'GLOBAL STUDİO' İN ZEYREK: A MULTİ-DİSCİPLİNARY, İNTERNATİONAL APPROACH TO LEARNİNG THROUGH DEVELOPİNG AND DOCUMENTİNG DİVERSE RESPONSES TO POVERTY

KATE FERGUSON : Curtin University of Technology

kateferguson88@gmail.com

ABSTRACT

Global Studio attempts to contribute to achieving Target 11 of the United Nations Millennium Development Goals, namely, to improve the lives of the world's urban poor. It is a multi-disciplinary design studio, bringing together students, professionals and academics from across the world to learn, teach, and enact participatory process in poor communities.

This paper examines Global Studio from the perspective of a participating student. It documents the factors that led to its inception, and the context within which it sits through an overview of the current ways design professionals are contributing in the humanitarian sphere.

It critiques the studio's process and outcomes for the Zeyrek community, the participating students, and the wider context of the Millennium Development Goals.

In a poor, heritage listed neighbourhood in the heart of Istanbul, 70 architecture and planning students from across the world are let loose. Some disappear inside houses accepting the offer of chai or syrupy coffee; some play soccer with the local kids; some chat to a man selling watermelons on a street corner, his stall carefully set up on a square of red carpet beneath the shade of a flowery beach umbrella.

FIG 1 AND 2 : "MEETING THE CHILDREN" AND "WATERMELON SELLER"

The neighbourhood is Zeyrek, and the students are from Global Studio.

A week later, the plaza in front of the 12th century mosque is flooded with people waiting to see what the students have come up with. They are familiar faces, some having been in Zeyrek all week. There are ideas for income generation, new models for education and housing, a strategy for earthquake preparation and plans for a network of community gardens. Some of the work is not seen on the boards: a women's collective is in the process of being set up, and around the corner is a cleared vacant lot and a bright mural. In front of the mosque local children speak proudly to the gathering: 'I and my friends, we have been working very hard the last few days...we made many pictures, we made a playing field, we made a swing, we made Zeyrek more beautiful...' (Global Studio, 2005)

FIGURES 3 AND 4 : PRESENTATİON TO THE COMMUNİTY, PRESENTATİON TO THE COMMUNİTY WİTH CHİLDREN

FIGURES 5 AND 6 : "INVESTİGATİNG THE NEW HOUSİNG DESİGNS", İNFORMAL PRESENTATİON TO THE COMMUNİTY

Global Studio was convened by Dr Anna Rubbo, Associate Professor in the Department of Architecture, Planning and Allied Arts at the University of Sydney and member of the United Nations Task Force to Improve the Lives of Slum Dwellers. The Task Force was set up to address Target 11 of the United Nations Millennium Development Goals, namely to 'have achieved by 2020 a significant improvement in the lives of at least 100 million slum dwellers' (Garau, Sclar & Carolini, 2005: xxi). Global Studio attempts to enact recommendations in the Task Force's report *A Home in the City.* Researchers for the report found that students and professionals are interested in the issues surrounding the urban poor, not only for the associated challenges but also because the 'cities of low income countries are some of the most dynamic and interesting sites for new thinking and ideas. Confronting these cities' complexities calls for the most creative minds.' (Garau, Sclar, Carolini, 2005: 96) The Zeyrek project was developed at the University of Sydney in partnership with Columbia University and The University of Rome, and in conjunction with Istanbul Technical University, the Middle East Technical University and Mimar Sinan Fine Arts University in Turkey. Following this project's success, Global Studio was repeated in Vancouver in 2006. It is hoped the program will continue to run annually, with planning underway for Johannesburg in 2007. Each context presents different challenges and opportunities, but the core ideal – that of improving the lives of the 'bottom 20 per cent' of society – will remain constant. (Global Studio n.d.)

The report *A Home in the City* concluded that professionals such as architects, engineers and planners are perceived as agents of top-down approaches and that in order to be useful in achieving the Millennium Development Goals they need to 'come down from the verandah' as Malinowski urged anthropologists to do (Garau, Sclar & Carolini, 2005: 96) and into the hut, the tent and the slum. The Task Force recognised professionals could play a vital role. However, they need to learn from communities about their values, ideas and methods; learn from successful organisations, individuals, projects and grassroots achievements; learn how participatory design can be incorporated into institutional arrangements; encourage multidisciplinary interaction between professionals, students, organisations and communities; and propose new professional and educational paradigms. (Garau, Sclar & Carolini, 2005)

A brief examination of these aims, illustrated by case studies, will demonstrate the context within which the Global Studio program sits.

In any environment, professionals must take time to understand the site and its context. The physical characteristics may be readily observable, but for designers who are not local people themselves, there is rarely enough time to fully understand social, political and environmental processes. For this reason it is essential to use a multidisciplinary and participatory approach. The Task Force found that "poor people know what their problems are and generally have good ideas for solutions. But they lack the resources and capacities to implement solutions." (Garau, Sclar & Carolini, 2005: 25) Facilitating the participation of local people can enable a method and outcome that is appropriate to the context.

Grass-roots achievements and community organisations such as federations of the urban poor can help professionals to understand how cultural processes and local methods operate in different contexts. The process of upgrading facilities, often undertaken by these federations, includes testing and refinement: a small intervention is developed and built, it is analysed by local people and visitors, and the lessons are taken to other communities. (Garau, Sclar & Carolini, 2005: 26)

The Orangi Pilot Project Research and Training Institute – OPP-RTI – is an example of achievement brought about through testing and development of a process that, despite initially not being supported by government, has had the power to influence policy and practice in many countries. Led by Dr Akhtar Hameed Khan, it was set up in 1980 to assist people in the shantytown of Orangi in Karachi, Pakistan, and has become renowned for its participatory approach and effective public-community partnership in infrastructure development. (Bealle, 2001) A variety of professionals were involved in different ways: researching models of rural development, as there were few models for slum upgrading at that time, and the needs of the Orangi community; simplifying and adapting products and construction methods to suit the circumstances; training the community to carry out the work and; ongoing advice and management. (The Orangi Pilot Project n.d.) Hundreds of local people were trained as builders, masons and surveyors with the skills to plan better settlements and build safely. Work was managed at the scale of the laneway and local 'lane managers' were appointed to collect contributions, resolve disputes and supervise work. (Grant, 1997) Training resulted in increased organisational and technical capacity within the community reducing their dependence on the OPP and, in conjunction with the adapted products, reducing the cost of the work to a quarter of contractor rates. Over 90 000 houses and 100 000 toilets had been built at the time it won the World Habitat Award, and it is estimated that replication in other cities has benefited over 4 million people. (World Habitat award for Pakistan housing project, 2002)

A multidisciplinary, participatory approach can also be effective in the context of developed countries, but is often undertaken superficially due to time and budget constraints or lack of real will. This results in frustration with the process and poor design outcomes. The Centre for Urban Pedagogy – CUP – in New York City believes that a participatory model of education, in which young people are brought face to face with the variety of social and political actors who shape their environments and everyday life, is key to meaningful public engagement. CUP creates educational projects, including high school curricula, walking tours, exhibitions, television programmes and panel discussions about urban environments and

the way they change. (CUP n.d.) They facilitate dialogue between artists, graphic designers, architects, urban planners, government officials, activists, researchers, service-providers and policymakers. Projects 'build on the everyday experiences of young people to ask questions about democracy, civic participation and social justice'. (CUP n.d.) They believe that teaching young people how to investigate the city – and the political processes that shape specific places and live – will spread understanding to the wider public and enable them to engage productively to realise their own dreams. (CUP n.d.)

With regard to professional paradigms, a number of national and international organisations have emerged over the last decade with the aim of increasing the effectiveness of the design professions to respond to humanitarian crises, through centralised organisation and knowledge sharing amongst a dispersed network of individuals. Emergency Architects is a non-profit organisation founded in 2001 during the Somme floods in France. It organises teams of students and skilled professionals to assist communities affected by natural or technological disasters. Action consists of immediate response teams to survey the site and determine immediate measures necessary to secure the safety of inhabitants, followed by the development of a plan for transitional facilities and long term reconstruction effort. (Emergency Architects n.d.) Whilst short-term assignments can address safety, refugee accommodation and transitional housing effectively, it appears that the greatest challenge facing post-disaster work is the difficulty of planning long-term reconstruction efforts during short visits. The time frame affects the ability of outsiders to investigate local opportunities and constraints and makes it difficult to plan a sustainable solution. For this reason Emergency Architects also organises long-term assignments for registered professionals to help with reconstruction efforts.

Architecture for Humanity was founded in 1999 'to promote architectural and design solutions to global, social and humanitarian crises'. (AFH n.d.) It partners with aid organisations to assist rebuilding efforts, runs workshops and educational forums, and provides or promotes volunteer opportunities for students and professionals. In June 2006 over 1500 designers were participating in local meetings or chapters. (Neilan, 2006) For such an acclaimed organisation it has built relatively little. It has, however, been very successful in advocacy and creation of networks. It has run well-publicised competitions that have been used for university student projects. It has highlighted the role of good design in the humanitarian sphere, providing advice to organisations such as Habitat for Humanity and Oprah's Angel Network. (AFH n.d.) In 2006 it edited the successful book *Design Like You Give a Damn*, and in 2007 launched the Open Architecture Network, an online database where designers can upload work, share ideas and participate in discussions. The Open Architecture Network had over a million visits, and registered 3800 users in its first month. (Open Architecture Network n.d.)

On a local level, the Bektas Participatory Architectural Workshop is an example of how professional practices can engage community driven processes meaningfully. 'What we are trying to live up to is a *way* of creating buildings' (Bektas in Khan & Özkan, 1984: 48) Clients are heavily involved in the design process. Everyone in the office is an equal partner and knows each project intimately, a model which Bektas recognises to be inefficient in the short term but which produces better designers. (Bektas in Khan & Özkan, 1984) Members of the Workshop participate in the cultural life of Istanbul, attending cultural events, publishing regularly and inviting outsiders to discuss and critique their work. Families are also part

of the practice and group holidays are undertaken each year, providing time for discussion about cultural issues away from the office. 'On this trip everybody plays all the roles such as leading the discussions, arranging our day trips or being the cook' (Bektas in Khan & Özkan, 1984: 50). 'We do not differentiate between work and family life…they complement and reinforce each other.' (Bektas in Khan & Özkan, 1984: 49)

Alternative educational models are becoming increasingly valued, for both the contribution made to communities and the educational outcomes. The work of Auburn University's Rural Studio in Alabama has become internationally recognised. The program's founder, Samuel Mockbee (in Oppenheimer Dean, 2002) asserts: 'Architectural education should expand its curriculum from "paper architecture" to the creation of real buildings and to sowing "a moral sense of service to the community." 'Rural Studio was initiated with the aim of raising the living conditions and spirits of the rural poor and has become known for innovative and beautiful buildings. (King, 2007) The program operates out of a tiny town in Hale County. Second year students can choose to spend a semester living there to help design and build a house while also completing standard coursework. Some fifth year students spend a whole academic year designing and building a community project. Past projects have included community centres, a baseball field, chapels and pavilions, as well as experimentations with materials such as baled corrugated cardboard. (Oppenheimer Dean, 2002) Students grow both professionally and personally, learning how buildings are constructed, working as a team with a small budget and real client, and becoming part of a community of people whom they would never normally meet. (Rural Studio n.d.)

Within the context of professionals' engagement in humanitarian issues, Global Studio sits as an educational project that teaches, engenders participation and creates networks. It enacts the Task Force's recommendations. Students work in cross-disciplinary and cross-cultural groups with academics and practitioners as mentors. They exchange ideas, learn about best practices, work within a poor community, and attempt to contribute to a culturally, economically and environmentally sustainable future for these people through processes that are collaborative and accommodating of difference. (Global Studio, n.d.)

The program in Istanbul was broken into three parts: a studio project, a 'People Building Better Cities' stream of lectures as part of the International Union of Architects (UIA) Congress, and a Future Directions Forum.

Unlike traditional modes of education and practice, the brief for the studio project was non specific and students were not in competition with one another. They were asked to come up with proposals that would improve people's lives; participants formulated their own direction in small groups after observations in the neighbourhood and discussions with residents. Initial proposals were presented on day three, and students were then assigned into larger groups, based on the work done and the evident interests. This allowed participants to work in areas of particular interest to them, and through collaboration the studio as a whole was able to produce work that was broad in scope and accommodated everyone's input.

FIGURES 7, 8, 9 AND 10 : HOUSİNG TYPOLOGİES İN ZYEREK

FIGURES 11 AND 12 : "EXPLORİNG ZEYREK", "HERİTAGE LİSTED TİMBER HOUSES"

The process of participation began with Global Studio students asking residents what they liked and didn't like about Zeyrek and what social and physical changes would benefit their lives. 'I would say that we have to be less of an architect, in a way, and much more of a person; to relate to the people on a one to one basis'(Global Studio, 2005) recommended Jan Wampler, Professor of Architecture at Massachusetts Institute of Technology. In any fragile, unfamiliar environment, designers must take time to understand the physical, social and political processes acting on a site. For the Global Studio participants, talking to people was an integral part of gathering data to inform their work. The results were qualitative rather than quantitative, with students preferring just to chat to the local people; they spent little time formulating interview questions or research objectives beyond a general desire to understand as much as possible about Zeyrek's inhabitants. This, in turn, meant that the method for choosing an issue to focus on was highly subjective. This was not necessarily inappropriate, given the project's aim of investigating and responding to a wide range of issues, however directed research would have benefited the later design stages of the project.

Over the course of the students' observations, they recognised that they carried with them preconceptions, and that the condition of urban poverty is very different in different places. For Kenyan student Lilian Otiego, the residents of Zeyrek did not seem disadvantaged until she considered the effect of winter snow on people's lives, a factor that does not affect the urban poor of Kenya. (Global Studio, 2005) The students realised there are no blanket solutions for urban poverty and that they needed to look beyond any preconcieved ideas to develop responses that were appropriate to the particular circumstances in Zeyrek.

Learning from local people only goes part of the way to a useful contribution to the lives of slum dwellers. Skills learnt at university; both general – such as the abilty to analyse and synthesise many types of information; and specific – such as space planning, construction and 'place' making – are valuable. One

group of students developed a new housing typology, but before using their skills as designers they spent time analysing local construction systems and building typologies, social use of space including gender issues, and talking to people about their needs and preferences.

An overview of some projects demonstrates the broad scope of work – from over-arching concerns to detailed design – and the interplay between community participation and professional skills.

Under the mentoring of architect and poet, Cengiz Bektas, of the Bektas Participatory Architectural Workshop, one group spent the whole week in Zeyrek working with the local children. Bektas's experience in his own neighbourhood was used as a precedent: working collaboratively on small projects had led to a strong sense of community and had built the people's capacity to work together to influence and decide how their neighbourhood should develop (Bektas, pers. comm. 2006). This group's work also fits within the frame of the increasing body of research into the importance of children's participation in issues that affect them. 'Engaging children in dialogue and exchange allows them to learn constructive ways of influencing the world around them. Child participation must be authentic and meaningful. It must start with children and young people themselves, on their own terms, within their own realities and in pursuit of their own visions' (UNICEF, 2003) The students in this group engaged the children in drawing their homes, the places they liked to play in and places in which they felt safe or unsafe. Together they decided to clear and beautify an existing vacant lot, creating a soccer field, swing, and mural wall. Although a promising start, and one of the few projects that went beyond interviewing as a means of community participation, this project seemed to lack a systematic way of moving into the future. The children certainly enjoyed the experience, and perhaps felt they had contributed something worthwhile to their community, but it is unclear how their ability to contribute can continue to be useful in Zeyrek.

FIGURES 13 AND 14 : "NEW SWİNG" ; "MURAL"

In contrast to the very hands-on nature of the mural project, another group worked on strategies for preparing Zeyrek for the inevitable earthquake that will shake Istanbul within the next thirty years. It is predicted that many thousands of people will be affected by this event, and Zeyrek will be particularly hard hit due to the poor condition of most buildings. This group spent time analysing the buildings to develop a staged strategy for improving their structural stability. They mapped open spaces that would be

safe enough to be used for immediate gathering in the aftermath of an earthquake as well as the number of people that might flow into these spaces and the safest access routes for emergency vehicles. They located buildings and large open spaces that could be used for longer term accommodation and locations for medical facilities. By developing one of these larger spaces in detail they aimed to enhance the current condition of the space while strengthening its usefulness in case of earthquake. In this design the ground is levelled and sections planted with vines or vegetables to create a cooler, inviting recreational space and increase food production within the neighbourhood. It is important that the plants chosen would not topple or cause damage in an earthquake. Playful canopies shelter a long platform along one edge of the space. This is used as storage for emergency supplies and also functions as a seating platform where women could gather to chat, create handicrafts to supplement their families' income, and watch their children play. In critique of this group's work, the mapping component would have benefited from more thorough research and consultation with specialists in Istanbul. For it to be of any benefit to the people of Zeyrek, collaboration between local government, emergency services personnel, doctors and local people would be necessary. Given the ambitious nature of the project in terms of resources and collaboration required, it is unfortunate that the students did not do any lobbying or address the issue of political will. However, they saw themselves as fitting into the context of the whole studio: other groups were working on income generation and community based organisations, and the earthquake group thought their work could be useful once the capacity to manage projects on a community scale was established in Zeyrek.

FIGURES 15, 16 AND 17 : 'EARTHQUAKE ISSUE MAPPING', OPEN SPACE MAPPING', 'OPEN SPACE DEVELOPMENT'

Another group developed a series of interconnected small-scale strategies which were aimed at improving social spaces for women and children, creating economic opportunities for both men and women, and repairing the built fabric. During interviews with women, it became clear that they wanted places to socialise outside the home and would welcome a degree of independence from their husbands through paid employment opportunities. In order to work they needed childcare facilities, so a communal space where they could work, manage a micro-financing scheme and take their children was envisioned. A women-focused non-government organisation was approached to assist interested local women in setting up a collective. A mobile carpentry workshop – operating out of a customised truck – would train

and employ local young men while repairing Zeyrek's buildings. Their first task would be to renovate a space for use by the women's collective.

This group worked towards creating a safer built environment that would conserve Zeyrek as a heritage area, and empower the economic basis of its community. Their approach was well-rounded and generally quite context specific. However, the international hype surrounding micro finance schemes, due to success in some places, has resulted in critique being overlooked. (Armendariz de Aghion & Morduch, 2005) There are many factors that affect the success of these methods, particularly the social capital of individuals and the characteristics of neighbourhoods (Gomez & Santor, 2001) More analysis of these factors in Zeyrek would have allowed the students to develop a context specific model.

FIG 18 : WOMEN'S COLLECTIVE SET-UP MEETING

A similarly detailed response was an intricate and beautiful system of public gardens in Zeyrek's existing vacant spaces. This group saw a need for social spaces designed to accommodate different groups of people: children needed somewhere safe to play, men and women needed comfortable spaces where they could socialise and generate income or food through agriculture. These spaces, through their placement and design, would help to reinforce the social fabric and create a stronger sense of community. This group were one of the few to look to Istanbul's history for inspiration. Although beautifully designed, the scheme did not appear to have investigated the reasons the spaces were vacant or who owned them, and did not propose an organisational structure for the proposed gardens with regards to set-up costs, maintenance, ownership and equitable access.

Whilst critiquing these proposals in order to learn from them, it is important to recognise the very short program and the many issues students had to deal with aside from research and design. Participants were drawn from different cultural, personal and professional backgrounds, were at differing stages of their education, and were accustomed to different methods of education. English was not the first language of the majority. Participants learnt how to collaborate and communicate as they went along, which slowed down the research and design process but provided other lessons. Given time, the projects would have evolved as more research was done and problems were addressed.

FIGURES 19, 20 AND 21 : "WORKING IN THE STUDIO" ; "PARTICIPANTS IN THE STUDIO" ; "GROUP DISCUSSION OVER CHAI IN ZEYREK

The second part of the Global Studio program was a stream within the UIA Congress. Many of the speakers had also been mentors during the studio. 'People Building Better Cities' brought together practitioners, educators and students to present and discuss exemplary projects that are contibuting to the achievement of the Millennium Development Goals. This provided a global context for the work done in Zeyrek by allowing students to see how other people had tackled similar issues in different contexts. It also allowed the exchange of ideas between practitioners and educators. The work ranged from a program housing people on low incomes in Sydney's disused buildings, and community centres designed and constructed by students in Africa, to the revitalisation of a community through the design and realisation of a museum.

Global Studio students also presented their work in the People Building Better Cities stream. Lars Reutersward from UN Habitat joined Architecture for Humanity founder Cameron Sinclair, architectural critic Michael Sorkin and architects Moshe Safdie and Charles Correa as an international jury. The students were praised for their focus on small-scale interventions rather than icon buildings, but the jury felt that the issue of gentrification had not been successfully addressed.

FIG 22 : FINAL PRESENTATION TO MENTORS

Participatory design takes time. A meaningful collaboration where both professional skills and community input is valued requires far more than a week. Many students felt that they had not been able to give Zeyrek nearly as much as its inhabitants had given them. They felt they had not been able to facilitate a useful level of community participation and it was unlikely that the work they had started would be continued once they left. A comment made by Cameron Sinclair showed the reality of what had been done: the mural wall, which had been so exciting and involved so many people, was a wonderful symbol of hope for the future. But the students would disappear; if it did not lead to anything else, in five years time it could become a sign of empty promises and disappointed hopes. The type of participation and empowerment that Bektas helped foster in other communities takes a long time to become self-sufficient. In fact, the rope swing was cut down only days after it was erected. Nobody could find out why, and it

reminded the students that they really were outsiders, with only a superficial understanding of the network of relationships in the community.

The major strength of the studio was that it exposed many people to ideas, organisations and projects they were not aware of, and it created a network of people with momentum and passion to go home and work on longer-term projects. Global Studio alumni are now involved in a variety of activities including assisting poor communities in their home countries, founding and participating in local chapters of Architecture for Humanity and Emergency Architects, curating exhibitions, and coordinating design build projects. A pool of mentors from across the world, with experience on a wide variety of projects in many situations, is a useful resource. An online forum has allowed students to stay in touch with each other and their mentors, to seek advice, and to become involved in other projects. It has also been used as a space for debate on the role of government and civil society during disasters such as Hurricane Katrina; the disenfranchisement of urban youth, as in the Paris riots; and other issues. The fact that participants are drawn from many nations and countries, but are similarly concerned about the role the built environment plays in the lives of the 'bottom 20 per cent', makes the discussion particularly interesting. For one American student in the aftermath of Hurricane Katrina it seemed obvious that people would want to help those who had suffered, so she offered to collect donations of food, clothing and money to be sent to the victims. She was shocked when people refused. It was a reminder that there is a political aspect to everything we do.

Global Studio was held again in Vancouver, Canada in July 2006. Participants also attended the United Nations World Urban Forum, and events in the World Planners Congress and Architecture Festival programs. Global Studio sought to maintain the successful aspects of the Istanbul program and address the criticisms. Five local organisations were approached and the students worked with them. This allowed outcomes to be more targeted, reduced the time spent on researching the community's needs, and greatly increased the possibility for the work to be continued in the future. In some cases the outcomes were specific: one group worked with an Aboriginal Friendship Centre to design alterations to their current building, and another produced a stop-motion short film in conjunction with a local arts organisation. In other groups the brief remained broad: the Chinatown Revitalisation Group worked with residents to envision a future for the Chinese and non-Chinese communities, and the group working with the Vancouver Area Network of Drug Users attempted to increase the capacity of drug users to live productive, healthy lives though the design of a safe, clean resting place, a street protest, council petition and a guide to services. (Global Studio, 2006) The last group attempted to extend the brief given: they were working with a group of residents and business owners in the Downtown Eastside, where there are many low income households, and homeless people, to oppose a proposal for a 15 000 seat stadium. The intended design was clearly inappropriate for the fragile social conditions and historic buildings and laneways of the site. Rather than limit their work to opposition of the proposal, this group tried to engage a wider number of people, both locally and in the greater Vancouver region, in a discussion about the future of the precinct. As the last remaining piece of under-developed land on the downtown peninsula, there was pressure for it to be developed. The Waterfront Group wanted people to think outside the usual palette of urban waterfront solutions and consider carefully how development should occur.

FIG 23 : ENGAGING THE VANCOUVER COMMUNITY IN DEBATE ABOUT THE WATERFRONT'

FIG 24 AND 25 : 'CHINATOWN REVITALISATION', 'PUBLIC SCREENING OF STRATHCONA ANIMATION'

FIG 26 : ABORIGINAL FRIENDSHIP CENTRE RENOVATIONS

FIG 27 : '', 'PUBLIC DEMONSTRATION TO HIGHLIGHT HOMELESSNESS AND DRUG-USE ISSUES']

Despite improvement in terms of accomplishing more in the short time available, Global Studio: Vancouver lacked some of the magic of Global Studio: Istanbul. In Istanbul, participants formed close relationships; they relied on each other more because most people didn't speak the local language, and the cultural context was less familiar. In Istanbul, everyone was outside their comfort zone, including the Turkish students as they negotiated translating. In Vancouver, students from Australia, Canada and the USA, who made up more than half of the participants, felt quite comfortable and at times unintentionally dominated the group dynamic. Perhaps Istanbul was a more exciting city to visit, or perhaps I feel differently because my role within the studio had changed from student in Istanbul, to associate in Vancouver. The United Nations World Urban Forum was a poor substitute for the People Building Better Cities talks; where the talks had been inspirational, positive and specifically relevant to the disciplines of Global Studio participants, the sessions at the Forum were ambiguous and at times broad to the point of irrelevance.

Global Studio will be held in Johannesburg, South Africa, in 2007. In its third year it will have learnt from the successes and disadvantages of both previous programs. It is hoped that with the addition of new people each year, the network of inspired and inspiring people will grow stronger and better able to contribute to improving the lives of the urban poor.

AFH (Architecture for Humanity), *About Us*, Retrieved May 12 2007 from www.architectureforhumanity.org/about/aboutus

Architecture for Humanity, 2006, Design Like You Give a Damn; Architectural Responses to Humanitarian Crises, Thames and Hudson, London

Armendariz de Aghion, B. and Morduch, J, 2005, *The Economics of Microfinance*, MIT Press, Cambridge, Massachusetts.

Bealle, J, 'Orangi Pilot Project, Reminiscences and Reflections' [Review] in the *Journal of Development Studies* April 2001 Vol. 37 No. 4 p178 ABI/INFORM Global Retrieved May 12 2007 from Proquest database

CUP (Centre for Urban Pedagogy), *Who We Are & What We Do*, Retrieved May 8 2007 from http://anothercupdevelopment.org/

Emergency Architects, 'The experience of professionals bringing help to populations in danger' Retrieved May 12 2007 from http://www.archi-urgent.com/en/ and http://www.emergencyarchitects.org.au/

Garau, P., Sclar, D., Carolini, G., 2005, *A Home in the City: Improving the Lives of Slum Dwellers, Achieving the Millennium Development Goals*, Earthscan, London

Global Studio, 2005, *Global Studio Istanbul DVD,* The University of Sydney, Australia

Global Studio, 2006, *Global Studio Vancouver Powerpoint Presentation*, Retrieved November 11 2006 from www.theglobalstudio.com

Gomez, R., and Santor, E, 2001, 'Membership has its privileges: the effect of social capital and neighbourhood characteristics on the earnings of microfinance borrowers', in *Canadian Journal of Economics*, Vol. 34, No. 4 Retrieved May 5 2007 from Proquest database

Grant, J. 'The Orangı Pılot Project; Private money, public interest', *Financial Times [Surveys edition]*, London, Aug 12 1997, p4 Retrieved May 12, 2007 from Proquest database

Khan, H. and Özkan, S, 1984. 'The Bektas Participatory Architectural Workshop', in *MIMAR 13: Architecture in Development*, Concept Media Ltd., Singapore. Retrieved May 5 2007 from Proquest database

King, M, 'Shelter for the Soul' in *The Ecologist,* Sturminster Newton Apr 2007, Vol. 37, No. 3; p48, Retrieved May 12 2007 from Proquest database

Neilan, C. 2006, 'Architecture and morality', *Financial Times*, London, June 24, 2006 p. 8 Retrieved May 12 2007 from Proquest database

Open Architecture Network, Retrieved April 10 2006 from www.openarchitecturenetwork.org

Oppenheimer Dean, A and Hursley, T., 2002, *Rural Studio: Samuel Mockbee and an Architecture of Decency,* Princeton Architectural Press, USA

'The Orangi Pilot Project', *Integrating Environmental Considerations into Economic Policy Making Processes Virtual Conference*, The United Nations Economic and Social Commission for Asia and the Pacific (ESCAP) Retrieved May 12 2007 from http://www.unescap.org/drpad/vc/conference

Rural Studio, *Programs* Retrieved May 12 2007 from www.cadc.auburn.edu/soa/rural-studio

UNICEF, 2003, *Child Participation*, cited in Pradhan, U, 2007 'the Child to Child Approach to Community and Health Development in South Asia, in *Children, Youth and Environments*, 17(1): 257-268
Retrieved May 8 2007 from www.colorado/edu/journal;s/cye

'World Habitat award for Pakistan housing project' in *Appropriate Technology* Jan-Mar 2002 Vol 29, No. 1 ABI/INFORM Global p25 Retrieved May 5 2007 from Proquest database