

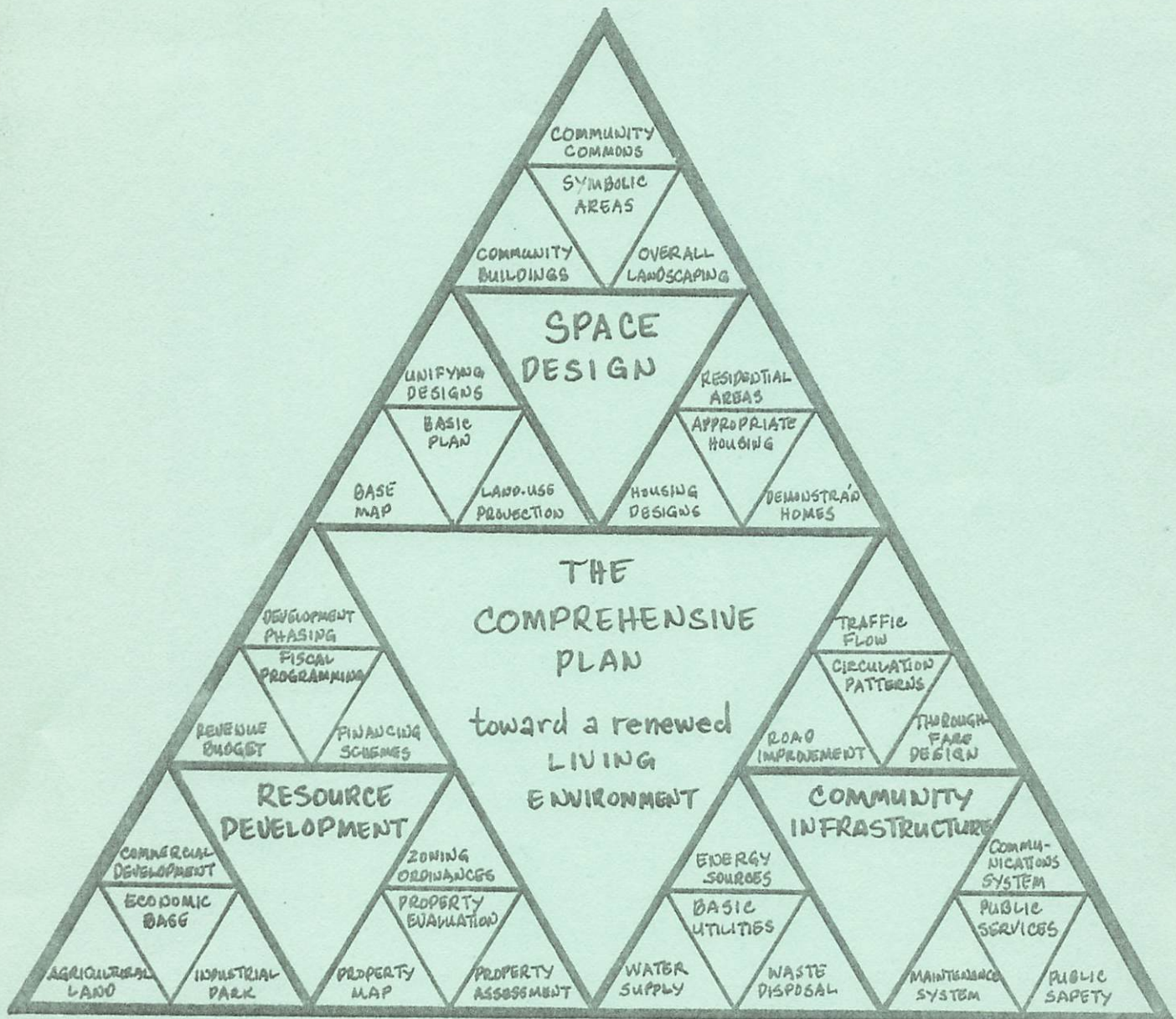
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-- When was the last time you spent \$3.00 in gasoline to make a special trip to purchase the forgotten 30¢ part which was blocking completion of a job?

Task Force Q: Living Environment identified four major issues blocking momentum in the human development projects task of transforming the physical space of communities:

1. There was no comprehensive screen for the pre-consult gathering of data on the living environment or the post-consult translation of the operating vision and the tactical system into a unified physical design of the transformed community.
2. There needed to be a method which required implementation by transrationally clustering the tactics and programs which was simple enough to be used on a regular basis.
3. The block to actualization of hard miracles was discerned to be the lack of understanding of how major construction occurs at the local level.
4. To ensure that the auxilliary could leave in two years a project which would sustain its own momentum, a method needed to be developed for involving, training, and motivating people in the community construction force or builders guild.

This handbook is intended as a practical guide toward accelerating the momentum in the physical transformation of the living environment in a human development project. It is divided into four sections -- comprehensive plan, implementation scheme, local construction, and builders guild. The focus of each section is on the arenas in which human development projects are most commonly blocked. In comprehensive plan the preparation of the base map and the land use projections are the keys to unraveling the complexity of issues in the 27 elements of the comprehensive plan triangle. The practical phasing of hard and soft miracles implement tactics which deal with the community's contradiction in the arena of space. Scheduling, estimating, and materials handling procedures allow rapid movement in local construction miracles. The practical experience of the Maliwada Builders Guild provides clues for the organization, motivation, and acceleration of the construction workforce in any local community.



COMPREHENSIVE PLAN

Space is the revolutionary edge of our work in Human Development Projects. Space alterations symbolize social change thereby guaranteeing and guarding interior transformations. In the corporate planning, it is essential to aim spatial transformations at the one thing that is blocking the momentum of the community. The key to motivity in terms of space changes, is the phasing of consistent workday soft miracle events, with monthly hard construction miracles. Transforming background space is key to long term imaginal shifts; transforming focal space is key to motivity break-looses. The twenty-seven triangles represent a comprehensive checklist for total renewal of the living environment of any community.

THE COMPREHENSIVE PLAN

I. RESOURCE DEVELOPMENT

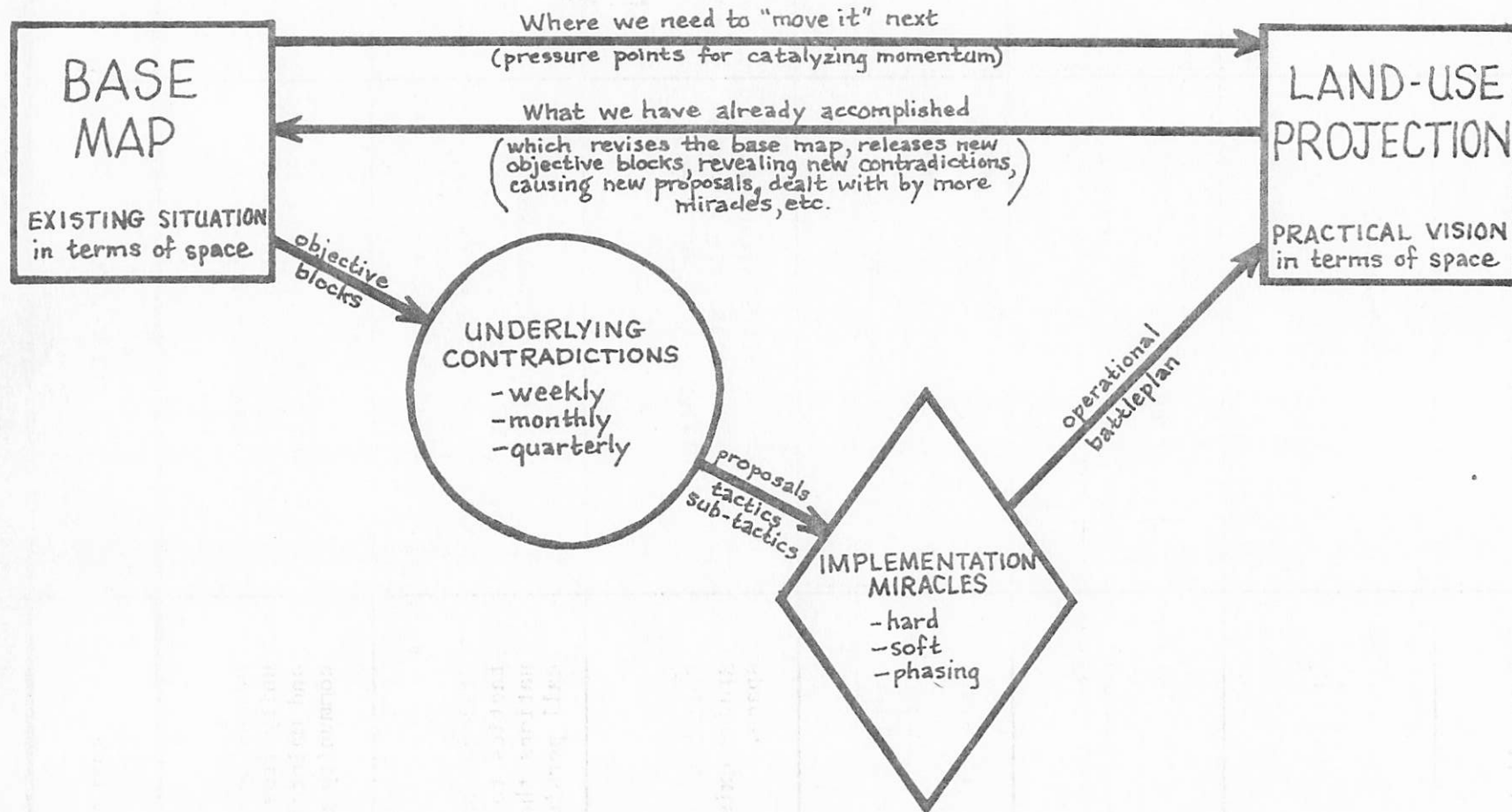
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3. **COMMERCIAL DEVELOPMENT** - Commercial development includes a market analysis of the trade area to determine viable business possibilities and trade area needs. It includes alternatives for new businesses and the expansion of existing businesses, an examination of current business operations, facilities, joint business ventures, and possible financing and refinancing schemes.
4. **PROPERTY MAP** - Property map includes an accurate determination of and mapping of property lines, updating ownership records, and assessment of property exchange mechanisms, and a review of all existing property regulations.
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7. **REVENUE BUDGET** - Revenue budget includes all alternatives for community corporate income possibilities from local citizens, such as sales and property tax ceilings and projections, community savings plan, feasibility of bond issues, and a budget for expenditure of those revenues.
8. **FINANCING SCHEMES** - Financing schemes refers to all proposals for public and private funding to be injected into the community, capital investments of businesses and corporations, and any local community association that would generate corporate income.
9. **DEVELOPMENT PHASING** - Development phasing accounts for all immediate and long-term development plans, including which economic ventures are dependent on others, which catalyze others, which can be regional in nature, and a timeline for implementation of each and potential capitalization schemes for each.

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	HARD MIRACLES	SOFT MIRACLES
OBJECTIVE INTENT	Demonstrates systematic, substantial implementation of land-use projection.	Dramatizes that the community itself can create and maintain an attractive community appearance.
PROGRAM SUB-TACTICS	Implements many sub-tactics and aspects of several programs simultaneously.	Utilizes one or two sub-tactics to deal with situations the community would call persistent irritants.
PHYSICAL SPACE	Produces major additions to or alterations of community space.	Polishes, refines, or upgrades existing community space.
MIRACLE PHASING	Phased over several weeks with victory signs time-lined in. (Planned on quarterly basis with one per month)	Designed for quick, one-day implementation, beginning to end. (Planned on monthly basis with one per week)
MORALE FACTOR	Excitement of seeing the community doing major construction toward the completion of the land-use projection.	Excitement of seeing the community actively "working" all the time doing many things.
TROOP EFFECTIVITY	Sustains, deepens, and focuses the commitment of those already engaged.	Involves new people through short time involvement and quick visible results.
NECESSARY RESOURCES	Requires major materials, often heavy machinery, and professional expertise.	Uses all locally available materials, tools, and expertise.

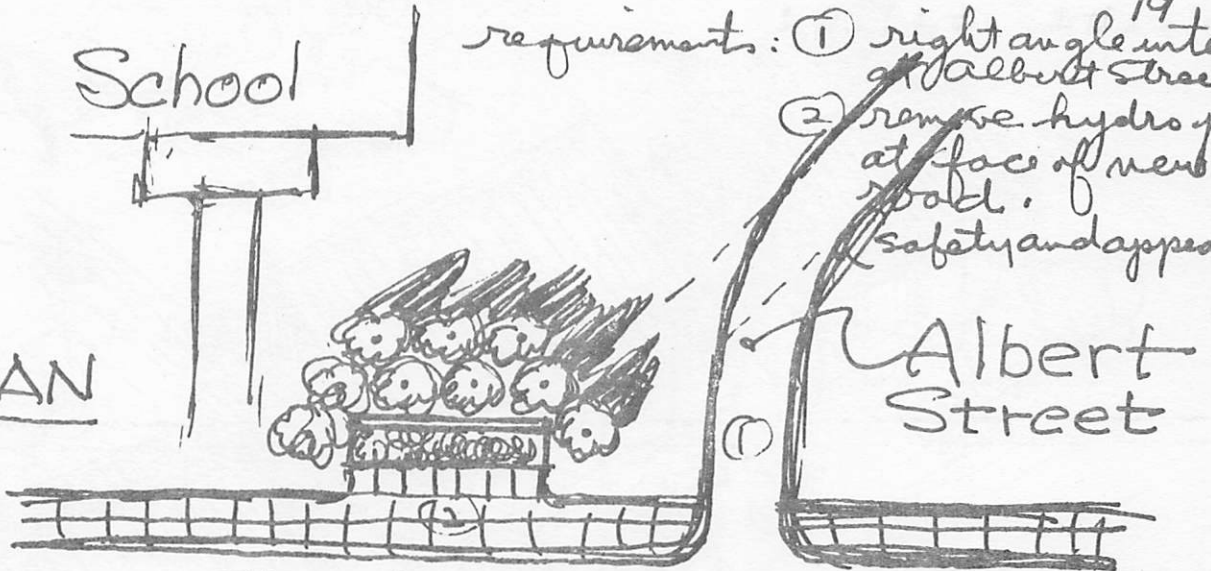


This is the critical point in the whole process. It is the intuitive leap, the creative spark, the imaginal burst. It represents the alternative to a tactic-by-tactic-by-tactic implementation scheme, or organization by programs, or an endless succession of soft miracles. Miracles implement aspects of several programs and many tactics simultaneously. They are always completed on schedule, which trains people in winning and avoids protracted campaigns. They happen on a regular rhythm, which releases expectancy and anticipation. They dramatize effective corporate action and practical teamwork.

PLAN

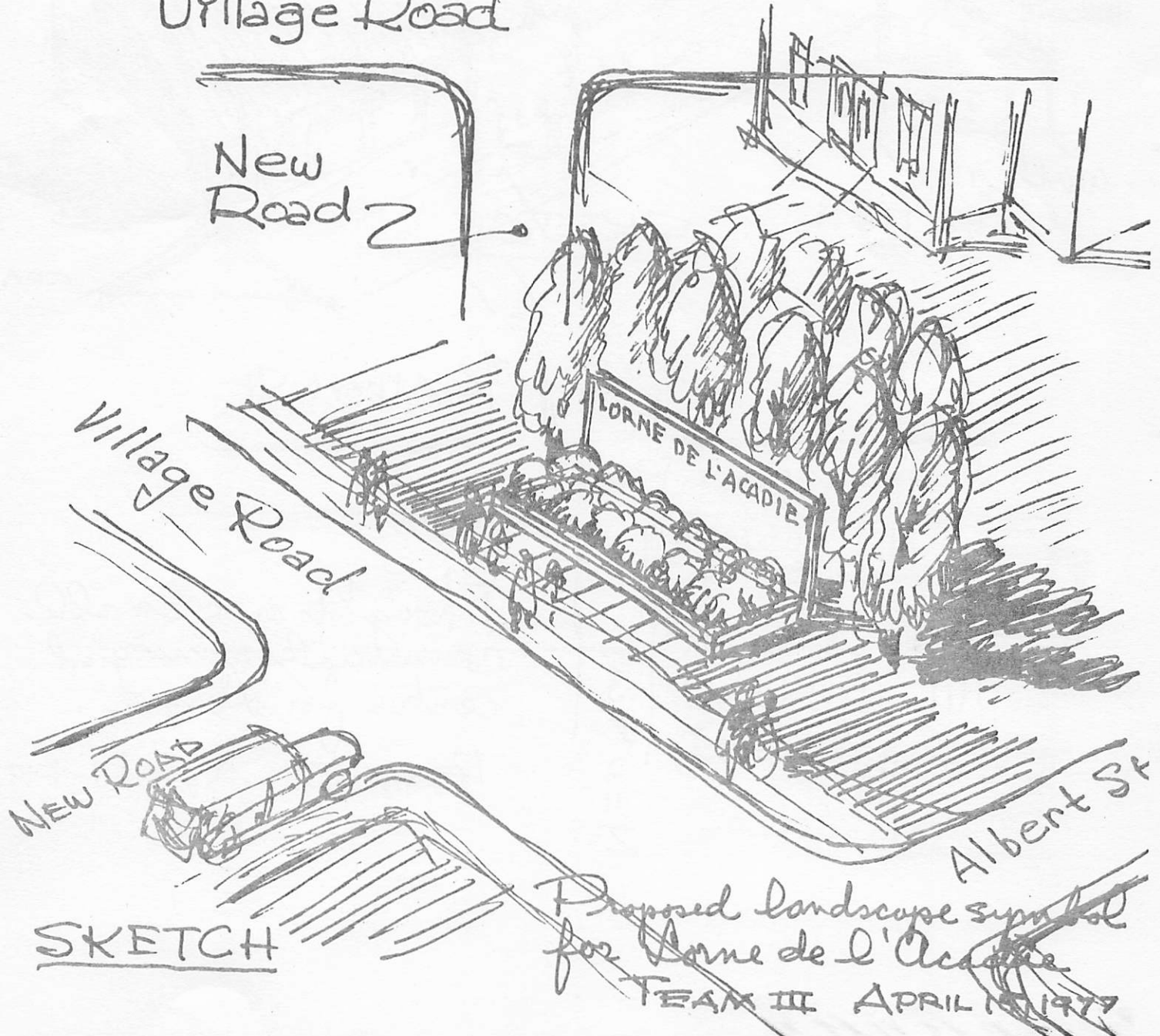
School

requirements: ① right angle intersection at Albert Street  
② remove hydro pole at face of new road. safety and appearance



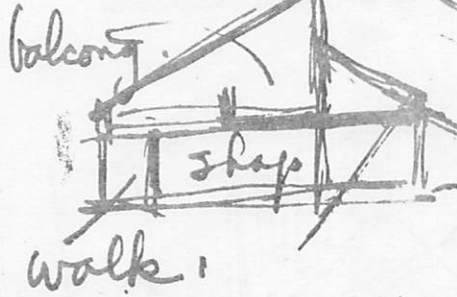
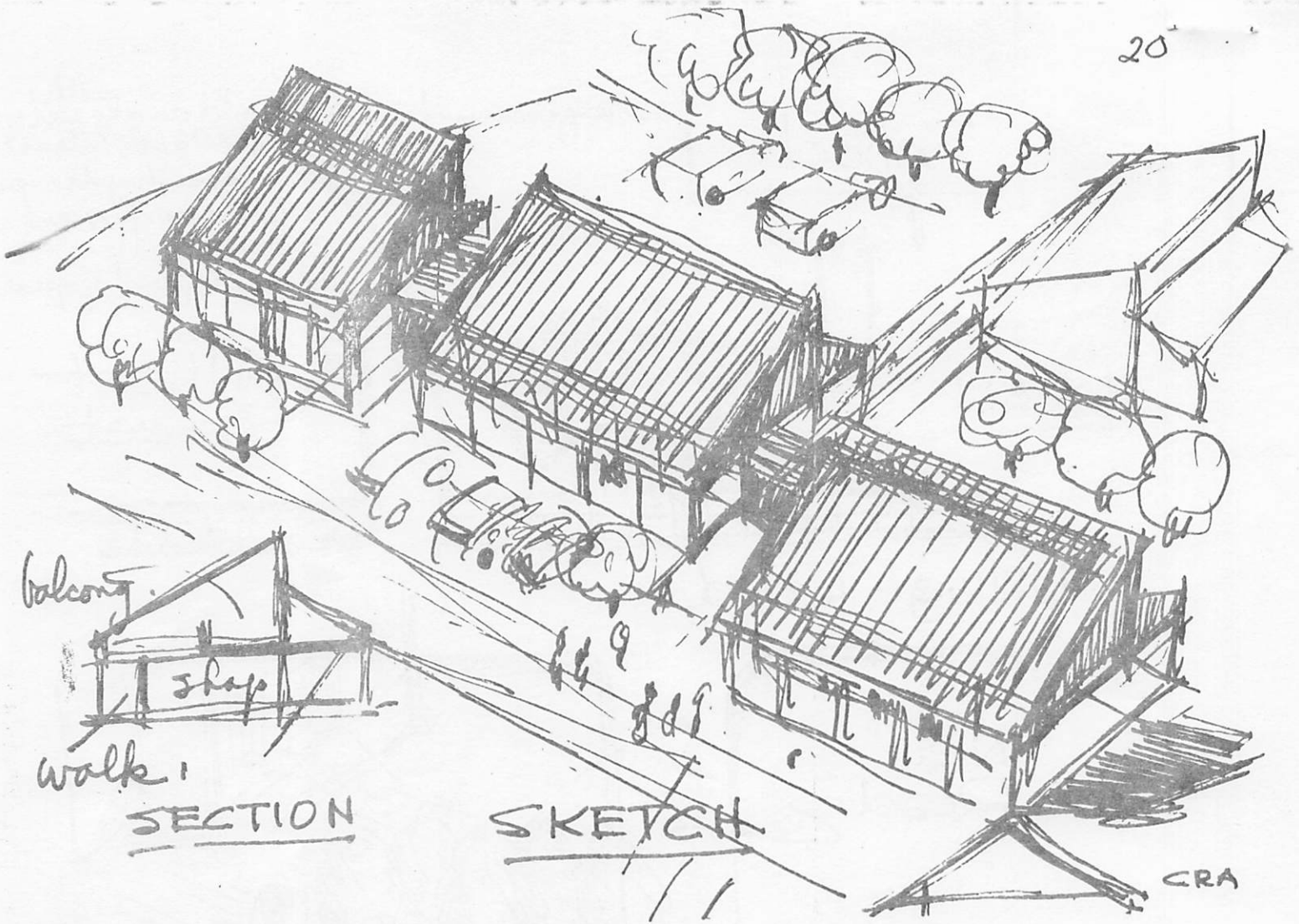
Village Road

New Road 2



SKETCH

Proposed landscape symbol  
for Lorne de l'Acadie  
TEAM III APRIL 1977



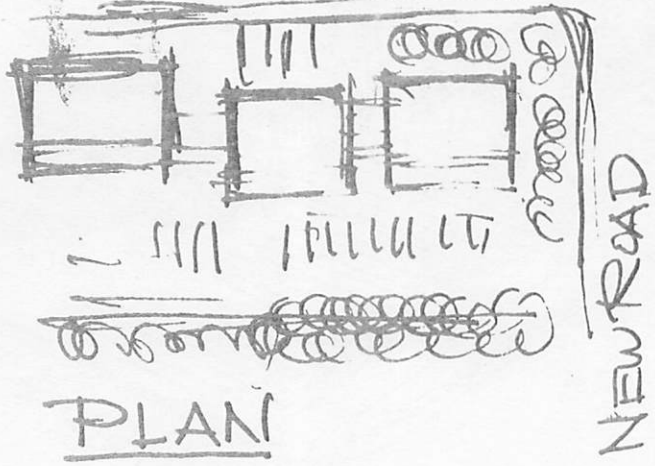
SECTION

SKETCH

CRA

HORNE VILLAGE ROAD

2 Albert St.



PLAN

Thoughts on a small  
 commercial/municipal  
 centre for some.  
 TEAM III April 14 1977

Project: CITY FIVE  
Arena: SPACE TRANSFORMATION  
Event: FIFTH CITY ENVIRONMENTAL CAMPAIGN

The campaign is being conducted in order to change the appearance of the community by bringing beautification, upgrading and order. It activates all of the subtactics of the Neighborhood Environment Corps program. It is a major maneuver in formulating the stakes. The campaign has been from April until July 1977, and was sponsored by the "Forty Blocks Association," which started meeting regularly in December, 1976. Each meeting was a planning session for what each block needed to improve its appearance. An advisory board was established for development reasons and Sears printed a brochure. This brochure was distributed to local businesses and residents. Two auxiliary staff are assigned to each of the five stakes and meet weekly with the stake leadership. Workdays are scheduled each weekend. Equipment and supplies were inkinded by the auxiliary and residents. Truck loads of sod, flowers, top soil, gravel, fencing and shrubs were sold from the truck to residents. Some orders were taken beforehand. The city improved some sidewalks and finished the "Ironman Plaza". The C.T.A. joined the campaign and cleaned up the bus barn in the area. The city has plans to build another plaza by the Industrial Building. The number participating ran from 50 to 250. Celebrations took place often, and people were saying things like, "This is my neighborhood," and "I'm glas I live in Fifth City."

PROCEDURES:

- sponsoring group
- regular planning
- development
- leadership meetings and stake leaders
- Advisory Board from establishment
- secure equipment
- secure materials
- schedule of workday: supplies, pick-up, distribution, cost
- schedule of workdays: meals, time, cost
- Celebrations
- dedication of the Plaza

Project: KAWANGWARE  
 Arena: TRANSFORMED SPACE  
 Event: PUBLIC WORK CORPS

AIMS: (1) Training for young men as disciplined work force. (2) Community sanitation and construction directly and as a catalyst for community participation. ACTIVITIES: (1) Cleaning drainage ditches, constructing drainage ditches, flood channels, (2) leveling roads, (3) cleaning square (4) initiating community workdays, (5) repairing public buildings, (6) initiating construction of new industry buildings (i.e., metal shop), (7) assisting community produce its pilot low cost house. TRAINING ACTIVITIES: In addition to on-the-job training, includes contexting on importance of working as team, use of tools, relation of work to whole project, first-aid and basic health, and also the use of various training films.

The Public Work Corps was called for during the consultation. Like many other programs of the projects, it began immediately after the workday. Mimeographed papers were given to the community to recruit people for the program. Unbelievably, the response was tremendous. About 2,000 people enrolled, both men and women. With the help of community leaders, 40 young men, age between 18 to 30 years, were chosen for the Public Works Corps. This core of young men forms the Service Guild. They work in teams of five. They all meet together before going to work. The team leaders participate in the community leaders collegium where all leaders in all programs meet before moving into their programs. The Public Works Corps team leaders are responsible for the planning of the group as well as supervision. They have had great experience in practical skills, such as carpentry, mason and whenever someone needs something done for the community, they do plan, recruit people, or even organise a workday.

Project: CANO NEGRO  
 Arena: SPACE TRANSFORMATION  
 Event: DRILLING OF A DEEP WATER WELL FOR DRINKING WATER

**DESCRIPTION:**

When it became obvious that the army was not going to drill the well, the auxiliary talked to the Department of Rural Aquaducts and received a "yes". The community first dug two overflow pits. Before the actual drilling was begun by the department, the community held a ceremony and placed a sign on the ground with the words, "Cano Negro Water System". Then the drilling started and water was reached at 20 metres on one side and at 40 metres on the other. The mud flowed into the two overflow pits, settled inside and the water flowed back into the well. After three days of continuous pumping the well was producing clear water. The community celebrated and filled all their water containers. The well is a 12 inch diameter hole, 64 metres deep, able to produce 17 litres of water per second. The water contains minerals, but contains no toxic substances. There is a temporary storage tank to be replaced in the future by a large tank and pipes which will be provided and installed by the government. The well is only 200 yards from the centre of the village and so is an important visible symbol of change.

# MUSEUM PIECE

JWM NOTES : BAYAD SPACE CHANGES

ARENA: TRANSFORMED SPACE  
FROM: JWM NOTES

23p.

We are out to reconstruct the living environment of communities today. Not to destroy their unique architecture, but to adapt it to the 20th Century. In the past, little attention has been given to village homes. The common man of India, for example, created palaces and the Taj Mahal. Village homes were nothing. And the nothing local man had was destroyed through perpetual invasions. (The Delta of India was invaded 32 times.) Creative architects need to stop building hotels and go to the villages. We are out to emphasize the imaginal and artful factors of community space. This is highly related to recovering the community story and heritage. The tumbledown nature of El Bayad does not remind one of the mighty civilization that Egypt contributed to the world. Here is the human issue for Egypt. It needs physical signs of President Sadat's "beginning of upsurge." It's physical things like turning on lights in Bayad. Things must happen suddenly and the most crucial first step is the Plaza. Get a large pool there, build a wall, cobblestone the area. Get color in the streets, plant date palms, wash the streets regularly, make flower gardens, and plant shrubbery. Get signs up all over the village and at the entrance. You'll need to figure out what to do about archeological remains and get an architect or environmental engineer to draw up some pictures of the village, plaza, and homes. Get the stone quarry working top speed. All the streets need to be named by the local people, but you'll need to guide them. Avoid the time between Alexander and Nassar. Make Courts and Plazas and Boulevards. You're out to program the mindset. With names like El Bayad Boulevard and East Bank Boulevard for the main streets and Sadat Court and Nassar Court. With slogans like "The East Bank is the Greatest."

## ARENA: TRANSFORMED SPACE FROM: Task Force Q

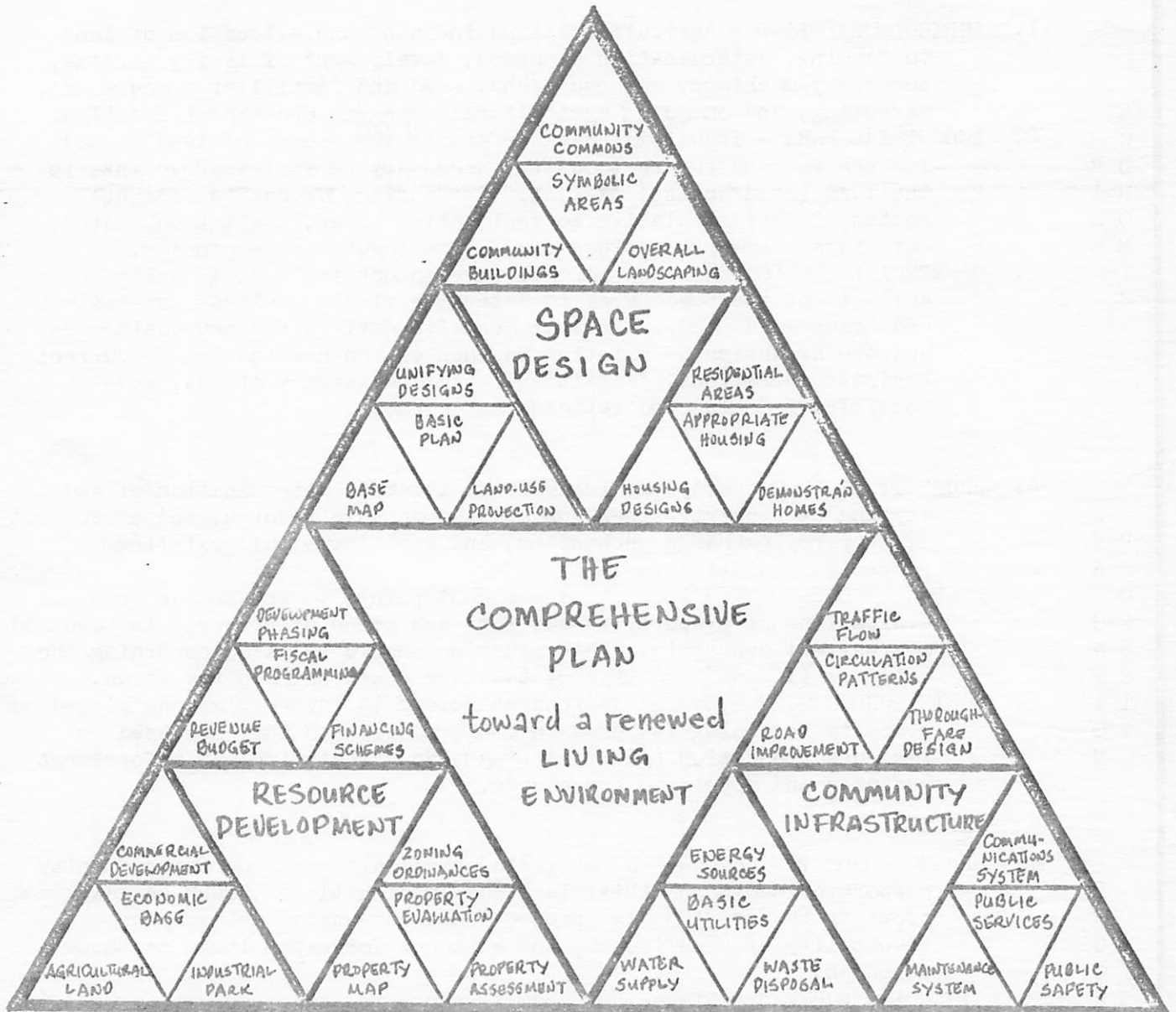
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THE CONSTRUCTION PROCESS  
II. COMMUNITY INFRASTRUCTURE

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10. WATER SUPPLY - Water supply for the community includes source, delivery system, purification techniques and measures, and maintenance.
11. WASTE DISPOSAL - Waste disposal refers to garbage and sewage waste disposal, recycling and reclamation of waste projects, supplying the equipment required, and on-going maintenance and disposal procedures.
12. ENERGY SOURCES - Energy sources refers to existing and potential energy forms, cost analysis and projection of each, a determination of the most effective energy form for the community, and specific plans for its generation and distribution with the community, e.g. electricity, gas, water, coal, wood, wind, solar, etc.

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13. MAINTENANCE SYSTEMS - Maintenance systems points to the review and upgrading of street maintenance, upkeep of public or community buildings and land, equipment upkeep and repairs, personnel needs, personnel policies, salaries, and hiring practices.
14. PUBLIC SAFETY - Public safety includes fire protection, individual and corporate security, emergency health procedures, establishment of building codes and code enforcement systems, and the elimination of safety hazards. Alarm systems should be considered.
15. COMMUNICATIONS SYSTEMS - Communications systems refers to establishing effective intra- and inter- community communications, including methods such as telephones, radio, television, newspapers, telegraph, bulletin boards, and public transportation.

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16. ROAD IMPROVEMENT - Road improvement refers to ensuring that existing roads are adequate for traffic needs, including future projections. Issues involve appropriate road materials, road foundations, ease of repair, method of repair, drainage, and footpaths adjoining roads.
17. THOROUGHFARE DESIGN - Thoroughfare design accounts for highways and transportation linkages to neighboring communities and commercial centers, locations of future streets and highways, and size and types of thoroughfares relative to the amount and types of vehicles expected.
18. TRAFFIC FLOW - Traffic flow deals with an analysis of current traffic patterns, a projection of future patterns, and a determination as to future patterns required. Recommendations should be made concerning future relocation of streets, directions of street flow, street width, and any necessary traffic control measures with consideration being given to the dividing and linking function of roads on the affected geography.

THE COMPREHENSIVE PLAN

III. SPACE DESIGN

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19. **BASE MAP** - Base map is a map of the community drawn to scale, usually from an aerial photograph (standard scale in the U.S. for the aerial photo is one inch equals two hundred feet). The base map includes all buildings and overlays showing building use and building conditions. (Aerial photos of any community in the U.S. are available from the Agricultural Stabilization and Conservation Service).
20. **LAND-USE PROJECTION** - Land-use projection is a map drawn from the base map to plot the future locations of streets, highways, commercial, industrial, residential, recreational, and commons areas, sanitation facilities, water services, health center, schools, community center, parks, and town limits. Amounts of space to be allocated to each should be reflected on the plan.
21. **UNIFYING DESIGNS** - Unifying designs deal with the issue of the continuity of design of all open space, parks buildings, streets, street signs, traffic signs, storefront designs and business signs, and landscaping. A scale model should be constructed of the land-use projection.

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22. **HOUSING DESIGNS** - Housing Designs include types of housing needed (multi-family, duplex, single units, cluster housing), recommendations and designs for housing rehabilitation, establishment of housing standards, appropriate local materials to be used in construction, and cost projections.
23. **DEMONSTRATION HOMES** - Demonstration homes includes scale models for homes and the actual construction of one or more demonstration homes in the community. The homes built should demonstrate available options, operational financial arrangements, and home renovation (if applicable). Cost efficiency relative to energy and energy conservation should be demonstrated as well.
24. **RESIDENTIAL AREAS** - Residential areas should be designed to consider physical arrangements of homes, open spaces, street layouts, parks, mini-parks, footpaths, and landscaping. Property size, number of homes needed and projected, and types of dwellings should be factored into the design.

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25. **COMMUNITY BUILDINGS** - Community buildings includes schools, community center, health clinic, recreational facilities, municipal buildings, fire facilities, and any necessary office space. Issues to be considered are location, design, and functionality.
26. **OVERALL LANDSCAPING** - Overall landscaping would design the landscaping for the entire community, to include public and private lands, street signs, entrances and exits of the community, designs, locations, and landscaping of parks and playgrounds.
27. **COMMUNITY COMMONS** - The community commons is the physical focus of the community, usually near its center, and incorporates businesses, community buildings, and municipal buildings. It functions as the main community node in which the community meets informally and formally to rehearse its unity.

20 QUESTIONS

ANALYZING  
THE  
COMMUNITY

1. How do the main nodes and pathways reveal the underlying current of community relationships already present?
2. What is the common space and/or neutral turf of the community and how is it maintained?
3. What economic and social relationships and patterns are revealed in the current space design?
4. What is the key block resident in the present space design? Where is the community already dealing with that key block?
5. How are the buildings and the space design contributing to the major block in the life of the community?
6. What does the grid and the document have to say about the state of the community?

PLANNING  
THE  
DESIGN

7. When you first moved into the community or first saw it, what caught your attention about space that needed to be dealt with immediately?
8. If I was moving into this community, what would I want done to this community in relationship to my family?
9. Where do you want the community's attention to be centered?
10. What new elements in the space design will enhance the corporateness of the community?
11. What are the government regulations, ecological considerations, as well as local/national images that need to be taken into consideration by the local grassroots in the overall design?
12. How can we quickly determine land ownership and its various shades of meaning in the community?
13. What will the rate of social change be in the community? How will the community space design handle this social change?
14. What would it mean to do human development physically in your particularly unique, historical and environmental setting?

ACCOMPLISHING  
THE  
TASK

15. How is it that the community can decide to deal with its space in a new way and see construction priorities for their community?
16. What major construction will impact the key block in the community?
17. Which designs will you choose that will keep in mind maximum growth and quality in the future?
18. What is the easiest and cheapest way to build at the necessary standards?
19. How can everything essential and necessary be done in two year's time?
20. From what structures will you receive your funding and what is your plan for quick and comprehensive funding from that structure?

COMPREHENSIVE PLAN	COMMUNITY CONSENSUS	LOCAL ENGAGEMENT	BACK-UP SYSTEMS
COMMUNITY DESIGN	SYMBOLIC SPACE	COMMUNITY RESOURCES	BACKGROUND RESEARCH
CONSTRUCTION PHASING	VISUAL AIDS	COMMUNITY TRADITIONS	LAND OWNERSHIP
LOCAL LEADERSHIP	MOTIVATING CLUES	COMMUNITY FORCES	ESTABLISHMENT AUTHORIZATION
AUXILIARY ROLE	CREATING UNITY	CORPORATENESS SIGNS	PRACTICAL EXPERTISE

Permanent changes in community space can only begin after a comprehensive, rational, locally condensed space design is completed. Because space transformations are visible, their appearance becomes the guarantee that human development is happening in the community. The rapidity and the rhythm of construction is a physical sign of escalating momentum. Involving local leadership from the start in community design issues predicts the total involvement of the community later in the actual construction phases. In this way the community comes alive internally as it sees its insights on community design appear.

COMPRE-  
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PLAN

<p>COMMUNITY DESIGN</p>	<ol style="list-style-type: none"> <li>1. Visualize comprehensive community design that will include local wisdom and create corporateness.</li> <li>2. Move towards a comprehensive rational layout of buildings by considering the uses of activities before beginning to build anything.</li> <li>3. Use professionals as well as engaging the local people in designing the needed structure of the community.</li> <li>4. Find the most visible locations for space transformations.</li> </ol>
<p>CONSTR- UCTION PHASING</p>	<ol style="list-style-type: none"> <li>1. Use initial construction to catalyze later constructions, one thing ends, another begins immediately.</li> <li>2. Start demonstration construction carefully and build momentum. (i.e. demonstration house, then a demonstration block, then a demonstration stake.)</li> <li>3. Don't let planning block action (i.e. do a mini park immediately, put up street signs, a rehabilitation sign.)</li> <li>4. Locate motivating space, such as the pre-school or first industry in the center of the village.</li> </ol>
<p>LOCAL LEADERSHIP</p>	<ol style="list-style-type: none"> <li>1. Remember the local people will be the directors of the project in 2 years time.</li> <li>2. Choose who the 10 leaders of the project will be and train them hard.</li> <li>3. Participate with the local leaders on the project steering committee in the planning and the work.</li> <li>4. Take local leadership to the world and bring the world to the local to expand images of responsibility.</li> </ol>
<p>AUXILIARY ROLE</p>	<ol style="list-style-type: none"> <li>1. Create a low profile while enabling the local to take responsibility.</li> <li>2. Relating to a plan for one construction miracle a month; always tackle the miracles the auxiliary thinks are impossible to get done in the allotted time.</li> <li>3. Find a way to feel responsible for your stake; such as walk in the area every day.</li> <li>4. Realize the seriousness of your role. In two years the community becomes the auxiliary.</li> </ol>

Creating community consensus occurs through motivating the people to a deep image shift relative to the worth of their community. Completed, unrepeated miracles begin this process. Transformation of long standing traditional space affirms the history and past of a community. Finally, consensus is found through visual aids like signs, grids, and concrete community activities like work days. In this way the people unite to one purpose and begin to participate in the direction of change.

COMMUNITY CONSENSUS	SYMBOLIC SPACE	<ol style="list-style-type: none"> <li>1. Transform rather than tamper with the traditional long-standing symbolic space of the community.</li> <li>2. Choose a central node in a visible location using a powerful community symbol to state the consensus of the community.</li> <li>3. Use a large local force to envision the possibilities in their community space.</li> <li>4. Allow the community to celebrate and rehearse the new story by creating a central gathering place with local and global decor.</li> </ol>
	VISUAL AIDS	<ol style="list-style-type: none"> <li>1. Relate maps and actual space to local and global grids to ground the local residents in space relationships.</li> <li>2. Expose the entire community to grids through the imaginal education tools of signs, posters, pictures, street signs, and bus stops.</li> <li>3. Use visual aids such as a model village to motivate people to deal creatively with village space.</li> <li>4. Use visual aids to allow people to see their relationship to local, nation, and the world, and to point to future possibility.</li> </ol>
	MOTIVATING CLUES	<ol style="list-style-type: none"> <li>1. Use soft and hard miracles regularly to motivate the community. Don't do the same miracle twice.</li> <li>2. Engage the community in utilizing visible inexpensive models to see possibilities.</li> <li>3. Commemorate and celebrate the dedication of all community structures to signify the happening of a miracle.</li> <li>4. Finish everything that is started.</li> </ol>
	CREATING UNITY	<ol style="list-style-type: none"> <li>1. Honor existing polity structures while changing attitudes towards the new.</li> <li>2. Don't do <u>your</u> good idea; make sure space design is thought through stake, guilds, and the whole community.</li> <li>3. Use well-planned workdays or any corporate activities to do the community consensus whether it be construction on individual or corporate space.</li> <li>4. After significant construction is done, create a "This is our Community" brochure with photographs to dramatize the change.</li> </ol>

Seeing visible signs like physical improvements made possible by community involvement gives birth and sustains local engagement. Corporateness grows out of working hard together. Corporateness is intensified as the community observes that its resources, tradition, and forces are being creatively used. Corporateness grows as the community perceives the increasing skills of its members. The community that acts corporately will continue to engage itself and the communities around it in re-creating community.

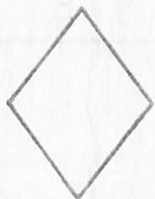
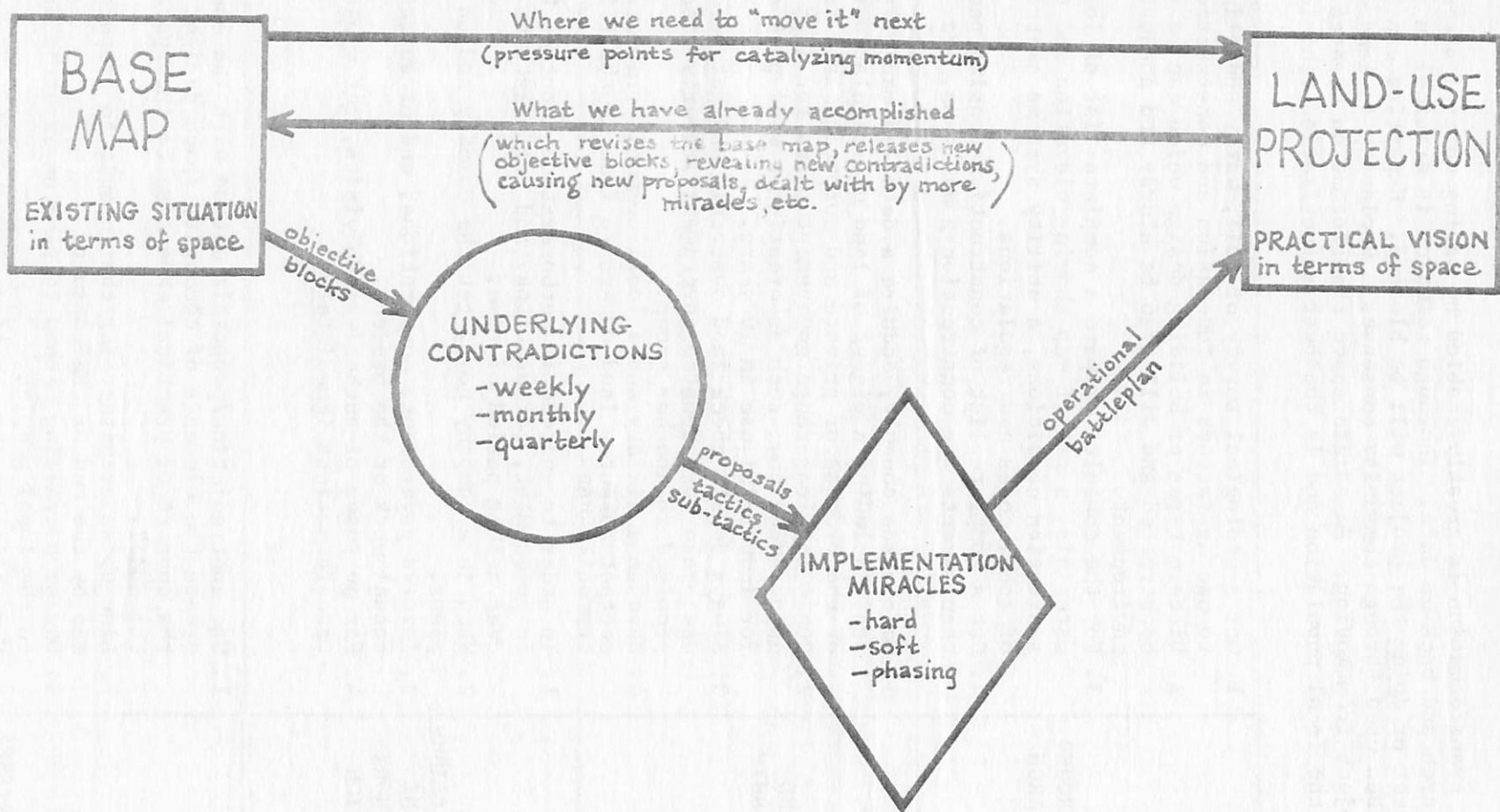
LOCAL ENGAGE- MENT	COMMUNITY RESOURCES	<ol style="list-style-type: none"> <li>1. Build a model that demonstrates maximum use of locally available and locally produced materials.</li> <li>2. Freely experiment with imaginative and creative use of the local resources.</li> <li>3. Prepare a <b>comprehensive list</b> and current use of locally available resources and materials.</li> <li>4. When local materials run out, use local people to go on calls for in-kind.</li> </ol>
	COMMUNITY TRADITION	<ol style="list-style-type: none"> <li>1. Quickly get on top of local traditional relationships to land and space as well as styles of construction.</li> <li>2. Maintain existing nodes and major gathering places and passageways. <b>Initial stages, don't tamper with historical sacred space.</b> Gradually and carefully rehabilitate symbolic space.</li> <li>3. Utilize existing styles and models as much as possible.</li> <li>4. Don't expect scientific fact and rational logic to change local people's traditional values.</li> </ol>
	COMMUNITY FORCES	<ol style="list-style-type: none"> <li>1. Use paid workers when you have a demanding timeline; use volunteers with a more relaxed timeline.</li> <li>2. Keep in tension what is required in the project tasks with what the troops can actually do.</li> <li>3. Never do the task alone. Use imaginative and creative ways to engage every member of the community in the reconstruction task.</li> <li>4. Skillfully and carefully discover what skills the local people really do possess. Effectively divide the labor tasks into manageable steps.</li> </ol>
	CORPORATE- NESS SIGNS	<ol style="list-style-type: none"> <li>1. Don't design residential areas like sprawling suburbs. Proximity aids corporateness.</li> <li>2. Hold community events like the consult in central space which is neutral and unclaimed.</li> <li>3. After community consensus on projects, make the work days whole community events by using good publicity and engaging all groups in enabling or participating in the day.</li> <li>4. Find ways to dramatize community land as belonging clearly to the whole community.</li> </ol>

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<p>COMMUNITY RESOURCES</p>	<ol style="list-style-type: none"> <li>1. Build a model that demonstrates maximum use of locally available and locally produced materials.</li> <li>2. Freely experiment with imaginative and creative use of local resources.</li> <li>3. Prepare a comprehensive list and current use of locally available resources and materials.</li> <li>4. When local materials run out, use local people to go on calls for in-kind.</li> </ol>
<p>COMMUNITY TRADITION</p>	<ol style="list-style-type: none"> <li>1. Quickly get on top of local traditional relationships to land and space as well as styles of construction.</li> <li>2. Maintain existing roads and major gathering places and passageways. Initial stages, don't tamper with historical sacred space. Gradually and carefully rehabilitate symbolic space.</li> <li>3. Utilize existing styles and models as much as possible.</li> <li>4. Don't expect scientific fact and rational logic to change local people's traditional values.</li> </ol>
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Visible space transformation is greatly enabled by paying careful attention to necessary research and back-up data. Thorough research is critical in preparation to do any project or doing the project will be blocked. Expertise can be helpful to a project when used through community consensus. Unclearity in land ownership can stop a project from moving. Immediate space transformation creates corporate-ness, engages the local population and is the best authorization vehicle available.

BACK-UP SYSTEMS	BACKGROUND RESEARCH	<ol style="list-style-type: none"> <li>1. Get a geological survey of soil, water and climatic factors to use as factors in foundation and construction design.</li> <li>2. Discern types of building design which can be rapidly constructed and will also be sturdy and adequate in local environment.</li> <li>3. For the consult, prepare a complete list of locally available materials, a relief map showing elevation and drainage and sanitation conditions, a utility systems sketch, and a digest of local codes and regulations.</li> <li>4. Get a complete list of construction-housing packages, requirements for construction-home loans, etc.</li> </ol>
	LAND OWNERSHIP	<ol style="list-style-type: none"> <li>1. Before the consult, acquire a detailed map of present land use, including a digest of land use regulations and a summary of the process of private and corporate land acquisition.</li> <li>2. Don't let long-range government plans for land use block using space now; such as creating a mini-park on land designed for industrial use in 10 years.</li> <li>3. Always double check land ownership and get permission before use--make sure donated government property hasn't been promised to another group.</li> <li>4. Have an auxiliary and a local community representative contact absentee land owners to free up their land for community use.</li> </ol>
	ESTABLISH- MENT AUTHORI- ZATION	<ol style="list-style-type: none"> <li>1. In order to succeed in authorization, contact key persons in government, corporations, and organizations consistently over a long period of time.</li> <li>2. When in a company town, get the company nod on all design plans.</li> <li>3. Involve government, corporations, and organizations in the actual work of the project.</li> <li>4. For purposes of authorization visits, get visible space transformations <u>immediately</u>.</li> </ol>
	PRACTICAL EXPERTISE	<ol style="list-style-type: none"> <li>1. Use contradiction/proposals method with the community to create the elements of community space design, then elist the support of practical expertise to incorporate that in the model.</li> <li>2. Line up an architect for the consult to prepare a base line map by the end of the consult.</li> <li>3. Devise a training method to pass on expert's practical skills to the local people.</li> <li>4. Capitalize on the use of various experts as the source of motivation and the new self image they can provide for the community.</li> </ol>



This is the critical point in the whole process. It is the intuitive leap, the creative spark, the imaginal burst. It represents the alternative to a tactic-by-tactic-by-tactic implementation scheme, or organization by programs, or an endless succession of soft miracles. Miracles implement aspects of several programs and many tactics simultaneously. They are always completed on schedule, which trains people in winning and avoids protracted campaigns. They happen on a regular rhythm, which releases expectancy and anticipation. They dramatize effective corporate action and practical teamwork.

### OBJECTIVE TOOLS

#### BASE MAP

The base map is the basic tool for analyzing the actual situation relative to space in the community. All space in the community is plotted on a map which includes a survey of building conditions. The base map should be done quickly and accurately, with the primary value being to have the completed base map by the end of the consult.

#### LAND-USE PROJECTION

The land-use projection represents the community's consensus relative to the future physical form of the community, and includes considerations of space use, building location, and social function. All of the 27 elements of the comprehensive plan triangle are considered in creating the projection of the future residential, economic, community, and symbolic space of the community. Since this is the graphic representation of the community's vision, local participation in building the land-use projection is critical.

### FUNDAMENTAL PRESUPPOSITIONS

#### FOUNDATIONAL DYNAMIC

Both the base map and land-use projection, once concensed upon, should be prominently displayed on walls in the community's main meeting room and should be regularly updated. The constant distance between where we are (base map) and where we need to be (land-use projection) is thus graphically visible.

#### METHODOLOGICAL KEYS

Bridging the gap between analysis and vision is an issue of methodology. The methodology for transforming the living environment depends on discerning the contradiction and then bombarding it with a series of strategically selected miracles.

### OPERATIONAL BATTLEPLAN

#### CONTRADICTIONAL PLANNING

Contradictions are sociological and operational. The day-to-day, week-to-week, quarter-to-quarter points at which the momentum of the entire project is blocked, disclose the operational contradictions which are addressed by miracles. Miracles are catalytic events which release and accelerate momentum by doing that which is considered impossible by the community and the auxiliary. Miracles are classified as hard or soft by the number of tactics actuated and programs accelerated, by the time they take, and by their relative impossibility. Nonetheless both hard and soft miracles are essential.

#### FACTICAL PHASING

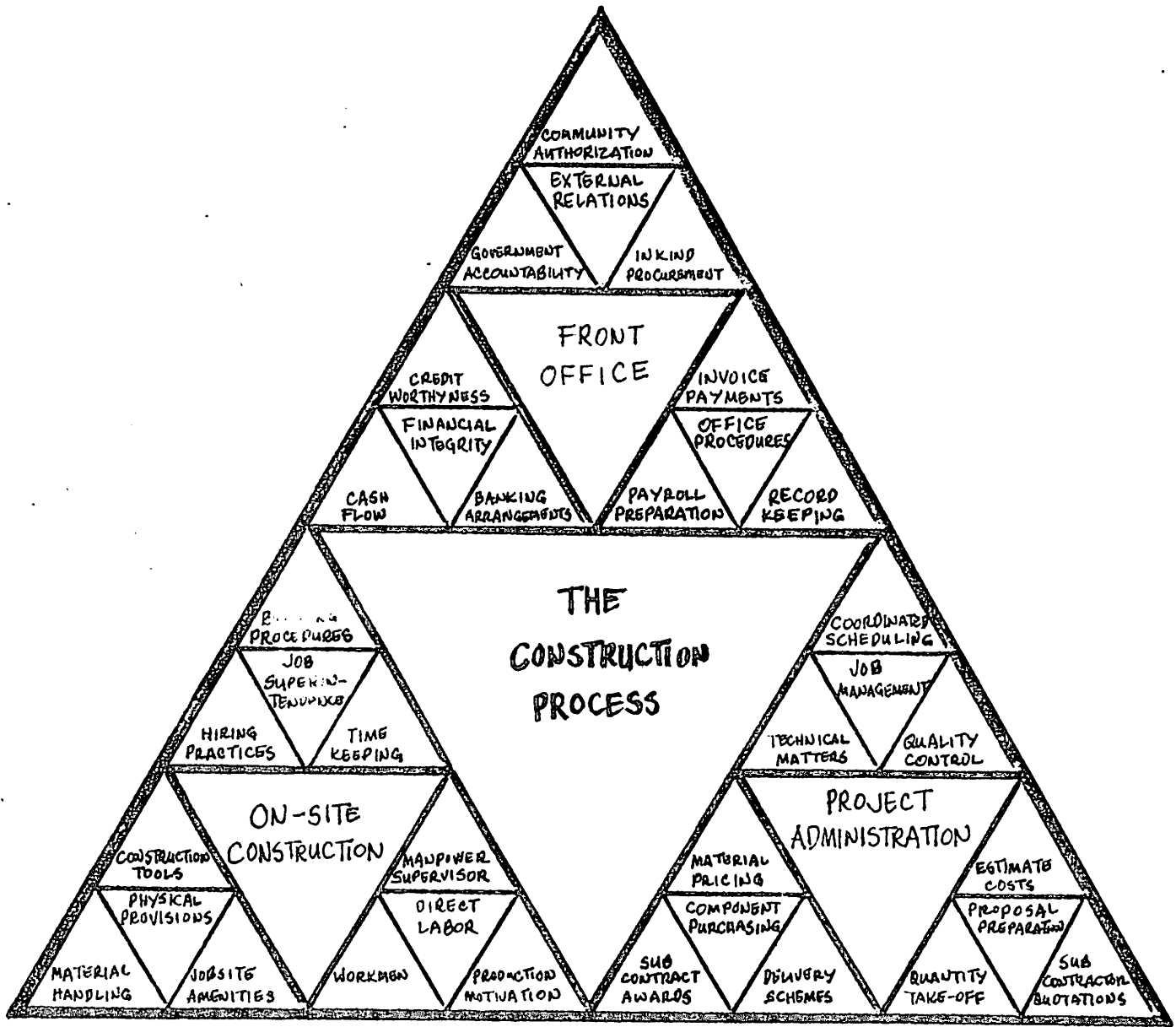
Procedurally, planning moves from the immediate operational contradiction to identifying strategic miracles, and then to phasing hard and soft miracles into a simple battleplan which accelerates momentum over all the programs and tactics of the project. Hard and soft miracles are phased with a consistent monthly rhythm so that a soft miracle is done each week, to accelerate momentum toward one hard miracle a month.

### QUARTERLY BATTLEPLANNING

Quarter	Quarter I													Quarter II								
Month	1				2				3					4			5			6		
Week	1	2	3	4	5	6	7	8	9	10	11	12	13	1	2	3	4	5	6	7	8	9
Quarter I																						
Quarter II																						
Quarter III																						

RHYTHM	<p>◇ QUARTER I PLANNING SESSION (HARD MIRACLES)</p> <p>△ SOFT MIRACLE</p> <p>③ HARD MIRACLE #3</p>
PHASING	<p>"1 PERSON" - Secures the design, builds materials list, compiles tools list, schedules tasks, does cost estimating, locates material sources</p> <p>"4 PEOPLE" - Gathers materials and tools, does inking and purchasing, does actual construction</p> <p>KEYS - Overlapping implementation of hard miracles - Phasing out auxiliaries and phasing in shadows</p>
COMPLETION	<p>Assign whatever number of people it takes to complete the job on schedule. It will take more people longer to complete the miracle initially - it will take less people, less time as auxiliaries and shadows gain experience and confidence and inkind contacts.</p>

	HARD MIRACLES	SOFT MIRACLES
OBJECTIVE INTENT	Demonstrates systematic, substantial implementation of land-use projection.	Dramatizes that the community itself can create and maintain an attractive community appearance.
PROGRAM SUB-TACTICS	Implements many sub-tactics and aspects of several programs simultaneously.	Utilizes one or two sub-tactics to deal with situations the community would call persistent irritants.
PHYSICAL SPACE	Produces major additions to or alterations of community space.	Polishes, refines, or upgrades existing community space.
MIRACLE PHASING	Phased over several weeks with victory signs time-lined in. (Planned on quarterly basis with one per month)	Designed for quick, one-day implementation, beginning to end. (Planned on monthly basis with one per week)
MORALE FACTOR	Excitement of seeing the community doing major construction toward the completion of the land-use projection.	Excitement of seeing the community actively working all the time doing many things.
TROOP EFFECTIVITY	Sustains, deepens, and focuses the commitment of those already engaged.	Involves new people through short time involvement and quick visible results.
NECESSARY RESOURCES	Requires major materials, often heavy machinery, and professional expertise.	Uses all locally available materials, tools, and expertise.



LOCAL CONSTRUCTION

THE CONSTRUCTION PROCESS

The triangle of the production process was drawn up to provide a comprehensive picture of all the dynamics that go on in any production process and to be able to discern where within our projects the major blocks to doing construction are presently located. Our key block has to do with being paralyzed by the complexity of all the things that have to be considered in organizing major construction. The following material attempts to offer some practical tools and suggestions to overcome that block.

## CONSTRUCTION PROCESS

### COORDINATED SCHEDULING

#### INTRODUCTION

Building a detailed coordinated schedule for all construction jobs is the answer to the major block relative to doing construction in most Human Development Projects. The schedule is what allows for the effective use of the forces, time and material. It also allows you to estimate the amount of coordination and administrative functions, that need to be structured and assigned off site in order to enable the actual construction process to function.

#### COMPONENT

#### SHEET

The key to building an accurate schedule is to break your task down into components like foundations, walls, openings, floors, roof, etc. and taking each component and breaking it further down into smaller units. It is impossible for an inexperienced person to estimate how long it is going to take to lay a foundation, but anybody can imagine how long it will take one person to dig a one yard long ditch that is 2 feet wide by 1 foot deep. All you have to do then is to multiply your result with the total length of your foundation and you have the number of man hours it takes to dig the ditch for your foundation (see component sheet). The component sheet also allows you to see what tools and materials you need for any given job. Now draw a chart with your components down on the left and the days of the week across the top (see example) and begin to place each task on the chart using the categorical names. Begin each task with a dot on the chart and extend it for the duration of the task. Example: Excavation totalled up to take 2 full weeks.

#### BASE FLOW

#### CHART

Then ask yourself "What could be started next?" You will probably say "Foundations", but if you say "Roofs" you will be able to correct yourself by once again mentally constructing the roof and realizing you need walls first. Now here is where the trick of scheduling comes in. You realize that, (If you are building 20 homes and digging 20 holes and pouring 20 foundations, etc.,) you do not have to wait till all 20 holes are dug before you can begin to pour foundations. Realizing this, you decide to start pouring foundations the 2nd week, after half of your holes have been dug (of course if you stop digging holes to pour foundations, you will not be saving yourself any time, but probably extending it instead), so you keep one crew digging holes and start another crew pouring foundations. You put the dot for foundations on your chart in the 2nd week and extend it for as long as foundations will last. You then repeat this process for each category, beginning each as soon as it is physically possible, keeping in mind the size of your labor force and availability of tools on site. This provides you with your BASE FLOW CHART ON CONSTRUCTION. Now you can consider each week individually to see: 1. Total number of men needed this week, 2. All material needed this week, 3. all tools needed

### CONSTRUCTION PROCESS

this week. You must ask yourself if you can deliver these things to the site when they are needed, or go back and start changing around your time design. The object is to shorten your time design as much as possible, while not having men on site without enough tool or material (or vice versa). The process of changing around your time schedule in order to maximize the use of workers, material, and tools will be taken up more thoroughly in the next method of scheduling. Examples of each step described in the forging method are provided in the back of this section.

The event-oriented method of scheduling is based on the question "What events can occur today?" and "What event must happen before this work can begin?" The first steps of determining quantities of time, material, and work force are the same as in the previous section. You must have your basic component sheets worked out before you can begin the process of scheduling shown here. Also, this method is used by construction companies, especially when they are doing several separate construction jobs at the same time, and clarity on the daily critical issue is nearly impossible to determine, along with just plain coordination. The second step is beginning with your basic component sheets, using the "bottom line" of each (ie. total workers, total materials, total tools) and focus on TIME totals. You begin to construct, on a piece of large paper, a network showing the various tasks "built off" each other. Look at the example in the back of this section. You start with two points at opposite sides of the paper marked "start" and "finish". Beginning with "start" point, you draw a horizontal line, (short, since everything must fit between the "start" and the "finish"), place a small circle at the end of it, (which you leave blank till the end), and write "lay-out", (or whatever your first task will be,), on it with the number of days required for lay-out underneath it. Now you move up or down and place your next horizontal line with a circle at the end of it, and mark it "excavation", or whatever comes next. You continue this all the way through to the end of the job, placing tasks and the number of days under each one. Here are some pointers in making your network:

NETWORK  
CHART

- a. The foreman of the job makes the first "draft" using his perspective as the man in charge on site.
- b. The circles represent events, the lines represent tasks.
- c. The main question is "What event needs to happen before this work can happen?" This will give you an idea of what sequence to put things in.
- d. The object of this exercise is to see what tasks can go on simultaneously, and what must happen before you can begin any particular task.
- e. The circles are filled in last with the number of the day of the project. (Example: 11th day of project, 15th day of project)
- f. This is a self correcting exercise, provided you mentally construct the job each step of the way.

### CONSTRUCTION PROCESS

- g. Your paper will be a mess before you finish so don't worry about it. If it is not a mess, you are probably thinking linearly (or one thing at a time) or you have left out a lot of contingencies.

Once you have a draft of a network, with all tasks and times written in, go back and 1. add up the time of interconnecting events and make sure you don't have obvious errors (like your total time for 20 home is 5 days) or internal conflicts (like you need doors on the 11th day and they won't be made until the 15th day). NOW, you must determine the CRITICAL PATH of the schedule. This means the events that absolutely must happen by a certain time or the job will come to a halt. The critical path should be traced through the whole network, and it will probably go up and down. Check all factors to make sure you have it right. The exercise is a waste of time if you leave out this step. Now redraw your chart nicely by making the CRITICAL PATH a straight line drawn to some scale of equal distances for each day of the job. Only the critical path will be drawn to scale, so do not worry if other lines seem too long or short. Doing this will help you to imaginably see what you must pay attention to, (Example: anything on the critical path), by drawing it to scale you have the added benefit described next. On the wall of your planning room, you should make a calendar of every day of the year (or at least a quarter) drawn horizontally according to the same scale as you on your network charts. Now you can tape up any number of charts (one for each project you are doing or going to do) on the larger calendar. This master chart will then inform you how to handle interrelated issues on different jobs, (like material purchasing, delivery schedules, cash flow, crew swaps, etc.). Most importantly it will permit you to guard the critical path of each individual project, further maximizing your use of workers, materials, and tools. It will also help you to avoid working on the wrong thing at the wrong time.

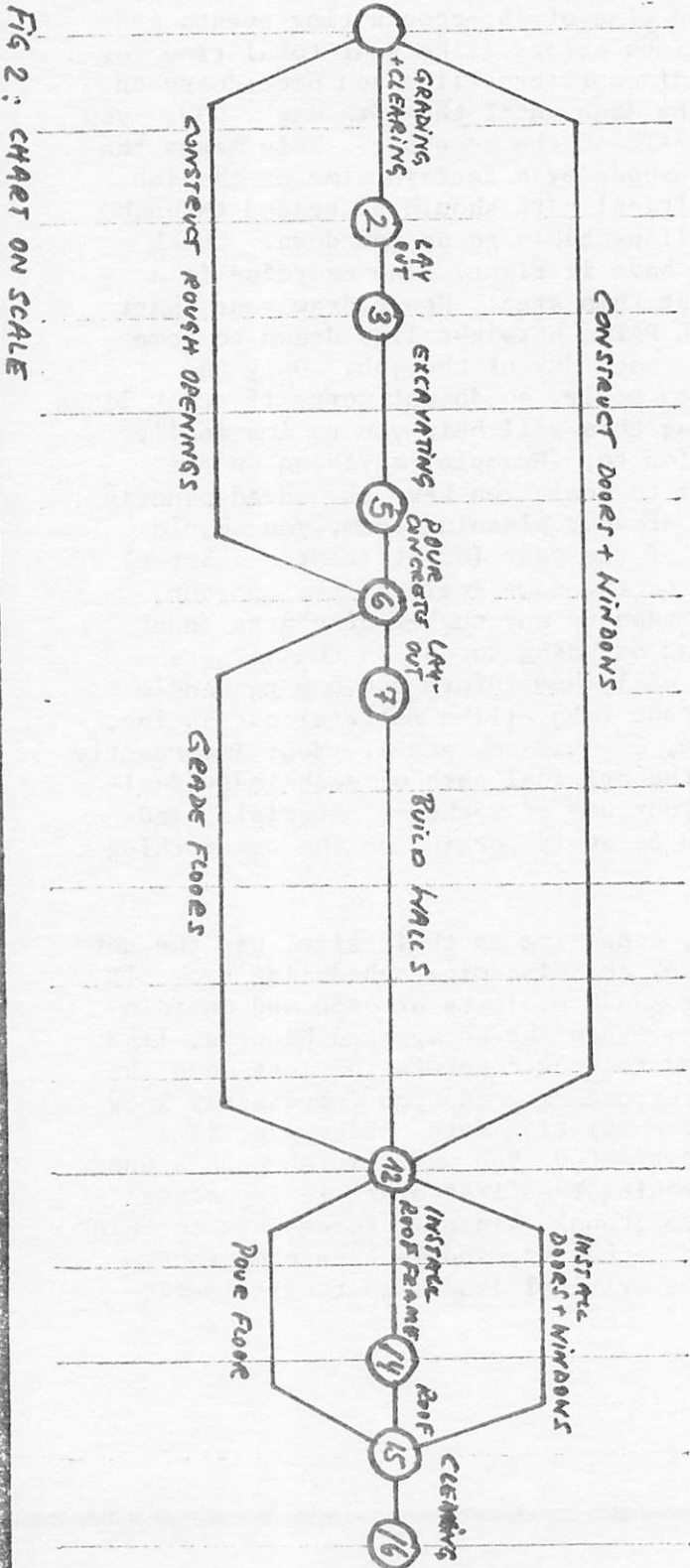
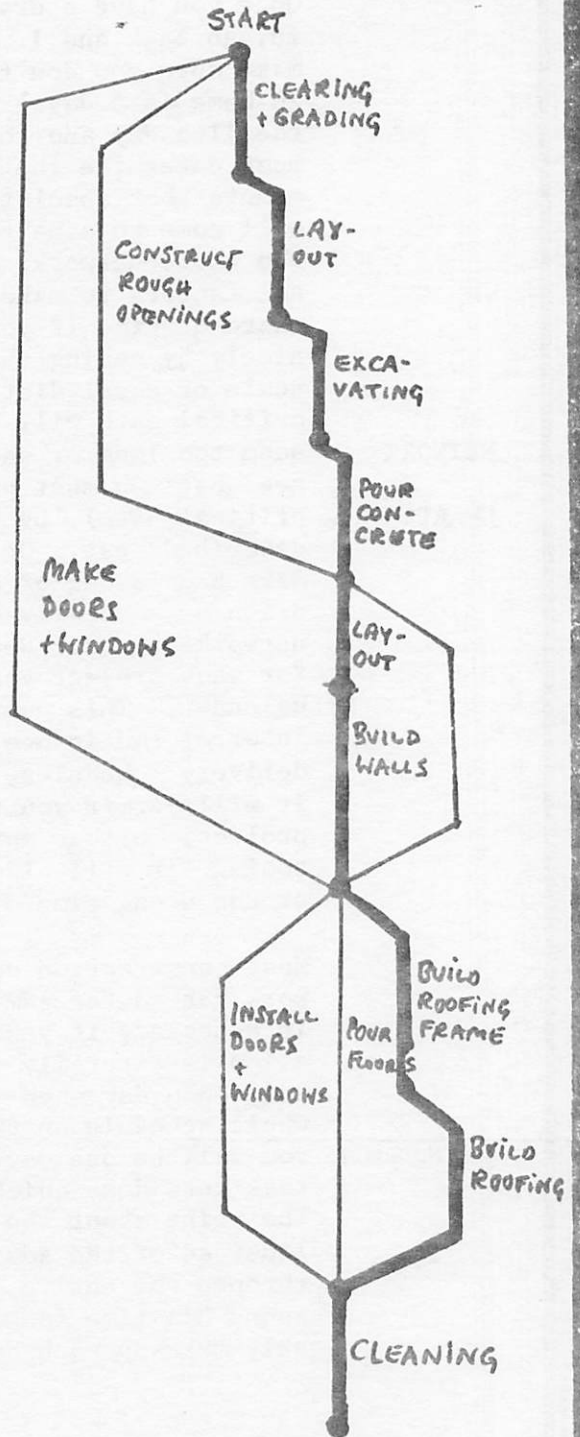
NETWORK

CHART

CONCLUSION

Most construction operations, depending on their size, use the network method for administrative, and financing scheduling too. It is necessary if you are doing 20-30 projects at once and coordination is literally impossible. When the unexpected happens, like rain on a day when you planned to pour concrete you just move the whole schedule on that job over one day, and you immediately know you will be one day over your completion date. Likewise, if a task gets done quicker than estimated, you will finish much sooner. The point about the foreman making the first draft is important (instead of the administrative group), since it forces him to think through the entire job before he begins, and is then prepared to spend his time focusing on the critical issues that will inevitably make up each day.

CONSTRUCTION PROCESS: SCHEDULING FLOW CHART



PRACTICAL CONSIDERATIONS

SUBCONTRACTING

To avoid capital outflow from your community, as many components of your construction task as possible should be accomplished by local forces. There will nevertheless be components that require special skill or equipment which needs to be hired from the outside.

COST-PLUS-CONTRACT  
LUMP-SUM-CONTRACT

There are some things you should know about subcontracting to save time and money. A contractor will usually offer you a COST-PLUS-CONTRACT. That means he will give you an estimated price for the job without any obligation or guarantee to actually stick to it. Very often the price will be much higher in the end than the estimate. There is no reason for the contractor to work quickly because he will charge you on the basis of the amount of manhours spent. Chances are pretty good that you will lose time and money with this type of contract unless you know your contractor well and can trust him. It is therefore generally preferable to negotiate a LUMP-SUM-CONTRACT. With this type of contract the contractor is bound to the price you negotiated. He will be interested in doing the job quickly to increase his profit. What you have to watch for here is quality.

CONTRACTOR PRICES

Often prices of contractors will vary considerably. It is therefore important to receive competitive bids from several contractors for the same job. In order to evaluate the bids, you have to make your own estimate on the basis of time, material and labor involved. Prices much lower than your estimate may indicate low quality.

CONTRACTOR  
CREDIBILITY

If you have any doubt in the capability of your contractor to do your job adequately, check him out on the basis of his experience, equipment, troops, and financial situation. Get a list of his most recent projects with the names of the clients to determine the scope of his experience. Find out if he has the equipment to do the job with and determine if he has the troops to do the job in time. Check also if he has other projects going at the same time. Finally you may want to ask him for a financial statement to make sure he has the resources to carry the job through.

MATERIALS AND  
TOOLS

The construction schedule is the only basis to figure tools and materials needed for the job at a given time. Without adequate preparation, much time and money can be lost. A coordinator needs to be assigned ahead of time to think through the whole process and make sure all the tools and materials are available at the right time and in the right amounts.

LOCAL TOOLS AND  
MATERIALS

In many countries the tools people use are different from what you may be used to. In India, for example, people use bowls or baskets to transport dirt. You may waste a lot of time in the attempt to switch them over to wheelbarrels. Use some time to find out what tools people use to accomplish certain tasks. It will probably be much easier and cheaper to get those common tools and you won't have to teach them how they are used. The same is true for materials. The fact that you use concrete made of different sands, cement and water in your own country does not necessarily mean that this is the only way to do it. There are many ways to mix concrete and mortar. Let the local people teach you what materials and methods they are using traditionally and find out what their qualities are and if at possible do it their way.

MATERIALS AND  
TOOL STORAGE

For any kind of construction you have to provide storage space for your materials and tools. Without a central storage the work area is cluttered, people's work becomes haphazard, and they lose momentum. To have adequate storage space also enables you to buy quantity and save money. Depending on the size of your job it may also be helpful to assign one or more people to be in charge of storekeeping. An older person, unable to be a part of the work force, is often a good choice. The storekeeper's task is to keep inventory of your materials and to keep track of the tools. He can also maintain and repair the equipment and tools.

BUILDERS GUILD  
Local Organization

- VISION** A task assigned to every worker is necessary to maintain motivation. Thorough planning and scheduling before the project begins assist in determining realistic assignments.
- ENGAGEMENT** Every worker needs to have a mental picture of the project. This can be done by making a model of the finished project. A model produces the vision which raises work above the mere "digging of a hole". Furthermore, the total community needs to be behind the project, supporting and upholding the vision.
- MOTIVATION** Organizing the work force is based on a first-hand knowledge of what tasks people must actually do. This eases the job of planning several simultaneous operations. Scheduling of events first permits assignments to be made on a comprehensive basis. In several cases, not all workers are needed immediately, and therefore some kind of "crew injection" scheme must be designed. The most common trap here is "linear thinking" or "A" follows "B" follows "C" follows "D", etc. in the planning process. This usually results in long, drawn-out tasks, material shortages, and workers standing around without assignment while everyone waits for a single individual to complete his job. By asking two questions: "What are all the things that could go on today?" (Thinking "Vertically") and "What event must occur before this work can be started?" ("Network" thinking), planning can be sorted out and focussed on the most critical issues. Rewards are important. Praise for a good job improves workmanship. Also, improved workmanship and sheer effort are often overlooked. Time out for fun and special celebrations enhances motivation. Fun is relaxing. Admiration by the village or the workers families can be a sign of the communities support of the project. The celebration of the first house completed makes a tremendous event.

**BUILDERS GUILD**  
**MALIWADA HDP CONSTRUCTION TEAM: REPLICATION MODEL**

The Construction Team of 70 workers is divided into 4 groups, each with 20+ workers. Each group is headed by a skilled mason foreman. The foreman is responsible for individual task assignments. There is one general supervisor to direct the entire group. Every worker can feel his responsibility to the whole construction team and to the village project. This group has been able to visibly change the village design in several villages.

The key to motivation of such a large workforce (bigger than most American construction companies) is based on a model that includes the worker's entire life and role he plays in the village. The mental satisfaction derived from both individual and corporate achievement has been achieved in several ways:

**COLLEGIUM (Mornings):** Every morning at 7:30 am all workers meet together for breakfast. They sing, do a ritual, have a common conversation on a specific topic of interest, and sometimes a short speech. The subjects they cover include: their community's story, other communities where HDP's are going on, Indian history, Hindu mythology, and the stories of great people. These all motivate for hard work. They converse on government structure, economic development, Indian geography, and study photographs of villages in other countries. They also study the work of other guilds in their own community along with the stakes and future construction project sites. The Education Guild has started teaching the workers literacy classes.

The workers are beginning to learn masonry work. They know they are working as masons and carpenters every day. All are paid wages, and some receive as much as 12 rupees everyday.

Once a month, the construction team has a picnic or a party. Sometimes they arrange cultural programmes, games or information films. They are eating more breakfast. They now have medical facilities (which they helped to build).

Every Sunday, the workers work as volunteers along with the other villagers. (Shramdan). This helps to build a sense of community responsibility.

All these things make good organization.

Superintendent of Maliwada Construction Team

	WEEK I			WEEK II			WEEK III		
ACCELERATION INTENT	SYMBOLIC RENOVATION OF CORPORATE SPACE		SYMBOLIC SPACE TRANS-FORMATION	PRACTICAL CONSTRUCTION OF STAKE SPACE		FAIR ON RESI-DENTIAL SPACE	MAJOR CONSTRUCTION OF COMMUNITY SPACE		CELEBRATION GRADUATION DEDICATION
FORCES TRAINING	CORPORATE WORK Same Task, Same Site			TEAM WORK Same Task, Different Sites			TEAM WORK Different Tasks, Same Site		
DYNAMIC IMPACT	COMMUNITY			STAKE			GUILD		
PHASING									
PRACTICAL EXPERTISE	PRACTICAL VISION METHOD	PRACTICAL SKILL	GOVT. RELAT'N ISSUES	PRACTICAL CONSTRUCTION METHOD	PRACTICAL SKILL	HEALTH, SANITAT'N ISSUES	PRACTICAL MANAGEMENT METHOD	PRACTICAL SKILL	MIRACLE PHASING ISSUES
		SCHEDULING, MATERIALS, PROCUREMENT & USE			ORGANIZATION OF LABOR FORCE			PHASING OF CONSTRUCTION PROCESS	
		SIMPLE VISUAL AIDS TO TEACH AND DO			SIMPLE VISUAL AIDS TO TEACH AND DO			SIMPLE VISUAL AIDS TO TEACH AND DO	
AUXILIARY COLLEGIUM	CATALYTIC TRANSFORMATION			BUILDERS GUILD			LOCAL ADVISORY		

# LIVING ENVIRONMENT: STATUS CHART

PROJECT SPACE		PROJECT																				A ADEQUATE NEEDS IMPROVEMENT C NOT PRESENT				
		5th CITY	IVY CITY	LOANE DE L'ACADIE	VOGAR	INYAN WAKAGAPI	DELTA PACE	CAÑO NEGRO	ISLE OF DOGS	KREUSEBOST	TERMINE	EL BAYAD	KAWANG-WARE	SWAN-TUMBU	ITEDE	MALIWARA	OOMBUL-GURRI	KELAPA DUA	SUNGAI LUI	HAI OU	NAM WAI		SUDDONG-GAN	KWANG-YUNG IL	OYUBARI	MAJURO
RESIDENTIAL SPACE	HOME CONSTRUCT.								A	A				B	X						B		X			<div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 2px;">A</div> <div style="border: 1px solid black; padding: 2px;">B</div> <div style="border: 1px solid black; padding: 2px;">C</div> </div>
	RENOVATION	X			B					B		C	C		C			C					A			
	LANDSCAPING	X											C		C			C					A	A		
	SANITATION	B							A			B			X				B				X	B		
	SERVICE ACCESS	B			B		B	B	A	A	A				A	C	C	C	C		A		A			
ECONOMIC SPACE	SHOPPING CRTS.								A	A		C			C	B				A	B	X	B	A	<div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 2px;">CALLED FOR IN DOCUMENT</div> <div style="border: 1px solid black; padding: 2px;">INITIATED</div> <div style="border: 1px solid black; padding: 2px;">COMPLETED</div> </div>	
	INDUST. SHEDS		C						A						X			C		A	B	X	B	A		
	ANIMAL SHELT'S	A	A	A					C						X					B	B			A		
	WATER SUPPLY	A	A						B								B				B		X	B		
	AGRICULT BLDGS	A	A							X	A								C		B	B	X	B		
	ENERG. SYSTEMS	A	A		B	A	B	B	A	A	A						B		B	C	B		A	A		A
	COMM. SYSTEM	A	A		B	B	A			A	A						X			B	A		B	A		
COMMUNITY SPACE	COMMUN. CTR.	B				B						B			X	B	X				B	A	B	C	<div style="border: 1px solid black; padding: 2px; width: 20px; height: 20px; margin: 0 auto;"> <div style="border: 1px solid black; width: 100%; height: 100%; position: relative;"> <span style="position: absolute; top: 50%; left: 50%; transform: translate(-50%, -50%); font-size: 10px;">N</span> </div> </div>	
	SCHOOL	B	A	A	A	A	X	C	X	A		B		C		X	A		A	B	B	X	A			
	HEALTH CLINIC			B	C	A	A			A			C			A			A		A		X	B		
	ROADS		A			B	B			A	A					B	X			A		B		B		A
	TOILETS	A	A	C	B		B	X	A		A					A	X			B			X	B		
	MUNICIPAL BLDG.		A		A		A				A	A	B	C	C	A	C		C		C	C	X	B		A
SYMBOLIC SPACE	PARKS																					B	X		B	<p>KEY:</p>
	PLAZA		C		C																B	A	X		C	
	SIGNS																						X			
	HIST. SACR. SPACE	X	C	B					C		B	A	A			C				C		B	B	C		

# MUSEUM PIECE

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Arena: TRANSFORMED SPACE  
From: UPTOWN GUILD, GRA '73

PEOPLE'S PLAZA

## TASK

Create sacred space out of parking lot.

### IMAGES

Oasis  
Sacred Space  
Dr. Lao's magic: Sudden, mysterious  
Postage stamp park  
Irrational deed, like Dr. Lao dropping a fishing line into a stream with no water and using no bait

### TOOLS

3 shovels  
2 picks  
2 rakes  
1 roller  
1 bag fertilizer  
1 landscaper  
rope  
100 sq. yards sod  
10 bushes  
4 trees  
4 bushels gravel  
bricks

### FORCES

in-kind team - 2  
planning team - 2  
authorization team - 1  
work team - 15  
fire station came to water - 1  
community helpers - 10

## PROCEDURAL STEPS

1. Brainstorm on image of what we want lot to be.
2. Take care of getting authorization.
3. Plan the lot and materials needed.
4. Make in-kind pitch.
5. Gather tools.
6. Make blitz on lot model.
7. Meet to work on lot; co-ordinate time arrival.
8. Maintenance model.

## TIMELINE

day I	II	III	IV	V	VI	VII
brainstorm	authoriza- tion; plan lot	make pitch list materi- als; main'ce model	gather in-kind; and tools	work model	blitz on lot	continue maintenance

## SIGNIFICANCE

A first blow to the cynicism of the community. People staring for a long time; (mystery caught them); then had a chance to participate in creation through their work. The park drew forth a depth response to the possibility of their moving mountains. Helpers from the community responded spontaneously.

## THE NEW SPACE CONCEPTION: SPACE-TIME

Social, economic, and functional influences play a vital part in all human activities, from the sciences to the arts. But there are other factors which also have to be taken into account — our feelings and emotions. These factors are often dismissed as trivial, but actually their effect upon men's actions is immense. A good share of the misfortunes of the past century can be traced to its belief that its science and technique could function at arm's length with no emotional content. The arts are viewed as an isolated realm of their own, completely insulated from everyday realities. As a result, its lost unity and balance; science and industry made steady advances, but in the now detached realm of feeling there was nothing but a vacillation from one extreme to the other.

The scope and strength of the emotions are both greater than we sometimes suppose. Emotion or feeling enters into all our affairs — speculation is never completely "pure," just as action is never entirely practical. And, of course, we are far from having free choice in this matter of feeling. Large tracts of our emotional life are determined by circumstances over which we have no control: by the fact that we happen to be men, of such or such a kind, living at this or that period. Thus a thoroughly integrated culture produces a marked unity of feeling among its representatives. For example, a recognizable common spirit runs through the whole baroque period. It makes itself felt in activities as distinct from each other as painting and philosophy or architecture and mathematics. This is not particularly surprising. Techniques, sciences, the arts — all these are carried on by men who have grown up together in the same period, exposed to its characteristic influences. The feelings which it is the special concern of the artist to express are also at work within the engineer and the mathematician. This emotional background shared by such otherwise divergent pursuits is what we must try to discover.

### Do We Need Artists?

Some people question whether any pervasive unity of feeling is possible in a period like ours. They regard science and industry

as inimical to art and feeling: where the former prosper, the latter decline. Or they see science taking over the arts, opening up new means of self-expression which make us independent of them. There is some basis for views like these. Do we, then, really need artists any longer?

In any civilization, feeling continues to filter through every activity and situation. An environment whose chief aspects remain opaque to feeling is as unsatisfying as one which resists intellectual or intellectual content. But just this sort of emotional frustration has prevailed for a long time past. An official art has turned its back upon the contemporary world and given up the attempt to interpret it emotionally. The feelings which that world elicits have remained formless, have never met with those objects which are at once their symbols and their satisfaction.

Such symbols, however, are vital necessities. Feelings build up within us and form systems; they cannot be discharged through instantaneous animal outcries or grimaces. We need to discover harmonies between our own inner states and our surroundings. And no level of development can be maintained if it remains detached from our emotional life. The whole machinery runs down.

This is the reason why the most familiar and ordinary things have importance for the genuinely creative artists of our generation. Painters like Picasso, Juan Gris, the lyricist of cubism, and Le Corbusier have devoted themselves to the common objects of daily use: bowls, pipes, bottles, glasses, guitars. Natural materials have received the same attention: stones hollowed out by the sea, roots, bits of bark — even weather-bleached bones. Anonymous and unpretentious things like these scarcely figure at all in our normal consciousness, but they attain their true stature and significance under the artist's hand. They become revealed as *objets à réaction poétiques*, to borrow Le Corbusier's phrase. Or, to put it somewhat differently, new parts of the world are made accessible to feeling.

the opening up of such new realms of feeling has always been the artist's chief mission. A great deal of our world would lack

all emotional significance if it were not for his work. As recently as the eighteenth century, mountain scenery was felt to exhibit nothing except a formless and alarming confusion. Winckelmann, the discoverer of Greek art, could not bear to look out the windows of his carriage when he crossed the Alps into Italy, around 1760. He found the jumbled granite masses of the St. Gotthard so frightful that he pulled down the blinds and sat back to await the smooth outlines of the Italian countryside. A century later, Ruskin was seeking out the mountains of Chamonix as a refuge from an industrial world that made no kind of aesthetic sense. Ships, bridges, iron constructions — the new artistic potentialities of his period, in short — these were the things Ruskin pulled down the blinds on. Right now there are great areas of our experience which are still waiting to be claimed by feeling. Thus we are no longer limited to seeing objects from the distances normal for earth-bound animals. The bird's-eye view has opened up to us whole new aspects of the world. Such new modes of perception carry with them new feelings which the artist must formulate.

The artist, in fact, functions a great deal like an inventor or a scientific discoverer: all three seek new relations between man and his world. In the artist's case these relations are emotional instead of practical or cognitive. The creative artist does not want to copy his surroundings, on the one hand, or to make us see them through his eyes, on the other. He is a specialist who shows us in his work as if in a mirror something we have not realized for ourselves: the state of our own souls. He finds the outer symbols for the feelings which really possess us but which for us are only chaotic and — therefore — disquieting, obsessive stirrings. This is why we still need artists, however difficult it may be for them to hold their place in the modern world.

Reality, as mirrored in the organization of the external world, has the power to destroy every one of us. This reality, which crushes more people every day, and menaces our culture just as it has begun to be conscious of itself, cannot be identified with the true being of our period.

What is this menacing reality? It is opposed to the methods of approach employed by the creative forces of our time. Its energy and material power are expended on vain attempts to cope with the many-sided and complex problems of our period by means of a ruthless simplification.

In the nineteenth century the means of production were mechanized, and unrestricted production became an end in itself, bringing disorder into human relations. In the twentieth century the means of destruction were mechanized, and unrestricted power became an end in itself.

Architectural façades of the last century were erected in many diverse shapes and styles, but these styles were not used as statements of conviction. They functioned merely as curtains, disguising what was behind them. Similarly, mankind has today many diverse political systems. Most do not reveal — some even contradict — the continued urge toward the organic going on in the depths of the period. These political systems simply serve to disguise the fact that political power has become an end in itself.

Social disorder was delivered to us as an inheritance from the Industrial Revolution. To restore order in this unbalanced world, we must alter its social conditions. But history shows us that this is not sufficient. It would be a fundamental

mistake to believe that socio-political change would itself cause today's maladjusted man, the product of a century-long rupture between thinking and feeling, to disappear. Unintegrated people are today multiplying everywhere and in every class, among employers and employed, among high and low. Their acts reflect their inner division.

9  
6

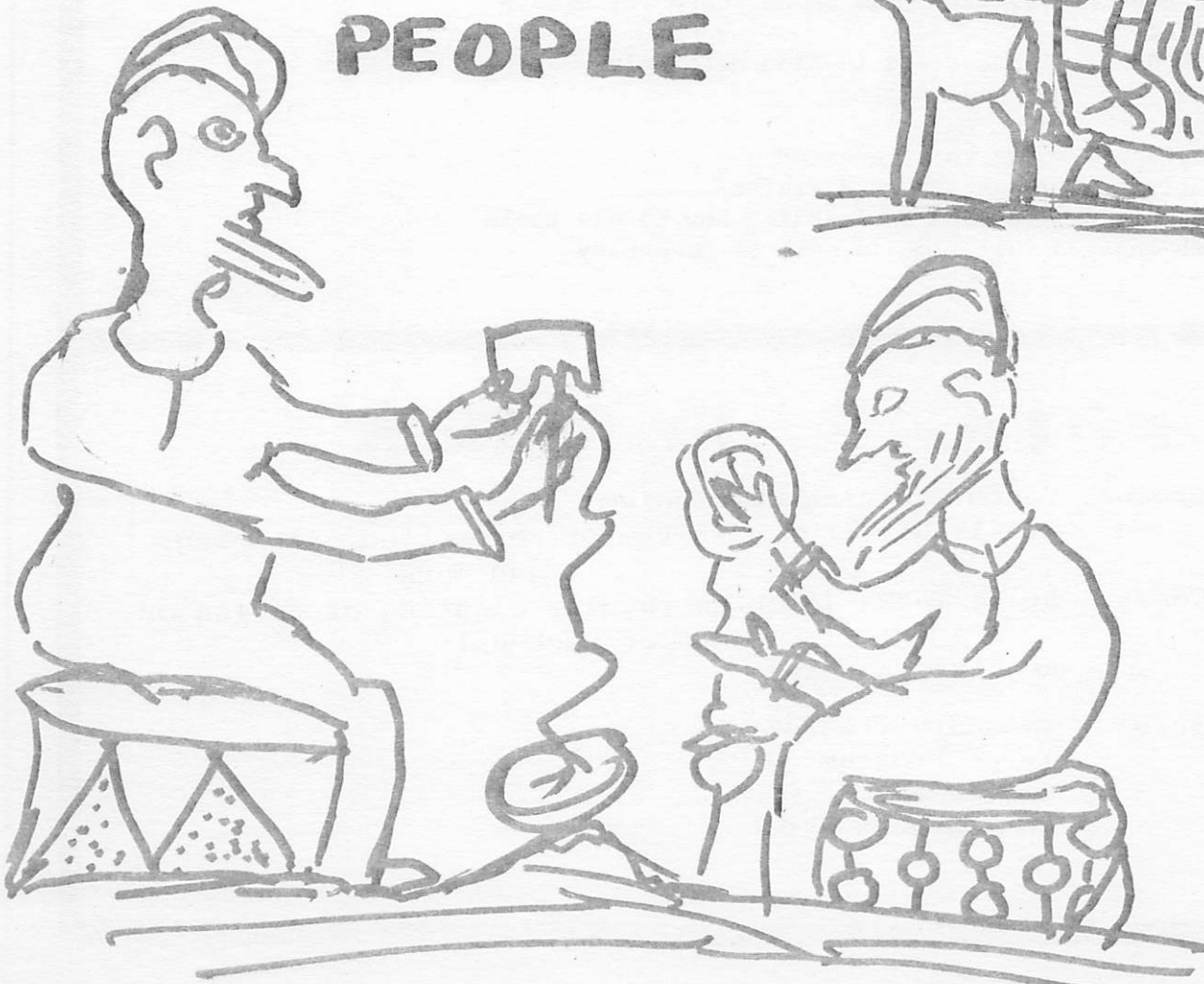
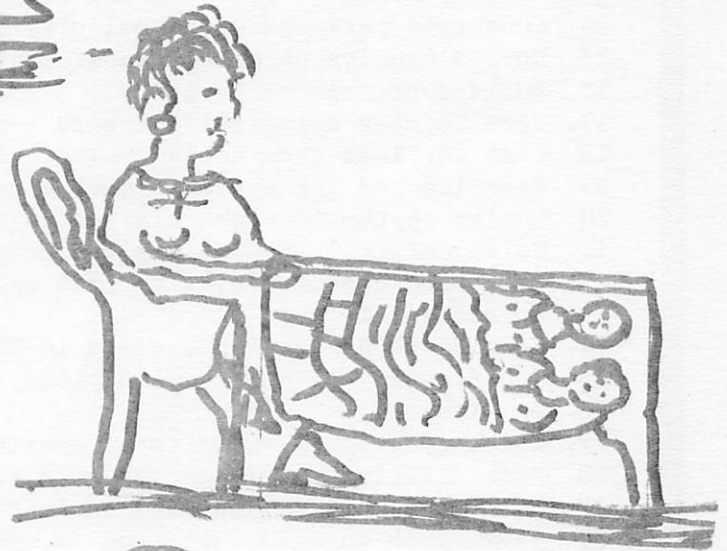


ALL



THE

PEOPLE



1. Host city high school club, youth exchange program
2. Hold forum for youth
3. Send youth representatives to UN conference
4. Create liaison structures with out side groups
5. Trips to other towns
6. YMCA - YWCA participation
7. Youth do a demonstration workday
8. 4-H, FFA participation
9. Hold skills training courses, i.e., mechanics, first aid
10. Survival trek; rite of passage
11. Go to movie and reflect on the experience.
12. Get vocational jobs experience
13. Go on camping trips, training trips
14. Construct park and preschool play equipment
15. Do one massive physical transformation
16. Build recreational facility
17. Have regular competitive events - sports
18. Plan for long-term active engagement
19. Practice and get a life - saving certificate
20. Design rhythm of week relative to planning, reflection and engagement
21. Go to universities and tap into resources and skills
22. Establish stake care, i.e., mow lawns, care for elders
23. Create safety patrol
24. Have youth do development and in-kind materials
25. GED Program - high school diploma
26. Do literacy training
27. Emissary program needs to be created
28. Push creativity through arts and crafts
29. Work on simple skills such as learning how to use tools
30. Have youth engaged full-time in work of community

IDEA Box

## FUTURE FOSSILS

- Self-development: Youth Training Curriculum  
Weekly Structured Rhythm of Reflection, Planning,  
and Work
- Community Care: Stake Tasks (such as regular cleaning of drains or  
paper pick-up)  
Regular Workdays
- World Exposure: Emissary Program  
Trips Program  
Employment  
Speakers In & Out

PROJECT: NAM WAI  
 ARENA: YOUTH  
 EVENT: YOUTH INVOLVEMENT PROGRAM

1. Participation by the youth in any guild was invited at first.
2. Their interest focused on business and recreation concerns.
3. The structure for business concerns is an Advisory Council which two or three of the older youth attend.
4. Approximately fifteen youth showed an interest in recreation and environmental improvement. This was initiated by the advertising of a government youth scheme offering money for projects. The Document was used to help youth decide what projects they wished to do. They applied for and received grants for two improvement projects.
5. These youth were named the Recreation Guild and now meet every week in order to implement a summer activities program. They meet on alternate Fridays when other guilds meet and any day in ~~between~~ the in-between week which is convenient. Under the guidance of ~~XXXXXX~~ an older member of the community they applied for government funds for a summer recreation program.
6. A Hong Kong youth group wishing to be of service to the project was harnessed as teachers in the organization and execution of a recreation program. They work with the guild leadership every week as well as the whole guild.
7. ~~XXXXX~~ youth group also has the name 'Pioneers', chosen by them.
8. The older youth (Service Corps) had weekly meetings with two auxiliary staff where they planned their participation in the programs they were interested in.

Project: VOGAR HDP  
 Arena: YOUTH  
 Event: BEGINNING OF THE VOGAR YOUTH CORPS

Youth in Grades 6, 7, and 8 worked in the kitchen throughout the Vogar Consult, often arguing and vying with each other about getting jobs. Towards the end of the Consult, a Consult team visited Winnipeg and returned with T-shirts specially printed for the Vogar Youth Corps. After these were presented and began to be worn, the group of youth became more effective, and the community became aware of their participation in the Consult.

More recently, a senior high school summer job program has been improved and given a new focus. These students have built a community monument and are erecting family name signs at each Vogar home.

PROJECT: MAJURO  
ARENA: YOUTH  
EVENT: INTENSIVE PROC  
"SHIP'S ACADEN

## YOUTH CORPS RECOMMENDATIONS

The following is a set of recommendations regarding the operation and activities of the Youth Corps Poverty Fighters. It represents the workshopping of practical means for implementing the previous proposal of Amata Kabua as a foundation.

### Troop Configuration

The Youth Corps Poverty Fighters is one corporate body of people surrounded and engaged by structures of division, platoon and team. Each youth assumes responsibility for the work of the whole corps and also participates in the total experience available through this program.

The total corps of 1000 is comprised of 960 youth and 40 adult advisors. The youth are divided into four divisions of 240 each, with four platoons in each division and four teams in each platoon. This gives 64 teams of 15 boys each, organized into sixteen platoons. Adults would serve as advisors to the youth, with two assigned to each platoon and two overall for each division, forming ten man advisory teams.

This configuration provides the basic structures defining the ship's community, and particular assignments would rotate objectively among the total corps.

### Time Designs

Time rationally designed holds the complexity of this massive configuration of troops and at the same time serves as a means of care.

Based on a twelve month year, the year would be divided into four 13-week quarters. The last week of each quarter would serve as discontinuity to the daily schedule and could be a time of corps celebration, planning, and preparation for the next quarter.

Each week would be designed to produce the optimum engagement and intensification of time so that the scope of participation can be enlarged. The week would be divided into two weeks, a four-day week I for direct engagement in the major areas of the corps and a three-day week II providing secondary and discontinuous engagement.

Daily time would center around a 7:30 A.M. to 4:30 P.M. station assignment, with morning and evening times devoted to the corporate care, planning and celebration of the total community.

### Rotation

The primary community unit within the corps would be the division. The primary work units would be platoons and teams. Each division would, through a rotation model and platoon assignment, participate in the total life of the corps.

There would be four arenas of corps work, each comprising a station. These would include: Ship's Academy; Ship's Shop; Copra Harvesting; and Island Projects. Each division would have one platoon assigned for one quarter to each station. Within such station the platoon members would be assigned to provide the station structures such as classes, shops, and work teams. In this way each division would be totally involved in the whole corps life.

### Corps Stations

There are four basic week I stations that comprise the direct work thrust of the Corps.

**Ship's Academy** - This would be a 240-member, 12-week intensive training structure teaching four-week sessions in language studies, social studies, and technical skills background. Language studies would include both training in English and Japanese. Using conversational techniques and careful intensive emersion, this should provide a breakopen experience enabling facile development of language skills. The social studies curriculum would provide comprehensive images of 20th century social dynamics as well as a specific focus on reclaiming the cultural tradition and heritage of the Marshalls. The technical skills background curriculum would give a thorough foundation in science and mathematic processes as well as direct grounding of these processes in such areas as business, ocean science, and electronics. Structured in 12 seminar groups of 20 each, 240 students could be taught by 12 imaginably trained faculty. The units of study would be intensive two-day, 16-hour modules with four sessions of four hours each.

**Ship's Shop** - This would divide 240 youth into three areas of practical, on-the-job training in woodworking and shop skills, small appliance and engine repair, and ship's company. Each youth would spend one month in practical work and training. The manual arts shop would provide training in woodworking, taxidermy, furniture building and other related skills, and participants could be expected to produce marketable products for the corps. The mechanics shop would provide training in small appliance and small engine repair, and it could also be a source of income for the corps. The ship's company would work with the crew of the ship and gain experience in seamanship and training in how a ship works. They would also be responsible for such activities as the store, cargo storage, copra buying and weighing, as well as daily enablement of the boats.

**Copra Harvesting** - This station would give three months' direct experience in cultivating and preparing copra. This station of 240 youth would each day work off ship in appropriate squads and provide the basic income for the youth.

**Island Projects** - This station would engage 240 youth daily in the redevelopment of the islands. This would include road building, reforestation, construction, and any other area where the corps could provide a direct work force to the people of the islands.

### Morning and Evening Community Life

The division is the center of community life for the corps. Morning and evening time would structure the life of the community and provide for discipline, fellowship and consensus planning.

Rising in the morning at 5:30 A.M., platoons would dress and prepare for the day. All quarters would be cleaned and inspected daily, and group calisthenics would enable physical preparedness.

Breakfast would be by division and include singing and rituals, possibly a short reflective conversation on the news and a brief context in preparation for the station work.

Gathering back at 6:00 P.M. for supper by division would include singing, rituals and reflection on the day.

Following the meal, platoon meetings for planning, solitary time, movies and games, and special presentations could be provided with a 10:00 P.M. preparation for the evening's rest. The weekly time design provides for Monday night as individual time for such activities as laundry, letter writing, reading, and visitation. Tuesday night would be the platoon meeting for workshopping and planning, enabling each youth to participate in the corporate consensus of the ship. Wednesday night would provide special time for demonstration of new techniques, guest speakers, lectures on particular areas of concern. Thursday night would be celebrational including such activities as dances, movies, dramas, and games.

### Week II

The Week II should be discontinuous from Week I so that the corps would be continuously re-engaged. Special competitive events involving the whole ship could be held such as sports days, camping trips, miracle work projects, ship's planning councils, camping trips, fishing expeditions, etc. Using the platoons or teams as the basis of assignment, each Week II could be a miracle happening.

### Corporate Welfare

The areas of enablement such as cooking and cleaning can be assigned to the rotated responsibility of the teams. Dining halls, meal preparation, dish washing, etc. could be a weekly responsibility of particular teams.

### Guidelines for Corporate Discipline

1. The financial activities of the corps should be shared. Monthly stipends for personal expenses should be issued, and then at the end of the year the income divided equally among the youth.
2. All participation is under assignment.
3. Platoon meetings can provide the units with practical models with youth participating in consensus building. Under the tutelage of adult advisors, this would provide channels for the development of leadership.
4. All youth are covenanted to one year's participation.
5. The community's cultural understanding of itself would be continuously rehearsed and enabled through such means as singing, rituals, and uniforms.

SHIP'S ACADEMY					
LANGUAGE		SOCIAL STUDIES		TECHNICAL	
CONVERSATIONAL ENGLISH	CONVERSATIONAL JAPANESE	20TH CENTURY SOCIAL DYNAMICS	MARSHALLESE HERITAGE	APPLIED MATHEMATICS	APPLIED SCIENCE
WEEK 1-2	3-4	5-6	7-8	9-10	11-12

SHIP'S SHOPS			
A	MANUAL ARTS	MECHANICAL ARTS	SHIP'S COMPANY
B	MECHANICAL ARTS	SHIP'S COMPANY	MANUAL ARTS
C	SHIP'S COMPANY	MANUAL ARTS	MECHANICAL ARTS
WEEKS	1-4	5-8	9-12

I. RENEWING THE FAMILY LIFE  
SENTENCES

MISSIONAL FAMILY  
Redesigning Domestic Style

3. YOUTH ENGAGEMENT

Recognizing the revolution that is taking place in the youth culture, there must be youth engagement through missional comradeship whereby family members accept a common task and the challenge to understand one another would participate in intentional revolutionary self talk to give adequate expression to the fact of the revolution, and re-image the 20th century family so youth may participate in the decisions.

- a. To experience *missional comradeship* youth require programs that allow them to participate meaningfully in cadre planning for congregational care, engaging them in pedagogical training, including the comprehensive experience of an Academy, and enabling them for missional assignments in parish permeation.
- b. Education in our time is under serious attack by youth and this situation elicits the need for *intellectual challenges* through the process of tutoring assignments, planning future enrichment courses, utilizing and structuring individual study, and coordinating family study.
- c. To engage the youth in *revolutionary self-talk* is to open up opportunities for role-playing situations and goals, creating symbols and posters for public dialogue, and getting the story before the community through the written word, and musical and dramatic presentations.
- d. Having the *family re-imaged* to involve every member in decision making and planning made possible through regular scheduling of meetings that allow for corporate and individual timelines, creating a family coat-of-arms, and setting out job assignment for physical/spiritual care.

PHASE I: THE YOUTH  
(0-20)

The stage of youth in the four life phases is the first, the entry, into the social process and is classically termed the "preparation". Ontologically this preparatory stage is both the moment and the perpetual recognition that one is constantly made new, that life is always an apprenticeship in which knowing and doing are an eternity of raw discovery, and that life demands detached vision and recognition of the interior depths in the same act of being. This ontological grasp of youth can be held with four characteristics which point to the function and qualities that define the preparatory stance: youth is defined by raw discovery, life apprenticeship, prophetic vision and implosive vitality.

RAW  
DISCOVERER

The first delineating characteristic of these phases is that youth is defined as Raw Discoverer. That is to say, youth is impelled to quest after, seek for the knowable unknownness of his world. In any given situation in which youth finds himself, he absorbs quickly the obvious and looks for the residual new that can be discovered. It is raw discovery in that the situation is allowed to yield that which is the given new. He rearranges the given, not confined by conventional definition, his imagination allows every possible configuration of the new to emerge. The lucidity he brings is the lucidity of newborn eyes, a virginal lucidity, rather than the lucidity of experiential wisdom. It is not that he approaches a situation without presuppositions or operating images but, under the impulse of raw discovery, youth creates a fresh set of presuppositions to contain the new.

Another aspect of this characteristic is that he lacks no courage to seek the impossible. The possible/impossible dualism for youth does not strongly impregnate his consciousness. The impossible task is possible; the quest will be consummated. This kind of courage is there in youth because his fears are not imagined but are actual fears. He fears only the real threat. And that threat can be dealt with, worked through, handled, overcome.

The societal function of the characteristic of raw discovery is that youth signifies the courage to discover the new, to approach the unconcerned, to discern the unimagined life that constitutes every life situation. Every encounter is so animated by the new that the life struggle that emerges is the struggle to order the encounter so that it is in creative relationship with the obvious ongoingness.

In the arena of the physical, he expects himself to discover and surpass his limitations. The ten sets of tennis, the weekends without sleep, engagement in contact sports displays his physical prowess. Youth is also the time of exploration between the sexes. It is as though one day youth experiences himself as an It; then next day he is blushing self-conscious about the sexual Other. Insatiability

to discover, understand, and possess the Other leaps into action. For the male youth, it is the "how many scalps" talk; for the female, "how many dates" talk. Not separate from this is the discovery of your own unique Otherness--the awe of which is both fascinating and fearfilling.

The characteristic of raw discovery, in relation to the rising adult, indicates that the mundane situation can be discovered to be unlimited in its very given; in relation to the established adult, the discoverer dramatizes that life must always be rediscovered; to the elder phase, who tells himself that all is done, completed, youth demonstrates that life is always new, that the possibility of new discovery transcends time and space.

The malaise that is born out of this characteristic function of raw discoverer is seeking the new for the sake of the new. Hedonism of all varieties breaks loose. Cynicism about old scars allows raw discovery of the new to become an escape from affirming the mundane ongoingness so that the paradox that the quest for the new is to be found in the midst of the frailty of creatureliness breaks down and life is fragmented into the unfulfilling old and the sensual new.

LIFE  
APPRENTICE

The second delineating characteristic of this phase is that youth is defined as life apprentice. Operating images can be grasped as practical stylizing, wonder trainee, experimental thrust and self creator. Practical stylizing is a gathering of available data that will create a context for his own individual life style. Experiencing every encounter in life as a first brings about the wonder training during this particular period of life. All endeavors are into the unknown which gives every thrust an experimental undertaking. During the apprenticeship phase creation of self is invented and is a solitary exercise. This dynamic takes into account all elements of previous heritage and programming out of which bursts forth a unique creature which is both the invented and the inventor.

The societal function of the apprenticeship period is to participate in the perpetual inventing of the new world and appropriate learning as a life time process. The struggle within apprenticeship is forging some form of context that will receive and store the data for him as he continues to participate in all life situations.

The youth relates to the Rising Adult by exemplifying that life is always open ended and possibilities are unlimited. The operating stance of the learner holds the value that one's destiny is always on the other side of decision. The youth relates to the established adult with their thrust of illustrating that there is always the possibility of exceeding a previously made destinal decision. Relating with the elder, the youth call attention to the reality that the former's destiny can always be renewed with a new decision.

The learner encounters the physical in the arena of personal adornment. With their concern over outward apparel they are able to regulate and refine how other people are going to relate to them.

The malaise of the Life Apprentice is that he prefers to operate out of an automatically-arrived-at craftman status. There is an unwillingness to participate in the pain and struggle that constitutes that image by desiring to circumnavigate the development of skills.

PROPHETIC  
ENVISIONER

The third delineating characteristic of this phase is that youth is defined as prophetic envisioner, or operates out of the propensity to create and demonstrate what is to come. The first aspect of prophetic vision is deciding to see the future without the support of well-tested presuppositions and experience. This raw creativity in itself symbolizes the vision of the yet-to-be. Secondly, prophetic vision involves the dreaming which reinvents the entire situation by seeing it through unfettered imagination as it might be. Thirdly, it includes the questioning of the present which marshals the ideals of the past to the task of creating the future. The fourth aspect of prophetic vision is intuition of the next 1000 years, the sense of the moon man, by which youth, disconnected from the direct experience of the old, decide to sense the way it will be. The youth stage plays the societal function of intuiting the direction which the future will take. But that this activity is picked up, society becomes sterile--unable to birth life--in the face of the new. The life struggle of the youth dynamic is to be grounded in the genuine deens of the youth situation in which it finds itself--this is a struggle to appropriate the past and future of one's society as they are demonstrated in the present, the prophetic visioner encounters the physical as experimentation or dreaming. He struggles to recreate his physical makeup and appearance to fulfill his ideal images, as they come to him from his family and peer group. He creates new entities of himself--tennis player, lover, intellectual--with facility, always watching for and trying out what possibilities he will try out. The characteristic of prophetic vision relates to the rising adult phase by bringing to them self-consciousness of the fact that they are living out of and establishing a vision of the future, whether they would or not. To the established adult stage, the prophetic envisioner characteristic demonstrates that they can recreate the vision they have embodied. In relation to the elder dynamic, prophetic envisioner insists that his visionary wisdom be part of the glue of the emerging vision. The malaise of prophetic vision is in the refusal to ground the vision of the future in all of life. This takes the forms of grounding in rebellious, intellectualized or romantic images of the demands of the future, or of refusal to create pragmatically useful pictures of the future.

IMPLOSIVE  
VITALIST

The fourth delineating characteristic of youth is the quality of the implosive vitalist. As the one who injects discontinuity, the youth dynamic illuminates the sheer fascination of the encounter with life and acts out the wildness of being. In terms of the embodiment of risk, it is the youth dynamic which holds before society the possibilities open to any situation. Youth seeks the meaning in each encounter and thus calls for every situation to be bled of its meaning. Finally, as youth brings his expectations to the concretions of life, he demands of both himself and others that a stance be

lived out of. The social function of implosive vitality is that of spiritizing every situation, or dramatizing the fact that the present situation is significant. In relation to this function, the struggle to vitalize the deeps is always in tension with the struggle to continue standing as the sheer offense required. The physical dimension of implosive vitality includes the wildness of any physical contact, the glory of massive exertion and trial and the discovery of the raw symbolic power of one's physical presence, either in its strength or in refusal to conform to social norms. In relation to the rising adult, the implosive vitalist demands radical assessment of the adults new-found stance. Youth as the implosive vitalist forces the established adult to raise valid new questions about his established stance. The implosive vitalist dynamic relates to the elder by demonstrating to him that he can continue to risk before the unknown in the moment as he has risked in the past. Implosive vitality is easily perverted into a "do your own thing" artificial stance which loses the transparent power of the offense.

1. Cooking demonstration
2. Child care co-op service
3. Interior home decoration
4. Build a house
5. Trips outside village
6. Learn sewing machine repair
7. Fashion show
8. Create a large art form
9. Village women run preschool
10. Job skills training
11. Women begin & operate an industry
12. Nutrition - menus & common kitchen
13. Home grounds beautification
14. Participate in regional programs
15. Basic literacy classes
16. Learn craft skills relative to economic development
17. (Global) women's forum
18. Women's canteen w/ make-up
19. Women's song
20. Hairdresser
21. Women's guild
22. Learn to drive a car
23. Women's sports teams
24. Part-time pre-school responsibility by every mother
25. Part-time pre-school helpers
26. Context expanding readings, rituals, short-courses
27. Cooking pre-school meals
28. Community kitchen
29. Sick care service
30. Learn english through sewing classes
31. Sponsor children's after school program
32. Home nursing/First Aid training
33. Housekeeping classes
34. Participate in stake & guild leadership
35. Local/regional (village) political representation
36. Heritage dancing
37. Continuing education courses
38. Speakers' Bureau/Ambassadors
39. Para-medics
40. Gardens - sell for \$
41. Do community census

IDEA  
BOX

## FUTURE FOSSILS

- Greater Effectivity (Knowing): Basic Literacy Program involving 20% of the women
- Broadened Engagement (Doing): Year's Womens' Education Program  
Womens' Auxiliary (run a service structure)
- New Image (Being): Womens' Industry (Tailoring)  
Womens' Node  
Womens' Club (for special interests such as Home Ec or gardening)

Project: EL BAYAD  
 Arena: ALL THE PEOPLE  
 Event: WOMEN'S PROGRAM

The Bayad women's program involves domestic hygiene; composed of Demonstration Kitchen, Health Classes, and Sanitation. The village doctor participates in the Guild. They participated in the Bilharzia campaign and the drive for clean water. In Pre-Post Natal care, an Infants' School has been established, one hour a day for five days a week. They have a feeding program and health and sanitation spins and demonstrations in coordination with local clinic and midwife. A staff of women prepares food for pre-school, Jets, YCC, Literacy and Infants classes. The Community Kitchen is a demonstration of a remodeled home. Sewing classes have been held as a precursor to a dress making factory through government structures. Embroidery and Food Preserving classes have been held in the kitchen.

PROJECT: KELAPA DUA

ARENA: WOMEN'S PROGRAMS

EVENT: Womens' Social Academy

DESCRIPTION:

Role Expansion Sewing class-begun <sup>one</sup> second month, *of the Project and are held classes* bi-weekly ~~classes~~, 2 women to advanced course in near by town. Towels, potholders made for community kitchen, literacy class begun 9th month, daily.

Domestic Management Nutrition Education- bi-weekly classes, begun 2nd. month, held in conjunction with sewing class. Mother and Child Care Training held weekly at Health Outpost begun 4th month.

Community Services Assist with Child Clinics-monthly weighing of children is done in the stakes in various women's homes. Assist Community Kitchen for big community feasts, women assist by preparing various foods at home.

Social Activities Urban Trips- ~~trips~~ to Zoo, Red Cross, textile,

## 1. FEMALE AWAKENING

Today's woman has a radically different life style from past generations because technology frees her from energy absorbing household subservience and corporate community child-care structures release her to serve social or church needs; and these aids allow engagement in study programs, employment as an economic provider, and intentional ordering of time and resources for vocational engagement in life decisions.

- a. *New-role courses* are provided to awaken women to the feminine revolution that has taken place and giving a context in which awakening may be appropriated utilizing such things as course set-up, participants recruitment, child care arrangement and re-entry planning.
- b. Creating an *individual model* nurtures an awakening to the feminine revolution, and this is assisted by establishing a mental image through creating a private symbol, developing a new style and learning to use a life timeline.
- c. *Vocational engagement* as a tactic provides for the vocational reorientation of the woman in the family by giving her a daily send out to an assigned vocation, encouraging her to use a daily journal, and providing a weekly accountability.
- d. *Woman enablement* releases the missional woman from male responsibilities usually placed upon her so that she will be able to take a new role which is implemented through the assigning of family duties and activities, creating an obedience structure, and missional budgeting.

## I. RENEWING THE FAMILY LIFE

Renewing the family life tactic is intended to redesign the family as an authentic unit, self-conscious of its possibilities to experience life individually and corporately as mission for the common good of all men, and utilize the female and youth enable the family to re-experience itself in a more intentional use of its resources, through study, conversation, witness and comradeship.

## 4. RE-EXPERIENCE FAMILY

Whereas family life has been increasingly fragmented through vocational demands upon the father and the combination of the feminine and youth revolutions, the family re-experiences itself through family courses and missional retreats to move it toward intentionality and mission as they can participate in group outings and family weekends that will enable self-conscious celebration, recreation, travel, brooding and missional planning.

- a. The twentieth century family uses the tools of a *family course* to develop its missional style through formulation of a family plan including financial enablement, and children's growth structures that free the parents for missional activities including personal visitations.
- b. A family can re-experience itself through *group outings* as a missional unit through the use of intentional recreation and entertainment through the arts, self-conscious celebrations and travel through trip constructs planned to meet the missional and imaginal needs of the family.
- c. The family can make use of a *missional retreat* to write a constitution, evaluate past family structures and plan new structures including an education model, and to structure an annual retreat for the parents as a time of redecision.
- d. The *family weekend* can be a means whereby the family explores other cultures or environments, broods, plans and evaluates the family missional plans, deepens the spirit life through the family odyssey enabled by all members participating in the work structures.

# MUSEUM PIECE

## WOMEN'S ORGANIZATIONS

ARENA: WOMEN

FROM: GWOMEN'S FORUM 69

Adult Education Association  
All Nations Women's League  
Alliance of Media Women  
AAUW (Association of University Women)\*  
American Women's Association\*  
Association for Asian Studies\*  
Association for Female Executives\*  
Association for Women in Science  
Association of Junior Leagues, Inc.  
Association of Women Lawyers\*  
B'nai B'rith Women\*  
Campfire Girls\*  
Catholic Women's League\*  
Church of Latter Day Saints Women\*  
Church Women United\*  
Council of Jewish Women\*  
Federation of Business and Professional  
Women's Clubs, Inc.\*  
Federation of Press Women  
Federation of Organizations for  
Professional Women\*  
4-H\*  
General Federation of Women's Clubs\*  
Girl Scouts\*  
Hadassah  
Institute of Spanish Speaking Women  
I.CWR (Leadership Conference of  
Women Religious)  
League of United Latin American Citizens  
League of Women Voters\*  
Lutheran Church Women\*  
Medical Women's Association  
National Council of Negro Women\*  
National Council of Women  
National Education Association\*  
NOW (National Organization for Women\*  
North American Indian Women's Association  
Nurses Association\*  
Pan American Liaison Committee of  
Women's Organizations  
Phi Delta Gamma  
Pilot Club International\*  
Quota international\*  
Professional Women's Caucus  
Public Health Association  
Soroptimists\*  
Unitarian Universalist Women's Federation  
United Auto Workers International Union  
United Presbyterian Church Women\*  
United Methodist Church, Women's Division\*

Women in Communication, Inc.  
Women in Community Service  
Women's Action Alliance  
Women's Caucus for Art  
Women's Clergy Association  
Women's Equity Action League  
Women's International League for  
Peace and Freedom  
Women's Political Caucus  
Women's Voluntary Services  
YWCA\*  
Zonta International\*

\*International Organizations

We're in a transition, as Mr. Boulding has said. For the women of the world there aren't any models for what this is. The women of the world have said, "It isn't like grandmother, and I don't know what granddaughter is like."

In every woman today, two women are living. (I'm a Gemini, so that makes it a little more helpful for me.) There is the woman who is angry and frustrated. She is angry at centuries of wanting to get her creativity in, in a way that has not been allowed, not been open for her. She is angry at a situation where a human being does live, yes, does live like a dog! -- in many places of the globe.

And at the same time there is a woman alive in each of us who longs for the comforts of being protected, being taken care of. It's sort of like being on a 'bongo-board', I think. There are two women alive in every woman.

But the key to the edge of the female revolution today is that consciousness-raising is over. Once you know that a revolution is going on, then you don't have to keep fighting the revolution. It isn't necessary for all of the women of the world to create a battlefield. The key to the future, we believe, is combining a significant engagement with the awakening that has already taken place. And therein lies the timeliness and the cruciality of a day like the Global Women's Forum.

Ten years of self-conscious research and testing have gone into this day, but many years before that have contributed to it. The women of our staff have demonstrated from the very beginning a kind of responsibility, bearing the burden and moving with a style and a determination that has helped in the creation of this day. After the Trilogy, we had a group. On the 5th City model in those days there was a 'blip' that arched out and it said 'auxiliary forces' and that's who we were.

The Institute had no idea who we were and so we decided we were that blip on that model, and called ourselves the New Women's Forum. We have lived long enough now to be the Old New Women's Forum. I think it's kind of fun to be one of the old new women. We had a 44-hour course called the New Women's Seminar that some of you may have participated in and it was a fine, fine weekend. And then, about a year and a half ago, we decided that they needed to be redesigned. So all of that wisdom and all of those years produced a day.

In the past year and a half, the construct has been changed, but not very much. It has been quite a day. It is a day about being a human being. And a particular day for women who want to be a human being. We have tested and tested and tested that day on this continent, in Europe, in Asia, and this past January in Majuro. We had three of these days in Majuro.

The day was translated. It was like what some of you who have participated in Town Meeting know about time designing. The women there said, "Tell them it starts at 8:00 if you want to start at 9:00, so that you can begin by 10:00." The day works in translation.

It's a happening; and if you take a look at the handbook -- the program -- you can see that the design looks rather familiar if you've been to one thing or another. We sing and have introductions. We have a conversation, a talk, a workshop, lunch together. I'd say that the morning is about Authentic Selfhood. And I'd say that the afternoon is about Significant Engagement.

12th Guardians Consult  
Institute of Cultural Affairs  
Nexus Chicago

April 2, 1977

#### GLOBAL WOMEN'S FORUM

I remember an invitation from the Chicago area to come to a series of three luncheons that were called the Trilogy. The Institute from its beginnings was interested in women. The Trilogy was about how to engage women from the metropolitan area of Chicago in 5th City. I'm here this morning because of that trilogy. I was part of a group of women who, having attended that trilogy, saw that engagement in a comprehensive community development project was the most exciting kind of expenditure possible.

I don't know why you're here; maybe you took a course sometime in the past, maybe you have participated in Town Meeting, maybe you have been engaged in Social Demonstration. But you are here because of the one thing that we are doing: We are spending our lives touching, reaching, moving toward every single human being in the world, to say to them, "It wasn't an accident that you got born. You are a part of the creative process of history, and the future of that history depends on you."

We've had programs for special groups through our history. Some of you remember when most of the work the Institute did was on the University campus. In the future we'll have many programs for special groups. I look forward to working on the campus again. I suspect it's time. I look forward to a program for the elders of society.

The Global Women's Forum is such a program. It is a one-day event in which we do the one thing that we do. Now, every woman in the world today is a part of the female revolution. It does not matter where she lives in the world; the most rural, dusty road you can go down, anyplace in the world today, the women who live there know that something is different. And of course it goes without saying, the men know that too.

Last June I was in Japan, teaching a LENS Seminar to a corporation. There were two women on the faculty. We were the only women participating in the weekend, which in the first instance shocked the Japanese businessmen. But then they sort of enjoyed it. On Saturday afternoon, in the middle of the thinktank, one of the teams working on creation of a proposal called me over to their group. And I thought they wanted to ask me a question of procedure, or whatever. They asked me to sit down, because what they wanted to talk about was the fact that the contradiction they were working on had something to do with the new style that is coming forth from the breakdown of the family. Their questions were, "What are we going to do with the women! Our mothers knew what to do and what a woman was supposed to do, and our wives don't act like that!" And this was not an amusing thing to them. It was painful. They went the whole gamut from "What my wife wears -- she doesn't wear traditional clothes. Why doesn't she do that?" to, "My wife says that she isn't going to stay home all the time anymore!" Although they laughed about it, it wasn't a funny issue for them. Every human being in the world today is participating in the female revolution.