



LED2LEAP

2020 Project Presentation

SESSION FIVE

APRIL 29 2020

Democratic Landscape Evaluation and Assessment

Community Participation Methods in Design and Planning, John Wiley and Sons, 2000, New York, NY

PHASE B





QUIZ!

LED2LEAP THEORIES/STORIES IN 9 QUESTIONS

Question 1.

Goal 11 of the UN Sustainable development goals consists of

- a) Life on Land
- b) Clean water and Sanitation
- c) Sustainable cities and communities
- d) Climate Action

Sustainable development



United Nations (2016), Global Goals for Sustainable Development (<http://www.un.org>)

Question 2.

The term Biophilia is used to indicate

- a) A product certified for its sustainable, nature-friendly qualities
- b) An innate, emotional affiliation human beings feel for the natural world
- c) A water-loving plant adapted to riverine landscapes

Biophilia



“the innately emotional affiliation of human beings to other living organisms. Innate means hereditary, and hence, part of ultimate human nature”

(E. O. Wilson, 1993)

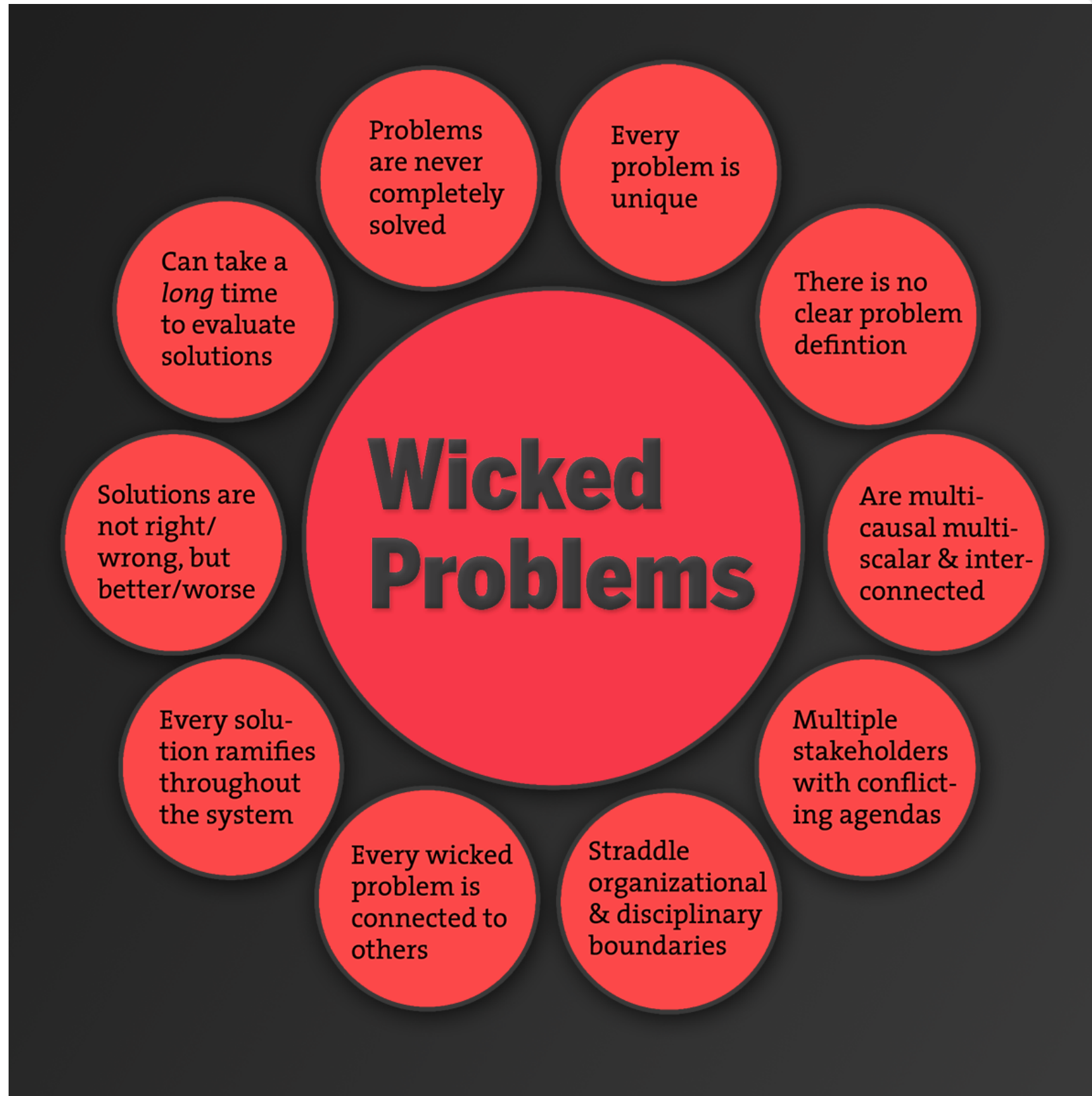
Question 3.

What is a wicked problem in planning and landscape change?

(check all that apply)

- a) a problem that has no definitive formulation
- b) a problem that requires the intervention of a religious leader
- c) a problem that has more than one possible solutions and no exhaustive list of admissible operations
- d) a problem with no definitive test of success
- e) a problem that demands action
- f) a problem for which there is no clear exit strategy
- g) a problem for which there are no right or wrong solutions, only better or worse ones
- h) a problem that is symptomatic of larger, systemic and higher-level issues/problems
- i) a problem that requires a long-term perspective to be evaluated
- l) a problem that requires all fields of knowledge to work separately in labs and confined spaces to be solved.

wicked problems



Question 4.

The European Landscape Convention defines Landscape as:

- a) an area of unique beauty and artistic value
- b) an area as perceived by people
- c) an area defined by experts as having unique cultural qualities
- d) an area that provides economic benefits
- e) an area defined by its ecological communities

European Landscape Convention



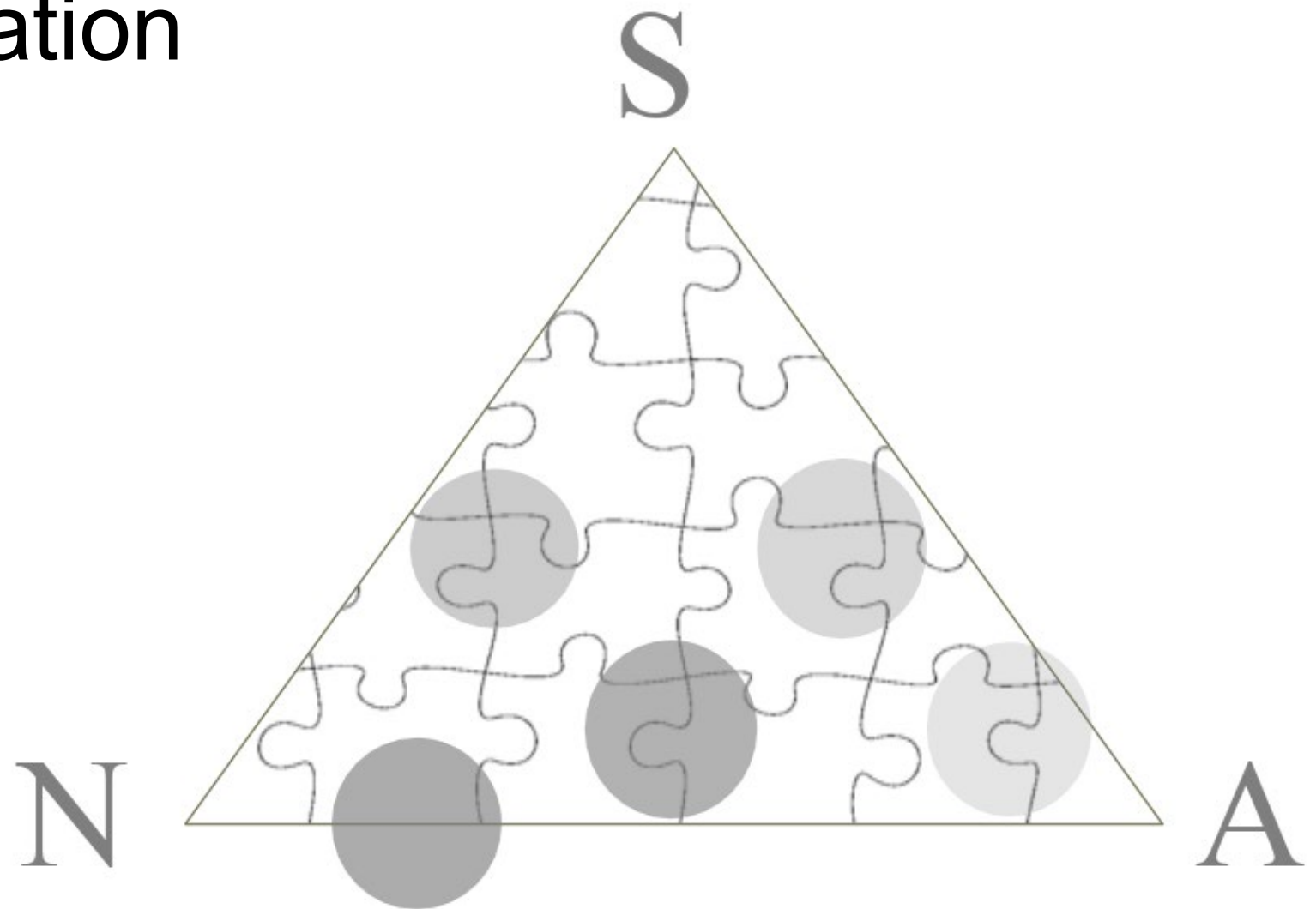
**‘Landscape’ means an area,
as perceived by people, whose
character is the result of the
action and interaction of
natural and/or human factors**

Council of Europe (2000), European Landscape Convention

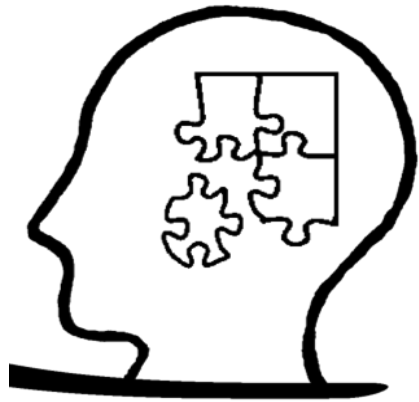
Question 5.

In the people centered approach to landscape depicted in this diagram, what does S stand for?

- a) Social Organization
- b) Social Justice
- c) Sustainability



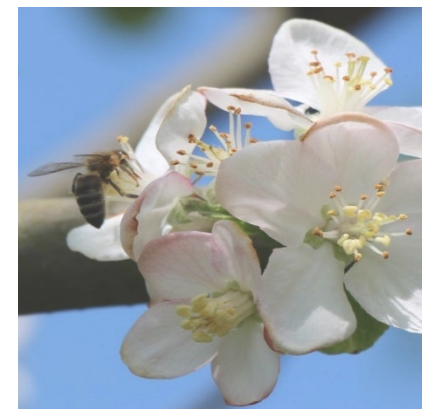
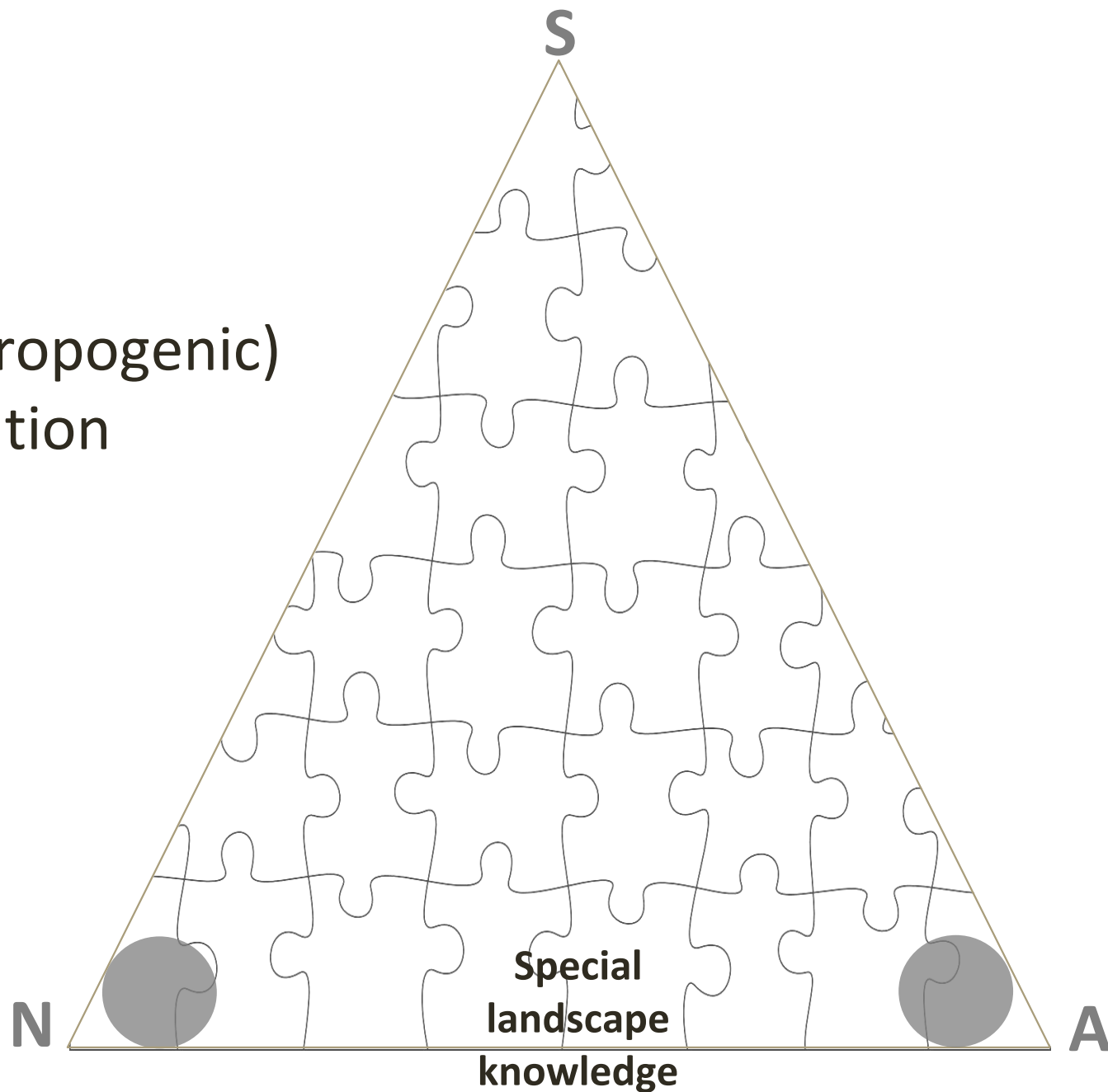
Landscape



N = Nature

A = Artefacts (anthropogenic)

S = Social Organisation



Question 6.

With regard to stories and narratives

(check all that apply)

- a) The term Narrative comes from the latin word for knowing
- b) A story is a collection of unrelated events
- c) A narrative differs from a story because it incorporates meaning
- d) Narrative and stories are synonymous

narratives to stories



***Narrative* comes from the Latin word “gnarus” (knowing). we experience and represent the world in our own minds through narratives.**

Story *noun*

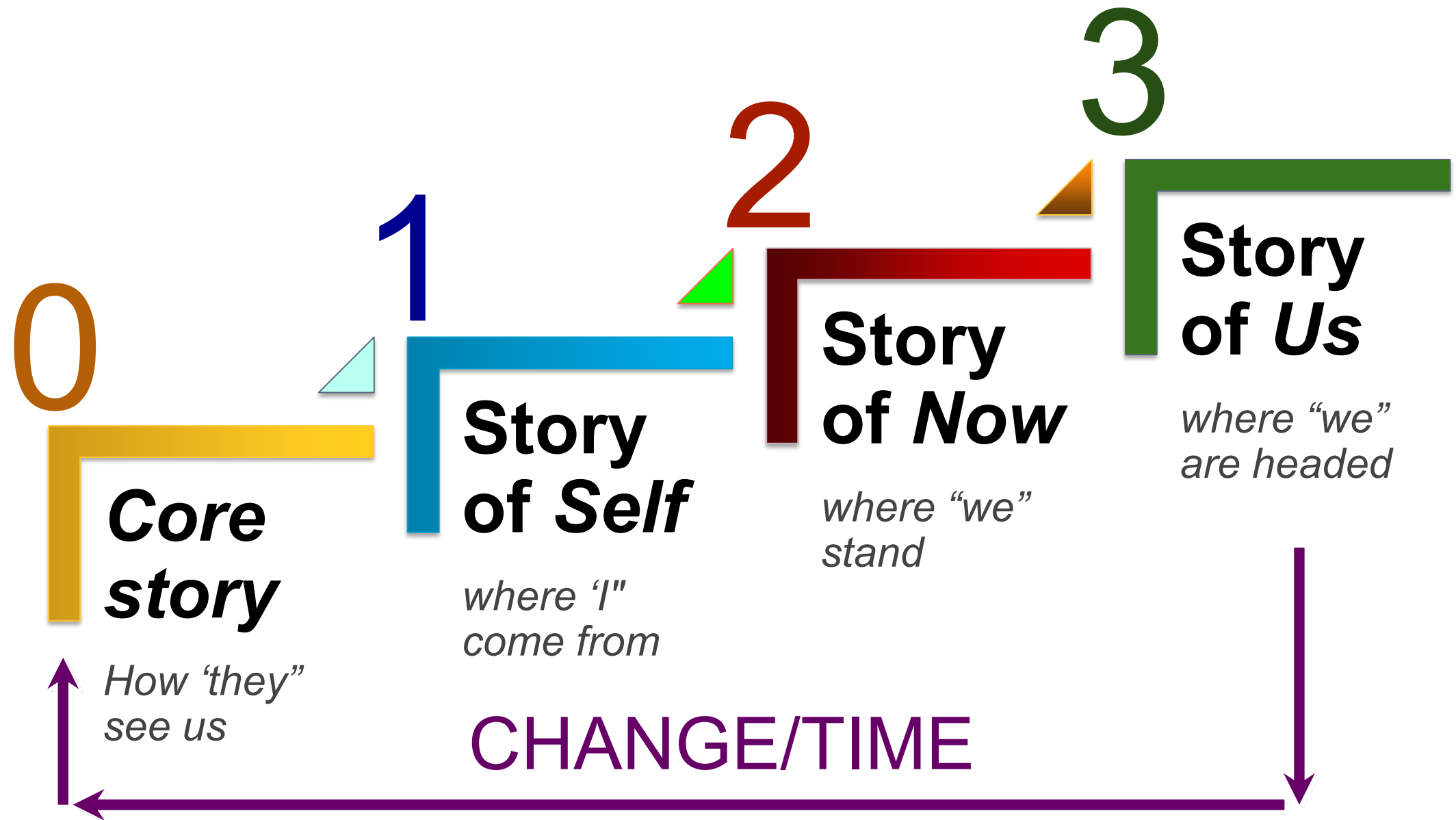
description, either true or imagined, of a connected series of events. Stories integrate meaning. Not every narrative becomes a story

Question 7.

What is the sequence of steps needed in a storytelling -based approach to redevelopment to shift a collective narrative from according to Marshall Ganz (2011)?

- a) story of self (where I come from)
- b) core story (how 'they' see us)
- c) story of us (where 'we' are headed)
- d) story of now (where 'we' stand)

stories as tools for healing



Ganz, M. (2011). Public narrative, collective action, and power. From Inertia to Public Action, 273.

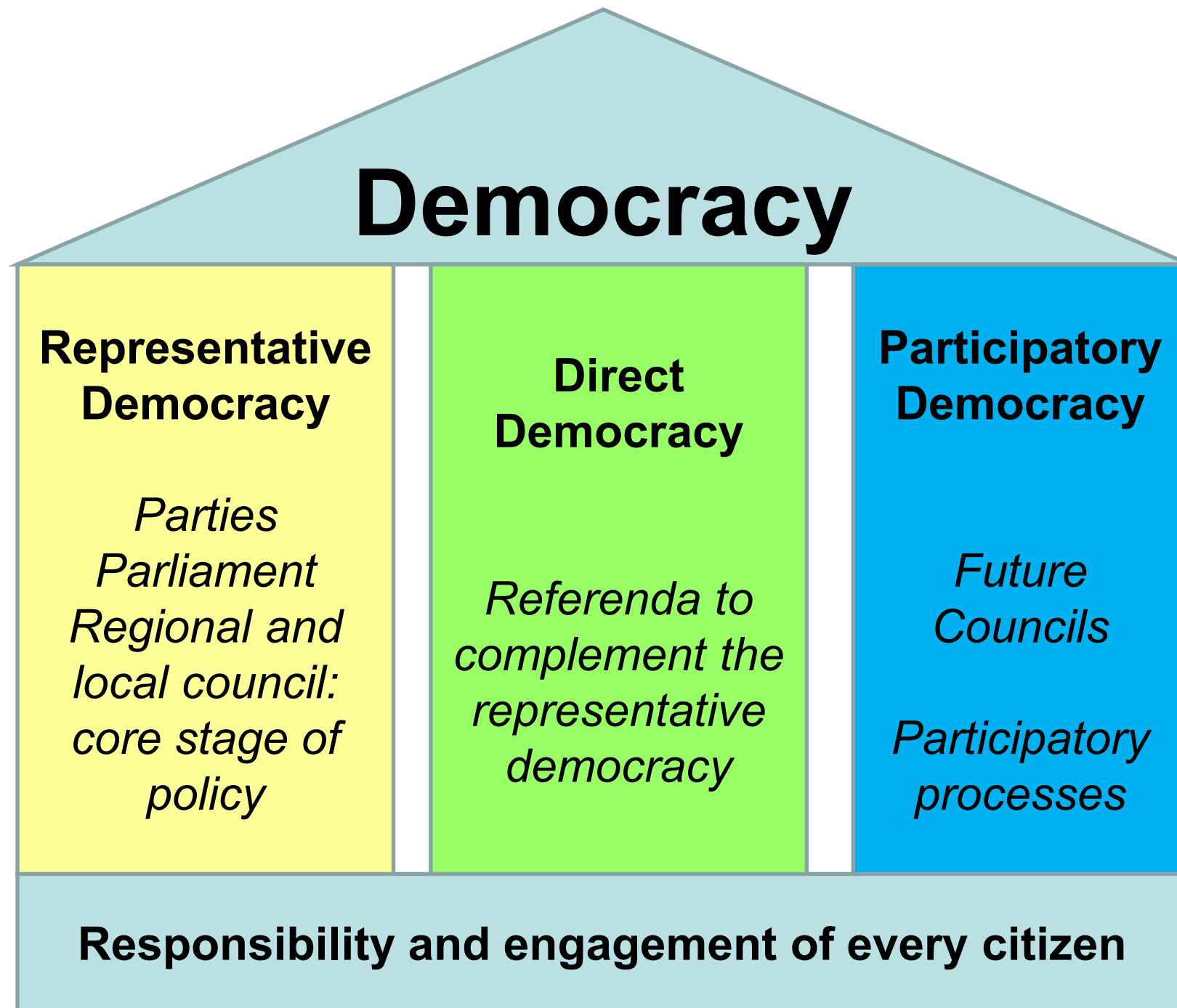
Question 8.

What contemporary forms of democracy exist?

(check all that apply)

- a) representative democracy
- b) partnership
- c) direct democracy
- d) manipulation
- e) deliberative democracy
- f) placation

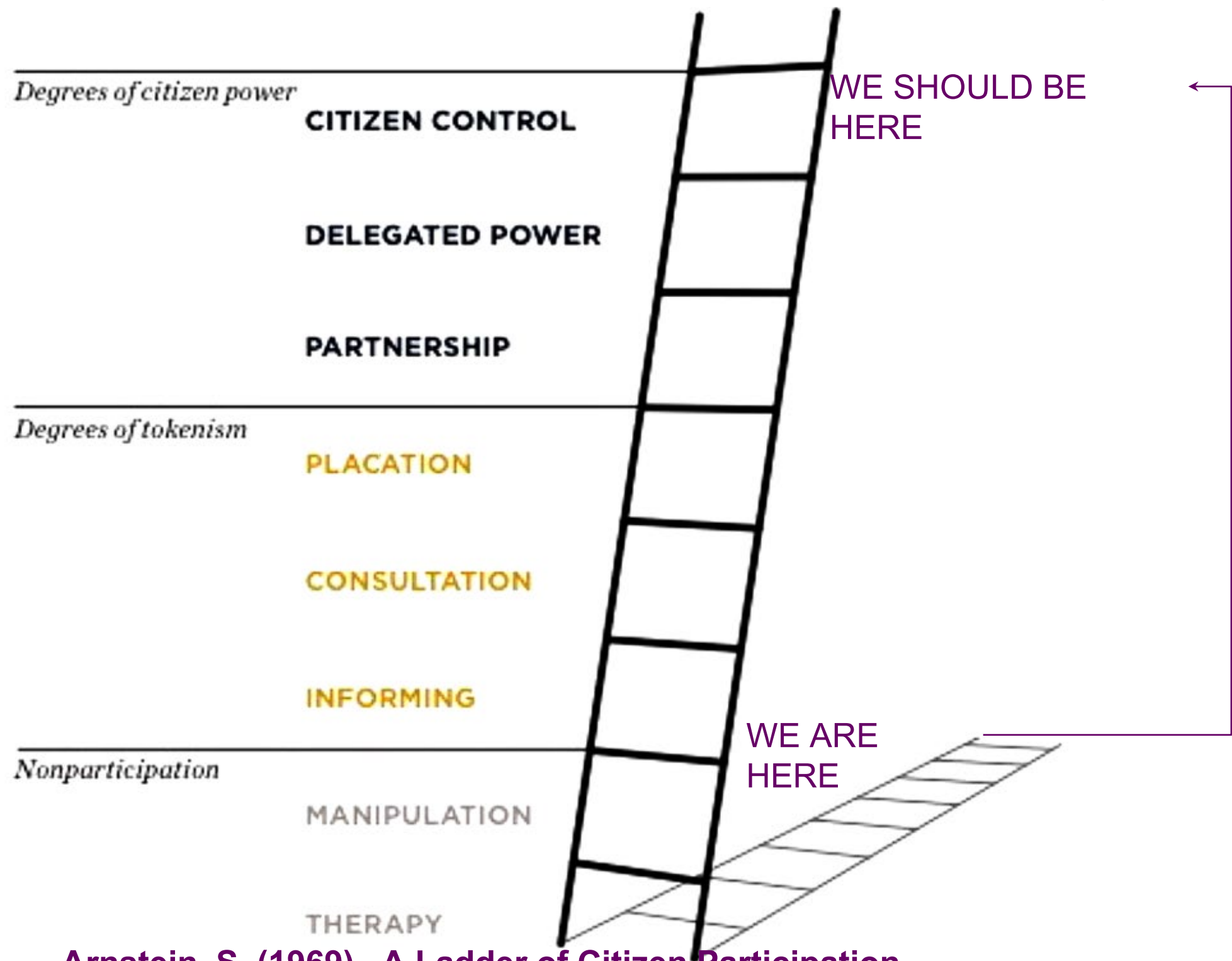
Democracy



Three columns model of contemporary democracy

Christian Felber: The economy of the common good (Gemeinwohlökonomie), 2010, p. 109

participation



Arnstein, S. (1969). A Ladder of Citizen Participation

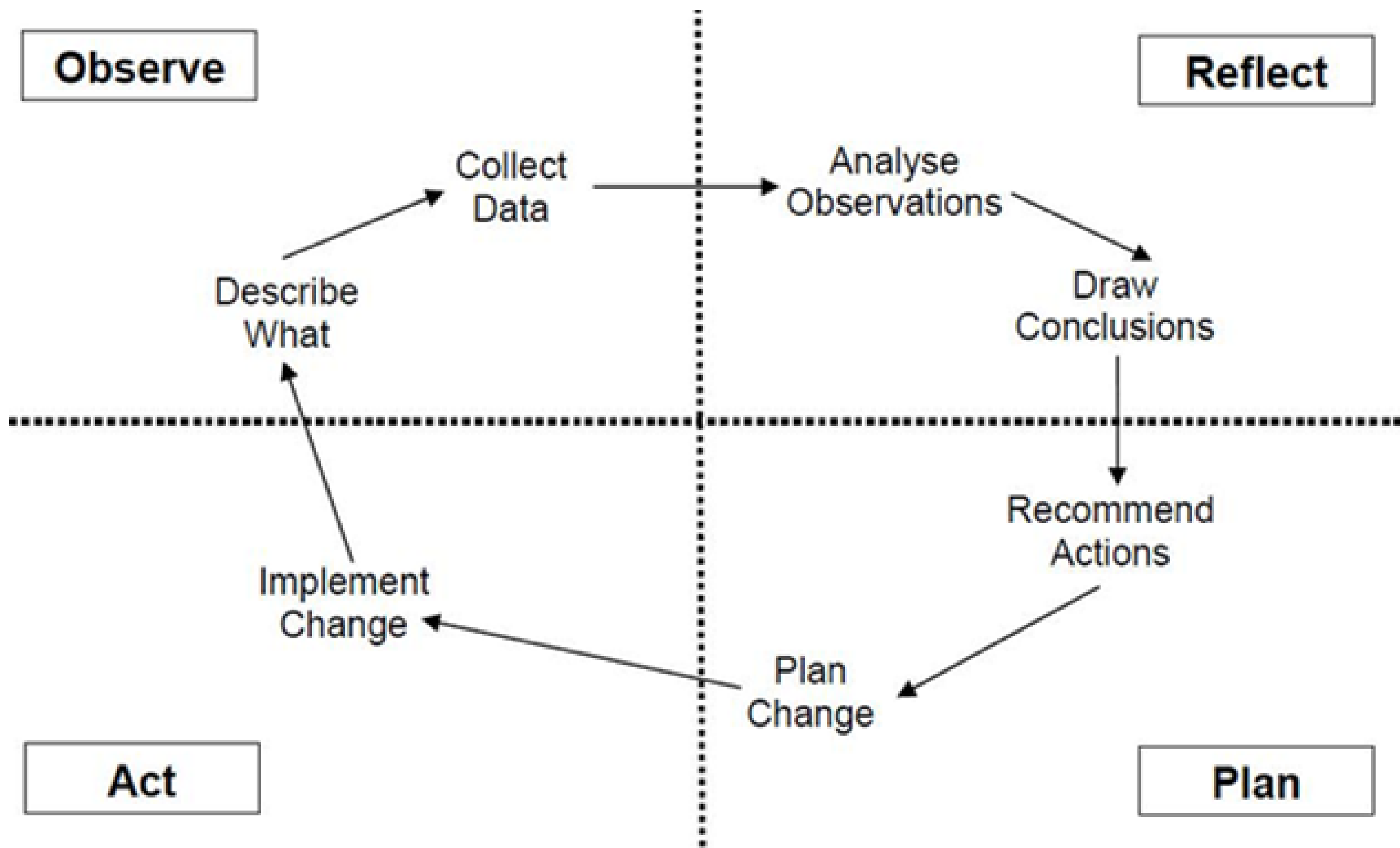
Question 9.

What is the ideal sequence of steps informing a PAR (Participatory action research) feedback loop?

(check all that apply)

- a) Act, Plan, Reflect, Observe
- b) Plan, Act, Observe, Reflect
- c) Observe, Plan, Act, Reflect
- d) Discover, Plan, Build, Review

P.A.R. feedback loop - zoom in



planning for development II

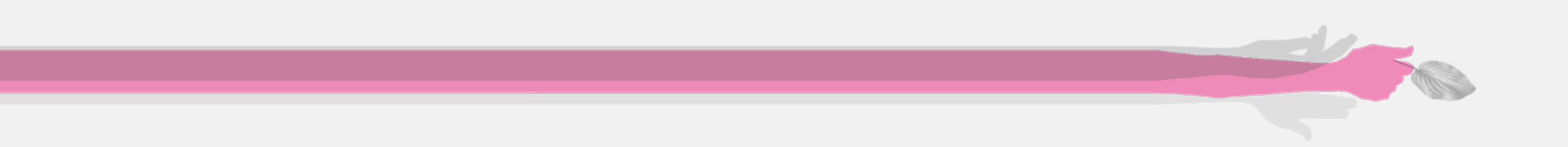


AGILE



www.trustradius.com

- Non-linear, iterative, adaptable, systemic



PHASE B





FIELDWORK



FIELD WORK



The things they carried:



The things they carried: a theory for landscape analysis



Tim
O'Brien




Tim O'Brien,

1968



PHASE B





The things they carried were largely determined by necessity. Among the necessities or near-necessities were P-38 can openers, pocket knives, heat tabs, wristwatches, dog tags, mosquito repellent, chewing gum, candy, cigarettes, salt tablets, packets of Kool-Aid, lighters, matches, sewing kits, Military Payment Certificates, C rations, and two or three canteens of water. Together, these items weighed between 15 and 20 pounds, depending upon a man's habits or rate of metabolism. Henry Dobbins, who was a big man, carried extra rations; he was especially fond of canned peaches in heavy syrup over pound cake. Dave Jensen, who practiced field hygiene, carried a toothbrush, dental floss, and several hotel-sized bars of soap he'd stolen on R&R in Sydney, Australia. Ted Lavender, who was scared, carried tranquilizers until he was shot in the head outside the village of Than Khe in mid-April. Kiowa, a devout Baptist, carried an illustrated New Testament that had been presented to him by his father, who taught Sunday school in Oklahoma City, Oklahoma. As a hedge against bad times, however, Kiowa also carried his grandmother's distrust of the white man, his grandfather's old hunting hatchet.

Tim O'Brien, 'The Things They Carried'



What they carry (tools, kit)



What they carry (tools, kit)

How they carry (clean, scared)



What they carry (tools, kit)

How they carry (clean, scared)

What they leave behind (lives, innocence)



What they carry (tools, kit)

How they carry (clean, scared)

What they leave behind (lives, innocence)

Why they carry (they do not know)



Why they carry (they do not know)

What they carry (tools, kit)

How they carry (clean, scared)

What they leave behind (lives, innocence)



What do you seek? (\approx why you carry)

What do you take? (\approx what you carry)

How do you act? (\approx how you carry)

What do you make? (\approx what you leave behind)



And now—before we go on, let's learn
how to use **Mural**...



Brainstorming game: "Landscape analysis"



Imagine the following hypothetical ‘landscape challenge’:

It is the near future. Your team is sitting around the table in its meeting room. On the agenda is a new job for a small city in northern Italy. The planning department has recently hired your office to generate a comprehensive vision for its public open space network over the coming twenty years. Because of the city’s experience during the SARS -CoV2 pandemic of 2020, planners, politicians and citizens alike are particularly focused on how to maintain the accessibility, coherence, and safety of this network during periods of partial or total public health lockdown. The city’s official stance is that the new open space vision will emerge from a genuine participatory design process. But planners admit privately their past difficulties reaching all segments of the urban population; working parents, homeless people, and the elderly have been a particular challenge. They have heard of your outstanding work in the area of participatory design, and they very much hope you can help them.



Your first deliverable, due in two days, is preliminary and exploratory in nature. You are to present to small audience of planners and politicians your first ideas about how you intend to go about understanding and analysing the city's landscapes and people. These ideas need not be fully developed or argued, but they must address four key questions:

- 1) What will you be trying to learn? What will you be 'out to find out'? (\approx 'why you carry')
- 2) What methods or tools will you be using, and how will these vary across landscapes and groups? (\approx 'what you carry')
- 3) What attitudes and 'habits of mind' do you consider essential for doing your analysis, and which do you wish to avoid? (\approx 'how you carry')
- 4) What lasting changes or effects, apart from and prior to implementation of your eventual design, do you think might result from your analysis? (\approx 'what you leave behind')



Instructions:

You and your group sit in the breakout room during the exercise;

The Mural will be your working space (please make sure to work in the mural that as the same number of your break out room);

Duration: 20 minutes

Tips for playing the game:

- Avoid judgments on others' ideas
- Build on ideas of others
- Go for wild ideas
- Go for quantity
- Each breakout room is a team and will work independently



Online Seminar



COURSE SCHEDULE

Starting April 1st, Meeting Wednesdays 17:00 to 18:30 CET

Democratic Landscape Transformation

Democratic Landscape Analysis

Visioning & Goal Setting

Transforming, Designing, Testing

Evaluation & Outlook

Phase A
1.04 - 22.04

Phase B
29.04 - 13.05

Phase C
20.05 - 3.06

Phase D
10.06 - 24.06

Phase E
1.07 - 8.07



ASSIGNMENTS

Assignment 1 - Conceptual Community Mapping

Assignment 2 - Participatory Analysis and Assessment

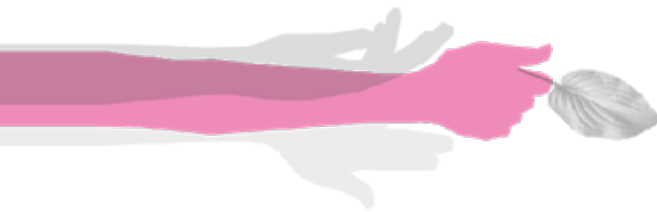
Assignment 3 - Collaborative Visioning

Assignment 4 - Co-Designing and Transformation

Assignment 5 - Future Agendas

INTENSIVE WORKSHOP

At the Ex Monastery of St. Augustin, Lucca Italy 27.08 - 5.09, 2020



Assignment general information and timeline (1)

During the first phase, we looked at stories that - Heal, Unite, Value, Inhibit and Motivate communities. Additionally, stories are a tool for abstracting and symbolizing concepts, in order to better understand situations. Being able to tell a story signifies a deep understanding of a subject, through our ability to simplify it and bring out its essence. In landscape analysis, a story can be a good entry point for understanding complex communities and help us focus on identifying, studying and describing key stakeholders and their relationship to the landscape.

Stories are everywhere, as they are how cultural practices span time. Additionally, the way that stories are told can shift from culture to culture as well. They can be motioned in dance, heard in song, silent in script, softly spoken or seen in images. Most importantly, they are produced in a way that can be passed on.

For this assignment, your team is going to formulate a story that clearly describes the landscape analysis process for your team's current focus community. This will help you to deepen your understanding of that community and formulate an effective landscape analysis plan.



Assignment general information and timeline (2)

To develop a story about your landscape analysis process, you'll firstly need to take inventory on the essential points of a story and translate them into the landscape analysis process.

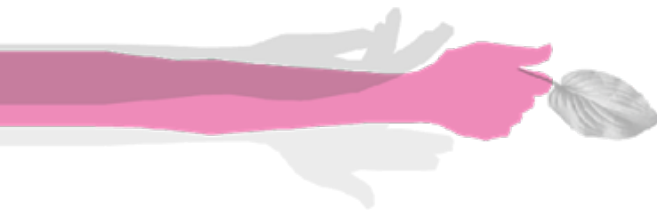
What are the parts of a story and how does it relate to your landscape analysis?

Scene = Physical & Socio/Economic/Political Landscape, Your Landscape Democracy Challenge

Characters = Key Stakeholders in the Focus Community

Plot = Method of Landscape Analysis in Practice

Sub-Plots = Any Important Relationships Between Stakeholders



Assignment general information and timeline (3)

Knowing the pieces of the story and the goal of the assignment, to describe your **landscape analysis process**, it's time to take this creative tool and make it yours. Storytelling is natural, however, a compelling story takes structure. Work as a team to make sure your story structure is formed around **landscape, stakeholders** and your **landscape analysis process** based on what you have learned in Phase B. Evaluations of your stories will be centered on your ability to effectively communicate those 3 points in your story.

You will have 10 minutes to present your landscape analysis story, which will be followed up by a 10 minutes discussion period. Please be sure to practice your presentation beforehand, time limits will be followed closely by moderators. Lastly, have fun with this approach and utilize your creative ability to connect with your audience and draw them into your story!

- Working period: 29.04. – 13.05.2020
- Submit on ILIAS by 14:00 May 13 2020 https://ilias.hfwu.de/goto.php?target=cat_26530&client_id=hfwu
- Presentation + discussion in cross-cultural sessions: online on May 13, 2020, 17 00 CET
- Publication on the seminar wiki by May, 2020

Democratic Landscape Analysis and Assessment



The following slides need to be completed/developed by each team

1 Introduce the Scene (1 slide)

- Describe your landscape democracy challenge
- Description of physical scene, specific location
- Any important contextual elements
- Socio-economic and political characteristics of place

This is the backstory that acts as an essential foundation to the story you're going to tell. The first assignment was a very data driven approach to introducing your community. Here in the story, you will want to use a deeper understanding to represent it in a more compelling way. This will set the tone/mood of the story as it moves forward, so put some creative effort into pulling us in and setting the scene.

Democratic Landscape Analysis and Assessment



The following slides need to be completed/developed by each team

2 Introduce the Actors (1 slide)

- Describe each character - important demographics about them, personal info too.
- Describe their role in the story, important or minor character?
- Describe any key relationships that need to be known before the story is told

The characters of the story are what humanizes the experience, a well developed character makes us feel and empathize. These are the “voices” to your story. There are usually good characters, but also bad characters that play against the story. (the expert designer is just one of the characters, which we know all too well. Enlighten us about the vulnerable, the unheard, the corrupted, the impartial, the authority...etc.

Democratic Landscape Analysis and Assessment



The following slides need to be completed/developed by each team

3 Tell the Story (Use 3 - 7 slides and whatever else you need)

- Methods - the methods/tools used to carry out the landscape analysis process

Now that you've set up the where and the who, it's time to tell the story. Use whatever creative visualizations and other effects (audio/visual/etc...) you need, in order to help the listeners understand your **landscape analysis process**. Be sure your story fully communicates the methods you use and why the methods used "fits" the community. Remember, not every method works equally well with each community. It's important to consider which specific methods work for your community. As a start, have a look at the cases from the book *Design as Democracy*, available in the Module B resources folder.

Democratic Landscape Analysis and Assessment



The following slides need to be completed/developed by each team

4 Reflection (1 slide)

- Explain why the methods you chose for landscape analysis “fit” your community.
- What remains? What are the lasting effects your methods will have on the community once you’ve left?
- How does your story relate to the accompanying readings for Phase A?

Please use some graphic representation to communicate your reflection.



Literature

De La Pena, et al, *Design as Democracy: Techniques for Collective Creativity*

Landscape Education for Democracy, *Democracy_Toolbox_200307*

Horrigan, et al, *Service Learning in Design and Planning*

Cooke and Kothari, *The case of participation as tyranny*

Hester, *Labors of Love in the Public Landscape*

Marshall, *Leading Change: Leadership, Organization, and Social Movements*

What are the next steps?

- Proceed with the second template
- Prepare for the second panel on May 13
- Add your results to the seminar wiki

Next session: May 6, 2020