

CREATING COMMON GROUND: THE VALUE OF PARTICIPATORY DESIGN IN ARTICULATING A COMMON ETHOS

Authors:

DR MHAIRI MCVICAR, NEIL TURNBULL

Institution:

CARDIFF UNIVERSITY

INTRODUCTION

Philosopher Karsten Harries defines the ‘ethical function of architecture’ as that of articulating a ‘common ethos.’¹ From this stance, this paper considers how architectural processes may help to, as Harries describes, articulate a common ethos to help us dwell. Our close examination of an ongoing renovation of a small Bowls Pavilion in a popular neighbourhood park in Grangetown, Cardiff, led by a group of residents with the aim of gathering community, is set within the context of an ‘age of austerity’² in which volunteers are encouraged to ‘step up and take over the management of services and assets in their own communities.’³ Our research scrutinises challenges and opportunities faced by residents taking on a Community Asset Transfer, and examines the challenges for participatory design and appreciative inquiry in supporting the pursuit of a common ethos for dwelling.

A Common Ethos for Dwelling

In his introduction to *The Ethical Function of Architecture*, Harries voices the hope that architecture may ‘help us to find our place and way in an ever more disorienting world’,⁴ defining an ‘ethical function’ thus;

”Ethos” here names the way human beings exist in the world: their way of dwelling. By the ethical function of architecture I mean its task to help articulate a common ethos.⁵

The articulation of a ‘common ethos’ was core to a small group of residents as they first voiced ideas for redeveloping a 134m² vacant 1960’s Bowls Pavilion in Grangetown, Cardiff. Defining their aim as creating ‘a vibrant, friendly community facility where people of all backgrounds can connect and are made welcome,’⁶ all understood the task to be extraordinarily complex. In lieu of a predefined organization, the project was initiated by a loose group of individuals seeking to act as a catalyst, rather than as operators of the space. Making no claim to predict what ‘the community’ wanted, the group identified a first step as bringing together Grangetown’s communities. ‘To be experienced as a genuine centre’, Harries writes, highlighting this challenge, ‘a place must be experienced as gathering a multitude into a community.’⁷ Our interest, as participants, partners and researchers, is how approaches to participatory design might support such a task.

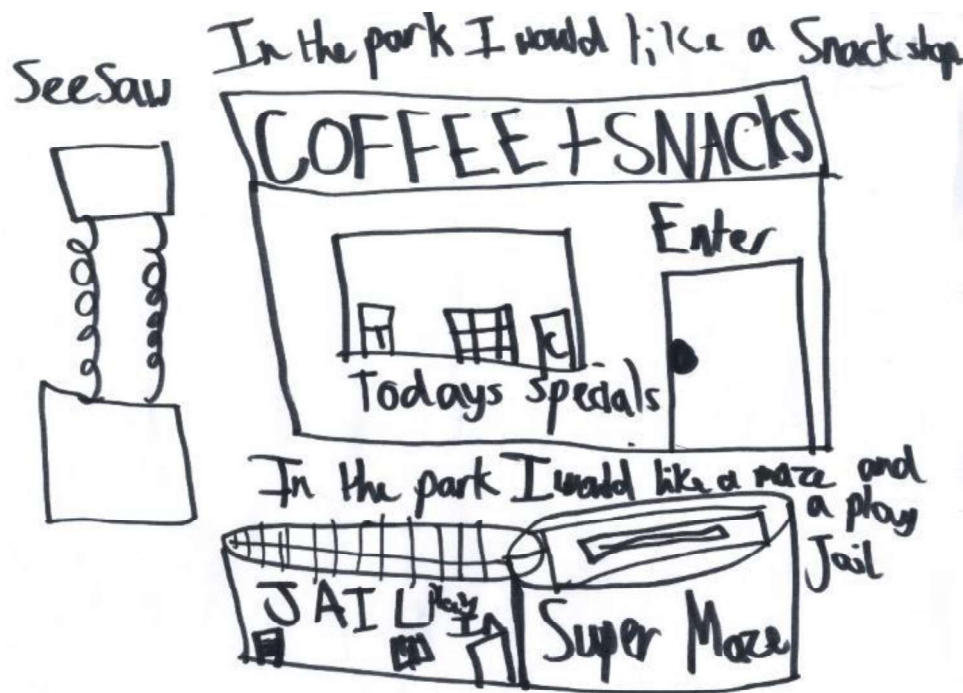


Figure 1. Launch partnership public event in Grangetown: image by resident.
Vertical Studio led by Mhairi McVicar and Richard Powell, May 2013.

A micro-study of a small project

As participants, partners and researchers, our embedded role in the project is captured by Kathy Charmaz's description of Grounded Theory:

Researchers are part of the research situation, and their positions, privileges, perspectives, and interactions affect it. In this approach, research always reflects value positions. Thus the problem becomes identifying these positions and weighing their effect on research practice, not denying their existence.⁸

While our close proximity to the process and its participants allows for an 'in-depth' understanding of the process, it also raises methodological issues regarding how we might distance ourselves to see more objectively what is going on. To address this, we develop written and visual analyses of documentations, through which we attempt to see the world anew. Charmaz describes a cyclical process of collecting, closely reading and analyzing data throughout research, a process we used in exploring and confronting mechanisms and processes along the way. Documenting emails, meeting notes, event feedback, interviews, films, photos, flyers, newsletters, tweets and conversations, we treat all communications as valuable, with the view that even the most seemingly prosaic communications give insight into the messy actualities of the endeavor.⁹ Through close quantitative and qualitative analysis, the ebbs and flows of enthusiasm, optimism and progress of the project become more apparent. Visual analysis, such as Figure 2, captures the quantities and emerging themes of email correspondence over two years, tracking the project as it races ahead, stalls, or takes an unexpected detour. Analyzing daily communications begins to capture what is asked of those who 'step-up' to the complex task of taking over an asset in their community. At the Grange Pavilion, we began by trying to understand what 'community' might mean.

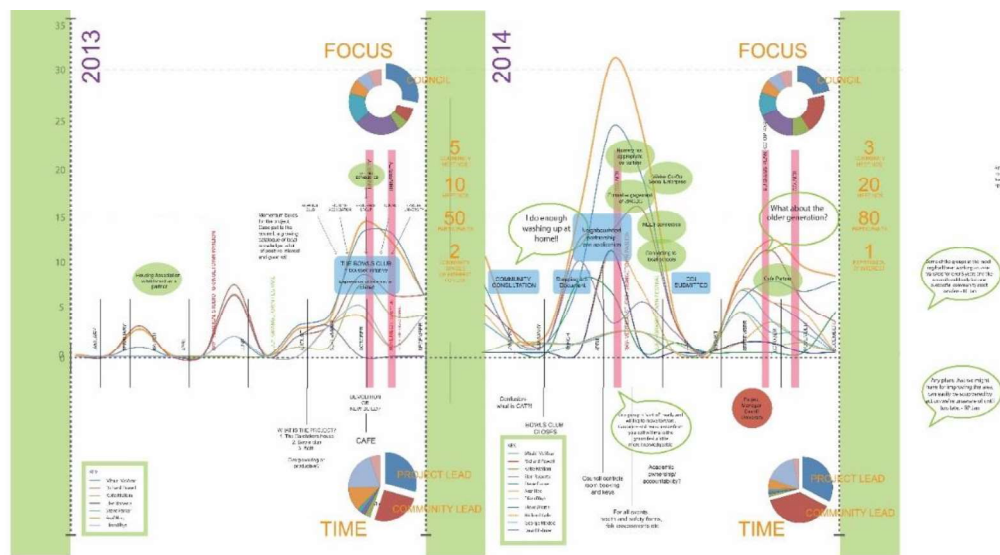


Figure 2. Communications mapping, Grange Pavilion Project 2013-2014
 Image by Sarah Ackland under supervision of Mhairi McVicar

‘WE SHOULD INVOLVE THEM IN EVERY PART OF THE PROJECT’

Cardiff’s most ethnically diverse electoral ward, Grangetown is home to a population of 20,000 residents.¹⁰ While well served by facilities including Mosques, Temples, Churches, social clubs, and bars, a resident observed;

Grangetown doesn’t feel like it has a center where the whole community can meet. At the moment, the community is made up of pockets of different cultural populations who mix in either the mosque, the temple, the pub, church - but they do not mix in one place.¹¹

Grangetown’s diversity is highlighted in consultations as a key strength, and the lack of a neutral meeting space is identified as both challenge and opportunity. An early email circulated amongst the group expressed ‘something of a question rather than a set of definitive expectations or resolved framework.’¹² From the outset, the group of residents voiced the need to first ask questions and listen:

Firstly we should get to know the local population to find out what they want. We should involve them in every part of the project so that they feel ownership and ultimately run the place.¹³

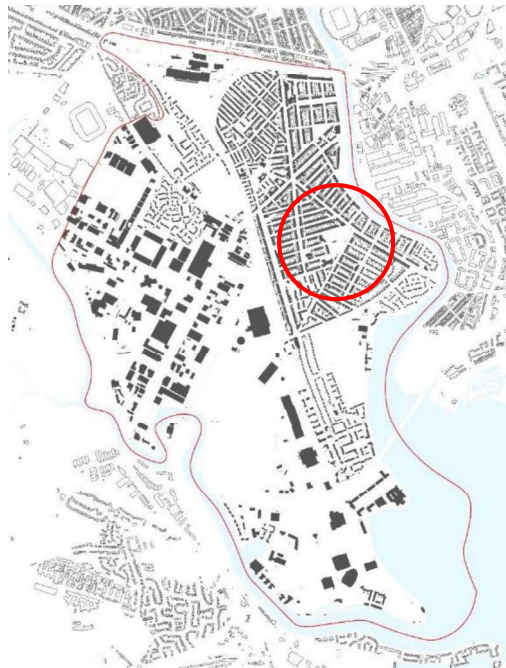


Figure 3. Grangetown electoral ward, Cardiff
Image by Fiona Shaw under supervision of Mhairi McVicar

Stepping Up and Taking Over

The Grange Pavilion project was formerly set into motion when a resident attended a local area Councilor surgery and began an ongoing discussion about the catalytic effect of quality, and the opportunity offered by a Community Asset Transfer. As guidance and context, Cardiff Council's Stepping-Up Toolkit notes:

In an age of austerity, public bodies have been under increasing pressure to find new and more efficient ways of delivering their services. This has impacted across the board, but perhaps no more so than on community services delivered at a local level. The situation demands a creative response. Local communities have traditionally been very resourceful in acting to help themselves. Indeed, community organisations have been at the very heart of local service delivery for decades. The need and the opportunity, however, is to enable more community-led activities to take place. To encourage more volunteers to 'step up' and take over the management of services and assets in their own communities.¹⁴

Participatory Cities' 'Designed to Scale' publication similarly highlights 'that the state is a waning power in the lives of many, and it is seizing the opportunity to suggest that this may be no bad thing.'¹⁵ Recognizing the 'implied risks' of devolving civic responsibilities, the commentary proposes that the state should 'not simply withdraw' but rather radically redefine its role.'¹⁶ Redefinitions are similarly urged in RIBA's 'Guide to Localism' as 'a radical devolution of responsibilities to the local level, giving new powers and opportunities to councils and communities to plan and design their places.'¹⁷ Localism, RIBA proposes;

requires a shift to partnership approaches with local people, requiring new skills in building effective dialogue and developing a shared understanding of places, their challenges and their potential.¹⁸

RIBA advocates that Architects, ‘can emerge as integral design enablers and facilitators of localized plan-making, helping communities helping communities and local authorities to maximise the potential of their places.’¹⁹ At the Grange Pavilion, expectations - and fears - of collaborative working between community members and external partners focused on how professional organizational structures might give credibility to, or threaten, a community-led idea.

Despite advocacy for early engagement with professional services, the loose group of residents were initially in no position to apply for funding for professional services at a meaningful scale. Recommendations in *Stepping Up* that ‘you may be able to secure some pro-bono work (provided by professionals at no charge),’²⁰ meanwhile, pose a challenge to hopes that professionals can resource the time required to develop ‘shared understandings’ at a meaningful level ‘This project,’ a resident noted in 2013, ‘could become an all-consuming project that would overpower those who were tempted to step in such matters,’²¹ an observation extending to professional as well as voluntary services.²² Our role as participants, researchers and partners through Cardiff University’s Community Gateway offered a unique opportunity to quantify what developing a ‘shared understanding’ might demand of all.



*Figure 4. Ideas Picnic, Grange Pavilion Project 2014
Image by Mhairi McVicar*

Community Gateway

Our partnership with the Grange Pavilion project was formalized through the development of Community Gateway as a Cardiff University Flagship Engagement project.²³ In 2013, Cardiff University made a long term commitment to Grangetown, launching Community Gateway as a three-

Cities, Communities and Homes: Is the Urban Future Livable?

AMPS, Architecture_MPS; University of Derby

Derby: 22-23 June 2017

year pilot with an open call for ideas for Community-University collaborations.²⁴ Over forty partnership projects launched to date include a Business Forum, Youth Forum, Philosophy café, and Mental Health networks, bringing together residents and area organizations with staff and students across Cardiff University.

From earliest discussions, residents proposed that the University should enter into ‘a relationship, not an affair’,²⁵ emphasizing that knowledge, skills and resources should flow two ways, and that the University should support ‘creating the notion of belief in the people, in the area.’²⁶ Initial discussions with the Grange Pavilion group led to our first three-week co-produced live teaching ‘Vertical Studio’ in 2013, tasking twelve BSc students with gathering ideas for a community space, gauging interest and support, and spreading the word. We imagined, ambitiously, that the students’ output might form a design brief. It quickly became clear that our role was instead that of helping to gather community and collating what a resident identified as ‘a growing catalogue of local knowledge.’²⁷ Gathering stories in order to gather community would form the basis of co-produced public events over the next three years, framed by our introduction to appreciative inquiry.



Figure 5. A cycle of co-produced events, 2014-2017

Gathering stories

Appreciative Inquiry is defined by Mathie et al as:

a process that promotes positive change (in organisations or communities) by focusing on peak experiences and successes of the past. It relies on interviews and storytelling that draw out these positive memories, and on a collective analysis of the elements of success. This analysis becomes the reference for further community action.²⁸

Karsten Harries notes, too, that architectural language ‘is inevitably mediated by particular landscapes, particular histories, particular stories.’²⁹ As residents waded through the logistical hurdles of developing an expression of interest for a CAT, our second co-produced Vertical Studio in 2015 opened the Pavilion for an Ideas Picnic, with students baking cakes and collecting stories. A resident summarized:

Cities, Communities and Homes: Is the Urban Future Livable?
AMPS, Architecture_MPS; University of Derby
Derby: 22-23 June 2017

A bit of free cake and tea was always going to draw a crowd, and Grangetown excelled itself. We are now sorting through the comments and ideas that were flying about on the day.³⁰

Comments and ideas confirmed wider support for the idea, the need for tangible things to happen, and the ongoing importance of the project being ‘community-led.’ While the Ideas Picnic gave an impetus to carry on, the complexity of the endeavor was becoming clear:

As our project relies on pulling together many threads from within the community and other interested parties, for us to provide such a comprehensive business plan within an indicated and limited time frame would be very difficult.³¹

Emails identify the barriers involved in progressing from speculative conversations around kitchen tables to that of forming an organization. Defining ‘who’ an open group consisted of led a resident to observe that ‘Our list of emails/members is a bit chaotic presently. I’m trying to figure out who exactly is a (willing) member of our group, officially or not.’³² ‘Any project of this diverse constituency’, another emailed, ‘needs to maintain public momentum and cohesion when things are apparently not happening.’³³ ‘Anyone can be positive towards an ‘idea’ such as this’, it was noted, ‘it’s how that positivity translates into committed action.’³⁴ These observations align with Participatory City’s list of eight ‘reasons why projects die’, the burdens of ‘too many meetings and too little action’, of enthusiasm lost through ‘waiting too long’, and of an over-reliance on one or two people to carry responsibility.³⁵ Progressing the project demanded early, tangible action, as well as reaching out for wider participation and support.



Figure 6. Storytelling Booth, 2015
Image by Marius Dirmantas

Gathering community

Our third co-produced event, Love Grangetown 2016, paired architecture students with community ‘gatekeepers’, identified through previous consultations to represent faith, ethnic, age and interest groups in Grangetown. Visiting mosques, temple, bingo, and family settings to gather stories, student-resident teams connected over 100 community members to set strategic aims for partnership working. Identifying nine themes of value in Grangetown, the participants prioritized community meeting spaces.³⁶ Co-produced community-university events continued with a Storytelling Day in October 2015, the installation of a Storytelling booth as a first architectural intervention in the Pavilion (Figure 6); a second Love Grangetown in 2016; a 2016 ‘Vision of Grangetown’ walking day; and a third Love Grangetown 2017, establishing a regular and repetitive cycle of public events to gather ideas and stories, invite commitments to action, and update all accurately on progress. As use of the Pavilion progressed from pop-ups to regular activation, community-led programming began: a cinema at an annual Festival, an Eid celebration, a seasonal solidarity evening, a winter Fayre, a weekly Friends and Neighbours group, Tech café workshops, a locally-led Café running regular culture café sessions inviting representatives of Grangetown’s many communities to have conversations over coffee.

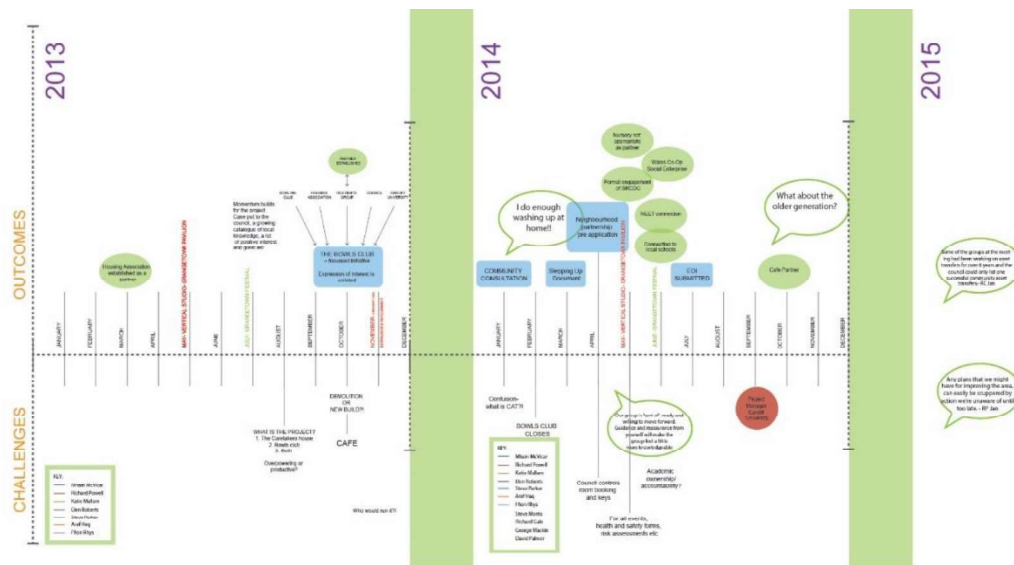


Figure 7. Key public events and their impact, 2013-14
 Image by Sarah Ackland

Often knee-deep in paperwork and stalled by seemingly insurmountable barriers of the logistics of individuals and small and large organizations coming to agreements, in the midst of real life carrying on within the group - births, deaths, moving out, jobs changing - every co-produced event brought in new members to activate and progress ideas. Every event brought a slightly different energy and direction; each offered a visible, celebratory reminder of what the project was about; each reaffirmed how much input and support was still needed to make things happen over the long term.



*Figure 8. Love Grangetown, 2016
Image by Gemma Gorton*

The role of the architect

Our research started with the intent of tracking an architectural design for a Community Asset Transfer. Instead, three years of engagement focused, before any design proposal, on first gathering community. That this took three years and is still ongoing aligns with Participatory City findings that it takes an estimated three years to build ‘a dense participatory ecology at scale.’³⁷ Micro-level participation, Participatory City observes, requires 10-15% of local residents at any one time, with costs of ‘building and maintaining a participatory ecology in an area with approximately 50,000 residents’ estimated at ‘£300,000-£400,000 per annum.’³⁸ These findings align with our own experiences in Grangetown, highlighting the depth of commitment and resource required to establish relationships critical to the emergence of shared understandings.

Interviews we held with the Grange Pavilion group similarly emphasized expectations that architects should take the time to get to know the area and offer an ongoing relationship. An architect, a resident noted, should:

engender a confidence to demand better of everything from the client, the architecture and the funder [...] an architect can raise the game and the quality of thinking to answer the question that has been posed.³⁹

Describing architects as ‘orchestrators’ who can create ‘an intellectual envelope in which things occur, spaces or events occur’, a consistently expressed concern was the fear an architect would impose a design, and then leave the residents to deal with positive or negative consequences. ‘Better Architects will stick around and genuinely create a relationship’, a resident commented:

...who would we trust to come and sort out the mess the day afterwards because it is a year down the line and it’s not working, who is going to come back and say, actually ok we went too

far and we are going to pull it back [...] who is going to correct the correction that needs to be made?⁴⁰

Prior consultation experiences underpinned cynicism regarding how feedback might be implemented. 'How do they act upon that?' a resident questioned. 'It is one thing to have post-it notes on the wall, it's another thing to actually look at them and feed that to inform your practice.'⁴¹ The key criteria for the Architect was, finally, 'not about the visions but how they understand the 'us' of us.'⁴² Such understandings take time, and suggest rethinking processes more suited to formal organizations. A resident described the barriers posed by external expectations that formal meetings should be necessary:

It's the actual culture of the machineries the way that the meeting happens I think is for me quite difficult and draining. If you for a walk and you had a rant or you go for, I don't know... you're making something or if you're gardening. It's, you might spend longer having a cup of tea. But I would say that as the community group, the way we've displayed ourselves, as being serious, to demonstrate our properness, we go to a meeting...and it's a really delicate thing, isn't it?⁴³



Figure 9. The Hideout café, Grange Pavilion, 2017
Image courtesy of Community Gateway.

'Gently revolutionary' space

We are still unpicking the wealth of evidence underlying the ongoing evolution of the project. From the first voicing of an idea by residents in 2012, the project has so far directly involved over 300 individuals in the community, university, council and external partners, working through over 500 emails, 50 'formal' meetings and uncounted cups of tea around kitchen tables just to reach the point of proposing a design brief which might be responsive to community ideas. The task of 'stepping up' from the bottom up is enormous and often overwhelming, delicately balancing the task of carefully maintaining multiple communities' trust, belief and resources against the often contradictory demands of externally-imposed deadlines and procedures.

Karsten Harries ends *The Ethical Function of Architecture* with recognition of the complexity of any claim that architecture can resolve the problem of community. 'With good reason', he argues, 'we have learned to be suspicious of all architecture that confidently embraces architecture's traditional ethical function.'⁴⁴ Harries proposes 'introducing into the context of the modern city theatrical and festal spaces, punctuated by works of architecture that, lacking authority and responsible to no one, are gently revolutionary and let us dream of utopia.'⁴⁵ In Grangetown, having tentatively gathered a form of community to reach a first agreement for a design brief, the project proceeds towards nurturing a relationship between communities and designers in pursuit of a space which may balance the certainties demanded by external agencies of planning and funding, and the open-ended, incremental and uncertain processes which support a community in gathering in a small civic space.⁴⁶

REFERENCES

-
- ¹ Karsten Harries, *The Ethical Function of Architecture* (Cambridge, Massachusetts, The MIT Press, 1997), 4.
 - ² Cardiff Council, *Stepping Up Toolkit*, p.4 Accessed 15 May 2016, <https://www.cardiff.gov.uk/ENG/Your-Council/Council-finance/Council-Budget/2017-18/Documents/SteppingUpToolkit.pdf>
 - ³ Ibid, p4.
 - ⁴ Harries, *Ethical Function*, 4. Harries references Siegfried Gideon's 'modernist hope', citing Gideon's belief that the main task facing contemporary architecture was that of 'the interpretation of a way of life valid for our period.' Siegfried Gideon, *Space Time and Architecture*, 5th ed. (Cambridge, Harvard University Press, 1974), p.xxxiii.
 - ⁵ Harries, *Ethical Function*, 4.
 - ⁶ Grange Pavilion project mission statement, created 2015.
 - ⁷ Harries, *Ethical Function*, 199.
 - ⁸ Kathy Charmaz, "Constructionism and the Grounded Theory," in *Handbook of Constructionist Research*, eds. J.A. Holstein and J.F. Gubrium (New York: The Guilford Press, 2008), 405.
 - ⁹ This stance towards prosaic communications is with reference to Paul Emmons' work on *Architectural Graphic Standards*, which notes that 'Diagrams, even those purporting to be objective, are inevitably culturally influenced [...] diagrams, like history, are not thin and factual, but rich with meaning,' Paul, Emmons, "Diagrammatic Practices: The Office of Frederick L. Ackerman and Architectural Graphic Standards," *Journal of the Society of Architectural Historians* 64 (2005): 14-15. The analysis of prosaic language for cultural meaning is also indebted to Katie Lloyd Thomas, "Specifications: Writing Materials in Architecture and Philosophy," *Arq: Architectural Research Quarterly* 8 (2004): 277-83.
 - ¹⁰ 2011 Census, Grangetown and Cardiff, accessed 1 June 2017, <https://www.cardiff.gov.uk/ENG/Your-Council/Have-your-say/Ask%20Cardiff%20Library/Cyfrifiad%20Grangetown%20-%20Grangetown%20Census.pdf>
 - ¹¹ Resident feedback at May 2013 consultation.
 - ¹² Resident email, 18 May 2013
 - ¹³ Resident feedback at May 2013 consultation.
 - ¹⁴ Cardiff Council, *Stepping Up Toolkit* accessed 15 August 2015, <https://www.cardiff.gov.uk/ENG/Your-Council/Council-finance/Council-Budget/2017-18/Documents/SteppingUpToolkit.pdf>. The Toolkit was launched in December 2014, with workshops offered in 2015 to support community groups. The launch was met with mixed reviews, with local media reports questioning the ability, experience and availability of volunteers to run council services. Emma Sisk, "Step up' and get involved in the running of our community facilities, says Cardiff council", *Wales Online*, December 9, 2014. <http://www.walesonline.co.uk/news/wales-news/step-up-involved-running-community-8260953>
 - ¹⁵ Julian Corner, "Foreword" in *Designed to Scale: Mass participation to build resilient neighbourhoods*, Participatory City, 5. The report describes the Open Works pilot held between Lambeth Council and Civic Systems Lab in 2014/15. Accessed 1 August 2017, <http://www.participatorycity.org/report-the-research/>
 - ¹⁶ Ibid.
 - ¹⁷ Marilyn Taylor and Stephen Hill, "Introduction", in *Royal Institute of British Architects, Guide to Localism Opportunities for architects Part one: Neighbourhood planning*, ed. James Parkinson (London: Royal Institute of British Architects, 2011), 1.
 - ¹⁸ Ibid.
 - ¹⁹ Ibid.
 - ²⁰ Cardiff Council, *Stepping Up Toolkit*, p.30.
 - ²¹ Resident email, 20 August 2013
 - ²² In anecdotal conversations with the authors, architects engaged with long-term community partners have consistently reported taking on this work on a pro-bono basis.

Cities, Communities and Homes: Is the Urban Future Livable?

AMPS, Architecture_MPS; University of Derby

Derby: 22-23 June 2017

²³ In 2014 Cardiff University launched 'Transforming Communities' with five 'Flagship Engagement' projects, operating at local, regional, national and international scales, of which Community Gateway was one.

See <http://www.cardiff.ac.uk/about/our-profile/who-we-are/engagement/transforming-communities>

²⁴ See <http://www.cardiff.ac.uk/community-gateway>

²⁵ May 2013 consultation.

²⁶ May 2013 consultation.

²⁷ Resident email, May 2013

²⁸ Alison Mathie and Gord Cunningham, "From clients to citizens: Asset Based Community-Development as a Strategy for Community-Driven Development" *Development in Practice* 13 No 5 (2003): 474-486

²⁹ Harries, *Ethical Function*, 202.

³⁰ Resident email 19 May 2014.

³¹ Resident email 2 November 2014.

³² Resident email 20 February 2015.

³³ Resident email 20 February 2015.

³⁴ Resident email 13 January 2015.

³⁵ "Illustrated Guide to Participatory City," Participatory City Foundation, Accessed June 01, 2017, <http://www.participatorycity.org/the-illustrated-guide/>

³⁶ Love Grangetown 2017 was led by Community Gateway project manager Rosie Cripps and Neil Turnbull.

³⁷ "Designed to scale: Designed to Scale: Mass participation to build resilient neighbourhoods", Participatory City Foundation, accessed August 15, 2017, <http://www.participatorycity.org/research/> The report notes, 'Year 1 testing was the first step in a 3 year process of developing an innovative, evidence-based participation ecology prototype'.

23.

³⁸ Ibid.

³⁹ Resident interview, 2016.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Harries, *Ethical Function*, 367.

⁴⁵ Ibid.

⁴⁶ This research is a collaborative endeavor between numerous individuals and organizations, including: the Grange Pavilion Project; Grangetown Community Action; Community Gateway; Cardiff University's Engagement team; students including Sarah Ackland, Claudia Petre, Josh McDonough, and Louie Davies; teaching and professional support from Dan Benham, IBI Group, Nudge, and Ash Sakula Architects. Funding acknowledgments include: the Vice Chancellor's Office, and College of Physical Sciences and Engineering, Cardiff University; 2015 RIBA Research Trust Award; Big Lottery Fund CAT2 Development award; support from Cardiff Council Neighbourhood Development Fund, Cardiff Bay Rotary Club, Ikea, Cardiff and Vale College, and Nathan White Construction. The authors would like to thank representatives of the Grange Pavilion project, Grangetown Community Action, and Cardiff Council for their kind permissions in including email correspondence or interview transcripts.

BIBLIOGRAPHY

Cardiff Council. "Stepping Up Toolkit." Accessed May 15, 2016. <https://www.cardiff.gov.uk/ENG/Your-Council/Council-finance/Council-Budget/2017-18/Documents/Stepping%20Up%20Toolkit.pdf>

Cardiff Council. "2011 Census - Key & Quick Statistics Profile Grangetown & Cardiff" Accessed June 01, 2017. <https://www.cardiff.gov.uk/ENG/Your-Council/Have-your-say/Ask%20Cardiff%20Library/Cyfrifiad%20Grangetown%20-%20Grangetown%20Census.pdf>

Cardiff University. "Community Gateway". Accessed June 01, 2017. <http://www.cardiff.ac.uk/about/our-profile/who-we-are/engagement/community-gateway>

Corner, Julian. "Foreword" in *Designed to Scale: Mass participation to build resilient neighbourhoods*, Participatory City, 5, eds. Civic Systems Lab, Lankelly Chase and Lambeth Council. Accessed August 01, 2017. <http://www.participatorycity.org/report-the-research/>

Charmaz, Kathy. "Constructionism and the Grounded Theory" in *Handbook of Constructionist Research*, edited by J.A. Holstein and J.F. Gubrium. New York: The Guildford Press, 2008.

Cities, Communities and Homes: Is the Urban Future Livable?

AMPS, Architecture_MPS; University of Derby

Derby: 22-23 June 2017

Emmons, Paul. "Diagrammatic Practices: The Office of Frederick L. Ackerman and Architectural Graphic Standards." *Journal of the Society of Architectural Historians* 64 (2005): 14-15.

Gideon, Siegfried. *Space Time and Architecture*. Cambridge: Harvard University Press, 5th ed. 1974.

Harries, Karsten. *The Ethical Function of Architecture*. Cambridge, Massachusetts: The MIT Press, 1997.

Lloyd Thomas, Katie. "Specifications: Writing Materials in Architecture and Philosophy." *Arq: Architectural Research Quarterly* 8 (2004): 277-83.

Mathie, Alison and Gord Cunningham, "From clients to citizens: Asset Based Community-Development as a Strategy for Community-Driven Development." *Development in Practice* 13 No5 (2003): 474-486.

Participatory City Foundation. "Illustrated Guide to Participatory City," Accessed June 01, 2017. <http://www.participatorycity.org/the-illustrated-guide/>

Participatory City Foundation. "Designed to scale: Designed to Scale: Mass participation to build resilient neighbourhoods," Accessed August 15, 2017. <http://www.participatorycity.org/research/>

Sisk, Emma. "Step up' and get involved in the running of our community facilities, says Cardiff council", *Wales Online*, December 9, 2014. <http://www.walesonline.co.uk/news/wales-news/step-up-involved-running-community-8260953>

Taylor, Marilyn and Stephen Hill, "Introduction", in *Royal Institute of British Architects, Guide to Localism Opportunities for architects Part one: Neighbourhood planning*, edited by James Parkinson. 1. London: Royal Institute of British Architects, 2011. Accessed 1 August 2017, <http://www.participatorycity.org/report-the-research/>