

COMMUNITY ENGAGEMENT

In pursuit of a framework for design teams collaborating with communities in order to improve the built environment.

WHY SHOULD WE ENGAGE THE COMMUNITY?

Relevant theory and established best practices.

WHAT ARE THE BEST TOOLS AND METHODS OUT THERE?

Accessible applications for community engagement for all the phases of design.

WHAT DOES SUCCESSFUL ENGAGEMENT LOOK LIKE?

Case studies from innovative design firms and projects.

WHAT ARE THE LESSONS ALREADY LEARNED?

Dialogues with architects who've engaged the community.

HOW DO WE BEST IMPLEMENT IT?

A community engagement framework that offers a response



COMMUNITY ENGAGEMENT

**“CITIES HAVE THE CAPABILITY
OF PROVIDING SOMETHING
FOR EVERYBODY, ONLY BECAUSE,
AND ONLY WHEN, THEY ARE
CREATED BY EVERYBODY.”**

RESEARCH FELLOWSHIP

**“RESEARCH IS SEEN NOT ONLY
AS A PROCESS OF CREATING
KNOWLEDGE, BUT SIMULTANEOUSLY,
AS EDUCATION AND DEVELOPMENT
OF CONSCIOUSNESS, AND OF
MOBILIZATION FOR ACTION.”**



What was proposed by the financial agency



What was specified in the report



What the designers proposed



What planners decided should be done



What was implemented



What the community really wanted

WHAT IS

COMMUNITY ENGAGEMENT?

There is an old proverb that goes, "Nothing About Us Without Us Is For Us". What it encapsulates is the notion that no policy or action that impacts a community — be they rallied around a particular geography, social cause, or as part of an organization — should be carried out without first directly engaging with the community that is affected. What constitutes as 'engagement' is what this document seeks to address.

There is a public misconception that the role of an architect is simply to provide a professional service to an owner or client. However, in the AIA Code of Ethics, it is stated — before any mention of services rendered to a client — that the members of the architectural profession should "be involved in civic activities as citizens and professionals, and should strive to improve public appreciation and understanding of architecture and the functions and responsibilities of architects." The APA Code of Ethics for planners reads much the same.

In pursuit of architectural projects, architects and planners routinely are faced with projects that have implications for a wide

variety of communities. Common scenarios include designing for civic institutions proposing expansions within existing urban neighborhoods, neighborhood associations looking to develop underutilized properties to serve as community catalysts, and developers proposing zoning ordinance modifications to better capitalize upon future projects. In each of these scenarios, and in others like them, the architect's role includes communicating the design intent with the client, and relaying information as needed with the community that stands to be affected.

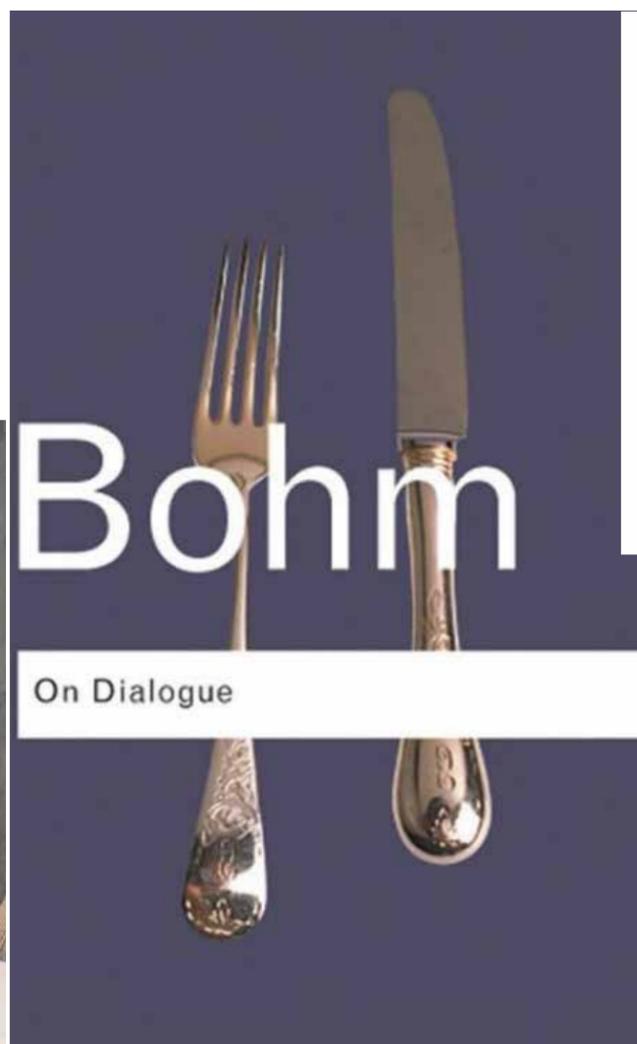
This notion of 'as needed', is a troublesome one, in that it puts the onus upon the architect to strategize how best to facilitate community input and public discussion regarding architectural projects, many of which may be completed to the client's satisfaction without any community engagement at all. When the ownership structure of a project allows for the decision-making power to be consolidated — and therefore removed from those who stand to be most affected — the

architect is faced with the difficult awareness that though a project may benefit from greater public participation, they are nonetheless dependent upon the client for their fee. Architects therefore often commit themselves to meeting the concerns of the client and delivering a project that is on schedule and under budget at the expense of giving proper consideration to meaningful input from the community.

The goal of this document is to offer up an alternative method, one that seeks to develop a framework for community engagement that can provide tangible results in an expected timeline, therefore allowing a process of public participation to be accounted for throughout the phases of design. It is not to be considered as supplemental, as its intent is to not burden the architect with more work for no fee. Rather, its intent is to galvanize public momentum in order to make more efficient the necessary regulatory hurdles that public projects go through. By instilling a better sense of community ownership, architects can provide their clients with real value, before, during, and long after the project is completed.

DIALOGUE

UNDERSTANDING HOW TO BETTER COMMUNICATE WITH EACH OTHER.



DIALOGUE

BY PETER STOYKO

Dialogue is not talk. It's not, self-interested negotiation, nor combative debate. It is a candid, mutually respectful conversation aimed at creating something new. As Bohm (1996) puts it, dialogue involves everyone making their thinking process known to each other so that the group can think through a challenging problem together. Assumptions are brought into the open. Opinions are voiced. Everyone's contribution is considered with empathy and good faith. Scrutiny is brought to bear. Overbearing justification is avoided. And it all begins by sitting around a table and there creating a safe space in which everyone feels they belong. Each person plays a role, with roles changing frequently throughout the conversation. The group stays focused by striking a balance between several tensions. This graphic describes these dynamics.

MOVERS

Should: Put forward ideas, claims, and arguments. Frame the conversation initially. Take a tentative stand to give something for others to react to. Give the conversation an impulse and momentum. Put a conversational agenda. Take a risk. Think of ways to reach the group's goal.

Should Not: Enforce a personal agenda or submission. Use avoidance tactics. Hit back the agenda. Violently impose rules and limits. Act like the chair of a meeting. Make others feel small for not agreeing. Claim to be the all-knowing expert. Exude criticism.

THE KANTER-ISAACS MODEL: ROTATING ROLES

BYSTANDERS

Should: Seek critical dialogue. Absorb and quantify the contributions of others. See the forest for the trees. Reframe the discussion if need be. Offer occasional insights from other disciplines and areas of practice. Ask for clarification.

Should Not: Be quiet because of disagreement. Sit on the side-lines out of a strong sense of neutrality. Act as referee. Step out and let thinking stop. Let others do all of the hard work. Take flight to a personal comfort zone. Assume to be accountable as a member of a co-creating group.

FOLLOWERS

Should: Add insights, examples, and evidence to the contributions of others. Offer constructive qualifications. Give credit where credit is due. Look out for common ground and points of consensus. Add momentum. Offer encouragement. Look for ways to advance others' ideas.

Should Not: Hide behind the ideas of others to avoid conflict and present loss of face. Feel obligated to follow and agree out of a shallow sense of loyalty. Perpetuate habits and patterns of thinking. Take sides in a characterizing way. Appear critical and judgmental. Be toxic.

OPPOSERS

Should: Be respectful. Question. Scrutinize. Offer claims and arguments. Voice counter-arguments and alternative points of view. Speak truth to power. Take a tentative stand for the sake of argument. Encourage others to back-up their views with principles and evidence.

Should Not: Oppose others' views out of greed, anger, jealousy and/or ego. Use power to silence others. Make and threaten legal threats. Use creating conversational gambits to avoid another's line of thought. Refuse to acknowledge them. Leave the conversation or a self-serving way.

BALANCING ACTS

DIVERGENCE

There's a time to suspend judgment and give one's ideas through brainstorming and other exercises. A diversity of backgrounds, experiences, and interests ensure that a variety of options are raised. The conversation may have to wander before finding its ultimate direction. Arranging and rearranging ideas using sticky notes and the Post-it's a good practice when ideas diverge.

INQUIRY

How ideas are approached with flexibility and an open-ended, active listening and probing questioning keeps the mind engaged. Curiosity and imagination drive discovery and the uncovering of hidden, disconnected, and/or ignored aspects of the problem. Exploring new depths of insight, especially involving multiple disciplines, can produce big insights.

CONVERGENCE

Good give a conversation focus, get organized. Clear conversations may lead to new goals. Clarifying, summarizing, and moving to the best type of goal. Examples help funnel a stream of ideas into a clear goal. Ultimately, the conversation finds each other, with no one else left hanging. Planning and expected outcomes must be avoided. Progress reports to others are self-align on quality of agreement.

ADVOCACY

There's a space for the spirited defense of a well-crafted argument or hypothesis. Don't feel guilty for creating. Don't apologize. Don't come to time. Explore others' views coming from others and find it. Remember that a conversation should be held tentatively and abandoned in favor of a better vision. Open and closed conversations are needed to be successful at the end.

DESTRUCTING

CONSTRUCTING



SUMMARY

- SUSPEND ASSUMPTIONS, DO NOT JUDGE**
- OBSERVE AND LISTEN TO ONE ANOTHER**
- WELCOME DIFFERENCES AND EXPLORE THEM**
- ALLOW TABOO ISSUES TO BE RAISED**
- TAKE TIME TO REFLECT INTERNALLY**
- SLOW THE DISCUSSION**
- SEARCH FOR THE UNDERLYING MEANING**

ORIGINATOR
David Bohm

SUMMARY
An open method for communication that relies upon inclusive thinking.

APPLICATION
In public meetings, interactions with clients, and with design teams

OUTCOMES
A greater sense of awareness and appreciation for other participants, over time, leads to greater trust and can begin to allow consensus to take shape.

Created as a method to capture design research observations, and then rapidly bridge those observations into core concepts, the Elito Method is intended to facilitate a direction amongst design teams. It requires that research is conducted in the first place, either on site and/or with potential users, however it has the benefit of rapidly transforming that data into material that is relevant and actionable for the design team to utilize.

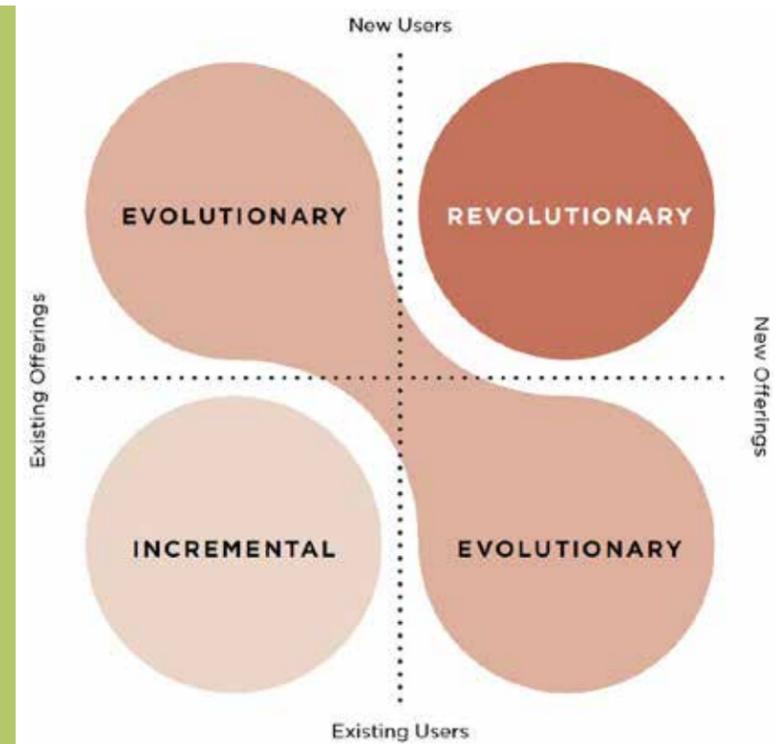
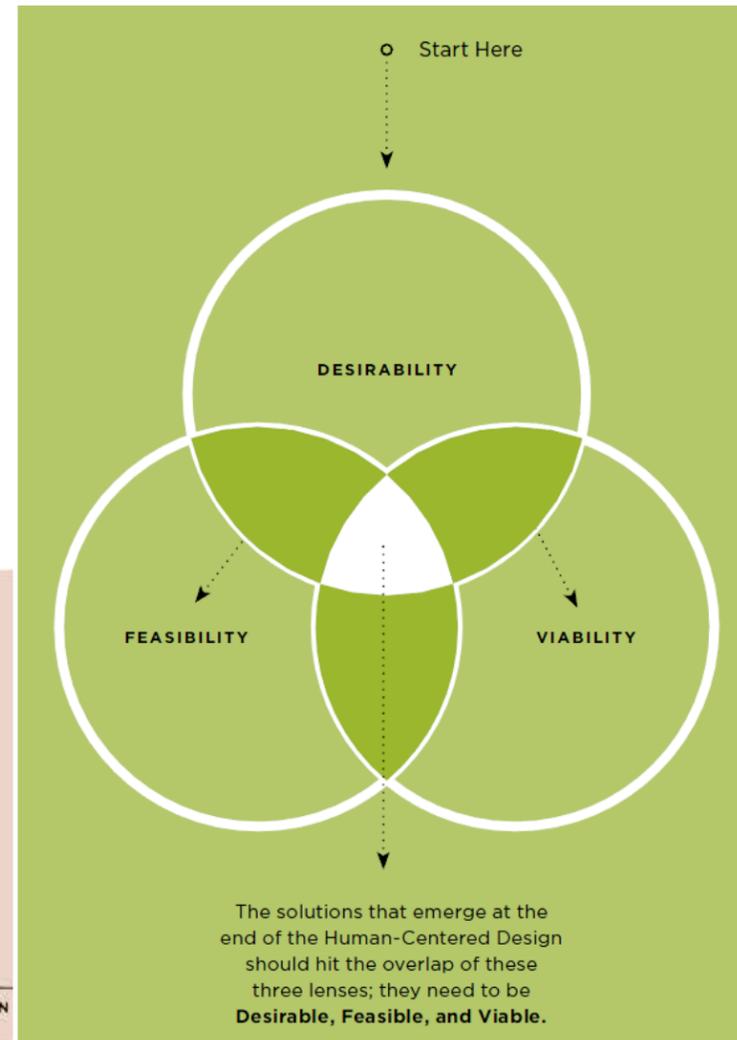
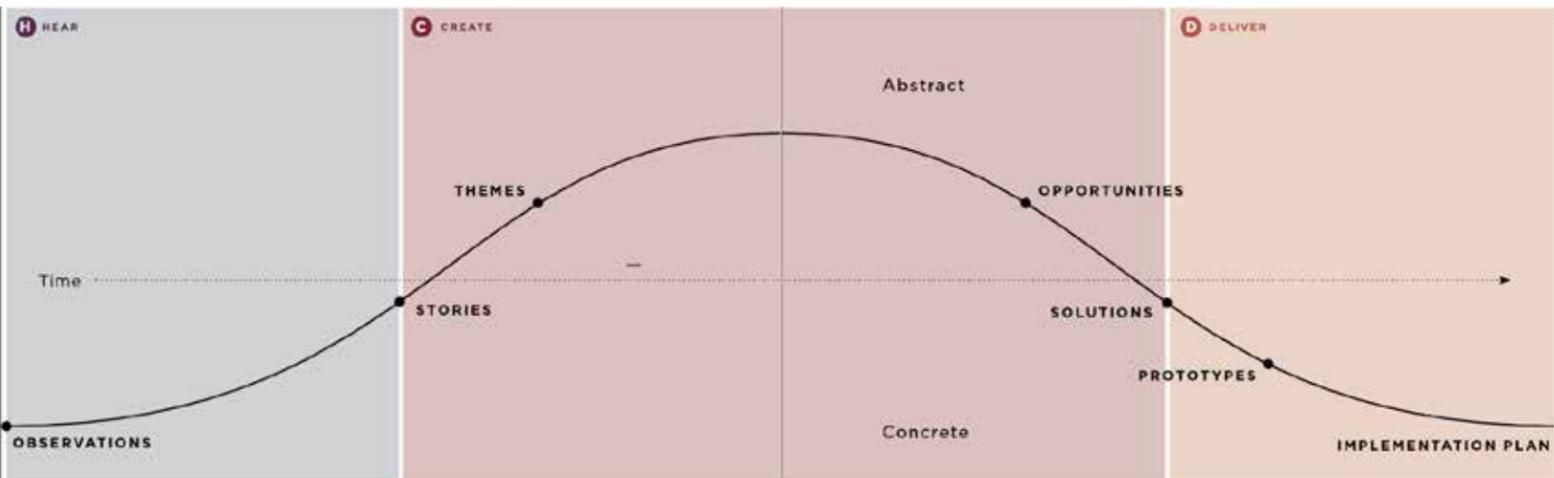
The Elito Method requires that a variety of members of a design team engage with the project at an early stage, so it has the potential to take the form of a kick-off meeting, or exploratory design phase, with the client. Rather than immediately engaging a client or user group with design ideas, this method allows the design team to collect and record observations that can be shared with others, and then transfer them to tangible design concepts.

A common misconception of research in design is that it hinders the process of arriving at a concept. The Elito Method seeks to address this by encouraging the observations to be immediately disseminated after collection. Utilizing a spreadsheet and projector allows for multiple voices to contribute to filling in the blanks. The shared format helps to provide a framework that is both accessible and dedicated to the issue at hand.

A complete Elito Method session can be documented as a tool in which the design team listened to the needs of the client, and responded with actionable steps. These early diagrams and concept sketches, coupled with appropriate design hooks, can be iteratively refined until they are presented back to the client/user as evidence of their input or engagement in the process of design.

HUMAN CENTERED DESIGN

HOW TO DESIGN FOR THE DESIRES OF A COMMUNITY WHILE STILL NAVIGATING WHAT'S PRACTICAL.



- HEAR**
Make concrete observations that are participatory in nature.
- CREATE**
Rapidly generate concepts for iterative feedback from the end-user.
- DELIVER**
Synthesize feedback into tangible design directions for development.

ORIGINATOR
Popularized by IDEO, HCD is a proprietary approach to end-user design.

SUMMARY
Worksheets with space to make observations and sketches while in the field. A meeting space with a projector to guide the design team from observations to design direction. Sticky notes or dry-erase markers to fill in the blanks.

APPLICATION
Quickly guide design observations into strategic design arguments.

OUTCOMES
The design team can foster a great appreciation for their personal observations and insights into the project, while sharing those observations to better understand their impact in the process. The final result is a shared set of diagrams with contextual metaphors indicating a design direction.

Human Centered Design (HCD) is a process-driven method towards better understanding the end-user and innovating new design solutions to meet their needs. By accepting that the individuals and the communities that are being engaged are the experts within their own environment, adopting a HCD approach affords design teams techniques that produce design suggestions that are both legible and applicable to any given project.

The process of HCD focuses on the people being designed for. It investigates what motivates them, what issues they face, and then seeks to better understand what they want. Collected desires are then tempered by what is feasible and what is viable, as vetted by the project's scope. Design teams can then begin to navigate potential design solutions with assurance that designs will fit within an expected timeline and budget.

Like any design, it's recommended that HCD operate within a finite timeframe – a beginning, middle, and end – so as to keep the design team motivated and the project focused. It's important to engage people in their own contexts in order to foster a deeper empathy through qualitative methods. Rather than rush to design, use this early phase to inspire imagination and provide information about new opportunities possible in later phases.

After listening, synthesize and interpret what was encountered. Culling through information can help to translate insights into terms for design. At this point the design team can begin to rapidly prototype solutions with the end-user in mind to make design ideas more real. It is here, where generative ideas must be developed into conceptual designs, that the design team takes the input and incorporates it into an initial schematic design concept.

PARTICIPATORY DESIGN

INVITING THE COMMUNITY TO BECOME INVOLVED IN THE CREATION OF THEIR OWN ENVIRONMENT.



ORIGINATOR

Championed by Henry Sanoff, Participatory Design is a method for developing a planning process that allows for direct engagement from the community.

SUMMARY

Worksheets with space to make observations and sketches while in the field. A meeting space with a projector to guide the design team from observations to design direction. Sticky notes or dry-erase markers to fill in the blanks.

APPLICATION

Quickly take design observations into strategic design arguments.

OUTCOMES

The design team can foster a great appreciation for their personal observations and insights into the project, while sharing those observations to better understand their impact in the process. The final result is a shared set of diagrams with contextual metaphors indicating a design direction.

More than a method, participatory design reflects an attitude that any project seeking to change the public realm first consult the aspirations of the community in its creation. It assumes that people are more productive when they are active citizens in their environment rather than passive consumers. For this reason, it is closely aligned with Deliberative Democracy, or the process of collective decision-making found in a democracy.

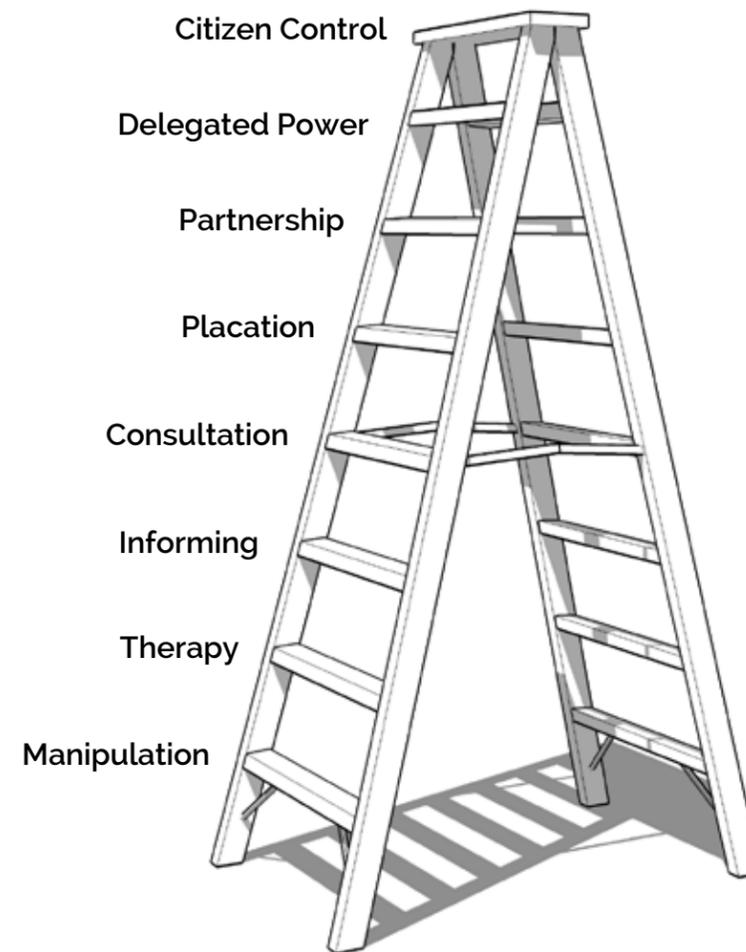
Through the building of a participatory design process, one also finds that the community itself strengthens its ties between individuals and organizations. The designer then plays a role by facilitating collaborative activities that lead to a 'co-design' of space. By allowing for face-to-face interactions to occur, this reinforces collective notions of the community and affirms their publicly held values.

Going beyond the feelings of participants, when citizens have a stronger attachment to their sense of place, they are more motivated to protect their environment as it typically has a meaningful role in their lives. By fostering a greater sense of community ownership, designers have the capacity to frame engagement activities that inspire social sustainability.

Before any planning event, it's necessary to develop the participation event to include a determination of objectives, such as new design ideas, identifying the attitude of the community, sharing information publicly, or reviewing a proposal. It's critical that the expectations for the participation planning process are defined at the beginning, otherwise unrealistic expectations will foster disenchantment among participants.

LADDER OF CITIZEN PARTICIPATION

A CLASSIC ANALYSIS OF THE LEVELS OF LEGITIMATE GRADATION IN COMMUNITY ENGAGEMENT.



CITIZEN POWER

Decisions are deliberated in public venues where citizens exercise authoritative decision-making power over a variety of issues. Neighborhood associations that exhibit zoning authority or possess budget authority over local projects are considered primary forms.

TOKENISM

In consultation with experts, citizens are informed of projects and occasionally asked for their input but have no real means of influence on those making decisions. Public hearings are a common example.

NON PARTICIPATION

Paraded by project sponsors as proof of their outreach within a community, citizens are limited to rubber stamping proposals designed without their input. Public meetings where all citizens can do is ask questions are a common example.

ARTICLE

Arnstein, Sherry R. "A Ladder of Citizen Participation," JAIP, Vol. 35, No. 4, July 1969, pp. 216-224

SUMMARY

Written in the 1960's, Arnstein's Ladder of Citizen Participation still provides valuable insight into the ways in which top-down hierarchies continue to dismiss communities through manipulations or token representations of actual citizen participation. Arnstein's Ladder is considered a seminal tool for identifying processes along a spectrum of democratic principles, imploring architects, planners, and policy-makers to do more in their support of communities.

APPLICATION

Challenge organizations to invite greater participatory input in their community engagement processes, and to avoid the tropes of manipulation and tokenism by establishing more deliberative venues earlier in the design process.

There is a difference between "citizen involvement" and "citizen participation". Arnstein defined participation as a process whereby those with the least power are deliberately invited to shape their own future. Without any power to enact change, participants are left powerless and therefore frustrated that the status quo is maintained. In any form of participation, there are three levels: Citizen Power, Tokenism, and Non-participation.

Within those three levels, the rungs of Arnstein's Ladder progress from the forms with the least amount of participation, whereby the community is merely manipulated in order to placate the regulatory needs for community engagement, all the way up to Citizen Power, whereby the community has decision-making authority delegated to them.

Arnstein notes that individuals at opposite ends of the spectrum do, in fact, perceive the other side as homogeneous blocs. At the Manipulation level of participation, citizens are placed on boards or committees so as to be "educated", or in order to secure their rubber stamp of approval. Rather than an honest form of participation, this disingenuous format sees experts persuade and advise citizens with no legitimate role in the process.

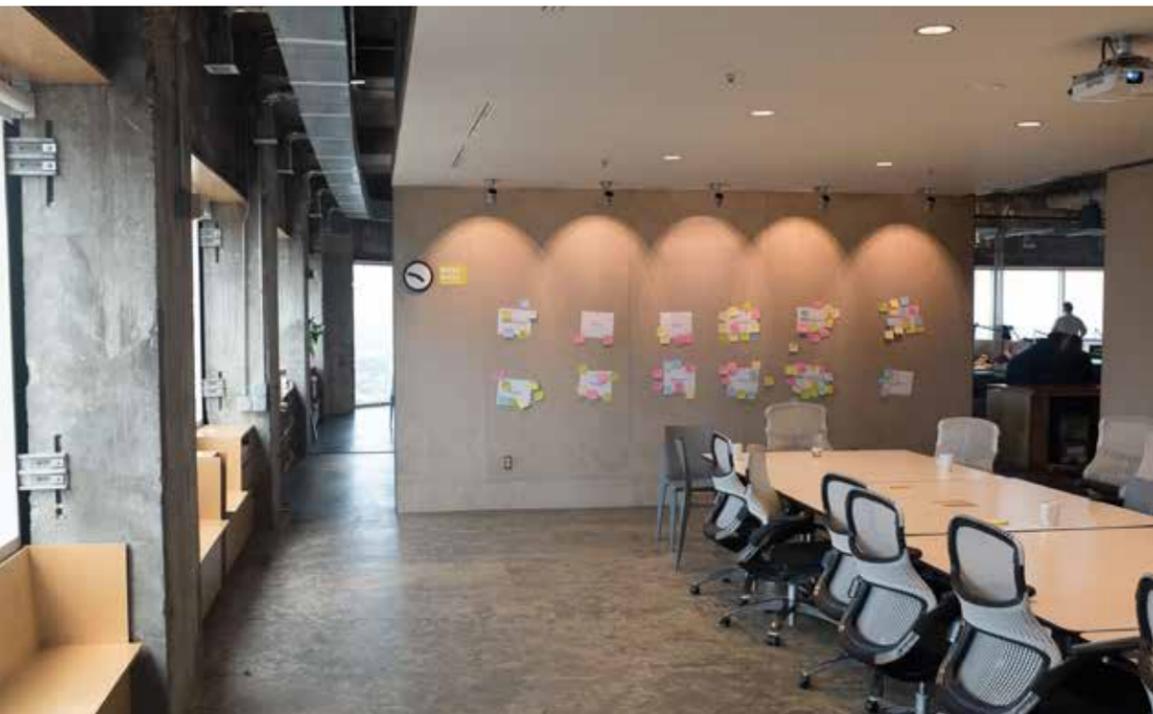
Tokenism is present when citizens are engaged in activities seeking to either change the behavior of the community or to inform them of late-stage planning efforts already underway. In both instances, citizens have no real opportunity for input that can be implemented into the project. In a Citizen Power model, representative neighborhood corporations have no intermediaries between them and funding sources for planning efforts.

APPLICATION

TOOLS +
METHODS

KJ METHOD

REACH CONSENSUS FASTER USING AFFINITY DIAGRAMS



PROCEDURES

1: FRAME THE ISSUE

Each session of the KJ Method should have its own question. Start with the most important issues first.

2: GATHER EVERYONE TOGETHER

Each session can take up to an hour, with experienced groups taking on up to two sessions per hour. Have one individual act as a neutral facilitator. Be sure to invite participants from every level of the organization to allow for equal representation.

3: RECORD INDIVIDUAL IDEAS

Ask participants to use the sticky notes to record ideas anonymously as prompted in the framing of the issue. Multi-colored post it notes can be utilized to group the types of responses as related to the issue being explored.

4: PLACE NOTES ON THE WALL

Give participants time to move around, and place their ideas on the wall in random order. The facilitator may need to remind participants to pin up the notes in silence.

5: GROUP EMERGENT PATTERNS

Ask participants to relocate notes along the wall to visually correspond to other issues from other participant notes. By taking small groups of two to three notes at a time, relocate all the notes into groups that share an affinity in response to the issue.

6: NAME THE GROUPS

Using different notes / materials, ask the participants to read every response within their groups, and come up with names that define the issue. Each individual should submit a name to be considered, which has the added benefit of each individual being required to read all the individual issues that were posted. This is all done in silence.

7: VOTE WHAT'S MOST IMPORTANT

Allowing each individual six 'votes' (three going to the most important issue, two to the second most important, and one to the third most important), ask participants to mark on the name of the group that best represents the issues they find most relevant.

8: RANK TOP ISSUES TO ADDRESS

Tallying together the most highly voted issues and names, groups may still share similar priorities. Allow similar groups to be combined through unanimous consensus. At the end of the session, the groups with the most votes should represent the most important issues that need to be addressed, in which order, and with context specific insight from each individual in the entire group.

AUDIENCE

Teams and groups looking for consensus, often on complex issues.

TOOLS

Multi-colored Post-It Notes, markers, and wall space. (Pre-themed affinity topics on the wall are optional)

GOALS

Group consensus in support of a direction to proceed.

OUTCOMES

The process and affinity patterns on the wall should be documented and discussed with participants. A summary follow-up should analyze results and be distributed to participants in order to convey any consensus that was reached and propose next steps.

The KJ Method is a technique that works towards group consensus in a non-traditional meeting format. Its best application is with teams or groups of individuals who need to prioritize which concerns need to be addressed, and in which order, to maximize meeting time. The goal is that an objective pattern of issues to be addressed will emerge from the affinity of similar issues around central issues inherent in the project.

Unlike traditional meetings, where a single voice can drown out the concerns and tacit knowledge within the rest of the participants, the KJ Method asks all participants to be active in their engagement of the issue, and to record down any thoughts, concerns, questions, or appreciations they might have on any issue, however it may be framed. The Post-It Notes left on the wall allow for insightful patterns to emerge from the participants.

The hallmark of the KJ Method is that it is conducted in silence, as it is meant to accelerate the discovery of ideas within large groups, and allow for discussion to occur after issues are expressed, without participants succumbing to external group pressures. By incorporating democracy and interactivity into brainstorming, political agendas become secondary to individual experiences and knowledge, in context of the larger consensus.

At the end of the session, whomever has facilitated should have a list of primary concerns from the group in context of a framed issue, as well as specific issues offering deeper insights into the concerns. Each participant should now have a greater understanding of what, why, and when the group will address primary concerns. This allows for multiple voices to collaboratively shape a response based on the collective input from everyone.

DESIGN ETHNOGRAPHY

RESEARCH FOCUSED ON HUMAN BEHAVIOR IN SITU



AEIOU

ACTIVITIES

Goal oriented actions that people take in pursuit of their objectives. What processes do people go through?

ENVIRONMENTS

What is the area in which activities take place? What is the character and overall setting of the individual and shared spaces?

INTERACTIONS

Occurring between two or more people, these events are the foundation of activities. What special exchanges occur between people and other people or objects in their environment?

OBJECTS

As building blocks of the environment, they are critical components that are used in complex, and sometimes unintended, applications. What objects do people have in their environment, and how do they relate to their activities?

USERS

These are the people whose preferences and interactions are being observed. Who are they, and what are their roles, relationships, values, and assumptions?

The AEIOU Framework is a lens with which to observe the surrounding environment during ethnographic research. It was developed to help gather and analyze the observations collected.

AUDIENCE

Design team members, immediately after research/observations on site

TOOLS

Worksheets with space to make observations and sketches while in the field. A meeting space with a projector to guide the design team from observations to design direction. Sticky notes or dry-erase markers to fill in the blanks.

GOALS

Quickly take design observations into strategic design arguments.

OUTCOMES

The design team can foster a great appreciation for their personal observations and insights into the project, while sharing those observations to better understand their impact in the process. The final result is a shared set of diagrams with contextual metaphors indicating a design direction.

The best designs tend to have the most potential to connect with people on a deep, almost spiritual, level. Designers are able to manipulate their craft in ways that can either validate or challenge what we know about our world. What design ethnography offers is a tool for designers to use in order to better understand the relationship between the end result of their efforts, and the impact it has on others impacted by their work.

The field of ethnography is an established one that uses research methods to observe people in a natural environment. For designers, it can foster a more compelling process and design. By determining which data to collect, and then allowing patterns of thought to emerge, designers can better empathize and intuitively respond to challenges in the design process.

Through a systematic collection of visual and often times narrative cues, ethnographic design research can help identify meaningful relationships, help designers understand cultural norms, communicate more powerfully, and identify real world barriers sooner in the design process. More than simply asking questions, design ethnography dives deep to explore patterns and make connections.

Typical applications of design ethnography have been found in industrial design. Common methods include photo narratives, video cameras, participant shadowing and deep contextual interviews. Design ethnographers are generally looking for a specific set of observations, as categorized in the AEIOU Method, so that their observations exist within a framework that supports analysis.

ELITO METHOD

TRANSLATE DESIGN OBSERVATIONS INTO DESIGN DECISIONS



PROCEDURES

1: GATHER DATA

Record distinct observations and impressions from site visits, interview with an end-user, or guided tour in a common worksheet that is shared amongst other designers making similar observations.

2: CATALOGUE THE RESEARCH

Collect all of the observations from team members into a spreadsheet application. Use a projector and screen space to facilitate a collaborative discussion.

3: LIST THE OBSERVATIONS

Based on what is seen and heard, observations should be based upon facts that the design team witnessed. Sketches or photos are an ideal format for relaying this information with others.

4: MAKE A JUDGMENT

Linked to an observation, by making a judgment the design team considers why an observation mattered enough to be recorded. What is their opinion about what they witnessed?

5: UNDERSTAND THE VALUE

By building upon a judgment related to an observation, the design team seeks to understand what was really happening, and how there's potential meaning in that observation to create something new or memorable.

6: DIAGRAM IT

Taking the expressed value, the design team is asked to physically draw the concept, so that it articulates a form or direction in diagram form that can solve the problem or issue that is being addressed.

7: WHAT'S THE HOOK?

In order to translate the concept sketch that diagrammed the issue into a memorable design direction, it's important to provide a metaphor that reinforces and encapsulates the observation through concept sketch.

8: CONNECT THE DOTS

As the blanks in the spreadsheet that is projected/pinned to the wall become filled up, the design team members can begin to take ownership of the issues that are being explored, from their observations to the established importance and ultimately the direction their insights provided. The linear process provided by the spreadsheet should frame the issues observed, and design solutions addressing them, as sound arguments that can be further refined.

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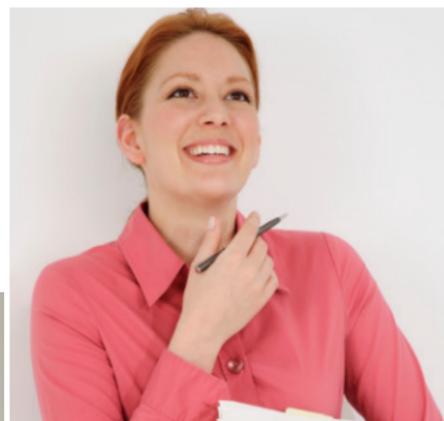
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PERSONAS

TRANSLATING DATA INTO RELATABLE EXPERIENCES FOR ANY COMMUNITY.

The Jill of All Trades

Amanda Stone



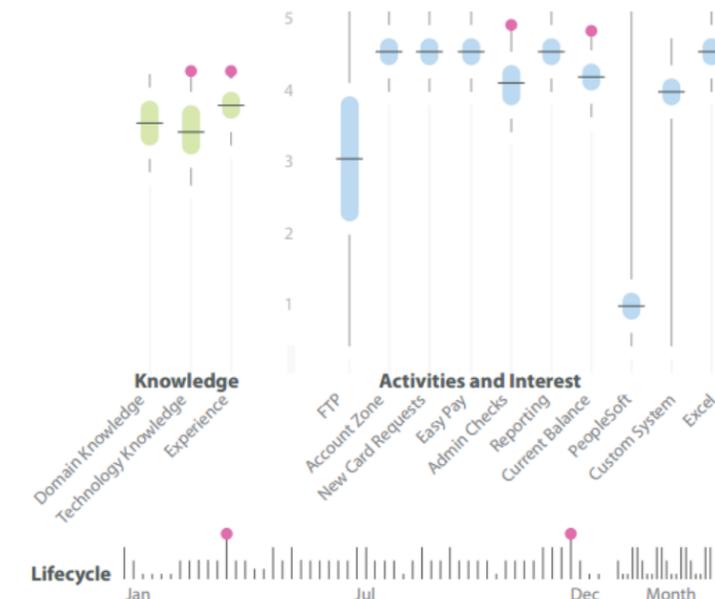
Age: 28-55

“I have to manage multiple programs for my clients.”

AMANDA SHARES THE INCENTIVE PROGRAM RESPONSIBILITIES WITH A FEW OTHER colleagues. They share access and manage multiple programs for clients. This can be particularly challenging to make sure she’s paying the right people on the right program. She needs to be able to switch between the different programs and know where she’s at all times.

Account Zone really helps her issue new cards and make sure the program participants are paid quickly. The one thing she’s missing is the ability to look at each individual program as well as across all the programs she’s running to see how things are going. Her clients like to keep tabs on how the programs are performing. Right now she tracks that in Excel. She ends up either sending the Excel file to her clients, or sometimes exporting them and sending a PowerPoint with some nice charts in it. If Account Zone had a way to let her run reports on individual programs and across multiple programs that would be really awesome.

She uses Account Zone pretty regularly—several days a week. And since she’s managing multiple programs, she’s pretty active all year round.



Key Characteristics

- Manages multiple programs
- Medium to large company
- Moderate volume (50-2000+ orders at a time)
- Multiple people sharing a single role
- 70/30 Quick Pay and Admin Checks
- Weekly to bi-monthly usage
- Year round
- Very interested in reporting
- Wants to run reports across programs
- Heavy Excel use
- Custom internal system to interface with

Goals

- Pay employees quickly and easily.
- Prevent duplicated efforts.
- See what their current balance is to know if they need to wire money.
- Track transactions weekly, bi-monthly, month, quarter, and year.

Questions

- How do I run reports across all my programs?
- Is there a way to get my login info without having to call Ecount?

Influencers

- Integration with current system.
- Ability to pay employees quickly and easily.
- Cost (mostly time).
- Guided help.

Other Applications

- Excel
- PowerPoint
- Internet Explorer

Frustrations & Pain Points

- Can't look across multiple programs at once.
- Can't run reports across multiple programs at once.
- Correcting errors in the exception file "stinks".
- Knowing what the exact problem is and how to fix it isn't clear.
- Multiple steps with multiple applications isn't efficient and makes it easy to "get lost" where she is.
- Multiple confirmation screens.
- Another username and password to remember.
- Finding email with her login information.



AUDIENCE

Large community audiences, design team members, and branding efforts.

TOOLS

Personas leverages ethnographic research already collected to create a generative fictional personality that embodies strongly held viewpoints from various members of the community, as documented.

GOALS

Give a face to issues at hand, and provide scenarios with context.

OUTCOMES

When it is unfeasible to sustain engagement with individuals throughout a long and difficult project, personas offer a strategic way to justify community engagement and serve as momentum for the project and inspiration for the design team to reference the guiding principles which defined each persona.

In a typical design process, designers rarely, if ever, directly engage with the end-user. Even when design teams are able to engage, the information is filtered through organizational barriers, which makes it more difficult to identify and portray insights to others. The energy embodied in engagement is then left as data due to pressures from tight schedules and clients with little incentive to see the process through.

While design ethnography is useful, there's still a recognized need long-term engagement with particular individuals, as well as continued attention paid to the aspirations of the community. The challenge, of course, is that the time-frame for some project schedules reduces the opportunity for designers to sustain community engagement. That challenge is amplified when attempting to convey key principles to a large audience.

In order to prepare for and communicate their ideas, designers also rely upon, sometimes unconsciously, scenarios. These scenarios allow for the assumptions and expertise designers have to predict the future uses of space, and where their design solutions can address potential problems. In order to validate these scenarios, it's important that it be based on real experiences simplified to provide usable context.

Personas are a method of enhancing both the participation from the community and the reality of an issue. They are the foundation upon which scenarios are built. Based on quantitative and qualitative data, personas become an instrumental link between collected community input and how it can be applied through design. They also are able to be used as designer shorthand to address specific issues the community has.

PRECEDENTS

WHO SHOULD WE LOOK TO?

By exploring what contemporary architecture firms, city planners, community design centers, non-profits, and others in the field are doing, we can better ascertain not only what is possible, but what is demonstrating successful results. The growth of community engagement in architectural practice points to a growing awareness that, contrary to historical models of architecture, innovative and inspiring design solutions can be arrived at when the voice of the user being designed for is taken into consideration from the very start.

In some design firms, community engagement is seen as an additional service that in turn affords the design team more adequate time and fee to prepare robust engagement materials and deliverables for a project in the pre-design phase. This trend is reflected in the work of **Design Workshop**, a landscape design and planning firm that has meticulously crafted their approach into a proprietary service that is as applicable when the project requires engaging with communities as it does when the client is a smaller organization or business.

Alternatively, smaller boutique firms and design non-profits such as **Local Projects** and **Hester Street Collaborative** see community engagement not as simply a more sophisticated means to an end, but instead as the core principle behind all design projects they take on. By directly communicating with the end-user of their project throughout the phases of design, they allow for greater public participation which can transform generic public meetings into collaborative activities for design idea generation. This has the added benefit of incorporating community engagement into their routine tasks, so that each and every project they bring in directly supports community engagement by necessity.

Beyond the singular approach of design firms, specific projects have seen community engagement create unique and innovative responses to otherwise challenging sites. In the **Bancroft School** and in **Auckland's Public Life Survey** a consortium of partners listened to the community and established values that created a foundation for future design decisions.

Two projects in San Francisco, **Proxy** and the **5M Project**, demonstrate that even when projects are burdened with aggressive deadlines or expectations from developers, that community engagement has the potential to enhance otherwise underutilized spaces. Rather than positioning their work as solely in the domain of finished and built construction, the architecture firms (Envelope A+D and Gensler SF) proposed to civic leaders and developers, respectively, that a space designed to specifically serve the surrounding community could be profitable, and the only way to generate future design decisions was through a feedback loop engaging the community during the temporary phases of the project.

However the process of community engagement is positioned, either as top down within an organizational framework or from the bottom up in pursuit of new and innovative ways to create space, the following projects have demonstrated that there are successful models for design teams to interact with communities other than what is traditionally found in practice.

DESIGN WORKSHOP

PROCESS-BASED LANDSCAPE DESIGN FIRM THAT FRAMES COLLABORATIVE DESIGN IDEAS



THE FEW DESIGNS THAT HAVE STOOD THE TEST OF TIME DID SO BY BRINGING TOGETHER ELEMENTS OF THE ENVIRONMENT, ECONOMICS AND COMMUNITY VALUES IN A MANNER THAT RAISED THE EXECUTED WORK TO THE LEVEL OF ART.

LOCATION

Eight offices nationally, with two offices in Dubai and Beijing

WORK

Brownfields / Campuses / Mixed Use / Resorts / Regional Planning
Urban Design / Development Services

EXPERTISE

Collaborative design approach.

ENGAGEMENT STRATEGY

Proprietary process leads client through workshops that facilitate shared visions. These workshops are documented and metrics are applied to reinforce the story of the project throughout the phases of design.

Design Workshop has branded their process for community engagement as the DW Legacy Design Method. Their approach expresses an intent to take on more than their scope found in land planning or landscape architecture, and instead elevate the issues the project can address through a series of steps that take a critical look at what's possible, and how the project can deliver extraordinary quality in design.

Their method starts with Defining and Documenting the Challenges, by establishing the vision of the project, in order to create a 'transferable project story that aligns the sponsors and stakeholders'. This process allows for two concurrent community engagement strategies to occur: values-based consensus prior to design, and the documentation of that consensus to create a tangible thread that can run throughout the life of a project.

Comprehensive Thinking and Measurement are ways in which DW positions its expertise in issues of sustainability, economics, and aesthetics. By creating metrics based on values early in the process, design decisions in future phases are able to be analyzed to identify if they're meeting their expected results. More than just data, metrics allow the design team to be accountable while focusing on primary issues in the design.

Inclusive Conversations, Transparent Decision-Making, and Accountability allow for all the team members and collaborators to broadly canvas alternatives and solutions before making design decisions that resonate with the vision of the project. By referencing the previously established values and metrics, Design Workshop holds itself accountable to following through.

LOCAL PROJECTS

AN INTERACTIVE DESIGN FIRM SPECIALIZING IN COLLABORATION DESIGN



IT'S ALL ABOUT COLLABORATIVE FILTERING, BECAUSE THE USER IS THE EXPERT. THEY MAY NOT KNOW HOW TO SOLVE THE PROBLEM, BUT IT'S CRITICAL, IF YOU'RE BUILDING SOMETHING, TO GET IT IN FRONT OF THE ACTUAL PEOPLE WHO WILL BE USING IT.

LOCATION

New York City, NY

WORK

Interactive Design / Collaborative Storytelling / Mobile Apps
Social Media / Websites / Museum + Public Installations

EXPERTISE

Museum Exhibit Design / Interactive Digital Storytelling

ENGAGEMENT STRATEGY

Rapid prototyping to gain early user-feedback to improve the design.

Local Projects specializes in media design for museums and public spaces. Their mission is to reinvent how public spaces are perceived through media, creating meaningful connections through project types ranging between memorials and art installations to Times Square. Their focus is on engaging audiences through emotion and technology to create projects that can continue to endure.

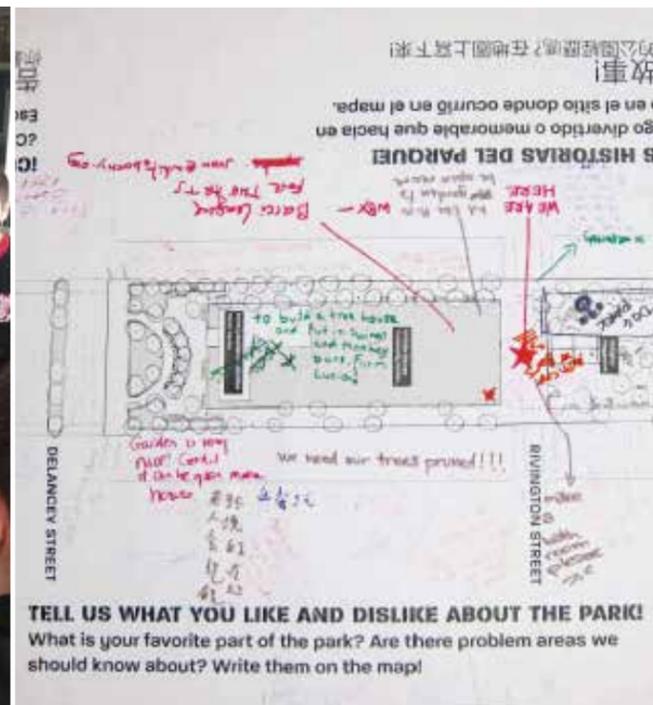
Between their work for Storycorps, the 9/11 Memorial Museum, and Change By Us, Local Projects has brought together stories and memories from over 100,000 individuals. An award winning interactive design firm, their projects aim to communicate collaborative storytelling environments where participants and visitors alike can generate content within the project itself.

In their 9/11 Memorial Museum installation, they created websites, mobile apps, and interactive design solutions so that visitors to the museum could share their own experiences of the event in an ongoing way. Their website provides context to the memorial, offering a digital representation of each and every individual that perished on 9/11 and where their name can be found engraved on the memorial.

Focused on hyper-prototyping in order to quickly gain feedback on their ideas, Local Projects eschews 'inspiration boards' in favor of iterative design developments that are improved upon through discovery with the end user. Flipping the traditional model on its head, they propose a 'development first' model, where real-time user input can improve the way design occurs.

HESTER STREET

A NON-PROFIT DESIGN STUDIO FOCUSED ON COMMUNITY-LEAD DESIGN



BE CLEAR WHO YOU'RE ENGAGING WITH AND HOW YOU'RE ENGAGING, ESTABLISH PARTNERSHIPS WITH THOSE WHO ALREADY UNDERSTAND THE NEEDS, AND FRAME THE ISSUE.

LOCATION

New York City, NY

WORK

Public Spaces + Parks / Participatory Design / Collaborative Workshops
Accessible Infographics / Websites

EXPERTISE

Community Design / Design Education / Advocacy

ENGAGEMENT STRATEGY

Community-lead design efforts to catalyze political willpower behind public projects.

Founded in 2002 by the architecture firm Leroy Street Studio (LSS), the Hester Street Collaborative (HSC) is a non-profit studio focused on community outreach and installations in the public realm. Their inaugural project was an affordable housing and community center for another non-profit in New York City. LSS and HSC continue to partner on their community design projects, as well as design education.

Using design as a tool for social change, HSC engages youth and local area residents as resources for creating a more vibrant neighborhood. By empowering the members of the community to have a voice in the planning process of neglected public spaces, their approach seeks to equip stakeholders in meaningful, long-term community stewardship efforts.

HSC focuses on providing Design Education, Community Design, and Advocacy support. Their values are evident in their work with the Paths to Pier 42 project. By using mobile community engagement models, artistic and educational installations, and curating stories of collaboration, HSC was instrumental in developing a transformation of the Lower East Side Waterfront, for which LSS is involved in the designing of.

Beyond engaging communities in person with mobile workshops and community programming events, HSC also has made documentation a critical component of their work. By providing toolkits for participatory design processes, such as the one they developed and later hosted on the website PeopleMakeParks.org, HSC has become recognized as an industry leader in effective community engagement strategies.

BANCROFT SCHOOL

RESTORING A NEIGHBORHOOD THROUGH PARTICIPATORY DESIGN AND SUSTAINABILITY



IT HAS PROVIDED AN ECONOMIC CATALYST FOR THE NEIGHBORHOOD THROUGH THE REVITALIZATION OF INFRASTRUCTURE AND HOUSING, CONNECTION TO NEW TRANSIT FOR ECONOMIC DEVELOPMENT AND JOB CREATION, COMMUNITY EDUCATION AND SUPPORT PROGRAMS.

LOCATION

Kansas City, MO

DESIGN TEAM

BNIM / Dalmark Group Development / Make It Right / Phronesis

VISION

The rebirth of a neighborhood landmark, by restoring a 100 year old school and turning it into affordable housing and accessible community spaces.

ENGAGEMENT STRATEGY

Early community workshops, participatory design events, and design that evolved to implement programming features requested by the community.

In November 2013, the doors to the Bancroft School reopened to after spending its first 75 years as an elementary school, and another 15 years as an eyesore in a blighted Kansas City neighborhood. The path from school, to vacancy, and then to LEED Platinum affordable housing and community space is found in the willingness of the architect, developer, community and their partners willing to collaborate on a community-driven catalyst.

Approached years before the project was formed, architecture firm BNIM was invited to take part in community discussions with residents and neighborhood advocates. Through those discussions, BNIM proposed a plan that would invite an affordable housing developer, sustainability experts, and a progressive lender to restore the project so that it met the vision of the community.

The consensus vision for the community called for community support spaces that were available to all residents of the neighborhood. A publicly accessible auditorium, job training center, medical clinic, and playground were all designed for as a result of this feedback. In addition to the building itself, the site addressed the neighborhoods stormwater concerns through pervious paving solutions capturing runoff water onsite.

Throughout the phases of design, community engagement remained a priority. Walkthroughs, local employment opportunities, and an open house were held to showcase the communities involvement, and how their efforts helped to shape the rebirth of their neighborhood. This project has sparked the development sustainable homes across the street, hoping to serve the next century as an anchor in support of the community.

PROXY

FLEXIBLE URBANISM FOR RAPIDLY PROTOTYPING IN THE LOCAL ECONOMY.



PROXY HAS BECOME A MODEL OF INNOVATIVE URBAN DEVELOPMENT. THEY HAVE ALSO CREATED OVER 100 JOBS AND PARTNERED WITH COMMUNITY ORGANIZATIONS TO HELP LOCAL RESIDENTS CREATE AND FILL YET MORE JOBS.

LOCATION

San Francisco, CA

DESIGN TEAM

Envelope A+D

VISION

Temporary installation offering vibrancy to an underutilized site.

ENGAGEMENT STRATEGY

Beyond allowing for the real-time testing and feedback of local community small businesses, the design team had to find new ways to engage the city as well. In order to facilitate a process that no building code applied to, the design team had to collaborate with the city planning department to overcome logistical hurdles of temporary development, ultimately creating a 'Renewable Temporary' classification.

Conceived of as a placeholder for a site that would eventually become affordable housing, Proxy proposed to the City of San Francisco that the underutilized sites could provide economic vitality serving the surrounding area. The investigation of the urban fabric allowed for elements that are normally concealed in everyday architectural projects to be made visible and open for contemplation within the city context.

Retail and food were introduced as a way for local San Francisco businesses and vendors to create small pop-up spaces in order to test their products, in as little space as 180 square feet. A partially covered courtyard space is used as a community theater. Art spaces facing inwards on the theater have capacity to project art onto adjacent spaces of the constructed elements of the Proxy.

Proxy has since managed to renew their lease on the property until 2021. And while their rents will continue to increase and permitting is a logistical challenge, they have plans to increase their capacity for more small businesses and publicly available Wi-Fi to be available until 2017. Envelope A+D recently completed the Aethelier boutique shop space out of three shipping containers.

The project was a partnership between the architect, mayor's office, planning department, and local neighborhood association. By taking underutilized high-value spaces, in this case a vacant parking lot, and transforming it into an economic center, Proxy has demonstrated that community engagement can be both profitable, and - as evidenced by their 2012 award for best building in San Francisco - well designed.

THE 5M PROJECT

A PHASED DIY URBANISM DEVELOPMENT MODEL FOR INNOVATIVE BUSINESSES.



THESE EXPERIENCES INSPIRE US, TRIGGER OUR CREATIVITY, AND COLLECTIVELY SUPPLY FERTILE GROUND FOR THE BREAKTHROUGH SOLUTIONS THAT OUR ECONOMY AND COMMUNITIES NEED.

LOCATION
San Francisco, CA

DESIGN TEAM
Gensler Architects with Forest City Enterprise Development

VISION
Temporary installation offering vibrancy to an underutilized site.

ENGAGEMENT STRATEGY
Community-lead design efforts to catalyze political willpower behind public projects.

Redefining how aspects of local economies are shared within urban environments, the 5M Project is intent on creating an ecosystem of innovation. Building upon the emerging industrial community loosely categorized as Makers, and introducing them to other individuals engaged in entrepreneurship and the arts, 5M is seeking to forge new community bonds in spaces by asking them to engage with one another.

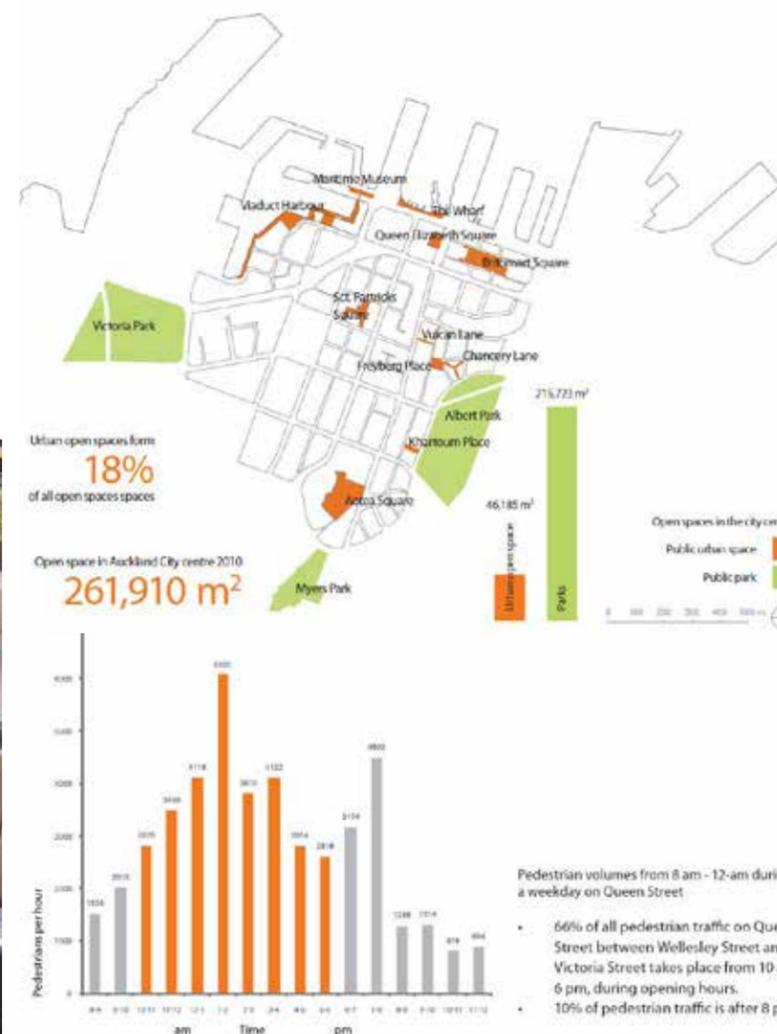
The 5M Project is born out of a partnership between Forest City Enterprises and Gensler Architects, with grassroots support from Intersection for the Arts, TechShop, Impact Hub, SF Made, and Off the Grid. By proposing temporary events and exhibitions to be mixed in with office spaces for new and emerging tech sectors, more than 2,000 entrepreneurs currently occupy 260,000 square feet, 24 months before phased construction begins.

What sets this development apart from traditional models of development is that the developer looked to the architect to design an environment that supports local community investment. Leveraging engagement as a commodity that developers could place value on, the design of the spaces integrates the feedback from the users, thereby creating better environments for greater collaboration between innovators.

Designing for a 'network density', Gensler has proposed a decade-long development plan that includes 1.85 million square feet of development on the four acre site. Design principles being tested in the 5M Project include pedestrian-focused alleys, civic spaces for community events, and flexible lease options for small and growing companies to provide an economic boost to the local economy in the form of new jobs.

AUCKLAND RESILIENCY

EVIDENCE-BASED DESIGN AND PUBLIC ENGAGEMENT IN ACTION



WE SAID 'WOULDN'T IT BE GREAT IF WE HAD A PASSIONATE DEBATE AMONGST AUCKLANDERS ABOUT THE FUTURE SHAPE OF THE CITY' AND THAT'S EXACTLY WHAT HAPPENED."

LOCATION

Auckland, New Zealand

DESIGNER

Auckland Council (Unitary Plan, 2013)
Gehl Architects (Public Life Survey, 2010)

VISION

In the aftermath of a disaster, Auckland set forth on an ambitious strategy to become one of the world's most liveable cities. They did so through a comprehensive public hearing process so that the city could meet its economic and housing needs while maintaining its cultural heritage with input from its citizens.

ENGAGEMENT STRATEGY

Draft plan released, followed by iterative public meetings for policy recommendations.

On February 22, 2011, a magnitude 6.3 earthquake struck Christchurch, New Zealand. The damage to infrastructure caused by the disaster prompted local civic leaders to reexamine how best to rebuild. Their efforts focused on an increased economic and environmental resiliency, as well as creating a vision that aspired to reshape the nation's most populous city, Auckland, as one of the world's most liveable cities.

Completed only a year prior, urban design firm Gehl Architects had put together a vision for a pedestrian-oriented city. It called for the removal of non-essential traffic corridors, the prioritization of walkable infrastructure, and a reconnection to the waterfront. The plan was received with mixed reviews, as the design team had proposed major modifications to the city prior to consulting directly with resident associations.

In 2013, the Auckland Council released a draft of its own plan for growth, the Unitary Plan, which saw the city propose comprehensive changes. It launched a public engagement process that included 250 community meetings in three months, attended by 15,000 people in person, and 90,000 online. The chief planner expressed that, "This level of community engagement is unprecedented in New Zealand local government history".

In response to the Unitary Plan, the Auckland 2040 plan was proposed by over 70 residents' associations and coalitions. They called for modifications to the Unitary Plan's proposal for intensity in suburban development. Iterative changes like this are continuing to take place during a yearlong public hearing process, and the final plan will replace 14 separate district plans, going into effect in 2016.

A NEW SEATTLE WATERFRONT

RECONNECTING A CITY AND ITS PEOPLE TO THE WATER.



LOCATION

Seattle, WA

DESIGNERS

James Corner Field Operations / CH2MHill / Shiels Obletz Johnsen / Mithun
SHoP Architects / Berger Partnership / Nelson Nygaard / Parsons Brinkerhof

VISION

When the replacement of a seawall and the removal of a viaduct became imminent, the City of Seattle initiated a Guiding Principles process that culminated in a framework for community engagement and development that reconnected the city to its waterfront.

ENGAGEMENT STRATEGY

Citizens empowered by the city create guiding principles, while design team follows through with engagement activities throughout all stages of the project.

Envisioned as an opportunity to leverage the necessary infrastructural improvements required to replace the failing Alaskan Way Viaduct and Elliott Bay Seawall, Seattle there was a chance to dramatically reconnect their city to the waterfront. A Central Waterfront Committee was established to guide the financing, partnerships, community outreach, design oversight, and long-term stewardship in 2010.

WATERFRONT SEATTLE FRAMEWORK PLAN

JULY 2012



MEET THE CONTRACTOR TEST THEIR KNOWLEDGE

OUR CONTRACTOR CONSTRUCTED THE FIRST SEAWALL, NOW TEST THEIR KNOWLEDGE FOR THE NEXT ONE:

- What are the steps to building a new wall?
- Will you remove the old seawall?
- What is jet grouting?
- How do you build a seawall with low and high tides?
- What's the largest piece of equipment you'll use?
- How do you construct around utilities?

WE'RE HELPING THE CITY AND THIS WHOLE PROCESS BUILD CREDIBILITY BY LETTING PEOPLE KNOW THEY'VE BEEN HEARD THROUGH COMMUNITY MEETINGS IN WHICH WE'RE ABLE TO SHOW SPECIFIC THINGS COMING OUT OF LISTENING.

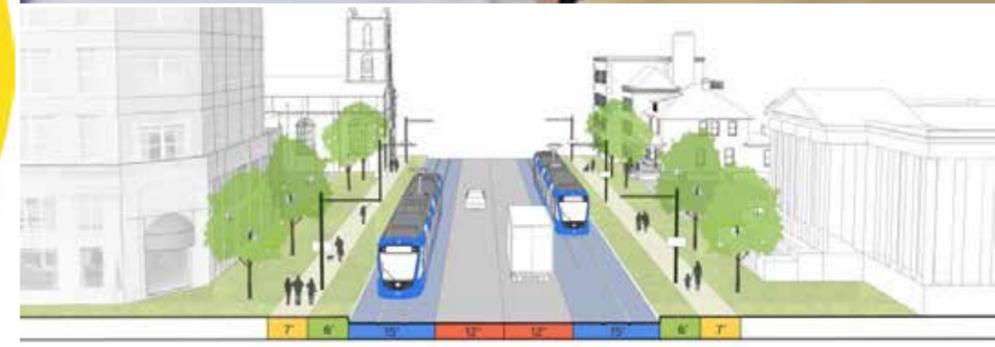
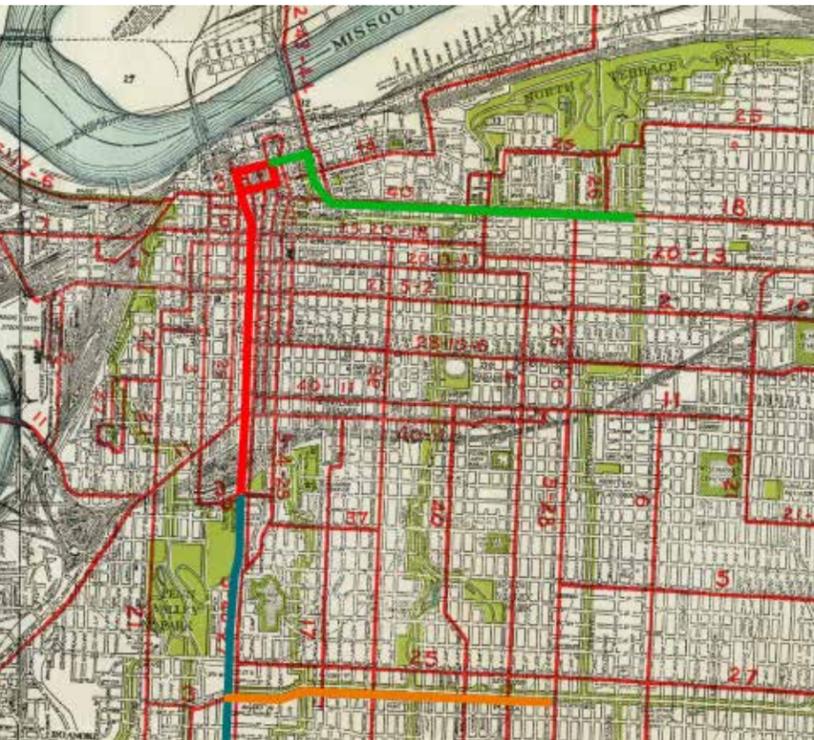
The Outreach Committee began meeting in 2010 when a City Council resolution organized a group of citizens to work together with the city to establish guiding principles. Those principles expanded upon the existing efforts of the city, and included seven major recommendations for the design to achieve: accessibility concerns, highlighting sustainability and the city's history, and creating a leadership and design process.

Through a partnership between the city and the community, a robust engagement strategy included temporary activities and installations on site to connect audiences and community organizations with social media. Four public meetings engaged over 1,000 attendees, while five workshops followed to engage another 750 attendees. A website was launched in 2011, and more than 80 project briefings were held in various venues.

Community outreach efforts didn't stop at the end of design. Informational materials were produced that coincided with the construction process to inform residents of alternative methods to navigate the construction. Parking issues were designed for through wayfinding, and managers of the construction process were made available to the public through informal question and answer sessions about their specific roles.

NEXT RAIL

WHEN POLITICS, PLANNING, AND COMMUNITY ENGAGEMENT ALIGN.



LOCATION

Kansas City, MO

DESIGN TEAM

BNIM with HDR

VISION

An expansion plan for the next phase of streetcar development.

ENGAGEMENT STRATEGY

Extensive in-person outreach efforts, with community meetings, models, and public hearings examining the best strategy of how to go forward with the proposed future locations for the streetcar, and the economic development that it can bring.

DISASTER RECOVERY 2

A COLLABORATIVE DESIGN PROCESS SHOWCASES HOW TO MAXIMIZE ENGAGEMENT FOR RESILIENCY.



LOCATION

Houston, TX

DESIGN TEAM

Lead by BC Workshop, the Community Design Resource Center, the Gulf Coast Community Design Studio, and unabridged Architecture, with local architects as partners.

DIALOGUE

SHAWN + JACK



S

NAME
Sean Preau

YEARS WITH EDR
Seven

ROLE
Project Leader / Associate

EXPERTISE
"Running projects and project teams, quality control, studio staffing and project teaming."



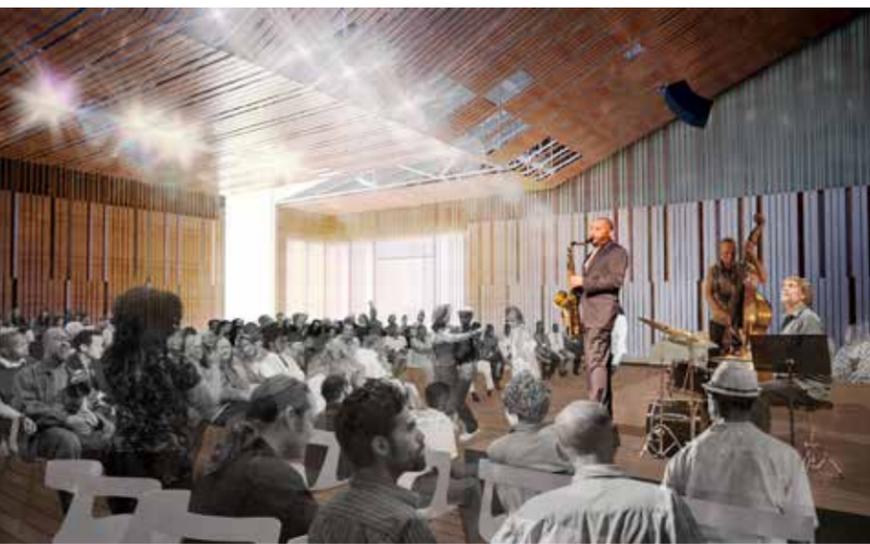
J

NAME
Jack Sawyer

YEARS WITH EDR
Nine

ROLE
Project Leader / Associate

EXPERTISE
"Project Delivery, from inception to punch lists."



**ALLEN USED TO SAY THAT
COMMUNITY ENGAGEMENT
WAS A FORM OF THERAPY.**

S: The Jazz and Heritage Foundation was one of the most influential projects for me. The client was a non-profit foundation with close community ties to Treme and the French Quarter. It wasn't 'true engagement', rather it involved notifying the community. But the mission of the foundation included a close engagement with the community. The project supported their core mission, which directly benefited the community.

J: One of the projects I'm most proud of is the US Mint Theater. We had time to carefully detail the project, and that included community engagement with the musical community of New Orleans. The other project that stands out was the Unified New Orleans Plan in 2006, right after Katrina hit. It demonstrated the need for diagramming and correspondence with the community.

S: The other project that stands out for me was the Transfiguration of the Lord Catholic Church. After Katrina, the archdiocese combined the church parishes of a historically African American parish with an affluent white parish, and we were brought in to help them establish a new identity through the design of their place of worship. In the end, they thought it was even better than planned, they were so excited that their input was implemented.

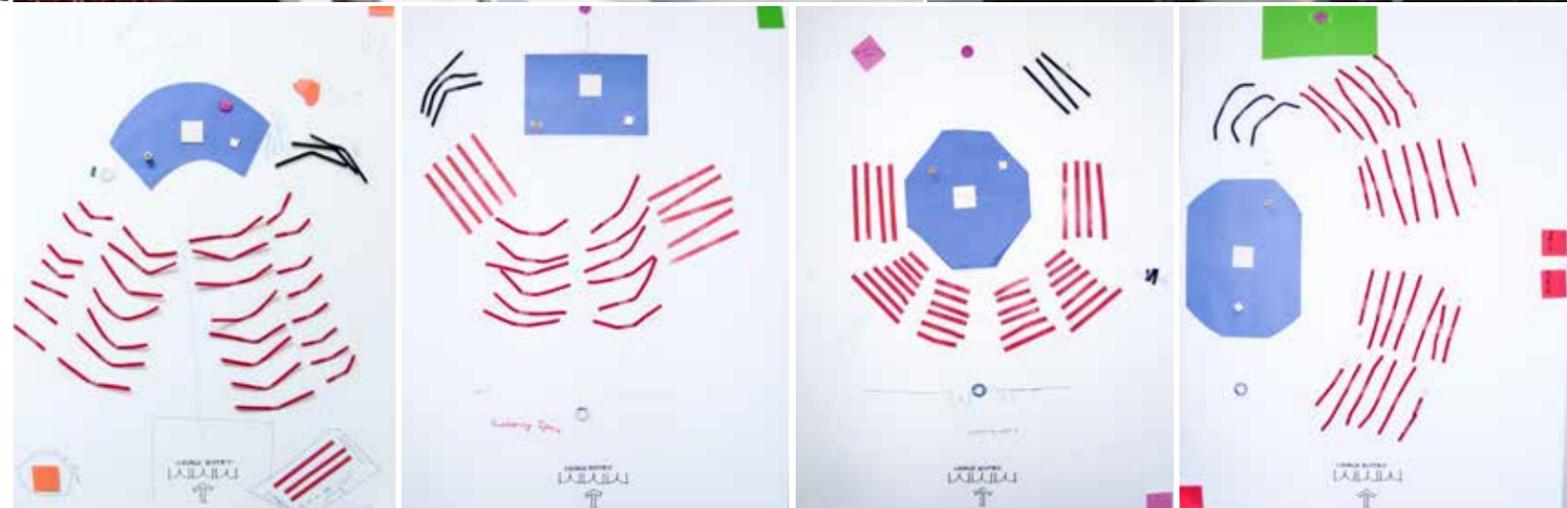
S: The public meetings for Reinventing the Crescent at NOCCA were a phenomenal example of effective community engagement with how Allen Eskew handled those meetings. Allen could call out disingenuous agendas publicly, but he also had strong enough leadership to incorporate new concerns that were valid, and then change the course of a project to address those concerns.

J: Allen cared about everyone, and never pre-judged anyone. It went a long way, especially with the youth, by simply asking them what they wanted. Even in informal settings, he was extremely accepting and open. He made it seem effortless. It was about everything else for Allen, Architecture was just one small piece of it for him.

S: Allen shaped EDR. It's difficult to maintain this kind of practice, and only through his good nature and commitment to excellence are we here. He set the priorities, and created an environment where it was possible to practice, and the community recognized that.



“MANY PROJECTS NEED CONSENSUS BUILDING, AND THAT IS VERY IMPORTANT, AND VERY SELLABLE. CLIENTS COME TO US AND NEED IT, BUT THEY’RE NOT ALWAYS EMPOWERED TO DO IT. IT’S VERY MARKETABLE, AND IF WE HAD A FRAMEWORK THAT WAS SET UP, AND PITCHED IN INTERVIEWS, WE WOULD GET MORE WORK BECAUSE OF IT.”



J: Developers tend to be the biggest impediment to effective community engagement. They generally want to do the bare minimum to get the community out of the way in order to secure city approval. Developers don't want to take on the additional burden or cost of community engagement. Can we find a way to translate community engagement into economic gain?

S: If the essence of the project is to make money, then there won't be the willingness, the time commitment, or the financial resources available to engage the community. At Eskew+Dumez+Ripple, we are always looking for an opportunity to benefit the community, but it's not always there. Ideally, we should be paid for it and not simply outsource it, because it's a part of who we are as good citizen architects.

J: An ideal scenario for community engagement would include a public announcement, a community meeting, and a programming meeting where the community elects representatives. In order to not have a project be turned into the least common denominator, there would need to be a strong guiding hand throughout the process. We'd need to be able to sell it and steer it towards a good design result that also serves the community.

S: For the Church, we held a taste test. We showed them 150 churches, with images of different materials, spaces, nature, etc. We then gave them a scorecard and asked them to rate according to how appropriate it was on a scale. The highest ranked image, as identified by the Catholic church community, was a Buddhist Zen garden. We didn't just come in with a preconceived notion, instead we lead and curated.

S: After the images of the churches, we invited a liturgical historian to educate the church community on the history of the spaces within a church. We then broke out into groups and diagrammed out ideal spatial arrangements. Bringing it back the group, we looked for commonalities and generated a consensus from those diagrams that showcased their tastes and their ideal arrangement of spaces.

J: If we had a process that we knew how to run, and how long it would take, then we would absolutely benefit as a firm. If we could do it regularly, and convince our clients it was necessary, then it would be a wonderful approach. Community engagement has been inherent when we've been able to do it intuitively, but it could be improved through a combination of pre-design and programming implementation.

DIALOGUE

AMANDA + BRYAN



A

NAME
Amanda Rivera

YEARS WITH EDR
Eleven and a half

ROLE
Project Manager / Associate

EXPERTISE
"I herd the cats and spin the plates."



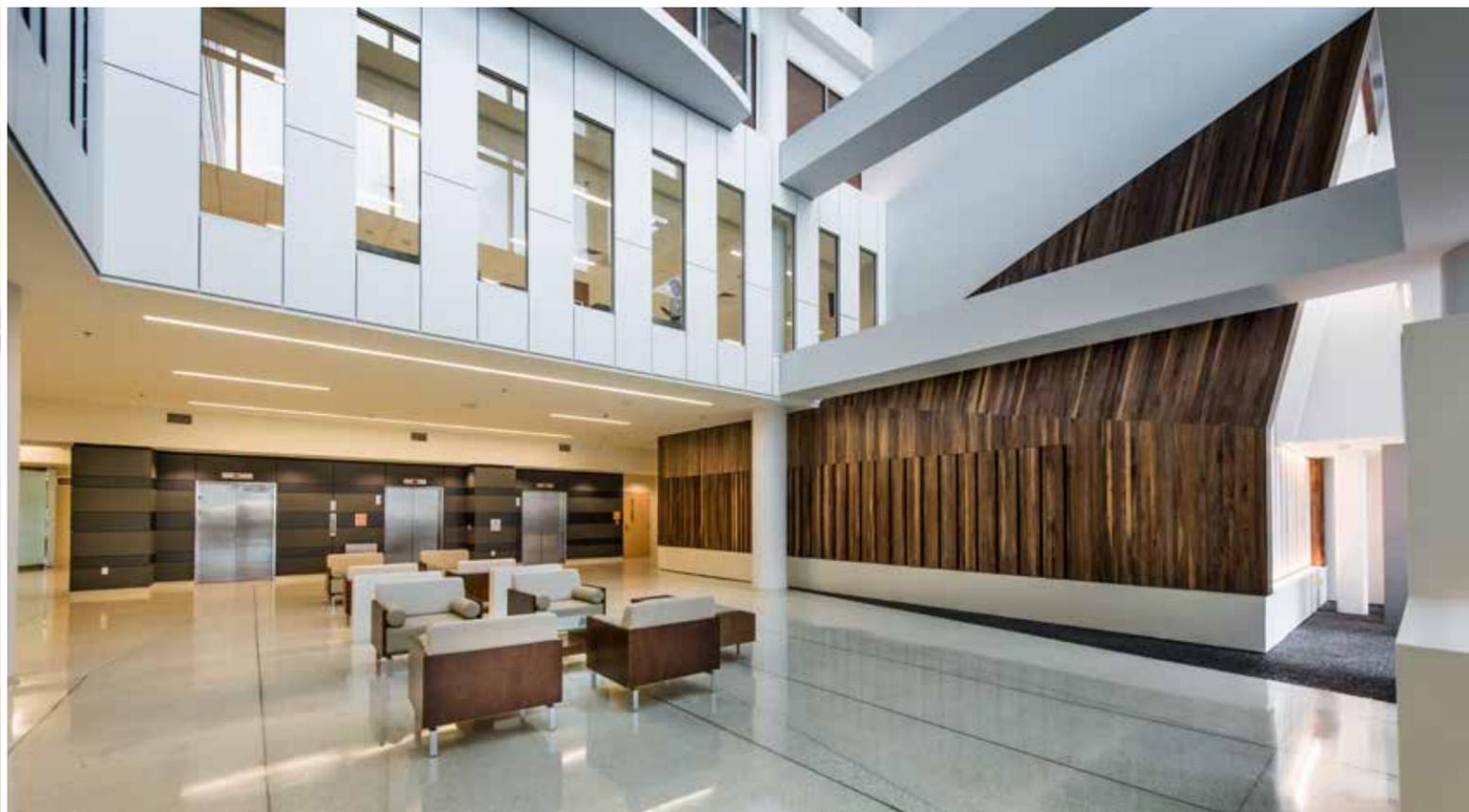
B

NAME
Bryan Lee

YEARS WITH EDR
Two

ROLE
Architectural Designer

EXPERTISE
"More to learn right now than to direct, but starting to have direction on particular elements."



AS ARCHITECTS, WE CAN DESIGN ANCHORS THAT SUPPORT GREATER COMMUNITY ENGAGEMENT.

A: One of the projects I'm most proud of was the Landry High School project. It was right after Katrina, and we were asked to consolidate facilities because the school districts were being consolidated. With things like the school library being open to the public, we knew we were filling a need, but like some other projects, we didn't have to hear directly from the community to know what needed to be accomplished.

A: I've always experienced community engagement in very large and formal capacities. It always seems to include structured town hall meetings, advertised events held at 6pm on Wednesdays at certain locations, and formal meeting presentations with questions and answers. However, an alternative is in the Water Lab project, a facility we're designing for the CSED that allows them to directly engage with the community.

B: To me, it's all about the collaboration in the informal spaces that support community engagement. Being able to present back to the community the data and our interpretations allows us to see if the community cares about the same things in the community that we, as architects, think they care about. Activity-based engagement events allow you to interface directly with - and therefore better understand - a community.

A: For the New Orleans East project, the city came to us with an urgency. It had been eight years since Katrina, and you could tell that people didn't have the services they needed, and the urban fabric had deteriorated as a result. By having a hospital in place, it starts to activate things in the area. We were selected over other firms because, as the client told us, we were of the community and they said they could trust us to complete the project.

B: The hospital was a great experience for me as well, as it was one of my first projects working at EDR. Though we didn't engage the community specifically, the kids I worked with that summer in Project Pipeline - a design workshop I facilitate on behalf of the National Organization of Minority Architects - lived right next to the site. Through them, we had an understanding of the hospital's relevance to the community.

B: Community engagement has to happen on all levels, passive, formal, active, etc. in order to make a headway for socially responsible architecture. Having documentation, having access on all of those ways of engagement, our timeline is so short. Without tools immediately available to do engagement, it won't get done. We need tools for quick documentation, a 'Red Book' for social engagement, so we don't always have to recreate the process.



“ WHEN WE HAVE A PROCESS FOR COMMUNICATION, WE HAVE A PROCESS THAT CAN BEGIN TO ADDRESS SOCIAL JUSTICE THROUGH DESIGN. ”

A: With Reinventing the Crescent, we had a cycle where we'd brainstorm different design ideas to respond to all the different constraints. We'd then organize a town hall meeting with 100 people, host a Q&A session on a white board, and document the answers, which we 'memorialized' online for everyone to see. We hosted twelve meetings like that over the span of 8-10 months. Most everyone that came supported the project.

A: What was important for us was that nothing we promised was changed later. We had real involvement with the community. There were lots of questions about parking, and some questions we couldn't address because we weren't that far along in the design, or only the city could answer. We'd always attempt to answer those questions in follow up sessions, and if it meant getting it from the city, we advocated for it very carefully.

A: One private moment for me that stood out was – even though the opening was downplayed – many people came out to explore the bridge, engage the structure, look around to see the view, and they were doing so for the very first time. It was a great experience to see their amazed reactions. There were a lot of people that would just walk on the promenade, and they weren't just sitting or walking, but they were appreciating the views.

B: I don't have a lot of experience for literal community engagement at EDR, as it's not a formal part of the practice yet, but with NOMA, we've hosted activities that talk about the need for architecture in the built environment. Documenting that allows for individual moments of conversation that can be carried on because the framework supports little vignettes for the community, in this case students, to be heard, and they become the advocates.

B: Community engagement has to happen on all levels, passive, formal, active, etc. in order to make a headway for socially responsible architecture. Having documentation, having access on all of those ways of engagement, our timeline is so short. Without tools immediately available to do engagement, it won't get done. We need tools for quick documentation, a 'Red Book' for social engagement, so we don't always have to recreate the process.

A: There's a difficulty in guiding communities while a project is being developed. What the community wants might not be what's right for that particular project. We need to be involved and to have direct conversations. Whatever tool gets us there, it's important that it not become stale. It can't be too concerned with the details, because over time it would limit our effectiveness.

A FRAMEWORK

HOW SHOULD
WE PROCEED?

WHAT NOT TO DO

LESSONS LEARNED FROM A UNOP COMMUNITY WORKSHOP MEETING.



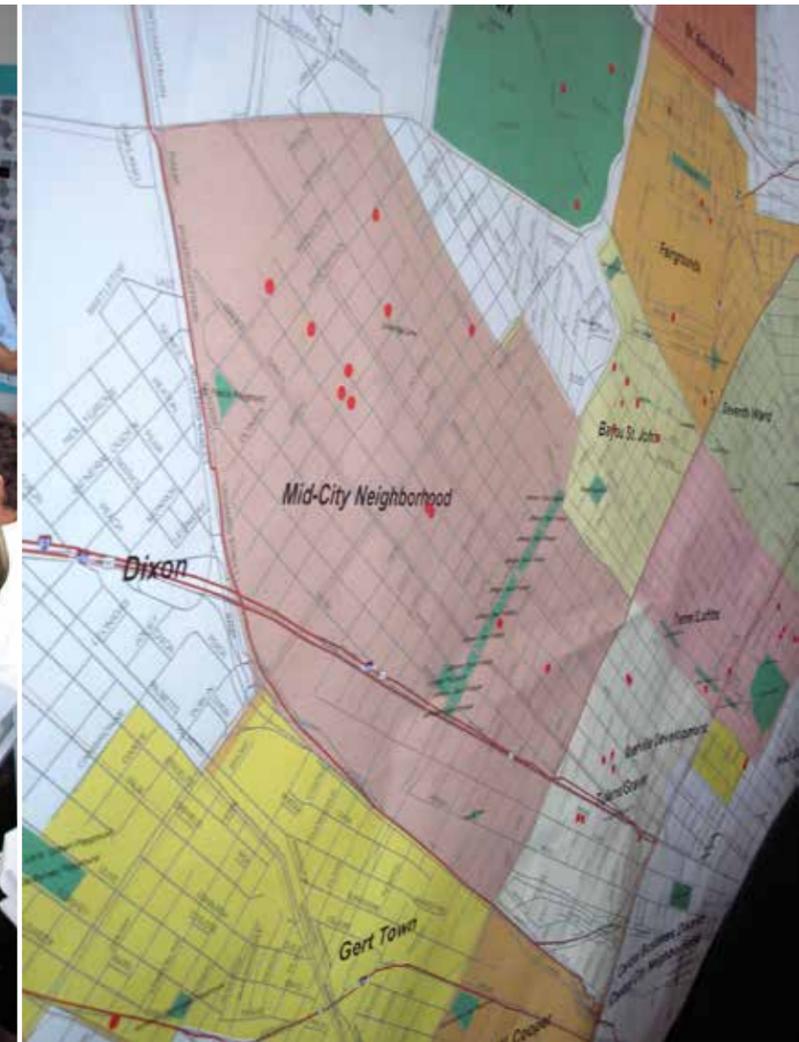
"It's a total farce to call a process democratic when the only way residents can vote on that process is if they're technologically savvy enough to have an email address, if in the first place they even know they have to vote! The problem for many citizens, is that from the get-go, the process was worked out behind the scenes, and if there's anything New Orleanians know to be suspicious of, it's agreements made behind closed doors."



"Our experience varied dramatically from the one reported. Most of the people left early when they saw the lack of space. We strained to hear our facilitator who knew less about the process than most in the audience. One of the most important choices to be made in the long and storied history of New Orleans, is meant to have the veneer of having public input, though our voice is not being heard in the process."



"No one mentions that the questions were so poorly designed that questions of infrastructure allocation were discarded. This was a failure. But, they've managed to do what any videographer can do. Make a nice, heart-wrenching, institution building video from the agony of the participants."



"People wanted planners with experience in urban planning, the ability to implement projects, skills to decode the funding matrix and having the background to address issues of racial and economic diversity. As I walked around the room listening to different conversations, there was a variation of responses to this organized chaos. Wherever I went, I heard similar criticism. People felt patronized. Grown men and women were being treated as children."

THE NPP PROCESS

AN OPPORTUNITY FOR DESIGNERS TO LEVERAGE ENGAGEMENT WITHIN THE PUBLIC APPROVAL PROCESS.



THE SEED NETWORK

MAINTAINING ACCOUNTABILITY FOR
COMMUNITY ENGAGEMENT EFFORTS.



THE EVALUATOR IS A COMMUNICATION TOOL THAT ALLOWS COMMUNITIES TO DEFINE GOALS FOR DESIGN PROJECTS AND THEN MEASURE THE SUCCESS IN ACHIEVING THESE THROUGH A JURIED, THIRD-PARTY REVIEW.

LAYERING ENGAGEMENT INNOVATIVE DIGITAL TOOLS FOR OUTREACH.



Neighborland Search

I want in New Orleans. **Create Idea**

406 neighbors want the ability to recycle glass in New Orleans. **2 actions Me Too**

177 neighbors want the street car to go to Poland Avenue in New Orleans. **1 action Me Too**

170 neighbors want a high speed railway between here & Baton Rouge in New Orleans. **Me Too**

Change by Us NYC News About Calendar Join Login Search

HEY NYC! How can we make our city a better place to live?

My idea is: **ADD my IDEA**

NEW IDEAS SEE MORE IDEAS →

Change by Us NYC is a place to share ideas, create projects, discover resources, and make our city better.

PLATFORMS

MindMixer.com / Neighborland.com / ChangeByUs

WORK

Online Message Boards / Voting / Surveys / Idea Generation
Networking / Social Media / Post-Engagement Follow Up

EXPERTISE

Web Analytics / Back-end Support / Platform Development

ENGAGEMENT STRATEGY

New tools are being developed to offer communities a place to engage each other, and know that their input is being aggregated. While there are concerns about the legitimacy of the input, the platforms are providing innovative ways to build interactive dialogues.

Born out of a desire to gain instant feedback and provide a platform for idea generation, digital engagement tools are being applied in communities and on specific projects around the country. Their efficacy is yet to be fully determined, but in advocating for a shift towards more digital means of engaging communities, digital tools have the enormous outreach potential with analytics to demonstrate high capacities for engagement.

MindMixer is synonymous with the traditional format of town hall meetings, in that it targets cities and architectural and planning firms as its primary clients. The value proposition is that for a subscription fee, an organization can layer or even outsource entire elements of the engagement process to maximize the reach of engagement. Questions and surveys solicit anonymous input, while providing decision-makers direct data.

Neighborland is a spin-off from GOOD Ideas for Cities, an online collaborative think-tank for implementing innovative, community-based design. Change By Us is a similar platform developed by Local Projects and Code For America to directly engage all citizens through the incorporation of SMS text messaging as a means of input. Both of these sites serve as digital generative idea sounding boards.

It's critical that each of these tools be considered as supplemental to a foundation of strategic community engagement. Google Fiberhoods in Kansas City illustrated there is a distinct digital divide not only in the availability of the Internet in lower socio-economic areas, but also the perceived value in their use. In order to not discard valuable insight from certain audiences that may not be as tech-savvy, digital tools should be used only when applicable.

IDENTIFY YOUR STAKEHOLDERS

DETERMINE WHO SHOULD BE PARTICIPANTS IN THE ENGAGEMENT PROCESS.

DOES THE STAKEHOLDER HAVE A FUNDAMENTAL IMPACT ON YOUR PROJECT?

CAN YOU CLEARLY IDENTIFY WHAT YOU WANT FROM YOUR STAKEHOLDER?

IS IT A DYNAMIC RELATIONSHIP THAT YOU WOULD LIKE TO SEE CONTINUE?

CAN YOU EXIST WITHOUT OR EASILY REPLACE THIS STAKEHOLDER?

HAS THE STAKEHOLDER ALREADY BEEN IDENTIFIED?

DEFINE A FRAMEWORK FOR ENGAGEMENT

DEPENDING ON YOUR AUDIENCE, ESTABLISH A RULES OF ENGAGEMENT FOR HOW BEST TO COMMUNICATE.

WHO IS YOUR TARGET AUDIENCE?

WHAT ARE THE MOST ACCESSIBLE MEANS OF COMMUNICATION?

WHAT ARE THE PHASES OF ENGAGEMENT THAT NEED TO OCCUR?

WHERE WILL THE ENGAGEMENT OCCUR?

WHAT SHOULD THE GOALS AND OUTCOME OF THE ENGAGEMENT BE?

ESTABLISH METRICS

WHAT ARE THE TOOLS AND DATA NECESSARY TO COLLECT INPUT AND THEN TRANSLATE THAT INPUT INTO DESIGN RECOMMENDATIONS?

CAN IT BE EASILY SHARED AND REPRESENTED IMMEDIATELY FOLLOWING THE EVENT?

CAN IT CAPTURE BOTH QUANTITATIVE OBSERVATIONAL DATA AS WELL AS QUALITATIVE NARRATIVES?

IS IT EASILY ACCESSIBLE AND CREATIVE ENOUGH THAT IT DEMONSTRATES THE CAPACITY OF THE DESIGN TEAM?

LET THE ENGAGEMENT BE THE EVENT

RATHER THAN DICTATE TO THE COMMUNITY A PROCESS, ALLOW FOR THEIR PUBLIC PARTICIPATION.

IDENTIFY YOUR PRIMARY PARTNERS, AND LEVERAGE THEIR PERSONAL NETWORKS TO ATTRACT PARTICIPANTS.

HOW WILL THE PARTICIPATION AND INTERACTION WILL BE DOCUMENTED?

DON'T BE AFRAID TO HAVE FUN AND REACH PEOPLE IN NEW AND NOVEL WAYS.

BOOTS ON THE GROUND

BE ACCESSIBLE AND VISIBLE WITHIN THE COMMUNITY, EITHER PHYSICALLY OR THROUGH REPEATED ITERATION.

HOW WILL YOU BE PRESENT WITH A COMMUNITY NOT ONLY DURING THE PROCESS, BUT ALSO BEFORE AND AFTER?

ESTABLISH TRUST THROUGH REPEATED DIALOGUES WITH COMMUNITY REPRESENTATIVES.

MEET THE COMMUNITY WHERE THEY ARE.

DEMONSTRATE RESULTS ACCESSIBLY

TAKE TIME TO APPRECIATE THE EFFORTS OF THE COMMUNITY AND THEIR INPUT, SO THAT THEY CAN FEEL OWNERSHIP IN THE PROJECT.

WHAT ARE THE MOST EFFECTIVE TOOLS FOR THE DESIGN TEAM? FOR YOUR AUDIENCE TO REFERENCE THEIR INPUT?

IDENTIFY WHO NEEDS TO HEAR THE INFORMATION ATTAINED, AND STRUCTURE THE RESULTS TO MEET THEIR FORMAT.

CELEBRATE THE BENCHMARKS AND PHASES OF DESIGN.

APPENDIX

EDR LUNCH AND LEARN

On July 10th, 2014, Matt Kleinmann, the 2014 Summer Community Engagement Research Fellow, presented a Lunch and Learn to Eskew+Dumez+Ripple. Lunch and Learns are a part of the culture at EDR, where on a weekly basis the firm gets together to share and discuss issues ranging from sustainability, to firm management, contract administration, and in this particular instance initial findings of tools and methods in engagement.

More specifically, the Lunch and Learn format provided an excellent opportunity to test out one of the methods – the KJ Method – with the studio at EDR as participants. One of the goals in community engagement is to both educate, but also empower. By demonstrating that a large amount of data could be gathered, parsed, and then represented quickly, the KJ Method was an ideal platform suited to the task. As an example, it was intended to be delivered in a clear format that would introduce alternative methods of engaging a community of individuals; in this case the community was the architects and staff at EDR.

In order to maximize the process while still presenting additional slides covering the basic premise of other tools and methods, the KJ Method was partly modify the method to accelerate the process. Instead of a random approach, prompts with contextual keywords were pinned to the wall: Knowledge, Participation, Team, Research, Process, Design, Quality, Time, Cost, New Orleans, and EDR.

To start, the participants were given four sticky notes, each one a different color. They were prompted with a question: **Based on your own personal experiences with community engagement - either in projects, within organizations, or in general - what are potential areas that you think the Community Engagement Fellowship could possibly explore?**

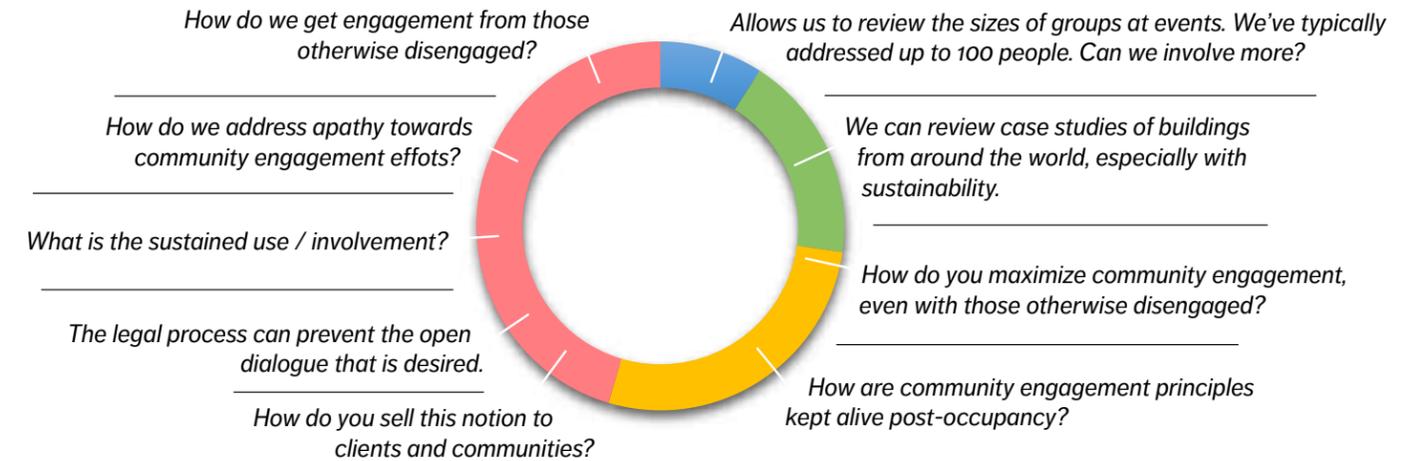
They were then prompted to, in silence, record a concern, a question, an opportunity, and a value. Each judgment corresponded to a color: red, yellow, blue, and green, respectively. They were then provided ten minutes to write their responses, and then ten minutes to post onto the wall.

As soon as it began, one of the participants 'broke' the rule on silence by commenting that this was something that EDR should engage in more often, as it allowed those who might not otherwise speak up to express their thoughts in a firm-wide dialogue. Combing through the results, its clear that many different voices emerged throughout the conversation, each with a set of assumptions and operating principles that shaped what they considered community engagement to be, and how this particular fellowship affects what they do.

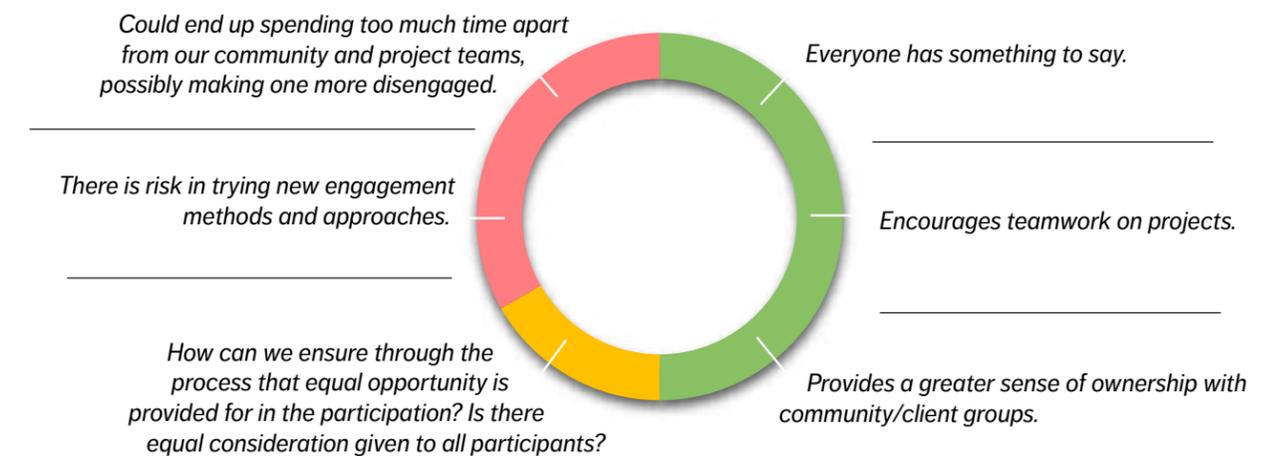
Rather than provide an immediate answer to the issues that the questions and comments raised, this effort was, in the spirit of authentic dialogue, an opportunity for assumptions to be laid bare. It is the hope of this exercise that not only can designers be inspired to create better frameworks for the various communities they engage with, but also by simply reflecting on each other's tacit knowledge, a greater empathy for the participatory process can lead towards the integration of more sustainable and creative design solutions.



Participation



Team





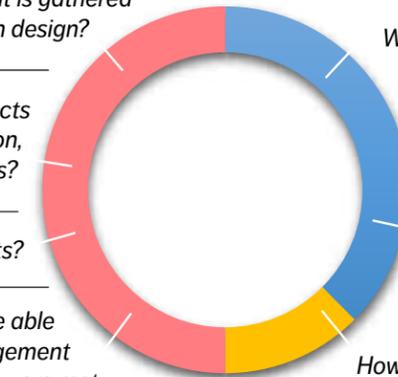
Research

How do you make the information that is gathered part of a long-term process, as found in design?

How do we measure when specific projects impact issues the community is primarily on, but are not a part of the design process?

How do you engage with introverts?

What are the results? We need to be able to follow up on outcomes of engagement to confirm that needs & concerns were met, similar to building technology.



We can look at how to better use the neutral ground in street in New Orleans.

Provides a way to measure community satisfaction for our different designs.

How do you decide where to get involved, or which organizations need to be involved?

Process

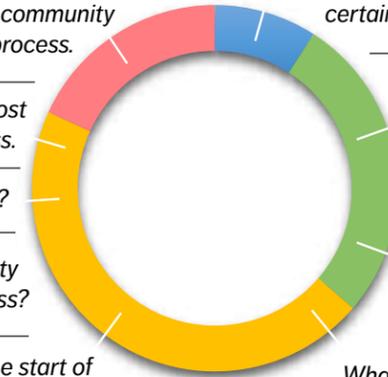
There may be a disconnect between the education level of our client/owner and the perceived value of community engagement as a part of the design process.

The 'ethos' of the project may be lost throughout the design process.

How do you target the right user group?

Where can we insert a community engagement dialogue in our design process?

How can we use templates at the start of a project to guide us through the community engagement process?



Whether or not the client is interested, we can still use certain engagement tools internally.

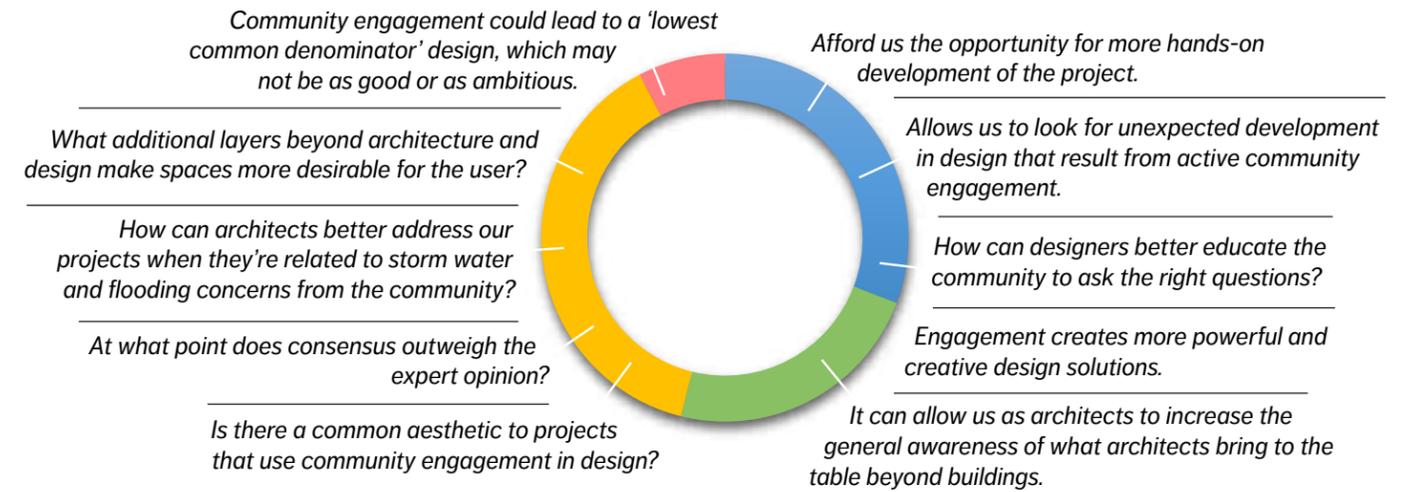
There is value in better understanding how consensus can occur through community engagement.

Every project relates to at least one community, and our projects should be as respectful as possible of those communities.

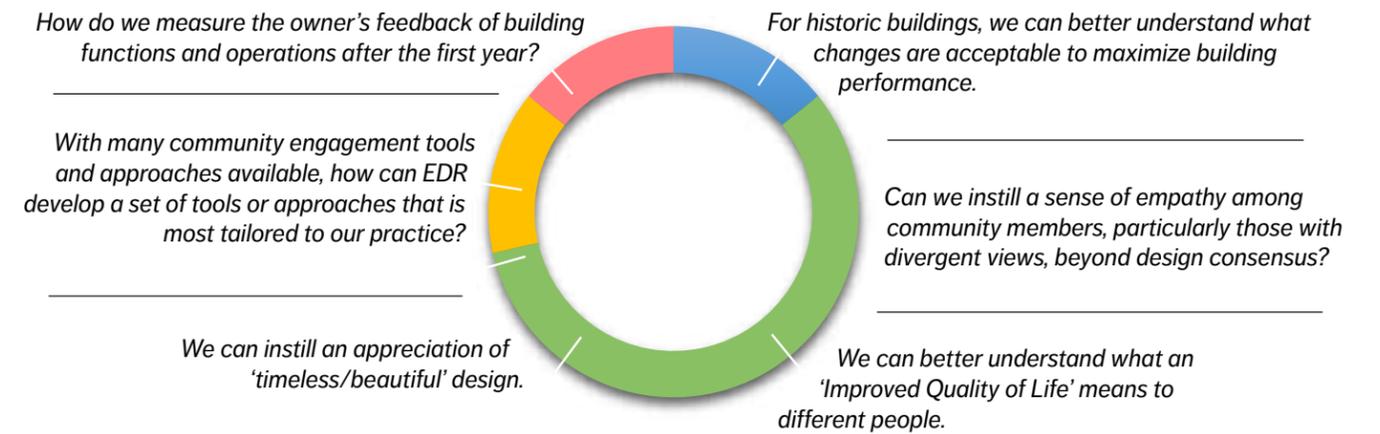
What community engagement tools have been the most successful in New Orleans?



Design



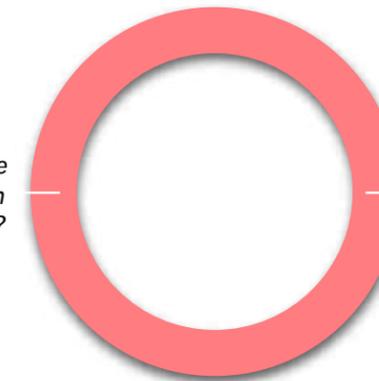
Quality





Time

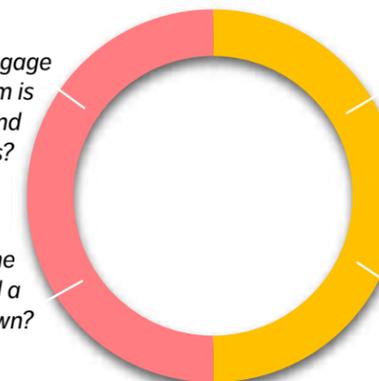
Do architects have the time and resources need to invest in community engagement?



There's a risk that one gets so caught up in the process that you don't resolve the issues at hand.

Cost

How do developer driven projects engage a community when the site/program is chosen by the developer and time and money are his primary concerns?



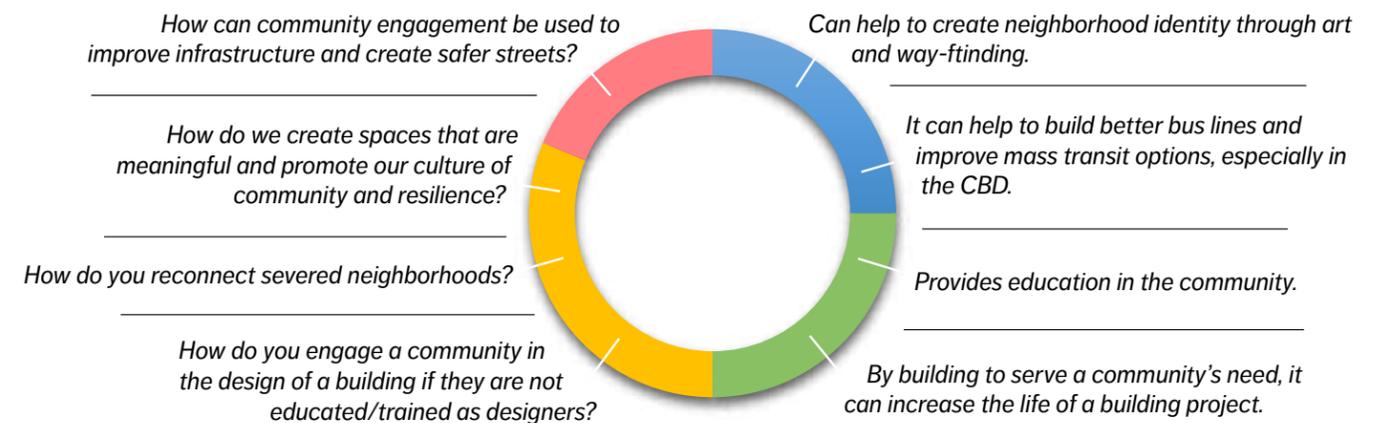
How is a "Public Forum" billable / profitable?

How do we address the community as both listeners and a business? Where is the line drawn?

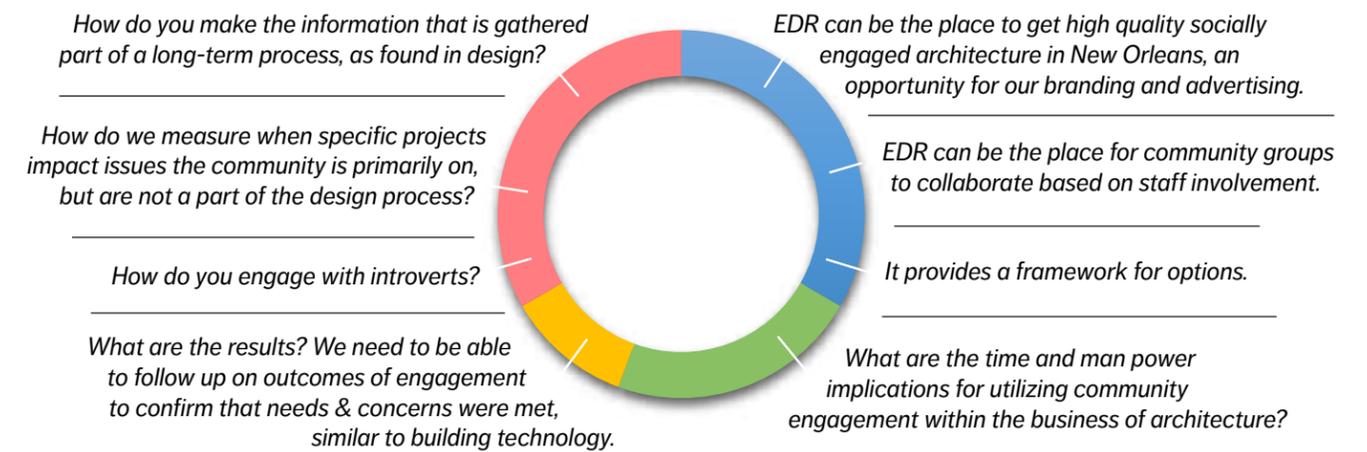
What is the value of engagement to the owner / client? What is the cost of not engaging?



New Orleans



Eskew+Dumez+Ripple



SCENARIOS

OPPORTUNITIES
OF ENGAGEMENT



'SAM'
THE PROCESS
MANAGER



'JOE'
THE DEVELOPER'S
ARCHITECT



'AMY'
THE DESIGN TEAM
FACILITATOR

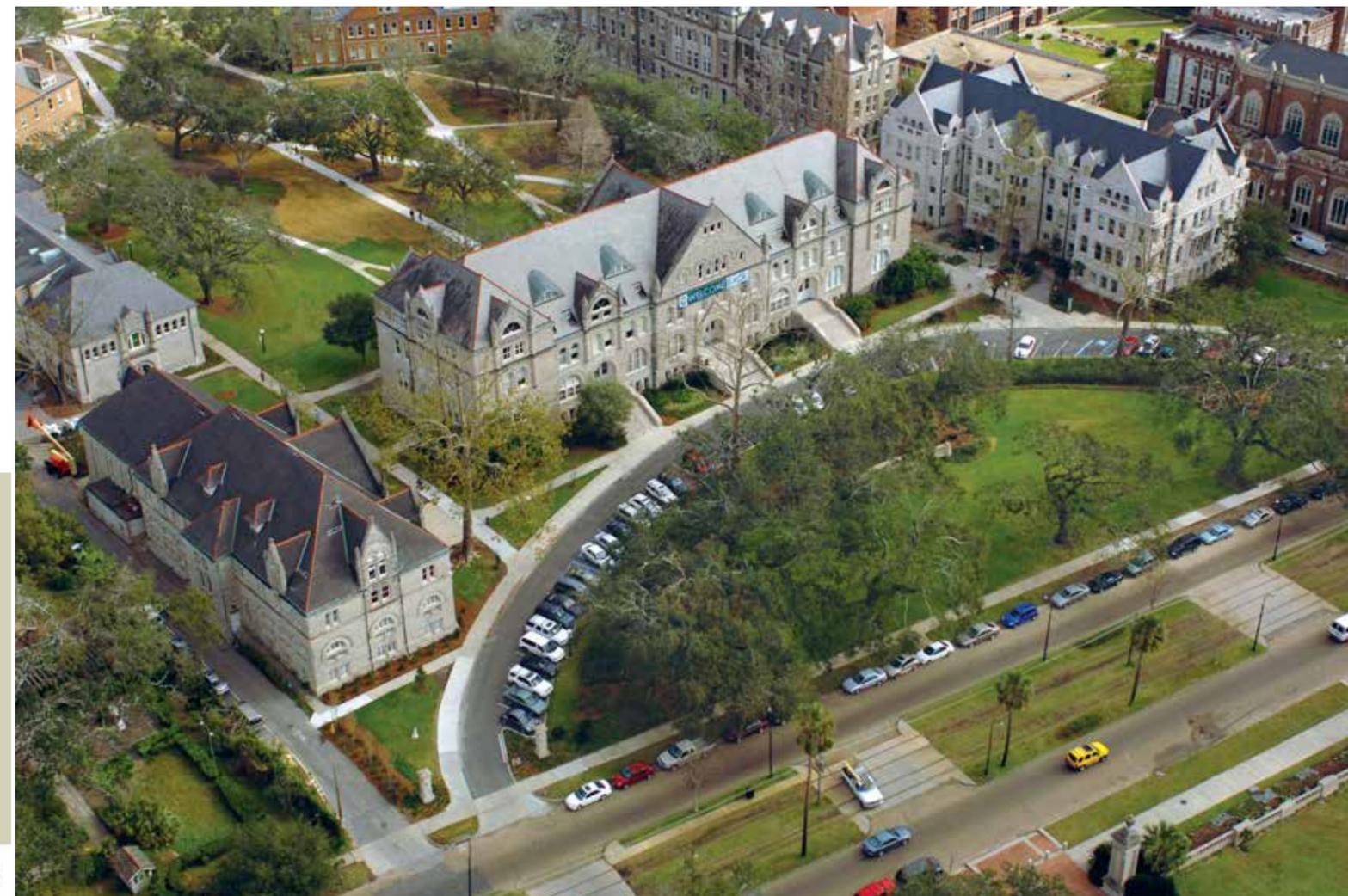
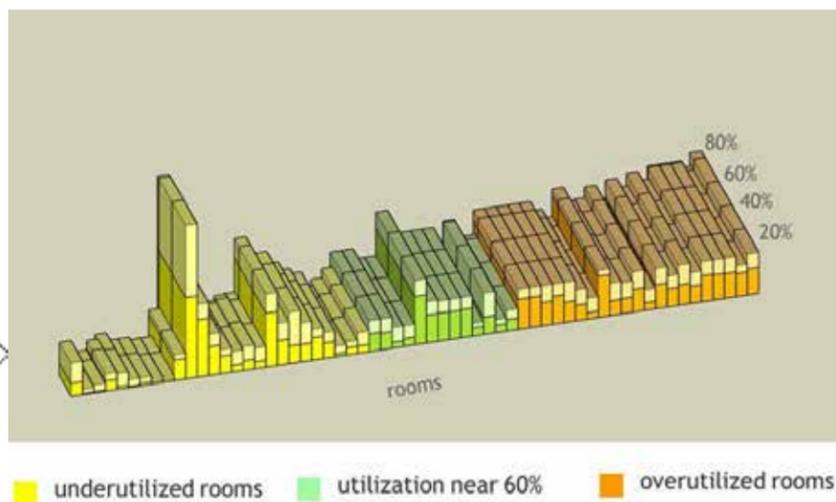
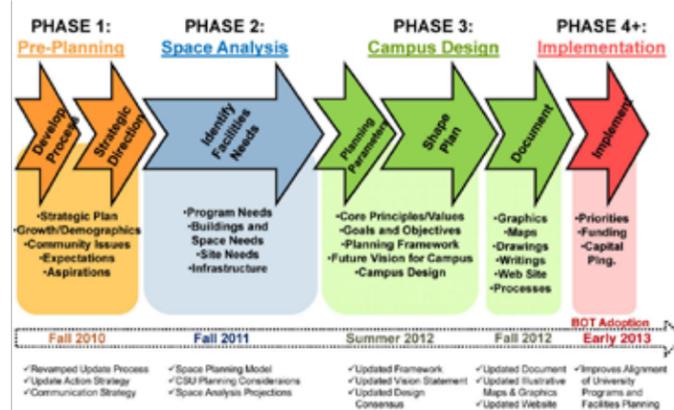


'BEN'
THE COMMUNITY
DESIGN ADVOCATE



THE COMPLEX CAMPUS PLAN

WHEN COMBINING SPACE ANALYSIS WITH COMMUNITY SUPPORT IS NEEDED FOR SUSTAINABLE GROWTH.



CLIENT

While the university model positions the university president as the office holding primary responsibility, the president often answers to a university board of trustees, which can wield final decision-making authority.

END-USERS

Students, faculty, and administration make up the primary end-user group, as they'll be most often utilizing spaces on campus. However, consideration must be given to communities in close proximity who may be affected by campus expansion.

STAKEHOLDERS

Beyond the internal stakeholders of current and future students, current faculty, and administration, other stakeholders might include nearby neighborhood associations, business coalitions, and city departments.

When the University of New Mexico conducted a study in 2009 to gauge the successes and failures of other institutions of higher education, the results indicated that relationships formed between universities and their surrounding communities were vital to the sustainable growth of constricted campuses in urban settings. The positive impact from community engagement was pointed to as a key factor in those relationships.

The 2004 Master Plan for the University of Washington was created over five years, in which a City-University Community Advisory Committee was established to facilitate communication with nearly 80,000 residents within an 8-mile radius of the campus. Over 120 presentations were held for all parties to ask questions and offer input, as well as the hosting of campus tours showcasing campus expansion future sites.

The University of Missouri at Kansas City ran into conflict in 1998 when they announced that they would be tearing down 100 homes for campus expansion. Without failing to notify residents in a timely manner, residents and the local media pressured the Chancellor and Vice Chancellor to resign. Since then, UMKC has established an Office of Community and Public Affairs to engage the community. UMKC decided against the plan.

In 1996, The University of Pennsylvania contracted with a developer to help re-establish a sense of community. At the same time, UPenn decided to take on the long-term investment required to see the project to its end by establishing the "West Philly Initiative", a \$5 million investment leveraging an additional \$51 million to raise the quality of life according to six measurable outcomes of community and sustainability.

THE BENEVOLENT DEVELOPER

WHEN 'COMMUNITY' AND 'SUSTAINABILITY' CAN BE INCORPORATED, IF PROFITABLE



IT'S ALL ABOUT COLLABORATIVE FILTERING, BECAUSE THE USER IS THE EXPERT. THEY MAY NOT KNOW HOW TO SOLVE THE PROBLEM, BUT IT'S CRITICAL, IF YOU'RE BUILDING SOMETHING, TO GET IT IN FRONT OF THE ACTUAL PEOPLE WHO WILL BE USING IT.

CLIENT

Rather than following the typical development model driven in pursuit of profit, certain unorthodox developers are willing to advocate for greater social cohesion, if it allows for them to be portrayed as a good neighbor, while still being financially sound.

END-USERS

Depending on the project-type, the end-users for socially conscious developments are generally mission-based, or at least conscious of their own core values. Affordable housing, business innovation, and sustainability are typical hallmarks indicating an opportunity for community engagement.

STAKEHOLDERS

End-users are not always a known entity on these projects. Often times, there's a representative that holds their

L

WITH CONFLICTING STAKEHOLDERS

WHEN THE ARCHITECT IS INVITED TO MEDIATE BETWEEN COMPETING INTERESTS.

IT'S ALL ABOUT COLLABORATIVE FILTERING, BECAUSE THE USER IS THE EXPERT. THEY MAY NOT KNOW HOW TO SOLVE THE PROBLEM, BUT IT'S CRITICAL, IF YOU'RE BUILDING SOMETHING, TO GET IT IN FRONT OF THE ACTUAL PEOPLE WHO WILL BE USING IT.

LOCATION

New York City, NY

WORK

Interactive Design / Collaborative Storytelling / Mobile Apps
Social Media / Websites / Museum + Public Installations

EXPERTISE

Museum Exhibit Design / Interactive Digital Storytelling

ENGAGEMENT STRATEGY

Rapid prototyping to gain early user-feedback to improve the design.

Local Projects specializes in media design for museums and public spaces. Their mission is to reinvent how public spaces are perceived through media, creating meaningful connections through project types ranging between memorials and art installations to Times Square. Their focus is on engaging audiences through emotion and technology to create projects that can continue to endure.

Between their work for Storycorps, the 9/11 Memorial Museum, and Change By Us, Local Projects has brought together stories and memories from over 100,000 individuals. An award winning interactive design firm, their projects aim to communicate collaborative storytelling environments where participants and visitors alike can generate content within the project itself.

In their 9/11 Memorial Museum installation, they created websites, mobile apps, and interactive design solutions so that visitors to the museum could share their own experiences of the event in an ongoing way. Their website provides context to the memorial, offering a digital representation of each and every individual that perished on 9/11 and where their name can be found engraved on the memorial.

Focused on hyper-prototyping in order to quickly gain feedback on their ideas, Local Projects eschews 'inspiration boards' in favor of iterative design developments that are improved upon through discovery with the end user. Flipping the traditional model on its head, they propose a 'development first' model, where real-time user input can improve the way design occurs.

CREATIVE PLACEMAKING

WHEN INSTALLATIONS ARE
FUNDED BY ART GRANTS TO
SUPPORT THE COMMUNITY

IT'S ALL ABOUT COLLABORATIVE FILTERING, BECAUSE THE USER IS THE EXPERT. THEY MAY NOT KNOW HOW TO SOLVE THE PROBLEM, BUT IT'S CRITICAL, IF YOU'RE BUILDING SOMETHING, TO GET IT IN FRONT OF THE ACTUAL PEOPLE WHO WILL BE USING IT.

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CORRIDOR DEVELOPMENT

WORKING WITH PLANNING
DEPARTMENTS TO PROPOSE
CITY-WIDE PROJECTS

IT'S ALL ABOUT COLLABORATIVE FILTERING, BECAUSE THE USER IS THE EXPERT. THEY MAY NOT KNOW HOW TO SOLVE THE PROBLEM, BUT IT'S CRITICAL, IF YOU'RE BUILDING SOMETHING, TO GET IT IN FRONT OF THE ACTUAL PEOPLE WHO WILL BE USING IT.

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Step 3:

Establish metrics for success.

Measuring the investment of your time and resources in the community engagement framework provides clear value for stakeholders and community participants alike. By identifying specific measurables that support the goals and outcomes as defined by the stakeholders, specific community engagement processes can be better determined.

Consider the following topics as a ‘rules of engagement’, as determined by the stakeholders.

Who is your target audience?

Establish among the stakeholders who your target audience(s) may be for a successful project. Your stakeholders in the project should be able to provide insight as to who the audience should be, and how best to reach them. If your project is unsure of who the target audience is, consider starting with your stakeholders that are either affected or acting as ‘gatekeepers’ to the project. In identifying the target audience, be aware of their general level of education and familiarity with the process of design. Presentation renderings and architectural drawings are not an effective method in early phases of engagement, where the target audience may feel that their input is limited and therefore unnecessary. The design team should create informational materials that are interactive, easy to read, and available in a format that can be taken home with participants.

What are the most accessible means of communication?

Accessible participation for your target audience should be a primary goal in any form of community engagement. What ‘accessible’ actually means in practice, however, varies widely from person to person. Remember that the design team is not the audience, and that what might be most convenient for the design team to carry out may not be the most accessible way for the target audience to be engaged. Common mistakes include creating online-only tools or surveys for audiences that have limited access to the internet at home, or attempting to hold meetings at times or locations that are either inconvenient or unfamiliar to the intended audience. One effective approach is to host a meal in before/after the community engagement process in an area that is commonly frequented by the target audience.

What are the phases of engagement that need to occur?

In order for community engagement to be most effective, it’s essential that the design team listens to the community in order to better understand the identity of the target audience, and then translates those observations into a vision which will serve as a guide throughout the duration of the project. By layering the process in three phases, the design team is able to address the issues that are relevant to the process while at the same time providing benchmarks to demonstrate the incorporation of involvement from the community. In the initial phase of design, a collaborative vision that the community feels it has ownership of can generate positive momentum as well as establish conceptual design guidelines for the design team to consider. A second phase of engagement can then be focused on the viability and feasibility of the outcomes from the first phase on site, inviting broad participation in order to galvanize support for the project. A third phase of engagement can begin to engage participants on the details, after the design team has had the opportunity to translate the first two phases into a design direction, but with flexibility to consider input from the community regarding specific reactions to what is proposed. Those conversations should aspire to consensus, but with an awareness of moving forward towards completion.

Where will the engagement occur?

In determining a proper location, it is critical to consider the target audience. Where do they live, work, or spend their freetime? There are locations present within the vicinity of any target audience where the design team can facilitate community engagement meetings. Be careful not to be too dependent on technology, as the primary concern should be that the engagement is accessible, not just able to be projected from a laptop. Creative methods of community engagement can foster greater participation when the target audience is invited to be an active participant and not merely a dispassionate observer with no real authority. By leveraging creative methods of engagement within environments that are familiar to the target audience, more qualitative insights can be attained through careful observation. These deeper insights have the capacity to suggest design decisions that, having been formed by the participants, can provide a greater sense of community support and ownership. While the convenience of arranging community engagement workshops within the design team’s offices may be appealing, remember that the design team is not the target audience, and that a ‘boots on the ground’ mentality demonstrates positive intent, which is critical towards building trust.

What should the goals and outcome of the engagement be?

The goals of the engagement framework should be transparent and shared publicly at each engagement session. It is not mandatory that each session arrives at consensus, however it is important that within each session, knowledge from the design team is shared with the participants, and the participants are afforded the opportunity to respond in a meaningful way. Within each phase of engagement, there should result a tangible outcome as established by the stakeholders in the initial meetings to discuss the engagement framework. This is important for a number of reasons; it keeps the design team on track and on schedule so that engagement operates within the established schedule for project completion, it demonstrates to the community the results of their input and generates momentum with their support, and it provides the design team with concrete resources upon which to refine their design ideas as the project is conceptualized. Specific outcomes are dependant upon the methods and tools employed by the design team or community engagement consultant. Best practices, however, indicate that combining a quantitative analysis summarizing essential facts and data in an accessible format with qualitative audio/visual narratives - built upon shared values, observations, and/or inquiries - is a highly effective tool that can be easily shared and referenced.

APPENDIX 2

RECOMMENDED READINGS

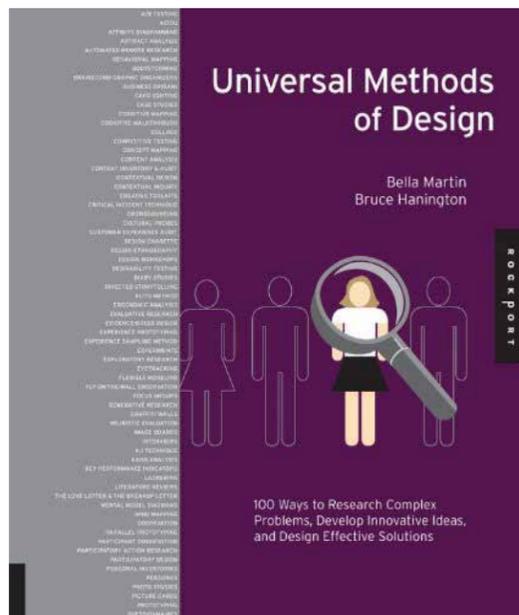
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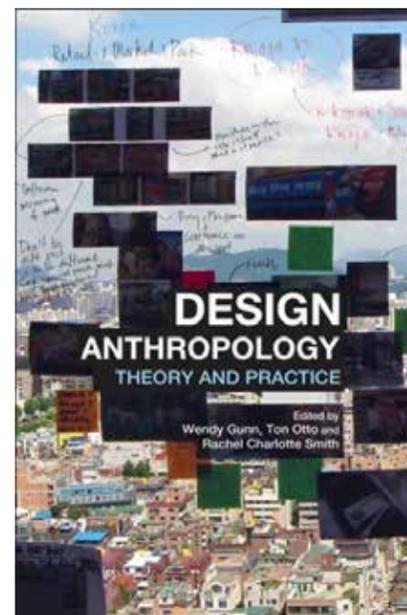
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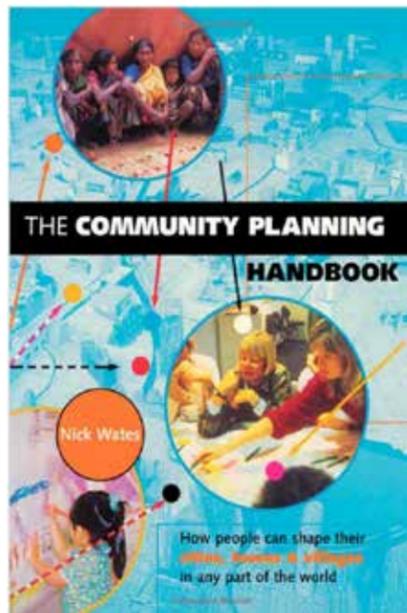
DESIGN ANTHROPOLOGY

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THE COMMUNITY PLANNING HANDBOOK

HUMAN CENTERED DESIGN



A DESIGNER'S RESEARCH MANUAL

THE STRATEGIC DESIGNER

