

Community Architecture

Nick Wates

1996

Originally a spoken presentation
with twin slide projectors and screens.

Digitised single screen version created in 2019

Introduction

My talk today will provide an overview of community architecture and planning. I will explain:

- What it is;
- How it works;
- Why it works; and
- What has been achieved so far.

I will then talk about the frameworks which can help it flourish and how they can be improved.

It was just over 10 years ago that Prince Charles started crusading for a renaissance of Britain's urban areas; a renaissance brought about not by experts or government, but by the people living and working in those deprived areas - a renaissance from the bottom up.

Royal crusade aims to stop rot in cities

by Daily Post Reporter

PRINCE CHARLES will this week launch a massive new crusade to reverse the rot in Britain's decaying inner-city areas.

The idea of a charity to become the Band Aid of urban areas grew from the Prince's frequently-expressed concern about the run-

down areas of cities like Liverpool and Glasgow.

The new charity wants to raise millions of pounds to encourage and support self-help projects.

Mr Charles Knevitt, director of Inner City Aid, will work virtually full-time on the project.

Prince Charles's personal interest in architecture and in community enterprise

schemes is certain to ensure its success.

The idea was born last October, when the Prince told Mr Rod Hackney, a Macclesfield-based architect who is one of his advisers, of his concern for the people forced to live in such run-down conditions.

One idea is to gear the campaign towards a huge rock concert - similar to

that run for Live Aid - to take place next summer.

It is expected that Prince Charles and the Princess of Wales will attend.

The campaign, with the Prince as patron, will be launched at a London conference on Thursday, with a call for barking from commercial and private benefactors.



Prince Charles

Liverpool Daily Post 24.11.1986 (220)

Developers 'worse than Luftwaffe'

Prince charges planners with rape of Britain

By Charles Knevitt, Architecture Correspondent

The Prince of Wales launched his fiercest attack yet on modern architecture and planning last night when he called for a big overhaul of the planning system and freedom from the "caprice" and "tyranny" imposed by developers and their consultants.

He accused property developers and design consultants of being more destructive than the Luftwaffe.

In another of his criticisms of modern architecture, the Prince attacked the wholesale "rape" of Britain's city centres.

He said at the annual dinner of the planning and communications committee of the City of London at Mansion House that better planning, rather than more planning, was needed, to do away with the "recklessness" when "grown men can get whole towns in the family way, pay nothing towards maintenance, and call it romance".

He called for a few sensible rules to be set down to govern height limits, materials, proportions and "even the appropriate style, perhaps".

The Prince said the three greatest shortcomings of the present planning system were the fuzzy and unenforceable control over the design of buildings, especially near historic monuments; the lack of any aesthetic guidelines, so that ugly buildings were built; and the lack of statutory height limits.

Referring to the plans for the redevelopment of Paternoster Square, next to St Paul's Cathedral, the Prince said he wanted a proper public debate and exhibition of what is planned. "Do we still have to strive to be a stunted imitation of Manhattan?"

City planners should recognize the benefits of psychological "profiles" of creating places people want to work in. "Prosperity and beauty need not exclude one another. This is a good time to reassess a sense of vision and civilized value amidst all the excitement of the City."

The Prince attacked the fact that "overriding commercial considerations" governed the developers' brief for his Paternoster Square scheme and the requirement for one million square feet of offices. "Market forces are not enough. Capitalism can have a human face."

He wanted commercial architecture of the same quality of the Mansion House, the

Speech extracts: Page 24

Royal Exchange and Sir Edwin Lutyens' Midland Bank in the City, "worthy celebrations of the fruits of commerce".

But ordinary people felt "totally powerless" to do anything about what was happening in their own capital. Planners, architects and developers in the City had "wrecked the London skyline and desecrated the Dome of St Paul's" with a "juddering screen of office buildings".

The post-war planning of Paris, Venice, Milan, Munich and Warsaw provided many lessons for the future, unlike the "Rape of Britain" which had occurred in Bristol, Newcastle, Birmingham, Worcester and other cities.

He then went on to "praise" the Luftwaffe. "When it knocked down our buildings, it didn't replace them with anything more offensive than rubble."



The Prince at Mansion House last night delivering his latest attack on modern architecture. (Photograph: Tim Bishop)

The Times 24.11.1987 (222)

Charles and the people v. modern architecture

STEPHEN GARDINER, our Architectural Correspondent, discusses the Prince of Wales's speech last week, in which he criticised both the proposed National Gallery extension and the Palumbo Mansion House project, and congratulates him on having struck a blow on behalf of the public.

AT a point in the proceedings when a few polite and meaningless words were expected, Prince Charles astonished a gathering of architects at Hampton Court this week by delivering an impassioned speech about the damage the proposed extension to the National Gallery for his architectural heritage, and singling out the controversial design for the proposed extension to the National Gallery for his most virulent criticism.

The moment was well-timed — the occasion was the 150th anniversary of the Royal Institute of British Architects; and the setting could not have been bettered — Sir Christopher Wren's beautiful Fountain Court.

It was the voice of the public speaking, outraged by the architectural disasters which have overwhelmed towns and cities up and down the country over the past 30 years or so. For the first time, strongly felt public opinions, and knowledgeable opinions at that, were spelt out about the immensely important subject of architecture, of the design of buildings and the environment, and made the headlines where before they would have been brushed aside as ill-informed and thus of little importance.

Architecture is a public art, and the criticism which is constant, and not unwelcome, levelled at architects is that they insist that the public should be given what they, the architects, want, not what the people who use the buildings want. For this reason, as much as any other, it was therefore excellent that Prince Charles should have taken such a powerful stand on behalf of the public's interests.

As he pointed out, architecture is a service—the architect should, he said, "be concerned about the way people live, about the environment they inhabit

and the kind of community that is created by that environment." He is absolutely right. The architect's job is to serve the public: to discover what the public wants, what kind of surroundings people really enjoy, and then to derive architectural inspiration from such knowledge. The moment the architect becomes isolated from the public, the moment he abandons his responsibilities to the public and becomes cocooned in private fantasies unrelated to the public's feelings and aspirations, contact with reality breaks down and buildings fail as architecture.

When, on the other hand, the architect serves the public, architecture and people are brought more closely together and, inevitably, continuity between past and present, ancient and modern, is maintained. There is no clearer illustration of the failure to maintain this vital thread of continuity than that demonstrated by the design of the extension to the National Gallery in Trafalgar Square, both inside and outside. As the Prince said, "It defeats me why anyone wishing to display early Renaissance pictures belonging to the Gallery should do so in a new gallery so manifestly at odds with the whole spirit of



Princely view of the proposed National Gallery extension.

that age of astonishing proportion." Here, immediately, is one clear instance in which continuity would be seen to fail. In a good design, it would not fail; the architect, acknowledging, through his work, that the new gallery is an extension to the main building, and that continuity of experience throughout the entire interior of the National Gallery is a prerequisite of a real enjoyment and a better understanding of great art.

Thus it follows that the new building's position in life, although important, is of a smaller status than that of the National Gallery, and that this should be recognised in the design. As Prince Charles said, "instead of designing an extension to the elegant facade of the National Gallery, which complements it and continues the concept of the columns and domes, it looks as though we may be presented with a

kind of vast municipal fire station."

It should be noted that he advocated the continuation of the 'concept', and that he did not advocate that the columns and domes of the original should be copied. The line of argument which arises from his remarks is not about styles, not about whether architects should be copying the past: it is about good and bad design, and the influence of both on society.

Indeed, the very point of the gathering at Hampton Court, unfortunately eclipsed by the RIBA's anniversary festivities, and one which reinforces the Prince's message, was the presentation by the Prince of the Gold Medal award for outstanding excellence in design to India's leading architect, Charles Correa, a dynamic disciple of Le Corbusier. What is required today is a genuine awareness that good architecture is central to a healthy society, and that nothing but the best should be the aim of all those concerned—patrons and architects alike—in its creation.

Since the Prince's speech was made against the background of Hampton Court, the surroundings up can be left to Wren, who said: "Architecture is an political Use: public Buildings being the Ornament of a Country: it establishes a Court, draws People and Commerce: makes People love their native Country."

WHAT is proposed is a monstrous caricature on the face of a much loved and elegant friend.—Prince Charles, on the design for the National Gallery extension.

PEOPLE, when they address themselves to aesthetic judgments, talk back no what I regard as very offensive language.—Peter Abrahams, architect of the National Gallery extension.

1 WOT? he photographed with our over-made-up art.—Princess Margaret, on Roy George.

His crusade initially appeared to have 2 main prongs.

First, a ferocious attack on the products and paternalistic practices of the architecture and planning professions and the development industry.

Second, support for what was then the relatively new concept of 'Community Architecture'.

Other themes - such as the importance of craftsmanship and tradition - gained more prominence later on, but I'll focus here on community architecture.

Prince urges more aid for community architecture work

THE Prince of Wales wants a Royal Commission on urban regeneration, rather than just on architecture, it is believed.

This follows comments he made during a visit to Rod Hackney's Black Road general improvement area in Macclesfield last Friday.

More details are likely to emerge when the Prince addresses a meeting of the Institute of Directors in 10 days' time.

This is likely to be his most important speech on architecture and the environment since his controversial address at Hampton Court last May. Several people have been asked to contribute ideas to him.

It is expected that he will call for private investment for community architecture projects, through the major financial institutions; and a sweeping away of bureaucratic controls which can hinder such schemes.

Hackney said after the visit: "The Prince told me we ought to do a lot more to allow

community architecture to blossom." He thought Prince Charles would champion the cause as a means of generating employment and to "break the cycle of dependence" on local authorities and the Government.

Hackney suggested that private cash might help to make up the deficit caused by the

By BD Reporter

Government's decision to do away with home improvement grants — one the main incentives for self-help home improvement.

The private — though well-publicised — visit to Black Road came out of the dinner hosted by the Prince at Kensington Palace more than two months ago at which Hackney was a guest. He expressed an interest in visiting the award-winning schemes and shortly afterwards Hackney was notified through the Lord Lieutenant's Office.

The royal train arrived at Macclesfield station as a blizzard swept through the town. The Prince visited the original Black Road general improvement area, and Black Road 2 and talked to residents, before unveiling a plaque at Roon Court, a development of 32 homes for which Hackney is developer and estate agent as well as architect. Many of the homes are being self-built in part.

It was obvious that he enjoyed his visit and confirmed his belief in community architecture, first expressed at Hampton Court. He left 40 minutes late for his next appointment.

Building Design 15.2.85 (224)

Observer 3.6.1984 (223)



Black Road, Macclesfield, 8.2.1985 (NW, 047)

Sunday Times 6.12.1987 (227)

The Prince went out of his way to support Community Architecture:

- Visiting projects throughout the country which would otherwise have gone unnoticed;
- Making unannounced tours to meet people at the grass roots;
- Hosting private dinner parties at Kensington Palace for those involved;
- Acting as patron of award and fundraising schemes;
- Making many powerful speeches on the subject.....

FRIDAY FEBRUARY 21 1986

Prince consults his tenants

By Charles Knevitt
Architecture Correspondent

The Duchy of Cornwall, which manages land and property for the Prince of Wales, has commissioned one of the country's leading firms of community architects to undertake a feasibility study on a run-down block of flats in Kennington, south-east London, it was announced yesterday.

Hunt Thompson Associates, of Camden Town, north London, was appointed on the recommendation of the Royal Institute of British Architects. Newquay House, near the Oval, the Duchy's largest block, was built in 1933. Tenants, many descended from families who worked for the Duchy, had complained that 23 of the 76 flats are empty, some for several years. Rents are so low that they do not cover the cost of maintenance and people wishing to be housed have been told that they will have to buy a property.

Prices for flats in the area are between £50,000 and £100,000.

The Duchy administers 600 terrace homes and flats in Kennington. The Prince has met community leaders in response to criticisms about the management of the estate, but there is a dilemma because the Duchy is a profit-making business under the Duchy of Cornwall Management Act. Properties must be sold at full commercial value.

Hunt Thompson was founded in 1969 by Mr John Thompson, Mr Bernard Hunt and Prince Richard, now Duke of Gloucester, when they completed their architectural training at Cambridge. Mr Ben Derbyshire, recently appointed a partner and a vice-chairman of the RIBA's Community Architecture Group, will begin the study in the next few weeks.

The Prince has shown great interest in the way community architects involve users of buildings in design and management.



Mr Ben Derbyshire at Newquay House, the run-down block of flats he hopes to revive.

The study will be submitted to a committee comprising Mr Larry Rolland, president of the RIBA, Mr Rod Hackney, a community architect in Macclesfield who has been advising the Duchy, and another architect yet to be appointed. The Duchy also manages 130,000 acres of land in the West Country. Profit in 1984 was £1.2 million.

The Abbey Park estate, Halifax, containing 700 homes, is to be the scene of the first scheme approved by the Government's urban housing renewal unit, set up last year to tackle the problem of run down and badly run council estates.



Newquay House, 1986 (HTA, 724)

... and even starting Community Architecture projects on his own Duchy of Cornwall property (as here at Newquay House in London where tenants were involved in planning a refurbishment programme with architects Hunt Thompson Associates - HTA).

The Times 21.2.1986 (228)



Today, 30.10.1987 (229)

Not everyone has been happy with the Prince's interventions. Traditionally, Royals have avoided controversial issues - particularly those likely to create political embarrassment - and some would prefer it was kept that way.

But in general, the Prince's crusades - on Community Architecture and other environmental and social issues - have been welcomed from all sides of the political spectrum. (In February 1986 for instance, a National Opinion Poll found that less than 15% of the population thought he was too outspoken. Over 50% thought he should go even further. More recent polls continue to confirm that.)

It's become fairly widely accepted that the monarchy has a political role in taking up long term issues which politicians - who tend to think only in terms of 4 to 5 years - have failed to come to grips with.



New Democrat, 12.86 (232)



So what exactly is Community Architecture? Why did the Prince pick it out for such special attention? Was it just a passing fad or is it something with long term significance?

Community Architecture is a way of shaping our homes, towns, villages and cities whereby we are all involved - not just professionals. The principle at its core is that:

“the built environment works better if those who use it are actively and directly involved in its creation and management.”

Very simplistic? Very obvious perhaps? So why all the fuss?

Because, for several decades, the development industry - in all its many parts - operated on a diametrically opposite principle: namely that it's all far too complicated for ordinary people and should be left entirely to experts and large, centralised bureaucracies.

RIBA Community Architecture
Group sticker, c 1988 (281)

The disastrous results are everywhere: monolithic, anonymous, dreary, sterile, and wasteful development.

And - as a result - fragmented, dispirited and unsustainable communities.



Housing estate, East London, 1988 (*NW, 140*)



Cartoon. (Walter Menzies, 142)

So much of the development industry's product since the Second World War has been an environmental tragedy - and tower blocks are only the most visible symbol.

Sadly there is only rarely the cash to give it the demolition treatment it deserves.

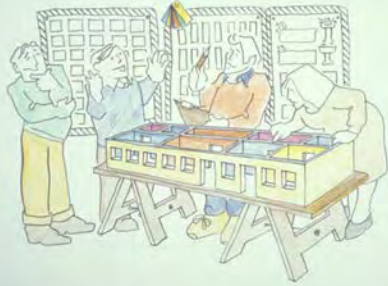
What has become known as “the Community Architecture approach” - although the use of the label itself is unimportant - is, I believe, the most effective way out of this nightmare.

Tower block demolition, Hackney, c 1986. (NW, 141)



Not through the imposition of merely a different set of edicts, or design styles.... But through introducing a new way of thinking about the built environment and offering a range of new tools and techniques which people can use to solve their own environmental problems themselves
.....in partnership with the many experts (not just architects I should stress) whose skills they need.

DESIGN INVOLVEMENT



Cartoon, Lea View House report, HTA, c 1986 (*HTA*, 283)

How does it work in practice?

First, there are no blueprints. Every place is unique and people have to work out what is right for them.

But it is possible to identify 10 ingredients which appear to make for success. These build on the general principle of user involvement stated earlier. And they apply to projects of all sizes - and of all kinds.

I will now run through these ingredients, using images from several pioneering projects, mostly in the UK.



Illustration, Maiden Lane report, HTA, c 1986 (*HTA*, 298)



Lea View House, Hackney, London, c 1981 (HTA, 320, 321)



1. Local base

Most successful projects start off by setting up a local office - preferably in a prominent shop or empty flat (as shown here at Lea View Estate, Hackney, London).

Only by being on the spot can professionals gain the right empathy with the environment and with the people they are designing for....



Site offices also provide local people with the constant access they need to professionals. They become the hub of any project and normally remain long after construction has finished

They can be used not only by architects but by housing managers, social workers, construction workers and, eventually, maintenance staff (as with the example bottom left which shows a community office on a housing estate in Birmingham).

In the long term they may evolve into Local Environmental Resource Centres.

Lea View House, Hackney, c 1981 (HTA, 322)



The Scotlands, Wolverhampton, 1985 (NW, 727)



2. Involvement

Getting the community affected to come together and start working together. This might start with a traditional public meeting.....

...or a neighbourhood festival (as here at Byker, Newcastle).



Byker jazz band, c1970 (*Roger Tillotson, Architectural Press*, 772)

HUNT THOMPSON ASSOCIATES - COMMUNITY ARCHITECTS
PROJECT OFFICE AT 14 BOWMORE WALK, MAIDEN LANE

DISCUSSION

First, we advise to all those people who have part of their assets abroad, giving you nothing in return from Latvia.

The results of the second storm
underwater at Saline Lake during
June and July will be discussed at
a public meeting of all business
and interested parties on Tuesday 24th
July 1987. In the Community Centre
at 8pm. Limited Seating Facilities
will be available in the evening
during this meeting.

We hope you will show up at the meeting at which we will explain the work we plan to do over the next few months. We will also give the situation to your representatives from around the nation who would be willing to attend transfer meetings with us.

He says to whom will I appeal if the last sentence of all these books by disowning our sins with editors from different parts of the nation, who all have different consciences.

[illegible]

The Gary Thompson Associates team includes the Office of Economic Mills. From left to right: Bill Scott, Vice President, Indian Arts Community Center Museum, Florence; Gary Scott, Vice President, Indian Arts Community Center Museum, Florence; Gary Thompson, Architect and Sculptor in NYC, Peter Eisenman, Architect.

DON'T FORGET! PUBLIC MEETING TO HEAR RESULTS OF SOCIAL SURVEY
TUESDAY 28TH JULY 8pm - IN COMMUNITY CENTRE ST PAUL'S CRESCENT



Conducting surveys - both physical and social - and circulating the results to obtain feedback. Getting local people themselves to gather and analyse information about their neighbourhood, perhaps using the technique known as Participatory Rapid Appraisal.



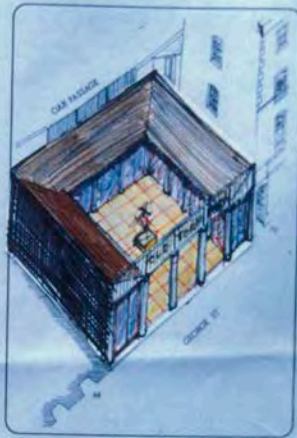
Exhibition, Calne, c 1987 (*Michell and Partners*, 612)

Mounting exhibitions - preferably in shop fronts where people can't avoid seeing them - and using simple visual techniques to provide visions of how things could be.



Tolmers Village Association, London, 1974. (6412)

69 George Street Ideas Competition



A BUILDING CALLED :
"THE OLD TOWN FORUM"

LOW COST!
A SIMPLE, COLONNATED SINGLE STOREY
COURTYARDED BUILDING WITH MONOTYPIC
ROOFS MADE FROM OFF-THE-SHELF COMPONENTS.
IT COULD BE RUN BY HASTINGS ARTS AND
COULD BE A VENUE FOR EXHIBITIONS,
WORKSHOPS, SMALL PERFORMANCES ETC.
AS WELL AS A GENERAL MEETING PLACE.
IT WOULD HAVE A COFFEE BAR AND THE
CENTRAL COURTYARD COULD BE USED AS
A SCULPTURE COURT AND OUTSIDE ROOM
IN THE SUMMER.

Entry by James Coath, Hastings,
c 1990 (1132)



Judging by the public using sticky dots, George Street, Hastings, c 1990 (1403)

A good way to stimulate interest and generate ideas is often to organise competitions, for particular sites (as here in Hastings) or for the town in general.



Getting the media interested - by making urban regeneration news. If that proves difficult one can publish one's own newsletter or community newspaper.

A-board pavement advertisement, Hastings, 1992 (1114)



Community newspaper, Wirksworth, c1980 (588)



Site inspection, Calvay coop, Glasgow, c 1985.
(RIBA CARC, 110)

Debating the issues on location is almost always better than doing it in meetings.....



Wallingers Walk Design Day, Hastings c 1990 (1050)



Coach trip for Lea View House tenants, c 1981 (HTA, 328)

..... and visiting other schemes is invaluable - both good and bad - to learn from the mistakes and successes of others - by observing and by talking to people who have done it before, preferably in their own homes.



Hesketh Street Coop, Liverpool, visit to Runcorn, 1979.

(CD2, 722)



Community Technical Aid Centre staff in Trinity High School, Manchester, 1987 (*CTAC*, 112)

Children love to be involved and can provide valuable data - particularly if well directed as part of the school curriculum.



School project, Wirksworth, 1980
(*Michell and Partners*, 592)



Management committee, Poplar Play, London, 1984
(Community Land Use, 404)

Indeed all sections of the community can play a part. For instance shop traders (shown left unveiling a new promotion signboard in Hastings)....
....or parents of very young children. Both will have their special needs and perspectives which need to be understood and incorporated.

Old Town Traders, Hastings, 1992 (1071)



3. Creative working partnership

Developing a creative working partnership between specialists and users to explore the options available.

People find it surprisingly easy to grasp design issues....



Newquay House, London, c 1987, (HTA, 725)



..... especially with
imaginative use of design
games and models.



North Reddish Tenants Association, Stockport,
1988 (CTAC Manchester, 113)



For most purposes,
simple models work best;
made out of cardboard so
that they can be played
around with.



Planning for Real, Dalmarnock, Glasgow,
c 1979 (*Tony Gibon / TCPA, 377, 378*)



Planning for Real, Lightmoor, Shropshire, c 1986
 (Tony Gibson, *TCPA*, 362 above, 363 below).

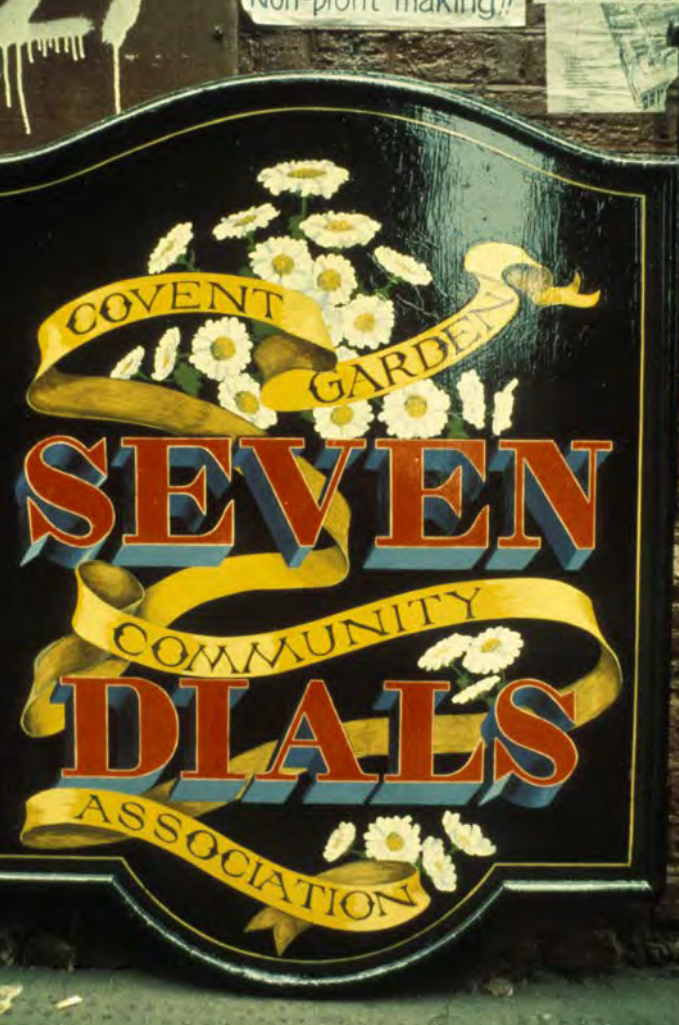


Even better if used on location. The use of these kinds of models has become known as Planning for Real, a simple and ingenious technique pioneered by Dr Tony Gibson. The main advantage is that people focus their attention, and their eyes, on the model instead of each other and therefore focus on issues rather than personalities.



Some versions use a system of coloured cards to allow people to indicate what they would like to see happen and to establish priorities for action.



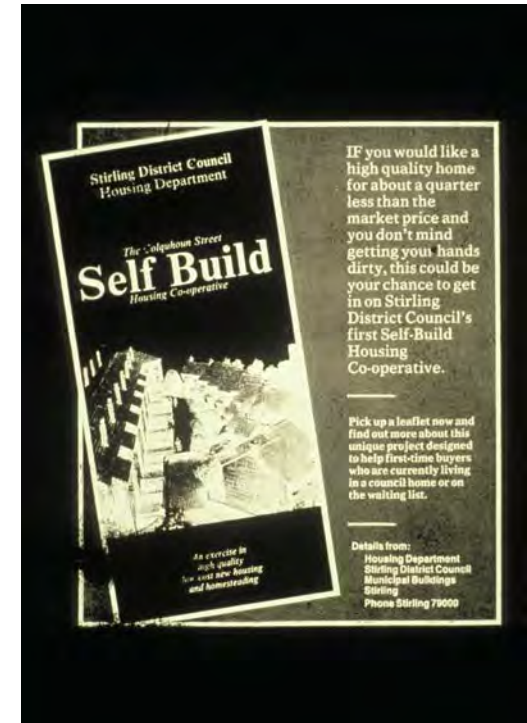
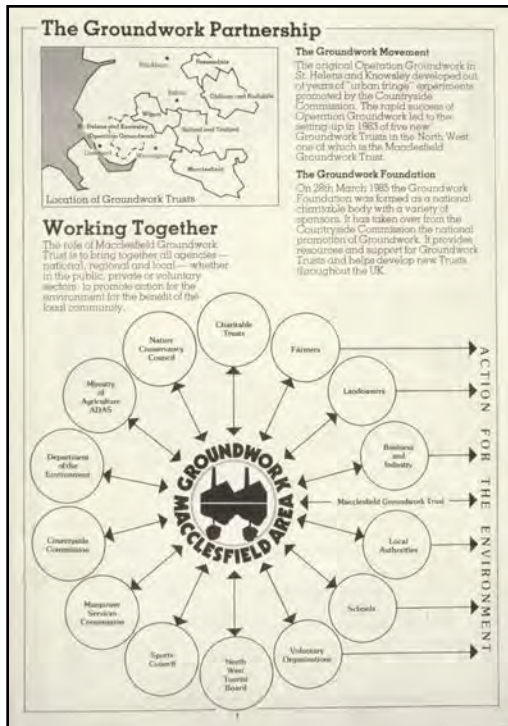


Covent Garden Community Association,
London (CGHP, 160 left and 161 right)



4. Creating user oriented organisations

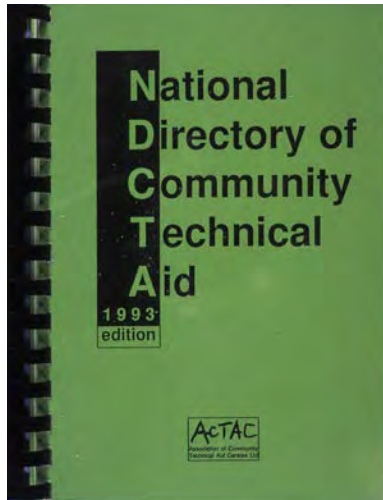
Initially, ad hoc groupings such as residents, traders, or community associations.....



Later perhaps, bodies legally capable of handling property and finance while, at the same time, remaining accountable to users: housing cooperatives, development trusts and neighbourhood forums are proving the most popular.



Advertisement, *Building Design*
28.3.1986 (58)



National Directory of
Community Technical Aid (898)

Professionals too are developing new organisational models.

Existing architectural practices have geared themselves up to provide the new enabling skills needed, and some have become quite large and successful as a result of specialising in this field. For instance, Rod Hackney Associates and Hunt Thompson Associates, both had some 50 staff by 1994.

Also, new types of practice have emerged.

For instance, the community technical aid centre - combining professionals from several disciplines under one roof to work for community groups. Over 100 such centres now exist in the UK and some are controlled by the groups they provide services for.



Poster, Wirksworth, 1980
(*Michell and Partners, 594*)

5. A holistic approach

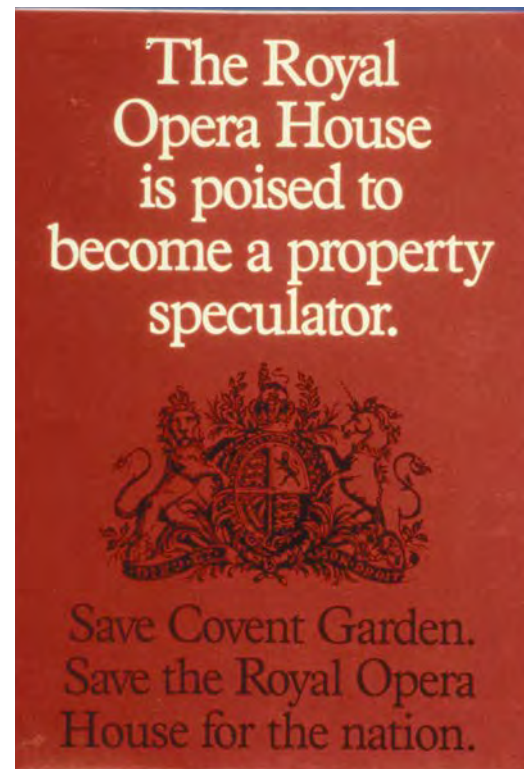
In order to make things happen one has to do whatever needs doing to improve the environment.

Designing new buildings perhaps.

But more often, or at least at first, a whole host of related activities so often left out:

Mounting campaigns to deal with litter for example.....

.... or against
destructive
development proposals



Campaign pamphlet (*CGHP, 162*)

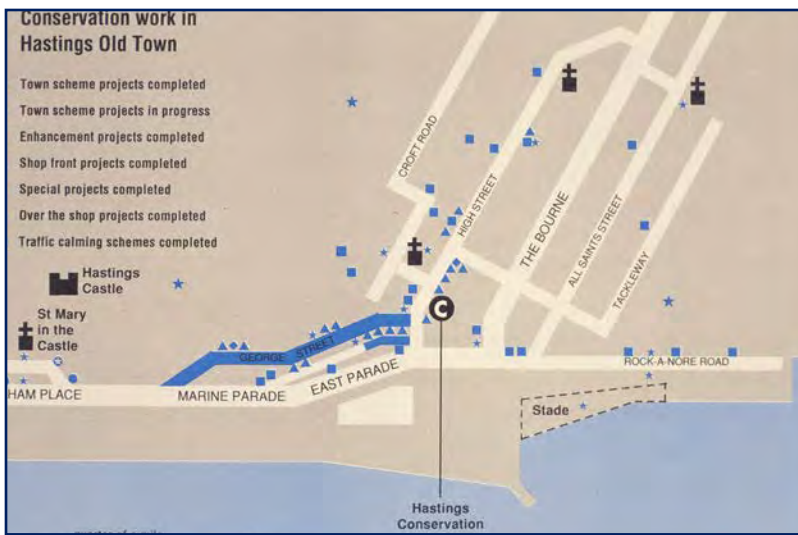
Organising a scheme for encouraging shop front restoration or fundraising. Buildings can't be dealt with in isolation from all the other things which combine to determine the quality of the built environment.



Shop front scheme, Hastings c 1990 (1416)



Fundraising barometer, Calne, c 1987
(*Michell and Partners*, 616)



Hastings map of initiatives, 1991 (1173)

Wallingers Walk, Hastings, 1989 (1049)



6. Evolutionary growth

As well as being comprehensive, the service must be ongoing; tending the built environment like a gardener tends a garden: slowly building up capacity, competence and taking large and small initiatives in an area as and when needed.

Saturday 19 November 10.00 am
(rain or shine)

LEA VIEW PLANTING DAY



On Saturday 19th November, from 10.00 onwards
(whatever the weather!) we shall be planting the flower
beds in front of the new maisonettes and flats (Nos 1-37).

We need as many tenants as can to come and help.

Refreshments will be available, and plants will be
delivered the day before, enough for the first 6 beds.

Please come along - all the family - and bring spades
forks and trowels if you have (or can borrow) them.

The plan overleaf shows where the flower beds are.

**Lea View is our estate. Now is your
chance to help with the improvements.**

L.V.M.T.A., Dick Head Estate Coordinator, L.B.H. Head of Building Works, Hunt Thompson Assoc.

7. Physical involvement in building and construction

Landscaping common areas
perhaps (as in this Planting Day
at Lea View, London)....



Planting day, Lea View Estate, Hackney,
1983 (HTA, 341 leaflet and 341 photo)



Black Road, Macclesfield, c 1975 (*Rod Hackney, 21 above, 22 below*)



....Renovating one's own home or
that of one's neighbours....



.....or actually constructing the whole of one's home from start to finish - self build - with help from neighbours doing the same thing.

There is nothing like physical activity for getting people to understand how the built environment works and helping them gain the confidence to improve it.



Lightmoor, Shropshire, c 1986 (*Tony Gibson/TCPA, 364*)

Lewisham Self Build Housing Association, c 1987 (*CES, 311*)



Breakfast party poster, Lea View Estate, Hackney, c 1982 (HTA, 331)

Building workers too can be involved in the creative process: by being involved in the design, and by developing a real relationship with the users of their work. The photo on the left shows an invitation to a Breakfast Party organised by tenants for building workers at the start of renovation work.



Builders, Roan Court, Macclesfield, 1985 (Rod Hackney / NW, 57)



Regular site visits by future occupants are morale boosters, not only for them, but also for building workers.

Site meeting, Greenleaf Coop, Liverpool, c1982 (*CDS, 785*)



Site meeting, Poplar Play, London, c1985 (*Caroline Lwin, 406*)



Architects Journal
5.11.1986 (*Phil Sayer*
/AJ, 314 and 315)



8: Appropriate technology

It is much easier for people to be involved if the technology is:

- easy to understand;
- easy to adapt and look after;
- and if materials are easy to obtain....

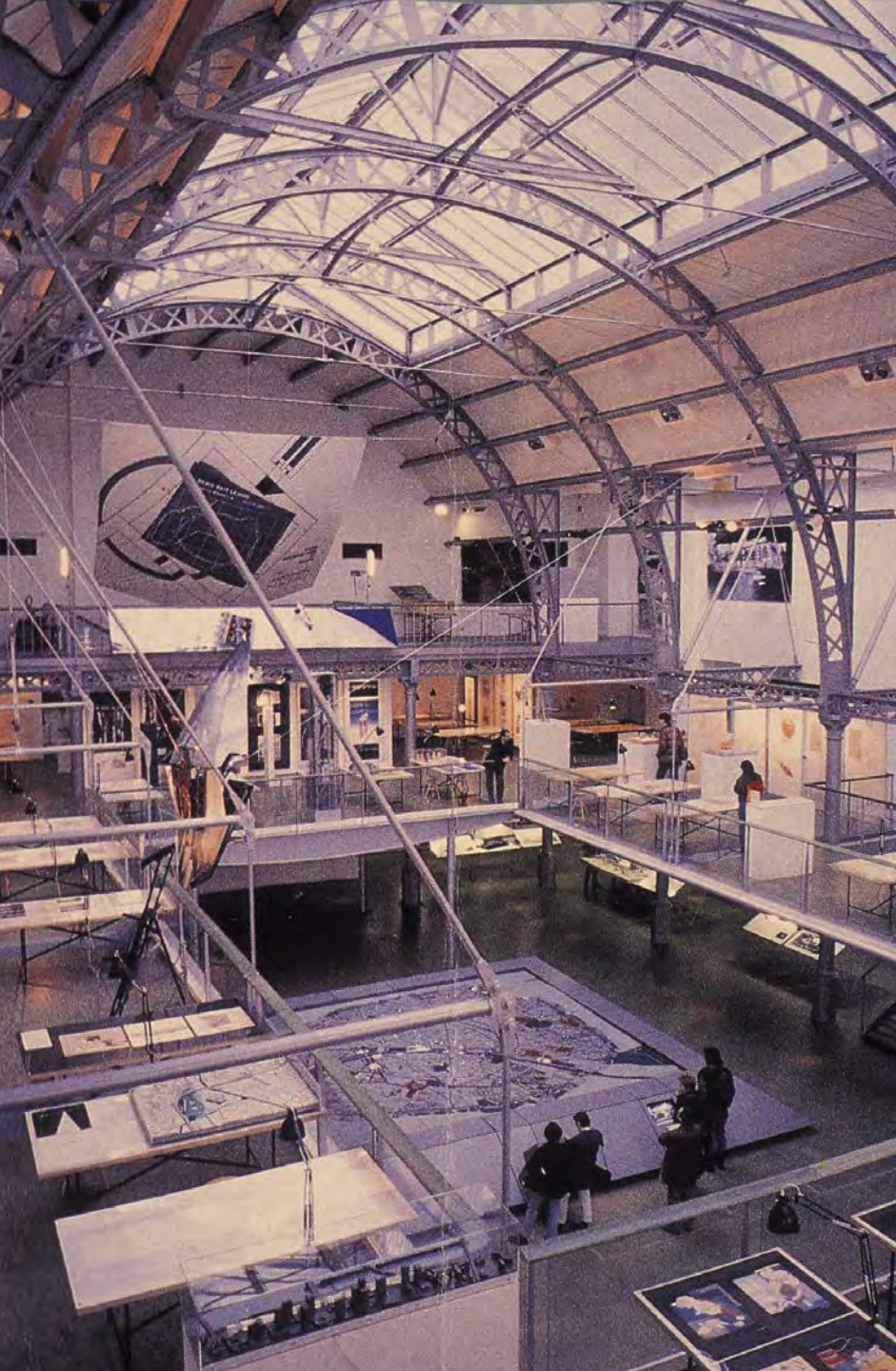
....by the users who are ultimately going to have to maintain the buildings.



One test of a good building is whether you can write a short, idiot proof manual for it, in ordinary language (like in this Tenants Handbook).



Tenants handbook, Lea View House, Hackney, HTA c 1985 (NW, 343 and 342)



9: Environmental education programmes

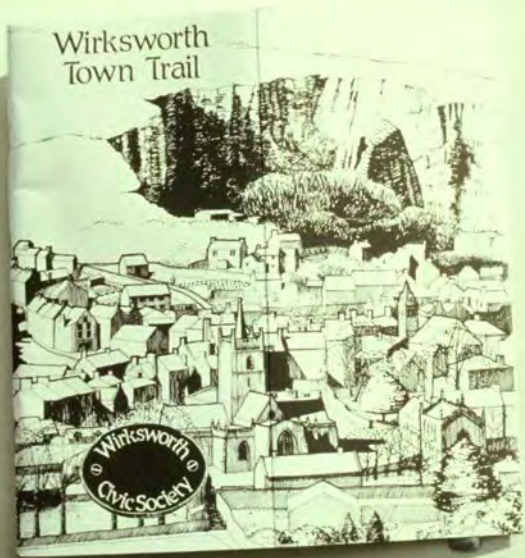
- a thousand and one ways of increasing public awareness of the built environment and how to improve it.

... creating local heritage centres or architecture centres (as here in Paris)....

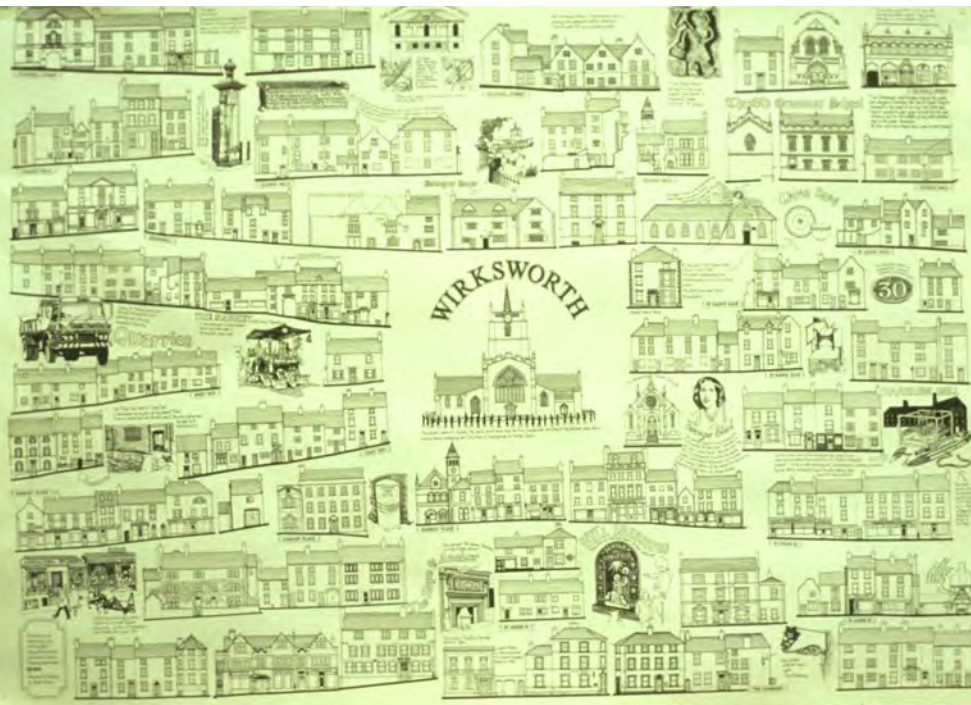
Heritage
centre,
Norfolk, c1987
(138)



771 Architecture
centre, Paris
(Pavillon de
L'Arsenal)



Town trail and wall poster, Wirksworth, Derbyshire, 1983
(*Michell and Partners*, 597, 598)



... town trails, wall posters, models of historic buildings, videos and books, guided walks and a whole host of other simple but effective ways of slowly but surely raising environmental awareness.

10: Celebrating

- to keep the momentum going;
- and to keep up morale.

Any excuse will do:

- acquiring a site for instance;
- laying a foundation stone...



Starting work celebration (*above, NW, 407*) and foundation stone ceremony (*below, NW, 416*), Poplar Play, Tower Hamlets, c 1985



... a fundraising drive;
or project completion.

Social, Black Road, Macclesfield, c 1975 (*Rod Hackney, 28*)



Opening party, Lambeth Community Care,
c 1986 (*Edward Cullinan Architects, 302*)



Hoardings by Freeform Arts Trust, Jubilee Hall, Covent Garden (CGHP, 172 above, 173 right)

The building site too can be celebrated, by being made into a feature of interest - even beauty.

Building should - and can - be fun and something to celebrate.



So these are what I call the ingredients of community architecture. To recap:

1. Local base
2. Involvement
3. Creative working partnership
4. User oriented organisations
5. Holistic approach
6. Evolutionary growth
7. Physical involvement
8. Appropriate technology
9. Environmental education
10. Celebrating

So what is the result of applying these ingredients in practice?

Here are a few examples from some early pioneering projects in the UK.



From a flyer produced by the RIBA Community Architecture Group, c 1988 (260)



c 1962 left
(HTA, 356);
c 1986 right
(Jo Reid and
John Peck /
HTA , 357)

Lea View House, Hackney, London - before and after

The same people live there as when it was a sink estate. But there is no longer any vandalism, litter or crime. Common areas are impeccably maintained. The tenants health improved and they gained a new sense of pride. Cost? No more than any other public housing refurbishment project.

An identical block next door was converted at the same time, at the same cost, using a conventional approach, and it became a slum again within a few years.





c 1972 left and
c 1980 below (*Rod
Hackney Associates,
55,56*)



Black Road, Macclesfield - before and after

Derelict cottages earmarked for demolition renovated by the inhabitants themselves. People have gained skills, confidence, security and a sense of community. The houses, which the occupants now own, have increased in value 40-fold.

(This was the scheme which first brought Rod Hackney to public attention.)



Grafton
coop site,
Liverpool
(CDS, 395)
Hesketh
Street,
Liverpool
(*Dougie
Firth/NW/
AJ, 398*)

Liverpool - before and after

People living in some of the worst slums in Europe have:

- formed housing cooperatives;
- selected professionals to work with them, and;
- built new estates to their own designs and layouts on derelict inner city land.

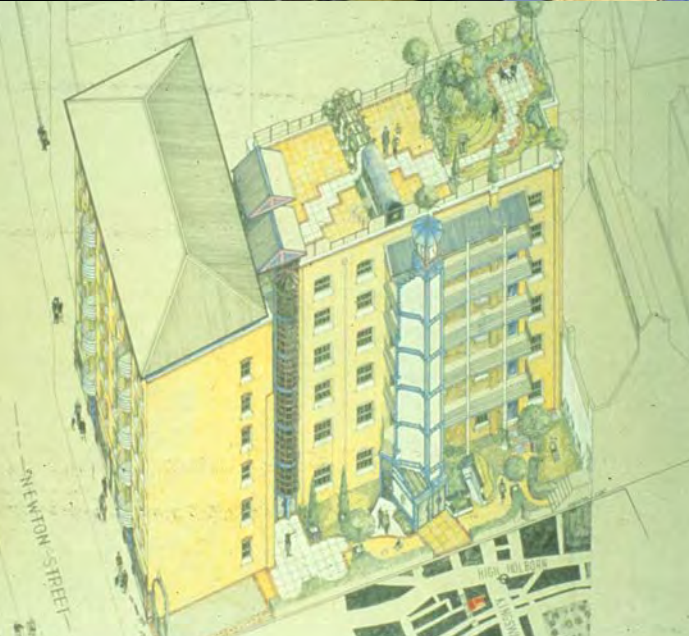
Some cooperatives have become so confident that they've gone on to develop large tracts of land as mixed use schemes with employment and leisure projects as well as housing.





Thurston & Holland Dwellings, Central London.

Drab Victorian Peabody flats transformed with a new communal roof garden. An unthinkable design solution without the commitment of the tenants to supervise and maintain it. Many similar opportunities for creating shared facilities become possible when the users, instead of administrators, are in charge.



Thurston and Holland Dwellings, Covent Garden, London, c 1984 (*CGHP*, 192, 193)



80 Ashill,
East Anglia,
c 1984, left
(RIBA
CARC, 80)
Lostwithiel,
Cornwall,
c 1984
(RIBA
CARC, 663)

East Anglia and Cornwall

New community facilities - one rehab, one new build.

Conceived, executed and now managed by groups of citizens working voluntarily with local architects.

Such facilities can significantly strengthen local cultural life reducing social stress and crime.





Poplar Play, East London

A beautiful new play centre for children under five - again conceived, executed and now managed by local parents, mostly living isolated in tower blocks.



Poplar Play, London, c 1986 (*top, Caroline Lwin, 417; bottom, Jo Reid and John Peck, 418*)

(Martin Charles/AJ, 307 left, 304 right)



Lambeth Community Care Centre, South London

A new kind of local health facility evolved by patients, medical staff, health officials and architects. Hailed as a major step forward for Britain's National Health Service.

Shoreditch, London

Enchanting new public gardens and estate landscaping created by community groups working with architects and community artists.

Provost Estate, Shoreditch, c 1987 (*Freeform*, 251)





Local children were involved in designing and making mosaics there. As a result, there is virtually no vandalism.





North Shields

A powerful and imaginative symbol of hope on the cliff top at a declining sea port. Devised and made by local people working with a community arts trust.



Fishscape, North Shields, Freeform, c 1987 (*Stan Garnester / Freeform*, 257, 258)



Covent Garden, central London

Conversion of a historic structure alongside a new building which respects the townscape. Developed by local residents and traders organisations in partnership with a private developer and Britain's first neighbourhood forum. The mixed use development caters for residential, commercial, office and leisure users and was profitable for all concerned.





Streets in the area have been pedestrianised and brought back to life by encouraging street musicians, artists and pavement cafes.



And, finally, **Lightmoor, Shropshire.**

The beginnings of a brand new rural township being planned, and mostly built, by future occupants who are working out a new way of living and working appropriate - as they, not speculative house builders, see it - to the 1990s.

.....

These are of course only a few examples and mostly from the UK.

One could do a similar slide show using examples from many other countries. Both so-called developed countries and, significantly, from those in the so-called Third World.

Although the conditions and end products are very different, the processes are almost identical.

Lightmoor, Shropshire, c 1987 (*Tony Gibson/ TCPA, 368, 367*)





Kiso Museum of Arts and Crafts, Japan (*Sheep Network*, 888, 889)



Here, for instance, is the Kiso Museum of Arts and Crafts in Japan.

.....

What we are seeing here is a new paradigm in architecture and planning. A paradigm where users play an active rather than a passive role. And where experts, institutions and government are enablers instead of providers and work in partnership with users.

As you have seen, community architecture is unselfconscious about style, but not devoid of it.

It is also apolitical - but not unpolitical. By focusing on user participation as its central theme, it bypasses the political back alleys which have stopped so many other attempts at progress in this field. It can be - and is - supported by both Left and Right regimes.

I now want to turn briefly to community architecture as a historical movement because this is where the UK experience is unique. Although there are some interesting parallels with other countries, most notably the United States.

The roots of the movement can be found in several parallel activities taking place in the 1960s and early 1970s:



RIBA Community
Architecture Group
logo (294)

First, grass roots community action battles against destructive official plans;

Second, disillusionment by professionals who started working with community groups and developing alternative ways of doing things;

Third, the publication of important books (by authors like Colin Ward and John F C Turner) which laid the intellectual foundations.

Fourth, growing international links (through:

- Organisations like Community Action in Europe and Habitat International Council;
- Events like the United Nations Habitat conference in Vancouver in 1976;
- Inspiring projects which stretched the boundaries of what was possible (such as the Christiania Free Town in Copenhagen, the community inspired reconstruction of Nieuwe markt in Amsterdam and Lucien Kroll's work in Belgium).

Four factors combined to crystallise this into a movement:

First, the coining of the term community architecture itself in the mid 1970s (by Charles Knevitt). People could then start talking about what were previously seen as unconnected activities (even if the term was controversial).

Second, the term's adoption by a handful of young architects who formed a splinter group within the Royal Institute of British Architects - the Community Architecture Group - to try and change the direction of the profession. They were remarkably successful. Within 10 years, Rod Hackney, one of the Group's most prominent characters, made a challenge for the Presidency of the Institute and won. The key profession in the built environment had turned a corner.

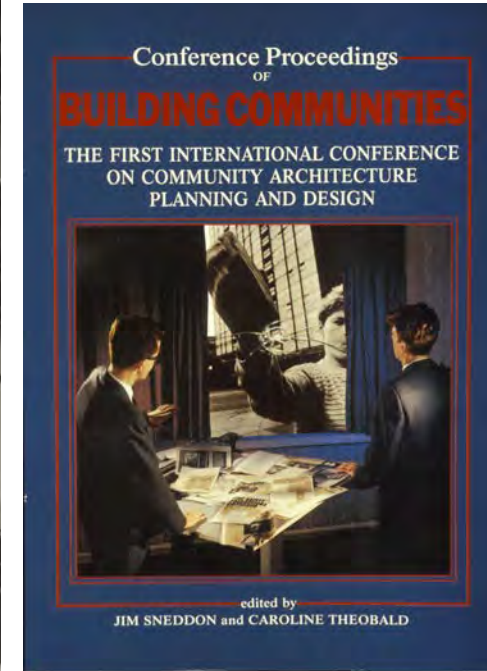
Third, the eruption of rioting in Britain's inner cities - in 1981 and again in 1985. This brought national attention to the fact that something was wrong. In line with recommendations of a government inquiry into the riots - attention began to be focussed towards people's lack of involvement in their environment. Community architecture was ready and waiting.

Fourth, and most unexpected, was the Prince of Wales's support. This ensured that community architecture was thrust into the public eye - through the media - and was begun to be taken seriously by those in positions of influence and power.



Signboard, Astoria Theatre, London, 1986 (645)

Conference proceedings, 1987 (646)



All this was celebrated at the First International Conference on Community Architecture, Planning and Design at the end of 1986. Called 'Building Communities' it brought together, for the first time, people from all sectors of the industry and from all political parties with, most importantly, consumers.



Pittsburgh Magazine,
March 1988 (541)

A second, follow up conference was held in Pittsburgh in the United States. Again the Prince of Wales gave the keynote address and the Americans decided they needed a crusade too (though they preferred the term ‘citizen architecture’ to ‘community architecture’ - perhaps because ‘community’ has the same first seven letters as ‘communism’!). The event ended with the Presidents of the RIBA and AIA issuing a joint statement pledging both Institutes to “crusade for citizen/community architecture”. Another important outcome was the recognition that while Community Architecture is essentially a “bottom up” activity, it needs “top down” support to allow it to flourish: from government and the corporate private sector.



Remaking Cities conference plenary, 1988 (548)

So where have we got to now?

There is no doubt at all that the general message that people should be involved in the creation and management of their environment has been heard and, generally, accepted. The principles and practices of Community Architecture are being taken on board in a fairly substantial way at many levels of government as well as in the private and voluntary sectors. For instance:

1. All major UK government inner city programmes now require community participation as a central element, most notably City Challenge (which targets money to deprived neighbourhoods), Estate Action (which funds renovation of problem housing estates), Assisted Area Status (which directs funds to poor regions) and most recently Single Regeneration Budget applications and Lottery funding bids.
2. Many developers now incorporate participation at an early stage in developing proposals, realising that it will produce a better product and save them money in the long term.
3. Community participation is a requirement for applications for European funds; for example the European Regional Development Fund's URBAN programme.
4. And it is an important component of the United Nation's Agenda 21.

We have also seen the systematic growth and development of vital support frameworks which are essential for making community architecture financially viable. Here are a few examples:



RIBA Community Projects Fund Report 1986-7



1. Grant schemes:

A Community Projects Fund is administered by the Royal Institute of British Architects. The money came from the government initially, but more recently from private companies. The Fund provides seed funding to community groups, so that they can employ professionals to do feasibility studies, and so get projects started.

In its first 11 years of existence it is estimated to have generated over £80 million of community projects with grant funding of just over £1 million.

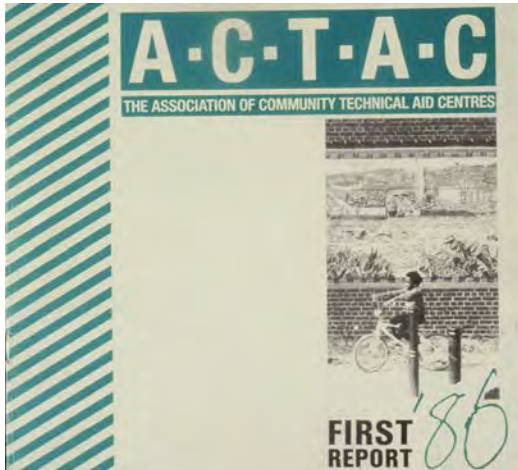
2. Funding campaigns

This year the Royal Institute of British Architects is launching a new campaign called “Per cent for Participation”. The aim is to persuade clients to allocate 1% of the costs of new building projects for participation processes in the same way as the “per cent for Art” scheme persuaded them - with some considerable success - to allocate funds for artworks.

RIBA CAG leaflet, c 1987 (285, 286)

What is the Community Projects Fund?

A grants scheme administered by the Royal Institute of British Architects which enables community groups to benefit from professional advice on the feasibility of a building project or environmental improvements scheme. The groups benefit from having well-drawn up proposals which enable them to properly articulate their case, in order to secure capital funding for their scheme. The grant pays for half the cost of a feasibility study, up to a specified maximum sum (£750 in 1986/7).



ACTAC report c 1986 (288)



Neighbourhood Initiatives Foundation
report (895)

3. New organisations

Several new organisations have been established to provide national support to local initiatives. For instance:

- ACTAC - The Association of Community Technical Aid Centres was set up in the early 1980s as a new professional association, championing multidisciplinary environmental aid to communities.
- The Development Trusts Association (DTA) was formed in 1992 with government backing to promote and support development trusts. It currently has over a 100 local members.
- The Neighbourhood Initiatives Foundation was set up to promote Planning for Real.

Just as important, perhaps more so, many existing national organisations have also increasingly focused on providing support for community led development, most notably:

- Business in the Community;
- the Prince of Wales' Business Leaders Forum;
- the Civic Trust;
- UK 2000



4 Award schemes

The Community Enterprise Awards were set up in the mid eighties - with the Prince of Wales as patron and funding from private corporations.

They give encouragement and public recognition to good practice in community based projects which are mostly ignored by conventional award schemes which tend to concentrate on visual design.

The number of entries increases each year and for the 1994 scheme, there were a staggering 759 entries. This itself indicates the phenomenal growth of community-based projects.

The importance of this scheme in continually promoting the value of the community sector alongside the state and market sectors cannot be overestimated. The photo shows the award presentation with 3 banners representing the state, community and market.

Community Enterprise Awards ceremony, 1989 (128)



Planning aid leaflet c1 986 (636)

Town and Country
Planning Association
mobile planning aid unit, c
1985 (TCPA, 117)

5. Professional aid schemes

Several professional aid schemes have been set up at national level - planning aid, surveyors aid, architectural aid - where volunteer professionals help community groups - mostly free of charge. (The demand for these services is overwhelming. After a 4 minute programme on planning aid, the Royal Town Planning Institute had 650 telephone calls for assistance within 3 days. Sadly, the Town & Country Planning Association's mobile unit could not be kept on the road for lack of funds.)





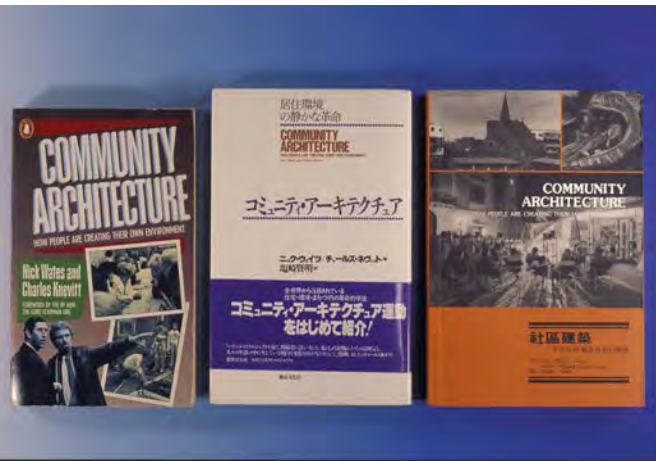
6 Communications

In the key area of communications, there have been advances but also disappointments.

The Royal Institute of British Architects runs a national Community Architecture Resource Centre providing information and advice but it is understaffed and extremely limited in the services offered.



Community Network magazine - specifically targeted on community architecture, planning and technical aid - was launched in the mid 1980s, but folded in the early 90s due to lack of funds.



Community Architecture - my Penguin book with Charles Knevitt - was published in 1987 and was the the first comprehensive overview of the movement aimed at a general readership.

It was published in Japanese in 1992 and in Chinese in 1993, itself an interesting indicator of international interest in the whole concept

Many other important publications have also been produced but they tend to be badly promoted and distributed - and often, it has to be said, uninspiringly produced.

Building Communities Bookshop - rather grandly described as a worldwide mailorder service for publications and videos - was an attempt by a handful of us to help overcome this problem. A pilot was produced in 1988 but has not yet been followed up due to lack of funding.



(275)



I was also involved in establishing a high street “Conservation shop” focusing on ‘how to do it’ environmental information at local level but so far this too has remained a pilot. Ideally what is needed is a network of local outlets plus effective national distribution.

Helping people to learn from the experience of others is now the highest priority for the future. For both professionals and clients. Otherwise everyone simply continues to reinvent the wheel on every occasion which simply cannot be afforded.

It is quite clear that the lessons of community architecture transcend national boundaries. For instance, if a group of poor Jamaican women abandoned by their husbands but with children manage to organise and physically build homes for themselves - as one scheme I heard of recently - then their experience can be very useful to a group of women facing similar difficulties in, say, Poland.

We simply have to find better ways of transmitting that experience, or, to be more precise, of transmitting the relevant elements of it.

Conservation shop hanging sign (1157) and interior, Hastings, 1991 (*Peter Greenhalf, Greenhalf01*)





Tools index 1995, 894)

Editing Day with practitioners for a handbook on Action Planning,
February 1995 (912)



To help with this we have started a research project at the Prince of Wales's Institute of Architecture called Tools for Community Design.

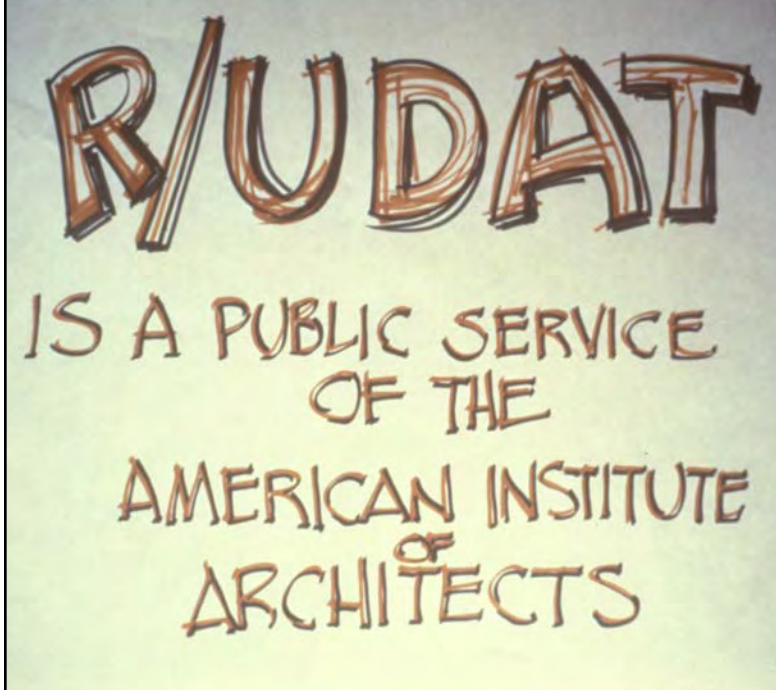
The concept of tools and techniques is becoming widely accepted and is a crucial conceptual breakthrough. It provides a kind of operating system which everyone can slot into.

Until relatively recently the focus was on case studies - looking for successful projects which could then be transformed wholesale into replicable programmes. The difficulty with this approach is that it's very rare to find two similar situations. Attempts at replication are almost invariably problematic.

Tools and techniques on the other hand are not site specific or programme specific. The same tool or technique can very often be used in different locations and different circumstances with great success. They are the basic building blocks from which different kinds of programme can be constructed.

Starting to look at community architecture and planning as comprising a range of techniques instead of focusing on the general principles can be extremely productive. The enabler's role can then be seen as selecting the right techniques for any given situation to construct an appropriate development process and then helping with implementation. The communicator's role becomes one of transmitting information about techniques. The academic's role becomes one of assessing the effectiveness of different techniques and producing the tools for the enablers to use. And the educator's role becomes one of teaching people to use the techniques.

At the Institute we have just published our first handbook which is on the technique of Action Planning. We are also preparing an index of tools - an A-Z which will hopefully be published in 2-3 years time. (The photo on the last slide showed a participatory Editing Day organised at the Institute when practitioners came to help improve this publication - the same process applied to making publications.) We are keen to link up with others at national and international level to pursue this research and publication programme.




R/UDAT hand-drawn promotion (NW, 564) and map of completed events (R/UDAT Handbook, 565), 1989



Some of the more basic tools and techniques have already been mentioned: site offices, design meetings, planning for real, etc. New, and more sophisticated, ones are being developed all the time.

To illustrate the potential, I want to say a little about action planning events which are based on community architecture philosophy and combine several of the techniques to great effect.

Action planning events were pioneered in the United States by the American Institute of Architects and were initially given the label R/UDATs - Regional Urban Design Assistance Teams. By the end of the 1980s well over 100 R/UDATs had been held in towns and cities all over the country and similar events were beginning to be held in the UK where they became more commonly known as planning weekends.


 DUCHY of CORNWALL
POUNDBURY PLANNING WEEKEND
 15th-19th JUNE, 1989
HOW SHOULD DORCHESTER GROW?
Come and give us your ideas

Following the West Dorset District's Council wishes for a planned expansion of Dorchester to the west of the town, the Duchy of Cornwall will be holding a Planning Weekend at Poundbury Farm from 15th-19th June, including two Open Days when members of the public will be invited to contribute their own thoughts and ideas concerning every aspect of the proposed development. We hope, and anticipate, that many local people will wish to participate.

OPEN DAY 1: Friday, 16th June, 1989
Needs and aspirations of Dorchester
 There will be a series of presentations, informal discussions and special interest workshops considering how the Poundbury Development can best meet the needs and aspirations of local people.

OPEN DAY 2: Saturday, 17th June, 1989
Masterplanning Objectives and the Development Process
 To explore how the Poundbury Development should take place, both physically and socially. There will be presentations and discussions concerning the overall planning strategy for the development, traditional and alternative development processes will be discussed and more detailed sessions will look at how specific elements can be provided (housing, shops, workshops, offices, etc).

Each day will run from 10 am to 5.20 pm, divided into four sessions. Day tickets will be issued according to demand, and we appreciate that not everybody will be able to spend the whole of one day at the Farm. Coffee, lunch and tea will be provided, and a minibus service will run from the Town Centre.

In addition to the Open Days, there will also be:
 1. Town Meeting at 7.30 pm on Thursday, 15th June in the County Museum
 2. Open exhibition in the County Museum on Sunday, from 2 pm-6 pm
 3. Report back meeting at the end of the weekend at 7.30 pm on Monday, 19th June in the Town Hall

We will also be meeting with other groups and interested parties both before and during the weekend.
 If you, your family or your friends would like to participate, please fill in and return the form below.

Please tick the sessions you would like to attend:
Open Day 1: Friday, 16th June: Needs and aspirations of Dorchester
 Session 1 10.00-11.00 Historical and Planning background
 Session 2 11.00-12.00 The Needs of Dorchester: Overview
 Session 3 14.00-15.00 Employment and Training Initiatives
 Session 4 15.00-17.00 Special Interest Workshops — Housing, Education, Community Development, Special Needs, Arts and Recreation

Open Day 2: Saturday, 17th June: Masterplanning Objectives, Development process
 Session 1 10.00-11.20 Masterplanning: Aims and Objectives
 Session 2 11.30-13.00 Housing Procurement: Public/Private
 Session 3 14.00-15.20 Development Process: Traditional/Alternative
 Session 4 15.30-17.20 Present and Future Trends: Lessons from elsewhere

Name (Mr/Ms/Ms)
 Address
 Member of local organisation Tel No

(If more than one person, please attach details on a separate sheet)
 PLEASE RETURN THE FORM AS SOON AS POSSIBLE TO: Andrea Norris, Duchy of Cornwall, The Old Rectory, Newton St. Maudslayi, Bath BA1 3BU. Telephone (0223) 574334

Very briefly they work as follows:

After a planning issue that needs dealing with is identified, an intensive programme of activity is organised - usually lasting 2-5 days spanning a weekend. A team of independent experts from outside the area is assembled to work alongside local people. Everyone with any interest in the topic is invited to participate at some stage.



The Poundbury team, 1989 (420)

Poundbury Planning Weekend poster, 1989 (499)



Walkabout, Poundbury, 1989 (440)

The event is highly publicised and the Team starts by making a reconnaissance of the area, on foot and if possible from the air.



Aerial reconnaissance, Pittsburgh, 1988 (HTA, 570)



Public meeting, Poundbury, 1989 (462)

Public meetings are held
and numerous workshop
sessions to explore
specific topics.

Workshop, Poundbury, 1989 (474)





Planning for Real, Pittsburgh, 1988 (HTA, 560)

Editing, West Silvertown, 1993 (702)



Planning for Real and design sessions are held and information is sifted using highly visible techniques such as coloured post it notes on wall charts.



Dinner, Poundbury, 1989 (HTA, 504)

Flip chart out on hilltop walk, Poundbury, 1989 (HTA, 455)



Brainstorming sessions take place over meals and often in unlikely creative environments such as the top of this hill in Dorset.

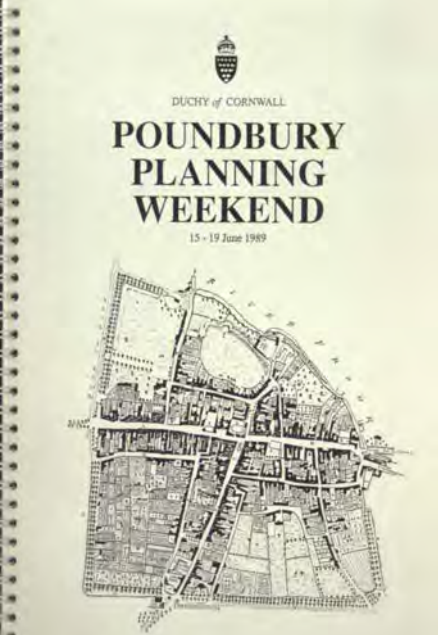


Slide sorting, Poundbury, 1989 (516)



Report production, West Silvertown (703)

Proposals and recommendations are then drawn up by the Team and presented to the public at the end of the event, both in the form of a written report and in a slide presentation.



Poundbury report, 1989
(479)

The proposals are likely to cover organisational aspects as well as physical planning and urban design.

Not enough analysis has yet taken place, but action planning events seem to be a highly successful way of getting people to work together in a creative manner. They often succeed in acting as a catalyst for positive change and releasing blockages in the planning process. Nothing I think could better illustrate the difference between community architecture and conventional practice. Or the potential for innovation when the techniques begin to be used effectively.



Poundbury diagram, 1989
(500)



Cartoonists view, 1985 (Louis Hellman / AJ, 299)

That is why one shouldn't be overly concerned about the cynics who snipe at what they call the bandwagon of community architecture.

A bandwagon, or campaign, is exactly what was and still is needed. Little of what I have described would have been possible without the momentum created by it.

Despite everything I've said, the community architecture movement is still very fragile. All the projects and support frameworks described have had to rely far too much on voluntary labour for their success and have invariably been a struggle. With proper resourcing so much more could be achieved.

The reality is that community architecture takes time and costs money.

There are several of ways of making it cheaper:

1. By improving techniques and spreading information about them;
2. By improving levels of expertise through training;
3. By improving support mechanisms, particularly funding supplies.

Ultimately however the most important thing is to promote a general understanding that quality pays and that user participation is an essential part of creating quality.

It seems to be clear now - and is backed up by research by the Department of the Environment - that the built environment created through participation:

- is better made physically and lasts longer;
- is more appropriate to its use thereby creating satisfaction;
- is identified with by users therefore better maintained and looked after.

In addition:

- people are trained and educated in a range of skills;
- and it builds community which is priceless.

This understanding has to become part of the culture. Only when this is achieved - as it is beginning to be - is it be possible for those working in this field to treat it as a viable business and do it properly.

To conclude:

When we draw all the strands together we find that:

- We have plenty of success stories;
- We have a great number of tried and tested techniques;
- We have some useful support frameworks.

The examples I've shown may seem small compared with the size of the problem. But, as Rod Hackney once said: "Lots of little sand grains make big beaches."

My belief is that if we can now build on all this experience systematically we really could witness a profound improvement in the way that human settlements are created and managed in a relatively short period of time.

Thank you.

Community Architecture

© Nick Wates, 1988, 1994 and 1996.

Photographs by Nick Wates unless credited otherwise in brackets at the end of captions before the image reference number. Please advise of any errors.

With acknowledgement and gratitude to Charles Knevitt, Jim Sneddon and Caroline Theobald who helped develop the argument and assemble the images.

Text and images may be freely reproduced providing the source is acknowledged.

Historical note

This 'Community Architecture' presentation was first compiled in 1988 for a plenary presentation at the Remaking Cities conference in Pittsburgh, USA. As was

fairly common at that time it was in the form of 35mm colour slides presented using twin carousel projectors and screens. It was presented to the European Salaried Architects Congress in Poland later in the same year and then subsequently amended and updated for presentations in Tokyo in 1995 and in Richmond, Virginia, USA in 1996 for an American Summer School organized by The Prince of Wales's Institute of Architecture.

This Powerpoint version was created in 2019 using the original script and images as they had evolved by January 1996. Minor editorial adjustments have been made to make the new single screen format work acceptably but no significant changes have been made to the narrative or images.

For more on community architecture see *Community Architecture; how people are creating their own environment*, Nick Wates and Charles Knevitt, Penguin 1987 and Routledge 2013.