Chronology of Participatory Methods in Design Disciplines - political, ethical, disciplinary, methodological and technological readings

Ana Carolina Carvalho Farias (1);

(1) ISTAR - Information Sciences and Technologies and Architecture Research Center | ISCTE – University Institute of Lisbon
carol@sobreurbana.coml

Abstract

Tested with different approaches, participatory methods in design disciplines correspond to a framework consisting, on one hand, of theoretical reflections and disciplinary practices that seek to open up to other knowledge, and on the other hand, community-based and social solidarity practices that claim inclusion in decision-making, in civic rights, and for autonomy. To understand how this knowledge is articulated, the Chronology of Participatory Methods in Design Disciplines was elaborated, consisting of practices, publications, events, laws and historical events, raised in reference publications and online catalogues of practices. This Chronology allowed us to observe four distinct moments in the history of participation, from which we extracted readings on ethical, disciplinary, technological, methodological issues and on the political and economic context. This provided a robust historical overview of participation in design disciplines, where it was possible to identify the methods adopted at each moment, helping to contextualize current practices.

1. INTRODUCTION

Since the 19th century, various means and methods have been discussed and experimented in the design disciplines in order to a greater autonomy of people and communities in the construction of their environment. In this study, design disciplines are those directly dedicated to the study, design and production of the built environment, notably architecture, urbanism, urban planning and some applications of design. A historical reading of the various lexicons of participation in these disciplines, together with the observation of civic movements that demanded the inclusion of citizens in the processes of construction and governance of cities, results in the elaboration of the Chronology of Participatory Methods in Design Disciplines, consisting of practices, theories, laws, programs, and historical events that influence their different frames over time.

It identified four moments that correspond to different discussions and experiences: 1º) Still in the 19th Century, from the reactive critiques and practices to the industrial city until the first attempts to open the design and planning processes under the social responsibility of the modern architecture; 2º) From the 1950s, from criticism of modernism to the search for autonomy of users, in the architecture of participation; 3º) From the 1960s, from community practices to collaborative planning; 4º) From the 1980s, with the institutionalization of participation and the emergence of new forms of claim.

Such historical reading makes it possible to understand how the disciplinary fields have been preparing to dialogue with knowledge that, over time, came to be recognized as important. Reflections can be drawn from some factors that are believed to have had some influence on the progress of participation: 1) ethical guidelines, such as how to deal with the challenges posed by industrialization, the Great Wars or the scarcity of natural resources; 2) political struggles, from the welfare state's building, to discontent with neoliberal policies, the crisis of representativeness and the inclusion of participation as a right and a tool in the processes of planning and management of cities; 3) challenges to the boundaries of the disciplinary field, from undisciplinarity to transdisciplinarity, resulting in a dilution of authorship; 4) technological development, from the 2nd industrial revolution to a 4th, when technopolitics were popularized; and 5) methodology issues, identifying processes, tools and interfaces created for mediation between citizens, professionals and governments.

Due to its breadth, the Chronology resulting from this study allows for other interpretations and has been useful to several other studies, under different approaches according to territorial, temporal, conceptual or other excerpts.

2. LEXICS OF PARTICIPATION

Over time, the term participation has assumed various meanings. From the inclusion of people in design and construction processes (Friedman, 1958: 1960), it also came to mean autonomy reflected in self-construction and self-organization (Turner 1972), and the influence on decision-making processes on public policies and services (Healey 1997), closely related to the historical process of demand for civil rights and the openness and democratic control of governments (Holston, 1999).

Collaboration, co-creation, cooperation, co-production, co-governance (Sennett, 2012; Sanders & Stappers, 2014; Mitlin & Bartlett, 2018) are other terms used to refer to different levels of interaction, where participants take on new roles and responsibilities. Referring to different collectives, it can be called social participation, popular participation, community participation or civic participation.

From a broader point of view, participation is pursued and studied as a form of power distribution among the various actors shaping society and the environment (Arnstein, 1969). Several actors have experimented with different approaches and invented arenas, processes and tools to support the participation of historically excluded people in decisions about how to construct the environment and how it should represent our various forms of life.

A great influencer of urban planning, Patrick Geddes (1915: 1994) defended the study of cities, which he experimented with in the first urban observatory, the Outlook Tower, inaugurated in 1892, as a means for citizens' emancipation from political power. Giancarlo De Carlo (1971:2005), one of the protagonists of the participatory architecture movement of the 1960s, proposed the opening of architectural operations as a necessary political principle for the distribution of power among architects, future users, and all agents of those operations. In the Design Methods Movement (Till, 2005), in the 1970s, designers, mathematicians, and programmers experimented insertion of the computer in their processes to solve the problem of communication in participation. In a text about the emergence of collaborative projects and methods in the art of the early 21st century, Maria Lind (2007) identified interdisciplinarity, the use of media, new technologies and new forms of work organization as characteristics of these practices, combined with a desire for activism and for 'doing it together'.

To better understand the experiences of participatory processes and methods in the disciplines of design, a chronology of disciplinarily cross-cutting theories, laws, practices and historical milestones, important for an overview of the study, was developed.

To build the Chronology of Participatory Methods in Design Disciplines, it was used the TimelineJS[1] application, created and made available by Knigth Lab. The collaborative tool has a spreadsheet that should be fed online and shared on the TimelineJS authoring website, where it is allowed proceed with some appearance settings.

The spreadsheet contains, for each entry or element, fields for: date indication; beginning and end of period; title; explanatory text (about authorship, location, description or other relevant data); image insertion with caption and source indication; data group identification; and background color setting, in this Chronology used to distinguish the following categorization of elements: a) publication (books, articles, magazines, manifestos, letters etc.); b) practice (projects, workshops, groups, actions, events, spaces etc.); c) law (laws, agreements, public programs); and d) historical landmark (events, historical documents etc.).

Visualization is dynamic and interactive and allows the reader to freely navigate through the elements across categories, whether or not following the linearity of time.

The resulting timeline allows us to identify patterns that underlie the political, economic, ethical, disciplinary, methodological and technological readings intended here. Thus, the methodology used for the construction of the timeline helps to reflect on the theoretical and methodological nature of participatory practices, providing systematic data that contextualize the contemporary condition of such practices.

3. CHRONOLOGY OF PARTICIPATORY METHODS IN DESIGN DISCIPLINES

The timeline built in this study is available online at the link http://sobreurbana.com/timeline/ suggested, as it is impossible to visually display its completeness in this document. Fig. 01 shows the timeline home screen capture, exemplifying its graphical result.

The mapped elements were raised in reference bibliography, project and author websites, and compilations such as Cronologia do Pensamento Urbanístico (n.d.), from Federal University of Rio de Janeiro and Federal

---

1   Available at: http://timeline.knightlab.com/

University of Bahia, Brazil, and the Spatial Agency (n.d.) project, from University of Sheffield, United Kingdom, which provide extensive databases on the subject.
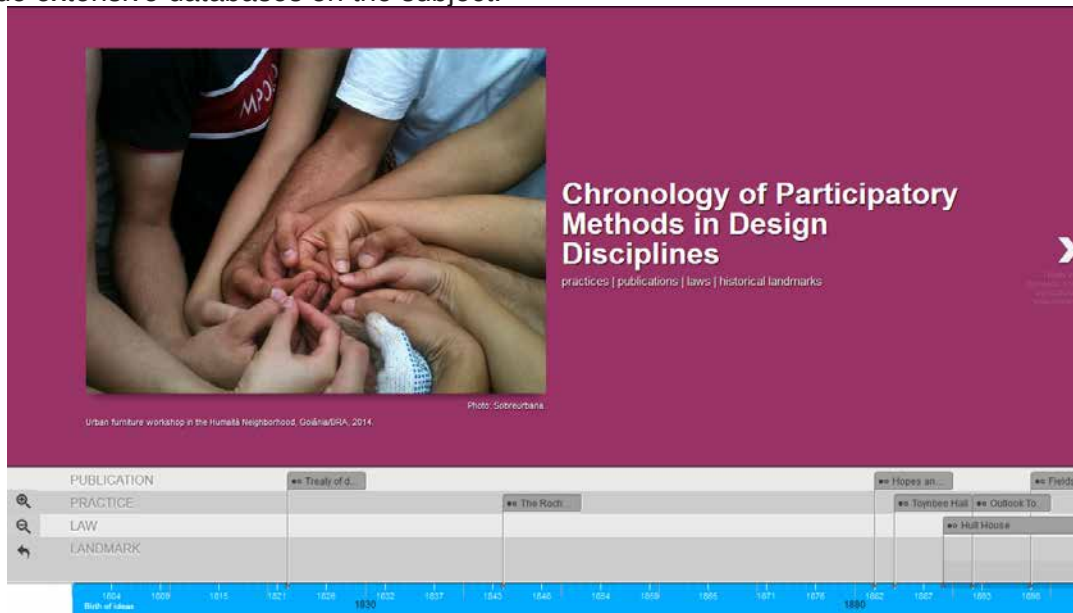

Fig.01- Timeline home screen. The top is reserved for individual viewing of each element. The lower part shows the elements positioned over time, arranged vertically according to their categories, indicated in the lower left corner. Retrieved from: http://sobreurbana.com/timeline

Considering the theoretical elaboration and insurgent practices of the 19th century that underlie many later writings on participation, the beginning of the timeline is situated there, running to the present day. There is no territorial cutting, given the preference for a panoramic and comprehensive view of practices. However, the flexibility of the tool allowed to extract territorial, temporal or thematic clippings.

The following is a narrative extracted from the timeline, structured in four moments, identified from the convergence of experiences and discussions. It is emphasized that these moments are not stagnant, that is, their experiences do not end in the reported period; they assume, in their time frame, intensity and importance as an invention or evolution in the process of knowledge construction and learning around participation, but they are always related to previous experiences and continue to happen in the following moments, when other practices and discussions that overlap them flourish.

3.1. The first experiences [19th Century until the emergence of Team X in 1956]

The adoption of participatory methods in the practices of design disciplines has great inspiration in the utopian elaborations of the early 19th century, such as the proposal of Charles Fourier's phalanstery (1822), in addition to the revolutionary writings of William Morris (1882: 1901), Piotr A. Kropotkin (1898:n.d.) and others. These authors, seeking solutions for the industrial urban environment of the 19th century, warned of the need for humanization of cities, labour relations and artistic production, with a systemic, pragmatic and pedagogical approach to the living environment.

At that time the social reform movement flourished, with the work of Toynbee Hall, founded in 1884 in London, and Hull House, founded in 1889 in Chicago, which formed community leaders and used inquiries to raise the opinion of the disadvantaged communities in order to influence public policies about the city (Sennet, 2012). In the publication considered the foundation of regional planning, Cities in Evolution, Patrick Geddes (1915: 1994) proposes the creation of the Civics discipline, a science for democratic and civic education, relating citizenship themes to urban and municipal aspects. The author also defends the importance of Urban Exhibition to influence education and public opinion, and presents his experience leading the Outlook Tower. Founded by him in 1892 in Edinburgh, the Outlook Tower is described as an urban observatory and laboratory, allowing observation of the city and its surroundings, bringing within it local-based multidisciplinary and multiscale information.

In the early decades of the 20th century, Urban Law was inaugurated with the first urban space regulation laws, such as the Housing and Town Planning Act, sanctioned in the United Kingdom in 1909, and the Cornudet

Law, sanctioned in France in 1919 (Pinto, 2010), basic instruments of the power dispute between citizens and state. In this same period, were also created the first associations of architects and urban planners, such as: a Royal Town Planning Institute, London, 1914; the Société Française des Urbanistes, 1911, Paris; the Sociedad Central de Arquitectos, Buenos Aires, 1910; and the Instituto de Arquitetos do Brasil, 1921, Rio de Janeiro (Cronologia do Pensamento Urbanístico, n.d.). Such organizations work as an arena for professional articulation, participation and collaboration within the disciplines.

Considered the foundation of design, the Staatliches Bauhaus (1919-1933) sought to break the hierarchy between artists and artisans, with the democratization of design as their mission. Although the focus on standardization for serial industrial production would later be the basis for much criticism to the school and some of its renowned teachers and students, the institution's founding intention was to expand access to products, from household equipment to housing, to a part of society that had been on the fringes of industrial production.

Experiences such as the Swiss architect and Bauhaus director (1928-1930) Hannes Meyer, using opinion polls and post-occupation inquiries to support social housing projects in Switzerland, and Bauhütten, the German cooperative of socialist architects led by Martin Wagner (Spatial Agency, n.d.), represented the ideal of social responsibility of the modern movement (Montaner & Muxí, 2014). However, it was the functionalist doctrine that marked the period of greatest production of modernist architecture, during the reconstruction of cities destroyed by the Great Wars and the production of mass housing.

The International Congresses of Modern Architecture (CIAM), held from 1928 to 1956, discussed among professionals the directions of design disciplines, defining parameters to be adopted internationally according to modernist thinking. Despite this effort of dialogue within the discipline, the predominant professional practice during this period was extremely technocratic and top-down, treating citizens as mere recipients of the specialized production of architects. Criticisms of this attitude which had been growing within the CIAM, culminated in its dissolution in 1956, with the formation of Team X and the affirmation of the values of young architects critical of the modernist doctrine (Montaner & Muxí, 2014), initiating the participatory architecture debate, discussed below.

Interestingly, it was The Architects Collaborative (TAC), a large International Style of modern architecture diffuser, who innovated in professional practice. Founded in Cambridge / USA, 1945, with German architect Walter Gropius, Bauhaus founder and one of the leaders of CIAM, among its partners, TAC admitted women to his team and adopted a collaborative way of working among the various partners, practices not common at that time.

An important reaction of civil society to that period of great industrial production was the movement led by Saul David Alinsky, on the outskirts of Chicago / USA, through the Industrial Areas Foundation (IAF), created in 1940. His action with formerly marginalized families and communities, helping them to organize themselves in community and to claim participation in the decisions that affected their lives, inspired the further action of several other community leaders, politicians, and practitioners (Tobin, 1988).

3.2. From modernism's criticism to user autonomy [From the 1950s]

Several authors situate the flourishing practices of participation in architecture and urbanism between the 1950s and 1970s (Sanoff, 2000; Friedman, 1987; Awan, Schneider & Till, 2001). The discourse of participation resulted from the criticism against the rigidity and technocracy of modern architecture, responsible for the massive production of housing in the 1940s and 1950s.

Architects discussed the autonomy of future users in the design and construction processes, and the creation of structures adaptable to their needs. In Architecture Mobile, Yona Friedman (1958) proposed a flexible architecture over time whose design would be determined by the residents themselves. In Architecture's Public, published in 1969, Giancarlo de Carlo (1971:2005) shared reflections on his experiences in participatory processes, questioning the protagonism of architects. In Supports: An Alternative to Mass Housing, John Habraken (1961: 1972) showed his theory of supports, an architecture made up of a rigid exterior structure, with its interior open to 'fill' as needed by users.

The contribution of unprofessional, technical, or non-learned knowledge came to be of growing interest at that time from two publications in particular: Architecture without Architects (Rudofsky, 1964: 1987), the result of a homonymous exhibition held at the Museum of Modern Art of New York, which opposed to the history of architecture the knowledge accumulated and passed down through generations in vernacular architecture;

and Adhocism – The Case for Improvisation (Jenckins & Silver, 1972:2013), which celebrated the 'democratic style' of the creative act arising from the combination of ad hoc elements to meet immediate needs.

Experiences of participatory architecture have been celebrated and widespread worldwide as: De Carlo's multidisciplinary team involved with future residents in the process of diagnosis until the construction of the Villaggio Matteotti housing complex, which opened in 1975 in Terni, Italy (Cronologia do Pensamento Urbanístico, n.d.); La Mémé student housing, from Université Catholique de Louvain, Brussels, built between 1970 and 1976, using a modular physical model for interaction between architect Lucien Kroll's team and future residents (Jones, 2005); the Bauhäusle, another student accommodation, from the Universität Stuttgart, self-built between 1981 and 1983 by the students, under the supervision of Peter Sulzer and Peter Hübner, using the Segal method; characterized by a modular and flexible structure of standard wooden pieces, the method developed by Walter Segal has been used in various individual and community self-construction experiments, such as the residences in Lewinsham, London, and those of the English co-operative Architype (Spatial Agency, n.d.); the Okohaus, that brought families together under the leadership of Frei Otto to co-build their homes with an ecological approach (The Offbeats, 2017); and several other examples.

Methodological issues were much discussed during this period. Formed in the early 1960s, impacted by postwar technological development, the Design Methods Movement (DMM) quickly moved to a more biological approach, considered more appropriate to address issues of complexity and interaction (Langrish, 2016). Assuming that knowledge, as well as ignorance, is a distributed value in the vast universe of society, they came to advocate as much participation in design processes as possible in order to achieve as much knowledge as possible. The designer or planner should migrate from his authoritarian role to that of mediator or educator (Cross, 1984). To this end, the openness of design processes and their communication as clearly as possible became essential goals for the DMM, reflected in the works of many of its members and enthusiasts: the intelligible and useful 'patterns' for lay people, elaborated by Christopher Alexander (Alexander et al.,1977); the various participation techniques systematized and shared by Henri Sanoff (2000); the creation of MIT MediaLab by Nicholas Negroponte, one of the forerunners of today's civic laboratories.

In the field of planning, two lines of thought have gained relevance: 1) the rejection of planning, defended in the text Non-Plan: an Experiment in Freedom, by Reyner Banham, Peter Hall, Paul Barker and Cedric Price, published in 1969 in New Society magazine, which argued that ordinary people do not wanted what technicians and politicians thought they wanted, but they wanted the best script to build on their own wishes and needs (Hughes & Sadler, 2000); and 2) professional action in proximity to community practices and claims, inaugurating the strong tradition discussed in the following section.

3.3. Community Participation [From the 1960s]

According to Henri Sanoff (2000), community participation emerged in the 1960s, in the context of social struggles, seeking long-term planning based on community articulation. The author associates its emergence with an idea of social development, much sponsored by the United Nations (UN), in which the participation of all is essential for the development process. Nabel Hamdi (2004) opposes this concept of development, which depends on structures with defined and stable rules and routines, to the concept of emergence, which is more suited to the contexts in which communities in nature are formed.

In his seminal text, published in 1965 and entitled Advocacy and Pluralism in Planning, Paul Davidoff proposed that planners should act as advocates of disadvantaged social groups, proposing specific solutions in their favour, considering physical, economic and social aspects as a means of inclusion of these groups (Davidoff, 1965). Its influence led to the creation of institutions such as Community Design Centers[2], in United States, which provided technical support to disadvantaged communities, articulating them with government plans and strategies. (Awan, Schneider & Till, 2001).

On the Global South, the writings of John Turner (1972) about his experience in producing housing improvements in Peruvian barriadas made many struggles for housing visible and supported. In Latin America, the 1960s and 1970s were marked by struggles for popular housing and cooperative practices that had as their principle self-management, self-construction, joint efforts, microfinance, sometimes autonomous, sometimes supported by government programs, in which architects and planners played a relevant role. From these experiences

---

2   More information at: http://www.communitydesigncentersf.com/about.html

have emerged organizations such as: Centro Experimental de la Vivienda Económica[3], founded in 1967 by architect Horacio Berretta, at Facultad de Arquitectura da Universidad Católica de Córdoba, Argentina; and Federación Uruguaya de Cooperativas de Vivienda por Ayuda Mutua[4], founded in 1970 (Spatial Agency, n.d.).

In Europe, the Community Technical Aid Centers, founded in United Kingdom, was inspired by the Ralph Erskine's social housing project Byker Wall. For its construction in Newcastle between 1969 and 1975, Erskine set up his studio in the operation's target neighbourhood to encourage residents to share their views and participate in its design. (Awan, Schneider & Till, 2001). In Portugal, the SAAL - Local Ambulatory Support Service, coordinated by the government between 1974 and 1976, was another 'technical brigade' experience at the service of self-organizing families to build or renovate their homes and neighbourhoods (Bandeirinha, 2014).

Several institutions were created under the community approach: the Habitat International Coalition[5], created in 1976 for housing rights and social justice; the Project for Public Spaces[6], founded in the United States in 1975, largest diffuser of the concept of placemaking today; Planners Network, founded in 1975 also in the United States, to spread 'progressive planning'; and Architecture Sans Frontières[7], founded in France by architect Pierre Allard, and internationalized to various countries from 2007.

From the activities of these and other non-governmental organizations, in interaction with architects, planners, designers, governments and communities, various methodologies were developed and disseminated. Stand out: Community Action Planning (CAP), by Goethert Reinhard and Nabeel Hamdi (1988:1992), developed from their experience on the outskirts of cities in the Global South, and consisting of community workshops that accompany all phases of intervention; Planning for Real[8], developed in 1977 by Tony Gibson of Nottingham University, Glasgow, Scotland, characterized by kits consisting of basic instructions, letters, and parts for physical model composition; as well as the various methods and tools published in the form of toolkits in publications such as those by Henri Sanoff (2000).

The experiences in community participation and the influence of Jürgen Habermas's ideas (1981: 2007) on deliberative democracy led to a communicative turn in urban planning theory, which saw it as a privileged medium for building interaction networks, systems of meanings and cultural references. From this perspective, a planning's field has taken on an institutionalist approach, linking itself to the systems of governance, policy-making and policy analysis in what Healey (1997) called collaborative planning.

3.4. Institutionalization of participation and the new forms of claim [From the 1980s]

As Carole Pateman (2012) observes, if in the 1960s participation was a conquest of society in its democratic claim for broadening rights, in the 1980s it was already peacefully incorporated into the discourse of governments around the globe. Participatory projects led by governments and non-governmental organizations (NGOs), sponsored by bodies such as the World Bank, the UN or the Inter-American Development Bank, the dissemination of participatory concepts and methods in the form of 'good practice' booklets and the assimilation of participation as a 'social responsibility' or a tool for accountability, are examples of this understanding.

At the turn of the 1980s to 1990s, two practices gained international notoriety: 1) strategic planning, which seeks consensus among stakeholders on a desired vision of the city translated into urban marketing, experimented and celebrated in Barcelona, Spain, in preparation for the Olympic Games at 1992, and exported through multilateral agencies and international consultants to cities in the Global South (Vainer, 2002); and 2) the participatory budget, created in Porto Alegre, Brazil, in 1989, as a result of an intense process of popular demand for participation in the definition of the municipal budget, quickly spread around the world and present today in the four continents (Allegretti et al., 2012).

The institutionalization of participation happens at the same time as the concept and practice of governance are disseminated. In a global campaign launched in 2000, UN-HABITAT (2002) defines governance as a

---

3   More information at: http://www.ceve.org.ar/index.php

4   More information at: https://www.fucvam.org.uy/acerca-de/

5   More information at: http://www.hic-gs.org/index.php

6   More information at: https://www.pps.org/

7   More information at: https://www.asfint.org/

8   More information at: http://www.planningforreal.org.uk/

practice of managing a territory in which, unlike government practices, power within and outside formal institutions and authorities is recognized, reducing their role and broadening the role of civil society in articulating their interests. Laws and agreements to ensure access to information on processes and plans managed by the institutions, such as the Aarhus Convention, signed by the member states of the European Union in 1998, are essential in this process of opening up.

Another factor that contributed to the broadening of interaction between civil society and governments was the spread, at the turn of the 21st century, of digital communication and information technologies (ICT), especially the popularization of the internet and smartphones. These technologies enable, on the one hand, the creation of various types of platforms that allow greater participation and control of civil society over governments and their public policies, and the convergence of actions between different institutions, such as open data platforms, deliberative platforms, observatories, think-tanks and civic laboratories.

On the other hand, the spread of new digital tools also provides the opportunity for groups and individuals who, in the bottom-up sense, experiment with new forms of organization and communication. Heirs of the maker, hacker, do it yourself, do it together culture, forged in the political and artistic effervescence of the 1960s, the networks of users of new digital technologies are experiencing another expansive moment in this early 21st century.

The increasingly ubiquitous presence of ICT in the information society (Castells, 2017), in the context of shrinking democracy (Hou & Knierbein, 2017), the reduction of state intervention in territorial planning (Sandercock, 1998a), the precariousness of work (Rena, 2015), advancing neoliberalism (Harvey, 2014) and globalization (Holston & Appadurai, 1999), which reposition the new political subject as an urban activist (Gohn, 2014), engaged in the issues of multiculturalism, feminism, decolonization, anticapitalism and the ecology of knowledges (Santos & Meneses, 2018), stimulate the technopolitical use of digital tools, reinvigorating participatory practices - or inclusive, collaborative, emancipatory ones. In this scenario, the tactical performance of studios and collectives that are experimenting with new forms of intervention in the public space, in opposition to the progressive privatization and expropriation of public spaces and services, and the capture of the affects and desires in the contemporary city, has great expression, such as Recetas Urbanas, Tudo por la Praxis, atelier d'architecture autogérée, Rebar, Street Plans, raumlaborberlim and many others (A+T Architecture Publishers, 2011).

Analysing what she called insurgent planning practices, observed in the late 1990s, Sandercock (1998a) pointed out that while many of them happened in opposition to the State or even in escape from any kind of authoritarian power, others placed themselves face to face with power and influenced or codesigned laws and public policies responsive to their demands. Still wondering if they are answers to such interactions or just new forms of co-optation, a number of municipal-level public programs have been established over the last decade to support and fund small community projects to regenerate public, collective and common spaces, such as the program Neighbourhood and Zones of Priority Intervention[9], from the Lisbon City Hall; the Bologna Regulation on Public Collaboration for Urban Commons[10], created in 2014; and the Ordenanza de Cooperación Público-Social[11], created in Madrid, 2018. Several practices, such as those described in this section, have used these programs as a form of funding, legitimization, and institutional support, which may be pointing to ways for co-production practices (Mitlin & Bartlett, 2018) and co-governance of these cities.

4. POSSIBLE READINGS

From the four moments identified throughout the text, in the Chronology of Participatory Methods in Design Disciplines, it is possible to characterize them according to their political, economic, disciplinary, methodological, ethical and technological contexts, summarized in Fig. 2.

---

9   More information at: http://bipzip.cm-lisboa.pt/

10   More information at: http://partecipa.comune.bologna.it/beni-comuni

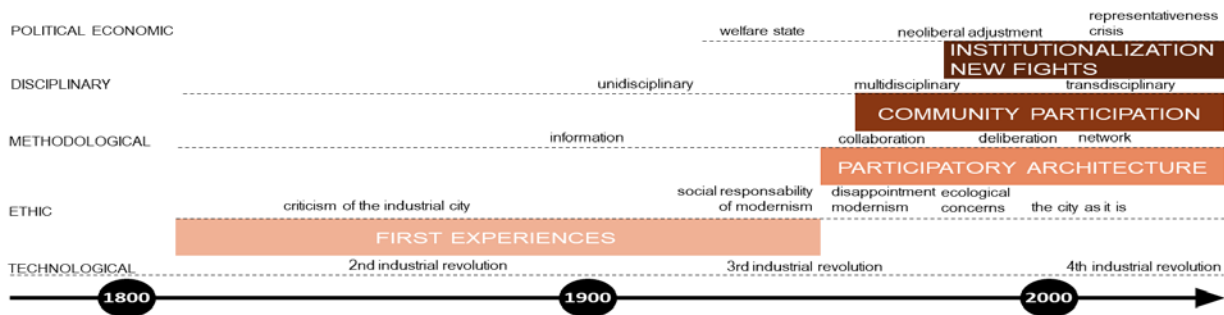11   More information at: https://diario.madrid.es/coopera/

Fig.2- Crossing of readings on the political economic, disciplinary, methodological, ethical and technological context, with the highlighted moments of Chronology. Source: From the author.

From the point of view of the method, it appears that early participation practices were concerned in spreading information, such as Outlook Tower and Meyer's questionnaires, which sought to inform both design and citizen. Also, the practices of grassroots movements sought to broaden people's awareness and instrumentalize them for the claim of their rights. From the 1950s, the practices of participatory architecture and community participation incorporate collaboration in their ways of doing, sharing the knowledge generated. From the 1980s, practices reach the level of deliberation, claiming participation not only in the construction of the building or city, but in its governance, in the important political decisions that define its conditions of existence. With the popularization of digital technologies all these practices are enhanced with communication and network organization, enhancing the exchange of experience and the scope of actions.

From the disciplinary point of view, it is noted that the first moment of the timeline presents discussions and practices restricted to a specific disciplinary field. In architecture, the authority and authorship of the professional is questioned from the theorists of participatory architecture, in the 1950s and 1960s, who will open their processes for wide use by non-specialists. The interaction experienced there between different knowledge strengthens a culture of multidisciplinary and multi epistemological practices. In the complexity of contemporary society, we moved from multidisciplinarity to transdisciplinarity, that is, from the articulation of knowledge between disciplines and beyond, the unity of knowledge is sought, considering and crossing its various possible approaches.

From a technological point of view, participation in design disciplines emerges in the context of the 2nd Industrial Revolution, characterized by mass production. Then, through the incorporation of electronics, telecommunications and other information technologies in the 3rd Industrial Revolution, it experiences various forms of organization, process systematization and information sharing. Today, in what is already called the 4th Industrial Revolution, characterized by digital systems, the internet of things and cloud computing, participation benefits from networking, real-time processes, and systems that allow greater autonomy in action.

From the political and economic point of view, having the philosophical bases of participation been formed in the utopian, anarchist and communist writings of the 19th century, its maturity occurs in the last moments of the greatest efforts for the construction of the welfare state. With the energy and financial crises of the 1970s, the neoliberal adjustment gradually imposed on the western world begins, where the institutions and procedures that institutionalize 'pacified' types of participation are forged. In the first decade of the 21st century, the crisis of representativeness due to the worsening of neoliberalism and the shrinking of democratic systems, socially based practices reinvent themselves in a context of precarious work, distrust of institutions and greater protagonism of localities over the States.

From an ethical point of view, the theoretical basis of participation and its pioneering experiments are in reaction to the poor living conditions imposed on industrial cities. In a way, modern architecture and urban planning were answers to this situation, and in the practices imbued with the social responsibility that underpinned

them, participation was experienced in projects where the architect or planner brought future users to include their expectations in the design process, in more inclusive and less hierarchical ways of working. On the other hand, the need for mass housing production and the intense period of reconstruction of cities battered by the Great Wars, was a fruitful ground for authoritarian, authorial, and technocratic architecture that earned him deep criticism, leading to one of the most creative moments in the chronology of the participation.

Disillusionment with modernism coincides with the troubled 1950s and 1960s, the time of urban, anti-racist, feminist, sexual liberation, and civil rights claims. In this context, a self-proclaimed architecture of participation is systematized and assumes the political role of opening its processes to the interference of those who benefit from them.

Afterwards, man's journey to the moon in 1969 and the visualization of the planet's finitude for the first time, the oil crisis of the 1970s, and a sequence of UN-focused meetings and studies influenced the emergence of community practices and ecological concerns.

Currently, in the aggravation of urban and environmental issues, observed in a globalized way and identified as a condition of urban age, emerge practices that seek to face 'the city as it is', committed to fighting poverty, respecting diversity, multiculturalism, facing the complexity of these themes.

5. FINAL REMARKS

The study presents the Chronology of Participatory Methods in Design Disciplines in order to provide an overview of the practices and theories of participation - and collaboration, cooperation, co-governance - in context with disciplinary innovations, but also with social claims and historical events that influence them.

The elaborated timeline allows us to identify different moments in the discourses and practices that formulate understandings, aspirations and achievements, in order to reduce the inequality of power and influence among the various actors who "make" cities. However, it is worth mentioning that the identification and understanding of base movements and their contribution to participatory methods finds little reference in the available literature. This is because the official history of architecture, urban planning, and design focuses on professional acting on the modelling of the physical environment, while socially based movements that claim their autonomy and inclusion in decision systems are focused on economic and social issues, on access to public services and forms of organization for collective political action. Sandercock (1998b) points out that this distance is one reason why the history of planning - to which we might add the other design disciplines - omits the actions of civil and community movements.

In order to reflect on how and if the methodologies and channels created by socially based movements are, in fact, inclusive and emancipating, it is suggested to continue studies that highlight their actions among the narratives elaborated on participation, contributing to the desired epistemological plurality of and between the disciplines.

6. BIBLIOGRAPHIC REFERENCES

A+T ARCHITECTURE PUBLISHERS (2011). Vitoria-Gasteiz, Spain: a+t Architecture Publishers, n. 38, Strategy Series, Strategy and Tactics in Public Space, 176 p.

ALEXANDER, C.; ISHIKAWA, S.; SILVERSTEIN, M. (1977) A Pattern Language. Towns, Buildings, Construction. New York: Oxford University Press.

ALLEGRETI, G.; SINTOMER, Y.; HERZBERG, C.; RÖCKE; A. (2012). Aprendendo com o Sul: O Orçamento Participativo no Mundo – um convite à cooperação global. Diálogo Global, nº 25. Engagement Global gGmbh, Service für Entwicklungsinitiativen, Bona.

ARNSTEIN, Sherry R. (1969). A ladder of citizen participation. AIP Journal. p. 216 a 215.

AWAN, N.; SCHNEIDER, T.; TILL, J. (2001). Spatial Agency: other ways of doing architecture. Routledge, London.

BANDEIRINHA, J. A. (2014). O processo SAAL e a Arquitetura no 25 de Abril de 1974. Imprensa da Universidade de Coimbra, Coimbra.

CARLO, Giancarlo de (2005). Architecture's Public. In: JONES, P. B.; PETRESCU, D.; TILL, J. (edit.). Architecture & Participation. London, New York: Taylor & Francis. (First published in 1971)

CASTELLS, M. (2017). A Sociedade em Rede. A Era da Informação: Economia, Sociedade e Cultura, Vol.1. 18ª ed. São Paulo: Paz e Terra.

CRONOLOGIA DO PENSAMENTO URBANÍSTICO (n.d.). Retrieved from: http://www.cronologiadourbanismo.ufba.br/

CROSS, N. (edit). (1984). Developments in design methodology. John Wiley & Sons.

Davidoff, P. (1965). Advocacy and Pluralism in Planning. Journal of the American Institute of Planners, 31:4, 331-338, DOI: 10.1080/01944366508978187

FOURIER, C. (1822). Traité de l'association Domestique Agricole. Tome 1. Paris: Bossange Père. Retrieved from the digital archive of the National Library of France: https://bit.ly/2JfKX4r

FRIEDMAN, J. (1987). Planning in the public domain. New Jersey: Princeton University Press.

FRIEDMAN, Y. (1960). Mobile Architecture. Architectural Design, 30, no. 9. P. 356. (First published in 1958).

GEDDES, P. (1994). Cidades em Evolução. Tradução: Maria José Ferreira de Castilho. Campinas, SP: Papirus. (First published in 1915)

GOHN, M. da G. (2014). Novas teorias dos movimentos sociais. 5ª ed. São Paulo: Edições Loyola.

HABERMAS, J. (2007) The theory of communicative action. Vol.1: Reason and the rationalization of society. Boston: Beacon Press. ISBN 978-0-7456-0386-5 (First published in 1981)

HABRAKEN, N. J. (1972). Supports: An Alternative to Mass Housing. London: Architectural Press. (First published in 1961)

HAMDI, N. (2004). Small Change. About the Art of Practice and the Limits of Planning in Cities. New York: Earthscan.

HARVEY, D. (2014). Cidades rebeldes: do direito à cidade à revolução urbana. São Paulo: Martins Fontes.

HEALEY, P. (1997). Collaborative Planning. Shaping Places in Fragmented Societies. Hampshire and New York: Palgrave.

HOLSTON, J.; APPADURAI, A. (1999). Cities and Citizenship. In: HOLSTON, J. (edit.). Cities and Citizenship. Durham and London: Duke University Press.

HOU, J.; KNIERBEIN, S. (2017). Shrinking democracy and urban resistance. Toward an emancipatory politics of public space. In: HOU, J.; KNIERBEIN, S. (edit.). City Unsilenced. Urban Resistance and public space in the age of shrinking democracy. New York: Routledge.

HUGHES, J.; SADLER, S. (edit.). (2000). Non-Plan. Essays on freedom participation and change in modern architecture and urbanism. London, New York: Architectural Press.

JENCKS, C.; SILVER, N. (2013). Adhocism: the case for improvisation. Expanded and updated edition. Cambridge, MA: MIT Press. (First published in 1972)

JONES, Peter Blundell. (2005). Sixty-eight and after. In: JONES, P. B.; PETRESCU, D.; TILL, J. (edit.). Architecture & Participation. London, New York: Taylor & Francis.

KROPOTKIN, Piotr. (n.d.). Campos, Fábricas y Talleres. Tradución de A. López White. Valencia: F. Sempre y Companía, Editores. (First published in 1898)

LANGRISH, J. Z. (2016). The Design Methods Movement: From Optimism to Darwinism. Proceedings of DRS 2016, Design Research Society 50th Anniversary Conference. Brighton, UK, 27–30 June 2016.

LIND, M. (2007). The Collaborative Turn. In: Billing, J., Lind, M., Nilsson, L.(ed.) Taking the Matter into Common Hands: on Contemporary Art and Collaborative Practices. London: Black Dog Publishing, 15-31.

MITLIN, D.; BARTLETT, S. (2018). Editorial: Co-production – key ideas. Environment & Urbanization, Vol 30(2): 355–366. 10.1177/0956247818791931

MONTANER, J. M.; MUXÍ, Z. (2014). Arquitetura e política: ensaios para mundos alternativos. São Paulo: Gustav Gili, 2014.

MORRIS, W. (1901). Hopes and fears for art. Longmans, Green, and Co. Retrieved from: 10.5479/sil.87372.39088002183945. (First published in 1882)

PATEMAN, C. (2012). Participatory Democracy Revisited. APSA Presidential Address. Vol. 10, N. 1. doi:10.1017/S1537592711004877

PINTO, V. C. (2010). Do estatuto da cidade ao código de urbanismo. In: Senado Federal. Agenda legislativa para o desenvolvimento nacional-2011. Retrieved from: https://bit.ly/2IDvg6P.

REINHARD, G.; HAMDI, N. (1992). La microplanificacion: un proceso de programacion y desarrollo con base en la comunidade. Washington: Banco Mundial.

RENA, N. (2015). Arte espaço e biopolítica. In: RENA, N.; OLIVEIRA, B.; CUNHA, M. H. (orgs.). Arte e Espaço: uma situação política do século XXI. Belo Horizonte: Duo Editorial. P. 22 a 75.

RUDOFSKY, B. (1987). Architecture without architects. 8th ed. Albuquerque, USA: University of New Mexico. (First published in 1964)

SANDERCOCK, L. (1998a). Towards Cosmopolis: Planning for Multicultural Cities. Chichester: John Wiley & Sons.

SANDERCOCK, L. (edit.). (1998b). Making the Invisible Visible. A Multicultural Planning History. Berkeley, Los Angeles, London: University of California Press.

SANDERS, E. B.-N.; STAPPERS, P. J. (2014) Probes, toolkits and prototypes: three approaches to making in codesigning, CoDesign, 10:1, 5-14, DOI:10.1080/15710882.2014.888183

SANOFF, H. (2000). Community Participation Methods in Design and Planning. New York: John Wiley & Sons.

SANTOS, B. de S.; MENESES, M. P. (org.). (2018). Epistemologias do Sul. 2ª ed. Coimbra: Edições Almedina. ISBN 978-942-40-4384-5.

SENNETT, R. (2012). Juntos – Rituales, placers y política de cooperacíon. Barcelona: Editorial Anagrama.

SPATIAL AGENCY (n.d.). Retrieved from: http://www.spatialagency.net/

THE OFFBEATS. (2017). Building together the Ökohaus. Frei Otto and collective improvisation. Retrieved from: https://bit.ly/2uwSLW8

TILL, J. (2005). The negotiation of Hope. In: JONES, P. B.; PETRESCU, D.; TILL, J. (edit.). Architecture & Participation. London, New York: Taylor & Francis.

TOBIN, E. (1988). From Jane Addams to Saul Alinsky. Reviews in American History, 16(3), 454-459. doi:10.2307/2702281

TURNER, J. (1972). Freedom to Build: Dweller Control of the Housing Process. New York: Macmillan.

UNITED NATIONS HUMAN SETTLEMENTS PROGRAMME (UN-HABITAT). (2002) The Global Campaign on Urban Governance. 2nd Revised Edition. Nairóbi. ISBN: 92-1-131638-3

VAINER, C. B. (2002). Pátria, empresa e mercadoria. Notas sobre a estratégia discursiva do Planejamento Estratégico Urbano. In: ARANTES, O.; VAINER, C; MARICATO, E. A cidade do pensamento único. Desmanchando consensos. 3ª Edição. Petrópolis: Editora Vozes. P. 75-103.