizing participatory processes to provide information, reflection and knowledge, both to the population involved in urban renewal and to the architecture studio in charge of designing that renewal. Based

on the analysis of the historical and fruitful experience of Lawrence Halprin in this field, a starting hypothesis is formulated in the belief of the need for participatory processes for the better construction of society and in particular of the city. Therefore, the object of study of this research are the participatory processes that marked the definition of the *Take Part* method. It is interesting to know the process and the applicable methodology from project thinking to its later praxis.

From its original conception, the work assumes the need for evolution in parallel with society. This is best detected in urban regeneration plans and in the design of public space. Halprin already enunciated this in the inauguration speech of the Nicollet Mall in Minneapolis in 1962:

*(...) the success of the design could not stand without continually refreshing the area because change is inevitable.*  
(Fredrickson 2011, 288)

We could qualify its architecture as circumstantial and adaptive, considering these adjectives as excellent qualifications for a social architecture.

*I have a responsibility (...) Because what I have to do determines how people live and how they relate to various other people, how they relate to social problems, and how they relate to nature itself.* (Halprin 2008)

Thus, without neglecting the possibility of a traditional analysis of the architectural object and an appreciation of its timeless values, which are also exceptionally significant, this research focuses on the process, with the intention of understanding and assuming today a design training tool that involves the citizens and their wishes in city planning. From this point, a second hypothesis arises: the possibility of contemporary application of these processes and techniques to try to develop a better qualified urban planning, better adapted to society.

### Other materials

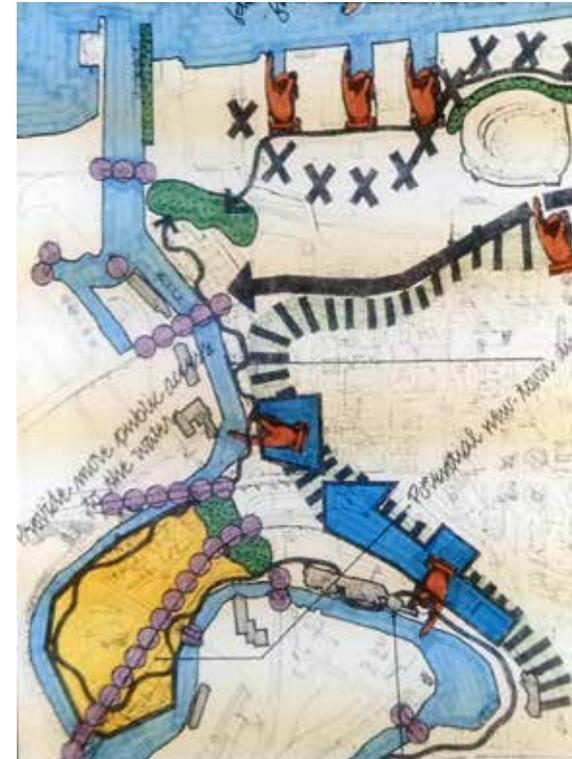
During and after completing the Thesis, two complementary lines have been developed in parallel to this research: dissemination and praxis. In terms of dissemination, apart from some papers, it is worth highlighting the book: *La Participación en la construcción de la ciudad* (Blancafort 2016a) that received the Research Publication Award at the XIV BEAU (2018). On the other hand, an experimentation is being developed that serves to test the praxis of what has been studied, to feed back the theoretical discourse and to nourish the discussion with an assisted critique from experience. This practice is carried out through research and social transfer projects from the UPCT. In

this line, several processes of participated urban design are being developed. As an example of the different scales of practical application, it is worth mentioning the project for Plaza de la Merced, Murcia, the regeneration of San Roque neighborhood, Molina de Segura or the planning process for the Advancement of the revision of the PGOU of Cartagena, among others.

### Case studies for the definition of the method

The central body of this research describes in detail ten study cases that were paradigmatic to specify the *Take Part* method. To do this, it was consulted and analyzed the original documentation produced by Halprin and deposited in the Architectural Archives of the University of Pennsylvania, Philadelphia, USA. In order to carry out the detailed definition of the method, it was reviewed all documentation referred to the study cases. Some cases were still projects for testing and approaching to the *Take Part* Process method and others were already consolidation projects of the method that Halprin would apply from that moment on.

The Thesis provides a large amount of unpublished documentation that allows to dissect in detail the activities carried out in the different *Take Part* workshops, and thereby



12. Downtown Cleveland Diagnostic Drawing, LH&A. Image: LHC, 014.VI.BA727 Cleveland



11. Morningside Park workshop, Harlem, New York, 1970. Image: LHC, 014.VI.DG208



13. Participants of the *Take Part* Cleveland Workshop, 1973, on an excursion through the city center. Image: LHC, 014.VI.BA527 Cleveland



14. Image of the *Take Part* workshop held in Yountville on October 1973. Presentation of the work done in group. Image: LHC. 014.VI.HC-324

discover the precise methodology used.

Since the interest is in the details, which are difficult to summarize, this synthesis will not include an accurate description of any of these case studies, which occupy 310 pages of the Thesis, and in which there are arranged conceptually and chronologically 547 written documents, 176 contact sheets, 1,447 slides and 116 original LH&A drawings related to these projects.<sup>1</sup>

To get an idea of the magnitude of Halprin's work, there will be provided images of different types of documentation produced by Halprin, be included the description of the defined method, be added some thoughts produced in the discussion that generated the research, and there will be provided the main conclusions of this research.

### Methodological synthesis of *Take part* process

#### Conceptual summary

The *Take Part* were processes in which citizens participated together with representatives of institutions and administrations, businessmen and officials, to promote consensus on urban ideas that would determine the objectives of the technical project that would later define them.

<sup>1</sup> An open access example of one of these case studies in Yountville is published in journal *Kultur*. (Blancafort 2016b)

They could be used to focus on ideas related to urban planning or to specify smaller-scale urban projects in which the definition of architectural detail was searched. Among the first cases, stands out the *Take Part* processes used to specify the main lines of the General Urban Plans of Yountville, Everett or Cleveland. The latter cases, include the *Take Part* processes organized to redesign the Market Street in Wilmington or the Main Street Mall in Charlottesville.

As it could be verified in the different case studies, the *Take Part* processes followed a similar script wherever they were applied. When an entity contacted Halprin's office to carry out an urban design or planning, the gears of participation were set in motion. It meant that, in parallel and simultaneously to the office work, workshops were organized so that the community participated in the development of the planning that affected it. Meanwhile, the office was fed and influenced by the results obtained in these collective workshops for the exchange and definition of ideas, prior to the completion of the final technical work.

Citizen participation was carried out in collusion with the entity convening the order. In the beginning, LH&A offered the possibility of participation as an improvement in the urban planning of the city (Fort Worth, Se-

attle, Yountville, Everett). Later, the different administrations contacted LH&A, knowing the benefits of being able to address urban planning from citizen participation (Charlottesville, Minneapolis, San Francisco, New York or Washington, among many others).

From the analysis of different practical cases carried out by LH&A office, a work methodology can be defined. The *Take Part* processes were developed in four consecutive phases. The duration of each one could be changed, depending on the project being tackled. The four phases were:

- Selection of participants
- Recognition of the environment.
- Analysis and diagnosis of the environment.
- Proposals

### PHASE 1. Selection of participants

They looked for citizens who could represent their community in a solvent and committed way. The intention was to establish sociological quotas for wide, diverse and representative participation. The selection was made among members of neighborhood, cultural and civic associations, economic, political, cultural or media power groups, and ordinary citizens (mainly neighbors of the site where the work was going to be developed).

Paul Baum, psychologist and director of the San Francisco Institute for Gestalt Psychology, was one of Halprin's regular collaborators at this stage of the process.

### PHASE 2. Recognition of the environment

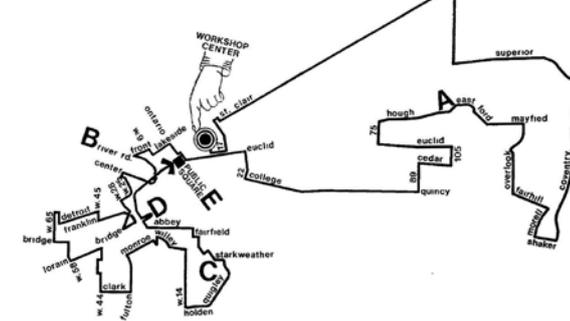
In order to initiate the active participation of citizens in the process, urban mapping workshops were held. These workshops had two basic objectives:

- To become aware of the city
- To obtain a common base of experience among the diversity of participants.

It was given to each participant a "City Map" with a route and a series of activities to be carried out ("Master Score"). The maps that were given became a guide which helped them to observe, visit and interact with different spaces of the city.

With the "Awareness Walk", participants became aware of the city's spatial experience, about well-known places and new discoveries. This was an activity in which all citizens were socially, culturally and economically equated, in order to have a common point of departure. None of the participants' professional, social or economic categories were distinguished. The basis of reflection was the vital experience perceived in these walks, eliminating a differing value of contri-

CLEVELAND EXPERIENCE MAP



15. Map of the Cleveland Bus Tour score. Image: HALPRIN, Lawrence, and BURNS, Jim. *Taking Part: A Workshop Approach to Collective Creativity*. Cambridge: MIT Press, 1974, p. 234.



16. Experiments in Environment. Discussion about Drifwood City, Sea Ranch, July 5, 1966. Image: LHC // Graham Foundation



Criticism of Halprin's projects is referenced and procedural issues such as the selection of participants, the sense of belonging or the economic costs of participation are clarified.

- The role of the architect.

This last section of the discussion focuses on a review of the contemporary role of the architect in participatory processes.

These themes are developed in parallel to the central theme and serve both to fill gaps in the exposition of Halprin's thought described in the body of the Thesis and to build bridges with our society; raising questions about the applied methodology and its possible contemporary translation.

As a sample, it is attached the text developed in one of the subtopics dealing with the role of the architect.

### Architect: director-guide-shaman

Either the historiography and the scientific research consulted have not paid attention to the failures (which by statistics it seems that there should be) or, as pointed out in some articles, Lawrence Halprin knew how to lead the participants so well that he managed to make them pay attention to issues that everyone could agree on. There is some specialist who suggests that the re-

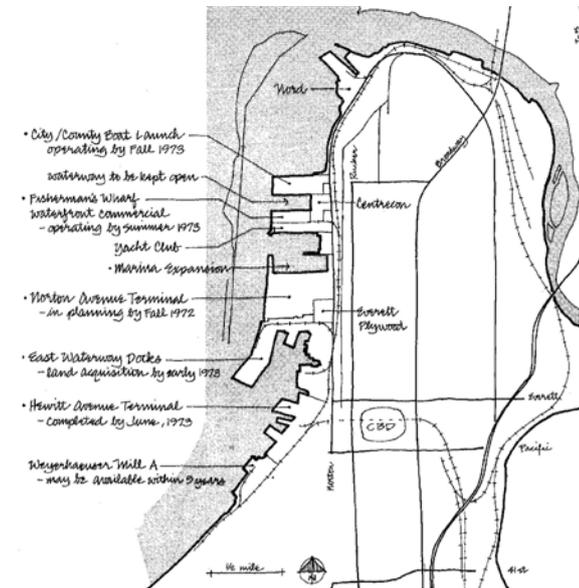
sults of the workshops perfectly responded to Halprin's preconceived design interests, (Hirsch 2012) which he knew how to disseminate and instill among the participants as if they were his own.

*The quality of the resultant experience depends in large measure on the ability of the artist to inspire and lead to peak experiences.* (Halprin 1969, 182)

Some critical writings directly doubt whether it is seduction or manipulation. In this sense, the reflections of Laurie Olin (Olin 2012) (in 2011 he obtained the ASLA medal) about his participation in a *Take Part* process are very timely. He describes the ability of the participants to make decisions and draw their own conclusions, and the ability of Lawrence Halprin to lead the participants towards his interests.

The basic technique that is at the center of this participatory approach is the so-called situational or pragmatic theory of knowledge, that is, learning derived from experience. This differs from the usual teaching and instruction.

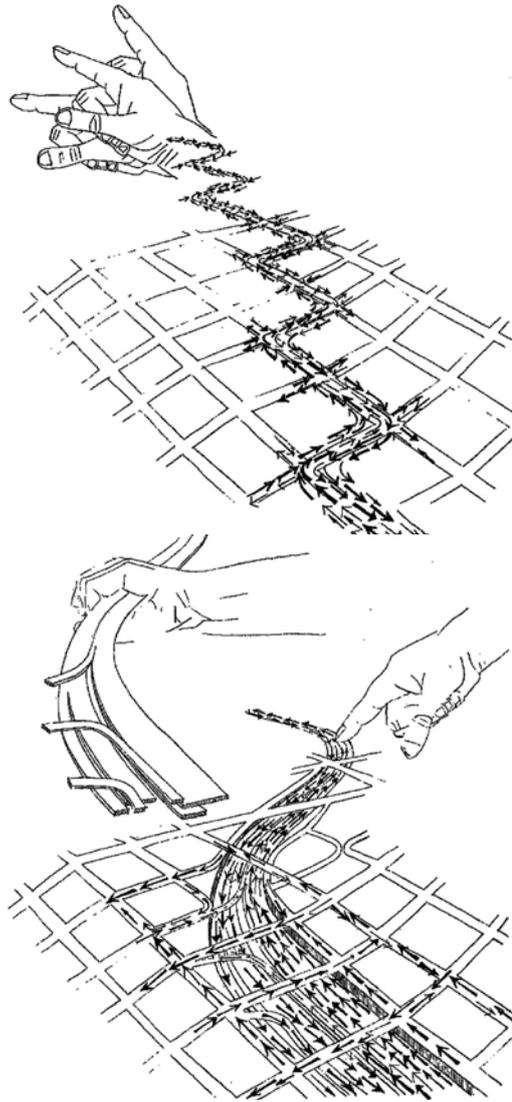
Alison B. Hirsch notes (Hirsch 2012) that philosopher John Dewey served as a source of inspiration for Anna and Lawrence Halprin. The emphasis on situational learning is interesting in the case of *Take Part*, as it im-



20. Ongoing projects for the Port of Everett, 1970. Drawing: Lawrence Halprin. 1978. *Process 4*, Tokyo: Process Architecture, 204.



19. Image of the *Take Part* workshop held in Yountville on October 1973. Image: LHC. 014.VI.HC-329



21. Conceptual drawings for Freeway Park. LH&A. circa 1971. Images: Fig 3.61 LHC. 014.VI.FI633-635 Freeway Park

plies that the role of the workshop leaders is to guide the participants to discover or learn what the leaders had predetermined. Herein lies the unresolved tension between facilitation and manipulation. The question is to know where the equilibrium point is located, between what Halprin shows and designs to make the context intelligible to those who do not master the matter, and what goes beyond this intention to lead towards the design preconceived. How to conduct a process to induce without abduce?

*One of the gravest dangers that we experience is the danger of becoming goal-oriented. (...) There is a vast difference between being idealistic, which is life-oriented and process-oriented, and utopian, which implies a finite and formal goal. In that sense scores are non-utopian.* (Halprin 1969, 4)

In any case, Lawrence Halprin treasured a progressive approach to the common good and a vision of the environment linked to nature. This approach was transmitted in the way of addressing the problems to be solved in *Take Part* processes. In fact, these collaborative participatory processes helped to open the eyes and minds of people with particular and reductionist interests to lead them to greater social commitment.

*Design, particularly environmental design, has a profound responsibility. It is, in a sense, the bearer of the cultural value system of a community. (...) It deals with cultural issues, with context, with lifestyle, with social and economic issues; it has profound ecological ramifications and influences on the future of the planet; it deals with the whole community as well as the individual; it is contributing to a human ecology and, in that sense, it must be multi-sensory and holistic.* (Halprin 1989, 62)

From the observation of a community in collective reflection, someone sharp can extract clues that enrich the design process. But it seems that often urban design has moved away from the reality of the environment and the people who have to inhabit it.

*The designs are profoundly phony, Disneylandish structures and landscapes without meaning, or profundity, or sense of value. They are full of sound and fury, but signify nothing socially relevant.* (Halprin 1989, 60)

And they are not only self-absorbed but they become the distracting excuse for speculation.

*Everywhere developers are hiring architects and landscape architects to authenticate their deals by making*

*buildings and open spaces which, like advertisements, call attention to the project. It has become a form of corporate pimping, if you will. It leaves the architect to serve out his role as what Philip Johnson calls “a design whore.”* (Halprin 1989, 60)

“The technocratic urban practice is discredited, its public dimension has been marked by the prevalence of real estate speculation and the objective of the common good has been contaminated by the demands of commercialism.” (Montaner 2015, 211)

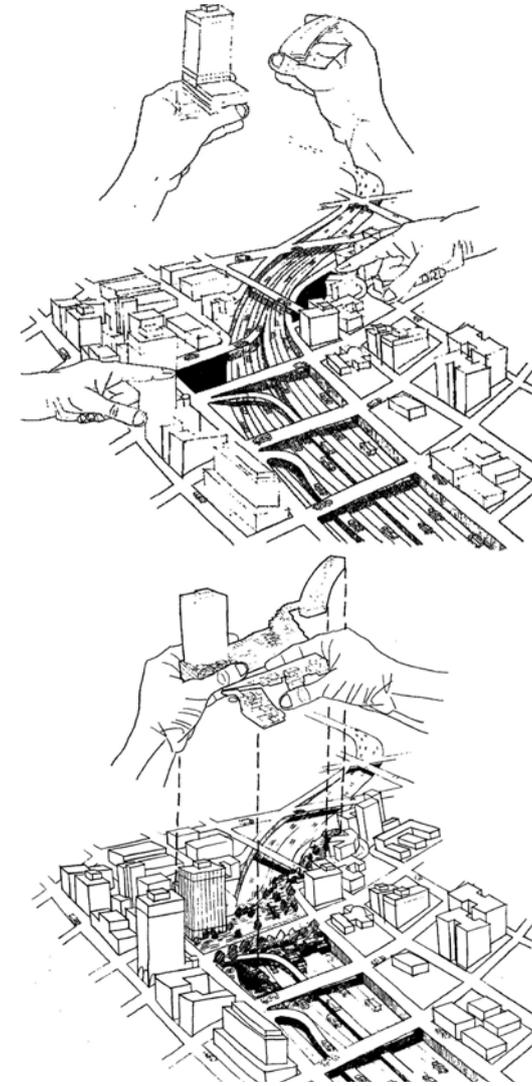
Halprin’s statements are directly linked to the contemporary analysis made by Josep Maria Montaner and Zaida Muxí of the training and role of the architect. “What we call the crisis of profession is a consequence of the imbalances between culture and training of the architect, and what the neoliberal society demands of them (...). The great current challenge is to train university students to strengthen the democratic and fairer societies of the 21st century.” (Montaner 2015)

To this crisis of values is also added that pressure groups close to power and with influence in decision-making on the city can focus almost exclusively on economic profit and speculation.

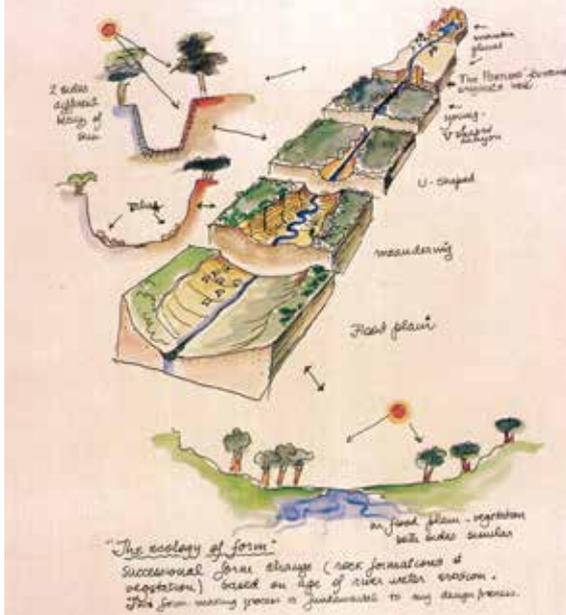
*The new ruling class in the development of communities has been those who utilize land as a commodity for economic gain, the new entrepreneurs. These are the new breed of land-speculator developers who are the real architect-planner “scorers” of our environment. On the average they are venal, shortsighted, and their inputs into our community scores have resulted in disaster throughout America. They are largely responsible for the disintegration of the physical environment of our ghettos, for the appalling ugliness of urban and suburban most of our cities; interested only in the short-term profit motive. It is high time we demand to learn whether their decisions are the most valid ones for community action to base itself on.* (Halprin 1969, 175)

This perversion in the construction of city, so far removed from the common good, requires a paradigm shift in the figure of the politician-manager and the architect. In our specific field the question is to find the precise position of this technical and professional figure.

Halprin transmits in all his writings that the main conditioning factor to carry out a good urban design is knowing how to do a good analysis and prospective of the environment



22. Conceptual drawings for Freeway Park. LH&A. circa 1971. Images: Fig 3.61 LHC. 014.VI.FI633-635 Freeway Park



23. The Ecology of form. Conceptual sketch of the inspiring origin of the Portland Open-Space Sequence. Drawing: Lawrence Halprin on Burns, Jim. 1981. *Sketchbooks of Lawrence Halprin*. Tokyo: Process Architecture, 62.



24. Participatory workshop in Tulsa, Oklahoma, circa 1970. Image: LHC, 014.VI.47G702-Tulsa Mall WS

to be designed. Even if a participatory process is not absolutely indispensable for a good design, if society, in its expression of freedom and executing politics, has the need per se to participate in decision-making, then the architect, in addition to the technical transcription of communal ideas, has to guide, show and illuminate the possibilities and problems that surround the subject of work and that involve everyone, recovering the shamanic function; without forgetting that Architecture is always political.

*The role of the landscape designer, can be similar to the role of a Shaman who, in the Dutch teacher Beuy's words, "can transform base materials into mystical touchstones."* (Halprin 1989, 62)

We would close the discourse by returning to the artistic explorations of the avant-garde of the 60s in which the artist helped the participating groups to recognize the environment and express their will.

*He is no longer the lone hero figure, but rather a guide working to evoke the art within all of us.* (Halprin, Anna 1968, 164)

*What happens is a mutual interdependence between artist-planner and audience in which each has his own role to play and both together form a work beyond the capacity of each individually.*

*In helping to work within the planning process, the more the audience brings to the process, the more both the project and the people themselves benefit from this participation. (...) What we are describing here is a symbiotic rather than a parasitic relationship.*

*For the artist-planner this attitude and this approach is as demanding as for the audience. It implies that he is a "leader-member" of a team. Though more technically competent, his competence should enable him to guide, to show the consequences of actions, to inspire, rather than to decide by himself.* (Halprin 1969, 182)

*Workshops for me are a way to reveal deep seated needs and desires about people's lives. When these are revealed they then need to go on and creatively accomplish a way to execute what people desire to have done.* (Halprin 1999, 43)

What characterized and made Lawrence Halprin's projects exceptional was empathy with people, with the place and with the problem to be solved. This was achieved through participatory processes.

According to political theorist Jon Nixon, "To address the needs of the other—on the oth-

er's terms—is to open up the possibility for human growth and development, which in turn opens up the possibility of mutuality and reciprocity. That is the premise upon which genuine friendships and strong democracies are based.” (Nixon 2015, 128)

Reviewing the historical comparison that Ethel Baraona points out. “Practices of the 1960s and 1970s were built around the feeling of a revolutionary potential, with the confidence that it was possible to secure a better future together; today, (...) practices are oriented toward a better present, trying to catalyze some change here and now. In the past, the question of the individual was accompanied by the struggles for freedom (of speech, of thought, of information, and so on), hence plurality was undermined almost by necessity; nowadays, individualization is the maximum expression of neoliberalism, and this prompts the need to recover the sense of collectivity.” (Baraona 2017, 162)

In this sense, as Hirsch notes, (Hirsch 2012) the *Take Part* is a unique global process, which not only offers opportunities for community building and development, but for action. It is an exemplary attempt at integrating participation in the creative process, as a generative and transformative tool that enriches the design challenge. In addition,

it provides a methodology that achieves physical interventions that are built from the bottom up and from the top down, uniting social justice with quality design.

### Conclusions

In the doctoral Thesis, the conclusions of the research were arranged in five topics that dealt with particular aspects of the object of study. Including from the focus on concrete and pragmatic facets to the conceptual definition:

- Conclusions on the documentation of the Lawrence Halprin Collection.
- Conclusions on the bibliography of, and about, Lawrence Halprin and LH&A.
- Conclusions on the method.
- Conclusions on actors.
- Conclusions on the process.

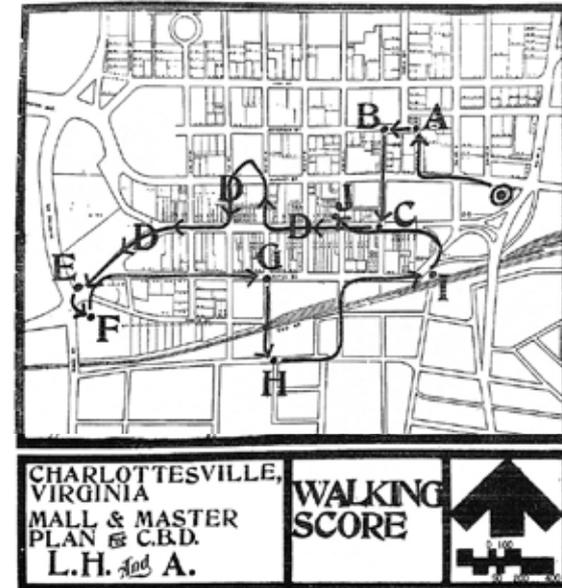
In this synthesis are attached those conclusions referring to the last three points. (The conclusions on the method have been previously noted in the section: Methodological synthesis of the *Take Part* process.)

### Conclusions on actors

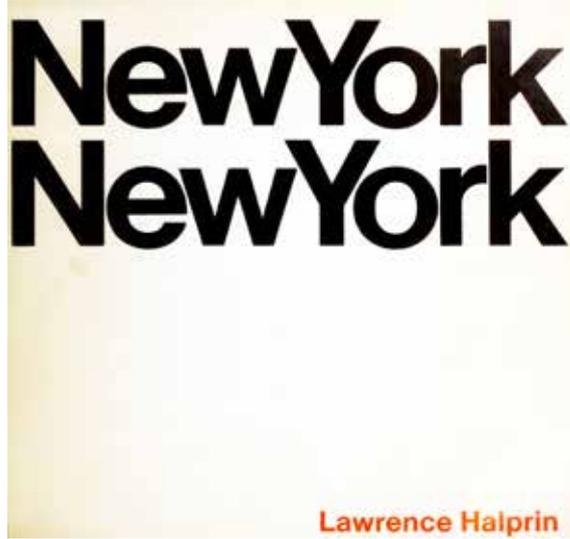
The determining factors in the outcome of participatory processes fall directly on the actors involved: citizens, politicians and technicians.



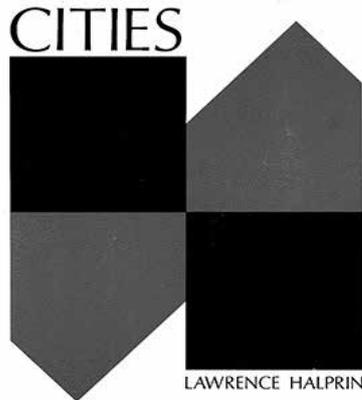
25. Urban Plan for Downtown Cleveland. Conceptual sketch. Image: LHC, 014.VI.BA516 Cleveland



26. Score walk for the Take Part Charlottesville workshop, 1973. Image: LHC 014.I.A.3831 Walking Score



27. Book cover: Halprin, Lawrence and Associates. 1968. *New York, New York: A Study of the Quality, Character, and Meaning of Open Space in Urban Design*. Chapman Press.



28. Book cover: Cities. Halprin, Lawrence. 1963. *Cities*. New York: Reinhold Pub. Co.

Citizens: The sample of society represented by the participants is determinant in a participatory process.

The greater the representative spectrum of society, the greater the possibility of a process concluding in proposals that promote the common good. It is also necessary, and this was the main objective of the previous interviews, that LH&A relay to the participants, their capacity for commitment and involvement with the workshop. The representation of the greatest number of situations and possible sensibilities is qualitative (if possible, they should all be represented) and not only quantitatively or by percentage.

Any participatory process that lacks broad and solvent social representation, selected with transparency, will not be a reliable indicator. Referring to Arnstein's Ladder of Citizen Participation, (Arnstein 1969, 217) it would amount to "No-participation" (Manipulation or Therapy), or at best, Tokenism.

#### **Politicians: Political positioning in relation to the participatory process is determinant**

Participation is a political action and in order to be legitimate, the objectives must be explained, and they must be known and shared by all the actors. The importance is not so much in the mentality or type of political party under whose mandate the collab-

orative process occurs, as in the trust and willingness that is offered and marks the process of participation.

When politics focuses on the tool of participation instead of its goal, the *raison d'être* of citizen participation becomes a social commodity. This is what is called the stages of manipulation or therapy, according to Arnstein's classification.

Citizen participation is synonymous to jubilation in contemporary democratic societies, but poorly applied, it generates frustration in society, and a greater distancing from the government. It should be applied in the best possible way, using the funds necessary to properly implement it and achieve the aims for which it was generated.

#### **Technicians**

In this section, it is necessary to differentiate between the technicians who direct the process, and the institutional technicians who must allow and assume responsibility for it.

In a contemporary review of the application of Halprin's methodology in Spain, it has been seen that a decisive factor for turning the conclusions of the participatory processes into reality is the action of officials. The role of the municipal technician in Spain is different from that of the USA, and in the case studies analyzed, the task of these techni-

cians has not been particularly emphasized. The point here, is that practice shows that Spanish officials can be reactionary, and in turn, decisive in blocking projects that have the necessary social and political support. Therefore, in Spanish urban practice, the capacity and willingness of municipal technicians to act is a very important factor to keep in mind. In many cases, a previous process of education and divulgation of the possibilities of the process will be necessary in order to achieve good results.

In any case, the most determinant actor in obtaining good project results from the process is the professional who directs it. This person should be able to:

- Analyze the issue to be addressed.
- Propose a participatory workshop to address this issue.
- Facilitate collective creation for diagnosis and collective purposeful creation, being aware that the key term is “facilitating”, ie, trying to contribute all the data, but without influencing the responses, or the people who evaluate problems and suggest solutions.
- Interpret the knowledge generated in the participatory process.
- Technically translate this knowledge.
- Resolve and adequately respond to the needs which arise.

Considering that the ideas which have arisen in the participatory process are adequate, having taken into account the human factors involved, their technical materialization ultimately depends on the quality of the designer. Therefore, a good result cannot be guaranteed if a good professional is not guaranteed. Participation is a necessary condition, but not sufficient, to ensure a good urban design.

In achieving a design based on participatory construction, the professional who directs the process should:

- Be able to extract ideas and suggestions that benefit society from the group of individuals who have participated in the collaborative processes. That these ideas and suggestions be more or less consensual, will affect the capacity for social assimilation, not the quality of the proposal itself.
- Be able to carry out these ideas professionally with solvency and quality.

None of the above conditions are easy to achieve. The appropriate professional to conduct a participative process of diagnosis and make a proposal related to the construction of the city is the architect. His/her interdisciplinary work and the extensive competences that he/she val-

ues favor the ability to interpret and design the materialization of the collective's wishes in the construction of the city. In the interpretation of the social and physical environment, the particular vision of technicians from other disciplines, such as geography, anthropology, psychology, economics, history or archeology can enrich this process. These complement in specific specialized aspects, but the design of the habitat of cities is a specific competence of architect.

It is advisable that the relationship between the ideas and propositions of the participatory processes and the design processes of the architect take place simultaneously from the outset. In order for the participatory process to be effective, this must occur at the beginning of the project, not later. Early involvement is the most effective in bringing out certain issues that will later be addressed in the project or design.

### **Conclusions on the process**

#### **Participation is an inherently positive action**

Collective participation in urban planning processes is, from the political point of view, an inherently positive action; referring to the original Greek meaning, “πολιτικός” politikós, ie. civil, concerning the management of the city and citizen's affairs.

This participation serves to listen to and understand the wishes and needs of the citizen. Not only the ones that belong to political pressure groups, close to the power of political decision making, but to any individual in society. The participation understood in the *Take Part* processes proposed by Lawrence Halprin reaches the highest levels of Arnstein's Ladder of Citizen Participation, that is to say, “Citizen Power” is achieved. This means recognizing the presence and the role of the citizen in decisions that affect city planning as a starting point to the projective process of public space and urban programs. Society passes from acting in an advisory stage to reaching a propositional stage.

#### **Participation is an effective methodology for the urban project**

The participatory processes in which Halprin was involved when developing his architectural and urban designs were not only politically positive but also exceptional in their urban material resolution.

The exceptionality of Halprin's work derives from the method applied in the *Take Part* workshops to obtain relevant information from the participants and from its later interpretation and subsequent translation to the project. In this way, communities felt better

represented and more closely identified with the final result of the design.

The methodology used by Halprin remains valid, and when revised, it can be applied to contemporary participatory processes for the construction of the city. Instead of offering a fait accompli policy, a policy of ideas, desires and aspirations posed by society can be developed as the origin of future urban design. **Participatory processes favor the recognition of the outcome by society**, even before designs are implemented.

The participation of a representative and transversal group of society causes the creative feeling in the attainment of the definition of the urban form to become a feeling of identity and belonging to the new proposal; facilitating the understanding and acceptance of the decisions that the Administration can adopt.

The participatory processes involve expectations that extend the notion of design as a disciplinary fact, since they imply citizen identification and appropriation with the future design, prior to its formalization.

### **The participatory workshop is an instrument of civic creation**

Everyone cooperates in one way or another in proposals for collective creation aimed at rethinking the city. No matter the technique

that dominates, anyone is able to express something and contribute to the group. It can be a poem, a drawing, a reflection, a joke, a collage, a composition, a grievance, all options are positive and enriching.

### **The participatory workshop is a seed for coexistence and understanding**

Mixing people from different backgrounds and interests and encouraging them to create together, establishes empathy that helps to understand the other. Power roles are forgotten, no one commands or imposes over another. The group is balanced and it is not a matter of someone winning and another losing. Instead, shared listening helps to create consensus in which the community always wins.

### **Citizen participation has an additional initial cost, but overall it is more economical and efficient**

Citizen participation in processes of city construction has an additional initial cost in reference to the traditional way of projecting the city in contemporary democratic societies. To the initial cost of hiring a technical team to work out an urban plan or urban design, the cost of participation should be added. This is the complementary contract given to a technical team (it can be the same technical team that later designs), which will

prepare, analyze and obtain conclusions from the participatory processes and be in charge of the necessary production to carry them to term. The idea of the initial cost is emphasized, because in the lump sum, the results of participatory processes tend to be more economical than processes that do not use citizen participation, since they better respond to the common good.

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