

NOTICE: THIS MATERIAL MAY BE
PROTECTED BY COPYRIGHT LAW
(TITLE 17 U.S. CODE)

TITLE:

EXPERIENCE OF WORKING WITH A COMMUNITY GROUP
AS A DESIGNER

Submitted in Partial Fulfillment of the
requirements for the degree of
Master of Architecture
at the
Massachusetts Institute of Technology
June 1972

AUTHOR:

EDWIN R. QUILES
B.S.A.D. WASHINGTON UNIVERSITY 1970
M. ARCH M.I.T. 1972

ADVISOR:

HANS HARMS

Accepted by...
Chairman Departmental Committee
on Graduate Students

JUNE 1971



- INTRODUCTION -

INTRODUCTION:

I will start this work by stating my reasons for doing it.

As I leave school for the 'real world' I do so having many confused feelings about the profession and its role in society. My image of the 'traditional' architect seems too alienated from life, for me to identify with it. I have always seen architects working for the powerful, be it the King or the Big Corporate State-building their monuments to express their power over the masses; and never questioning what they do. Proposing physical solutions to problems without really knowing the problems. Building for clients that aren't and having little or no knowledge of who they really are. He does and very rarely questions.

I decided to use this work as an opportunity to put together some thoughts and ideas about architecture, and like other people work towards my alternative. More specific these ideas have to do with the relation between designer and user and about ways of communication that could make possible the close participation of both in the design and decision making processes. I believe this attitude is very positive and creative. It not only brings as a result the creation of more responsive environments but the process could become an educational process. I believe that creating educational processes is a way of affecting social change because it helps people understand themselves and to participate--and those are very important steps towards liberation.

This paper is a result of a relationship during the semester with members of the Puertorican community learning and developing more those thoughts and ideas. This is a step in a search for meaning. And I want to bow to some people that I have met along this search: Karl Linn, Hans Harms, Minor White, Bill Southworth, Leslie Laskie, Jim Fitzgivon, Chet Sprague, Mike Pause and Francisco Julia, o.

PART I

THE EXPERIENCE IN THE PUERTORICAN COMMUNITY

THE EXPERIENCE IN THE PUERTORICAN COMMUNITY

The Puertorican:

Puerto Rico is an island in the Caribbean with an area of 3,435 square miles and a population which reaches 3 million. It has been a colony of the United States since 1898 - as a result of the Spanish-American War. The loss of culture and identity has been, accelerating since then, and the institution of the 'American way of life' of consumption, destruction and murder of nature is taking the same shape as in the United States. It is very densely populated (number 2 in the world) and unemployment is 30%--those two realities, coupled with the low cost of air travel and the possession of American citizenship have been the most important factors for migration of Puertoricans to the States. I must add that migration has been encouraged by the local administrators to diminish unemployment.

The Puertorican migration is a sad story. I heard it from many voices. I saw it in many ways. Puertoricans have come to the States hoping for improvement, for jobs, for the promises of the American dream. And for almost all of them it remains a dream. Being a Puertorican means living in the worst housing, knowing the oppression of getting the lowest paying jobs--at best, of not being understood and of not been able to obtain basic social services. Being in the States we Puertoricans find ourselves in an alien, hostile environment and has to go through a desperate pain of struggling to make sense out of it. Education is poor, and until recently paid no attention to their needs and interests. Drug addition and delinquency are obvious--and for many those are the worst problems.

In the Boston area the Puertorican population growth has doubled in the past years, according to government figures.

I believe that it is essential to present a brief sketch of the Puertorican character and values, as a background for my work in the community.

"Some of the "Official" values long attributed to Puerto Rican society are a fatalistic outlook, an assumption of male superiority, a strong emphasis upon respect and dignity, and a humanistic view of the world. Some consequences of these values have been political conservatism, a tendency toward individualistic action, an easy-going manner in social affairs, love and tolerance for children, hospitality, a willingness to break small rules in order to do favors for sentimental reasons, and a form of humor that reflects these values and traits. Puerto Ricans are, also, emphatically gregarious, to the point that a "loner" is looked upon as somewhat odd.

"The typical Puerto Rican adult was raised in a traditional, firmly structured world, based on respect for a supreme being, for the hierarchy of the community, and for parents. There was a promise of life after death, an established order among living men, and a tacit recognition that each man has his "place" in that system. Catholic dogma cannot have been the sole cause of such a well-ordered universe, but it tended to reinforce it.

"Thus, one value often ascribed to Latin cultures is "fatalism," the belief that life is controlled by supernatural forces, that one should be resigned to misfortune, and rejoice when some divine decree, perhaps in response to prayer, brings good fortune. The impoverished (and sometimes the wealthy) Puerto Rican will often say "Acepto lo que Dios me mande" ("I accept whatever God wills for me"). This stoicism chains a man to his destiny. For the poor man, it also serves as a balm against frustration after he has examined the scarce options at hand to bring about change.

"Machismo", the importance given to being a "he-man," is another commonly mentioned trait in Puerto Rico and other Latin societies. It is sometimes narrowly linked with sexual potency, or physical courage, but it extends beyond that. It includes the belief that man is innately superior to woman, and it affects the whole pattern of family relations. Boys and girls are raised mainly apart,

and communication between husbands and wives is limited in later years. Women are brought up to be responsible, to seek a man who is serio ("serious"), while the value of machismo, although it suggests a protective attitude toward women, also encourages male promiscuity. A girl rarely has more than one or two "novios" (steady boyfriends) before marrying, while a boy may have an unlimited number. The noviazgo (formal courtship) is quickly established by the girls' parents, who frown upon her frequent dating with different boys. In traditional families, if a young couple date each other several times, it is assumed that noviazgo and la boda ("the wedding") will inexorably follow. Indeed, the words "novia" and "novio" can mean both bride and groom, or girlfriend and boyfriend, which shows the short bridge between friendship and marriage. Once married, the women avoid being seen alone with other men, because for a husband to be cuckolded--to "have horns put on him" as they say in Puerto Rico--or even for there to be suspicion of such a thing, is a serious affront to his dignidad ("dignity").

' A man, any man, despite his station in life, is thought to be worthy of respeto ("respect"). Even in modern Puerto Rico, men treat each other with more formality than one finds in the United States. Any falta de respeto ("lack of respect") toward a man violates his dignity. The poor man who stoically accepts God's will does so not only because he is resigned to his fate, but also because to whimper and whine is undignified. Involved here, too, is the concept of verguenza ("shame"). One of the supreme insults to a traditional Puerto Rican is to call him a "sinverguenza" (a man without shame), implying that he lacks moral standards and dignity. Of course, one can say this with a smile to a friend (just as one says "s.o.b." in America) and get away with it. Thus, the symbols intertwine: the real macho accepts his destiny, in part to affirm his dignity. The hombre vertical ("upright man") is the man who has verguenza, who is upright, honest, and dignified. Two of the most pejorative terms are "ñangotado" (to be in a stooped, kneeling position) and "aplattanado" (to be flattened out), meaning the man

who endures stress not with stoicism, but with docility, and thus, lacks dignity.

"Perhaps for this reason, there is little self-deprecatory humor in Latin societies, nor will one Puerto Rican risk openly ridiculing another to the point where it strips him of his dignity. Long before America's publicists coined the term "disadvantaged" to describe the poor, wealthier Puerto Ricans called their poor los humildes ("the humble people"), a way of sugarcoating the issue, since humility is a Christian virtue and does not imply a lack of dignity.

"Personalismo," a belief in the innate worth and uniqueness of each man (not necessarily the equality of all men) is another traditional value. The old-time individualist resists joining groups or merging his personality in committees. He is often willing to trust his destiny to the judgment of some other strong-willed "father figure" who is more charismatic than he. This involves a strange pecking order that demands obedience from one's inferiors (children, employees, servants) but also permits the "master" to obey his own superiors (the boss or the politician).

"Humanismo ("humanism") is another trait associated with Puerto Rico's Latin American roots.

"Perhaps due to the values of respect and dignity, Puerto Ricans are a sensitive people, who avoid direct confrontations if someone's feelings may be injured. Doing things a la buena ("in a nice ways") is the preferred method to settle any dispute. Resistance to someone else's views is usually via the "pelea monga" (literally, a relaxed fight) of passive noncooperation, rather than a direct counterattack. A directly negative reply to some request is also avoided when possible. One rarely says "no" or "yes". Instead, one says, "Let's see" and lets the matter drop, trusting that the hint has been caught. There is also a soft-hearted sentimental attitude, which some people call the ay bendito complex.

"Due to the maybe too rapid development of Puerto Rico these values are evolving fast and constantly". (8)

INTRODUCTION TO THE COMMUNITY:

As I mentioned earlier I went to the Puertorican Community in Boston to do my work. Before this moment, because of school work I had little contact with the community and it had been lost after a long absence of 8 months from Boston. So I started to meet people related to work been done there looking for a group of people with whom I could work with.

My first contacts happened with agencies financed by the government. I met there a lot of professionals--an elite with no faith and trust in people. For them people, especially poor people, are basically ignorant, conformist and don't know anything about how to solve their problems. I found people who have lost a great deal of sense of life, who have given up and as a result have forgotten what human potential is. I found some of them to be really honestly concerned people--but their tools are old, obsolete. Distributing bits of money to appease the exploited, to make them forget and be quiet, is using a tool that works not to develop and to grow but to remain and stagnate. I couldn't work with those people.

I visited community organizations and met native community leaders. All those organizations are concerned with the improvement of life in their community by fighting for reforms without considering the roots of those problems. After a series of meetings and conversations I decided to start working closely with a group called El Movimiento Hispano en Acción. They were a group of residents who operated from a small store front office in North Rochester, Boston. They received help from the Presbyterian Church to pay a director and the rent. All the rest of the work was volunteered. What influenced this decision were the high degree of community involvement in this organization, their militancy and potential for action and because I considered them more advanced than any other group in their definition of goals and in their capacity to work as a group.

Development of Trust:

Once I had known people I needed to gain their trust so that a relationship could evaluate that would help in future work together. I tried through different means. One of the tools I used which proved to be effective and that I intend to use in future occasions, is walking around the community and taking pictures of the people and things. From that conversations originated which in some cases developed into friendships and invitations to their homes. If I were designing housing those invitations could had been helpful in developing a process of user participation in the design process. Of the many other possibilities of photography (which I will get into detail later) is that you can show them back to the people which increases a sense of friendship--one ceases to be a stranger in the place and becomes a part of the community--which is very important if one is working with them.

I also visited bars and community centers in search of contact and in search for a place in the group--so that I would not be seen as a stranger but as another member of the community. I never became a member of the community--it's impossible, one can only hope to work with the people in a more aware and responsive way and to make them trust and respond to you as somebody from the outside.

Once you start any kind of work with them you must show your capacity to do things. Then they trust you as a person capable of working with them. Something that could happen, and one has to be very aware of it, is that people will try to use one to solve their personal problems and to work for them instead of with them. When this happens one should make clear ones position that one can only work with them if they work too.

I started working as a volunteer with El Movimiento. They provided me with a good place from which to relate to the community. The people there, with whom I developed close friendships, introduced me to other community members and that

expanded my range of action. The office of El Movimiento is a meeting place, a place to see other friends, a place to bring immediate problems with the hostile environment of Boston and find people willing to help.

After a few weeks of work with them I realized that doing any kind of design work with them would be manipulation because they weren't ready for it. There was the need and they realized it but the complexity of their immediate problems was so overwhelming that they couldn't go beyond them. They needed the help of a community organizer, social scientist and designer to deal with those problems. Being alone, wanting to learn and to help, and being already emotionally involved with these people and their problems. I became all the three things without being any one of them. I should have waited (not possible because of pressure from school) or worked with other group that could be ready to get involved in a process of solving design problems. Had I a more clear definition of goals and tasks that wouldn't have happened.

I tried to be an organizer to prepare a group of people to use my services as a designer. I failed because I lack ability and knowledge to organize by myself and to lead and stimulate community action. The amount of work and energy needed for that is so immense that to be effective I had to concentrate almost exclusively on that and use up the energies that I could use more effectively in things and activities that I am more capable of. In future projects I should not attempt to do any work as a designer until the people are ready to use my services because they recognized the need and are either organized or could be organized to work together--unless I work as part of a group who can organize the community. To do otherwise will be a loss of time.

As I became involved with the people and their problems I couldn't help being used by them to solve these problems. I enjoyed it and it helped me understand things to develop a feeling for them that could help in working

together in a design process. But again it diverted me from the real goals of the project.

As a result of the experience during the semester I prepared a summer project to deal with the problem of organization in the community. The goal of the project was to create situations that could enhance a sense of identity and of community (not existing) to generate the basis for organizing.

There were several tasks for achieving this goal. One of them was to organize street parties. Through their organization native leaders could be identified and later could be brought to help in the organization of different sectors. The celebration itself served also as a tone to bring the people together to know and meet each other and to start a tradition of doing things together and of community--which is essential for community organization. Everything in the fiesta was to be done through the peoples' participation to emphasize the sense of competence and participation. A party is something that is easy to handle, to obtain participation and to see the results immediately and is a more effective tool than raising more difficult issues as housing and lack of services. These could be raised in later stages. So parties were a generator of change and positive action to affect their environment. The activities of the parties included music, food, distribution of information about services available and how to use them and about different community groups and the showing of slides of the community as some people saw it themselves--the idea being that it would let them see their situation from the outside and become aware of the need and possibilities of change.

DESCRIPTION AND ANALYSIS OF THE SUMMER PROJECT

Before getting into this part I want to make a comment on the usefulness of taking notes about all the things that happened. It helped me to see things in a wider context and to be able to analyze them later.

Our first task was to prepare ways to present the idea of the 'fiesta' to the community in a way that would interest them and that we could gain their trust. To gain their trust we had to show our capability to do things competently and we had to had credentials by knowing neighbors or any other people known by them, like people from El Movimiento. To interest them we had to present the idea in the most real way possible so that they could see it clearly and become interested.

To perform this task we started to show some films in different parts of the community, together with slides of the people and the everyday situations of the community. We prepared an 8 1/2" by 11" poster in an attractive way and posted them in walls, stores and meeting places, posts, trees, mailboxes, etc. Also gave them to people in the street and talked to them, which proved to be very efficient.

After the films we planned to present the idea of the parties and obtain their opinions and to start finding interested people that could be leaders of planning and preparation.

Our first films, which we got through the Boston Public Library were poor- they were old and didn't have any relevance to their situation now or in Puerto Rico. They tended to bore people who expected more of the shows. When we started showing films of the Spanish-speaking community in New York and of the present situation in Puerto Rico, their reaction was more positive and more people became involved.

When we showed slides of themselves and other people and the community their reactions were exciting-laughs and laud comments (after that people stoped me in the streets and asked me to take their picture.

The audience was composed mainly of children with their mothers and a few man and young people. We tried very much to atract young people to the films because

there was a message in most of them of becoming aware of their collective problems and acting to solve them. We believe that in young people's militancy and action there is a lot of hope for future change.

After the films we explained the idea of organizing a 'fiesta' if they wanted and got organized to do it. We explained that we could help if they needed it. Their reaction was one of enthusiasm but of little interest in doing thing to make it possible. They expected it to be another party given by the City Hall or brought to them like the films. We were discouraged. Our goals were not defined realistically enough to be clear and our confusion generated erratic tasks. The process was slower than we thought. For a long time we showed films and slides without a clear enough idea of the goals and purpose and of how that task responded to our goals. Due to those unexpected results and our lack of clarity to cope with them we became alienated and frustrated. Again I was presented with a demand to be more of an organizer and more militant and I wasn't ready to accept it. I was losing confidence in myself and in the people.

As a result of police brutality a series of riots exploited in the community. As a result of this crisis, in an almost magical way, the Puertorican radicals met and got together. Once communication developed we realized that we needed to work together to achieve tangible results, instead of everyone working by himself. We also realized that we needed clear political a clear political thinking to deal more effectively with the problems. We started taking political education classes. At the same time we redefined our tasks with the help of the group. We decided to concentrate in one small neighborhood where there existed a political organization once and where some of the people in the group were known.

Our first activity was a film show-we arrived in the afternoon and talked about the show and the need to clean an empty lot in the area to have the show.

Then we manipulated the situation and suggested to them the idea of building a park in the lot with the idea of using the activity in the same way as the party. The idea was accepted and a committee was formed to work on it. After the show a brief discussion was organized with little participation from the neighbors. The film was about community action in solving their problems.

The process of design and construction of the playground in the park was very educational for me. First there were meeting with the committee. I participated by giving suggestions and opinions on what people said when I could. I also took notes of what were the ideas and goals of the people in the design. The Kids, who were most involved in the cleaning of the lot, contributed and participated very actively. As a result of these meetings the different tasks of cleaning the rest of the lot and finding tools and scrap materials, were distributed. Only a few adults participated and a few more joined on and off as more concrete results were seen. These people are mostly unemployed and lack organization in their lives--that's why its so hard to organize them.

As a way to acknowledge the effort and interest of the kids we started by building a play structure with them. After an analysis of the material available and realizing the importance of allowing and providing for participation, we built a framework with posts and beams. We left. Two days later we found that they had put old car seats underneath to jump from the structure. Then they told me about building swings, ladders and a small house inside the module. We put up more posts and beams and left Them the tools and materials to fill in the framework. After a few days there were swings, ladders, walls defining spaces, and all the Kids playing doing a lot of different things. We talked about their job and told them about how to improve structurally their construction.

It was a small success and an educational process. After that it was hard to keep the committee functioning because they had already achieved something. The end of the Summer meant I came back to Puerto Rico.

PART II

SOME REASONS FOR BEING AND ARCHITECT
OR DEFINING MY ROLE AS ARCHITECT

SOME REASONS FOR BEING AN ARCHITECT--OR DEFINING MY ROLE AS ARCHITECT.

I believe that the only way to create architecture is through a process of interaction between designers and users. Designers are trained to define problems and define and arrange the different parts involved so that they can be solved. For a more effective work this should be a rational process but still it's taught as an intuitive one in ~~any~~ schools of architecture. Once the problem is ready to be solved there are decisions that only users can decide or be helped to decide because it has to do with their interests and with their very own experiences.

This process is as an educational process because it has to do with the development of communication, trust and interdependence. It's a process that has several purposes. For the designers it serves to give them a deep-human insight of the problem, design becomes life instead of just spaces and functions. At the same time some decisions are made easier and relevant. To the users it helps in the creation of competence and independence in people who feel they can affect their environment and the situations around them--thus developing an initiative and responsibility for community affairs. This process can be an experience in the affirmation of self by being able to work towards the transformation of themselves in their own way by creating and later interacting with responsive environments. As a result of this process a design may evolve.

This educational process could be called Advocacy Planning. Advocacy Planning has been an activity in which different design professionals have participated with the purpose of bringing the decision making processes to the citizen level and in that way contributing towards the establishment of a true democracy. They have done this by making accessible Technical Knowledge (which has always been the private property of professionals) so that people could use this Knowledge to prepare their own plans, and make their own decisions, as an

alternative to the government's projects and to the technicians decisions for and over the people. They have also used their credentials to represent the people's interest in those places where decisions for them are made.

Based on my experience in the Puertorican community in North Rochester, Boston and in other people's experience (see bibliography) I want to point several limitations of Advocacy Planning or any similar activity. First, there is a lack of power to solve the problems at their roots. This makes the whole activity, at times, the instrument of the powerful to accent their domination. This work can only be effective and have long range results if its done in collaboration with a political vanguard group which has long range goals of political education and who can exert pressure to have plans be approved. Second, there is an absence of competent bureaucracy in government and community groups to deal with the problems. One attitude one could assume, as Colombian architect Herman Samper, suggests, is to concentrate in the building of this bureaucracy in the government by working at the legislature level on the development of laws that deal realistically with env. problems and educate administrators through these laws. At the community level I suggest that working with political vanguard groups could provide the organization necessary to deal more directly and effectively with the problems. Another limitation comes from the elitism of designers. Still many of us who want to work with the people have a lot of paternalistic attitudes and feelings of superiority that hinder the communication with the people and the participation at the same level. This is the strongest limitation most of us have to fight inside ourselves. The development of trust and respect to make the whole experience valuable, comes through experience and through constant self and group criticism. And last, there is a big difficulty in communication-perhaps this is the main limitation in the development of this process.

This obstacle is made worst by the lack of communication between the different professionals involved, among themselves. This could be alleviated by having professionals who can speak more than one technical dialect to act as a link. One of our big tasks is to device means of communication between professionals and the people or users.

Some people have suggested to me that this could be solved by preparing designers that come from this society groups. This could improve non-verbal communication but still it doesn't solve the problem. The source of the problem is that people don't have a vocabulary to express their relationship with the physical environment in an objective way, because most of this interaction don't affect people beyond the focus of awareness, because most of their reactions are on an emotional rather than a rational level.

One way to facilitate this communication is by using the methods to find information about users as a tool. Recently, social scientists have come to help designers overcome their lack of contact with reality and knowledge of his client. They have done it by finding information about these users to be used in the design and decision making processes. Different methods have been used but "there is no single best method" says Sommer, "One has to learn where, when and how to gain information. This requires a feeling for the nature of the setting and the people in it". Sommer goes on to mention some methods: individual interviews, systematic observational studies, participant observation (where the researcher spends time in a setting and then asks questions about matters he has observed directly and experienced), questionnaires and simulations.

As expected, designers in general have been reluctant to use this help and other times they haven't known how to use it because of the poor communication

with social scientists. Again I must say that there is a need for a middleman, a person who speaks and understand both dialects, to make this happy relation possible. This is a new field and not much is known. Still methods are been examined and new ones proposed.

I propose another 2 methods. One is an interview prepared by Prof. William Southworth, from M.I.T., to study the people's relation to places and the other is based on the idea of photography interviewing used by John Collier in anthropological research. I have had some experience with both methods and I hope to work more with photography interviewing because they are very involving and capable of developing a good communication all important in establishing a process of participation and education. As a result they are feective in obtaining good data for design purposes.

The interview about people's relation to places attempts to find the ways by which people satisfy their psycho-social needs in the environment to find implications for design. These psycho-social needs are:

- a. fate control-the need for variety, choice and participation, to have the opportunity of deciding between a series of choices the way that things are done.
- b. competence-the need to deel with and effect the environment in some way; to have things respond tone's actions.
- c. identity-the need to have things around us that affirm who we are or who do we try to be at a particular moment.

People tend to develop an intimate relationship with a particular place to satisfy those needs. Those places, which are called "my place" change with time as the needs and other circunstances change. Some examples of the places that people I interviewed had were: plices in nature, a bedroom, an specific

room of the house, a vacation house, a working table, a coffee house, a chair, a shower and a truck. Most of the time the use of the places by an individual have to do with more than one need. The basis for decision about a particular places have to do with experiences in it and with accesibility and personal values of form, space and color.

The value of this interview it that it gives people the opportunity to express their intimate experiences and feelings in certain environments, which otherwise wouldn't be expressed, to derive design implications. It is drawback is that interviews are very much time consuming and can only be made one at a time.

Two things must be kept in mind when interviewing. One is that using a tape recorder makes it easier and more effective to record the information. It's very useful to give feedback to the respondent and to bring comments to what he is saying. It helps him clarify the comments and improves the amount and quality of those comments.

I see photography as a very important tool that deserves more study and investigation because of its usefulness in establishing communication with a group of people and in generating large quantities of good design data.

It has already been used by Edward T. Hall in the development of his concepts of non-verbal communication (see The Silent Language 1959) and he studied photographs to stabilize many aspects of the significance of the use of space, or "proxemics" (see The Hidden Dimension 1966). And by other researchers such as: Ray L. Birdwhistell to "systematize the study of culturally patterned posture and gesture which he terms "Kinesics" (1952)"; and Paul Byers "Combining the skills of a professional photographer with anthropological training is working fowards a clearer understanding of photography as a three way process of

communication involving photographer, subject and viewer, each in an active and expandable role". (4). Photographer Minor White, the Master, has been very involved in metaphysical investigations of photography to examine the many levels of human experience. So photography can be used not only to understand the world outside ourselves but the world within.

Photography is a very involving medium that allows people to abstract themselves from situation, see them from the outside and become able to talk objectively about them-which was already mentioned as one of the big obstacles in the process. Photographs have the capacity to record information that the bare eye will not see or remember. "Photography offers the stranger in the field a means of recording large areas authentically, rapidly and with great detail, and a means of storing away complex descriptions for future analysis". (4)

The first step in the process is to establish clear objectives for the study and the needs of data the definition of the problem. A good comment on the value of this step is given by Southworth: "Your solution will only be as good as your information, your information will only be as good as your questions and method of inquiry, and your questions and method of inquiry will only be as good as your definition and understanding of the problem". (2)

After the problem has been defined one establishes the goals and tasks and proceeds to prepare a shooting script. Then one "takes hundreds of still photographs around these points of significance. This means he observes intensely with the goals of the study in mind". (4)

The process of taking pictures is helped by walking with a person well known in the area. By doing that tension and distrust is diminished. Once the process has started it opens the doors for communication in the form of interviews. Most people like to have their pictures taken and see them later so invitations to show them and thus for interviewing follow easily.

"The evenings discussion of photographs establishes a friendship with a community leader who can vouch for you and introduce you through at the community". (4) Preparing slides for group showing could bring a bigger amount of people involved and thus improving the quantity and quality of the data.

Once the pictures are ready and a systematic selection of them is arranged in orderly structures, people are brought to explain and describe them.

Once rapport is established the task is to maintain it for consecutive talks without making people tired, and to build an honest conversation.

During interviews Photographs gives people something to talk about which makes structured questioning less of a strain. "Photographs sharpen the memory and give the interview an immediate character. The projective opportunity of the photographs offers a gratifying sense of self-expression as the informant is able to explain and identify content and educate the interviewer with his wisdom". The participant educates the field worker's untrained eyes with pictures of his social actions or work processes.

The same process could be used to gather data about and communicate with users of specific environments. Through the explanation or description of their actions in pictures one can not only understand aspects of their culture but understand how they use parts of their environment to satisfy their needs. One could in that way find positive and negative clues to later develop patterns to be used in design. After these patterns are used in developing design alternatives these could be brought to them again for discussion and criticism. These proposals should be presented clearly--using models and drawings (the best are color keyed with little or no letters). Afterwards an alternative is chosen and developed further.

Photograph interviewing could be organized so that group discussions could happen. These group discussions about uses and issues of their immediate environment lead to awareness of situation around us and of ourselves as actors in it. This dialogue of awareness leads to action--to participation in different aspects of society by educated citizens.

I realize not much has been said here yet. Ideas need further study. I believe in that I said here although many attitudes and concepts may evolve with time. This a step in a long process.

BIBLIOGRAPHY

Primary Sources:

1. Ekistics - August 1972
Issue on Citizen Participation
2. Pedagogía del Oprimido
Paulo Freire; Editorial Tierra Nueva
Uruguay 1970
3. Personal Space
Robert Sommer; Prentice Hall, N. J. 1969
4. Visual Anthropology: Photography as a Research Method
John Collier Jr.; Holt, Rinehart and Winston 1967

Secondary Sources:

5. Colonialismo y Enajenación
Renate Zahar; Editorial Siglo XXI
México 1970
6. Course 4.19 by Prof. William Southworth
at Massachusetts Institute of Technology
7. Plans as seen by the Public
P. Stringer, Maureen Taylor
Built Environment, Sept. 1972
8. Puerto Rico: A Profile
Kar Wagenheim; Praeger Publishers, N. Y. 1970
9. Reveille for Radicals
Saul D. Alinsky; Vintage Books, 1969
10. Yo Soy Joaquín
Rodolfo González; Bantam Books, 1972