UNIVERSITÉ DU QUÉBEC À MONTRÉAL

PLAY WITH PURPOSE:
COLLABORATIVE AND INNOVATIVE DESIGN
APPROACHES TO URBAN DESIGN PROJECTS

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BY
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PRÉSENTÉ
COMME EXIGENCE PARTIELLE
DE LA MAÎTRISE EN DESIGN DE L'ENVIRONNEMENT

PAR
CHRISTINE KERRIGAN

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DEDICATION

To my parents,
boyfriend,
family, friends,
Uncle Gene,
Carole Lévesque,
Catherine Guastavino,
Daniel Steele,
and all those people who
supported me
along this journey.
I am deeply grateful
for your support,
encouragement
and words of wisdom.

PREFACE

The projected forecasts and trends in population shifts toward cities and urban environments gives us a sense of urgency to explore how we can make cities more sustainable and healthier places to live for the near and distant future. We also observe that many universities are still missing the opportunity to engage students in hands-on collaborative real world projects, which could provide students with invaluable skills and professional networks, while simultaneously improving our cities. These two factors encouraged us to explore the system design question: How can we facilitate better collaboration between city employees, academia, designers, practitioners of the built environment, and citizens to make our cities more sustainable and enjoyable places to live? Are there more collaborative approaches to urban design projects which could lead to innovations in design process, education, and urban design practice?

We chose an action research approach and set out to observe and participate in a series of urban design projects and programs involving designers, public and private sector professionals, academics, and citizens. Our objective has been to learn what kinds of methods, tools and processes are being employed and proving successful and effective. Our approach has been to take on a variety of roles in the different projects, which allowed us to observe, participate, and manage various aspects of the collaborative process. Our role was different for each project, and we acted as a workshop facilitator and designer, design advisor, photographer and, in two cases, as a project participant. Being a photographer on several of the projects allowed us to observe and document the process, and it also gave us a valid reason to interact with various participants and organisers throughout the experience.

This thesis document is structured to explore the questions we have outlined by considering the subject in a theoretical framework and also analysing data collected in four urban design projects in Montréal and Boston, and one program in Vancouver. Our conclusions are based on our action research, observations, experiences, analysis, synthesis, and literature review.

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SUMMARY

This master's thesis summarizes a year of action research and reflection to explore how we can improve our cities through collaborative and innovative design approaches to urban design projects. By researching, participating in, observing, analysing, and reflecting on five different projects and programs in Boston, Montréal, and Vancouver, we are able to present some key insights and lessons. The projects we will examine are as follows: Place au Chantier, Montréal; Parc La Fontaine public consultation, Montréal; Boston Urban Innovation Festival, Boston; Sounds in the City, Montréal; and CityStudio, Vancouver.

Two principal research questions have guided our choice of projects and the nature of our research. The first is, "How can we facilitate better collaboration between city officials and employees, academia, designers, practitioners of the built environment, and citizens to make our cities more sustainable and enjoyable places to live?" Our secondary question is: "Are there more collaborative approaches to urban design projects, which could lead to innovations in design process, education, and urban design practice?"

We examine a variety of topics for each case study: mission, goals, initiation, structure, organisation, site, space usage, funding, challenges, successes, and short term and long term results.

Our action research has led us to discovering the pros and cons of various methods of structuring and organizing multistakeholder initiatives for urban design projects. Our findings point to the need to have the right stakeholders around the table from start to finish, the importance of involving the public in the process, and the benefit to cultivating long-term multistakeholder relationships.

KEYWORDS : civic innovation, co-design, collaboration, innovation, Living Lab, participatory design, placemaking, urban design, user-centred design

RÉSUMÉ

Ce mémoire résume une année de recherche-action et de réflexion qui explore comment améliorer nos villes grâce à des approches plus collaboratives en matière de conception urbaine. En participant, en observant, en analysant et en réfléchissant à cinq projets et programmes différents à Boston, Montréal et Vancouver, nous sommes en mesure de présenter quelques idées et connaissances clés. Les projets que nous examinerons sont les suivants: Consultation publique pour Place au Chantier, Montréal; Parc La Fontaine, Montréal; le Festival d'innovation urbain, Boston; La ville sonore, Montréal; et CityStudio, Vancouver.

Deux questions de recherche principales ont guidé nos choix de projets et la nature de notre recherche. La première est «Comment pouvons-nous faciliter une meilleure collaboration entre les employés de la ville, les milieux universitaires, les praticiens de l'environnement et de design et les citoyens pour rendre nos villes plus durables et plus agréables à vivre?» Notre question secondaire est: «Existe-t-il plus d'approches collaboratives aux projets de conception urbaine qui pourraient conduire à des innovations dans le processus de conception, en éducation et en pratique du design urbain?»

Nous examinons une variété de sujets pour chaque cas d'étude: mission, objectifs, initiation, structure, organisation, utilisation du site ou de l'espace, financement, défis, succès et résultats à court terme et à plus long terme.

Notre recherche-action nous a permis de découvrir les avantages et les inconvénients de diverses méthodes de structuration et d'organisation d'initiatives multisectorielles pour les projets de design urbain. Nos résultats indiquent la nécessité d'avoir les bonnes parties prenantes autour de la table du début à la fin, l'importance d'intégrer le public dans le processus, et l'avantage de cultiver des relations multipartites à long terme.

MOTS CLÉS: co-conception, co-design, collaboration, conception centrée sur l'utilisateur, conception participative, design urbain, innovation, innovation civique, Living Lab, placemaking

CHAPTER I

INTRODUCTION

In order to better understand some of the methods, tools and structures for urban design projects, we will explore four different projects in Montréal and Boston, and one program in Vancouver. Through participation, data collection, observations, and interviews with project organisers, participants, and various stakeholders, we will better understand how these projects are structured and organised. We will also have a better grasp of how and when the general public was involved in the design process, as well as the benefits, challenges, and obstacles to creating a participatory design process.

Why is the topic of multistakeholder collaboration relevant and pertinent at this time to the development of our cities? There are multiple factors that we will explore, which are simultaneously contributing to the trend toward more collaborative city-building among city officials, citizens, and various stakeholders. One such factor is the current and anticipated growth of urban populations in the near and distant future:

> Today, 54 per cent of the world's population lives in urban areas, a proportion that is expected to increase to 66 per cent by 2050. Projections show that urbanization combined with the overall growth of the world's population could add another 2.5 billion people to urban populations by 2050, with close to 90 percent of the increase concentrated in Asia and Africa, according to a new United Nations report.[1]

In a report titled *Placemaking and the Future of Cities*, the authors state, "Cities and towns are growing at unprecedented rates. In 1950, one-third of the world's population lived in cities. Just 50 years later, this proportion has risen to one-half and is expected to continue to grow to two-thirds, or six billion people, by 2050." [2]

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1 United Nations (July 10, 2014). World's population increasingly urban with more than half living in urban areas. New York. Retrieved on September 8, 2016 from http://www.un.org/en/development/desa/news/population/world-urbanization-prospects-2014.html.

2 Project for Public Spaces and UN Habitat (2012). Placemaking and the Future of Cities. p. 3.

This current and anticipated rapid urban growth necessitates a rethinking of our civic services, urban infrastructure, and public spaces. In addition to the migration of more and more people to urban environments, changes in technology are also providing opportunities to create a more collaborative approach to urban design projects. Pierre Houssais, Director of Prospective and Public Dialogue in Lyon, France, stated that cities are being forced to rethink their role and relationship with citizens due to socio-political, economic, and technological changes in society during a speech at a conference held by the OCPM (Office de Consultation Publique de Montréal) in 2015:

> De nombreux changements d'ordre sociopolitiques, économiques et technologiques incitent les pouvoirs démocratiques à changer la conception de leur rôle ainsi que leur rapport avec le citoyen. [...] Les citoyens et la société civile créent et revendiquent de nouveaux espaces de participation. Ils ne se contentent plus d'une communication descendante et d'un pouvoir exercé uniquement aux élections; ils s'attendent à un échange d'information continu et bilatéral utilisant divers moyens de communication, incluant les réseaux sociaux. Dans ce contexte rapidement évolutif, les municipalités doivent s'adapter et être innovatrices. À l'ère du numérique, le concept de participation publique à la gouvernance est une orientation stratégique qui présente une piste de solution pour entrevoir autrement l'efficacité et les responsabilités des villes et atteindre des résultats collectifs satisfaisants. [3]

According to Houssais, citizens are consumers of public services (e.g. public transit, libraries, parks, etc.) while simultaneously acting as contributors to the development of these same services through their participation with online tools and social media. It is clear that advances in new technologies, especially the development of online tools and social media, have made it more accessible for citizens to contribute their ideas, feedback, and opinions related to civic projects. These digital tools have also allowed civic

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3 OCPM (2015). Speech from Pierre Houssais at the conference *Consultations, concertation and co-design: the art of planning with the local community.* Retrieved on November 11, 2016 from http://ocpm.qc.ca/fr/livre/conference-m-pierre-houssais.

English translation by author: Many sociopolitical, economic, and technological changes are driving democratic powers to change the way they think about their role and how they relate to the citizen. [...] Citizens and civil society create and demand new spaces for participation. They are no longer content with a top-down communication and a power exercised solely in elections; they expect a continuous and bilateral exchange of information using various means of communication, including social networks. In this rapidly evolving context, municipalities must adapt and be innovative. In the digital age, the concept of public participation in governance is a strategic direction that provides possible solutions for providing a new way of seeing the efficiency and responsibilities of cities and to achieve satisfactory collective results.

departments to more easily share information about developments for specific projects with targeted audiences of citizens. We will see examples of these kinds of digital tools when we discuss the Parc La Fontaine public consultation case study later in this thesis. Dominique Ollivier, President of the OCPM, and Jimmy Paquet-Cormier, Innovation and New Media consultant at the OCPM, elaborated on the potential of digital technologies to enhance and facilitate public participation in civic projects. In a workshop entitled, *Harness the potential of digital for consulting more and better*, they state:

> Les nouvelles technologies peuvent créer un environnement propice au partage de savoirs, à la consultation, voire même à la cocréation de solutions. Identifier et développer les moyens de tirer profit de leur potentiel représente un enjeu majeur pour accroître la transparence, l'accessibilité, l'interactivité et les occasions pour les citoyens de participer à la prise de décision publique. [4]

During this workshop, Ollivier and Paquet-Cormier mentioned a few specific examples where new technologies have been used in projects in Montréal to enhance public participation. For example, the Plateau Mont-Royal district in Montréal put a simulator online so local residents could propose changes to the municipal budget for specific programs and services. Furthermore, in efforts to revitalize employment in the eastern part of the Plateau Mont-Royal district, new technologies were used in conjunction with in-person public consultations:

> Lorsque les technologies géospatiales accompagnent une démarche de consultation, le potentiel est intéressant. L'Office en a fait l'expérience dans le cadre de la consultation sur la revitalisation du secteur d'emplois de l'Est de l'arrondissement du Plateau-Mont-Royal. Avec l'aide d'une maquette, des impressions 3D et des lunettes de réalité virtuelle permettant de naviguer à l'intérieur du territoire réaménagé, l'OCPM a permis aux citoyens d'échanger lors de ces rencontres et de donner leur avis sur des scénarios possibles quant à la régénération du secteur. De plus, grâce à une maquette virtuelle en ligne les

citoyens pouvaient consulter l'information en tout temps. [5]

The growing use of open source technologies further fuels the expectation and desire for a more transparent sharing of data and information amongst many members of the public. However, there are certainly limitations and important consideration for municipalities to keep in mind related to the use of new technologies concerning civic participation. In many cases, the public must have access to a computer, smart phone, or tablet to participate in online tools and simulations, so it is important to recognize and acknowledge who may be included and excluded from the process if specific on-line technologies are used in a consultation process. It is also important to note that responses to online surveys and tools are also given individually and do not represent a group consensus. However, if these technologies are used in conjunction with in-person consultations, they can often present an effective way to reach a wider audience and allow for an exchange of information and ideas both before and after a live event.

We have established that shifts in populations toward urban environments and the availability of new online technologies are both contributing toward an emergence of new processes for urban design projects. New technologies are playing a vital role in facilitating more citizen participation in urban design projects and encouraging citizens to become co-creator of their environment and not merely recipients of municipal programs and services.

Let us now discuss some of the other factors contributing toward the emergence of more participatory processes for urban design projects. Many environmentally conscious members of the general public have acknowledged a link between the effects of years of mass consumption and global warming. As a result, a segment of the public is looking for new ways to change their consumption patterns and behaviours in order to live more in harmony with the planet, natural resources, and communities. This shift of being more conscious toward societal needs, as

5 Idem.
English translation by author: When geospatial technologies accompany a public consultation process, the potential is interesting. The Office has experienced this in the context of the consultation on the revitalization of the employment sector in the east of the Plateau-Mont-Royal district. With the help of a model, 3D printing and virtual reality glasses to navigate within the redeveloped territory, the OCPM enabled citizens to exchange views during the meetings and give their opinions on the possible scenarios for the regeneration of the sector. Moreover, thanks to a virtual model online citizens could consult the information at any time.

opposed to merely individual needs, often leads people to become more conscious of their immediate surroundings and community. In recent years, we are seeing the emergence of more urban agriculture, community gardens and local food markets, as urban dwellers express a desire to reduce their carbon footprint by growing their own food and buying local products. However, it is important to acknowledge that while some conscious consumers are becoming more educated and aware of product life cycle analysis and the effects that their consumption of natural resources has on the planet, large segments of the population are still unaware or unconcerned about some of the negative impacts of human consumption patterns and lifestyle choices on the environment.

While some citizens are shifting their attitudes and behaviours to live more sustainable lifestyles, many designers are also shifting their professional mindsets and behaviours as well. A heightened sensitivity to product life cycle analysis leads some industrial designers to question not only the materials they are sourcing for the products they create, but also to question the entire product development process – from the material extraction to the packaging, shipping, and a product's end of life. This awareness of a more system design methodology leads to the emergence of a more conscious designer who is no longer content to blindly create products, which will harm the planet and end up in landfills around the globe. These designers are searching for more meaning and purpose in the work they do and are no longer only just asking "how" a product, structure or service should be created, but they are also questioning "if" or "why" these objects or services should be created in the first place. The concept of "designing for purpose" also extends to other disciplines of design such as graphic design, fashion design, interaction design, and digital design. These designers are also scrutinizing the type of process being employed for creating products and services. Many are also experimenting with new and more democratic ways to involve end users in the design process in order to improve products, services, and environments.

In an article titled, *Co-creation and the new landscapes of design*, the authors Elizabeth B. N. Sanders and Pieter Jan Stappers state:

> The domains of architecture and planning are the last of the traditional design

disciplines to become interested in exploring the new design spaces that focus on designing for a purpose. Design for sustainability has been the first of the new design spaces to impact architecture and planning, followed by design for experiencing. The exploration of new design spaces within architecture is happening now primarily in the design of healthcare environments (based on observations from the first author's recent experiences in practice). This is a domain of vast complexity where the introduction of co-designing is being warmly welcomed by many of the healthcare professionals. The opportunity to bring the practice of co-design tools and methods to the design of educational environments and to the corporate workplace is now beginning as well. [6]

It is important to note that the design of healthcare environments, libraries, schools and public services is not exclusive to the architecture and planning disciplines, and necessitates the collaboration of an interdisciplinary team of designers and professionals from specialties such as industrial design, graphic design, interface design, interior design, engineering, ethnography, and architecture. This area of design is often referred to as "service design" and we will discuss this topic further in the following chapter.

We have now examined four factors, which contribute to the growing number of stakeholders who are participating in urban design projects: the rising population migration toward urban areas; new online and off-line software tools and social media technologies that facilitate the sharing of information and exchange of feedback; a segment of eco-conscious consumers who are looking for ways to reduce their carbon footprint and support their local community and economy; and an increasing number of "conscious designers" and professionals who are looking to engage in more purpose driven processes and projects. However, this is surely not an exhaustive list and there are additional factors, which deserve mentioning, such as: a rise in civic, non-profit and university partnerships to solve social impact and urban challenges; the rise in popularity around the world of Living Labs; and an increasing number of local governments who are engaging in participatory processes for urban design projects.

There is an abundance of academic literature, which has been written over the past 50-60 years by researchers, academics, and professionals, which validates the impor-

6 Sanders, E.B.N & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *Codesign*, 4(1), p.16.

tance of collaborative and participatory design processes for urban design projects. We will explore some of this literature in Chapter 2, as well as take a brief look at the work of those people whose writings and project work led to the emergence of the field of urban design.

In some cities, civic officials and professionals are seeking to create some or all of the following: public spaces and services that are more responsive and relevant to citizens' needs and desires; more efficient use of scarce budgetary resources; shared responsibility for civic resources and services where citizens are not just consumers, but also co-creators; more human-friendly public spaces, which allow for diverse and intergenerational groups of people to connect and interact; the integration of sustainability in built environments and public spaces; improvements in health and safety in public spaces; and more accessibility to locally grown food, green spaces, and public parks. Many cities around the world are currently using collaborative and participatory processes in hopes of achieving some or all of these objectives mentioned above.

Before we begin our exploration of the case studies, let us examine the collaborative city-building efforts, which have taken place in the city of Lac Mégantic in Québec over these past three years. Lac Mégantic's *Réinventer la ville* initiative provides an example of a town, which is experimenting with new ways of involving citizens in the present and future design of the city. It is also a case where the desire for a more sustainable approach to city building served as the driving force for the city's decision to take a co-design approach to its redevelopment efforts.

Lac Mégantic, a town with a population of almost 6,000 residents in Eastern Québec, experienced a very unfortunate rail disaster on July 6, 2013. An unattended 74-car freight train carrying crude oil derailed in the centre of town, resulting in a fire and explosion of multiple tank cars, the deaths of 47 citizens, and the destruction of part of the town centre. 42 people were confirmed dead from the 1-kilometre (0.6 mi) blast radius, with five more missing and presumed dead. More than 30 buildings in the town's centre, roughly half of the downtown area, were destroyed, and all but three of the thirty-nine remaining downtown buildings are to be demolished due to petroleum contamination of the town

site. [7] The disaster was devastating to the Lac Mégantic residents, local businesses, the infrastructure of the town, and to the rest of Québec and Canada.

FIGURE 1.1   Lac-Megantic on July 6, 2013. AP Photo/The Canadian Press, Photographer: Paul Chiasson

Colette Roy Laroche, the Mayor of the town at the time of the disaster, put in place a very ambitious co-design initiative to rebuild the town only eight months following the accident. Speaking at the conference on consultations, concertations, and co-design hosted by the OCPM in 2015, Madame Roy Laroche outlined her objectives:

> Nous avons fait un premier choix. Celui de la participation citoyenne et non seulement de la consultation publique ou de la consultation citoyenne. Pour nous, la nuance est bien importante. Surtout dans l'optique où nous voulions effectivement laisser beaucoup de place aux rêves et aux aspirations de nos citoyens. [8]

7 Lake Mégantic Rail Disaster. Wikipedia. Retrieved on April 10, 2017 from https://en.wikipedia.org/wiki/Lac-M%C3%A9gantic_rail_disaster.

8 OCPM (2015). Conférence: Colette Roy Laroche, *Consultations, concertation and co-design: the art of planning with the local community*. [Video] Colette Roy Laroche, mayor of Lac-Mégantic. Retrieved on April 9, 2017 from https://www.youtube.com/watch?v=A0nkBgZukGQ.

She explained that there were two key conditions related to their objectives to re-build the city: respecting the memories of the victims and adopting a sustainable approach in all phases for reflections, planning and conception for the reconstruction. She emphasized that sustainability played a major role in the decision to follow a co-design process for the redevelopment initiatives:

> Comme on sait, la participation et l'engagement des citoyens sont des éléments clés dans le développement durable. Ils sont inscrits dans la loi sur le dévelop-pement durable adopté par le gouvernement du Québec et à laquelle les admin-istrations municipales sont invitées à adhérer. Nous pourrions être les meilleurs pour traiter une foule d'enjeux et si le citoyen ne participe pas à l'élaboration de notre vision de développement, on ne peut certainement pas parler de durabilité. [9]

FIGURE 1.2. Lac Mégantic co-design session. Source: Convercité

English translation by author: We made a choice first. That of citizen participation and not just public consultation or citizen consultation. For us, the nuance is very important. Especially in the light of the fact that we really want-ed to leave a lot of room for the dreams and aspirations of our citizens.

9 Idem.

English translation by author: As we know, citizen participation and engagement are key elements in sustainable de-velopment. They are written in the Sustainable Development Act adopted by the Government of Quebec and to which municipal governments are invited to adhere. We could be the best to deal with a lot of issues and if the citizen does not participate in the elaboration of our vision for development, we certainly can not talk about sustainability.

It is admirable to set out to collectively rebuild a town with its citizens, but how is the city achieving this objective and what kind of processes are they following? According to Madame Roy Laroche, they chose a combination of co-design, consultation, and concertation in order to collectively redesign the city. The city of Mégantic first put in place a committee called the CAMEO [10] to oversee the redevelopment process and assure that the community would be consulted at all the stages of the process from conception to realization. This committee was comprised of members of the municipal, provincial, and federal government, Lac Mégantic citizens, business people, and representatives of local associations. The CAMEO was also responsible for making recommendations to the city about the processes to use and decisions to make for the redevelopment efforts, and was accompanied by an advisory committee to facilitate and accelerate the decision making process. The city also hired a consulting firm called Convercité to orchestrate and manage the public co-design process.

Before beginning the co-design process, the city planned an exploratory phase involving 40 citizens, representatives of local associations, and municipal employees to prototype and get feedback on their proposed citizen participation process in development. The city also organised a meeting with the municipal employees to explain the co-design process and objectives and make them aware of their role as ambassadors for the project.

Figure 1.3 illustrates an overview of the various phases of the co-design process, which were conducted throughout Spring and Fall 2014. The co-design process was divided into two phases. The city administration chose not to just create a redevelopment plan and present it to Lac Mégantic citizens in a public consultation process in order to get their feedback. Instead, the city officials chose to generate ideas and concepts with the citizens about how the city should be redesigned during Phase 1.

During the co-design workshops in April and May, a facilitator was placed with each group to ensure that the participation process went smoothly and to give people the opportunity to express themselves. Groups of primary, secondary and college students

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10 The committee was called the Comité d'aménagement et de mise en œuvre (CAMEO).

DATE	MEETING	ATTENDEES	DESCRIPTION
March 26, 2014	Public assembly	500	Launch "Réinventer la ville" and share information about the objectives and process.
April 15, 2014 April 16, 2014	Participatory workshops : Part 1	280 3 sessions in afternoon and evening, and on the Web	Discuss desired identity for the city, dreams, aspirations and inspiration from other cities around the globe
May 13, 2014 May 14, 2014	Participatory workshops : Part 2	240 3 sessions in afternoon and evening, and on the Web	Citizens chose from 4 proposed scenarios for development and proposed improvements; opportunity to propose a 5th scenario. Proposed scenarios were from concepts from the April workshops.
June 17, 2014	Public assembly	350	Presentation of preferred scenarios from previous workshops, small groups to discuss the stregnths and weaknesses of the scenarios
Oct. 29, 2014	Public assembly	300	Presentation of the reconstruction plan for the city followed by discussions and feedback on potential improvements
Nov. 29, 2014	Architecture and design charrette	60 design professionals and university students participated probono. 25 citizens joined design teams as "specialists of the area" and 100 residents also participated in voting for their preferred concepts at the end of the day	Generating ideas for the style and layout of the downtown; Ideas presented and approx. 100 citizens and professionals voted for their preferred concepts

FIGURE 1.3. Co-design process for Lac Mégantic

were also involved in the conceptual process as well. By the end of Phase 1, consensus was reached on 16 important issues for the redevelopment.

The co-design process led to a vision that would guide the planning and reconstruction of the town. Based on the work done by the Lac Mégantic community:

Le nouveau centre-ville sera un milieu de vie animé, à échelle humaine, générateur d'activités communautaires et économiques, dans un cadre vert et durable. [11]

DATE	MEETING	ATTENDEES	DESCRIPTION
October 2014 - March 2015	7 themed summits	280	Creation of 7 teams based on specific themes (arts and culture, youth, economy and employment, social development, sports and leasure, tourism, and education, research and innovation).
March 28 , 2015	Assembly for presentations and voting	200	Presentation of 11 projects selected by the thematic working groups. Vote on the selected projects.
May 11, 2015	Public Assembly	250	Public meeting of City Council to present a draft of regulations that would define the major direction of the development plan (Plan particulier d'urbanisme (PPU) du centre-ville et Plan d'implantation et d'intégration architecturales (PIIA)
May 11 - 18, 2015	Feedback period	NA	Period for citizens to give feedback on the draft presented on May 11. Feedback could be submitted by email, phone or letter.
June 1, 2015	Public Assembly	120	Public meeting of the City Council to present and adopt the amended development plan based on citizen feedback

FIGURE 1.4 Concertation and consultation process

Phase 2 concentrated on specific projects and the action plan. For Phase 2, the city officials proposed a concertation approach and Figure 1.4 outlines the important dates and milestones. Seven groups of 10-15 people were formed according to the following themes: arts and culture, economy, social development, youth, tourism, sports and leisure, education and research and innovation. The groups focused on generating ideas for specific projects related to these categories.

11 Plan d'action 2015 - 2020. Bureau de Reconstruction. Lac Mégantic, p. 12.
English translation by author: The new downtown will be a place, which is lively, on a human-scale, a generator of community and economic activities, in a green and sustainable setting.

Communication channels played an important role throughout the entire co-design initiative. The city created a website called "reinventerlaville.ca" and this site served as an important platform for disseminating information, sharing updates, and informing residents of important objectives and dates for the project.

Stéphane Lavallée, the person responsible for the Lac Mégantic citizen participation initiative, gave an interview on Radio-Canada on April 13, 2015, to speak about the co-design process and redevelopment efforts taking place in Lac Mégantic. In the interview, Mr. Lavallée mentions a few key desires that the citizens of Lac Mégantic had expressed for their city. Citizens wanted more public common spaces to meet, a knowledge centre, cultural spaces, an incubator for new technology companies, and a co-working space for freelancers and autonomous professionals. According to Mr. Lavallée, "Toutes ces démarches de mobilisation citoyenne, c'est de faire confiance en l'intelligence des gens. L'intelligence du groupe est très importante, en fait elle domine et elle arrive à établir des consensus plus facilement en tout cas que moi je l'aurais cru au départ." [12]

The city of Lac Mégantic and its citizens made plans to bring the following projects to life: a memorial to commemorate the victims of the railway disaster; a green corridor in the centre of town, a European style public square (temporarily titled La Place des artistes); a series of multifunctional pedestrian and bike friendly trails, one of which is lined with 47 sculptures; a pedestrian walkway and scenic footbridge; a modern building called le Colibri, which will serve as a centre for expertise in environmental issues and a place for citizens to meet and exchange ideas [13]; a knowledge centre (Centre du savoir); an entrepreneurship centre including a co-working space and an incubator, which was the concept of two McGill students (Centre Magnétique); a building with 12-15 affordable housing units; a cultural space located downtown; a multifunctional outdoor space where youth can gather and play sports; a 50-80 room three or four star

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12 *Interview with Stéphane Lavallée (*April 13, 2015). Lac-Mégantic : La démarche citoyenne Réinventer la ville. Radio-Canada. Retrieved on April 9, 2017 from http://ici.radio-canada.ca/emissions/medium_large/2011-2012/chronique.asp?idChronique=369178.
Translation by author: All these initiatives for citizen mobilization are about putting trust in the intelligence of people. The intelligence of the group is very important, in fact it dominates and it helps establish consensus more easily, in any case, than I would have believed from the start.

13 Le Colibri has three internationally recognized environmental certifications: LEED Canada, BREEAM and HQE. The building has been made possible through partners in the Rhônes-Alpes region of France, Retrieved on April 15, 2017 from http://le-colibri-lac-megantic.com.

hotel; a place downtown to rent recreational equipment all year round (badminton, frisbee, snow scooters, games and more); a public market with local products and produce; updated Wifi and technology networks; and publicly accessible green roofs on public and private buildings.

As we have discussed, the objective to adopt a sustainable approach to Lac Mégantic's redesign led city officials to choose a co-design process. However, Lac Mégantic's story is an unusual one, because most cities and towns do not have the need or opportunity to redesign and rebuild themselves from scratch. In most cases, city officials and professionals work within existing structures and systems, and choose specific sites and places, which will receive attention. Therefore, city officials usually initiate which public sites will be chosen for redevelopment or revitilisation. However, in some cases, as we will see with the Boston case study we will examine later, projects can also be initiated and even funded by non-governmental organisations, universities, and citizens. In these cases, city officials are often asked or invited to participate, but the city is not the driving force behind the collaborative process.

It is important to note that conducting a co-design process and creating action plans is not a guarantee that the proposed projects and structures will be built or realized. In the case of Lac Mégantic, it is unclear if several projects will be brought to fruition and there has been significant public criticism of the reconstruction process to date.

If we consider that engaged citizens expect to participate in building the kind of city they desire to live in, as opposed to merely being the recipients of municipal services and decisions, then how should this collaborative process between city governments, non-profits, universities, the private sector, and citizens work? In an effort to find answers to this question, we will examine four different urban design projects and one program as case studies. Our action-research will bring us closer to discovering methods and processes, which help facilitate better collaboration between city employees, academia, designers, practitioners of the built environment, and citizens to make our cities more sustainable and enjoyable places to live. It will also help us discover if there are longer-term collaborative approaches to urban design projects, which could lead to innovations in design process, education, and urban design.

CHAPTER II

THEORETICAL FRAMEWORK

With the increasing migration of populations to urban environments, heightened global concerns and attention paid to the rise of green house gas emissions, and tight municipal budgets, cities around the globe are looking for innovative ways to re-think the design of urban systems, services, and environments. Professionals from the private, academic, and public sectors are exploring and experimenting with how to make urban environments more sustainable, healthier, and happier places to live. "Managing urban areas has become one of the most important development challenges of the 21st century," said John Wilmoth, Director of UN DESA's Population Division. [14]

If you ask ten different people what constitutes a healthy, happy, and sustainable city, you may receive ten different answers. We each base our answers on different criteria that we deem to be important in our urban environments. If you ask Enrique Peñalosa, the mayor of Bogota, he would say:

> We need to walk, just as birds need to fly. We need to be around other people. We need beauty. We need contact with nature. And most of all, we need not to be excluded. We need to feel some sort of equality. [15]

Peñalosa's definition of urban happiness is not based on the acquisition of material possessions and individual or collective economic prosperity. According to Peñalosa, "Life could be improved, even amid economic doldrums, by changing the shapes and systems that defined urban existence." [16]

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14 United Nations (July 10, 2014). World's population increasingly urban with more than half living in urban areas. New York. Retrieved on September 4, 2016 from http://www.un.org/en/development/desa/news/population/world-urbanization-prospects-2014.html.

15 Montgomery, C. (2013). *Happy City: Transforming Our Lives Through Urban Design*. Anchor Canada, p. 6.

16 Ibid, p.6.

We agree with much of Peñalosa's approach, because it gives importance to public systems that are accessible to all, such as transport, sidewalks, pedestrian areas, and parks, and also places value in the sensorial experience in public spaces for individuals. This clearly does not mean that the financial well-being of a city can or should be overlooked or ignored. It is more a reminder that it is important to design our urban spaces so people can have contact with one another and with nature as well.

The quest to identify desirable qualities of successful urban places and cities has led to the emergence of the area of study and practice called urban design. The term "urban design" is a difficult one to define and there does not seem to be a unified consensus from scholars and practitioners on an exact definition. Therefore, we have chosen to present a variety of definitions from scholars and practitioners in various fields such as planning, architecture, landscape architecture, ecology and others, in the glossary of this thesis. Some definitions seem too narrow and only focus on the professions of architecture, landscape architecture, and planning, while some others fail to include ecological and environmental factors, and the importance of collaborative design processes in creating desirable urban environments. We have not as of yet found a definition of "urban design" that we feel is truly representative of the practice, so we attempted to write our own definition in the conclusion of this thesis.

Some argue that urban design is not a discipline, field or a profession in itself, because it involves the collaborative effort of many different fields of study and practice (e.g. architecture, planning, landscape architecture, design, engineering, real estate, business, politics, social science, anthropology, ecology, environmental science, law, etc.). Although this argument has had some merit in the past, we feel that urban design is emerging as a recognizable field in both academia and practice. That said, a person's original practice or field of study has a significant effect on how he/she prioritizes those elements and criteria they deem to be important for creating healthy and happy cities (e.g. ecology, sociology, anthropology, architecture, design, politics, etc.).

Coined in North America in the late 1950s, the term "urban design" is often associated with a conference which was convened at the Harvard Graduate School of Design in 1956 to discuss topics related to designing and shaping cities. The conference organiser,

Jose Luis Sert, announced urban design as a new academic field, which he defined as 'the part of planning concerned with the physical form of the city'. [17] At that time, Harvard established the first American urban design program at the university (Krieger & Saunders 2009). [18] However, another source suggests that the first academic program in urban design in the United States was at the University of Pennsylvania's Civic Design Program, started in 1956 (Barnett 1982; Strong 1990), followed by Harvard's Urban Design Program in 1960. [19]

In the 1960s and 1970s, many writers, practitioners, and scholars began conducting research and writing publications to define criteria and frameworks for identifying desirable qualities of successful urban environments. People like Jane Jacobs, Kevin Lynch, Gordon Cullen, Christopher Alexander, Aldo Rossi, Ian McHarg, Jan Gehl, and others became influential in shaping what would increasingly become known as urban design. (Carmona 2010). Many of these writers and researchers criticised the negative impact and social implications that modernist architecture was having on individuals and communities. These theorists emphasized that it was important to look beyond just the artistic and visual form (buildings and object) and also consider the public's use and experience of urban places (people and their activities). Furthermore, many of these theorists emphasized the importance of involving citizens in the process of shaping the cities they inhabit.

The American activist and author Jane Jacobs, most known to many for her book, *The Death and Life of Great American Cities* (1961), outlined several key qualities for livable cities or good urban form: appropriate activity before visual order; mixed use, mixed age, mixed rent, concentration; the street; permeability (short blocks); social mix and consultation; robust spaces; gradual not cataclysmic money; activity richness; automobile attrition; surveillance; and safety. (Schurch 1999 & Punter 1990). Jacob's also advocated for an inclusive and participatory approach to designing cities. According to Jacobs, "Cities have the capacity of providing something to everyone, only

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17 Urban Design Group. Retrieved on January 23, 2018 from http://www.udg.org.uk/about/what-is-urban-design.

18 Carmona, M, Tiesdell, S., Health, T, & Oc, T (2010). *Public Places Urban Space: The Dimensions of Urban Design*. Routledge, p. 3.

19 Palazzo, D. & Steiner, F. (2011). *Urban Ecological Design: A Process for Regenerative Places*. Island Press, p. 8.

because, and only when, they are created by everyone." [20] She also advocated for the integration of living, working, recreation, and transportation.

Like Jane Jacobs, Kevin Lynch, an American urban planner, scholar and writer, was very interested in observing human activity and analysing the public's use and experience of urban environments. Author of *The Image of the City* (1960), Lynch emphasized that taking pleasure in urban places is a commonplace experience and that it was important to examine people's perceptions and mental images about places as opposed to just examining the physical and material form. In fact, he is one of the scholars who introduced the field of psychology into city research. Lynch:

> concluded that the image of a given reality may vary significantly between different observers. Although each individual creates and feels his own image, there seems to be considerable agreement among members of the same group. Hence the results of various observers could be used to analyse the city. [21]

Many other scholars and practioners, such as the architect and urban design consultant Jan Gehl and William H. Whyte, the author of *The Social Life of Small Urban Spaces (1980)*, have also conducted detailed observations of human behaviour in public spaces and have written about their findings. A body of knowledge and research began emerging, which subsequently led to the study and practice of placemaking. A definition of "placemaking" from the authors of *Public Places Urban Space: The Dimensions of Urban Design* (2010) helps give the term some context:

> Indeed, many consider that the very term 'urban design' places it too much within the purview of professional design experts engaging in self-conscious, knowing design, and prefer the more inclusive term 'placemaking' and, at a larger scale, city-making: terms suggesting it is more than just (professional) 'designers' who create places and cities. Described as urban design many non-professionals struggle to see their role; described as placemaking they can more easily envision their role and contribution. Urban design can thus be considered the self-conscious practice of knowing urban designers; placemaking is the self-conscious and

20 Jacobs, J. (1992). *The Death and Life of Great American Cities*. Vintage Books Edition, p. 283.

21 Architecture and Urbanism (a blog from the MA Architecture & Urbanism course at the Manchester School of Architecture) (December 17, 2012). Retrieved on January 22, 2018 from http://architectureandurbanism.blogspot.ca/2012/12/kevin-lynch-image-of-city-1960.html.

unself-conscious practice of everyone. [22]

To the average person, the words "space", "place" and "public space" may seem like everyday basic words with clear meaning, which refer to specific locations. However, scholars in different disciplines often have various ways of interpreting and defining these terms. It is for this reason that we provide brief definitions of the terms in the glossary of this thesis. For the purposes of our discussion, when we refer to "space", we mean a location with area and volume. Just as the objects we own or use may carry personal stories and meaning for us, so do the spaces we inhabit. Our homes, neighbourhoods, cities, and countries carry history, memories, and experiences to which we attach meaning and identity. A "space" becomes a "place" once we attach meaning and value to it. Furthermore, a "place" also has established patterns of human relationships.

Through projects and writings, many authors and practitioners argue that the physical form of urban public spaces should be designed based on careful observation of human behaviour and human interaction. The end goal is generally to create environments that foster a stronger sense of community and a sense of place. Organisations like Project for Public Spaces in NYC, founded by Fred Kent, carry out projects in several cities around the world based on this school of thought. According to Kent, "Our pioneering placemaking approach helps citizens transform their public spaces into vital places that highlight local assets, spur rejuvenation and serve common needs." [23]

We have already seen that Jane Jacobs established criteria for identifying desirable qualities of successful urban environments. She is surely not alone in this endeavor and many other scholars and theorists also created frameworks to evaluate what makes public spaces desirable and brings about good urban design. In his book *A Theory of Good City Form* (1981), Kevin Lynch identified five performance dimensions of urban design:

> *Vitality* – the degree to which the form of places supports the functions, biological requirements and capabilities of human beings;
> *Sense* – the degree to which places can be clearly perceived and structured in time and space by users;

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22 Carmona, M, Tiesdell, S., Health, T, & Oc, T (2010). *Public Places Urban Space: The Dimensions of Urban Design*. Routledge, p. 5.

23 Projects for Public Spaces. Retrieved on September 14, 2016 from http://www.pps.org/about.

Fit – the degree to which the form and capacity of spaces matches the pattern of behaviours that people engage in or want to engage in;
Access – the ability to reach other persons, activities, resources, services, information or places, including the quantity and diversity of elements that can be reached;
Control – the degree to which those who use, work or reside in places can create and manage access to spaces and activities. [24]

Allan Jacobs and Donald Appleyard (1987), Francis Tibbalds (founder of the UK-based Urban Design Group), Jahn Gehl and countless others have also created manifestos and criteria for what constitutes good urban design. The scale considered can vary greatly, as some frameworks focus on public space and others extend to the scale of the entire city. Some frameworks and manifestos are rooted in principles of urban ecology, climate change and sustainability while others are more focused on sociology, human behaviour and the social usage of spaces.

A study called *Places in the Making: How placemaking builds places and communities* by the MIT Department of Urban Studies and Planning (DUSP) highlights some of the common challenges faced by individuals and groups involved in designing public spaces. The study also illustrates key takeaways from specific case studies, as well as some general common elements of success. The authors state:

> Although observation and measurement have always had a place in the field, the desire to develop indicators and measure outcomes is a defining element of placemaking today.[...] Members of the placemaking community are hungry for best practices and tools to measure impacts of initiatives and convey information to funders, advocates and others. While there is no "one-size-fits all" indicator set – as the goals of placemaking vary widely, so do the measurement techniques. [25]

The MIT study assembled some common categories by which the success of placemaking projects are being judged: use and activity (who is using the space and how), economics (increased tax revenue, reduced commercial and retail vacancies, population

24 Carmona, M, Tiesdell, S., Health, T, & Oc, T (2010). *Public Places Urban Space: The Dimensions of Urban Design*. Routledge, p. 8.

25 Department of Urban Studies and Planning (DUSP) (2013), MIT. Places in the Making: How placemaking builds places and communities, pp. 60-61.

gain), public health and healthy living (reduced asthma rates, changes in noise decibel levels, reduced street injuries, crime statistics) and social capital (community development – meetings held, number of people involved, number of repeat attendees, new personal connections, friendships deepened). [26] However, all of these measurement techniques require time and additional resources to conduct. Illustrating concrete statistics and quantitative results to demonstrate the success of a placemaking project can surely be powerful, but it can often be difficult to prove that the improved statistics are a direct result of a placemaking effort. Qualitative data, such as before and after photos, videos of users, quotes from participants, reviews in magazines, press, social media, and word of mouth, should not be underestimated for their usefulness on understanding how a project is perceived and evaluated by participants, the public, funders, and city officials.

Much of what we have discussed thus far has focused on urban design and the human behavioural sciences related to designing public spaces and places. However, how do considerations for the natural environment and sustainability factor into the urban design process?

The environmental movements in the 1960s and 1970s contributed greatly to the emerging field of urban design. Environmentalists, ecologists, landscape architects, and others concerned about the negative effects of modern day urban living on the nature environment proposed ideas and criteria for improving urban space and city design. Ian McHarg, Scottish landscape architect and author of *Design with Nature* (1969), pioneered the concept of ecological and environmental planning and emphasized the importance of making design and planning decisions that are more in harmony with nature. In his book, McHarg state:

> It is essential to understand the city as a form, derived in the first instance from geological and biological evolution, existing as a sum of natural processes and adapted by man. It is also necessary to perceive the historical development of the city as a sequence of cultural adaptations reflected in the plan of the city and its constituent buildings both individually and in groups...this enquiry is described as an investigation into the given form – the natural identity – and the made form – the created city. [27]

26 Ibid, p. 62-63.

27 Mcharg, I. (1969). *Design with Nature*. New York: Natural History Press/Doubleday, p. 175.

The authors of *Urban Ecological Design* (2011) highlight the connection between urban design and urban ecology:

> Many parallels exist between urban design and urban ecology. Both involve making connections and revealing relationships. Both are fields of studies searching for an integrated approach between different disciplines.[] Ecology involves the reciprocal relationships between all organisms with other organisms as well as with their environments. [28]

Peter Calthorpe, a founder of the Congress for the New Urbanism, emphasized the need to combine the design of neighbourhoods, suburbs, and the city with ecology. In the preface of *The Next American Metropolis* (1993), he wrote:

> This book is about the ecology of communities. Not about the ecology of natural systems – but about how the ecological principles of diversity, interdependence, scale and decentralization can play a role in our concept of suburb, city and region. [29]

The Congress for the New Urbanism adopted cannons and charters to provide guiding principles for urban planning and architecture, emphasizing topics which are directly related to creating more sustainable environments, including issues such as climate change, rural-to-urban relationships, and the need to reduce carbon emissions and greenhouse gases (Palazzo 2011). Emphasis on compact urban density, walkability, and connectivity became important principles of the New Urbanism movement. Terms like "ecocities", "sustainable cities" and "green cities" started to be used in academia and practice to refer to projects and concepts, which combine city design, architecture, planning, landscape, ecology and the environmental sciences. Danillo Palazzo, author of *Urban Ecological Design* (2011) and a scholar with a background in both architecture and urban planning, came up with seven characteristics of urban design, which we find rather comprehensive (see "Urban Design" in glossary). However, this list of characteristics still seems to be missing the importance of involving the user in the collaborative design process.

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28 Palazzo, D. & Steiner, F. (2011). *Urban Ecological Design: A Process for Regenerative Places.* Island Press, p. 3.

29 Calthorpe, P. (1993). *The Next American Metropolis: Ecology, Community, and the American Dream.* New York: Princeton Architectural Press, p. 9.

Jahn Gehl and Brigitte Svarre have developed criteria for assessing public space qualities in cities, which are as follows:

> Protection against traffic accidents; protection against crime and violence; protection against unpleasant sense experiences; possibilities for walking; possibilities for standing; possibilities for sitting; possibilities to see; possibilities for hearing/talking; possibilities for playing/unwinding; small-scale services; designing for enjoying positive climate elements; and designing for positive sense experiences. [30]

These kinds of criteria can be very helpful for assessing the design of existing spaces and also for exploring different features, which could be built into the design of existing and future public spaces. However, it still does not tell us *how* we should design the spaces, *who* should be involved and *what kind of process* should be undertaken. Using a collaborative and user-centric approach to designing urban spaces sounds very interesting in theory, but how does it play out in reality? Furthermore, how is success measured for participatory design projects in both the short and long term?

Let us now move from academic theory to practice and explore how many urban design projects are initiated and created. Urban design and placemaking projects can be initiated by several different types of stake holders: city officials, community organisations, universities, designers, professionals of the built environment (architects, planners, engineers, developers), artists, and citizens. Whatever the case, these projects often require the collaboration and participation of a wide variety of individuals who possess a myriad of backgrounds, specialties, talents, and skill-sets. Unless a project is created by a sole designer or artist, there is generally a collaborative process established throughout the different phases of the project.

The concept of involving end-users in a design process has traditionally been associated with industrial design. As Sanders and Stappers explain in a paper titled, *Co-creation and the new landscapes of design*:

> C. K. Prahalad and Venkat Ramaswamy are usually given credit for bringing

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30 United Nations Human Settlements Programme (UN-Habitat) (2015). Global Public Space Toolkit: From Global Principles to Local Policies and Practice, p. 37.

co-creation to the minds of those in the business community with the 2004 publication of their book, *The Future of Competition: Co-Creating Unique Value with Customers*. They propose: The meaning of value and the process of value creation are rapidly shifting from a product and firm-centric view to personalized consumer experiences. Informed, networked, empowered and active consumers are increasingly co-creating value with the firm. [31]

Companies quickly realized the power that informed and active consumers and users can have to improve and innovate upon existent products and services. However, it is important to note the distinction between co-design for urban design projects and user-centered design for products and services (also sometimes referred to as human-centred design). Both processes involve the participation of the end-users, however, the way in which the design teams manage the two processes can vary significantly.

> Co-design differs from user-centred design mainly in the role that the user, the researcher, and the designer play in the design process. According to the classical user-centred design process, the user is a passive object of study, the researcher brings knowledge from theories and complements this knowledge through observation and interviews, and the designer passively receives this knowledge, interprets it and uses it to generate ideas, concepts, etc. [32]

According to the World Bank and ENoLL (European Network of Living Labs):

> Co-design goes beyond so-called 'user-centred design' and similar approaches to define processes where citizens and end users take an active role in design processes. The principles of co-design are at the heart of citizen-driven innovation. Evidence across the Living Lab movement demonstrates how co-design leads to reductions in both cost and time for the implementation of services, since the end users themselves have contributed to defining them. [33]

The Living Lab concept was born out of MIT and universities in northern Europe in the 1960s and 1970s, and was initially closely associated with the industrial design

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31 Sanders, E. B. N. & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *Codesign*, 4(1), p. 8.

32 Ibid, pp. 11-12.

33 Eskelinen, J., Robles, A. G., Ilari, L, Marsh, J., Muente-Kunigami, A. (2015) (Written in a collaboration between the World Bank and the European Network of Living Labs). Citizen-Driven Innovation: A guidebook for city majors and public administrators. International Bank for Reconstruction and Development, p. 116.

industry. According to the European Network of Living Labs (ENoLL):

> Living Labs refer to user-centred, open innovation ecosystems based on a systematic user co-creation approach integrating research and innovation processes in real life communities and settings. [34]

On the ENoLL website, it states:

> Living Labs are both practice-driven organisations that facilitate and foster open, collaborative innovation, as well as real-life environments or arenas where both open innovation and user innovation processes can be studied and subject to experiments and where new solutions are developed. These labs operate as intermediaries among citizens, research organisations, companies, cities and regions for joint value co-creation, rapid prototyping or validation to scale up innovation and businesses. [35]

In the past decade in the US, design consultants have been called upon more and more to help redesign the "user experience" in a variety of public venues such as hospitals, schools, public transportation systems, museums, and airports. These companies often send in their strategy teams to observe, interview, and shadow users to try and understand how systems are structured, how spaces are used, what is working well and what is not. This technique, often referred to as "human-centred design", focuses on identifying problems that arise in human interactions and prototyping solutions to fix them." [36] The strategy teams collect this information through ethnographic research, which is then fed back to design teams in order to re-concept the "user experience". This kind of methodology has been standard practice at US-based design consultancies like Continuum Innovation [37], IDEO, frog and Smart Design. All of these companies were originally industrial design firms who then expanded their consulting practices into experience and service design, which is generally based on a user-centered design

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34 Robles, A. G., Hirvikoski, T., Schuurman, D. & Stokes, L. (No date listed). Introducing ENoLL and its Living Lab community.

35 European Network of Living Labs. Retrieved on April 2, 2016 from http://openlivinglabs.eu/node/1429.

36 Nanos, J. (October 28, 2016). Designers bring private-sector ideas to public policy. *Boston Globe Online*. Retrieved on January 5, 2017 from http://www.bostonglobe.com/business/2016/10/28/designers-bring-private-sector-ideas-public-policy/oQS7HSvcSmEhUpN9gJ6QqM/story.html?event=event25.

37 I worked at Continuum Innovation as a senior designer from 2007 - 2009.

approach. Service design is defined as:

> the activity of planning and organizing people, infrastructure, communication and material components of a service in order to improve its quality and the interaction between the service provider and its customers. Service design may function as a way to inform changes to an existing service or create a new service entirely. [38]

Last year, a Boston Globe article highlighted how Boston-based Continuum Innovation is bringing private-sector ideas to public policy:

> In the last two years alone, the firm has worked to re-imagine operations for Boston's first responders, its transit system, and its schools. Last month (September 2016), Continuum unveiled a radical new vision for the long-suffering Boston Redevelopment Authority, giving it a new name, and a new strategy for working with the public.[....] Continuum's senior vice president, Jon Campbell, called the push into policy a "natural progression" for the company, one based in "this realization that human centred-design can be applied to all sorts of different challenges, not just product design," he said. It is a shift that's been happening to many design firms. [39]

The article goes on to explain,

> As Continuum and like-minded national firms IDEO, frog, and Smart Design have increasingly moved toward policy design, they have begun to compete with the likes of consulting giants McKinsey & Company, KPMG, and Deloitte for government contracts. And while those other, more staid consultants can offer budget and staffing audits, Continuum and its ilk offer something a bit more sexy, particularly in the minds of beleaguered public sector employees: fresh ideas, a bit of startup fairy dust, or, in the example of the BRA, the equivalent of a new soul. [40]

Although this *Boston Globe* article does appear to be like a long advertisement for Continuum Innovation, it does indicate some important changes taking place in the

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38 Service Design: Wikipedia. Retrieved on April 20, 2017 from https://en.wikipedia.org/wiki/Service_design.

39 Nanos, J. (October 28, 2016). Designers bring private-sector ideas to public policy. *Boston Globe Online*. Retrieved on January 5, 2017 from http://www.bostonglobe.com/business/2016/10/28/designers-bring-private-sector-ideas-public-policy/oQS7HSvcSmEhUpN9gJ6QqM/story.html?event=event25.

40 Idem.

US design industry. Industrial design firm who used to be known for creating products have now become multidisciplinary design practices who also tackle service, experience and space design. As a result, design teams are often a mix of professionals with backgrounds in graphic design, industrial design, architecture, ethnography and strategy. Given the mix of skillsets, these companies are well equipped to consider adding urban design projects to their roster.

As we explore design processes for urban design projects, it is important to point out the differences between "public consultation" and "co-design" processes. In public consultations, citizens collaborate with design teams and stakeholders (i.e. city officials, planners, etc.) during part of the design process. Public meetings and workshops are generally held to gather feedback from citizens about specific aspects of a project and these consultations can happen once or multiple times during different phases of the design process. Figure 2.1 shows a comparison by designer and researcher Maria Gabriela Sanches, between projects which are based on consultation and those based on co-design. [41]

	CONSULTATION	CO-DESIGN
user	Source of information Comments on the designer's proposal while the design is in process Does not participate in the decision-making process	Expert of his/her experience Co-designer Participates in the design process since its early stages Particpate in the decision making process
chooser	Expert Makes the final decisions concerning implementation	Expert Co-designer Participates in the design process since its early stages Participate in the decision making process
designer	Expert Elaborates proposals Makes the final decisions concerning the project	Expert Elaborates proposals with the user and the chooser Participates in the decision making process

FIGURE 2.1 Co-design and consultation. Source: Sanches 2010.

41 Sanches, M. G. & Frankel, L. (2010). Co-design in Public Spaces: an Interdisciplinary Approach to Street Furniture Development. Carleton University, Canada, p. 8.

Co-design has become somewhat of a buzz word in recent years in a variety of sectors ranging from industrial design, graphic design, architecture, landscape architecture, urban design, software design, sustainability, medicine, government, and business. However, as we have previously noted, the term is not new and it has been in existence since the 1970s, especially in Northern Europe, and more widespread in the product design community in the 1990s:

> Participatory design (originally co-operative design, now often co-design) is an approach to design attempting to actively involve all stakeholders (e.g. employees, partners, customers, citizens, end users) in the design process to help ensure the result meets their needs and is usable. Participatory design is an approach which is focused on processes and procedures of design and is not a design style. The term is used as a way of creating environments that are more responsive and appropriate to their inhabitants' and users' cultural, emotional, spiritual and practical needs. It is one approach to placemaking. [42]

We can see a parallel between some key processes being used in different design disciplines and practices. The "user-centered design" process employed by industrial design firms and among design consultancies has a lot in common with the "public consultation" process used by architects, planners, and landscape architects. Both processes involve design professionals gathering information from users at specific points in the design process. However, the ultimate decision-making power still lies with those professionals leading the project. Multidisciplinary design teams at industrial design consultancies generally create a product, service or experience, and designers of the built environment create objects and experiences in a public or private space. The term "participatory design" is often used by those who study, research or practice urban design (although some may substitute "co-design" for "participatory design"), whereas industrial designers and graphic designers are more likely to use the term "co-design" for the same type of process – one that involves the end-user in the design process from start to finish. Since multidisciplinary design teams for urban design projects can include a wide variety of designers with backgrounds in architecture, industrial design and graphic design, it is not surprising that there can be some confusion regarding the terminology for design processes.

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42 Participatory design: Wikipedia. Retrieved on March 10, 2016 from https://en.wikipedia.org/wiki/Participatory_design#cite_note-10.

The co-design process and design tools used during the process vary depending on the design practice to which it is linked. Since placemaking and urban design interventions are often where several different design practices overlap (industrial design, graphic design, architecture and landscape architecture), it is understandable that there can be some different points of view on how best to conduct the process and also define the term. Therefore, like many of the key terms we have used thus far, we have chosen to dedicate a section of the glossary to various definitions of both "participatory design" and "co-design."

Can the process for an urban design project involving only the collaboration of a wide variety of professionals on the design team still be considered a "co-design" process? Maaike Kleinsmann developed a definition of co-design, which emphasizes the inter-disciplinary aspect of the process:

> In literature this collective or collaborative part of the design process is called co-design that we have defined as: Co-design is the process in which actors from different disciplines share their knowledge about both the design process and the design content. They do that in order to create shared understanding on both aspects, to be able to integrate and explore their knowledge and to achieve the larger common objective: the new product to be designed. [43]

However, we believe that the above example is one of collaboration and not co-design. Stappers and Sanders explain the distinction in *Co-creation and the new landscapes of design.* The authors state:

> Co-design refers, for some people, to the collective creativity of collaborating designers. We use co-design in a broader sense to refer to the creativity of designers and people not trained in design working together in the design development process. [44]

Another explanation of co-design we found helpful was written by François Racine, a professor in the urban studies and tourism department at UQAM in an article about the co-design process for a public space in the Plateau Mont-Royal neighbourhood of

43 Kleinsmann M., & Valkenburg, R. (2008). Barriers and enablers for creating shared understanding in co-design projects. *Design Studies. 29*(4), pp. 370-371.

44 Sanders, E. B. N. & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *Codesign, 4*(1), p. 6.

Montréal. Racine states:

> Cette procédure de création collective est la plate-forme privilégiée actuellement
> par les instances publiques montréalaises pour permettre aux citoyens de prendre
> part aux décisions liées à l'aménagement de leur environnement bâti. Les séanc-
> es de conception lancées par les arrondissements n'impliquent plus strictement
> des spécialistes de l'aménagement (professionnels, fonctionnaires, etc.) mais des
> citoyens qui sont appelés à définir des objectifs, des visions et des stratégies
> d'aménagement des espaces publics. La participation des citoyens à la concep-
> tion même des projets d'urbanisme par le biais du codesign est alors le moyen
> privilégié pour instaurer un urbanisme plus ouvert et plus inclusif à l'échelle des
> arrondissements de Montréal. L'objectif de ce processus est d'impliquer l'utili-
> sateur dans la conception de l'espace collectif de la ville. [45]

In our search for definitions of co-design from an urban design perspective, we also
looked to the Office of Public Consultations in Montréal (OCPM). The OCPM is an
independent body that has a mandate to inform and involve Montréalers in the reflection
and analysis of urban development or planning projects, policies, municipal plans or any
other initiative designated by The City Council or the Executive Committee of the city.
Since its inception in 2002, the OCPM has aimed to improve citizen participation in the
public consultation process. The organisation uses social media tools (e.g. Twitter, Face-
book, LinkedIn) to mobilize participants and dialogue with citizens before, during, and
after consultation events. They also use new technologies such as physical and virtual 3D
models, presentations, videos and information online to engage and inform citizens about
projects. The Office also has a mandate to propose rules to ensure credible, transparent
and effective consultation mechanisms. According to the OCPM:

> Le codesign est une nouvelle façon d'intervenir qui gagne en popularité. Il pro-
> pose une approche où le citoyen est présent et engagé, à divers degrés, de la
> conception à la réalisation d'un projet. Cette démarche est basée sur un échange

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45 Racine, F. (May 2017). Urbanisme participatif et codesign à Montréal : la démarche « Imaginons la place Gérald-Go-
din ! », *Revue Internationale d'Urbansime (RIURBA)*, Numéro 3, p. 3. Retrieved on Jan 10, 2018 from http://riurba.
net/Revue/urbanisme-participatif-et-codesign-a-montreal-lademarche-imaginons-la-place-gerald-godin.
English translation by author: This collective creation procedure is the platform currently favored by Montréal public
authorities to enable citizens to take part in decisions related to the planning of their built environment. The design
sessions launched by the boroughs no longer strictly involve planning specialists (professionals, public servants,
etc.) but citizens who are called upon to define objectives, visions and strategies for planning public spaces. The
participation of citizens in the design of urban planning projects through codesign is then the preferred means to
achieve a more open and inclusive urban planning at the level of the boroughs of Montreal. The goal of this process
is to involve the user in the design of the collective space of the city.

d'information dynamique et continue entre citoyens et autorités publiques. Si la concertation tente de réfléchir avec les acteurs d'un milieu, le codesign quant à lui vise à concevoir et à «faire ensemble», tout au long d'un processus. Dans plusieurs cas, un changement de culture interne est nécessaire, de part et d'autre, pour passer à une logique de co-construction et pour intégrer la collaboration à l'ensemble des méthodes de travail. [46]

It is important to note that there can be considerable confusion over the term "concertation" since "concertation citoyenne" is sometime used to mean "public consultation." (see Bacqué 2011). However, it is important to distinguish between "concertation" and "consultation" because the two different terms are not synonymous. A "concertation" generally involves representatives of local organisations who are invited to participate in debates and discussions on a particular topic, whereas a "public consultation" is open to the public and does not require citizens to have any particular affiliation to a group or organisation. Many public consultation processes involve phases or sessions of both "concertation" and "consultation" related to the same urban design project, however, the participants, processes, and goals of the two types of sessions are generally not quite the same.

In April 2015, as previously mentioned, the OCPM organised an event titled *Consultation, concertation and co-design: the art of planning with the local community*, at the House of culture and community in the Montréal North district. The day brought together more than 200 people to discuss and exchange ideas on the new ways to conduct public consultations and involve the public in the conceptual phase of projects that concern them such as urban design projects, municipal services, and the establishment of new political systems. Dominique Ollivier, President of the OCPM stated:

> Mettre les citoyens au cœur des processus est une orientation stratégique importante qui est appelée à prendre de plus en plus de place dans la planification, car: elle permet de renforcer la légitimité des décisions et impose, pour

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46 OCPM (Office de Consultation Publique de Montréal). Compte Rendu - OCPM3C. Retrieved on April 10, 2017 from http://ocpm.qc.ca/fr/livre/compte-rendu-ocpm3c.

English translation by author: Codesign is a new way of intervening that is gaining popularity. It proposes an approach where the citizen is present and involved, to varying degrees, from conception to the realization of a project. This approach is based on a dynamic and continuous exchange of information between citizens and public authorities. If concertations attempt to think with the actors of an environment, codesign aims to conceive and "make together", throughout a given process. In many cases, a change of internal culture is needed on both sides to move to a co-construction logic and to integrate collaboration into all working methods.

les décideurs, le respect de l'obligation de rendre compte; elle sert à rétablir la confiance des citoyens dans les institutions publiques; elle aide à développer des politiques et des services plus pertinents qui répondent aux besoins des gens; et elle facilite le développement de la citoyenneté à part entière (une valeur intrinsèque de la participation). [47]

Although there are many potential benefits to involving users more in the design process for urban design projects, it is also important to consider what kind of negative consequences may result from the process as well. Furthermore, one should maintain a critical eye on why citizen participation is being employed and how the process is being conducted.

American writer, policy consultant and former employee at the Department of Housing, Education and Welfare in the US (HUD), Sherry Arnstein, published several articles on public participation. One of her most notable contributions is the article titled, "Ladder of Citizen Participation" where the author discusses what she calls legitimate and illegitimate forms of participation. Written in the context of US Federal Programs (urban renewal, antipoverty and Model Cities), Arnstein's paper anyalyses the power of the "haves" and the powerlessness of the "have-nots" in the participation process. Her main argument is that the public participation process can be meaningless unless there is a redistribution of power between the powerful (decision makers) and powerless (citizens). The author creates a typology of eight levels of participation in order to illustrate specific levels of citizen power in the public participation process. The levels of citizen power gradually increase as one moves up the ladder and range from: non-participation (manipulation and therapy), degree of tokenism (informing, consultation and placation), and degree of citizen power (partnership, delegated power and citizen control). In discussing public consultations, Arnstein states:

> Inviting citizens' opinions, like informing them, can be a legitimate step toward their full participation. But if consulting them is not combined with other

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47 OCPM (Office de Consultation Publique de Montréal). Words from the President. Retrieved on April 10, 2017 from OCPM, http://ocpm.qc.ca/fr/livre/mot-de-la-presidente.
English translation by author: Putting citizens at the heart of the process is an important strategic direction which is taking more and more space in the planning process because: it strengthens the legitimacy of decisions and imposes accountability on decision-makers; it serves to restore public confidence in public institutions; it helps develop more relevant policies and services that respond to people's needs; and it facilitates the development of full citizenship (an intrinsic value of participation).

modes of participation, this rung of the ladder is still a sham since it offers no assurance that citizen concerns and ideas will be taken into account. When power-holders restrict the input of citizens' ideas solely to this level, participation remains just a window-dressing ritual. People are primarily perceived as statistical abstractions, and participation is measured by how many come to meetings, take brochures home, or answer a questionnaire. What citizens achieve in all this activity is that they have "participated in participation." And what power-holders achieve is the evidence that they have gone through the required motions of involving "those people." [48]

It is important to keep in mind that Arnstein wrote her article at a time of great racial inequality and discrimination in the US, and she portrays a cynical view of the public consultation process based on her real world professional experiences. We hold a more optimistic view, but feel that Arnstein makes a very important underlying point regarding power and the decision-making process for citizen participation. Not all city officials' intensions may be legitimate when a public consultation is proposed and conducted. Furthermore, if citizen input is not taken into account during the decision-making processes, then the public consultation process loses its purpose and legitimacy, even if the city officials' intentions are honorable.

We will now look more specifically at different ways that users are engaged in the design process along with design teams and other stakeholders. Design teams use specific methods of user engagement, which tend to fall into distinct patterns. We have created Figure 2.2 to illustrate a visual representation of the three different ways in which users are involved in the design process. Figure 2.2a represents a case where users act only as observers and are not actively involved in the design process. Figure 2.2b illustrates a scenario where users are involved in part or parts of the design process, and Figure 2.2c represents a case where users are co-creators and part of the design process from start to finish. It is important to note that Figure 2.2 is a simplified representation of the process in order to illustrate some basic concepts. In reality, the illustration for the co-design process in Figure 2.2c is more complex, as there are several different phases of the process and some of these phases do not include all of the users.

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48 Arnstein, S. R.(1969). A Ladder Of Citizen Participation. *Journal of the American PlanningAssociation. 35*(4), p. 219.

PARTICIPATORY MODELS FOR COLLABORATION

LEGEND

= design project
= design team member
= user or citizen

Figure 2.2a
Interdisciplinary design team;
no citizen or user participation
in the design process

Figure 2.2b
Interdisciplinary design team;
citizen or user participation in
part of the design process

Figure 2.2c
Interdisciplinary design team;
citizen or user participation
throughout the design process

FIGURE 2.2. Participatory models for collaboration

The urban design projects we have observed and will discuss in the following chapters have mostly fallen into the models shown in Figure 2.2a and Figure 2.2b. At present, it is still more rare to find urban design projects, which fall into the model shown in Figure 2.2c, however these type of projects appear to be on the rise in Montréal. In fact, there is a current co-design process underway to redesign a public space on Avenue Mont-Royal in the Plateau Mont-Royal district of Montréal. This project was initiated by the city and involves several other collaborating partners. Unfortunately, the project has only just recently begun, so we are therefore not able to include it as a case study for this thesis. There is also a similar co-design effort underway in the Montréal neighbour-hood of Griffintown to create a series of public parks.

Montréal is clearly not the only city looking to experiment with innovative pro-cesses and methods for urban design projects and citymaking. Civic innova-tion offices have been popping up in a variety of cities across the US and recently in Canada as well. In fact, the city of Toronto announced in March 2017, that they

will be the first Canadian city to receive funding from Bloomberg Philanthropies, a US-based Foundation, to establish an innovation team (i-team). [49] Started by Michael Bloomberg, three-time mayor of NYC and founder, CEO and owner of the global financial services, mass media and software company Bloomberg L.P., Bloomberg Philanthropies is headquartered in New York City and focuses its resources on five key areas: the environment, public health, the arts, government innovation and education. [50] According to Bloomberg Philanthropies:

> i-teams help city leaders drive bold innovation, change culture, and create an ongoing ability to tackle big problems and deliver better results for residents. Mayors have effectively used i-teams on issues as diverse as murder reduction, economic development, and customer service. [51]

Bloomberg Philanthropies initially piloted the program by investing in dedicated i-teams in five US cities: Atlanta, Chicago, Louisville, Memphis, and New Orleans. [52] Based on the way Bloomberg Philanthropies describes i-teams, the process is very much based on a design thinking or user-centred design methodology. The Foundation describes the i-teams as follows:

> Situated in City Hall, i-teams report to the mayor and work closely with colleagues in city government, offering them a different set of tools and techniques to innovate more effectively. In partnership with these colleagues, they seek to deeply understand the problems they are trying to solve by building empathy for the people impacted by them, and then work quickly and creatively to co-create

49 No author listed (March 10, 2017). City of Toronto launches Civic Innovation Office to deliver better service to the public. *Start-up Here Toronto*. Retrieved on March 20, 2017 from http://startupheretoronto.com/toronto-news/city-of-toronto-launches-civic-innovation-office-to-deliver-better-service-to-the-public.

50 Bloomberg Philanthropies: Wikipedia. Retrieved on May 10, 2017 from https://en.wikipedia.org/wiki/Bloomberg_Philanthropies.

51 Bloomberg Philanthropies. Retrieved on May 10, 2017 from https://www.bloomberg.org/program/government-innovation/innovation-teams/#overview.

52 Bloomberg Philanthropies Expands Innovation Teams Program to Seven New Cities Across the Globe (Jan 12, 2017). Retrieved on May 10, 2017 from https://www.bloomberg.org/press/releases/innovation-teams-program-expands-seven-new-cities. In December 2014, the Foundation announced a significant expansion of the i-teams program and added teams in 11 additional U.S. cities including Albuquerque, NM; Boston, MA; Centennial, CO; Jersey City, NJ; Long Beach, CA; Los Angeles, CA; Mobile, AL; Minneapolis, MN; Peoria, IL; Seattle, WA; and Syracuse, NY. And for the first time, two international cities also joined the program: Jerusalem and Tel Aviv-Yafo, Israel. Now in 2017, in addition to Toronto, the US cities of Anchorage, AK; Durham, NC; Austin, TX; Baltimore, MD; and Detroit, MI have also been added as well.

and test solutions that deliver meaningful results for residents. Mayors and city leaders are consistently turning to these i-teams to solve their city's most pressing problems, and they are making big changes that matter. [53]

This is clearly not an unbiased description of the i-teams as it comes directly from the Bloomberg Philanthropies' website. However, doing an in-depth evaluation on the effectiveness of civic innovation teams could be another thesis in itself. Our goal here is merely to give a brief overview of some innovative initiatives being developed by municipal governments and non-profit foundations.

As cities in North America sprout i-teams and innovation offices, municipalities are also experimenting with the establishment of civic innovation labs, urban design competitions and civic hackathons. These new departments, events and programs often use both low and high tech tools and bring together a variety of stakeholders, professionals, and citizens from both the private and public sectors to work on urban design projects. The authors of *Citizen-Driven Innovation: A guidebook for city mayors and public administrators,* are quick to point out that:

> the main issue for co-design is that it is easier said than done; lip-service is often paid to user engagement when in fact a top-down or technology-driven approach is actually defining the process. It is thus important to ensure that co-design extends as far as possible to all of the steps in the decision-making process, from agenda-setting onwards. [54]

Civic innovation offices can serve as catalysts or partners in bringing about a participatory design approach toward urban design projects. The Office of New Urban Mechanics in Boston is a good example of a relatively new civic innovation initiative in the US. Started in 2010, the office of New Urban Mechanics is a team that pilots "experiments that offer the potential to significantly improve the quality of City services." [55] Part of the Mayor's office,

53 Bloomberg Philanthropies. Retrieved on May 10, 2017 from https://www.bloomberg.org/program/government-innovation/innovation-teams/#overview.

54 Eskelinen, J., Robles, A. G., Lindy, I., Marsh, J., Muente-Kunigami, A. (2015) (Written in a collaboration between the World Bank and the European Network of Living Labs). Citizen-Driven Innovation: A guidebook for city majors and public administrators. International Bank for Reconstruction and Development, p. 116.

55 Office of New Urban Mechanics. Retrieved on March 15, 2017 from https://www.boston.gov/departments/new-urban-mechanics.

the team says they focus "on a broad range of work from increasing civic participation, to improving city streets, to boosting educational outcomes. Our specific projects are diverse as well – from better park benches to high tech apps to new methods of supporting local entrepreneurs and researchers." [56]

A relatively new initiative, the 3rd Spaces Lab, funded in part by a grant from Bloomberg Philanthropies, aims to explore and strengthen Boston's creative community and civic spaces:

> The Mayor's Office of New Urban Mechanics, Boston's research and innovation team, in collaboration with Bloomberg Philanthropies, Living Cities, and Bennett Midland, will be investigating and experimenting prototypes around Boston's 3rd spaces. We see 3rd spaces as everything outside the home and work, particularly public space and social places our residents and visitors interact, exchange, access goods and services, create, etc. The 3rd Spaces Lab will explore how government can support 3rd spaces while being mindful of its limits and the freedom of communities to define their own spaces. We will tell the stories of Boston's many 3rd spaces, research the values and both economic and social returns of 3rd spaces, and implement design prototypes aimed at making our 3rd spaces more vibrant, equitable, and resilient over time. [57]

Is the rising number of civic labs incorporating participatory design processes an illustration of a genuine commitment to involving users and citizens in the design process? It is encouraging that many cities are looking to foster more civic innovation, collaboration, and citizen participation, but the existence of innovation offices and civic innovation labs is not a guarantee of long and short term impact. Many of these civic innovation labs, such as Boston's 3rd Spaces Lab, are brand new (initiated in September 2016), so it is a little premature to try to evaluate the kind of impact they are having on both the citizen participation process and the quality of urban public spaces. It is also important to carefully examine municipal budgets rather than just being impressed by the birth of new initiatives, job titles and innovation departments. If a new municipal innovation lab is added, but not given an adequate budget to operate, then the barriers to achieving significant results can be rather high.

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56 Idem.

57 Idem.

An article by Rachel Burstein of the California Civic Innovation project puts innovation offices under a lens of healthy skepticism. The author explains:

> Even in big cities, and even when the goals go beyond an app, innovation offices' work is supported by limited resources, making institutional change difficult. During its first year of operation, San Francisco's innovation office had a budget of $420,000, of which $350,000 was allocated for staff. While better than nothing, this is a paltry sum with which to alter the structural impediments to innovation in city government – say, employees' reluctance to embrace new approaches or legal requirements that prevent speedy adoption of new ways of doing things. The goal of an office of innovation should be to encourage and build capacity within the local government, not be responsible for all new approaches in a city. But that cultural and skill shift requires both resources and time – things that are in short supply for most innovation offices, which are trying to demonstrate their value to the public and to the elected officials who created them. [58]

The term "civic innovation" appears to mean very different things to different audiences. The term is often closely associated with the creation of new technologies and products, which are designed to make our cities function more efficiently (e.g. new apps to track pot holes, make snow removal more efficient, or involve citizens in reporting needed repairs in the city). For example, the application Citizen Connect gives Boston residents an opportunity to report service requests. However, civic innovation is not just about the municipal governments employing new technologies. It is also about changing the relationship between citizens and the government, and providing more public engagement in the civic decision-making process. In several cities, the longer-term goal is to empower citizens to become part of the solution to creating and maintaining city services, instead of just being the recipients of the services. This type of approach makes the government more of a partner than merely a service provider. According to sociologists Carmen Sirianni and Lewis Friedland:

> Civic innovation has the advantage of encompassing institutional change, not just a set of disparate programs, and includes a wide variety of communities. If we can think of civic innovation in these terms, as a vibrant

58 Burstein, R. (June 5, 2013). Most Cities Don't Need Innovation Offices: They often focus on short-term projects instead of long-term change. *Slate*. Retrieved on April 25, 2017 from http://www.slate.com/articles/technology/future_tense/2013/06/big_ideas_for_cities_don_t_always_come_from_innovation_offices.single.html.

"ecosystem" of actors, concepts, approaches, and change models, rather than just a catch-all, descriptive phrase, we have an opportunity to establish channels for dialogue among groups that do not normally speak to one another, advancing government's responsiveness, and the inclusion of all residents in the process of improving their communities. [59]

Furthermore, Alissa Black and Rachel Burnstein, authors of the article "The 2050 City: What Civic Innovation Looks Like Today and Tomorrow," state that:

The goal should not be to develop a single, coherent and consistent definition of civic innovation so much as it should be to understand different models, how they might engage one another, and the types of investment that are needed to promote institutional change. Such a landscape map has the potential to transform communities by suggesting a new path forward for a variety of stakeholders with hands in this important work. [60]

As municipal governments and communities prototype new ideas, which allow for more citizen participation in the design of our cities, it is important that successful initiatives and important learnings be shared across cities around the globe. Instead of each city re-inventing the wheel, municipalities can learn from one another through sharing successful design methods, practices and processes for their urban design projects. Of course, each city has its own needs, goals, strategic initiatives, and budgets, and what may work well in one city and culture may not necessarily work as well in another. However, models and programs can also be adapted and tweaked to make them appropriate for specific conditions, cultures, and environments. It is for this reason that we have chosen to participate in and observe urban design projects in different cities with a special focus on Montréal, Boston, and Vancouver. The goal has been to find important lessons and new approaches to multistakeholder collaborative initiatives and co-design processes, which can be shared beyond local communities and lead to improvements and innovations in multiple cities.

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59 Black, A. & Burstein, R. (June, 2013). The 2050 City: What Civic Innovation Looks Like Today and Tomorrow, p. 3.

60 Ibid, p. 6.

CHAPTER III

METHODOLOGY

To address our research questions, it seemed most appropriate to engage in action research. Being directly engaged allowed us to interact with a variety of people involved in the projects and observe situations from multiple points of view. Direct involvement also gave us access to documents that may have been difficult to obtain otherwise. Our intent was to observe and participate in a wide variety of collaborative design processes for urban design projects, which range in scale and timeframe. We specifically chose projects that varied by location and environment (from very urban environments to green spaces), by time-frame (from one weekend, one month, one year, to multiple years), by process (interdisciplinary collaboration, public consultation, and co-design), and by objectives (urban redevelopment for specific areas or neighbourhoods to improvements for the entire city).

Selecting urban design projects, which represent various types of collaborative processes was our primary selection criteria, and the other categories were secondary. We also chose to research a few projects, which were not initiated by the city, but rather by universities or non-profit organisations. Figure 3.1 illustrates an overview of the case studies we will be examining throughout the rest of this thesis. As you will notice, the scale of the projects vary and this was an intentional choice. Three cases are focused on specific sites and neighbourhoods whereas, two case studies involve projects, which extend to the scale of the entire city.

We gathered information through data collection, observation, conversations, and documented findings through notetaking and photography. In the Sounds in the City case study, we also did audio and video recordings, conducted an online survey of participants, and had follow-up meetings with city officials, politicians, and urban planners. Before, during and after the action research process, we conducted research using books, academic journal articles, newspaper articles, magazine articles, professional

PROJECT	ENVIRONMENT	SCALE	TIMEFRAME	PROCESS	OBJECTIVE	ROLE
Place au Chantier, Montréal	Urban/Industrial/ Residential	1 site	1 month (but on-going)	Multidisciplinary collaboration	Revitilisation of pubic space; neighborhood redevelopment	Photographer
Parc LaFontaine, Montréal	Urban park	1 site	1 year	Public consultation	Inform development of Master Plan	Citizen of the Plateau district
Boston Urban Innovation Festival, Boston	Urban/ highway underpass	1 site	1 weekend (project is on-going)	Placemaking, Multidisciplinary collaboration	Revitilisation of pubic space; neighborhood redevelopment	Photographer/ design advisor
Sounds in the City, Montréal	Urban/ 3 pedestrian zones; entire city of Montréal	City	2 day event (project is on-going)	Multidisciplinary collaborative exercise	Systematic design change; include sound considerations in urban design projects	Facilitator/ workshop creator/ designer/ photographer
CityStudio, Vancouver	Urban/ entire city	City	Year-round program	Multidisciplinary collaboration	Make Vancouver more sustainble, liveable and joyful; provide hands-on learning experience for students	Conference participant

Figure 3.1   Methodology

and academic reports, web articles and content, videos, and audio recordings.

Our intent was to observe and analyse the following: structure and organisation of the projects; mission and goals; degrees of involvement of different stakeholders in the process; budget and funding; challenges organisers and participants faced; digital and non-digital tools used; communication strategies implemented; and short and long term results of the projects or program. We were also interested in observing what worked well and what could possibly be improved for the future. Our goal has been to find collaborative design processes for urban design projects, which are leading to improvements on both a smaller scale (a project site and the surrounding areas) and a larger scale (the entire city).

As previously mentioned, the role we played varied for each project and this was both intentional on our part and also a function of where our skills were needed for the project. We chose to play roles which would allow us to observe the process from conception to completion and also speak with project organisers, team members, and participants throughout the process. We purposely shied away from playing the role of a designer on a specific team for most projects, because this responsibility would have prevented us from observing the bigger picture during events and activities. The Sounds in the City project is the exception to the rule and this is because we wanted to help create and shape the collaborative process and not merely observe it.

We intentionally chose to use photography as a secondary means of storytelling. Photographs can often capture important information, which can not be translated as easily in writing. However, it is important to keep in mind that photography can also provide a subjective means of storytelling since the photographer selects the specific subjects and objects to photograph. As a story is told through the point of view of the writer, so is the story told through the eyes of the photographer.

Using photography in action research to document urban design projects and landscapes is certainly not new. For example, the sociologist, urbanist and writer William H. Whyte used a time-lapse photographic method to gather evidence of people's interactions with urban landscapes and plazas. The landscape architect, photographer,

educator, and author, Anne Spirn, also uses photography as an integral component to her work. In a review of Spirn's book, *The Eye is a Door: Landscape, Photography, and the Art of Discovery*, the author Deni Ruggeri discusses the first chapter:

> "Photography and the Art of Visual Thinking" outlines a brief history of photography, which is often regarded as an art at the service of science, a means for recording and cataloguing phenomena later to be analysed for patterns, anomalies or breaks in unity. Yet, regardless of what or how photographers may have approached the task, Spirn argues, all photographers one way or another engage in visual argumentation by selecting, contrasting, distorting, or calling attention to particular moments of delight, drama, and or socio-economic and cultural impacts on the landscape. [61]

In the book, Spirn explains that a good photographer:

> observes and reflects, questions what is there and what is not, discerns patterns and anomalies, sees analogies, draws conclusions, projects significance, and forms an image not only of what it sees but of what is hidden. [62]

The use of photography was particularly helpful in recording and analysing the design processes of the different design teams at the Boston Urban Innovation Festival. We would not have been able to capture the teams' working processes as eloquently only by using written word. However, we unfortunately are not able to share many of the photos in this thesis since there was not adequate time to go through the ethics approval process for all projects.

In an ideal world, we would have liked to have conducted formal one-on-one interviews or have conducted questionaires with participants following several of the case study projects (professionals, organisers, city officials, citizens, etc.). However, due to ethics constraints, we were not able to conduct these type of interviews as part of our research, with the exception of the Sounds in the City project. The ethics approval process takes several weeks and necessitated knowing very detailed information in advance of a

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61 Ruggeri, D (2015). The Eye is A Door: Landscape, Photography, and the Art of Discovery by Anne Whiston Spirn (review). *Landscape Journal: design, planning, and management of the land. 34*(1), p. 102.

62 Spirn, A. W. (2014). *The Eye is a Door: Landscape, Photography, and the Art of Discovery*. Wolf Tree Press, p. 47.

project. However, we only found out about some projects a month or even a few weeks before they were taking place. As a result, there wasn't sufficient time to undergo a lengthy ethics approval process for each project.

We will begin our journey in Montréal with the Place au Chantier project and Parc La Fontaine public consultation, travel to Boston for the Boston Urban Innovation Festival, head back to Montréal for the Sounds in th City project, and then end our journey with the CityStudio program in Vancouver.

CHAPTER IV

Case Study 1:
Place au Chantier, Montréal, Canada
September 2015 - August 2016; ongoing

FIGURE 4.1 Place au Chantier site while under construction. Photographer: Christine Kerrigan

4.1 Overview

In October 2013, the City of Montréal put out a public call for ideas to convert the Wellington Tower in Griffintown, a neighbourhood with a rich industrial past, into an innovative cultural space. The Wellington Tower used to be one of the major railway traffic control towers in operation in North America and the City aimed to preserve the historic value of the building while also contributing to the cultural, economic, and social development of the Griffintown neighbourhood. In the call for ideas, the City outlined the goals and objectives for the project:

> Par le présent appel d'idées, la Ville de Montréal offre aux organismes culturels l'opportunité de soumettre leurs idées d'occupation et d'aménagement de la Tour. Comprenant 360 m² répartis entre le rez-de-chaussée, le premier et le deuxième étage, la Ville souhaite que le bâtiment soit transformé d'ici 2016 en espace collectif porteur d'innovation. La Ville aspire également à ce que les idées soumises incluent l'aménagement d'une terrasse extérieure sur la place des Aiguilleurs, l'exploitation d'un café et l'animation des lieux définis dans le concours de la Promenade Smith, et ce, afin de favoriser la consolidation d'un tissu social et culturel propre à Griffintown. [63]

It is important to note that the City of Montréal owns the Wellington Tower and wishes to retain ownership of the building. The City's ultimate goal has been to promote a more democratic approach to the generation of art and culture in and around the Wellington Tower. In this vein, the City was looking for ideas and proposals which would include projects favoring an exchange between artists, their artwork, and citizens. [64]

The selection committee was comprised of six different members and groups from both the City of Montréal and beyond: Director of culture and heritage, City of Montréal; Director of strategy and real estate transactions, City of Montréal; Director of urban planning and economic development, City of Montréal; Director of Urban Planning and Business Services of the South-West borough, City of Montréal; Director of culture, sports, leisure and social development of the South-West Borough, City of Montréal; and Montréal-based cultural organisations. The jury's evaluation criteria for the winning proposal was based on the following criteria: 1. Understanding of the public call for ideas and quality of the presentation; 2. Management capacity; 3. Quality of diffusion potential proposed; 4. Quality of proposed development; and 5. Originality of the proposed project.

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63 Direction for Culture and Heritage, Direction for Strategy and Real Estate Transactions. (October, 2013). Public call for ideas for the requalification of the Wellington Tower, situated at 1230 Rue Smith, p. 5.
English translation by author: For the call for ideas, the City of Montréal is offering cultural organisations the opportunity to submit their ideas for the redevelopment of the Wellington Tower. Comprised of 360 m² distributed between the ground floor, first floor and second floor, the City hopes that the building will be transformed by 2016 into a collective space conducive to innovation. The City also aspires to ensure that the submitted ideas include an outdoor patio on the Place des Aiguilleurs, a coffee shop and the activation of the area defined in the Smith Promenade competition (place des Aiguilleurs, Gallery square, arcades of the railway viaduc of Ann Street, Wellington tunnel), in order to promote the consolidation of a social and cultural fabric specific to Griffintown.

64 Ibid, p. 7.

In January 2014, the selection committee retained the applications of four agencies: Ateliers créatifs, Eastern bloc, Espaces temps and We/Art. In December 2014, a call for proposals from these shortlisted agencies was launched and the following spring, the finalists were divided into two teams: Ateliers créatifs Montréal and We/Art and Eastern Bloc and Espaces temps. Each of the teams was asked to fine-tune their proposals and in July 2015, it was publicly announced that the proposal from the team of Ateliers créatifs Montréal and We/Art had been chosen as the winner. The City of Montréal described the winning proposal in the following way:

> As the first-ever place dedicated to city life as a subject and object of creation, research and experimentation, the new cultural incubator is meant to stand as a new urban icon on the city's cultural and heritage scene. Wellington Tower will become a place where artistic, urban and culinary cultures come together. The main floor will house an art gallery as well as a food court managed by Chef Stefano Faita. [65]

I was able to obtain a copy of the Wellington Tower final pitch document and the proposed project appeared to be an intersection of innovation, collaboration, sustainability, architecture, art, and urban design. The term "co-design" was used several times throughout the document, and it made me curious to know more about how the collaborative process between designers and citizens would be structured. In the project pitch document, it states:

> Le projet relève d'un concept fort et porteur basé sur la collaboration, la participation et l'ouverture propre à consolider le tissu social et culturel de Griffintown. Il s'agit d'un espace de co-design et de fabrique collective où designers, citoyens, associations, artistes et institutions sont les co-acteurs de la Tour Wellington et de l'animation de la Promenade Smith. [66]

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65 City of Montréal. New Cultural Space in Griffintown. Retrieved on May 25, 2016 from http://ville.montreal. qc.ca/culture/en/wellington-control-towers.

66 Ateliers créatifs Montréal & Productions WeArt. (March, 2015). Project pitch: Projet de requalification relatif au bâtiment "Tour d'aiguillage Wellington" situé au 1230, rue Smith, p. 7.
English translation by author: The project comes from a strong and promising concept based on collaboration, participation and the openness to consolidate the social and cultural fabric of Griffintown. It consists of a co-design and collective fabrication space where designers, citizens, associations, artists and institutions are the co-actors of the Wellington Tower and the animation of the Promenade Smith.

The notion of co-design is mentioned at various other points throughout the document. Here is another example:

> Intégrer à la Tour Wellington le premier incubateur culturel et d'innovation dédié à l'espace public, c'est offrir à Griffintown et à Montréal un lieu unique qui devient un espace de veille, de collaborations et de projets, dédié au co-design de la ville. [67]

About a year later, toward the end of May 2016, a "Call for Designers" was announced for the project titled *Place au Chantier* at the Wellington Tower. We reached out to Pauline Butiaux, the contact person listed for the project and member of the We/Art team for the Wellington Tower project. We explained our action research plans and expressed interest in knowing more about the project and possibly becoming involved. In June 2016, we met Pauline in person to discuss the project and explore if there was an opportunity to work together in some capacity. We were first and foremost interested in learning about the overall objectives and the collaborative process for the project. We learned that the organisers wanted to create an installation, which opened the process of design, creation and construction to the general public, and simultaneously activated the Promenade Smith area in Griffintown for a period of three weeks. In the short term, this space was intended to provide a place for design, art, and creation, as well as an environment for reflection and dialogue about pertinent urban design topics. *The city under construction* and *the city in transformation* were the central themes of the project, and these topics were planned to be discussed during on-site conferences and events. The design and construction of the project was to be carried out by several interdisciplinary teams of designers and a group of artists.

Place au Chantier, the initial phase of the Wellington Tower project, was a collaboration between We/Art and ADUQ (Association du Design Urbain du Québec) in collaboration with Ateliers créatifs Montréal and several government and institutional partners in France and Montréal (the Canada Council for the Arts, the Consulate General of France, the Québec Ministry of Culture and Communications, the South West district of Montréal, and the City of Montréal). Place au Chantier was also to serve as

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67 Ibid, p. 13.
English translation by author: Integrating the first cultural and innovation incubator dedicated to public space at the Wellington Tower, Griffintown and Montréal offer a unique venue that will become a space for collaborative projects and projects dedicated to co-design from the city.

a working prototype for the organisers to gather information about the use of the space surrounding the Wellington Tower and gauge the public's level of participation and interest in using the space. Furthermore, the prototype presented an opportunity for the organisers to begin to build relationships with designers, artists, city officials, neighbourhood residents, and organisations that support cultural, social, and economic development in Grifftintown. The temporary installation was also intended to incite energy and enthusiasm for the more permanent project in development, which would give birth in 2017 [68] to a café-bistro, an urban incubator, and a space to create and diffuse urban design projects both inside and outside of the Wellington Tower.

Pauline liked some photography projects we had done and asked if we would be their resident photographer to document the different phases of the Place au Chantier project throughout the design and construction process. Since the project did seem relevant to our thesis work, we accepted the offer and spent every other day on site shooting photography of the project in development. We photographed the design process, and also captured several of the musical performances, round tables discussions, conferences, and social events that took place throughout a two-week period. [69] This gave us the opportunity not only to observe the collaborative design process, but also to speak with members of the design teams, art collectives, and general public throughout our time on site.

4.2 Definition of urban design

As we acknowledged previously, the term "urban design" is not an easy one to define. Therefore, we provide one definition below and several alternative definitions in the glossary. We also provide our own definition of the term, which is based on both our literary and action research.

According to the Urban Design Group, a non-profit organisation in the UK for urban design enthusiasts and professionals practicing and studying urban design:

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68 The project timeline has shifted back since the initial project announcements were made. The project is now scheduled to launch in 2018 or 2019, but could be further delayed.

69 We agreed that we would shoot photography for two weeks instead of three, as we had to be in Boston during the third week in order to participate in the Boston Urban Design Festival.

Urban design is the design of towns and cities, streets and spaces. It is the collaborative and multi-disciplinary process of shaping the physical setting for life in cities, towns and villages; the art of making places; design in an urban context. Urban design involves the design of buildings, groups of buildings, spaces and landscapes, and the establishment of frameworks and processes that facilitate successful development. [70]

4.3 Structure of the project

As we see in Figure 4.3 on the following page, there were multiple parties involved in bringing the project to fruition. As previously mentioned, the City initiated the "Call for Designers" for the Wellington Tower project and We/Art, ADUQ and Ateliers créatifs were responsible for the design, construction, project management and event management of the Place au Chantier project. Collectif Etc, a French collective of urban designers and architects, took the lead role in defining the art direction for the project,

FIGURE 4.2   Pauline Butiaux (We/Art) with design team members from Collectif Etc. Photographer: Christine Kerrigan

70 Urban Design Group (UK). Retrieved on January 15, 2018 from http://www.udg.org.uk/about/what-is-urban-design..

STRUCTURE: PLACE AU CHANTIER

INITIATORS

Wellington Tower:
City of Montréal

Place au Chantier:
We/Art (Manoeuvres*)
ADUQ
Ateliers créatifs Montréal

ORGANISERS

We/Art (Manoeuvres)
L'ADUQ
Ateliers créatifs Montréal

COLLABORATORS

Acier Ouelette
Bureau Principal
Compagnons de Montréal
Cyclo Nord Sud
From Brittany
Isle de Garde Brasserie
Kermesse
La Remise
Machine Design Appliqué
Quincaillerie Notre-Dame Rona
Share with Warmth
Solotech

CREATIVE TEAM

We/Art (Manoeuvres)
L'ADUQ

Design collectives:
Collectif Etc
L'Abri
ALLLY
Les Échardés
L'Espèce

Artists:
Georges Audet,
Natalie Lafortune, and
Guylaine Séguin

Photographer:
Christine Kerrigan

FUNDERS

City of Montréal
South-West borough, Montréal
French General Consulate in Québec
Québec Office of Culture and Comm.
The Canada Council for the Arts
The Québec Council of Arts and Letters

USERS AND PARTICIPANTS

Neighbourhood residents
General public
Designers
Artists
Urban planners
Architects

TIMEFRAME

Welington Tower:
City's call for projects:
Oct. 2013 - March 2015

Place au Chantier:
Planning: Sept. 2015 - June 2016
Construction: July 11 - 24, 2016
Usage: July 11 - 30, 2016
Deconstruction: July 31 - August 3, 2016
Return of project: Summer 2017

* We/Art changed its name to
Manoeuvres in 2017

FIGURE 4.3 Place au Chantier structure

along with the project organisers. The design and art teams joined the process in brainstorm sessions after an initial conceptual direction was chosen.

In addition to the City, multiple other organisations contributed to the project with funding or services. The users of the space were a mix of neighbourhood and district residents, Montréalers from other district, visitors, and those people who spontaneously discovered the site as they rode past on the bike path along the Lachine Canal. The mix of urban design related conferences and discussions tended to attract those people with interests or backgrounds in design, urban design, urban planning, architecture, culture, and art. However, some of the music events, such as the classical concert, attracted a slightly wider audience. Several families with children visited the site, especially during the day to play in the water jet fountains, which the City had previously installed on the site. The bar and electronic music and DJ events in the evening also tended to draw a crowd that was primarily in their twenties and thirties.

FIGURE 4.4 Design teams collaborate, Place au Chantier. Photographer: Christine Kerrigan

4.4 Place au Chantier design and construction

In the initial phases of the project, ADUQ had created an application process to recruit teams of designers interested in participating in the project. The teams had to have a minimum of three members (including at least one ADUQ member), submit bios, write a manifesto describing their interpretation of a "chantier ouvert", describe two projects that inspire them and have availability of a minimum of four days between July 12-26. A jury comprised of three urban designers and architects [71] awarded four design teams each with a $2,000 stipend per team to participate in the conception, design, and construction of the project. [72] The following design collectives were selected to participate in the project: Ally, l'Abri, les Échardés and Collectif l'Espèce and a collective of three artists were also chosen for the project. [73]

FIGURE 4.5   A side view of the 2nd floor lookout and stage, Place au Chantier. Photographer: ADUQ

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71 Judges: Sinisha Brdar, architect and professor at the UQÀM Design School; Michel Langevin, co-founder of the Landscape Architecture firm NIP Paysage; and Stéphane Pratte, co-founder of the architecture firm InSitu.

72 L'ADUQ (Association du design urbain du Québec) and We/Art (2016). Place au Chantier, Lab Éphémère.

73 The three artists were Georges Audet, Natalie Lafortune and Guylaine Séguin.

Once the design teams were formed, a structure was put in place for the conceptual design and construction phases of the project. Materials, supplies, tools, and equipment had to be ordered, shipped and delivered to the site by the project start-date, so the overall design direction had to be agreed upon before the on-site work began. The French collective, le Collectif ETC, known for their collaborative approach to placemaking, had provided the overall art direction for the structures, along with the collaboration of members of ADUQ, We/Art, and the selected Montréal-based design teams. We/Art had initially proposed the idea of the "Cabane de chantier" and had several remote back and forth discussions with Collectif ETC while they were still in France. Two design charettes took place involving the four Montréal-based design collectives, one art collective, graphic designers and an art director. The general concept direction was agreed upon and the design of specific elements and details of the structure were left to the design teams to decide on once the project was launched and underway on-site on July 12, 2016. It was collectively agreed upon that modularity and flexibility needed to be incorporated into whatever structures were ultimately proposed and built on-site, and the design for the base modular unit was agreed upon as well.

FIGURE 4.6 Workshop titled *Projet artistique et diagnostic culturel*, Place au Chantier, July 20, 2016. Photographer: Christine Kerrigan

When the installation was fully completed, it comprised a stage, a 2nd floor look-out level above the stage, a bar, a long wood table in a roof covered area adjacent to the bar, a mobile covered stage on wheels (pictured on previous page), an outdoor café with pre-made tables and chairs, a private storage container for materials and tools and an outdoor space for relaxation with lawn chairs.

The built environment was one component of the project, but event programming was also equally important. The organisers deliberately chose not to over-program the space with events, because they wanted to allow the public to inhabit and use the space in the way they saw fit. [74] That said, there were still several events, which took place in the course of the three weeks: 3 round tables, 3 workshops, 3 video and film projections, and 4 music performances ranging from live piano and classical, to hip hop and electronic music. There was also a public piano installed, food trucks, tandem bike rentals, and visits by Boom Box de La Bacchanale – a traveling music DJ truck.

4.5 Model for collaboration
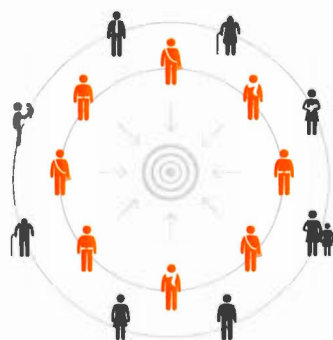
Figure 2.2a
Interdisciplinary design team;
no citizen or user participation
in the design process

LEGEND

= design project   = design team member   = user or citizen

Although the general public had the opportunity to participate in on-site conference discussions and cultural events, their role was much more as a spectator for the design and construction process than as a participant. As previously mentioned, the collaborative work to define the overall concept direction was completed by the design teams before the on-site work began and the general public was not involved. Therefore, the process for the Place au Chantier project is one based on interdisci-

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74 Place au Chantier. Rapport de Synthèse (October, 2016), p. 48.

plinary collaboration more than on co-design. Figure 2.2a above illustrates a visual representation of the model. Since the Place au Chantier project's purpose was to activate the Wellington Tower site in preparation for the new Wellington Tower urban incubator, it remain to be seen if the projects that will be conducted in the Welllington Tower will be based on a co-design model.

4.6 Communication

FIGURE 4.7   An evening view, Place au Chantier, July 2016. Photographer: ADUQ

Communicating and disseminating information about event programming and the more permanent Tour Wellington project was a key component to the overall project. Graphic panels were installed on-site to display basic information about the temporary installation and the Tour Wellington project. A temporary exhibit displaying photos (which we had shot), sketches, and articles was also installed toward the end of the construction of the installation in order to share the process of design and construction with the general public. The organisational team made frequent use of social media (Facebook, Twitter and Instagram) to post information, photos, and

videos throughout the planning, design and construction phases, and they also posted reflections and commentary on a blog as well. [75]

4.7 Observations and Learnings

There were several challenges and hurdles to overcome throughout the planning, design, construction, and deconstruction phases. For example, the project was nearly derailed entirely only days before it was scheduled to launch due to problems in obtaining electricity on the Wellington Tower site. The City of Montréal had originally agreed to provide electric generators for the site, but only days before the opening, the organisers were still waiting for the electricity to be provided and installed. It wasn't until an appeal was made to Mayor Denis Codère just days before the opening that the issue was finally resolved.

Any design project and event taking place outdoors has to contend with Mother Nature's unpredictable curve balls and the Place au Chantier was surely no exception to the rule. Hot weather and downpours did not prevent the project from moving forward, but it did slow down construction on some days or cause the timing of some events to be shifted or rescheduled. Once the installation was built enough to include a bar, a roof-covered stationary stage and a separate mobile platform, these structures provided some shelter from the elements in addition to their primary functions. However, there were surely some constructive lessons related to the architectural design and construction of the forms in order to prevent leaking and water damage.

Being subject to several unpredictable variables reinforced the importance of having a strong project management and communications team on this type of project. The design, construction and events schedule was like a living breathing organism, which was constantly morphing and changing to adapt to its surroundings. Being able not only to manage the changes, but also communicate them in a timely way to the teams and general public was extremely crucial for the success of the project. The Place au Chantier staff did a good job of constantly readjusting their schedules to face unanticipated challenges and relied heavily on social media outlets like Facebook and Twitter to keep information current and updated for the public and project design team.

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75 Retrieved on July 12, 2016 from Online blog (www.placeauchantier.com), Facebook page (www.facebook. com/placeauchantier) and Instagram (www.instagram.com/placeauchantier).

Another challenge was the deconstruction of all the structures at the end of the project and finding an inexpensive place to store the components throughout the year. The design team from France was not able to stay for the last week of the project, and several of the other design team members did not participate in the deconstruction of the structures. The budget was very limited, so helping with the deconstruction of the site turned into more of a voluntary activity on the part of the design team members. As a result, the lion's share of the work was left to the project organisers and they were significantly understaffed for the amount of physical labour they needed to accomplish in a relatively short period of time. Furthermore, they needed to find an inexpensive location to store the materials, since many components were potentially going to be re-used the following summer. The organisers did find a free location to store the materials on a site owned by the University of Montréal [76], but this location did not offer shelter from the rain and snow. This was a significant risk to take for the preservation of the wood and other materials, but the organisers decided to take it nonetheless. Again, given the budget and timeframe, there were not multiple options. Luckily, the organisers were able to recuperate 90% of the materials for the next phase of the project in July 2017. [77]

Planning and conducting a temporary installation at the Wellington Tower site allowed the design team and organisers to gain invaluable information about the use of this public space. For example, we discovered that very large construction trucks enter and exit the Lachine Canal bike path via the area adjacent to the Wellington Tower. We discovered this fact when a massive truck caused a temporary halt to a conference, which was taking place in the very space the truck needed to pass through. Luckily, the relatively small conference stage and all the chairs were mobile, so we were able to stop the conference, move the audience, stage and chairs, allow the truck to pass through, move everything back, and then continue on with the conference after the laughter related to the comedic nature of the scenario subsided. However, if a less mobile structure had been built in this same area, it would have posed a much larger problem for all parties involved.

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76 The site was free in exchange for giving the site owner's permission to use part of the installation for the Summer and Fall, 2016.

77 We obtained this information from an email exchange with Pauline Butiaux on August 7, 2017.

Another important learning was related to the water fountains that had previously been installed on the site as part of the recent development of the Promenade Smith. These fountains shoot water up into the air from the ground at different intervals and strengths throughout the day. One of the evenings, a musical concert was about to take place, and a host of benches were set up in rows to accommodate the anticipated audience. Just before the concert began, we heard some sudden screams from the audience and witnessed people frantically jumping up from their seats. The water fountains had suddenly become active and unfortunately a few of the audience members were sitting on benches directly on top of water jets. Everyone had a good laugh, including those people who had just taken an unexpected shower, and the incident served as an important lesson about the site for future events. Knowing the precise water fountain schedule and being able to adjust it or work around it, would need to become part of the items on the "to do" checklist for future events. In this case, the damage was fortunately minimal. This was a relatively small event and no personal injury or major property damage was caused. Furthermore, the design team was able to react quickly and change the arrangement of the benches without causing much delay to the start of the music concert. However, if this incident were to have happened in the middle of a much larger event, it may not have been as easy and quick to fix and some event attendees may also not have been as understanding. Again, even though site research had already revealed the presence of the water jets, if a specific person in charge of logistics on the design team is not tasked to assure that the appropriate contacts are made to know and coordinate the water jet schedules, then this kind of event can occur. Furthermore, if information is not communicated to those people setting up an event, the same type of issue could take place.

These two above examples reinforce the value of using prototypes to learn about the use of an existing space, especially if a larger project is planned to follow in the same space. This surely does not negate the value of site observation prior to a project, because vital information can be gathered before any prototyping would occur. However, you must have the financial resources and time for someone on the design team to do frequent observations at multiple times of the day and evening in order for the information to be valuable. Even if careful site observation is done by a design team member, it can not replace the value of also learning information directly from those

people who frequent the space on a regular basis. Key information can be obtained from users of all ages before, during and after a prototype has been completed. Furthermore, prototyping also allows for testing many factors that just simply can not be measured by site observation or consulting users about the space (i.e. how people will engage with new built elements, who will use the space once it has been altered, how the natural elements will affect both the newly designed elements of the space and the users, what protocols the design team should develop to respond to on-going challenges, etc.).

We have now shared a few examples of how temporary events and installations can not only activate a space for a specific period of time, but they can also help one acquire key information about the use of the space and about attendees as well. The process also gives organisers the opportunity to dialogue with the public about their expectations and aspirations for the space, as long as the organisers are attentive to gathering this type of information. Lastly, this kind of prototype allows for the exploration and discovery of the stakeholders that should be involved in this type of neighbourhood development project.

We also learned that the budget and timeline can pose significant challenges to creating a participatory design process, even if one has good intentions to do so. The Place au Chantier project operated on a very tight timeline and budget. These factors limited the number of brainstorm sessions the organisers were able to conduct with the design teams. The design teams were each paid a small stipend for their participation and the organisers felt that they had to be very mindful of the number of hours they were asking people to put into the project. If the public is to be involved in the conceptual process, then someone (a firm or individual) must carefully manage this process to ensure that it runs smoothly. This usually takes additional budget resources and time. Furthermore, when one constructs architectural structures, furniture, installations, art and events, specific skillsets are needed. If the public is involved in the construction phase, practical considerations must be taken into account, such as participants having the knowledge to handle on-site construction tools and the organisers having insurance for the project team members and participants. This does not preclude public participation in the construction phase, but it does necessitate a specific structure where care is taken to ensure that people have the skills and knowledge to operate tools and equipment.

Although the public was not integrated into the conceptual design process, the organisers did achieve their goal of activating the outdoor space at the Wellington Tower and also acquiring key information about the usage of the space over the three-week period. There were also important learnings related to the site's location and its somewhat inconvenient proximity to public transportation. The nearest metro station is at least a twenty minute walk from the site, and this was an important factor in the user experience, especially with a variety of weather conditions and times of day and week. The public transport factor was also important related to various participants, such as performers, vendors, staff, and organisers, as it has an effect on the transport of food, materials, supplies, equipment, and people.

One area where the organisers may have been able to broaden their scope is related to the demographics of the audience they were able to attract to the site. Many of the participants who attended the music events, conferences and social events were francophone or French-speaking urban design-friendly millennials who study, work or are interested in urban design topics. This in itself is not at all a bad thing, but it does present an opportunity to consider how the organisers might be able to attract an audience from a broader demographic in the future, both in terms of interests and age range. It also reinforced the importance of creating a proactive communications strategy in order to reach out to the residents of the local Griffintown neighbourhood and its surrounding neighbourhoods for participation in the events and activities held at the Wellington Tower.

Given the bilingual nature of both Griffintown, and Montréal for that matter, the organisers may have been able to reach a much broader audience had they made the content and communication for the events more bilingual, both for the live events and in communication materials on social media. Event content could also have been specifically designed to target and attract a more diverse type of audience to the site, thereby enriching the discussions and exchanges between those that experienced the events and environment.

The organisers do seem to recognize the need to reach out to a larger public and population, because they plan to add a new position of "mediator" to their staff for 2017. This

person will communicate with local residents, businesses, retailers and organisations to activate and strengthen local participation in the project. [78] Also, due to the timing of Montréal's 375th anniversary, the site will offer a wider variety of event programming such as theater, circus, dance, literature, and film projections.

A logistics challenge is embedded in the core of the Tour Wellington project: the location for the site is a little remote and relatively far from the nearest metro station. Therefore, the question remains on how the Wellington Tower urban incubator can be made accessible to the local residents, the larger Montréal public, city officials, a variety of Montréal universities, and to an international audience.

If we take a moment to return to the literature, we can clearly see that Place au Chantier is not a placemaking project. According to the definition of placemaking that we shared in Chapter 2 by authors of *Public Places Urban Space: The Dimensions of Urban Design* (2010), placemaking is more inclusive and extends beyond the realm of professional designers for creating places. The Place au Chantier design teams aimed to create 'potential' environments and an excerpt from the literature elaborates on this concept:

> Gans (1968: 5) drew a valuable distinction between 'potential' and 'effective' environments, whereby a physical setting is a potential environment, providing a range of environmental opportunities regarding what people are able to do. At any moment in time, what people actually do is the 'resultant' or effective environment. Thus, while designers create potential environments, people create effective environments. The relationship between people and their environment is, thus, best conceived as a continuous two-way process in which people create and modify spaces. Rather than determining human actions or behaviour, urban design can be seen as a means of manipulating the probabilities of certain actions or behaviours occurring. [79]

In the Charter of Public Space [80], article number 48 states:

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78 Place au Chantier. Rapport de Synthèse. (October, 2016), p. 48.

79 Carmona, M, Tiesdell, S, Health, T, Oc, T. (2010). *Public Places Urban Space: The Dimensions of Urban Design*. Routledge, pp. 133-134.

80 Charter of Public Space. National Urban Planning Institute of Rome (Instituto Nazionale di Urbanistica, INU). translated by Pietro Garau, p. 5. Retrieved on January 17, 2018 from http://www.inu.it/wp-content/uploads/Inglese_CHARTER_OF_PUBLIC_SPACE

Events and interventions defined as temporary, included the so-called "urban public art", particularly if linked to an overall strategy, are a form of enjoyment of public space that can become a "good practice" to confer meaning and urban quality to "waiting spaces" rapidly, at low cost and with a strong involvement of the community.

The site for the Place au Chantier project can be considered a "waiting spaces" area, because the design and construction of the Wellington Tower project had been in the works for several years, but the site was not yet under construction (as of the summer of 2016). Therefore, the City decided to activate the space, especially since plans for the start of design and construction on the Wellington Tower were delayed even further. However, it is debatable if we can say that there was "a strong involvement of the community." Perhaps it would be more accurate to say "a strong attendance by the community" to the events which took place on the site. However, if the organisers aim to involve community members in the next phase of the activation of the Wellington Tower site, they will have to alter their design process.

Time and resources permitted, it would have been beneficial to invite members of the Griffintown and nearby neighbourhoods to contribute ideas and suggestions to the overall concept direction of the Place au Chantier project at the very early stages. This would have taken the project from merely showcasing the design process to immersing the public and potential users of the space in the design process itself.

The above suggestion speaks to our desire to have more collaboration between city employees, designers, practitioners of the built environment, and citizens. But, what about our secondary question and the role that academia may be able to play in this process? Could universities assist design teams and organisers in exploring processes for community engagement? Might there have been a possibility to use the Place au Chantier project as a Living Lab, where all of the various stakeholders could connect, collaborate, and learn from one another? For now, we will leave those questions unanswered as we move on to our next case study, the Parc La Fontaine public consultation project.

CHAPTER V

Case Study 2:
Parc La Fontaine Citizen Consultation, Montréal, Canada
September 8, 2015 - Augut 31, 2016

FIGURE 5.1   Mayor Réal Ménard kicked off the the initial public consultation meeting held on April 26, 2016.
Photographer: Ville de Montréal

5.1 Overview

In the previous chapter, we examined an urban intervention, which was initiated by the
City, managed by two non-profit art and design organisations, and based on an inter-
disciplinary collaborative design process. As we pointed out, citizens did not play an
active role in the conceptual development of the project. Therefore, we will now discuss
a case, the redevelopment initiative for Montréal's Parc La Fontaine, where citizens
did play an active role as participants in a public consultation process.

The project "Parc La Fontaine : Your ideas for tomorrow" was initiated and managed by the City, with the help of professional consultants, and it involved the participation of citizens and organisations in a public consultation process. The project's goal was to rally the population and a set of stakeholders to brainstorm ideas and define a shared vision for the park that would guide the redevelopment plan over the next 20 year. The results of the public consultation process were intended to nourish the master plan that Montréal's parks department, Le Service des grands parcs, du verdissement et du Mont-Royal de la Ville de Montréal (SGPVMR), would be submitting in Fall 2016. An action plan would then subsequently be developed following the completion of the master plan.

Our intent was to observe the following: the structure and organisation of the project; the degree of involvement of different stakeholders in the process; the digital and non-digital tools used throughout the process; the communications strategy and implementation; the short and long term results of the project; and the learnings from this type of public consultation design process. We were also interested in discovering what worked well and what could possibly be improved.

5.2 Definition of "public consultation" and "concertation"

We briefly discussed the term public consultation in Chapter 2, and let us now take a closer look at the term. According to Julie Fortier, professor at the University of Quebec at Trois-Rivières in the department of leisure, culture and tourism studies:

> La consultation est une interaction officielle entre les autorités qui acceptent que les citoyens et les organismes détiennent une certaine influence sur les décisions, et les citoyens et organismes qui s'engagent à exprimer un avis sur le projet en consultation (Breux, Bherer, et Collin, 2004). Les autorités promettent ainsi moralement de tenir compte de l'opinion des participants, sans obligation toutefois. Pour certains auteurs, dont entre autres Lamoureux (1996), la différence entre la consultation et la concertation réside essentiellement dans le caractère plus décisionnel de la dernière : la consultation sert à enrichir le processus décisionnel, mais n'en fait pas partie. La concertation suppose, de son côté, une certaine implication des participants envers le processus de décisions concertées. [81]

81 Fortier, J (2010). *L'Observatoire québécois du Loisir.* 7(11), p. 2.
English translation by author: Consultation is an official interaction between authorities who accept that citizens and

It is important to clearly define the term public consultation because the process differs a great deal from the process of co-design. We also provide an alternative definition of the term public consultation by the Montréal Office of Public Consultations (OCPM) in the glossary, as well as definitions for the term concertation. A crucial distinction to note in both definitions of public consultation is that the users or public are not involved in all phases of the design process and there is also no obligation on the part of the project organisers to follow the ideas and concepts, which emerge from a public consultation process. As a result, there is more hierarchy and the decision making power ultimately resides with the project organisers.

5.3 Structure of the project

STRUCTURE: PARC LA FONTAINE CONSULTATION

INITIATORS

City of Montréal

ORGANISERS

City of Montréal
Rayside Labossière
Institute for the New World

COLLABORATORS

Rayside Labossière
Institute for the New World

FUNDERS

City of Montréal

PARTICIPANTS

Neighbourhood residents
General public
City employees
Concertation participants
Community organisations

TIMEFRAME

September 8, 2015 -
August 31, 2016

FIGURE 5.2 Parc La Fontaine public consultation structure

organisations hold a certain influence on decisions, and citizens and organisations who undertake to express an opinion on the project in consultation (Breux, Bherer, and Collin , 2004). The authorities thus morally promise to take into account the opinion of the participants, without obligation however. For some authors, including among others Lamoureux (1996), the difference between consultation and consertation lies essentially in the more decision-making nature of the latter: consultation serves to enrich the decision-making process, but is not part of it. Consertation assumes, on its side, a certain involvement of the participants in the process of concerted decisions.

As we see in Figure 5.2, the structure of the Parc La Fontaine public consultation process is much less complicated than that of our previous case study. Unlike the case of Place au Chantier, the City was the sole funder of the project, as well as the initiator and principal organiser. An architecture firm, Rayside Labossière, and a non-partisan organisation specializing in citizen participation and participatory democracy, the Institute for the New World, collaborated with the City in order to design and orchestrate the public consultation process. The participants were a mix of residents from the Plateau district, residents from other Montréal districts who use and frequent the park, city employees, and members of community organisations. It is important to note that all conversations and communication took place in French, so participants needed to have an advanced level of French to follow along and participate in the discussions.

FIGURE 5.3 Public consultation meeting, Parc La Fontaine, April 26, 2016. Photographer: City of Montréal

5.4 "Your ideas for tomorrow" public consultation

Parc La Fontaine is a well known and beloved urban oasis in the heart of the Plateau Mont-Royal neighbourhood in Montréal. It is not only home to several species

of plants, trees and animals, but it is also a favorite destination for local neighbourhood residents and Montréal citizens to enjoy cultural events, music, sports, cycling, reading, relaxation, and social time with friends and family. It is a park that is generally very safe and accessible via car, walking, or public transport. As a resident of the Plateau neighbourhood and a frequent visitor to the park, I participated in the consultation from start to finish and played the role of a neighbourhood resident and a critical observer to the project process. I participated in the public meetings and workshops and was fully integrated into the public consultation process along with the other participants.

Let us begin by discussing how the organisers structured and organised the public consultation process. Starting in Fall 2015, the City of Montréal invited its citizen to be part of an initiative to collectively dream about the future of the park and articulate the kind of place they would like the park to be in the present and future. To accomplish this initiative, a team was assembled, which specialized in various aspects of park design, architectural practice, and citizen engagement processes. A steering committee was established, which managed the overall process and fell under the direction of the SGPVMR. [82] This core team represented officials and employees from the City of Montréal, Rayside Labossière, and the Institute of the New World. [83] Throughout the process, the Steering Committee was advised by two committees: the Advisory Committee [84] and the Internal Services Committee. [85] The project organisers and consultants

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82 SGPVMR (Service des grands parc, du verdissement et du Mont-Royal).

83 Steering Committe members: Mario Masson, chef de section, planification et contrôle des projets, SGPVMR; Dominique Côté, chargée de projet, SGPVMR; Daniel Lauzon, planificateur du parc La Fontaine, SGPVMR; Isabelle Naël, Service des communications, Ville de Montréal; Catherine Piazzon, Service des communications, arrondissement du Plateau-Mont-Royal; Ron Rayside, associé, Rayside Labossière; Christelle Proulx, chargée de projet, Rayside Labossière; Michel Venne, directeur, Institut du Nouveau Monde; Liane Morin, chargée de projet, Institut du Nouveau Monde.

84 Advisory committee: Dinu Bumbaru, architecte, directeur des politiques, Héritage Montréal; Clément Demers, architecte, médiateur et gestionnaire de projets, Université de Montréal; Véronique Fournier, directrice générale, Centre d'écologie urbaine de Montréal; Peter Jacobs, professeur titulaire, Faculté de l'aménagement, Université de Montréal; Mélanie Mignault, architecte paysagiste, Nip Paysages; Louise Roy, experte en consultation citoyenne, ex-présidente de l'office de consultation publique de Montréal; Bruno Sarrasin, professeur en tourisme et développement, Département d'études urbaines et touristiques, UQAM.

85 The Internal Services Committe comprised City staff from the following departments: Ville de Montréal: Service de la culture, Service de la gestion et la planification immobilière, Service de la mise en valeur du territoire, Service des infrastructures, de la voirie et des transports, Service des grands parcs, du verdissement et du Mont-Royal, Service de la diversité sociale et des sports; Arrondissement du Plateau-Mont-Royal: Direction de la culture, sports, loisirs, parcs et développement social, Direction du développement du territoire et des travaux publics.

gathered information over the course of many months from the participating public and local organisations, and began a process of analyzing, synthesizing, and validating their findings. Four public consultation workshops were held, as well as one concertation, and two interviews with organisations located in the park. Online tools and surveys, as well as kiosks and a caravan in the park also helped to gather information from the public. As we have mentioned, the ultimate goal was to work toward creating a shared vision, which would inform the master plan for Parc La Fontaine from 2016 until 2035.

FIGURE 5.4   Digital touch screen kiosk, Parc La Fontaine, Fall 2015. Photograher: Natacha Gysin, Publicis

In order to delve into the process in more detail, let us begin by examining the events chronologically. In Fall 2015, the City had set up an interactive digital kiosk in the centre of the park to gather specific feedback from the general public. The digital kiosks were piloted by the SGPVMR in partnerships with City's Information and Technology division, the districts involved and the firm Publicis from September 8 – October 4, 2015. [86] Online surveys were also conducted in order to replicate the type of questions that were asked in the kiosk. Based on the information gathered in the kiosks and online, five major themes emerged where citizens showed the most interest and need

86 Bilan (2016). Mon Parc de Réve. Service des grands parcs, du verdissement et du Mont-Royal, p. 3.

for attention: animation and activities (37%); planning (34%); upkeep and maintenance (10%); traffic, accessibility and security (4%); and other (15%). [87] These themes and the results from the kiosk and online surveys were presented for further discussion in the initial public consultation meeting held on April 26, 2016.

Before the public consultation meetings began, there was a private concertation on May 10, 2016, where various organisations were invited to participate in a full-day workshop to identify and discuss the challenges facing the park in the present and future, and propose possible solutions. [88]

The public consultation meetings were conducted in a few different phases and they all took place at the Chalet-restaurant du parc, located in the centre of Parc La Fontaine. An initial information session was held on April 26, 2016, followed by two participatory workshops in May and June 2016, and one final presentation at the end of August 2016 to recapitulate and summarize the findings from the consultation process. Throughout this time, citizens also had an opportunity to provide feedback and ideas online and complete digital questionnaires, which drew from some of the content in the workshops.

During the initial two and a half hour information session on April 26, 2016, the first hour and a half was comprised of back to back presentations. Luc Fernandez, Mayor of the district Plateau Mont-Royal, and Mr. Réal Ménard, Mayor of the district Mercier-Hochelaga-Maisonneuve, Montréal City Councilor, and member of the City's executive committee responsible for sustainable development, large parks and green spaces [89], spoke about the crucial role of the public consultation related to the future of the park. They also highlighted the importance of Parc La Fontaine as an "urban oasis" for the Plateau neighbourhood, but also for the entire island of Montréal. Mr. Mario Masson, head of planning and projects, SGPVMR, also welcomed the participants with a brief word about the project. Mme Denise Caron, historian and documentary researcher, presented an overview of the history of the park and Mr. Dinu

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87 Ibid, p.17.

88 Ville de Montréal, Rayside Labossière, Institut du Nouveau Monde (2016). Parc La Fontaine: Vos idées pour demain, Rapport de la consultation citoyenne, p. 19.

89 Ibid, p. 103.

Bumbaru, Director of Policy at Héritage Montréal, discussed the link between Parc La Fontaine and the Montréal identity. Rayside Labossière then presented the results from the kiosk surveys, an overview about the physical layout of the park and its various activity zones, as well as the objectives, goals and schedule for the public consultation process. Christelle Proulx Cormier, a project manager at Rayside Labossière, explained that they wanted participants to focus on several different aspects of the park, including six themes: the identity (is it a neighbourhood park or a city park?); different usages of the space; facilities, buildings, sports and leisure equipment; arts and culture; circulation and access; and biodiversity.

Christelle then went on to explain that the entire project would be divided into two phases. The first phase was designed to better understand the dynamics of the park and its challenges. Referred to as "From Diagnosis to Vision," she explained that Phase 1 included: an 'invitation only' participatory workshop of civil society organisations in May 2016; a participatory workshop for the general public in May 2016; and some interactive surveys and exercises on the project website. The second phase, referred to as "From Vision to Orientations" included: another kiosk to gather more information in the park; interactive surveys and exercises on the project website; and a participatory workshop for organisations and citizens in June 2016 to confirm and validate findings. Finally, the last phase of the project was to include a public meeting at the end of August 2016 to share the results of the entire process.

Following the series of presentations and speakers at the April 26 information session, there was an hour left for questions and discussion from the public and this part of the meeting was moderated by Michel Venne, Director of the Institute of the New World. Since there was a large crowd in attendance, 228 participants to be precise, [90] this open microphone format really did not lend itself to being a good forum to discuss ideas and concerns at any length. However, it did allow people to express their opinions, emotions, and thoughts about topics that they deemed important for the future of the park. There was an air of skepticism from some members of the public and one of the first questions asked was, "How do we assure that the public consultation is taken seriously?" The organisers assured the participants that

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90 Ibid, p. 3.

their intent to incorporate feedback and ideas was genuine. Many other comments and critiques followed related to a variety of topics, including: cycling in the park; reviving the Théâtre Verdure [91]; creating more designated space for cultural activities; improving upkeep, maintenance, security, and lighting; providing Wifi access; creating alternative usages of the soccer field and other sports facilities; and developing more scheduled programming for adolescents. The meeting then drew to a close with a reminder about next steps related to the upcoming participatory workshops.

The workshops on May 16 and 18 were structured in a completely different format from the April 26 meeting, and they were much more conducive to discussing and exchanging ideas both in smaller groups and as a large group. The content and format of both workshops were the same for both days, however the second workshop on May 18 seemed to be more clearly structured and better organised.

The workshops were moderated by Michel Venne, Director of the Institute of the New World, and he opened with a short warm-up exercise that was designed to break the ice. Each participant had five minutes to write down on worksheets what they liked to do in the park and what they wish they could do, but currently could not. A microphone was then passed around the room and people shared their responses to these two questions. This exercise was then quickly followed by smaller group discussions at each table based around specific questions and themes. During a period of around 30 minutes, participants individually wrote down and then had smaller group discussions about issues related to the identity of the park: 1.) What does the park symbolize for Montréalers?; 2.) What makes it unique?; and 3.) Is it a metropolitan or neighbourhood park? Following the smaller group discussions, a representative from each table reported back to the larger group about some of the salient themes discussed at his or her table. The majority of the groups seemed to agree that Parc La Fontaine serves as both a metropolitan and a neighbourhood park simultaneously.

The second 30 minute exercise, which followed, was based on five of the key themes that had been identified earlier in the process: the various uses of the space; the

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91 Théâtre Verdure is an outdoor theatre located within the park, where various free cultural events were held such as dance performances, films showings, music events and theatrical performances. The theater closed in 2014 due to a need for onsite repairs.

facilities, buildings, sports and leisure equipment; the arts and culture; circulation and access; and biodiversity. Each table had a table tent with two key themes clearly indicated and several follow-up questions to stimulate discussion. For each theme, the participants discussed what functions well and should be kept or continued and what functions less well and should be changed or improved. Similar to the previous exercise, a representative from each table reported the key points of discussion and ideas back to the larger group.

The challenge with this type of format is that sometimes only the ideas expressed by the table representative are captured in the larger group discussion. This finding is supported by the literature and we will elaborate on this point later in this thesis. However, the organisers did seem to understand this aspect and it is likely why they asked participants to leave behind the worksheets on which they had written responses to the topics discussed in their smaller groups. The final report for the consultation process also stated that several members of the City's Internal Service Committee also participated in the workshops. The May workshops were both brought to a close with a word from the organisers and an announcement about the June workshops and next steps.

The two participatory workshops for Phase 2 were both conducted on the same day, June 6, 2016. [92] Michel Venne, Director of the Institute of the New World, gave a general introduction to the project, including a brief summary of the ideas gathered from the two workshops in May. Rayside Labossière's Christelle Proulx Cormier then reiterated an overview of the project goals, which were to collect ideas that would enrich the master plan for the park. She also outlined the project schedule and major themes as well. Mr. Venne then presented a summary of salient points for the vision to date and asked the participants to validate, agree, disagree and comment openly about what was being presented. He traveled around the room with a microphone in hand in order to capture specific comments and suggestions from the public while Rayside Labossière employees took written notes to capture the feedback. The participants were very engaged in the discussion and there did seem to be ample time for people to share their comments and feedback. However, this type of format does leave out those people who are less comfortable expressing their ideas and opinions in front of a larger group.

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92 The first workshop was 13h-16h30 and the second 18h00-21h30 on June 6, 2016.

Following the open discussion, participants were invited to large tables in the back of the room. The tables were covered with a variety of themes [93] and several proposed suggestions on index cards for each theme. Participants were asked to pick the seven ideas that they liked most and comment on the back of each card to explain why they liked these proposed ideas. Following this exercise, participants were instructed to sit at a table with a theme that interested them. The themes placed on each table were taken from the same themes proposed at the large table in the back of the room. Each

FIGURE 5.5   Public consultation meeting, Parc La Fontaine, June 6, 2016. Photographer: Christine Kerrigan

table was then given the index cards, which had been filled out in the back of the room by all the participants. Each group's task was to decide as a collective which comments were valid and useful, and also suggest new ideas for the proposed themes. A microphone was then passed around to each table to share salient points, which emerged from the discussions at each table. For the last exercise, participants were asked to fill

93 The themes were as follows: L'avenue Émile-Duployé et l'îlot est du parc, La section sud du parc (le pavillon La Fontaine et l'école Le Plateau, les stationnements), Les étangs, l'Espace La Fontaine et le Théâtre de Verdure, Cohabitation piétons et vélos, Usages (encadrement ou liberté d'appropriation, organisés ou formels), et Calixa-Lavallée (bâtiment, stationnement, avenue).

out and submit a paper which posed the following questions: "In 20 years, in Parc La Fontaine, one will do___(blank), one will see___, (blank) and one will hear___ (blank)." The meeting was then brought to a close and the same format for the workshop was repeated for the next three and a half hour evening session from 18h - 21h30.

The final public meeting took place on Wednesday, August 31, 2016, and served as a public forum to share a summary of the results from the public consultation process. The same politicians from the City of Montréal who kicked-off the project in April also brought the project to a close. [94] After brief speeches by these city officials, Ron Rayside and Christelle Proulx Cormier from Rayside Labossière reviewed the objectives of the public consultation process and provided an overview and summary of the results of the process. They outlined eight main axes encompassing the qualities and use of the park and its governance and also included the public's collective suggestions on ways to improve each axis. Finally, the organisers outlined the next steps and allotted some time for an open group discussion. Judging by the commentaries during this open question and answer period following the presentations, the public attending seemed pleased with the results and expressed content that their suggestions and recommendations were well articulated and incorporated into the document summary. The skepticism and frustration expressed by some members of the public in the first meeting in April did not seem to be present, or at least not vocalized by participants during this meeting.

From June 13 until June 23rd, a mobile caravan was situated in the park in order to collect further feedback from the public. Two facilitators proposed three different interactive activities at three-hour time blocks in different parts of the park. For the first activity, participants were invited to prioritize one or more options by distributing eight marbles in the compartments of a portable suitcase. They were asked the question, "How can you improve your experience at La Fontaine Park?" The options to be prioritized were as follows: distinguish bicycle paths from pedestrian walking trails; increase the presence of services such as restrooms, cafes, Wi-fi, etc.; better maintain the park (paths, buildings, furniture, etc.); strengthening the cultural vocation of the park; define a specific space for activities such as BBQs, slackline

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94 Mr. Ménard, responsible for the 25 large parks in Montréal, Mayor of the district Mercier-Hochelaga-Maisonneuve and member of the executive committee responsible for sustainable development, large parks and green spaces, and Luc Fernandez, Mayor of the district Plateau Mont-Royal.

and yoga; and other (choice to be specified by the participant). The second activity consisted of participants completing a sentence on a white erase-board. The phrase was the same one which was asked of participants during the July 6 workshops, "Parc La Fontaine in 20 years...one sees___one does___on hears___?" Once completed, the facilitator took a photo of the participant with his or her responses. For the final exercise, the participants were invited to take part in an election of fictional candidates. For each candidate, there was a written statement about the candidate's vision of the park and participants placed their votes accordingly. [95]

During the public consultation process, the Advisory Committee met three times with the Steering Committee at key moments of the project: March 24, May 26 and August 24. During the first meeting in March, the Steering Committee presented their proposed approach for the public consultation process (phases, proposed activities, themes, etc.) and received feedback and recommendations from the Advisory Committee. The second meeting took place following the two May workshops and presented an opportunity to review results and also receive input before the second workhops would take place in June. For the third and final meeting, the preliminary results of the public consultation process were shared and discussions took place about the proposed activities for the large public assembly in the end of August.[96] Members of the Internal Services Committee were mostly in touch with the Steering Committee through email, but select members of the committee did meet with Steering Committee members in person on March 22 toward the beginning of the consultation process.[97] As mentioned previously, several members of the Internal Services Committee also took part in the public consultation workshops.

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95 Ville de Montréal, Rayside Labossière, Institut du Nouveau Monde (2016). Parc La Fontaine: Vos idées pour demain, Rapport de la consultation citoyenne. pp. 20-21.

96 Ibid, p 11.

97 Ibid, p 10.

5.5 Model for collaboration

Figure 2.2b
Interdisciplinary design team;
citizen or user participation in
part of the design process

LEGEND

= design
project

= design team
member

= user or
citizen
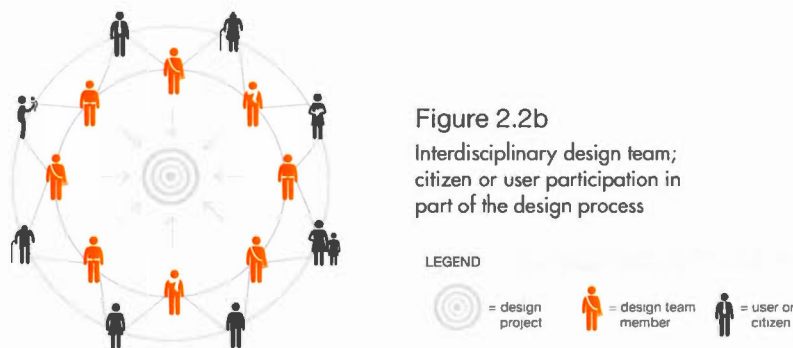
The collaboration process for the Parc La Fontaine public consultation project falls very clearly into the model seen in Figure 2.2b. In order to enhance the park's new master plan, the City and organizing team sought the opinions of the park users through workshops, kiosks, web surveys, interactive exercises both online and in the park, and a concertation. However, the participants were not part of a team to create the master plan and once the public consultation was completed, there was little to no communication about what steps the City will take to improve the park in the years to come. We will discuss this topic further toward the end of this chapter.

5.6 Communication

The communication plan made use of several different types of media to diffuse and share information with the public. According to the final citizen consultation report, the plan included the following: distribution of nearly 20,000 printed invitation cards for the public consultation [98]; a press release about the launch of the project; posters in the park to announce the project and advertise the website address; an announcement about how to participate in the consultation process on the website; a newsletter to website subscribers and targeted emails for different stakeholders [99]; several

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98 I live in the Plateau neighbourhood, a 10-15 walk from the park, but did not receive a mailed invitation.

99 I never received a newsletter, but did receive two email reminders for the public consultations on May 18 and June 6, 2016.

announcements on the City of Montréal's Facebook page and tweets on Twitter about the project; and sharing of publications for the districts concerned and the partners in the process. [100]

5.7 Observations and Learnings

Based on our experience of having attended both workshops in May, it was very interesting to note some practical details, which affected both the tone and mood of the workshops. We will subsequently delve more deeply into other aspects of the process that we can learn from and we will make some suggestions for improvements.

Firstly, the organisers seemed to have been much better prepared for the second workshop compared to the first. During the first workshop, I hadn't received any kind of email reminder that I'd signed up to participate in the workshop on May 16 and there was no agenda introduced at the beginning of the meeting. However, I did receive a reminder for the May 18 workshop and an agenda was also clearly laid out for the evening.

It is clear that the day of the week, time of day, and weather influence the number of participants who attend an event. Monday, May 16, was rainy and cloudy and Wednesday, May 18, was very sunny and temperate. The weather may have had an effect on the turn-out, [101] but we can not say that with certainty and it is not part of our research framework. Whatever the case, the weather did influence the environment where the workshop was taking place. For example, beautiful late afternoon sunshine flooded the large room at the Chalet-restaurant on May 18, and it gave a rather pleasant and soft golden tone to the lighting in the room. This contrasted quite starkly with the overcast weather and moody lighting for Monday's May 16 meeting. Did this difference in weather and atmosphere on both days affect the participants and in turn the results of the workshops? We can not say concretely, because the effects of the weather on the outcome of the workshop was not part of our analytical framework and we don't have

100 Ville de Montréal, Rayside Labossière, Institut du Nouveau Monde (2016). Parc La Fontaine: Vos idées pour demain, Rapport de la consultation citoyenne, p 17.

101 There were 65 participants on May 16 and 45 on May 18. Ibid, p. 24.

empirical evidence to support a conclusion. However, we can confidently state that the number of participants in a workshop does not necessarily have a direct correlation to the number and quality of the ideas generated. For example, even though there were far fewer participants during the Wednesday May 18 workshop, the quality of the discussions and ideas generated seemed more fruitful than the May 16 meeting. Having fewer people gave more time for interaction between the hosts and participants and led to more in-depth discussion time about specific topics.

The age range of the participants for the June workshops seemed to be very similar to that of the May workshops – it skewed older (45+) and there was almost a complete absence of adolescents and kids. It is important to note who attends events, but also who may be missing or not represented in the discussions. Kids and adolescents represent a significant population who use the park on a regular basis. However, they were mostly absent from both the participatory workshops and the survey results. According to the surveys collected in the park by the City of Montréal, children and teenagers (ages 0 - 17) only represented 9% of the population that responded to the surveys.[102] Therefore, it would have been a good idea to find a way to reach out to the youth population to make sure their ideas, opinions, and suggestions were included in the public consultation process. Parents could have been encouraged or incentivised to bring their children to the workshops or specific brainstorm sessions with local youth could have been organised. Children are often a fantastic source for creative ideas and inspiration, and they also don't have any political agenda in mind when they express their ideas. We will also see evidence of this when we discuss our next case study for the Boston Innovation Festival.

It is important to note that all materials for the consultations and discussions were provided in French only. This does leave out those whose level of French is not strong enough to participate in group discussions or to read and digest documents in French. It is true that Parc La Fontaine is located in a primarily French-speaking neighbourhood. However, the park is also accessed by residents from all over the city and Montréal's population is primarily French and English speaking. Providing materials and discussions in both languages would have allowed a larger number of neighbourhood

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102 Bilan (2016). Mon Parc de Réve. Service des grands parcs, du verdissement et du Mont-Royal, p. 8.

residents to participate.

There are many additional things we can learn from this model of public consultation, ranging from: the structure of the process; the on and off-line workshop content and exercises; facilitation; event management; communication; and logistics. Let us begin our discussion with the content, which was presented to participants about the park. The content presented on the history of the park, the design of the landscape, the activities which take place, and the survey results were relevant and helped to better inform participants about the park. The participatory exercises were well designed to elicit participation, discussion, and feedback. Overall, the event was well facilitated by the organisers and the main facilitator, Michel Venne, was adept at mediating large group discussions and ensuring that participants had an opportunity to be heard. However, there was much room for improvement related to the overall event management and the communication strategy.

Let us first discuss some factors related to communication between the organisers and the public participants. As previously mentioned, I did not receive an email reminder that I had signed up for a workshop on May 16, but I did receive a reminder for the May 18 and June 6 workshops. More importantly, I never received a follow-up or thank you for participating in the workshops or the project as a whole. Not taking the step to thank participants for their time and contribution is an oversight and a missed opportunity for building a stronger relationship between the organisers of the project and the participants. Furthermore, the future development of the park is going to require the participation of the citizens who use it. Therefore, the public consultation workshops could have served as the beginning phase of a communication strategy that would cultivate a longer term relationships between the park administration, city administration, and an engaged public. This segment of the public, who represents a wide variety of ages and professions, cares enough about the park to give up other personal or work commitments in order to help define its future. Therefore, it is not only important, but also crucial for the organisers to cultivate that relationship and formally thank people for their time, commitment and dedication with follow-up communication. This could also have presented an opportunity to convey information about how people can follow or track the future changes and development

of the park. It has been more than a year since the conclusion of the public consultation project in August 2016, but I have yet to receive any follow-up from the City or parks department regarding the future plans for the park.

During the workshops, it wasn't clear how the organisers were capturing the ideas of those people who are often too shy to express their suggestions and opinions in front of a larger group. The organisers did request participants to leave their notes and worksheets on the tables for collection at the end of the event. However, this gesture alone did not seem sufficient to include those people who may not have been well represented in the larger group discussions. Some of these individuals' ideas may have been captured during the smaller group discussions which were then presented to the larger group. However, it is quite possible that many interesting ideas may not have been gathered from this specific population. Perhaps the organisers could have designated a space and/or a person on their team who could have captured these ideas. It would have been as simple as announcing that a team member would be available to gather ideas and suggestions, which people did not have the opportunity to discuss or express during the workshops. Another possibility could have been to provide a form at each table for anyone who had additional feedback and a specific box or place where these forms could be submitted. It is important to note that participants did have an opportunity to upload a brief or commentary with their concerns and comments on the project website. This more traditional form of participation was available, but only 12 participants chose to provide feedback to the organisers using this method. [103]

Another interesting learning was related to the logistics and event management of the workshops. The time of day for a meeting and the day of the week can have significant effects on the logistics and the demographics of those who will be able to attend the event. Both of the workshops for Phase 1 took place during the dinner hour (18h15 - 21h15), yet no food or snacks were provided. This surely may have been to encourage people to order from the Châlet-restaurant at Espace La Fontaine, the bar and restaurant in which the meeting took place. However, many participants may have had family obligations or dinner plans and only needed some energy food to tide them over until they returned home. Furthermore, people often lose concentration, energy, and focus when they are

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103 Ville de Montréal, Rayside Labossière, Institut du Nouveau Monde (2016). Parc La Fontaine: Vos idées pour demain, Rapport de la consultation citoyenne, p 24.

hungry, and it would have been a nice gesture on the City's part to provide some healthy snacks at each table. Aside from the nice gesture, it may have also encouraged some people to have stayed longer at the meeting.

Let us examine another important aspect related to the logistics of the Parc La Fontaine workshops – the welcome and reception. The organisers of the workshops did have a registration table and we were greeted with friendly staff to check our names off a list. However, many participants were then left wandering around, wondering where to sit and what to do once they entered the room. There were table tents on many tables, so several people hesitated to sit down, wondering what they may be committing to by sitting at a specific table. Having some staff or a dedicated person to help answer questions and generally make people feel welcome and at ease during the beginning of the workshops would have helped resolve these issues and have created a more relaxed and friendly environment from the start. It should not be underestimated how important it is to have some kind of roaming host or facilitator to greet people at the entrance, set a welcome and friendly tone, and also provide information as needed.

We have discussed that providing relevant content, good event management, and a clear communications strategy play an important role in designing and organizing public consultations. One topic we have not yet discussed is the effect that new digital tools are having on the public consultation process. Several scholars in urban studies and planning have begun to study this topic and many have an optimistic outlook. In an article titled, "The New Generation of Public Participation: Internet-based Participation Tools" (2010) the authors Jennifer Evans-Cowley and Justin Hollander state:

> Research in the area of online citizen participation highlights the promise of the collection of information and technology tools to enhance the public participation experience. [104]

In the case of Parc La Fontaine, a project website was created by the City of Montréal (http://www.realisonsmtl.ca/parclafontaine) and served as the primary online communication tool for the project. The website provided an online space for sharing informa-

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104 Evans-Cowley, J. & Hollander, J. (2010). The New Generation of Public Participation: Internet-based Participation Tools. *Planning Practice & Research.* *25*(3), p. 400.

tion, advertising workshops, registering for workshops, sharing download-able documents, and showcasing a Twitter feed for the project. It also provided a forum for park enthusiasts to participate in surveys and give feedback on specific questions, which evolved and changed throughout the consultation process. For example, when the digital kiosk in the red shipping container was installed in the park to survey the park visitors from September 8 to October 4, 2015, the same survey was also conducted on the website. Furthermore, people who were not able to attend the participatory workshops in the Spring of 2016 had the opportunity to respond to questions online. In addition, the question asked at the end of the June 6 workshop was also posted online for participants to complete. [105]

In addition to the online surveys and website content we have already discussed, there were two interactive maps on the website where participants could post specific comments in relation to questions that were asked. The first map contained a question asking participants to locate their favorite part of the park and comment on why they had chosen that location. The second map asked participants to locate and comment on the areas of the park that they deemed to be problematic in terms of safety and security. Figure 5.6 (on the following page) shows a screen capture of these online tools.

Judging from our experience as a user, we did find the website to be very helpful, especially related to having access to downloading pertinent documents about the project. A benefit to web technology is also that nothing is static and you can make improvements in real-time. The interactive map design initially seemed a bit cluttered, and we did notice (on May 4, 2017) that the map interface was redesigned to make it accessible at a larger scale and for comments to be easier to read. Figure 5.7 shows a screen capture of the re-designed interactive map. [106]

Many theorists and scholars question the motives and legitimacy of the processes employed by municipalities, which do not involve citizens in the actual decision making

[105] The question that participants were asked to complete was "Le parc La Fontaine dans 20 ans : on y fait, on y voit, on y entend?" Translation by author: "In 20 years in Park La Fontaine : one does, on sees and one hears?"

[106] It is good to keep in mind that the screen capture is not a fully accurate representation of the scale of the online map. Users can easily scale in an out of the map online to read the content and a static screen capture does not accurately represent this aspect.

Votre endroit favori dans le parc

Sur la carte interactive, indiquez quel est votre endroit favori dans le parc.
Pour quelle(s) raison(s) aimez-vous cet endroit?
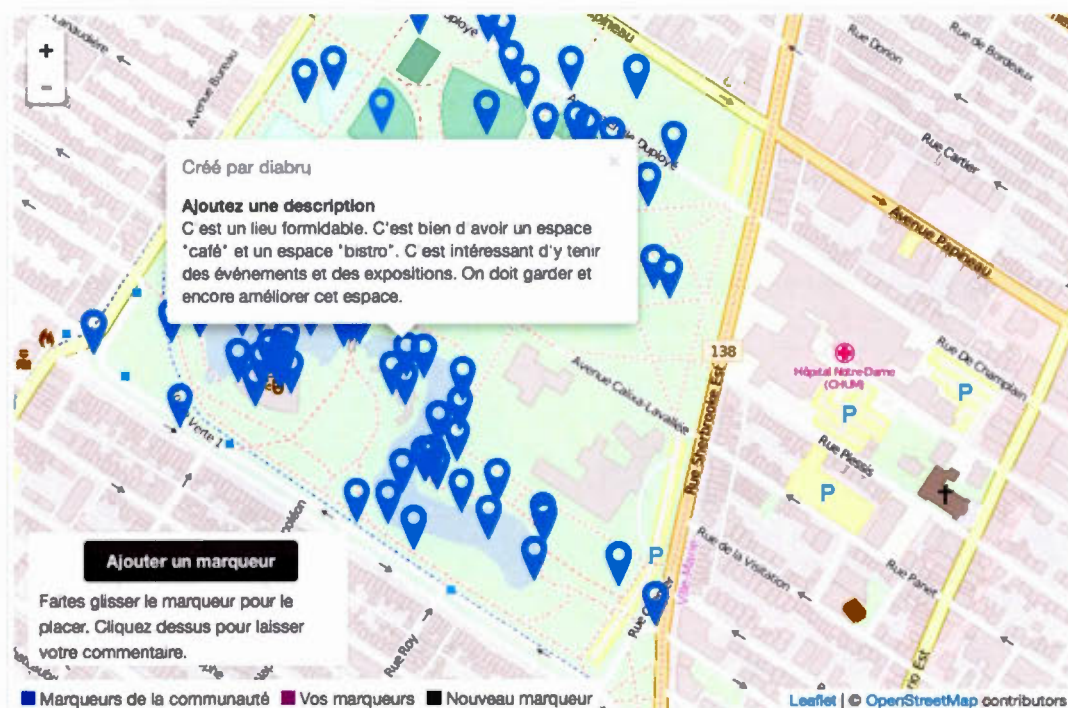
Vos déplacements dans le parc

Indiquez où vous voyez des problèmes de sécurité lors de
vos déplacements dans le parc et expliquer pourquoi.

FIGURE 5.6   Interactive tools, Parc La Fontaine. Screen captures taken on July 6, 2016
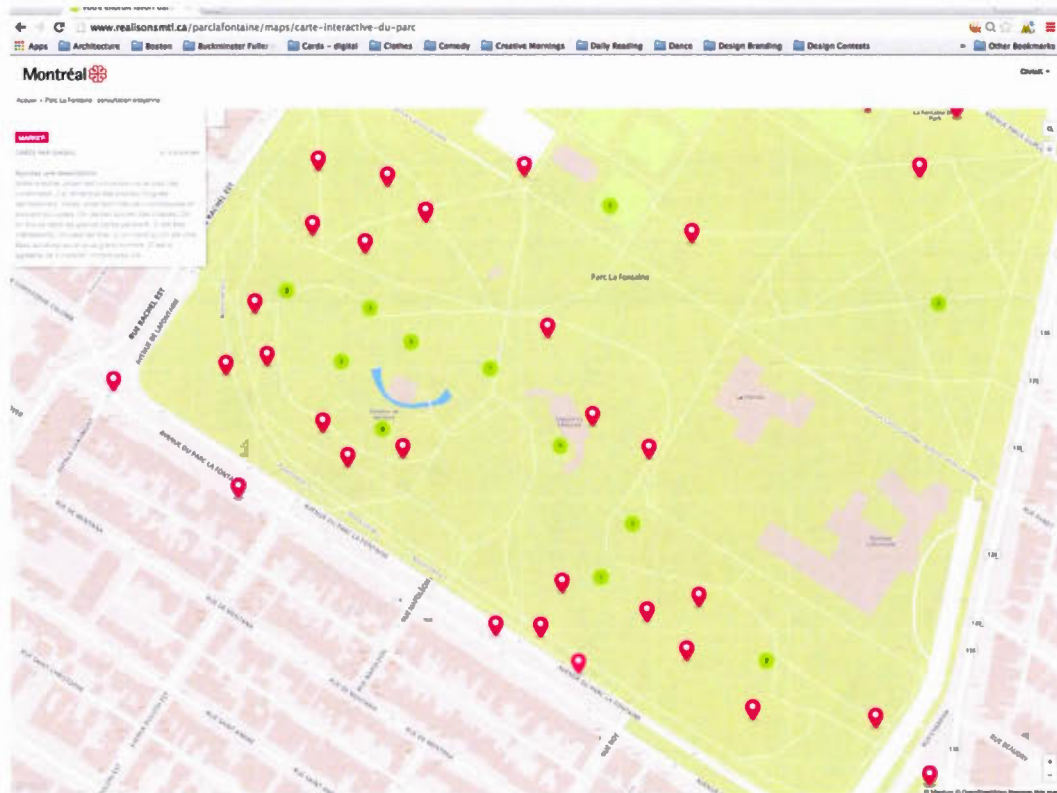
FIGURE 5.7   Revised interactive map, Parc La Fontaine. Screen capture taken on May 4, 2017
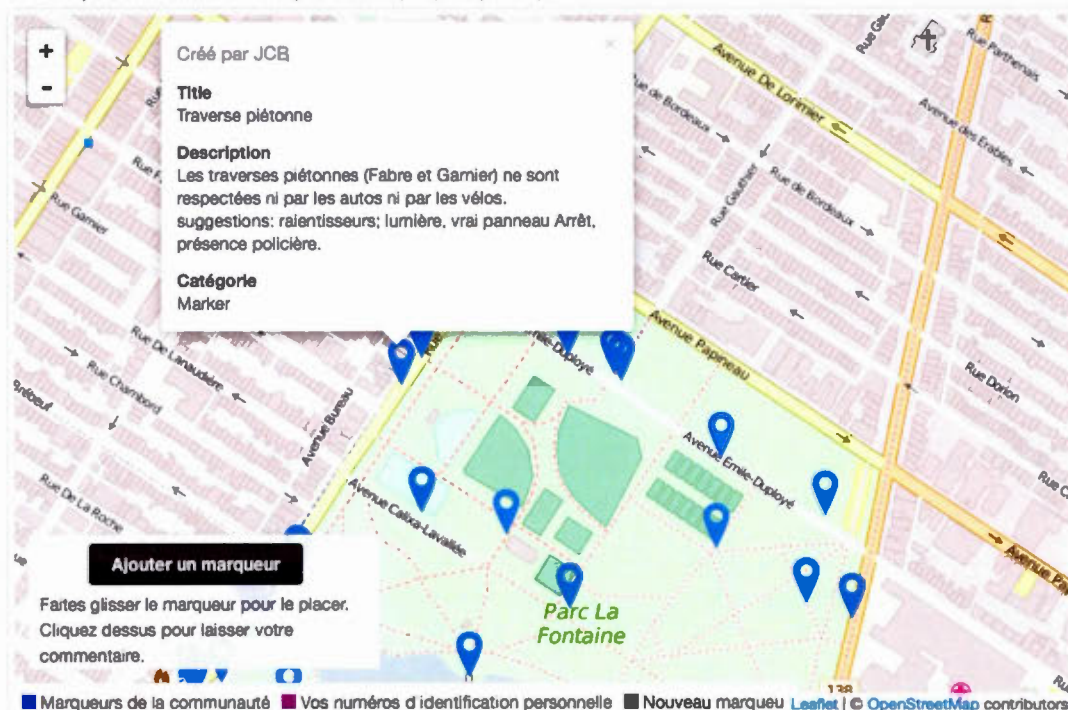
process. According to Sherry Arnstein's ladder of participation which we discussed in the introduction, the Parc La Fontaine public consultation process would be viewed as "non-participation" or "a degree of tokenism". Arnstein states:

> When [informing and consultation] are proffered by power-holders as the total extent of participation, citizens may indeed hear and be heard. But under these conditions they lack the power to insure that their views will be heeded by the powerful. When participation is restricted to these levels, there is no follow through, no "muscle," hence no assurance of changing the status quo. [107]

In an article titled "Why Bother with Good Works? The Relevance of Public Participation(s) in Planning in a Post-collaborative Era" (2010), the authors Sue Brownill and Gavin Parker suggest that one must be careful to discern between rhetoric and reality:

> There is also a concern internationally, if not worldwide, to question this 'turn

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107 Arnstein, S. R.(1969). A Ladder Of Citizen Participation. *Journal of the American PlanningAssociation. 35*(4), p. 217.

to participation' and some of the theoretical assumptions that can be seen to underlie it. Studies of reformed planning systems have, for example, indicated the continuing gap between the rhetoric of participation and the experience on the ground (for example, Brownill & Carpenter, 2007). Given that the debate is not only confined to the UK, there is a global concern with the wide variety of conditions that give expression to, and shape, participatory planning or to a planning that lays claim to legitimacy through 'participation'. [108]

In this article, Brownill and Parker advocate for a "pragmatic and knowing approach" in order to ensure that decision-makers and politicians are operating in good faith:

> As well as looking for emerging issues in participation, the papers collected here may provide some confirmation that many things are not new: that power, inequality, conflict, rationales of governments and so on are still major factors that shape and often disrupt or undermine participation. Even if this is not so new, it does not prevent those on the ground (including our roundtable participants) finding, exploring, refiguring and opening up spaces within and parallel to the system. And it apparently does not mean that a fatalistic 'nothing can be done' mentality prevails, or that demands for governments to change their approaches and commitment will not succeed. Equally, any utopian notion of a pure collaborative or communicative rationality should rightly be treated with suspicion. So we are saying that a pragmatic and knowing approach to the political or *realrationalitat* of planning are necessary prerequisites and that such factors also need to be regularly held up to politicians in order to expose the more disingenuous 'participation' models and spaces – these not only become a waste of effort and time but can also destroy public confidence and willingness to participate or engage in participation opportunities. [109]

It is important to emphasize that public consultations, unlike co-design efforts, do not necessarily jeopardize the established political power structures. City officials and decision-makers decide what to do with the information they acquire during a public consultation process and they are under no legal obligation to integrate the public's ideas and suggestions. However, when a public consultation process has received press and public visibility, there is an expectation set amongst the general public, and especially

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108 Brownill, S. & Parker, G. (2010). Why Bother with Good Works? The Relevance of Public Participation(s) in Planning in a Post-collaborative Era. *Planning Practice & Research. 25*(3), p. 276.

109 Ibid, pp 280-281.

those who participated in the process, that the City will incorporate the participants' feedback into the future plans. As Brownill and Parker (2010) pointed out, if citizens end up feeling like their time was spent in vain or their ideas were not incorporated into the City's planning process, it can also damage the on-going relationship between city officials and the public.

We agree that one must have a critical eye to examine the impact that public consultations have on the final decisions being made. It is healthy to question the motives of city officials and other decision -makers in order to ensure legitimacy to the participatory processes. We also feel that one must be careful in making assumptions about the disingenuous motivations of city officials or assuming that ideas, suggestions, and outcomes from public participation processes are being ignored.

In the case of Parc La Fontaine, it is too premature to make any conclusions on the impact that the public consultation has had for the development of the Master Plan, because the Plan has yet to be shared with the public. Hopefully, the City will improve its communication strategy and keep the public better informed about their progress. To date (January 30, 2018), we have not received any follow-up information about the public consultation or Master Plan from the City. We recently went back to the project website and noticed that the City has posted a form where people can subscribe to an email list in order to receive updates on the project. Since those of us who had participated in the workshops had already given our email and contact information, we would expect that there would be a communication plan in place to keep workshop participants up-to-date with the City's progress on the future development of the park. Nevertheless, we did subscribe to the email list, but have yet to receive any updates.

Although it was a gratifying and enriching experience to participate in the public consultation process, the City's lack of follow-through following the last public assembly in August 2016, does not make the project feel like an on-going collaboration and partnership. We can start to see how this type of public consultation process contrasts starkly with a co-design process, where the various stakeholders are continuously involved in all phases of the project. Our quest to find a more collaborative process for an urban design project with multiple stakeholders took us to Boston, MA, and the Boston Urban Innovation Festival is the subject of our next case study.

CHAPTER VI

Case Study 3:
Boston Urban Innovation Festival, Boston, MA, USA
July 29 - 31, 2016; ongoing

FIGURE 6.1   Friday, July 29, Boston Urban Innovation Festival. Photographer: Christine Kerrigan

6.1 Overview

The cases we have examined thus far have been primarily initiated by the City, and citizen participation varied from minimal involvement in the design process, as in Place au Chantier, to participation in online surveys and workshops for the Parc La Fontaine public consultation. We will now examine a case where a non-profit organisation, The Design Museum Boston, was the initiator of an urban design project and the City was an invited participant or partner in the process. We will see in this case that the public was involved, but still played more of a spectator role.

On May 20, 2016, we conducted a phone interview with Liz Pawlak, the Associate

Director of the Design Museum Boston, to learn more about the Boston Urban Innovation Festival's goals and objectives. The initiative began in 2015 after the Design Museum received a grant from ArtPlace America, a non-profit organisation. ArtPlace focuses its work on creative placemaking projects where art plays an intentional and integrated role in place-based community planning and development:

> ArtPlace America is a ten-year collaboration among a number of foundations, federal agencies, and financial institutions that works to position arts and culture as a core sector of comprehensive community planning and development in order to help strengthen the social, physical, and economic fabric of communities. [110]

FIGURE 6.2 The site was located under a highway and adjacent to major roads and construction.
Photographer: Christine Kerrigan

The Design Museum's initial plan was to match design teams with 4-5 different urban design challenges in Boston. However this strategy later evolved to focusing on one specific challenge, the I-93 overpass. The area under the overpass has historically been neglected, dangerous, and considered unsafe by many local and

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110 ArtPlace America. Retrieved on March 14, 2017 from http://www.artplaceamerica.org/about/introduction.

city residents. Since property under highways is owned by the State and not the City,[111] the area was not patrolled by Boston police and became a haven for drug dealing and crime. Furthermore, this area, located at the crossroads of four residential and commercial Boston neighbourhoods, also discourages pedestrians from passing easily between the South Boston and South End neighbourhoods. The Design Museum worked with an advisory committee of stakeholders to brainstorm how they could design an event, which would have the potential to change the reality and perception of the space. Their goal was to improve the livability of the surrounding neighbourhoods, and as a result, the Boston Urban Innovation Festival was born.

In a blog interview, Liz Pawlak talks with Marsha Dunn, from the Boston-based creative firm Collective Next, about the origins and motivation for the project:

> The idea for the Urban Innovation Festival emerged when we were given a tour of Boston's I-93 overpass. It was immediately clear that this location offered an opportunity for design to play a role in uniting communities and improving the livability of the city. The idea of a design charette or hackathon grew out of our desire to include as many people as possible in the process. [112]

Prior to the festival, we had sent Liz several helpful links on urban design and placemaking projects to help nourish the initial exploration phase of their project. Subsequently, Liz agreed that we could observe the entire design process from start to finish as part of our action research. The Museum had already hired a photographer for the event, but Liz liked several of the photos we had shot for design projects in our portfolio, so she gave us permission to take photography with an understanding that we would share whatever we photographed with the Design Museum Boston. The Museum in turn would also give us photo credits for any of the images they decided to use. Not having the responsibility of being the "official photographer" on site worked out to our advantage, because it allowed us to focus more on our research without having a list of specific shots we needed to capture.

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111 The Massachusetts Department of Transportation (MassDOT) owns the land under the overpass and GTI Properties is paid to manage the space.

112 Dunn, M. (April 26, 2017). *The Design Museum's Liz Pawlak on Maximizing Collaboration at the Urban Innovation Festival.* Retrieved on May 10, 2017 from http://www.collectivenext.com/blog/design-museum%E2%80%99s-liz-pawlak-maximizing-collaboration-urban-innovation-festival.

Throughout the three-day festival, we played the role of photographer, observer, and advisor to the design teams. This allowed us not only to observe the different collaboration styles and processes of the design teams, but also to observe the interaction between the design teams, festival organisers, volunteers, jury members, community advisors, vendors, and general public. Furthermore, we were able to communicate directly with all of the parties participating in the festival and also receive any pertinent internal communication and documents about the festival.

6.2 Definition of "placemaking" and "charette"

We have already introduced the concept of "placemaking" in the introduction to this thesis. In the definition we shared by the authors of *Public Places Urban Space: The Dimensions of Urban Design* (2010), we learned that placemaking extends the collaborative process for urban design projects to a wider audience, which goes beyond just the teams of designers, planners, sand city officials.

We provide some additional definitions of placemaking in our glossary, and we would also like to share one more definition below from a document produced by UN-Habitat and the Project for Public Spaces called *Placemaking and the Future of Cities:*

> Placemaking is a skill that is transferred either formally or informally. It identifies and catalyzes local leadership, funding, and other resources. Placemaking is a bottom-up approach that empowers and engages people in ways that traditional planning processes do not. It draws on the assets and skills of a community, rather than on relying solely on professional "experts". The Placemaking approach is defined by the recognition that when it comes to public spaces, "the community is the expert." It follows that strong local partnerships are essential to the process of creating dynamic, healthy public spaces that truly serve a city's people. Public spaces are also a common goal that local governments, diverse existing groups and NGOs can work on collaboratively in a democratic process. Each place, each culture, is unique. Questions of societal norms, climate, and tradition must all be considered. [113]

Another important term we would like to define is "design charette" or often just referred to as a "charette". The word, originally most closely associated with architecture educa-

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113 Project for Public Spaces and UN Habitat (2012). Placemaking and the Future of Cities, p. 4.

tion and practice, refers to a collaborative session where groups of designers generate solutions to specific design challenges. The structure of a charette and the exact stakeholders involved can vary a good deal. In some cases, the term can also refer to an intense period of work, usually in a group, prior to a deadline. François Racine, a professor in the department of urban studies and tourism at UQAM, defines the term in the following way in an article titled, "Urbanisme participatif et codesign à Montréal : la démarche « Imaginons la place Gérald-Godin ! »":

> Le premier outil de concertation utilisé par les instances publiques a été la charrette de design, procédure permettant de tenir un débat d'idées entre les parties prenantes d'un projet. La charrette se déroule sur une période limitée de temps et prend la forme d'un atelier d'exploration de nouvelles idées visant à favoriser une meilleure planification des projets. L'organisation de charrettes de design est une façon de profiter de l'expertise de plusieurs spécialistes – architecture, design, urbanisme, architecture de paysage, etc. – sans pour autant mener à l'attribution d'une commande (Boucher, 2010). Des équipes multidisciplinaires de concepteurs sont invitées à des évènements intensifs de conception architecturale et urbaine afin d'élaborer des esquisses d'aménagement. La population est invitée à débattre des propositions élaborées lors de ces évènements intensifs. [114]

6.3 Structure of the project

Initiated and organised by the The Design Museum Boston, the Boston Urban Innovation Festival aimed to activate the area under the I-93 overpass at 247 Albany Street in Boston to improve the livability of the surrounding neighbourhoods. The Design Museum's ultimate goal was to demonstrate that design has the power to improve and transform the livability of a space and a place. Figure 6.3 illustrates an overview of the structure of the project.

The three-day design hackathon was structured as a contest where 10 teams from

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114 Racine, F. (2017). Urbanisme participatif et codesign à Montréal : la démarche « Imaginons la place Gérald-Godin ! ». *Revue Internationale d'Urbansime (RIURBA)*, Numéro 3, pp. 2-3.
English translation by author: The first consertation tool used by public authorities was the design charrette, a procedure for holding a debate of ideas between the stakeholders of a project. The charrette takes place over a limited period of time and takes the form of a workshop to explore new ideas to promote better project planning. The organisation of a design charrette is a way to take advantage of the expertise of several specialists in – architecture, design, urban planning, landscape architecture, etc. - without leading to the award of a contract (Boucher, 2010). Multidisciplinary teams of designers are invited to intensive architectural and urban design events to develop planning sketches. The public is invited to discuss the proposals developed during these intensive events. .

INITIATORS

Design Museum Boston

ORGANISERS

Design Museum Boston

COLLABORATORS

The Boston Explorers
Project Champions (advisors)
Mass Cultural Council
Scalable Display Technologies
The BSA Foundation
MassDOT (MA Dept. of Transport)
Mayor's Office of New Urban Mechanics
Collective Next

FUNDERS

ArtPlace America
Autodesk
Microsoft
Viber
MOO
Essential Design
GTI Properties

PARTICIPANTS

Design Museum Boston staff
Program volunteers
General public

Design teams:
Autodesk, Bose
CBT, Essential, Fidelity Labs
Massachusetts College of Art,
Payette, ShepleBulfinch,
Stantec, Wentworth University

Judges:
Alice Brown, Boston Transport Dept.
Michael Lawrence Evans, Mayor's
Office of New Urban Mechanics
Laura Jasinski, Dir. of Programs and
Planning at The Greenway
George White, Software dev./user experience
Cathy Wissink, Dir. of Technology &
Civic Engagement, Microsoft
Isabel Zempel, Landscape architect, Sasaki

TIMEFRAME

Planning: Sept. 2015 - July 28, 2016
Festival: July 29-31, 2016
Ongoing efforts: July 31, 2016 -
Present (July 2017))

FIGURE 6.3 Boston Urban Innovation Festival structure

academia and the private sector competed to solve this urban design challenge. These teams included a diverse rosters of architects, landscape architects, engineers, industrial designers, graphic designers, strategists, programmers, and industrial design students. Participating teams from the private sector included Autodesk, Bose [115], CBT, Essential, Fidelity Labs, Payette, Shepley Bulfinch, and Stantec. Two teams of industrial design students also participated from the Massachusetts College of Art (MassArt) and Wentworth University. Most teams had between 6-8 members with the exception of

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115 Bose initially seemed to be an unusual choice, especially since most of the design teams had more of a direct connection to architecture and urban design, until I discovered that the founder and acting president of the Design Museum Boston had previously worked at Bose as an industrial designer.

the 10-member Wentworth team, 5-member MassArt team, and the 4-member Stantec team. The festival participants were a mix of the design teams, festival judges, Boston Design Museum staff and volunteers, and the general public. There were also numerous collaborators for the project, which Figure 6.3 details.

The Design Museum funded the event with the help of the ArtPlace America grant, and also with the financial support of several sponsors from the private sector: Microsoft, Autodesk, Viber, MOO, Essential Design and GTI Properties. Each of the sponsors was given an opportunity to enter a design team into the competition, but only Autodesk and Essential chose to participate. Each design team, with the exception of MassArt and Wentworth [116], paid an entry fee to participate in the festival. Other organisations also donated services in kind and became official supporters of the festival.

6.4 Boston Urban Design Festival event, July 29-31, 2016

Once the festival was underway, it was up to each design team to choose how to make the best use of their time for information gathering, site research, creating concepts, prototyping, and preparing for presentations. However, the teams needed to be ready to present concepts and ideas to the judges and general public at a scheduled time each day. Following each team's presentation, the panel of six judges from both the public and private sectors gave comments and feedback about the concepts and ideas presented. [117] The judges also circulated around to the different teams' work stations in order to give more informal feedback. These six judges were ultimately responsible for choosing the winning concepts for the festival.

Now that we have a general sense about the purpose and structure of the festival, let us look more specifically at how the design teams functioned, and what kind of measures were put in place by the Design Museum Boston to assist the teams with their work.

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116 MassArt and Wentworth, both Universities, are already sponsors of the Design Museum Boston.

117 Judges: Alice Brown, Project Manager for Go Boston 2030, the City's Mobility Action Plan, the Boston Transportation Department; Michael Lawrence Evans, Program Director at the Mayor's Office of New Urban Mechanics, Mayor Walsh's civic innovation group; Laura Jasinski, Director of Programs and Planning at The Greenway; George White, a fifteen year veteran with broad experience in software development and user experience; Cathy Wissink, Director of Technology & Civic Engagement at Microsoft New England, Isabel Zempel, landscape architect at Sasaki.

In an effort to provide the design teams with a better understanding of the neighbourhood and surroundings, the Design Museum Boston had assembled a team of about 13 "Super heroes" or "Champions" who served as the resident community advisors to the design teams. According to Liz, the community advisors had "lived in, grown up in or worked in the neighbourhood and knew it well". On Friday, each team was then matched with a "Super hero" and this person served as a resource for the design teams as they tried to better understand the challenges and opportunities of the space throughout the three-day competition.

FIGURE 6.4   Design team members share insights after user interviews. Photographer: Christine Kerrigan

Each team had a working space of their own, which included standing white walls and a large table and chairs. Through visiting these work spaces, talking with the design team members, and observing their processes, it was clear that each team had their own working methods. The Fidelity Labs team was highly structured and posted a daily project schedule in their design space while some other teams opted for a less structured approach. The Bose team also chose to carefully document

and post their creative process throughout the weekend. They posted visuals and explanations in their respective workspace and also asked for the public to comment.

In most cases, several teams chose to break into smaller groups to tackle different aspects of the project such as fact finding, resident interviews, creating concepts, prototyping, and preparing for presentations. The Fidelity Labs team spent a longer amount of time than the other teams on information gathering in order to clearly define what problems were the most important to solve before diving into creating concepts and potential design solutions. It was not surprising to learn that almost the entire team, with the exception of a graphic designer, was comprised of strategists from Fidelity Labs' user experience group.
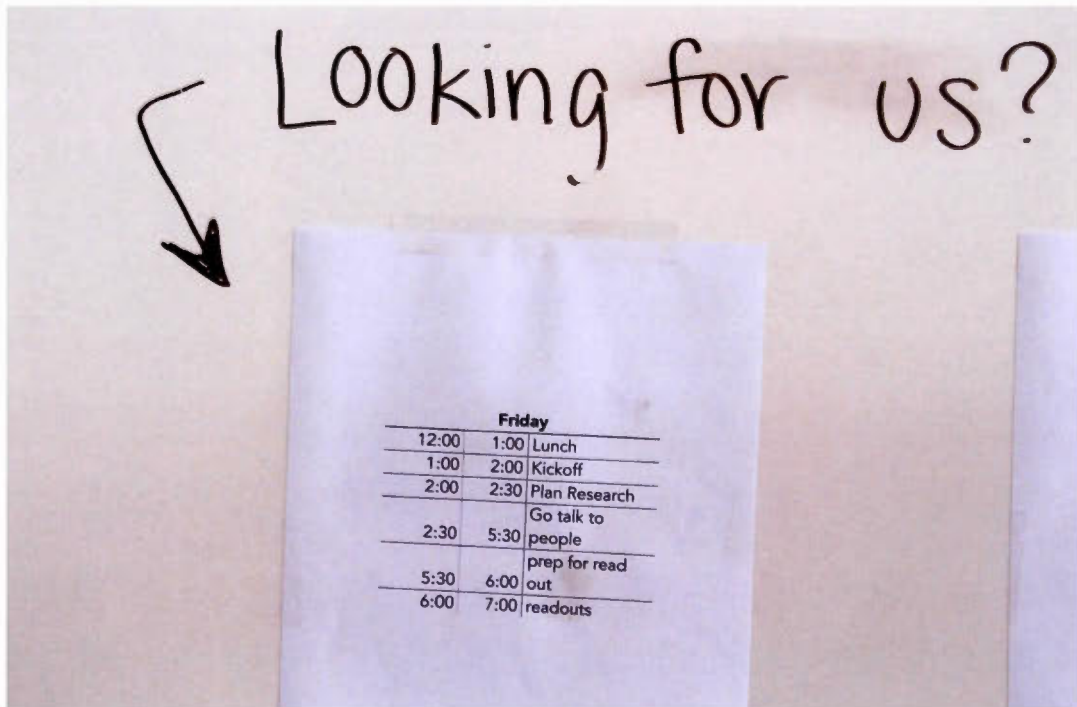
FIGURE 6.5 The Fidelity Labs team posted their daily work schedule. Photographer: Christine Kerrigan

The volunteer team assembled by the Design Museum Boston played a very important role in the orchestration of the festival. Not only were the volunteers involved in logistics and administrative roles leading up to and during the festival, but a group of volunteers also served as "Ambassadors" for each design team. The Ambassador's role was to stay abreast of their assigned team's concept development and progress, and be

ready to communicate the work in progress to passersby. The Ambassadors were each supplied with an iPad and they were tasked with showcasing the process and progress via photos, storytelling, and the live Twitter feed. This system was essentially put in place so the design teams could continue working without constant interruptions as members of the public passed through the site. The organisers were very proactive to try and increase public attendance throughout the festival and even sent teams of volunteers into adjacent neighbourhoods to promote the event and try to recruit local residents to attend. Many couples, individuals, and families did stop by to visit the design work stations and also listen to the Ambassadors' explanations. However, the size of the public crowd remained relatively small.

The organisers of the festival did an excellent job of setting a fun, energetic, and optimistic tone for the weekend. Pop music was often projected from loud speakers in an attempt to create a relaxed environment and also mask some of the very loud construction and traffic noises nearby. Daily morning briefings with volunteer staff helped to set a positive and energetic tone for the day, and also communicate vital information about the day's events.
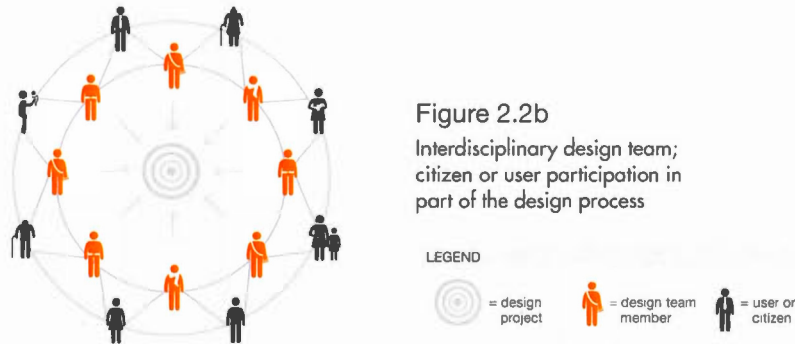

FIGURE 6.6 Liz Pawlak sets a fun and collaborative tone for the weekend. Photographer: Christine Kerrigan

A highlight of the festival was the participation of a youth group called the Boston Explorers. The Boston Explorers is an urban camp for kid, which encourages hands-on learning, creativity, and spontaneous play through exploration of urban environments. This youth group had been invited to join the judges on Saturday to give feedback to each team after their presentation. The Boston Explorers are mostly high school students and they have very little exposure and experience with the professional design world. However, their feedback was not only insightful, but it was also direct, honest, thought-provoking, and intelligent. The kids who gave feedback are residents of the city and are already familiar with the I-93 overpass site, because many of them live in adjacent neighbourhoods. They had no agenda or professional relationships to protect, and gave amongst the best feedback I have heard at any design conference or competition to date. This was not only an excellent reminder about how important it is to include local residents in the design process, but it also showed that youth could potentially provide a new perspective that was refreshingly honest, insightful, and helpful, even if they did not have knowledge or backgrounds in design.

The festival came to a close following the final presentations on Sunday afternoon. Several teams worked well into the night and early morning to arrive at their final concepts. The design teams had operated under very tight deadlines, so we did not expect the final presentations on Sunday to be as polished as they turned out to be. The teams not only presented final concepts and prototypes, but many also provided details about possible collaborators, budgets, materials, and production options. Among the concepts presented were Fidelity's urban hike, MassArt's bench kiosk, Autodesk's column redesign, Bose's LED lit ceiling mural, Essential's adaptive planters, Stantec's walking path referencing water currents, Shepley Bulfinch's illuminated wind chimes, CBT's sculptures designed to amplify the environment, Payette's series of sculptures including a spiral swing, and Wentworth's walking path arch sculptures. The Essential team walked away with the Runner Up award from the judges and Fidelity Labs won first prize. The public also voted on-site and through social media for the "Most Innovative" and "People's Choice Award." Shepley Bulfinch's concept won Most Innovative and Wentworth went home with the People's Choice Award.

6.5 Model for collaboration

Figure 2.2b
Interdisciplinary design team;
citizen or user participation in
part of the design process

LEGEND

= design project

= design team member

= user or citizen

If we examine our participatory models for collaboration, this project falls in the second model as seen in Figure 2.2b. There were specific moments during the festival where members of the public had the opportunity to share feedback with the design teams, such as: communication with the project Ambassadors or design team members; voting for preferred final concepts; and the involvement of the "Champions". However, members of the public were not part of the design teams from start to finish.

Considering that the Design Museum's objectives were to put the design process on display and work to activate the area under the I-93 overpass, then the event did seem like a good format for accomplishing these goals. However, if we consider the Museum's goal of "including as many people as possible in the process," it does make us question if the event could have or should have been structured differently.

6.6 Communication

The festival organisers made heavy use of digital tools and social media before, during and after the festival. The event was heavily promoted using Facebook, the Design Museum's website, and traditional media channels. Communication with volunteers prior to the event was primarily through phone and email.

Each design team was given a Twitter hash tag and asked by festival organisers to post information or images at least every hour, so the public could follow their process and progress on social media. As we have mentioned, the Ambassadors shared photos,

FIGURE 6.7   Organisers encourage the public to participate and social media is used to promote the festival. Photographer: Christine Kerrigan

sketches, and written commentary from the live Twitter feeds of their respective team with the public on site. Postcards were distributed by volunteers throughout the weekend in order to direct the public to the Facebook site and also encourage the public's attendance on site.

6.7   Observations and Learnings

What can we learn from our research and observations about how the different stakeholders were involved in the design process for the festival? Let us begin by discussing in more details how the general public was integrated into the design process.

As we have discussed previously, the public was encouraged to attend the design team presentations, both through social media and in-person recruitment efforts in the nearby neighbourhoods. Although members of the public did give feedback to some of the design teams at their work stations and the "Champions" did take part in part of the process, the public served mostly as observers to the design process and less as co-creators within it. Following the presentations each day, the judges gave feedback

to the design teams, but there was no formal structure, which allowed the general public to also comment on the presentations (i.e. an open microphone for additional comments from the public). The Boston Explorers were invited to participate, along with the jury, on Saturday to give feedback following the team presentations. However, they were not brought into ideation sessions or part of the design teams' brainstorm process. The public did vote on their favorite projects, but again, they were not included in the co-creation process.

In an interview with Marsha Dunn of CollectiveNext, Liz Pawlak was asked to describe the community's participation in the creative process. Liz mentioned the community advisors and went on to say:

> The event was completely public; people were invited to listen in and provide feedback. We had mechanisms for bringing them up to speed quickly so they could offer meaningful feedback. [118]

Although the Design Museum Boston definitely made a very valiant effort to encourage public involvement by creating the role of the Ambassadors, we observed that most Ambassadors were not eliciting specific feedback from the public, but rather showcasing the sketches and concepts in development and also answering general questions about the festival. There was a missed opportunity to capture more information about the space from local residents passing through. If the Ambassadors had been trained and armed with a series of prompter questions to ask the public about the space,[119] this would have provided a way to capture more feedback about the environment, which could have in turn been fed back to the design teams. Not only would the teams have been able to capture more information from the public, but the public would have also been given more opportunity to participate in the conceptual phase of the project.

The goal of the event was more to put the design process on display and Liz articulates

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118 Dunn, M. (April 26, 2017). The Design Museum's Liz Pawlak on Maximizing Collaboration at the Urban Innovation Festival. Retrieved on May 5, 2017 from http://www.collectivenext.com/blog/design-museum%E2%80%99s-liz-pawlak-maximizing-collaboration-urban-innovation-festival

119 Example questions: Do you live in the neighbourhood? How do you feel about this space? Do you use this space? If so, how? If not, why? What would you like to see changed in this space? Can or should it be changed?

this in her interview with Marsha Dunn:

> Our goal with the event was to put the design process on display. This process includes iteration, perspective, and learning from each other. To me, collective creativity is central to all of those elements. [120]

We spoke with Liz Pallak again one month after the festival on August 30, 2016, and in January 2017, to get her thoughts on the impact of the festival and if the Design Museum Boston had achieved its goal of activating the area under the I-93 overpass to improve the livability of the surrounding neighbourhoods. As of January, 2017, the project is still a work in progress. The Museum is currently seeking additional funding to produce Fidelity Labs' Urban Hike and some of the concepts may also find homes in other parts of Boston. The Museum is also seeking additional funding to produce Payette's Swings on the Greenway, a park near Boston's waterfront and financial

FIGURE 6.8 Liz Pawlak speaks with one of the festival judges. Photographer: Christine Kerrigan

120 Dunn, M. (April 26, 2017). The Design Museum's Liz Pawlak on Maximizing Collaboration at the Urban Innovation Festival. Retrieved on May 5, 2017 from http://www.collectivenext.com/blog/design-museum%E2%80%99s-liz-pawlak-maximizing-collaboration-urban-innovation-festival

district. Liz explained that the Design Museum Boston wants to set out a call for locations, so the festival concepts can find homes in the Boston community. She explained, "We'd say [to the community], do you have any underused spaces that you could see these design projects enhancing?"

To facilitate the process of finding homes for additional festival concepts, the Design Museum Boston put together a public exhibition about the festival, which opened in the Spring 2017. The Museum's hope is not only to find homes and funding for additional projects, but also to showcase that design can play a transformative role in the community.

What kinds of challenges did the organisers face for this project? We will begin by considering some of the logistics challenges related to the environment where the festival took place. The Festival was initially scheduled to take place in a small, grass-covered area near the I-93 overpass. However, it was discovered some months prior to the festival's launch that this park area had no electricity. Efforts needed to be made to shift the location of the festival, and after a rather lengthy process with the State of Massachusetts, the Design Museum Boston succeeded in securing a permit for the event to take place on the site under the overpass. The unanticipated site shift wound up to be serendipitous for both conceptual and practical reasons. The overpass provided natural shelter from the elements (it did rain at the start of the first day) and it also provided a cool micro-climate that was noticeably less humid from the surrounding area. Most importantly, the designers were able to experience the space first-hand as they created their concepts.

Given the site's location under a major highway, adjacency to busy roads and construction projects, and proximity to one of the largest Boston hospitals, the soundscape was flooded with car noises, honks, ambulance sirens, and the clanging and banging of heavy construction machinery throughout the festival. Experiencing the soundscape, lighting, and temperature first-hand made the designers much more aware of the various sensorial factors and challenges of the space. The unusually loud soundscape also presented a challenging work environment and did cause some issues with auditory quality for loud speaker announcements and presentations.

The overall structure of the festival seemed to have worked well, but did the event have to be designed as a competition? Competitions can surely motivate some to push boundaries and exert great effort and focus, however, they can also discourage individual teams from collaborating and combining talents and resources. In the case of the urban design festival, the atmosphere between teams appeared to be friendly and congenial, but none of the teams chose to join forces to collaborate on strategy and concepts. In her interview with Marsha Dunn, Liz explained:

> It was a competition, but the spirit of the event was about collaboration and connection. On the first day, a team member ran over to me and asked excitedly: 'Can we work with other teams? Are we allowed to partner?' I said, of course! The point was to come up with the best possible solution. [121]

However, none of the design teams did partner with one another in the end. From our own experience, having a large design team for a project can be rather difficult, especially when timelines are tight and no one is ultimately responsible for managing the overall process. Each design team was also representing a private design firm or educational institution, so branding, social media opportunities, and real life market competition could have surely played an important role in each team wanting to work individually and also bring home the winning prize.

The City's involvement was minimal compared to our previous case studies. The Design Museum Boston was in control of the budget, and it forced them to find creative ways to finance the initiative. However, a difficult balancing act is that as soon as private companies are involved in providing design teams and funding to the initiative, there is an expectation that they will reap some rewards through branding and showcasing their work. As we mentioned, this aspect also tends to discourage design teams from joining forces to collaborate.

A design competition with extremely tight deadlines was not the optimal format to fully integrate the public into the conceptual phase of the design process. It would be an interesting exercise to have a brainstorm session with festival organisers and participants to explore other ways, outside of a design competition, that the festival could

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121 Idem.

have been structured. It does beg the question of whether the festival could have been split into three different phases: Part 1 for gathering information about what nearby residents perceive to be the challenges and characteristics of the space; Part 2 for creating potential design solutions; and Part 3 for exploring which design solutions may be the most promising. The public would be involved to various degrees in each of the phases and this kind of process would function more as a co-design process as opposed to a single design charette. Of course, we are operating in an idealistic world here and know that there can be realistic budget and logistics constraints related to having a process stretch out over three separate phases. Nevertheless, it is an important point to consider.

Our above suggestion is rooted in both our action research and our readings from the literature as well. In an article titled, "Reshaping Public Participation Institutions through Academic Workshops: The 'Gardens of Art' International Urban Workshop in Wroclaw, Poland" (2012), the authors Nikos Karadimitriou & Izabela Mironowicz found through their action research that it is important to focus on inclusive processes for problem definition on urban regeneration projects:

> Ideally therefore, urban regeneration processes should start from defining what the problem is, this however may not always be achievable and there is definitely a need the world over to develop inclusive procedures for problem definition.[122]

Karadimitriou and Mironowicz support their above claim with the following:

> It became evident to them [students, planners and design professionals involved in their workshop] pretty quickly that although non-specialists often do not have a detailed understanding of what is possible in terms of technology or design and do not share the same technical terminology with the 'experts', they can still offer an immense array of information about the current function of space and inspirational ideas on how to improve it.

The authors suggest a participatory design process with four stages:

> Problematization (build a mutual understanding of what 'the problem' is);

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122 Karadimitriou, N. & Mironowicz, I. (2012). Reshaping Public Participation Institutions through Academic Workshops: The 'Gardens of Art' International Urban Workshop in Wroclaw, Poland. *Planning Practice & Research, 27*(5), p. 603.

visioning (negotiate and agree a general vision for the future); solution formulation (discuss and agree possible solutions); and implementation (introduce and see transformation through). [123]

Karadimitriou and Mironowicz's project stages are very much in line with what we suggested above, which was based on our action research findings. According to the definition we shared earlier in the chapter and those we provide in the glossary, we can consider the Boston Urban Innovation Festival to be a project based on placemaking ideals. However, there was a missed opportunity to integrate the community's input more into the design process, especially related to the definition of the problems and challenges of the space. In the hackathon format, the design teams each conducted their problem definition phase separately and some teams included much more solicited feedback and interviews with the public than others. Overall, there was not a sufficient amount of time available to conduct the problem definition phase and also involve the appropriate stakeholders.

Designers are often guilty of diving in too quickly to create solutions, because they enjoy the idea generation and creation process and it is also what they are good at doing. However, if a problem hasn't been well defined, then time and resources can be wasted, no matter how beautiful sketches, renderings, and prototypes may be. It is important to note that the Fidelity Labs team chose not to present an initial concept on Friday evening as had been requested by the organisers, and they explained that they were dedicating more time to first defining the problem or problems they should be solving. They were the only design team who chose not to present initial concepts on Friday and they also ended up winning the competition in the end.

It remains to be seen if the Design Museum will succeed in accomplishing its goal to activate the area under the I-93 overpass and improve the livability of the surrounding neighbourhoods. However, regardless of the eventual outcome for the site itself, we feel that the festival was a great success for several reasons, some of which pertain directly to our secondary research question. The charette style competition gave design students real world experience and allowed them to practice information gathering, idea generation, prototyping, team collaboration, and design-

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123 Ibid, p. 604.

ing presentations under very tight deadlines. It also put the student teams in direct competition with more senior designers and professionals, and gave them an opportunity to observe and learn from the wide variety of design processes and approaches being used by other teams. This is invaluable experience for any student or junior designer and the exposure can also open new professional doors and networks as well. Experienced professionals also have much to learn from the energy, enthusiasm, ideas, and approaches of the younger designers and innovators.

In addition to the learning opportunity for the student teams, the Boston Urban Innovation Festival also provided professional designers an opportunity to step away from their habitual practice and take on a new challenge. We spoke with several of the designers throughout the 3 days and many expressed feeling gratitude for having the opportunity to rejuvenate their creative juices, solve a new challenge, and also contribute to a community-related project in their own city.

In our case studies thus far, we have seen three very different ways that urban design projects have been structured. All of the projects have had multiple stakeholders, but we have witnessed differences on who initiated and funded the projects, as well as differences on the degree of involvement that the public had in the design process. If the City is not the initiator of a project and serves more as a collaborating partner, does that allow for more flexibility on how the design process takes shape? In order to investigate this question further, we organised and participated in an event at McGill University. In this case, a cultural institution is the initiator of the project, with the partnership of a McGill University lab and the City of Montréal. This project, titled "Sounds in the City", takes place in Montréal and is the subject of our next case study.

CHAPTER VII

Case Study 4:
Sounds in the City, Montréal, Canada
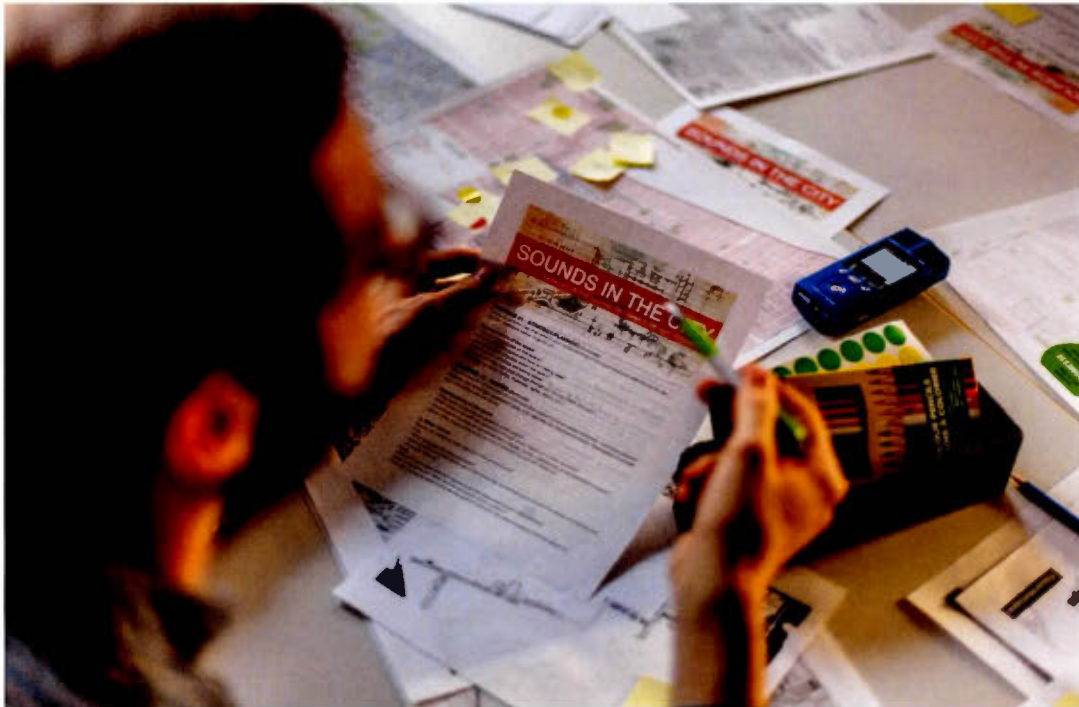August 2016 - November 2017; ongoing

FIGURE 7.1 Sounds in the City collaborative workshop exercise. Photographer: Johannes Scherzer

7.1 Overview

We believe that it is important to look beyond merely the visual aspects of a space and a place, and consider effects on all senses when designing environments. Sound and music can have profound effects on our mood, health, enjoyment, displeasure, and perception of spaces, yet the auditory dimension often receives little attention in both urban design and architectural education and practice. The sound dimension should also be considered during the conceptual phases of urban design projects and it is one of the reasons why we became involved with a multidisciplinary team at McGill called "Sounds in the City". Before delving into our involvement with the Sound in the City team, let us look back to how this connection came about.

On November 13, 2014, we participated in a soundwalk organised by Daniel Steele and Romain Dumoulin, two McGill doctoral candidates, as part of UQAM's educational series called "Coeur des sciences". The urban sound event began in a sound proof lab on the McGill campus where Daniel and Romain discussed some basic terminology related to urban sound and urban noise regulations. Participants were also shown how to record sound decibels on sound level meters, which would be used during the walk. Over the course of a two and a half hour period, participants then walked on a guided tour through a variety of outdoor environments: busy urban streets; parks in both loud and quiet areas; paths and stairways in the forest near Mont Royal; densely populated neighbourhood streets; and a calm and quiet alley in a residential neighbourhood. During the walk, participants were challenged to pay particular attention to the sonic dimension of the different environments, while the guides measured the sound decibels with sound level meters and also discussed topics such as urban noise regulations, sound perception and urban soundscapes. Participants walked away more aware of how their visual sensibilities often overpower their auditory ones. It is very easy not to realize just how much we tune out in urban environments until we start intentionally tuning in.

We serendipitously crossed paths again with Daniel Steele, a PhD candidate in Catherine Guastavino's Multimodal Interaction Lab at McGill University, at a reception during the New Cities Summit held on June 20 - 22, 2016, in Montréal. [124] Our chance meeting and conversations during the conference planted the seeds for what later became a series of collaborations on projects and articles for the Sounds in the City project. Daniel was already affiliated with the Sounds in the City team, which received funding from an Insight Development Grant with Canada's SSHRC (Social Sciences and Humanities Research Council). The project aimed to promote "knowledge and understanding from cross-sector perspectives", to "support new approaches on complex topics that transcend the capacity of any one scholar, institution or discipline", and to "mobilize research knowledge" [125].

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124 New Cities Summit 2016: The Age of Urban Tech. Retrieved on September 12, 2016 from http://www.newcitiessummit2016.org.

125 Social Sciences and Humanities Research Council. Website: http://www.sshrc-crsh.gc.ca/funding-financement/programs-programmes/insight_development_grants-subventions_de_developpement_savoir-eng.aspx

7.2 Definition of Soundscape

The focus of the Sounds in the City team is a concept called soundscape, which is a departure from a more traditional approach to urban sound. Urban planning education and practice have traditionally been focused on noise mitigation, concentrating almost exclusively on reducing urban noise levels. However, this method has its limitations because a quiet city is not necessarily an interesting or better one. The soundscape approach encourages positive sounds in urban environments while mitigating unwanted sounds. It necessitates planning the sound environment well in advance rather than waiting for noise problems to occur. The Sounds in the City project represents a new collaboration between a variety of university researchers and professionals, acoustic consultants, and the City of Montréal to address a gap, which exists between soundscape research and urban planning and design practice.

The team's research agenda aims to position Montréal as a leader in urban noise management and soundscape by improving the connection and communication between academic research and actual practice in the City. Through outreach and knowledge co-creation activities with practitioners of the built environment, city officials, and the general public, the Sounds in the City team aims to improve the quality of urban sound environments in Montréal and beyond.

Before delving into the team's specific project collaborations, let us first explore a little more background information on what we mean by the term soundscape. Soundscape has been defined by an International Organisation for Standards (ISO) working group of researchers and professionals as "the acoustic environment as perceived and experienced by people or society, in context" [126]. The soundscape approach captures the idea that sounds "appropriate" to the context can be used to positive effect, whereas the traditional urban noise mitigation aims to make the city less negative but not necessarily more positive.

Soundscapes include all of the sounds around us, background and foreground, the sounds we hear, and the ones we make. In today's cities, the focus is usually on

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126 International Organisation for Standards (ISO). Retrieved on November 10, 2016 from
https://www.iso.org/obp/ui/#iso:std:iso:12913:-1:ed-1:v1:en.

sounds perceived as negative – we sometimes call this "noise". Sounds that are too loud or unpleasant may even pose threats to our health, productivity and peace of mind. We often try to manage these unwanted sounds by designing special windows, noise barriers and hi-tech materials to drown out or even attempt to delete these sounds. Yet, layered in the environment are also positive sounds that we rely on to navigate, give us a sense of place, and connect us with our activities. Indeed, not all sounds have negative effects on us, and some sounds even improve our lives and moods, help orient us, and shape our understanding of a space. The most obvious example of this positive type of sound is music, but several others are common, such as bird sounds in parks and neighbourhoods, water sounds from fountains in public environments or rivers in nature, and the sounds of lively conversations at marketplaces and outdoor cafés and terraces. Certain sounds may be very welcome in a bustling pedestrian zone filled with outdoor cafés and restaurants, but these same sounds may be unwelcome in a park where people go to escape the busy streets, seek relaxation and read a book. Therefore, context is a key component in how we define appropriate and inappropriate sounds.

While poor quality noise environments are serious and can have deadly consequences for humans and animals, their effects on the public can take time to manifest themselves. According to a review by Passchier-Vermeer and Passchier (2000), it has been known since at least the 1960s that noise exposure poses a public health risk for its ability to cause hearing impairment, hypertension, heart disease, annoyance, sleep disturbance, and decreased school performance. To counter these negative effects, cities have responded largely with punitive bylaws for noise-makers, as opposed to taking proactive measures to adapt urban strategy and planning decisions.

As stated in the soundscape definition, it is important to consider the context in which the sounds take place and how these sounds may be interpreted differently by individuals. For example, the bustling sounds of Times Square in New York City can represent, for some, a world of excitement and opportunity, but these same sounds would generally be less welcome by those trying to sleep in such an environment. The sound of an approaching metro train is welcome if someone is on the platform waiting for it, but the sound may be interpreted differently if a person is further away and running to make the train. Recognizing, understanding and mastering these various sound sources in the

context of their appropriateness has immense implications for our cities. It is clear that good urban soundscapes require an understanding of the needs of residents and users of a space, and that the users should also be involved in these emerging collaborations between soundscape professionals, designers, and planners. This is in line with some major contemporary trends in urban design and planning, which we have discussed in our previous chapters – advocating for public participation in the design of our cities.

In the realm of education for planners, sound (or "noise") continues to receive limited attention. The American Planning Institute, which offers work certifications in the US and Canada, provides outlines on its website for the topics covered in its examinations. For the general planning examination, 64 topics are listed in the exam outline, none of which include noise or sound. Two specialized examinations are also offered: one for environmental planning where the topics include dozens of factors under examination - noise is mentioned only as a sub-topic of "public-health indica-tors"; and one for urban design where a list of hundreds of topics exist, yet noise or sound are not mentioned. Additionally, the second edition of Kevin Lynch's book *Site Planning*[127], which is still widely used, has a chapter called "Light, Noise, and Air". This chapter includes only two pages of information on decibels, attenuation, barriers, and sources.

Challenges also remain in determining the appropriate tools for education. Raimbault and Dubois [128], in an interview study, found that even experts in acoustics can fail to agree on basic technical vocabulary to describe sound events. This vocabulary is even less precise outside of acoustics, as they found when interviewing planners and other practitioners that intervene in the city. For example, there is no clear terminology to describe the sound made by a car door closing, whereas a wall pattern could easily be described as "polka dot" or "red and white". We are often lacking consistent and easily understandable terminology to describe everyday sounds.

Encouraging more exploration of sound considerations during the early phases of a city's planning and design processes can not only dramatically improve the design

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127 Lynch, K. & Hack, G. (1962). *Site Planning*. MIT Press. (2nd ed. 1971; 3rd ed. 1984).

128 Raimbault, M. & Dubois, D. (2005). Urban Soundscapes: Experience and Knowledge. *Cities*. 22(5), pp. 339–350.

of urban environments, but it can also improve the general health and well-being of citizens. This approach is an innovative and positive shift in the way we create, manage, and control sound in our cities. It also presents the opportunity for more collaboration between planners, designers, psychologists, neurologists, and sound experts to improve our urban spaces.

7.3 Structure of the project

STRUCTURE: SOUNDS IN THE CITY

INITIATORS

Goethe-Institut Montréal:
Kaisa Tikkanen, Katja Melzer

ORGANISERS

Sounds in the City team:
Catherine Guastavino,
Daniel Steele,
Christine Kerrigan,
Romain Dumoulin,
Florian Grond
Goethe-Institut Team:
Kaisa Tikkanen,
Katja Melzer

COLLABORATORS

City of Montréal

FUNDERS

Goethe-Institut Montréal
IPLAI
CIRMMT
McGill Innovation Week
McGill's Dean of Arts

PARTICIPANTS

City employees
Sounds in the City team
General public
Urban planners
Architects
Designers
Academics
Sound professionals

Sound professionals:
Lisa Lavia, Managing Director, Noise Abatement
Society, London, UK.
Andre Fiebig, PhD, Head Acoustics, GER
Jochen Steffens, PhD, Technical University, GER
Martijn Lugten, PhD Student, Cambridge University,
UK & NLR Dutch National Aerospace Lab, NL

TIMEFRAME

Planning: May, 2016 - November, 2016
Event: November 17-18, 2016
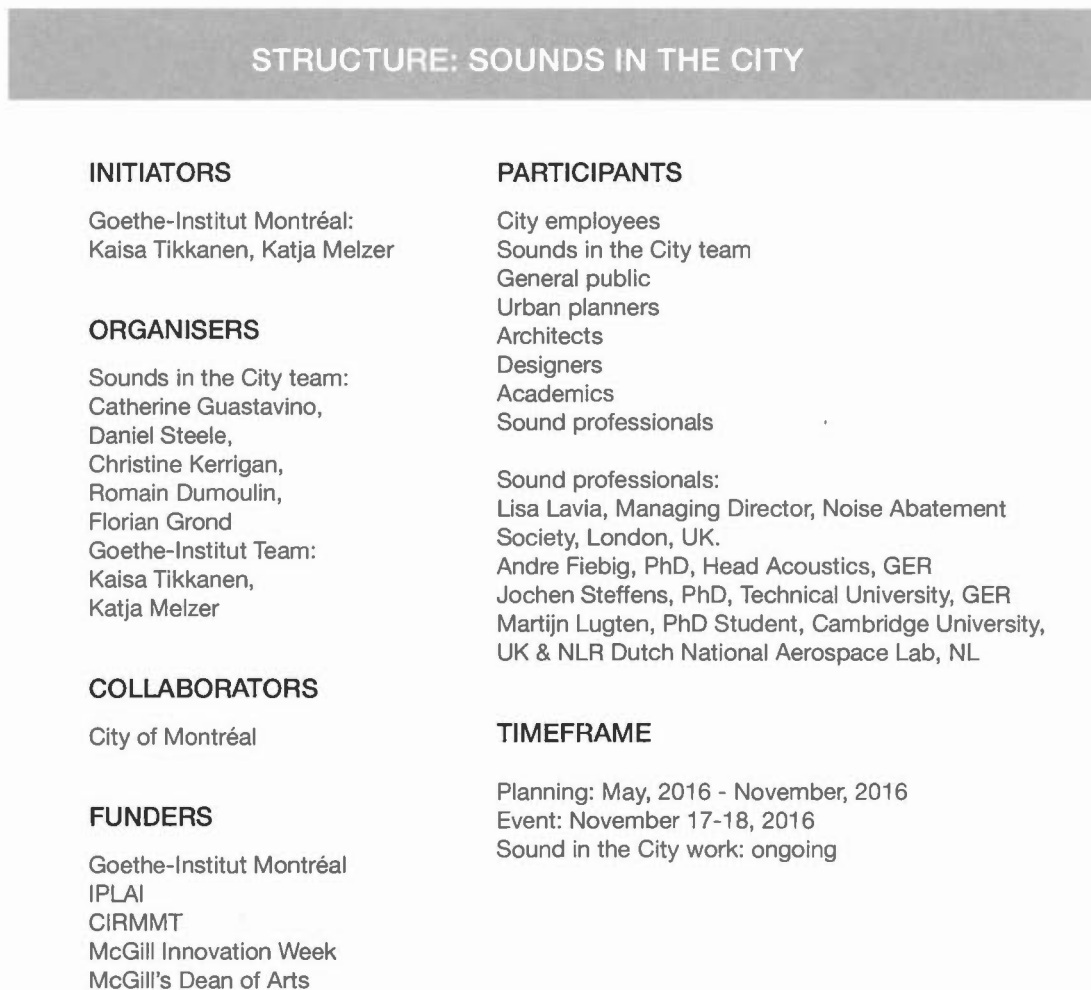Sound in the City work: ongoing

FIGURE 7.2 Sounds in the City structure

Now that we understand some basic information about the challenges and opportunities related to considering a soundscape approach in our cities, we will discuss the

soundscape event that our team planned, designed, and hosted at McGill University in November 2016. Figure 7.2 provides a summary of the structure of the event and those people and organisations that took part.

In the initial phases, the Goethe-Institut reached out to members of the Sounds in the City team with a request to collaborate on the design of a workshop. The Sounds in the City team brainstormed ideas with the Goethe-Institut and the result was an action plan to create collaborative workshops on soundscapes and urban pedestrian zones. The Sounds in the City team was then able to secure the collaboration of employees from the City of Montréal who are involved in managing three current pedestrian zone projects. The funding for the project came from organisations within McGill and from the Goethe-Institut as well. The event was open to the public and was heavily marketed in social media and traditional advertising (posters, websites, emails, etc.) to people interested in, studying or working in architecture, planning, urban design, and sound. Participants represented a mix of people from these disciplines, as well as interested members of the general public. Four professionals from Europe, each specializing in different aspects of soundscapes, were invited to share their knowledge and participate in the event. The event then took place over a two-day period on November 17 - 18, 2017.

In September 2016, Daniel Steele had asked us if we would be interested in facilitating an urban design event about soundscapes that he was organizing for November 2016. The event was being hosted at the Center for Interdisciplinary Research in Music, Media and Technology (CIRMMT) and it was part of McGill Innovation Week. The team already had members with strong backgrounds in sound, music, urban planning, psychology, and acoustics, but they were lacking some skill-sets in visual design, urban design, workshop facilitation, and writing. Since we were seeking an urban design project for our action research, this project presented a great mutually beneficial opportunity to collaborate. Our intent in becoming involved with the project was not only to facilitate better collaboration between city officials, academics, citizens, and practitioners of the built environment, but also to immerse ourselves in what it is like to create, facilitate, manage, and promote an urban design event involving participants from a wide variety of backgrounds and disciplines.

The organizing team originally planned to conduct an application process for the afternoon workshops, as they were very focused on reaching an audience of urban planners, architects, landscape architects, and designers. However, we felt it was important for the collaborative sessions to be open to the public and after some discussions, the team agreed to open the event to a wider audience. Pedestrian zones and soundscapes affect a wide variety of people in a city, so you do not need to have a professional background in planning, architecture, or design to contribute actively to the discussions and also learn from the event. We felt that the workshops would be enhanced with the participation of people from a wide variety of perspectives, especially including people beyond academic circles.

Why did we choose to focus on pedestrian zones? A significant shift in urban sound often takes place in pedestrian areas when cars are removed or rerouted, and the purpose and use of the space changes. Since newly created or redesigned pedestrian zones often also present opportunities for new cultural programming, neighbourhood gatherings, public art, urban furniture, urban farming, and changes in the ecology of the area, it is important to consider what effect the changes in urban sound will have on the public, nearby inhabitants and all living being in these zones. For the Sounds in the City event, three different pedestrian zone projects in Montréal had been chosen as case studies: Promenade Fleuve-Montagne; Rue Saint-Paul; and Rue Sainte-Catherine West.

The sound in a vibrant pedestrian zone should match the culture and activities envisioned for the space during all hours of the day. The visual environment and the sound environment should work together in a coherent way. Well-designed pedestrian zones necessitate the collaboration of planners, designers, city officials, sound experts, and citizens. One needs to question if the sound of a water fountain or music is appropriate to add to an existing environment. Could sonic artwork encourage lingering and commerce or affect the behaviours of the people, animals, and plants in the environment?

Over the course of several weeks, we collaborated with Daniel Steele and Catherine Guastavino to create the design and structure of the collaborative workshop. The goal of the exercise was for participants to have the opportunity to practice and apply what they would learn during the conference in order to create soundscapes for these

designated pedestrian areas that are currently under development in Montréal. Representatives from the City who are playing a central role in the development of these three different zones had agreed to present information about the objectives, design and current state of the projects to event participants, so they would be better informed about the projects. We wanted participants to consider all phases of the design process, so we divided the exercise into three sections: strategy/planning, design, and production. By choosing projects that are still under development, the hope was that some of the soundscape ideas and concepts could possibly influence the current design of the pedestrian zones or be useful to those from the City of Montréal involved in the design and implementation of the projects. We will delve further into the specifics of the workshop itself further in this chapter.

We also worked with an interdisciplinary team from McGill [129] and sponsoring partners [130] to design, organise, and promote the two-day event. 64 participants registered for the conference and they were from a wide variety of backgrounds and disciplines. The largest number of participants came from architecture, landscape architecture, urban design and planning, as well as sound and acoustics professions.

6.4 The event (November 17 - 18, 2016)

On the first day, city employees led tours of the three designated Montréal pedestrian zones we were using for case studies in our workshop (Promenade Fleuve-Montagne, Rue Saint-Paul and Rue Sainte-Catherine West). These guided tours gave participants and conference guest speakers an opportunity to experience the sites first-hand and to familiarize themselves with sound-related challenges and opportunities in these environments.

Day two was organised using three separate educational formats: presentations, sound demos, and a collaborative workshop. In the morning, invited soundscape researchers and practitioners from Canada, Germany, the UK, and the Netherlands shared their research, knowledge, and expertise during 30-45 minute presentations.

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129 Workshop organisers: Catherine Guastavino (principal investigator, McGill University), Daniel Steele (research lead), Christine Kerrigan (facilitator, designer), Romain Dumoulin (acoustician), Kaisa Tikkanen (Goethe-Institut Montréal), Marthe Boucher (City of Montréal).

130 City of Montréal, Goethe-Institut Montréal, IPLAI, CIRMMT, McGill Innovation Week, and McGill's Dean of Arts.

FIGURE 7.3 A city employee takes participants on a guided tour of Rue St. Paul to discuss the city's pedestrian zone project. Photographer: Christine Kerrigan

Speakers discussed soundscape best practices and illustrated ideas for integrating water features, music, interactive sound installations, and public art into urban spaces. This content served as "building blocks" for participants to broaden and deepen their knowledge about various aspects of soundscapes.

In the afternoon, participants were split into small groups and rotated through two separate audio demos of about 15-20 minutes each. One of the two audio demos, led by Romain Dumoulin, was an immersive interactive audio installation allowing the reproduction of existing and virtual soundscapes using ambisonic technology with both ambisonic recordings and a large multi-channel sound system. With custom software, virtual sound sources were added at varying sound levels and at various positions of the listeners' surroundings. A number of real-life noise complaint scenarios were demonstrated including a short example where a disturbing, but legal (from a regulatory perspective) sound source was added; then a non-disturbing but technically illegal sound source was added. The installation aimed to educate participants on the complex relationship between regulatory noise levels and

FIGURE 7.4 Romain Dumoulin, Sounds in the City member, leads an audio demo. Photographer: Johannes Scherzer

annoyance, and raise awareness on inherent limitations of these noise regulations. The potential of the installation as a soundscape design and planning tool was illustrated with demonstrations where additional sound sources such as cars, crowds, fountains and AC-units were virtually added to existing sound environments. These demonstrations highlighted the notion that sound sources should be evaluated on a case-by-case basis so they are appropriate for a particular context. The demo also highlighted the weakness of an approach that only aims to satisfy the regulatory conditions in current noise and urban planning by-laws.

The second audio demo was a self-narrated tour of the city of Montréal. A blind individual had taken a walk with researcher, Florian Grond, while wearing a helmet camera fitted with microphones. The individual had then sat down with Florian to re-listen to the walk while retrospectively narrating his experiences on the walk. Participants reported being surprised at the complexity of the sound cues the narrator relied on to navigate his environment. The purpose of this demonstration was not only to heighten participants' awareness and sensitivity to how a blind person or

individuals with specific visual disabilities may use sound to navigate his or her environment, but also to demonstrate how sound plays a crucial role in how we interpret our sense of space and place.

FIGURE 7.5 Florian Grond, Sounds in the City member, leads an audio demo. Photographer: Johannes Scherzer

The third and final session of Day 2 was a collaborative workshop where all participants, presenters and organisers collaborated in smaller teams to complete the structured exercise we had designed. The exercise was based on the three Montréal pedestrian zones and the six soundscape building blocks presented earlier in the day. All of these co-design sessions took place in the same large window-filled room on the 8th floor of the CIRMMT tower, and the workshop took place within a three-and-a-half-hour period from 2PM - 5:30PM. We had intentionally set up half of the room to resemble a "working design studio space." Tables were grouped together to represent each of the three pedestrian zones and red street signs, depicting each of the three pedestrian zones, sat atop the three working spaces. Each working space had several different street maps in color and black and white, in addition to lots of colored pens, pencils, post-its and blank paper. Audio recordings were also taken with

participants' permission, so the Sounds in the City team would be able to refer to the workshops for later analysis.

FIGURE 7.6   A city employee discusses the Fleuve Montagne pedestrian zone project. Photographer: Christine Kerrigan

City employees responsible for the pedestrian projects of Promenade Fleuve-Montagne, Rue Saint-Paul, and Rue Sainte-Catherine West kicked off the session by providing brief overviews of each of their projects. Before proceeding to the collaborative exercise, we asked for a show of hands for those people who came from various industries: design, urban planning, architecture, sound, and other disciplines. We suggested that people take note during the show of hands, so we would have a mix of people from the different disciplines at each table. Participants were then instructed to physically move into the design studio space and choose the pedestrian zone that interested them most. There were about 12-13 people at each table for the collaborative workshop, including one group facilitator for each table. These groups were larger than we had initially planned, because the conference registration went up significantly the day before the event. We had three tables, each focusing on a separate pedestrian zone, but due to the last minute larger number of conference workshop participants, we had contemplated adding

a fourth table. We felt that a working group size of 6-8 people would have been more ideal. However, we ended up deciding against it, partially due to constraints we faced with the physical space, furniture, and the number of team leaders we had for each table.

Each team was then tasked with applying their learnings and insights from earlier in the conference in order to plan the soundscape for their designated pedestrian zone. As previously mentioned, we had divided the exercise into three phases: Strategy/Planning, Design, and Production and had given "suggested times" for each group to spend on each section. In each team, a sound professional played the role of team leader and guided the group through the exercises. Participants had roughly an hour to work through the exercise and then each team presented their proposed ideas to the larger group.

FIGURE 7.7 Participants discuss the pedestrian zones in small groups. Photographer: Johannes Scherzer

In the Strategy/Planning section, we wanted participants to consider and discuss the usage of the space at different times of the day, week, and year. In order to facilitate fruitful discussions, we had provided a series of prompter questions such as: What is

the purpose of the space?; Who is using the space and how is it being used?; How do people circulate in the space?; What specific activities are taking place?; How do activities vary and change throughout the day, week, and year?; and What are the visual forms, materials, lights, sounds, and odors in the environment?.

FIGURE 7.8 Participants discuss their respective pedestrian zones around the table. Photographer: Johannes Scherzer

In the Design section, we challenged participants to create a soundscape that supported the envisaged activities, matched the visual environment, and maximized pleasant features while minimizing unpleasant ones. Similar to the previous section, we provided prompter questions to generate ideas and discussion. Questions ranged from: What is the sound ambiance?; What kinds of sounds should be present in this space?; What kinds of sounds are generated through event-based or curated activities?; What kinds of sounds are generated from natural, human, mechanical, or transportation sources?; Is the space full of distracting sounds?; Relaxing ones? We also made suggestions on the types of sound interventions which could be considered, such as water features, sound art, music, nature sounds, and human interventions. Lastly, for the production section, the participants were challenged to consider how

they would put their soundscape plan into action. Again, prompter questions were provided: How could you prototype and test your ideas before moving into a production phase?; Would you need any infrastructure changes to implement your plan?; Who would maintain the sound features you propose?; Do any of your proposed interventions require curation (e.g. updating content, selecting performers, etc.)?; Which aspects of this intervention are high and low priority?; and Are there any laws or regulations that may pose challenges for implementing your proposed ideas?

We had originally created suggested guidelines for the structure of the team presentations. However, we spontaneously decided to leave the presentation style and structure up to the discretion of the groups since each group had its own working style and some groups were more structured than others. It also allowed each team more opportunity and responsibility to present their work in the way they felt was appropriate. All groups worked diligently on their task at hand, and we had a lively and fruitful discussion following the presentations. However, it was very noticeable that the group dynamics and outcomes varied quite dramatically from one table to the next. We will elaborate on this more in detail when we discuss some of the key observations related to the structure of the workshop and the group dynamics.

Before taking a 15-minute coffee break, we asked participants to take a few minutes to write down something on an index card that came up for them related to soundscapes during the exercises (e.g. a burning question, a clarification needed, a challenge they face, something that they have learned during the conference that they are excited to share and implement, etc.). Based on the proximity of the tables and the active participation of many participants in the previous discussion, we decided to conduct the discussion after the break as a larger group as opposed to breaking out again into smaller groups. We considered that people would have the opportunity to socialize and exchange ideas with others who were not in their original groups during the break. This turned out to be a wise decision, because it helped mitigate some embedded hierarchies in those groups where city officials were present and it also allowed for the participation of individuals from a wider variety of disciplines for the discussion. Furthermore, if we had moved back into new smaller groups, it would have been important for each group to have an opportunity to do a brief ice-breaker to give

people an opportunity to get to know one another. Our timeline was tight, so it made more sense to use our remaining time for discussions about questions and issues that had come up for participants during the workshop exercises.

FIGURE 7.9 Participants present and share their soundscape ideas. Photographer: Johannes Scherzer

As we mentioned previously, each group had one group facilitator who helped guide the discussions and collaborative exercise. Each of the facilitators had a professional or academic background in soundscape. At each table, three very different working styles and types of discussions were observed, based on many factors: the specifics of the actual pedestrian zone (stage of completion of the project, goals, time-frame, challenges, etc.); the expertise and backgrounds of the people at the table and the group dynamics; the openness of the Montréal city employee to discussing new ideas; the ability of the group facilitator to keep the participants focused on the task at hand; and the team's receptiveness to exploring new ideas.

Practical and concrete ideas for the soundscapes of the pedestrian zones were proposed during the discussions. The Fleuve-Montagne work-group proposed a change in the

flow of traffic in an effort to create a more comfortable acoustic environment on the Promenade. On a particularly steep part of the Promenade, the team proposed to convert the street from two lanes of travel to one, so the traffic would only flow downhill. By removing the loud sounds of the accelerating motors riding up the hill to a different street, the environment would become much calmer. This idea was deemed feasible by the City employee at the table, and may be incorporated into the actual plan for the new pedestrian zone.

FIGURE 7.10   Speaking to participants before the collaborative exercise. Photographer: Johannes Scherzer

The conference came to a close with presentations by the four invited guests who had presented their soundscape work earlier in the day. A question and answer period and discussion followed with all attendees. Daniel Steele then concluded the conference with a brief recap of some of the major themes of the day, and he highlighted some of the new opportunities for collaboration among multiple disciplines in academia, the private sector, public sector, and citizens that a soundscape approach encourages.

64 registered participants had signed up for the November event; however, between no-shows and participants who could not stay for the whole day, there were generally

between 30 and 40 people present at all times. We conducted a follow-up online survey in French and English to receive feedback on the event and 24 of the 64 registered participants completed the survey. [131] Participants were asked questions about their own practice and whether they found different aspects of the workshop to be useful and interesting. It appears there was a good balance between different sectors (of 20 respondents who answered a prompt about their sector, 7 identified as public sector, 7 identified as private sector, and 6 identified as academic sector).

For the afternoon collaborative workshop, participants enjoyed "the ability to apply [their] new knowledge to a concrete situation" and having an "exchange with professionals about their perception of urban noise"; however, a participant thought the presentations and activity were too detached in time. Other appreciated aspects of the afternoon collaborative workshop were: noting how it was "great that the City of Montréal participated"; coming up with "creative solutions"; interacting on a "live" project with a "hot discussion". Suggestions for improvement included: the desire for even smaller working groups, fewer questions on the worksheet, and the need to make sure that there were enough professionals outside of the sound industry at each table. Participants were asked separately about their ideas for improving the collaborative experience of the workshops. They indicated wanting even more information about the intervention site, making sure every participant understands the exercise brief, more time for the worksheet activity, and even smaller groups
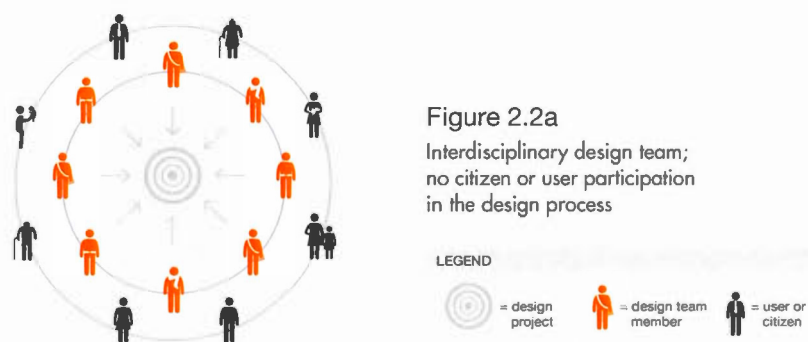
There was also a notable enthusiasm for the audio demonstrations. Participants liked the "passionate" experts and the "striking" demos, getting to "hear someone's actual research", and living an experience that is usually abstract. They were impressed by the "technical expertise and professionalism" and thought that the demo was a good way to help them understand decibels more in depth. They hoped that the city would be "able to use these types of demos for serious projects." Suggestions included: a guide for elected councilors and urbanists related to the revision of noise regulations; an awareness campaign among noise makers; and a method for testing out soundscape designs in advance of an intervention. Suggestions for improvement included: wanting more time with the demos, particularly the immersive virtual

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131 Some screen grabs of the digital survey can be found in Annex D at the end of this thesis.

demo (this was suggested by most of those who responded to the question); and having participants suggest modifications, especially to test their ideas for the pedestrianization interventions.

Lastly, participants were asked how they would like to learn more about soundscapes. The following examples were given with the question: presentations, workshops, soundwalks and online content. Of the 13 participants who responded to this question, 6 wanted access to more presentations, 8 wanted workshops, 8 wanted soundwalks, and 3 wanted online content. Other respondents suggested: "a survey of interesting examples of places that use sound creatively", sound installations, "urban interventions constructed with noise and sound in mind", artistic approaches, "simulations", presentations about soundscape from non-soundscape experts and a "toolkit for designers". One participant wrote that the workshop was "good enough...to start concerning myself with soundscape in my daily life".

7.5 Model for collaboration

Figure 2.2a
Interdisciplinary design team;
no citizen or user participation
in the design process

LEGEND

= design project   = design team member   = user or citizen

The majority of workshop participants were professionals from the public and private sectors and academia who work on issues related to urban design, such as architecture, urban planning, landscape architecture, sound environments, politics, and city design. Even though the event was open to the public and many of the professionals attending also are residents of Montréal who frequent the zones we were using as case studies, we still had an underrepresentation of people who work outside of disciplines related to urban design and who would strictly be considered "users" of the pedestrian zones we

studied. The collaborative workshop exercise brought us many learnings, but it does not represent the co-design process for an actual urban design project. We used real projects as case studies for an academic exercise, which is quite different from setting up a co-design process on a real project where all stakeholders would be involved from start to finish. As a result, Figure 2.2a is the closest representation for this project.

7.6 Communication

FIGURE 7.11   Posters in French and English to advertise the Sounds in the City event.

A lot of effort went into both organizing and promoting the November event. A student from iPLAI at McGill [132] had been asked to design the poster before we had joined the team. Therefore, we took on an advisory role for both the design and promotion of the event. The event was initially titled, "Animating Pedestrian Zones in the Sonic

132 iPLAI was one of our funding partners.

Dimension" and we felt it was much too technical and long for a title on promotional materials in print and social media. Therefore we changed the poster title to "Sounds in the City" and the previous title was used as a subhead on promotional materials. This was also a deliberate way to promote the larger Sounds in the City project as well. We also edited promotional copy and shot photography throughout much of the conference, so we would have images for documentation following the event.

We aimed to advertise the event to a wide audience by using both print and social media in French and English. ADUQ (Association de Design Urbain du Québec) ran a post for us on social media, we placed posters at McGill, Concordia, UQAM and the University of Montréal and we also sent information to specific groups related to architecture, design, and urban planning around Montréal. Our partners at the City of Montréal also distributed information about the event to their staff and professional networks.

7.7 Observations and Learnings

The workshop format provided a collaborative environment where we were able to test the appropriate content, media, and tools for communicating with urban planners, architects, landscape architects, urban designers, city officials, sound professionals, and a variety of students and people who attended the soundscape event. Our goal was to bridge the gap between soundscape research and planning and design practices, allowing both sides to contribute equally to the discussions, build on each other's ideas, and focus on content that was useful and interesting. This approach offers great potential for shaping the future of urban noise management, because it encourages planners, architects, urban designers, and city employees to incorporate sound considerations into the conceptual phases of their projects. It also sensitizes all parties involved to the necessity of incorporating the public in the process, as they are the users of the environments and often hold key insights and aspirations for the spaces.

A key learning is that even if three groups are presented with the same exercise, the nature of the discussions and the outcomes can vary drastically from one group to the next. We observed that the process is a very organic one, and many factors can influence both the quality and nature of the group discussions, such as: the participants' backgrounds,

personalities and knowledge of the subject; embedded hierarchies within the group; group dynamics; the ability of the group leader to manage the process; the level of openness that participants have to discussing new ideas; and the level of completion of the project being discussed, just to name a few. In our case, we had one table which stuck very close to the group exercise and generated many fruitful ideas, another table which often got side-tracked from the collaborative exercise to discuss some specific challenges, which the current pedestrian project organisers are looking to solve, and a third table which faced a lot of resistance from the city employee to openly brainstorming ideas, since an initial phase of that project had already been completed.

Prior to the conference, it wasn't clear if the three city employees who were presenting each of the projects would stay for the collaborative workshops. Two of the three did decide to stay and participate and this had a significant effect on the discussions and group dynamics at those tables. The exercise we had designed was an educational one for participants to practice creating soundscapes in specific areas of the city. However, having these city employees present at the table sometimes directed conversations away from the planned exercises and more toward discussing developments that are currently taking place on the respective projects.

Our goal was to create an environment where all participants could contribute equally to the discussions during the collaborative exercises. For the most part, this did in fact happen. However, there was a tendency for the city employees to be viewed with more authority since they were managing the actual pedestrian projects.

The city employees whose projects were further along in the development phase seemed to be the least receptive to new soundscape ideas. In other words, the more consultation, planning, and design had already been completed on a project, the less a city employee seemed open to considering new ideas related to the soundscape for the environment. Some teams suggested more general sound intervention strategies whereas some other teams focused on specific acoustics problems. For example, on the Promenade Fleuve-Montagne, the multi-kilometer walking path connecting Montréal's river to its mountain, the discussion focused on whether or not there should be a musical venue and where it might go. However, on the St. Catherine project, located

in Montréal's most central shopping corridor, the discussion was side tracked around whether specific features of a proposed inflatable architectural installation concept to improve the environment of a planned 4-year construction site on Rue Saite-Catherine, would serve any acoustic advantages on the site. [133] However, regardless of whether the different groups followed the collaborative exercise closely or not, the discussions and learnings that resulted were very productive. It is important to acknowledge and accept that this is not a linear or predictable process.

Scholars who study participatory processes acknowledge that many factors can affect the way collaborative group decisions are made. In an article, which aims to create a framework for evaluating public participation methods, the authors Gene Rowe and Lynn J. Frewer explain:

> The group-based mechanism underlying these approaches is also a potential source of difficulty, in that group behavior has often been shown to be suboptimal as a consequence of a number of psychological and social factors (e.g., Lenaghan, New, and Mitchell 1996), as when vociferous individuals monopolize discussions. As such, the quality of any decision reached might be a result of group dynamics and social influence, more so than the public participation approach itself. [134]

However, the authors do go on to suggest that an independent decision analyst or group facilitator can employ rules for effective group decision making in order to attempt to keep group discussions on track.

> The influence of a facilitator and the definition of rules and guidelines usually provided might help to overcome some of these difficulties and provide a degree of support to the decision-making process (e.g., Rowe 1998). [135]

We observed how crucial the role of team leader was for each table during the collaborative exercises. In these types of exercises, sometimes a natural team leader emerges,

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133 It was announced just recently that the City has canceled this inflatable structure project. Source: Carignan, M.A. (29 janvier, 2018). Montréal annulera la principale mesure d'atténuation des travaux de la rue Sainte-Catherine. *Radio Canada.* Retrieved on January 30, 2018 from http://ici.radio-canada.ca/premiere/emissions/gravel-le-matin/segments/chronique/56805/travaux-rue-ste-catherine-montreal.

134 Rowe, G. & Frewer, L. J.(2000). Public Participation Methods: A Framework for Evaluation. *Science, Technology, & Human Values. 25*(1), p. 23.

135 Idem.

however, this can vary from one group to the next. In an effort to ensure some consistency, we had decided to choose team leaders with backgrounds in soundscape prior to the conference. This person's role was to keep the group working productively, be mindful about the timeline, and help direct the team toward synthesizing ideas for their presentation at the end of the exercise. This person also was to help redirect the group back to the task at hand if the group was getting far off topic. Some team leaders did an excellent job of keeping the participants focused on the workshop exercises while one had a difficult time keeping the group on track. Some people are naturally better at playing this type of role than others. Nevertheless, we realized that we could have done a better job of preparing and coaching the team leaders prior to the event.

We had communicated with each sound professional who agreed to play the role of team leader during the weeks before the conference. We had also emailed the workshop exercises to them in advance, so they would be familiar with the objectives and details. However, we later realized that just sending the PDF was perhaps not enough. In retrospect, we would have organised a short meeting with the team leaders prior to the conference to do a run through of the material and discuss questions, ideas, and comments that people may have. This may have helped to ensure that each person fully understood their role, as well as the content and goals of the workshop. This type of process wouldn't have guaranteed success, but it may have helped the process run more effectively.

We had some great learnings about the role of the physical environment in planning the conference and collaborative workshop. Our experience validated our belief that the physical layout and design of the space is crucial to providing an environment that is conducive to collaboration. When we joined the team, our colleagues had originally planned to have the smaller groups work on the collaborative exercises in three separate rooms on the same floor of the CIRMMT building. We strongly advocated against this approach and suggested we conduct the entire workshop in the same room. We felt it was important to create a design studio environment where exploring new ideas, experimenting with new concepts, and collaborating with team members would be encouraged. If we had sent teams off to separate rooms, the exercise may have appeared to be a competition between the teams and also not have allowed for spontaneous collaboration and discussions between teams. Furthermore, it would

have been much more difficult to communicate with the entire group, make spontaneous changes and adjustments to the schedule, and set a mood or tone in the room.[136] Happily, our collaborators placed a lot of confidence in our recommendations and were very open to changing the initial set-up plans.

We felt intuitively that the layout of the physical environment where the conference was taking place was very important for setting up optimal conditions for interaction and collaboration. However, human behaviour can not be predicted and there were clearly many other factors, which may have also contributed to the open and interactive nature of the event. The authors of *Public Places Urban Space, the Dimensions of Urban Design,* makes an important point that "design matters but not absolutely":

> Variants on 'hard' determinism are 'environmental 'possibilism' and 'environmental probabilism' (see Porteous 1977; Bell et al 1990). In the first, people choose among the environmental opportunities available to them. The second suggests that in a given setting some choices are more likely than others, and can be illustrated by a simple example (from Bell et al 1994: 365). A seminar involving a small number of people is held in a large room with a formal layout of chairs and table. There is minimal discussion. When the chairs and tables are arranged differently, there is more discussion. Thus, when the environment is changed, behaviour also changes. The latter outcome is not inevitable: had the seminar been scheduled late in the day or had the convenor failed to motivate participants, the rearrangement may not have been any more successful than the original layout. The example shows design matters but not absolutely. What happens in any particular environment depends on those using that environment. [137]

Another important learning from the experience of managing the event was the importance of quickly reacting to unexpected changes and circumstances. The day before the conference, we received more than 20 additional registrants and this required rethinking both the room set-up, and also the structure of the afternoon workshop. We had originally designed the morning presentation sessions to be set up as a large round-table style arrangement to encourage dialogue and interaction. However, due to the additional last minute registrants, the people setting up the room dismantled our

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136 I chose a mellow music soundtrack to play during the working session to create a more relaxed environment.

137 Carmona, M, Tiesdell, S. Health, T, & Oc, T. (2010). *Public Places Urban Space: The Dimensions of Urban Design.* Routledge, p. 133.

original set-up and replaced it with several rows of chairs. This was an unexpected change, which we knew would affect the flow of the group dynamics for the morning, but if we did not change our original set-up, we risked not having enough places for people to sit. This change had a spill over effect on the logistics for our afternoon workshop as well, so we had to quickly readjust.

As previously mentioned, we were wearing a few different hats throughout the two days: workshop designer and facilitator, photographer, and researcher. During the workshop, we had the opportunity to sit and participate in discussions at one of the tables. When we saw that the group facilitator was having difficulty guiding the group to complete the collaborative exercise and stay on track, it was very challenging for us not to dive in and help fill that role. However, we reminded ourselves that we were there to observe the process and had to hold back. We also had to be conscious of our role as the facilitator of the workshop, as we had to rotate briefly to the other tables as well.

It was often difficult to shoot photography and take in the conference content simultaneously, especially when we did the outdoor tours of the pedestrian zones in the city. Photographing the groups from all angles often meant not being within earshot of the city employee giving the tour. It also didn't allow us the opportunity to really carry on uninterrupted conversations with the participants on the tour. Fortunately, we were able to arrange for a graduate student, Johannes Scherzer, to help with photography during the collaborative workshops and audio demos, as it would have been impossible for us to play the roles of the facilitator and photographer simultaneously.

Our hope is that participants who attended the event have a better understanding of the soundscape approach and some of the soundscape-related resources available to them. Furthermore, we hope that the soundscape approach will provide professionals of the built environment, city officials, and citizens with a heightened awareness about the important role that sounds plays in their urban environments. The outcome of the event may lead to some very real changes in Montréal in both the long and short term. Whether it is the creation of a one-way street to reduce uphill-bound traffic noise on Promenade Flueve-Montagne, potential future collaborations among workshop par-

ticipants, or new collaborations between the City and the Sounds in the City McGill research team. In the beginning of March 2017, our team also conducted follow-up meetings with both city planners and 3 elected officials from Projet Montréal to discuss possible opportunities for collaboration in the future.

We had some interesting learnings that came about from both the soundscape content being presented and conversations with participant, collaborators, and city employees. After discussion with some of our collaborators from the City, it became clear that their timelines for projects are often extremely tight and oftentimes unrealistic. For large projects, politicians can influence or dictate their timelines and this frequently doesn't take into account a realistic assessment of all phases of the design process. It is difficult to explore innovative options and materials when you're under tight and unrealistic deadlines to bring a project from concept to fruition. It is also challenging to prototype projects due to unrealistic timeframes and contractual constraints as well. For example, if the City creates an RFP (Request for Proposal) to test out an idea, they can not hire the same firm to do the larger project.

Our literature review and action research has helped us to address both our prima-ry and secondary research questions. We have experienced through our action research that academia can potentially add significant value to the City and vice versa for urban design projects. More collaboration between the City, universities, the private sector, and the public can not only lead to more information sharing between all parties, but also to new relationships and partnerships for potential future projects. It may also help to narrow the gap between academic research and real world practice.

Universities can provide a platform for cities to test and prototype ideas that they would not have time or resources to do otherwise. Many times, the City avoids taking on more innovative approaches to projects due to the political im-plications of "failure." However, "failure" or something not working as intend-ed is just part of the design process – it propels learning and can move ideas and innovations forward. More City and university collaborations would also give students an opportunity to work on real world projects, learn by doing, develop a professional network, contribute to their community, and gain some appreciation for

the types of system design thinking needed to shape and manage a city.

Our observations and learnings led us to question what kind of more permanent programs and relationships could exist between the City, universities, professionals, and citizens to help solve some of our more pressing urban design challenges. Consequently, we conducted research to investigate if other cities in Canada or the US have begun experimenting with new models of multistakeholder collaboration. We found a program in Vancouver called CityStudio.

CityStudio was, by far, the best example we found of a program that promoted multistakeholder collaborations for urban design projects where there is a permanent structure in place in order to focus on the longer-term cultivation of relationships and initiatives. As the last phase of our research, we participated in the conference that CityStudio was hosting in Vancouver in May 2017, called "The Art of Cities." The purpose of the conference was to discuss multistakeholder collaborations and also provide details on how the CityStudio program was founded, funded, structured, and managed. The final case for this thesis illustrates our observations and learnings from the CityStudio visit and experience.

CHAPTER VIII

Case Study 5:
CityStudio, Vancouver, Canada
2011 - present

FIGURE 8.1   Duane Elverum (right) and Janet Moore (center) explain how the program got its start at *Art of Cities*. Photographer: Christine Kerrigan

8.1 Overview

CityStudio Vancouver is an innovation hub where City staff, students and community co-create experimental projects to make Vancouver more sustainable, livable and joyful.[138]   Launched in 2011 by two professors, Duane Elverum and Janet Moore, City-Studio is a collaboration between the City of Vancouver, the city's post-secondary institutions and the Vancouver community. The program aims to engage students in hands-on learning opportunities, where they'll build character, skills and professional networks,

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138 CityStudio 2016 - 2017. published by CityStudio, p. 6.

and also create projects which will have a positive impact on the Vancouver environment and community. According to Duane Elverum, "The goal is to get students out of the classroom and into the city where they're living." [139] "[The Program] is part of a global shift in education that provides practical learning experiences to help students get jobs and change the world." [140]

The program has the following broad goals:

> CityStudio Vancouver was born in response to Vancouver's ambitious plan to become the Greenest City in the world by 2020. Since then, it has moved beyond goals of pure sustainability to engage students and stakeholders in the hands-on work necessary to implement a broad range of city strategies including: The Healthy City Strategy, The Engaged City, the Greenest City Action Plan, The City of Reconciliation and the Renewable City." [141]

The objectives are as follows:

- To build trust-based relationships between students, city staff, faculty, citizens and partners;
- To launch experimental projects that advance specific city goals;
- To inspire students to be more engaged citizens;
- To shift culture inside City Hall and higher education;
- To contribute to a global movement that makes our cities more creative and innovative. [142]

Duane Elverum and Janet Moore had been co-teaching a class for ten years, which was based on a hands-on learning approach. When Vancouver launched an ideas contest about how to be the greenest city in the world by 2020, the two colleagues pitched the idea to create CityStudio in an effort to make the city healthier, greener, and more sustainable. At TEDxVancouver, Duane Elverum explained that their concept was to create a school devoted to helping students find answers to two questions they had

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139 Quote from Duane Elverum. (May 24-26, 2017). *Art of Cities Conference.*

140 CityStudio 2016 - 2017, published by CityStudio, p. 6.

141 CityStudio. Retrieved on July 29, 2017 from http://citystudiovancouver.com/what-we-do.

142 Idem.

often asked in his decade of teaching, "How do I save the planet and earn a living doing it?" [143] The contest received about 800 submissions, the citizens voted on the best ones, and the CityStudio concept won. As Duane explains:

> The Deputy City Manager at the time called us into his office, he gave us a set of keys and he said to go for it. So, here we are, ready to launch a school, we do not have a plan, we barely have a budget, we didn't write a report and we didn't have to talk to a steering committee about what we were going to do. It was crazy and exhilarating! [144]

In 2011, the City gave the co-founders keys to a vacant building right along the bike path under the Cambie bridge in False Creek, and this is where CityStudio found its home. Simon Fraser University (SFU), where Janet taught at the time, became the anchor University for the program. Over time, other institutions also joined the program, such as the University of British Columbia (UBC), Emily Carr University of Art and Design, Langara College, British Columbia Institute of Technology (BCIT), Vancouver Community College and Native Educational College (NEC).

The program was created in order to "accelerate sustainability in higher learning and provide students with direct opportunities to work on the most challenging urban sustainability problems facing Vancouver." [145] However, the program has now "moved beyond goals of pure sustainability to engage students and stakeholders in the hands-on work necessary to implement a broad range of city strategies." [146] CityStudio's Manifesto is titled "The CityStudio Way" and it reads as follows:

> We don't employ a devil's advocate at CityStudio. You will hear Yes more than No.
>
> You will remain curious and stay open to other's ideas. You will learn by doing. By following an idea. By experimenting with your hands. By taking risks. By trying, struggling and failing forward fast. And in the end, you will have done something real. You will find ways to tackle global issues by putting a project on

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143 CityStudio TEDxVancouver. (November 14, 2015). Every city in the world needs a CityStudio, Duane Elverum & Janet Moore, TEDxVancouver [Video]. Retrieved on November 12, 2016 from https://www.youtube.com/watch?v=K2OXT85BPH0.

144 Idem.

145 CityStudio 2016 - 2017. published by CityStudio, p. 9.

146 Idem.

the ground in a local place.

You will learn that good projects come from good relationships. That working together is the only way it can work. And that you can't solve a complex problem without hearing from everyone affected by it.

You will sit in a circle and speak from your heart and mind. You will learn to listen. You may learn to enjoy the long pause that emerges in a rich dialogue. You will learn how to design. You will find better problems to solve. You will learn that aesthetics matter. You will work on a team and reflect on your process together. You will see that small projects can add up to big changes in your community, your city and in yourself. And if you do it right, you will be high fiving at the end. We've been to the future and it ends well. Trust the process." [147]

8.2 Definition "city design" or "citymaking"

The CityStudio teams tackle a variety of urban design and social innovation challenges, which have an impact on several different locations in the city of Vancouver. When we compare CityStudio with some of our previous case studies, we see a shift in scale from one project in one location to multiple projects in multiple locations. This change in scale encourages us to think more broadly from a specific site, to a neighbourhood, a district, and even to an entire city. It is for this reason that we would like to take a moment to define the term "citymaking" or "city design". In his book *Good City Form* (1984), Kevin Lynch describes city design as follows:

> City design is the art of creating possibilities for the use, management, and form of settlements or their significant parts. It manipulates patterns in time and space and has as its justifications the everyday human experience of those patterns. It does not deal solely with big things, but also policies for small things—like seats and trees and sitting on front porches—wherever those features affect the performance of the settlement. City design concerns itself with objects, with human activity, with institutions of management, and with processes of change. [148]

We can consider urban design and city design to be very similar, however, city design

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147 CityStudio 2016 - 2017. published by CityStudio, p. 2.

148 Lynch, K. (1984). *Good City Form*. Cambridge, MA: MIT Press. p. 290.

can seem to imply a broader scale. System thinking is a necessity when considering issues of both urban design and city design. One can not consider building a highway which cuts through an entire city without envisioning the impact it will have on the ecology, landscape, people, businesses and economy of those affected by it. Several mayors of districts and cities must operate on this larger scale, but also be attentive to specific urban design sites and projects as well. The authors of *Public Places Urban Space, the Dimensions of Urban Design* remind us that:

> Scale has also been used as a means of defining urban design, with urban design being commonly considered as the intermediate scale between planning (the settlement) and architecture (the buildings). Urban design typically operates at and across a variety of spatial scales. Considering urban design at particular scales might often be a convenient device, but it detracts from the notion of places as vertically integrated 'wholes'. Urban designers need to be constantly aware of scales above and below the scale at which they are working, and also of the relationships of the parts to the whole, and the whole to the parts. [149]

Other writers, such as the architect and design theorist Christopher Alexander, stressed the importance of scale and patterns related to urban design. Environmentalists also contributed greatly to applying a system design approach to urban design as they put emphasis on connections between the built environment, people, the landscape, and ecology.

8.3 Structure of the program

As we discuss CityStudio more in depth, we will discover that the program is able to operate on a larger scale because it has a permanent location and staff to carry out its mission. Figure 8.2 illustrates an overview of the structure of the program. It is clear that a permanent program of this nature and scope necessitates a more complex structure than what we have seen in some of our previous case studies.

When CityStudio launched back in 2011, the core team was essentially the two co-founders, a Program Coordinator (now referred to as the Campus Network Manager), and a team of professional consultants, faculty, academic administrators,

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149 Carmona, M, Tiesdell, S. Health, T, & Oc, T. (2010). *Public Places Urban Space: The Dimensions of Urban Design*. Routledge, p. 6.

STRUCTURE: CITYSTUDIO

INITIATORS

City of Vancouver
Duane Elverum, Co-Director and Co-Founder
Janet Moore, Co-Director and Co-Founder

FOUNDING CIRCLE

Mark Winston, Author, Past Director, SFU
Center for Dialogue
Sadhu Johnston, City Manager, Vancouver
Moura Quayle, Sauder School of Business UBC,
Director Liu Institute for Global Issues
Andrea Reimer, Vancouver Councilor
Duane Elverum, Co-Director and Co-Founder
Janet Moore, Co-Director and Co-Founder
Eesmyal Santos-Brault, Serial Social Entrepreneur
John Tylee, Tylee Consulting
Ron Kellett, Director, School of Architecture &
Landscape Architecture, UBC

ORGANISERS

Duane Elverum, Co-Director and Co-Founder
Janet Moore, Co-Director and Co-Founder

CITYSTUDIO STAFF

Duane Elverum, Co-Director and Co-Founder
Janet Moore, Co-Director and Co-Founder
Miriam Esquitin, General Manager
Jeanie Morton, Campus Network Manager
Rochelle Heinrichs, Comm. and Engagement Coord.
Gerilee McBride, Designer
Scott Hughes, Business Advisor
Jenn McRae, Art of Cities Planner

COLLABORATORS

City of Vancouver Advisors:
Sadhu Johnston, City Manager, Vancouver
Doug Smith, Acting Dir. Sustainability Group, Vancouver
Brad Badelt, Assistant Dir., Sustainability Group, Vancouver

FUNDERS

City of Vancouver:
Vancouver Economic Commission
Vancouver Foundation

Universities:
British Columbia Institute of Technology
Langara College
Native Education College
Simon Fraser University (SFU)
University of British Columbia (UBC)
Vancouver Community College

Other:
McConnell Foundation (Recode)
Vancity (bank)
Additional funders for specific projects

PARTICIPANTS

Students: Community College,
Undergraduate, Graduate
City of Vancouver staff and officials
Community organisations
General Public

TIMEFRAME

Spring, 2011 - Present (August, 2017);
ongoing

FIGURE 8.2 CityStudio structure

advisors, and partners at the City of Vancouver and community organisations. Now, five years later, the core team has expanded to also include a Communications and Engagement Coordinator, a designer and a newly hired General Manager. The program will also be transitioning from being housed within the Simon Fraser University administrative structure to becoming its own non-profit organisation.

FIGURE 8.3 Jeannie Morton, Campus Network Manager, explains how the campus course program functions. Photographer: Christine Kerrigan

The program essentially offers two different types of academic programs: campus courses and studio courses. For the campus courses, CityStudio serves as a match-maker to connect existing faculty and students at several Vancouver universities with Vancouver city staff in order to experiment and collaborate on projects in the community. It is important to emphasize that these are existing courses at universities and faculty members adapt and modify their curriculum as they see fit if they choose to participate. Therefore, instead of working on theoretical situations and case studies, the students instead work on real problems that the city is currently facing and trying to solve.

The other essential component to the program is the Studio course. This course is an intensive 15-credit immersive studio-based educational program, which takes place over a three and a half month period in the fall, spring and summer and is open to students from all partner schools. Students collaborate with City staff and community organisations to prototype new ideas and concepts, which aim to improve the urban environment and the quality of life of Vancouver citizens. This program takes place within the CityStudio building and it focuses on helping the students develop skills in design, problem solving, dialogue, leadership, communication, and managing a project from concept to completion. Janet Moore explained that the style of learning is entirely based on a co-creation process between the students, the city staff, faculty, and members of the community. She stated, "We get our students to make the course instead of take the course." [150]

In the Campus courses and Studio course, collaborative teams have focused on projects related to zero waste, green economy, green buildings, biodiversity, placemaking, transportation, urban agriculture, food waste, community engagement, health and safety, and social inclusion, to name a few. In order for CityStudio staff to know what kinds of challenges the city staff is facing and hoping to tackle, project development meetings are scheduled at CityStudio roughly three times a year. CityStudio staff engages with city staff to identify specific needs and projects that will later become the focus for students in the studio and campus courses.

Duane Elverum had stated during the Art of Cities conference that "the Project Development meetings are the most important part of the annual cycle." [151] According to CityStudio:

> Our approach includes facilitating dialogue and design sessions with City staff to 'problem frame' and work across departments – often resulting in a colorful display of post-it notes and fresh ideas. This process leads to the matchmaking of the City staff and their projects with relevant studio and

150 CityStudio TEDxVancouver. (November 14, 2015). Every city in the world needs a CityStudio, Duane Elverum & Janet Moore, TEDxVancouver [Video]. Retrieved on November 12, 2016 from https://www.youtube.com/watch?v=K2OXT85BPH0.

151 Quote from Duane Elverum (May 25, 2017). *Art of Cities* conference.

campus courses. [152]

CityStudio organises Hubbub, an interactive showcase at City Hall, toward the end of the Fall and Spring semesters in December and April. The purpose of Hubbub is to showcase the concepts, which student teams have worked on throughout the semester. Hubbub is open to the public and the event allows for dialogue between students, faculty, city staff, and the community. Visitors to the event are given fake money, so they can vote on the projects they feel have the most potential to make a meaningful impact in Vancouver. The winning student and city staff team is offered a dinner with the mayor and therefore more visibility for their work. However, it is not only the winning project, which has the opportunity to be further developed beyond the confines of a semester. If any project peaks the interest of city staff members, the staff member can organise follow-up conversations with the student teams and first meetings often begin over a coffee. Some concepts from Hubbub are also carried over by new student teams in a subsequent semester or reintroduced by city staff at a later date. As Jeanie Morton, the CityStudio Campus Network Manager, explained, "Sometimes the challenge gets put into another course and sometimes a city staff member holds onto the project or topic area." [153]

Since the program was born out of Vancouver's initiative to be the greenest city in the world by 2020, it is not surprising that even despite a change of city staff and mayors during CityStudio's five years in existence, the City of Vancouver is still extremely supportive and proud of the collaboration efforts taking place between city staff, students, faculty, and community members. It surely helps that CityStudio's mission directly aligns with the City of Vancouver's strategic initiatives. In fact, Duane Elverum explained that, "The City of Vancouver had a Campus/City collaboration written into their strategic intentions." [154]

According to the current mayor of Vancouver, Gregor Robertson:

CityStudio has been a game-changer for Vancouver and the cities around the

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152 CityStudio 2016 - 2017, published by CityStudio, p. 10.

153 Conversation with Jeanie Morton, CityStudio Campus Network Manager (May 25, 2017). *Art of Cities* conference.

154 Conversation with Duane Elverum, CityStudio Co-founder (May 25, 2017). *Art of Cities* conference.

world. It is energizing our city and our staff, and creating a culture change inside City Hall by encouraging staff to work across boundaries with energy and creativity. [155]

8.4 CityStudio program

In order to preserve the quality and integrity of projects, CityStudio developed a framework for measuring if a concept has the necessary components for becoming a CityStudio project. This framework is referred to as the "CityStudio Challenge" and it comprises five key criteria:

1. Students co-create projects with city **STAFF**. Staff should have time, energy, funding and decision-making authority to help get projects on the ground and help them reach city objectives.

2. Students strive to mobilize **SUPPORT**, project funding, sponsorship and donations including community guidance and resources.

3. Students identify and launch projects on a real city **SITE**, with an aim to improve it.

4. Students develop relationships with key community stakeholders to identify a community **STEWARD** that can ensure project continuity and sustainability once the course is over.

5. Students design and execute the projects as pilots, experiments and prototypes that have the potential to **SCALE** for impact." [156]

As previously mentioned, CityStudio projects fall into categories that align closely with the city of Vancouver's strategic goals and action plans. For example, in Vancouver's Greenest City Action Plan, the city had laid out 10 goals to address the following 3 overarching areas of focus: zero carbon; zero waste; and healthy ecosystems. The City defined its 10 goals in the following way: climate and renewables; green buildings; green transportation; zero waste; access to nature; clean water; local food; clean air;

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155 CityStudio 2016 - 2017. published by CityStudio, p. 4.

156 Art of Cities publication (2017). CityStudio, p. 28.

green economy; and lighter footprint.[157] In an effort to move beyond goals of pure sustainability, the City has established additional strategies and plans in the following areas: Healthy City Strategy; The Engaged City; The City of Reconciliation; and the Renewable City. Therefore, when we look at the variety of CityStudio projects over the past five years, we notice that students are no longer focusing merely on sustainable topics, but also on issues related to community engagement, social inclusion, and healthy environments.

CityStudio students have worked on hundreds of projects in the Vancouver community over the past five years, so we will just highlight a few examples to give a sense of the type of challenges the collaborative teams have addressed.

The Umbrella Taxi project (November 2016) invited local artists, dancers and actors to enhance the pedestrian experience by serving as "taxi drivers." The artists initiated conversations with pedestrians by offering shelter from the rain while they accompanied their "passengers" to wherever they needed to be around the NorthEast

FIGURE 8.4   Umbrella Taxi project

False Creek neighbourhood. Some artists dressed in costume or arrived with a portable umbrella sculpture of their own and the concept was to make the experience fun and whimsical for pedestrians. "Passengers" were inspired to share stories and offer opinions on the emerging neighbourhood. The project was developed collaboratively with the City of Vancouver's Public Art Program and involved the collaboration of students from SFU and UBC along with a visual and performance artist, spoken word artist, and an actor.

The Illumilane project (November 2016) was an illuminated interactive cycling and pedestrian path in Creekside Park that integrated art into active transportation. The goal

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157 City of Vancouver, Greenest City Action Plan. Retrieved on July 25, 2017 from http://vancouver.ca/green-vancouver/greenest-city-goals-targets.aspx.

was to promote walking and cycling as safe, fun, and practical transportation choices, especially at night. With the collaboration of the design firm Hfour, the students built a 50 meter stretch of lights that used pressure sensors to light up the cycling path differently according to the speed that the cyclists were traveling. [158] The students proposed for the City of Vancouver to install Illumilane permanently along the seawall at Stanley Park or False Creek, and for other organisations to recreate Illumilane for events. The project involved the collaboration of students from SFU and UBC along with a Lead Planner in Transportation, a Senior Cultural Plan-

FIGURE 8.5   Illumilane project

ner in Public Art, Planning and Facilities Development, and an Engagement Specialist from the North East False Creek Area Plan Project Team.

The Lighter FootPrint Project (Fall 2015) was an ambassador program that equipped motivated individuals with a toolkit to cultivate community and neighbourhood

FIGURE 8.6   Lighter Footprint project

connections while lowering their collective ecological footprint. The student team recognized that Vancouver's Greenest City Action Plan aims to lower Vancouver's ecological footprint by 33% by the year 2020. However, the team observed that most of the City's solutions were related to urban infrastructure and not focused on changing household behaviours. Therefore, the toolkit was designed to encourage "Ambassadors" to equip their neighbors with knowledge and resources to help bring about changes in behaviour. A two-week, condensed implementation of the toolkit took place in a multi-family housing complex in the Marpole area of Vancouver. The pilot included a launch and wrap-up event, ecological footprint measuring and education, and the implementation of a soft-plastics recycling program. The project involved the collaboration of students from CityStudio

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158 When there was no motion in front of the lights, the path was lit up with a static pattern of colored light. If a cyclist was riding below 20 km/h, they were rewarded with a pulse of rainbow colored lights. However, if a cyclist was riding faster than 20 km/hr, the lights flashed red as a warning to slow down.

along with a Sustainability Specialist for the City of Vancouver, a member of Project Green Bloc, Director of Sustainable Development and Environmental Stewardship at BCIT, an employee from Evergreen, Executive Director and Co-Founder of One Earth, and residents of the Vera Coop in Marpole.

The initial seed money for the CityStudio program came from the City of Vancouver and the building where CityStudio found its home is owned and operated by the City. The co-founders started with a budget of $100,000, where $75,000 was designated for the CityStudio Coordinator position (now referred to as the Campus Network Manager) and $25,000 was put toward administrative and overhead costs. The Vancouver Economic Commission, the economic development arm of the City, originally paid the operations budget of the program (rent, utilities, etc.), but that shifted over time as the program grew and expanded. The program now leases the space from the City. The students participating in the semester at CityStudio were initially all from Simon Fraser University, so SFU initially covered the insurance for the program through a private policy. However, now that the program is transitioning to becoming a non-profit and also including more involvement in the Studio course from other universities, the budgeting and financing will shift accordingly.

As of 2017, contributions from Universities and the City of Vancouver accounted for roughly $400,000 per year of the CityStudio budget. An additional $400,000 is generated from renting the CityStudio space to other organisations and community groups and through additional fund raising efforts. The students are involved in seeking funding for their CityStudio projects, but City staff frequently provide the majority of the budget for the specific initiatives.

Additional funding is also sought from foundations and other organisations based on a per project basis. The program also receives money from the McConnell Foundation, but those funds are directly linked to specific initiatives, such as the creation of a business plan once the program was launched and the current efforts to scale the concept. Other funders have also contributed money toward specific projects. For example, for the Outdoor Learning Project (2015), the Vancouver Foundation Greenest City Community Grant program and the Vancouver Board of Parks and Recreation supplied part

of the budget for the program.

What kind of benefits exist for the various stakeholders in the CityStudio program: the students, City, universities, and community? Since the students are at the heart of the program, we will begin there. Based on my readings and conversations I have had with several current and former CityStudio students during my visit to Vancouver, I see multiple positive benefits for the students who participate in the program. The students learn by doing, and in the process, they acquire a host of valuable professional and character building skills. Developing an idea from concept to realization not only involves learning how to generate concepts in a collaborative team environment, but it also necessitates building capacities in a host of other areas such as researching, storytelling, pitching ideas, prototyping, managing budgets and timelines, fundraising, creating media, trouble shooting issues, and communicating with multiple team members and stakeholders, to name a few. Throughout this process, the students are also learning about how certain issues are addressed within the city government, and they are simultaneously creating valuable contacts with city staff.

The program clearly has several benefits for the City. Judging by the enthusiasm of several City staff members I met in Vancouver, involvement with the program infuses a new energy into some civic departments and serves as a morale booster for staff. City staff are given the freedom to work on experimental ideas without assuming all the risks generally associated with those projects if they are not deemed successful. When a new idea is prototyped, it falls under the CityStudio umbrella and therefore, the city staff members or officials are not blamed for an idea if it fails. The project can instead be viewed as a prototype and be brought back to CityStudio as part of the learning process in the design cycle. With this in mind, city staff can experiment and test new ideas more freely and view it all as part of the design process. As Janet Moore explained, "We work with City Hall, but we're actually outside of it. We're allowed to take risks and experiment where the City can't." [159]

In addition to the personal growth and enrichment that City staff members may ex-

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159 CityStudio TEDxVancouver. (November 14, 2015). Every city in the world needs a CityStudio, Duane Elverum & Janet Moore, TEDxVancouver [Video]. Retrieved on November 12, 2016 from https://www.youtube.com/watch?v=K2OXT85BPH0. .

perience in collaborating with a CityStudio team, there is the aspect of additional networking and communication that takes place across various departments in city government. For example, a variety of city staff attend the three project development meetings hosted by CityStudio throughout the year. During this time, city staff has the opportunity to interact with other staff members in municipal departments, as well as faculty at local universities. During these meetings, city staff is also exposed to the variety of challenges and issues that their colleagues in city government are looking to tackle. Networking and relationship building across the various municipal departments can potentially lead to more collaboration among city staff. Furthermore, the staff's newly formed relationships with faculty can lead to collaborations between the City and academia, where both sides are already interested in finding answers to similar issues.

FIGURE 8.7 Paul Gagnon (far left), Corporate Zero Waste Officer for the City of Vancouver, speaks with us over lunch. Photographer: Christine Kerrigan

We had the opportunity to speak with Paul Gagnon, Corporate Zero Waste Officer for the City of Vancouver. Paul has collaborated with CityStudio during nine separate semesters based around the topic of zero waste. When we asked him why he has participated

so many times, he explained that he not only was able to "gather some fresh new ideas" in working with the students each semester, but that he found the experience to be personally enriching, energizing, and he always looked forward to getting out of the office to head over to CityStudio. [160] We also asked him if the quality of the projects varied substantially from one semester to another since the student teams were always changing. Mr Gagnon said that he found the quality to be pretty consistent due to the energy, talent, and motivation of the students and the strong coaching of the CityStudio co-founders and staff.

From a University perspective, there are many benefits for students, faculty, and the University administration. We have already discussed some of the benefits to students, so let us now focus more on the faculty and administration. Faculty are given the option of providing their students with a more hands-on learning opportunity. For those professors who enjoy this style of teaching, it gives them the freedom to get the students out of the classroom and into the community. Much like city staff, faculty are also given new opportunities to network with one another, both at the product development meetings and the "Cinq à Sept" events that are organised periodically by the CityStudio Network Campus Manager. The "Cinq à Sept" is a social, but also includes a round table discussion about the type of projects and research that each faculty member is doing. It provides a good overview to CityStudio staff about what kinds of issues faculty are currently researching, but it also provides faculty members an opportunity to learn what their colleagues, both on and off their campus, are focusing on for their research and classroom work.

Many universities do not adequately prepare their graduates with the skills and professional networks necessary to begin their professional careers following graduation. We personally have heard this complaint on multiple occasions from graduate students. In recent years, some university administrators are becoming more open to encouraging faculty to provide students with experiences where they are not merely passive recipients memorizing information in a classroom, but rather active members of a team to solve complex problems. By including local communities and citizens in projects, universities are also contributing to the communities in which they operate, and to the sharing and dissemination of knowledge.

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160 Conversation with Paul Gagnon, Corporate Zero Waste Officer for the City of Vancouver. (May 25, 2017). *Art of Cities* conference.
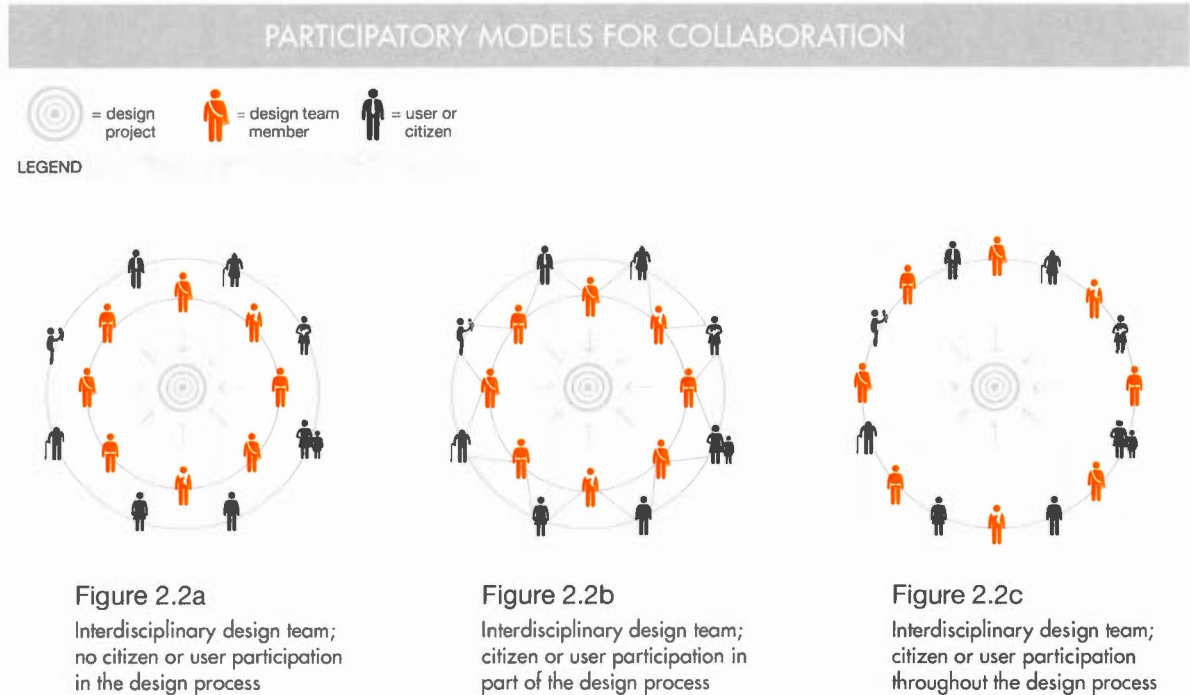
8.5 Model for collaboration

PARTICIPATORY MODELS FOR COLLABORATION

○ = design project   🧑 = design team member   👤 = user or citizen

LEGEND

Figure 2.2a
Interdisciplinary design team;
no citizen or user participation
in the design process

Figure 2.2b
Interdisciplinary design team;
citizen or user participation in
part of the design process

Figure 2.2c
Interdisciplinary design team;
citizen or user participation
throughout the design process

FIGURE 2.2. Participatory models for collaboration

CityStudio projects can fall into any of the three models for participation illustrated in Figure 2.2. Since the program is a mix of both Studio and campus courses, the design process can vary according to the nature of the projects and who is teaching the course. Some projects involve phases where community members co-create ideas along with students and other stakeholders, and other projects may have less direct involvement from community members. Whatever the case, it is likely more rare to find a project that follows a co-design process from start to finish.

8.6 Communication

Similar to the other urban design projects we have examined, many CityStudio projects make heavy use of traditional media channels and social media (Facebook and Twitter). However, CityStudio is a program, which extends beyond the life of a

single project. Therefore, there was a need to hire a full time communications professional to communicate with the various stakeholders and media outlets. As a result, the position of Communication and Engagement Coordinator was created and a staff member was hired in 2017 to fill the role.

8.7 Observations and Learnings

We have observed that CityStudio specializes in building strong relationships and networks between multiple stakeholders, including city staff, faculty, students, and community members. New collaborations emerge from these strong relationships, as well as a host of interesting projects and concepts. However, these relationships take time to build, nurture, and cultivate, and a CityStudio staff member is fully dedicated to this objective. This CityStudio Coordinator role, now referred to as the Campus Network Manager, is crucial to the success of the program. Having the right person in this role is paramount for cultivating these strong relationships between multiple stakeholders.

The city staff's commitment to collaborating with university students and CityStudio staff is rather impressive. In a conversation with Duane Elverum, we learned that information about CityStudio is now embedded in the job descriptions of several city staff members. As previously mentioned, the program has also been able to weather a change of mayors, because the CityStudio mission is directly aligned with the City's strategic initiatives. Mayor Gregor Robertson's welcome to those of us attending the Art of Cities conference and his glowing remarks about CityStudio demonstrated his full support for the program. However, the program's network within the city staff extends far beyond just the handful of top officials. Several members of the city staff also attended the Art of Cities conference and their enthusiasm for the program was rather convincing.

We learned some interesting information in speaking with Meagan Winters, Assistant Professor, Faculty of Health Sciences at SFU. Meagan mentioned that some faculty members may choose to collaborate with CityStudio on a project, but not make it mandatory for all of their students. In this case, the students can either choose to participate in a CityStudio project or write a final paper instead. It was clear after speaking with Meagan that each faculty member adapts the content and curriculum in their own way

FIGURE 8.8   (left to right) The Assistant Director of Sustainability, an urban planner and an SFU Faculty member speak about their collaborative projects with CityStudio, May 25, 2017. Photographer: Christine Kerrigan

and what remains consistent is the commitment to building a collaborative work environment with city staff. Meagan also mentioned that she carefully manages and filters the communication between the city staff members and the students depending on the number of students involved and the students' maturity. Another interesting fact we learned from Meagan is that some of the weaker student concepts and projects in her class are not brought to Hubbub, the showcase at the end of the semester at City Hall. She stated that projects must achieve a certain quality standard in order to be part of the public event. Meagan elaborated further on how important it is early on in the semester to set expectation with city staff and students to emphasize that it is an experimental process, and what the students learn in their journey is invaluable, so it is not just about the final product or end result showcased at Hubbub. This style of teaching may incent some students to work extra hard to create high quality projects, but it may also discourage those students whose projects are not chosen to be part of the event. In this case, the project selection process for the campus courses is subjective, because even if a quality criteria method is established by CityStudio, the selected projects are based on the discretion of the individual professors and not a larger group or jury.

In a conversation with Janet Moore, we learned that it can be difficult to get certain students from specific majors to enroll in the Studio course. Some majors, such as engineering, have a very heavy course load, packed with many required classes. Therefore, it can be challenging to get these types of students to participate in a 15-credit Studio course. As a result, CityStudio students tend to come from majors where the core course requirements are more flexible.

As the program is so dependent on the strength of human relationships and collaborations, it can be a very organic process where success is never guaranteed from one semester to the next or even from one project to the next. Positive results are entirely dependent on the energy, attitude, cooperation, talent, and commitment from all members involved. As with most ventures, having the right type of people in the core CityStudio team is essential. If the wrong type of person is hired for the CityStudio Campus Network Manager role, it could potentially put the future success of the program in jeopardy. The same holds true for finding the right faculty and the appropriate city staff members to collaborate with students on projects. Faculty are accustomed to working with students on projects, but this is often not the case for city staff. Therefore, CityStudio developed a criteria for selecting potential city staff or "Champions" for projects. City staff must be keen to work with students and be motivated for their work to excite students; have the appropriate time available to plan, scope, interact, provide resources, feedback and answer questions; and have decision-making power. However, selection criteria also is not a guarantee of success, so one must acknowledge the risks and just trust in the people and the process.

To date, the CityStudio program has been housed under the administrative umbrella of Simon Fraser University. However, the program is currently in the process of transitioning to become a non-profit organisation and the co-founders are looking play more of an advisory role on the board of directors and provide consulting for those cities interested in establishing a CityStudio style model in their community.

The CityStudio model has now taken root in other cities, but it is important to keep in mind that the program can not simply be "cut and pasted" into other communities. Each city has its own municipal government structure and strategic initiatives, as well

as a mix of post-secondary institutions with their unique cultures and strategic initiatives as well. Each CityStudio style program also has its own unique culture based on the talent, commitment, and networks of the staff running the programs. We have established that the entire program is based on developing strong relationships and networks between universities, municipal governments and community, and it is clear that the nature of these relationships would vary from one city to another. The energy, talent, enthusiasm, commitment, and maturity of the faculty and students could also vary from one program to the next. Furthermore, the amount of funding a program receives and the sources of the funds will directly affect crucial aspects of the program, such as funding for staff, projects, the studio location, and overhead costs.

As of July 2017, CityStudio Vancouver states that there have been six programs established in other cities, which are based on the CityStudio Vancouver model. The programs are in the following cities: CityStudio Corner Brook, NL; Citystudio Victoria, BC; CityStudio Brantford, ON; Atlanta CityStudio, GA, USA; CoLab Hamilton, ON; and Vivacity Calgary, AB. When we examine these programs more closely, we note several differences in the following: program mission and visions; structure; offerings; funding, logistics and team structures, to name a few. Most of the programs do focus on collaborations between students and city staff, but not all of them. For example, the Atlantic CityStudio, launched in 2016, is a pop-up design studio within the Department of Planning and Community Development. "The studio serves as an incubator, workspace, and meeting place for residents, visitors, design professionals and curious urbanists to connect and share ideas, as well as development plans." [161] According to Mayor Kasim Reed's office in Atlanta:

> The studio consists of rotating exhibits that highlight Atlanta neighbourhoods and urban design concepts. It is staffed by city planners, architects, and transportation professionals who host lectures, forums and other interactive events to both educate the public and encourage feedback. The Atlanta City Studio at Ponce City Market has served as an invaluable tool for city of Atlanta planners to gather innovative ideas from local residents, visitors, and design professionals [162]

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161 Williams, D. (March 7, 2017). Atlanta City Studio heading southwest. *Atlanta Business Chronicle.* Retrieved on April 27, 2017 from https://www.bizjournals.com/atlanta/news/2017/03/07/atlanta-city-studio-heading-southwest.html.

162 Idem.

The plan is for the Atlanta studio to relocate twice a year, so that residents in different parts of the city have an opportunity to easily access the studio. Mayor Kasim Reed goes on to explain, "Relocating the studio allows residents in another quadrant to work directly with our city planners to make Atlanta the best possible place to live, work, and play." [163]

Like the Atlanta CityStudio program, CoLab Hamilton also seems to stray quite far from the CityStudio Vancouver model. It is interesting to note that there is no mention of student, faculty, and university collaborations in CoLab's mission or vision. "CoLab's mission is to support a network of member non-profits that are helping businesses to thrive by becoming more environmentally sustainable. CoLab Network member programs support networks of local businesses in setting and achieving sustainability targets and celebrate them for progress made." [164]

CityStudio Brantford, CityStudio Corner Brook, Citystudio Victoria, and Vivacity Calgary follow the CityStudio model more closely, as their programs involve collaborations between city staff, students, and faculty at several universities. However, not all of the programs have a designated studio space or program staff. For example, CityStudio Corner Brook chose to focus their attention on creating one new pilot course in September 2016, called, "Geography 3350: Community and Regional Development and Planning." In this course, the students collaborate with city staff and tackle issues such as how to revitalize the city's downtown core. The students enrolled in the course meet one day a week at City Hall and one day on Grenfell Campus, Memorial University of Newfoundland and discuss issues related to community planning such as health, well-being, and decision-making processes:

> When students are at City Hall, they are learning about Corner Brook, meeting local community groups, and most of all, working with those who have an invested interest in the vibrancy of the city including the planning department, local associations and community groups and city council.[ ] Some of the goals of CityStudio Corner Brook include: bringing new energy to create a city that is healthy, green, and sustainable; building on community engagement; launching new projects co-created by the students, faculty and city staff, and providing opportunities for students to

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163 Idem.

164 Sustainable CoLab. Retrieved on June 6, 2017 from http://sustainabilitycolab.org/about-us.

'create their course instead of take their course.' [165]

Dr. Roza Tchoukaleyska, the professor of the course, described the student involvement with the City and Corner Brook community:

> The students' assignments and their focus were geared toward coming up with creative, innovative and interesting ways to increase the vibrancy of Corner Brook's downtown. They did this by working both with the city's goals – the Municipal Sustainability Plan was part of the syllabus – and by reaching out to the community to build up a range of ideas and activities that appeal to people who visit downtown. [166]

Similar to CityStudio Corner Brook, CityStudio Victoria is also linked closely with the city's goals. In fact, Victoria's mayor, Lisa Helps, sees CityStudio Victoria as part of the city's economic action plan:

> One of the six economic engines identified in *Making Victoria: Unleashing Potential* is Advanced Education, Research and Development. Metrics for this engine include: increase in number of students who find well-paying jobs in Victoria after graduation; increase in co-op placements in Victoria businesses and organisations; increase in local use and commercialization of products and technologies developed in post-secondary institutions; increase in the number of interdisciplinary courses; and research projects that meet a community need. *Making Victoria* identifies the creation of CityStudio Victoria based on CityStudio Vancouver to kick start delivery on these metrics. [167]

Mayor Helps goes on to explain, "In November 2015, a mere month after the adoption of *Making Victoria*, representatives from Camosun College, Royal Roads University, the University of Victoria and the City of Victoria met to get moving on CityStudio Victoria." [168]

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165 Grenfell Campus and the City of Corner Brook partner in CityStudio. (September 29, 2016). Retrieved on June 9, 2017 from http://www.grenfell.mun.ca/campus-services/Pages/news-description.aspx?NewsID=63.

166 Idem.

167 CityStudio Victoria. Mission and Vision. Retrieved on July 10, 2017 from http://citystudiovictoria.com/mission-and-vision,

168 Idem.

To date, the Victoria program has focused more on creating new courses than on designing a customized studio space and hiring staff. A course called Biketoria was created, where students from the University of Victoria explore various aspects of the cycling system in Victoria, and the course takes place downtown in the Capital Regional District boardroom. In May 2016, the University of Victoria also offered a public policy course called, *Growing Community: from the Ground Up*. This course was an intensive three-week course with third year students, and staff working in partnership with the Downtown Residents' Association and Greater Victoria Placemaking Network. [169] The main focus of the course was the revitalization of a vacant lot in downtown Victoria. Lastly, as part of a residency for Masters students from Royal Roads University in the program for Environmental Management, the students are working on tackling how the City and the Capital Regional District (CRD) can demonstrate regional leadership through a more effective approach to regional governance.[170] It will be interesting to see how CityStudio Victoria evolves over time and if the program will attain the funding to house a program staff, studio-based classes, and events like CityStudio Vancouver's Hubbub, which showcase projects from a wide variety of teams from different courses and universities.

Similar to many of the other programs, Vivacity, Calgary, brings together student, faculty, city staff, and community to address urban challenges. However, unlike the other programs, Vivacity has chosen to focus on a specific issue that the city of Calgary is facing in its downtown area: an abundance of underutilized and vacant spaces and the exodus of young people from the city. A collaboration between six post-secondary institutions (Ambrose University, Bow Valley College, University of Calgary, University of Lethbridge, Mount Royal University and SAIT) and the Calgary Economic Development (CED) organisation, Vivacity engages interdisciplinary teams of students in the re-imagination, design, and activation of underutilized and vacant spaces in the city. [171] Lena Soots, the first CityStudio Vancouver Program Coordinator and faculty member in social innovation at Mount Royal University, is the current director of Vivacity.

169 CityStudio Victoria. Vacant Downtown Lot to become Hands-on Classroom for Students and Residents. Retrieved on July 11, 2017 from http://citystudio.purposesocial.com/growing-community-2.

170 CityStudio Victoria. Systems Methods for Environmental Managers & Introduction to Governance for Sustainability. Retrieved on July 11, 2017 from http://citystudiovictoria.com/partners-royal-roads-university.

171 Vivacity. Retrieved on July 12, 2017 from http://www.vivacityyyc.com/about.

The structure of the Vivacity program is unique compared to the other CityStudio inspired programs. In the fall, students from different disciplines and post-secondary institutions come together in mixed teams to participate in a 24 hour challenge. Each team is given a specific site in downtown Calgary and they have 24 hours to come up with a concept and design for the site. A panel of professionals, community partners, and stakeholders judge the concepts that the teams propose. The teams have access to advisors, mentors, and industry leaders during the process. Following the challenge, students are registered in a 3-credit course during the winter semester (January - April) in order to further develop, refine, and implement their ideas. The students get together three hours a week with the Vivacity Director, other faculty, and community partners for learning, mentorship and project work. The students explore, research, test, and prototype new uses for vacant office spaces throughout the semester. During the process, students must host two community dialogue sessions to engage multiple stakeholders in key issues and questions that emerge in the project process. Finally, the students showcase their work to the community, funders, partners, and other stakeholders at the end of the semester.

As we have seen, many cities are taking inspiration and lessons from the CityStudio Vancouver program, but none of the programs follow the CityStudio model and structure exactly, or even closely, at present. Since the program relies heavily on the founding staff's ability to navigate relationships among multiple stakeholders, the talent, enthusiasm, and persistence of the founding members directly impacts the nature of the program and is responsible, in part, for the pace at which it develops.

Several additional cities are potentially interested in adopting a CityStudio model and professionals from 14 different cities in the US and Canada attended the Art of Cities conference in Vancouver on May 24 - 26, 2017. Participants represented the following cities: Abbotsford, BC, Canada; Bendigo, Australia, Colorado Springs, CO, USA; Durban, South Africa; Edmonton, AB, Canada; Guelph, ON, Canada; Houston, TX, USA; London, ON, Canada; Montréal, QC, Canada; Ottawa, ON, Canada; Prince George, BC, Canada; Truro, NS, Canada; and Washington DC, USA. As a result, seeds are being planted for the CityStudio model to scale further across Canada and to other countries as well.

While variations of the CityStudio model are being developed in other cities, CityStudio Vancouver continues to evolve. In an article called, "The Next Five Years," Janet Moore and Duane Elverum articulate some of their goals and vision for the future. Speaking about CityStudio Vancouver, they state:

> We are still learning to share this narrative of possibility and how to grow its potential locally. [ ] We aim to take on longer term challenges and engage with the complex strategies of reconciliation, renewables and resilience. [ ] We aim to develop an urban engagement curriculum in Vancouver for students, citizens and staff to learn how cities work, how to get involved and how to put projects on the ground in the places where they live. [172]

Currently, the co-founders' focus is also shifting to a more macro approach where they are exploring how to scale the CityStudio model and promote ways to integrate experiential learning and civic action as key elements of higher education. They explain:

> We are excited about the next 5 years at CityStudio where we deepen the model and expand the potential for a CityStudio Network in cities around the world. We aim to create a stronger network for social innovation education in Canada and we see a need for higher education to provide curriculum that is more deeply connected to social innovation, social enterprise and social franchise as well as leadership and organisational cultures open to innovation. [173]

When speaking about their longer-term vision, the founders explain:

> Our 100 year vision is for a different kind of city: young citizens are learning how to build the city we all want to live in. The city has become the classroom, City Hall has become more open, energetic and creative, and students learn the skills to participate and lead with a true sense of purpose and belonging. We believe this is not just the future of education, but the future of cities in Canada and around the world. [174]

It will be very interesting to see if the CityStudio model can be scaled and implemented in several cities with the same success that the CityStudio Vancouver program has

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172 CityStudio 2016 - 2017. published by CityStudio, p. 5.

173 Idem.

174 CityStudio 2016 - 2017. published by CityStudio, p. 6.

enjoyed to date. We have already learned that many cities, such as Calgary, are using the model for inspiration, but are creating structures and processes that fit their own city's objectives and needs. We will also be quite interested in observing how CityStudio Vancouver will evolve in the years to come, especially as the co-founders take a step back from running the day to day operations of the studio, and the program shifts its internal staff structure and transitions to a non-profit organisation. Hopefully, a network of CityStudio programs will be created, so the various initiatives can learn from each other as they get off the ground, grow, and evolve.

The CityStudio program provides some possibilities to address both our primary and secondary research questions. It provides a platform for more collaboration between city officials and staff, academia, designers, practitioners of the built environment, and citizens to make our cities more sustainable and enjoyable places to live. The program also demonstrates how a more collaborative approach to urban design projects can lead to innovations in design process in classrooms and in City Hall, and new ways of structuring university courses and education.

CHAPTER IX

CONCLUSION

9.1 A brief review

To conclude, we will do the following: recap our case studies and provide a brief review of some of our key learnings; discuss co-design as a participatory model and some of its limitations; explore how multistakeholder collaborations for urban design projects can lead to innovations in post-secondary education; and present our own definition of urban design based on what we have learned in our reading and action research.

We began our journey with the urban design project titled Place au Chantier. The temporary installation in Griffintown was designed to activate the space and neighbourhoods around the Promenade Smith and Wellington Tower in Montréal. The installation featured cultural programming, conferences and events, as well as public structures, furniture and space for people to meet and socialize. The Wellington Tower project was initiated by the City of Montréal, and the Place au Chantier project was managed by three non-profit organisations and carried out by an interdisciplinary team of designers. The design process was a collaborative one, but the public was not included in the conceptual design process. The project was brought back for three weeks in June and July of 2017, and some of the same structures were re-used. There were also new structures built, such as a long communal picnic table and benches, and the event calendar was filled with more scheduled cultural and communal programming than the previous year. Nevertheless, the design process was still based on the collaboration of a group of designers with different backgrounds, training, and skillsets.

The second project we examined was the public consultation for Parc La Fontaine in Montréal. This project was an effort to collect and synthesize the public' ideas and feedback concerning the future development of the park. The project, initiated by the City and managed by professionals specializing in public consultation processes, im-

plemented both online and off-line digital tools and in-person public consultations over the course of one year. However, it remains to be seen if the public's ideas and feedback will be incorporated into the park's master plan. There has been no follow-up or update by the City on the master plan since the completion of the public consultation process in August 2016.

The Boston Urban Innovation Festival was our third case study for this thesis, and it was a placemaking competition to redesign the underpass under the I93 highway in Boston. Unlike our first two case studies, it was not a project that was initiated by the City. The festival was instead initiated by the Design Museum Boston and the Mayor's office was invited to take part by having a member of the mayor's innovation team as one of the invited judges on the jury. We saw that the organisers did make some valiant attempts to involve the public in some of the design process, but the overall project was more of a design showcase than a process based on co-design. A year later, the project is still on-going since the organisers are seeking funding for some of the concepts, which resulted from the design competition. One of the key observations we had from this project was the value of the learning experience for the student teams involved. The festival not only put the student teams in competition with several senior design professionals from the Boston area, but it also gave the students a fantastic opportunity for hands-on learning while allowing them to expand their professional networks.

The Sounds in the City collaborative two-day workshop, which took place during McGill Innovation week in Montréal, was our attempt to create a co-learning and collaborative environment that brought together professionals from the city, academia, private sector, and the public around the topic of urban sound. The collaborative workshop format was an academic exercise designed to also have potential real world results. The event served as a way to share information among a variety of urban design professionals, forge new relationships, and demonstrate the importance of incorporating user feedback into the design process. Now, a year and a half following the event, the City of Montréal has taken some measures to include sound considerations and user participation more as part of the process for a new pedestrianization project on Roy Street in the Plateau neighbourhood of Montréal. The district hired the Centre

d'Écologie Urbain de Montréal (CEUM) to manage the public consultation process and Castor et Pollux to design the space. Our Sounds in the City team conducted surveys with residents and users of the site to learn about their perception of the space following the transformation of the street to a pedestrian zone. We recently presented our findings to urban designers and planners at the Plateau Mont-Royal district. These findings will help inform the re-installment of the pedestrian zone on Roy Street for next year. In addition, the City will also be involving the Sounds in the City team in sound-related issues in both the Quartier des Spectacles and select projects in the Plateau Mont-Royal neighbourhood. There is still plenty of room for improvement regarding the process for coordinating the multiple stakeholders, but we are optimistic that we will see progress on this front for our future projects with the Plateau Mont-Royal district and the City.

Our final case study, CityStudio, is different from several of the previous case studies, because it is not a one-off project, but rather a program. CityStudio brings together multiple stakeholders who are looking to solve urban design challenges and provides a space and place for these stakeholders to collaborate on the design process. The extent of user involvement varies and the public is involved in the design process for some projects more than others. The program makes a strong case that fully engaged students can make a significant contribution to helping solve pressing urban design challenges. The hands-on learning experience can also benefit these students both personally and professionally. City staff are also given a platform to test out experimental projects, which can benefit them both personally and professionally. The program provides new networking opportunities for faculty and city staff, which can also lead to new projects and collaborations. Building strong relationships between multiple stakeholders is at the heart of the program's success, and it can be easy for things to go awry if these relationships and partnerships are not carefully managed and cultivated. It is important to keep this in mind for any city who is potentially interested in adopting a CityStudio style model.

All of the projects we have examined have ultimately aimed to enhance public spaces and improve the quality of our urban environments and communities. However, the secondary objectives of each project have all been quite different, as well as the

budgets, time lines, and stakeholders involved. In the case of Place au Chantier, the secondary objective was to use the project as a prototype in order to gather information about how the space should be designed and what kind of cultural and event programming is appropriate for users. The goal of CityStudio is not only to show how design can transform environments, but also to illustrate how building strong long term relationships among multiple stakeholders can lead to great projects, hands-on educational experiences for students and city staff and more resilient communities. The Sounds in the City project also focused on building more collaboration among stakeholders in the City, universities and the public, but the focus was specifically geared toward knowledge co-creation related to urban sound and soundscapes. Lastly, the Parc La Fontaine project was a traditional public consultation process, which didn't appear to have a secondary agenda.

When we set out on this action research journey, we were seeking innovative approaches to urban design projects. Most of our case studies did incorporate some kind of innovative approach in the design process, however, the overall project structure was more innovative in some projects than others. For example, the Parc La Fontaine project did incorporate various innovative digital tools on site and online, which allowed a wider public to participate in the public consultation process, yet the overall approach for including the public in the decision-making process was not new or innovative. The Design Museum Boston was innovative for bringing together a wide range of professional and student teams, many of whom are not traditionally associated with working on urban design projects. The use of "Ambassadors" as mediators between the design teams and the public was also an innovative approach, however, the charette style format for placemaking was not particularly innovative. Sounds in the City was innovative for bringing together professionals who often do not cross paths – sound and urban design professionals – to co-learn, co-create and build new relationships for the future. However, the collaborative workshop format was not innovative in itself. We did not uncover any specific innovative approaches employed in the Place au Chantier project. Overall, we found CityStudio to have the most innovative approach to solving urban design challenges, because they have created a permanent program and structure where longterm relationships between multistakeholders can be cultivated.

9.2 Insights and lessons learned

When we reflect on our case studies, we can make some key observations, which apply to all of the projects. Firstly, project budgets have a major impact on all aspects of the project process. For example, the individuals who control the budget often (but not always) drive the project process and define how and when specific stakeholders should or should not be involved. If the budget is very limited, this has an obvious direct effect on all phases of the project. In some cases, it can lead to a limited number of meetings in the conceptual phase, such as was the case with Place au Chantier. In others, it may result in not bringing several concepts to fruition until additional funds are raised, such as the case with the Boston Urban Design Festival.

Another aspect common to all of the projects is the importance of good quality photography in order to be able to document the projects and processes. The nature of many of the urban design projects we examined are temporary and therefore, it is paramount not only to capture the work in progress and final outcomes, but also to share information in real-time on social media and other media outlets with both organizing teams and project participants. In all our case studies, social media outlets such as Facebook and Twitter played an important role in publicizing the projects before, during and after the projects took place. In some cases such as the Boston Urban Innovation Festival, images posted on social media were also used as a way to share work in progress and elicit feedback from the public. However, we do not have any evidence to suggest that the design teams were actually able to incorporate the public's feedback and ideas into their concepts. For the Place au Chantier, images and sketches were used in social media not only to publicize and document events, but also as communication tools for sharing important information among design team members during the design process. Images were shared on Twitter and in communication materials for the Parc La Fontaine public consultation in order to document the process and promote the workshops. Lastly, both the Sounds in the City and CityStudio teams also depend heavily on photography to document the projects and events.

Several of the projects we have examined also used digital tools to communicate

with a larger audience and solicit feedback. For example, the Parc La Fontaine project posted surveys online to solicit additional feedback from those people who were not able to attend public consultations. The project organisers also solicited qualitative feedback using interactive maps of the park, which were posted online. In the case of the Boston Urban Innovation Festival, we observed how the Boston Design Museum used Twitter as a tool for showcasing the concepts and design process in real-time with the on-site visiting public and also with those people who were not able to attend the event. Furthermore, the Design Museum Boston had designed digital tools, so people both on and off-site would be able to vote on their favorite projects in-person and online. A digital online survey was created to solicit user feedback following the Sounds in the City November event. And lastly, digital tools and social media have been an integral component of several of the CityStudio projects.

We have seen that some specific logistics aspects can put an entire project in jeopardy. In both Place au Chantier and the Boston Urban Innovation Festival, the projects were nearly halted due to issues around having electricity provided to the sites where the projects were taking place. These type of logistic issues may seem like small details, but in fact, they can completely derail a project altogether or have significant effects on the time lines, budgets or site locations. It is important that project organisers obtain agreements in writing about site specific logistics early on in the planning phases to hopefully avoid unexpected surprises later on in the process. However, written agreements can surely not protect from unforeseen circumstances or parties not honoring their agreed upon commitments.

Involving multiple stakeholders in a process is an art and it requires excellent communication on the part of many. In an ideal world, all of the relevant stakeholders would be sitting around a table together from day one of a project. However, this is often not the case in reality due to budget constraints, time lines and varying points of view of who should be involved in the project when. In the Boston Urban Innovation Festival, we observed that some design teams jumped very quickly into the concept and design phase without much user research, whereas some other teams spent much more time soliciting information from the public in order to clearly define what problems they should be trying to solve. As noted earlier, the Fidelity Labs team which spent

much more time on the problem definition phase than the other teams, conducting 12 interviews with members of the public on the first day, ended up coming up with a strong design concept and winning the competition. They may not have had the most beautiful renderings and sketches like some of the other teams, but they had one of the strongest ideas for transforming the space.

What we have learned through our literature review and action research is that public involvement in the initial stages is crucial to understanding not only how people are using a space, but also what they desire or hope for the space to become in the future. The co-design process can allow for the exchange of ideas between multiple stake-holders, so a shared vision for a project can be established and agreed upon, before the design phase begins. The people who know a public space best are often those who live nearby or frequent it on a regular basis. Not having these users involved in the design process, especially in the initial phases, is an oversight and a missed opportunity.

Let us take a moment to consider some best practices related to managing participatory design processes. The Office of Public Consultation of Montréal (OCPM) states:

> Le travail de préparation avant d'entamer un processus participatif est fréquemment cité comme un facteur de succès. Avant de déterminer le format que prendra la démarche (ateliers de codesign, sondage de l'opinion publique, conversation citoyenne), il faut avoir cerné le type d'information qu'on recherche, les parties prenantes qui pourraient contribuer et le temps disponible pour mener l'exercice. Ces idées rappellent l'importance que les processus de consultation sont adaptés à leur contexte afin d'améliorer les projets et de mieux répondre aux attentes de la population. [175]

How does one move from a participatory model for urban design projects like public consultation where citizens are not guaranteed to have any influence over final decisions to one where citizens play a more active role in helping shape the deci-

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[175] OCPM (2015). Report from *Consultations, concertation and co-design: the art of planning with the local community.* Retrieved on April 12, 2017 from http://ocpm.qc.ca/fr/livre/compte-rendu-ocpm3c.
Translation by author: The preparation work before starting a participatory process is often cited as a factor of success. Before determining the format for the process (codesign workshops, public opinion surveys, conversations with citizens), it is necessary to have identified the type of information that is being sought, the stakeholders that could contribute and the time available to carry out the exercise. These ideas reiterate the importance of the consultation processes being adapted to their context in order to improve the projects and better meet the expectations of the population.

sion-making process? The answer seems to be in creating tools and methods where citizens can be part of a multidisciplinary team to define a shared understanding of the problems at hand and envision and explore possible options for what a place can or should become. This can involve using low and high tech tools to gather information about the characteristics and challenges of a space, co-design workshops where ideas are co-generated and explored, and a validation or prototyping phase for the ideas before they are put into action. Consistent communication and follow-up on progress and developments of the phases of a project are also key for keeping all stakeholders informed about process and progress. This communication is not only vital for sharing important information, but it is also crucial to cultivating a collaborative spirit for the mutltistakeholder team.

We see some similarities from our action research with what we have read from some other action researchers who are experimenting with co-design processes. We have previously briefly mentioned a 'Gardens of Art' co-deign workshop, which had been conducted by action researchers Nikos Karadimitriou and Izabela Mironowicz in Poland to explore participatory processes for the redesign of a public space. We would like to go into a little more detail here in order to share the process and outcome of the project. The workshop took place in Wroclaw, Poland and was run by the Wrocław University of Technology for MSc and PhD students from Poland, the UK, France, Germany and Italy with the assistance of academics and professionals from those countries. It was sponsored by the Municipality of Wroclaw, the Marshall of Lower Silesia, the Ministry of Infrastructure and Wroclaw University of Technology. The concept focused on testing opportunities of public involvement for the redefinition of a public space, and explored multi-level education between participants (students, officials, professionals, academics, users and the wider public).

To inform the problem definition phase, the project team conducted a series of workshops on Szewska Street where the public participated and shared their ideas. The student and research team used an informal 'fun-based' approach using art and leisure activities to engage people. To collect information, they employed tools such as note pads to record comment made during conversations and interviews, comment walls, and big boards on which people could write, draw and explain their problems, ideas, and solutions.

The team also invited participants to create new realities with the use of commercially available design software. The outcomes from the participatory workshops was then used to inform a nine day laboratory to create strategies for the revitilisation of the street and propose urban design concepts for specific parts of the street. The students' presented their concepts at City Hall and also exhibited their ideas in an exhibition along Szewska Street. A book was also made showcasing the student concepts.

Karadimitriou and Mironowicz elaborate on the importance of sharing a common knowledge and language in the co-design process:

> As Healey (1997) notes, participatory mechanisms have to facilitate a mutual learning process. First, the methods and language of communication have to be established. Similarly to most professions, planners have developed a terminology that can be incomprehensible to the general public. For a dialogue to be useful however both planners and the general public should first develop a shared understanding of the 'problem' at hand, requiring a common language that will allow them to listen and understand each other's point of view. This process then essentially involves a constant process of translation and interpretation of the basic vocabulary and concepts of planning and design. [176]

The authors share some of their insights regarding the outcome of the workshops:

> It still remains to be seen whether any of the Workshop's proposed visions and solutions will be taken on board at later stages of implementation or whether the local authority will start the design process from the beginning. It is a very tangible outcome of the workshop however that a dialogue was established between citizens and local authority regarding the future of an important space. Restoring public interest and the build-up of trust would be more important outcomes than the data gathered during the research or the various proposals that came out of the workshop. [177]

The Szewska Street project in Poland seems to have a fair amount in common with some of the projects at CityStudio – both involve multiple stakeholder, including university students, professors, city staff, professionals, and members of the general public.

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176 Karadimitriou, N. & Mironowicz, I. (2012) Reshaping Public Participation Institutions through Academic Workshops: The 'Gardens of Art' International Urban Workshop in Wroclaw, Poland, *Planning Practice & Research.* 27(5), p. 596.

177 Ibid, p. 609.

However, one key difference is that CityStudio is a program with a permanent location, where multistakehoder relationships can be cultivated over a long period of time. The idea of having a permanent space is one of the key differences between CityStudio and our other case studies. In fact, the OCPM highlighted the importance of creating a space for dialogue in the participatory process following their conference in April 2015:

> L'éventail de pratiques mises de l'avant et le travail assidu des intervenants en consultation et participation publique est impressionnant. À travers leurs efforts, ils créent et enrichissent des lieux d'expression, d'expérimentation, et d'apprentissage. Les intervenants rencontrés ont souligné l'importance de créer des espaces d'échanges car "c'est en dialoguant entre praticiens, chercheurs, élus et membres de la communauté qu'on se questionne, qu'on se positionne et surtout qu'on renforce les interventions". [178]

The CityStudio founders, Duane Elverum and Janet Moore, recognized the value of creating a space for dialogue between multiple stakeholders, and the importance of having a regular physical place to host these dialogues. The CityStudio permanent space is a key element to the program's success, because it is where open dialogues take place, experimentation occurs, and collaboration happens among multiple stakeholders. It is a neutral place where City staff, academic faculty, students, administrators and community members can work together to solve pressing challenges that their community is facing. Stronger relationships among multiple stakeholders are at the heart of the successful projects that emerge from the program.

It is important to highlight that when we are looking to evaluate the "success" of an urban design project, we can also consider factors which go beyond the results of the structures and aesthetics of the built environment, and the effects on neighbouring areas, the local economy, and participants. We must also consider the relationships that are built among various stakeholders, the learning that happens in "the making" process, and the deeper connections established between neighbours and community

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178 OCPM (2015). Report from *Consultations, concertation and co-design: the art of planning with the local community*. Retrieved on April 12, 2017 from http://ocpm.qc.ca/fr/livre/compte-rendu-ocpm3c.

Translation by author: The range of practices put forward and the hard work of the stakeholders in consultation and public participation is impressive. Through their efforts, they create and enrich places of expression, experimentation, and learning. The speakers highlighted the importance of creating spaces for exchanges because "it is by dialogue between practitioners, researchers, elected officials and members of the community that we question, position and above all validate interventions."

members when they are involved in a collaborative design process. Building stronger relationships among city staff, practitioners of the built environment, universities, and citizens can lead to more resilient communities, and create a greater understanding between the various parties involved. It can also potentially lead to more collaborative projects in the future among the same stakeholders.

Having all of the relevant stakeholders involved in a project from start to finish does not in itself guarantee any kind of success for an urban design project. As we have mentioned, the process is a very organic one, which can vary according to the nature of a project, the budget, and the dynamics of those people involved (personalities, talents, skill-sets, openness of participants to listening and exchanging ideas, etc.), to name a few. As we see in the case of Lac Mégantic, even if an extensive co-design process is conducted and ambitious plans are made, there is no guarantee that plans will be implemented.

If we consider a service design project such as the redesign of a hospital, it seems to make perfect sense to involve the participation of multiple stakeholders as part of the design team, such as patients, doctors, nurses, cleaning staff, EMTs, hospital administration, and many others who experience the services, facilities, and space in different ways. However, integrating such a diverse group of people is an art, especially when certain professional hierarchies are pre-existing in such environments. The same holds true for urban design projects, where various hierarchies exist within the academic, private, and public sectors. Therefore, the importance of creating a neutral zone where everyone's opinion can be valued and heard is paramount. Furthermore, educating all participants on the importance of design basics such as problem framing, brainstorming, concept exploration, and rapid prototyping can help set a tone where experimentation is encouraged and temporary failures are viewed as part of the design process.

Anyone involved in using hospital services can give productive feedback on the potential redesign of a hospital space. In the same vein, members of the public who frequent a public space can have insightful observations, comments, and input on how the public space is used and what its potential may be. A creative team tasked with designing a new pedestrian zone may have the specific architecture, industrial design, graphic design, and landscape design skills to create interesting concepts and designs. However,

if they design solutions that the residents nearby don't want, then time and resources can be wasted. Furthermore, the design team often doesn't have knowledge of how the space looks, feels, and sounds in the same way as a nearby resident. Consider a man who walks his dog up and down the street twice daily throughout the year, or a corner store owner who sees the ebb and flow of customers throughout the weekdays and weekends, accommodates the coming and going of delivery trucks, and listens to the local gossip and stories of frequent customers. These local residents can have great insights on how a space sounds, feels, looks and changes throughout different times of the day and year. The design team can surely spend some days doing observations in the space, but they will not have such a rich and in-depth perspective as those people who use the space regularly and have seen its evolution over many days or even years. Furthermore, the local neighbourhood residents will also likely be the main users of the space, so it is important that the environment accommodates their needs and aspirations. Locals may also be more likely to take more responsibility for the upkeep or security of a place where they were involved in its design and evolution.

9.3 Reflections on the methodology

Action research was an appropriate choice for this thesis. Our method can be described as a "learn by seeing and doing" approach that is based on intuition, observation, conversation, analysis, research, reflection, and synthesis. In an ideal world, we would have liked to have had time to obtain ethics approval for all projects, so we could have interviewed project participants and gathered more in-depth data and perspectives.

In the case of the Parc La Fontaine project, we would have liked to have interviewed the participants from the public consultation process to learn how they felt about the workshops, the digital tools online and in the park, and their impression of the public consultation process. For the Boston Urban Innovation Festival, we would have liked to have followed up after the event and had more in-depth conversations with design team members, Ambassadors, "Super Heroes", jury members, organisers, and members of the public. We would have looked to learn more from their experiences and also learn if they had ideas on how the process could have been structured (i.e. Was the 3-day hackathon format appropriate? Should the event have been a competition? etc.).

Lastly, we would have especially liked to have spoken with additional students, faculty, city staff, and members of the public who have participated in CityStudio projects in the past. Those people we met at CityStudio in Vancouver had elected to take part in the Art of Cities conference and therefore, likely all had quite positive experiences with the program. We would have liked to have learned more about the downside or challenges faced by the multiple stakeholders on their respective projects in order to give us a broader perspective.

Having ethics approval for all projects would have also allowed us to use select photographs, which could have enhanced our visual storytelling. For example, in the case of the Boston Urban Innovation Festival, we have photographs of members of the public voting for design concepts and speaking with Ambassadors at the design work stations, as well as several images of design teams collaborating on their projects. Similarly, we are also not using specific photographs, which feature participants engaged in workshop exercises and discussions during the Parc La Fontaine public consultation. Although the photographs we are presenting still tell a cohesive story, the photographs we are omitting could have enhanced specific details to the visual story.

9.4 Reflections on the co-design process

The graphic we created to represent co-design in Figure 2.2c works well to represent a co-design workshop or session, but does not apply to the entire co-design process for an urban design project. The co-design process is far more complex and also requires the type of collaboration we see in Figure 2.2a and Figure 2.2b at different stages of the process. Therefore, we can make use of the different graphics in Figure 2.2 to represent different phases of the co-design process.

A challenge embedded into the co-design process is how to create effective working groups and also maintain a democratic participatory process. The action research conducted by UQAM professor François Racine for "Imaginons la place Gérald-Godin !" details this challenge well. After an initial meeting, which was open to the public and included the participation of around 150 people, a smaller working group of participants was selected to participate in a co-design process. People who were interested in par-

ticipating in the smaller working group filled out a questionnaire at the initial meeting, detailing their availability, profile, motivation, and type of contribution that they wished to offer. The selection of the smaller group members was not done in an idealistic democratic fashion, but rather as a function of the citizens' formal training (urban planning, architecture, design of the environment, etc.), age, and what the consultants and municipal stakeholders deemed to be their potential contribution to the creative process. The 23 people selected by the district to be part of the co-design process were students and graduates in urban planning and development, commercial representatives, people involved in various community groups and organisations of public interest, and residents living near the public space (private owners, tenants and residents of low-income housing). One participant also acted as an event reporter to the mayor's office, adding a political component to the process. Professor Racine elaborates here:

> Cette première étape de l'exercice a posé le délicat problème de la sélection des personnes appelées à participer au processus de codesign. Des conflits sont apparus lorsqu'il a fallu limiter la taille du groupe de participants afin de favoriser un travail de conception en groupe plus restreint et en équipes, sur une période s'étalant sur six mois. [179]

We have experienced this same sort of curated selection process in other participatory urban design projects when smaller groups are formed. Other practioners and scholars, such as Gene Rowe and Lynn J. Frewer, also point out some limitations to the participatory process:

> Although representativeness is an important criterion, practical constraints may limit its implementation. To fairly represent all stakeholders in the general public, a large sample is required, but groups cannot function efficiently with a large number of members. Therefore, some bias seems likely – it is just a question of how much. Financial limitations might also hinder attempts at gaining a representative sample. [180]

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179 Racine, F. (May 2017). Urbanisme participatif et codesign à Montréal : la démarche « Imaginons la place Gérald-Godin ! », *Revue Internationale d'Urbansime (RIURBA)*. Numéro 3, p. 9. Retrieved on Jan 10, 2018 from http://riurba.net/Revue/urbanisme-participatif-et-codesign-a-montreal-lademarche-imaginons-la-place-gerald-godin. English translation by author: This first stage of the exercise posed the tricky problem of selecting the people to participate in the codesign process. Conflicts arose when it was necessary to limit the size of the group of participants in order to favour conceptual work in smaller and team-based work groups over a period of six months.

180 Rowe, G. & Frewer, L. J.(2000). Public Participation Methods: A Framework for Evaluation. *Science, Technology, & Human Values. 25*(1), p. 13.

Therefore, the question remains on how to balance fair and equitable ways to involve interested participants and maintain working methods, which will be productive and manageable in a co-design process.

9.5 Reflections on urban design

The authors of *Public Places Urban Space: The Dimensions of Urban Design* state that, "The ultimate agency for the urban designer is as someone who is able to describe potential futures for the city in visual, technical, and narrative terms that foster social involvement, political action, and economic investment to make reality the post-carbon city."[181] Since heavy emphasis is made in urban design about design as "a process", it is not surprising that the types of designers who are becoming involved in urban design is now expanding. Urban design has traditionally been attached to the practices of urban planning, architecture, and landscape architecture. However, the variety of designers who are becoming involved in urban design projects has also extended to product designers and graphic designers as well. Product designers and graphic designers familiar with methods used in service design, human-centred design and system thinking are well equipped to begin joining the conversations about how we can use creative thinking and design processes to solve urban design problems and challenges. Graphic designers can play an important role in creating both low tech and high tech digital tools, which facilitate multistakeholder communication. In addition, they are often skilled at visual storytelling, which is an important part of the co-learning and co-design process for urban design projects.

We are surely not alone in feeling that urban design challenges must be tackled collaboratively by multiple professions. We find the following text in the manifesto for the Penn Resolution (2011):

> No single design profession can address the issues of global warming and reduction of energy supplies. Instead, urban designers, architects, city planners, landscape architects, product designers, and engineers must work collaboratively to reformulate urban patterns. To this end we must: integrate a fundamental concern for our natural environment into our instruction and practice; sponsor research

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181 Carmona, M, Tiesdell, S. Health, T, & Oc, T. (2010). *Public Places Urban Space: The Dimensions of Urban Design*. Routledge, p. 8.

that not only uncovers innovative approaches but also evaluates performance; and promote collaborative practices, sharing of knowledge, and use of common language among our disciplines and other contributors, particularly ethnographers, ecologists, historians, environmental scientists, materials scientists, economists and entrepreneurs. [182]

The urban design practice should be a shared space among many professions and not just a proprietary claim of one or a few professions. Programs in "urban design" seem to make sense in the context of academia, because there is much to learn from the theorists, authors, practioners and projects of the past. In the public and private sectors, the skillsets needed to solve urban design challenges and envision new futures do not come in one single person or profession. Furthermore, a wide variety of viewpoints and skillsets are necessary for a successful participatory design process. We found that many of the definitions of the term "urban design" in our glossary seem incomplete. We feel that the definition should include elements that are focused on people, ecology, and process and as a result, we attempted to create our own definition:

> The goal of urban design is to enhance public spaces in order to create places that are enjoyable, safe and inclusive for all, and to improve the surroundings on multiple scales – streets, neighbourhoods, boroughs, and ultimately cities. Urban design should respect the environment, natural landscapes, and ecology and aim to encourage behaviours which have a positive effect on the environment. It is also a process, which can draw upon methods such as system thinking, design thinking, human-centred design, and co-design to solve problems in a holistic way and create environments that are meaningful to those who use them. Traditionally, urban design has been associated primarily with the fields of architecture, planning, and landscape architecture. However, today's complex urban challenges demand the collaboration of the talents of additional types of professionals in various fields from both the public and private sector, as well as the participation of the general public in the design process.

9.6 Action steps

Given the population shifts we expect to see in the coming years and the pressing need to find more sustainable ways of using our planet's resources, it is surely worth exploring

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182 Penn Design, Penn Institute for Urban Research (2011). The Penn Resolution: Educating Designers for Post-Carbon Cities, p. 22.

how we can develop more productive processes for multistakeholder collaborations to improve our cities. We are taking away some important lessons from our literature review and action research for the five case studies we have examined for this master's thesis. We have learned a great deal from some of the methods, tools and processes being tested for multistakeholder collaborations within our own city of Montréal and beyond its borders. Words from Otto Scharmer, Senior Lecturer at MIT and Co-founder of U.Lab and the Presencing Institute, give us inspiration that universities are ripe for transformation. In an article for the *Huffington Post* titled "Education is the kindling of a flame: How to reinvent the 21st-century university", he writes:

> The classical university was based on the unity of research and teaching. The modern university has been based on the unity of research, teaching, and application. The emerging 21st-century university, I believe, will be based on the unity of research, teaching, and civilizational renewal. To transform higher education into its most advanced evolutionary state requires nothing less than a full inversion of its traditional discipline structure toward 4.0 ways of innovating and learning. [183]

We have illustrated that a CityStudio inspired model could help address both of our primary and secondary research questions. We should not wait to explore and prototype what kind of permanent programs could be established in Montréal to cultivate multistakeholder partnerships for urban design and social impact projects. Having a permanent studio location where multiple stakeholders can meet in a neutral zone is a key element for establishing and building longer term relationships and partnerships between all parties. The studio would be a place of collaboration where system thinking and experimentation are encouraged and new concepts can be explored and prototyped with the participation of city staff, faculty, students, the private sector, non-profits, and members of the public. More collaboration is a key ingredient to improving our cities. In the words of Buckminster Fuller:

> We are not going to be able to operate our spaceship earth successfully nor for much longer unless we see it as a whole spaceship and our fate as common. It has to be everybody or nobody. [184]

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183 Scharmer, O. (January 5, 2018). Education is the kindling of a flame: How to reinvent the 21st-century university. *Huffington Post*. Retrieved on January 7, 2018 from https://www.huffingtonpost.com/entry/education-is-the-kindling-of-a-flame-how-to-reinvent_us_5a4ffec5e4b0ee59d41c0a9f.

184 Penn Design, Penn IUR (2011). The Penn Resolution: Educating Designers for Post-Carbon Cities, p. 5..

Site

ANNEX A.1   Place au Chantier during construction. Photographer: Christine Kerrigan

ANNEX A.2   Place au Chantier during construction. Photographer: Christine Kerrigan

Site

CONTENEUR / BELVÉDÈRE

ÉTABLI

BUREAU DES VENTES / TERRASSE

ROULOTTE

BAR / CANTINE

'IVÉE

PISTE CYCLABLE

ATELIER MOBILE
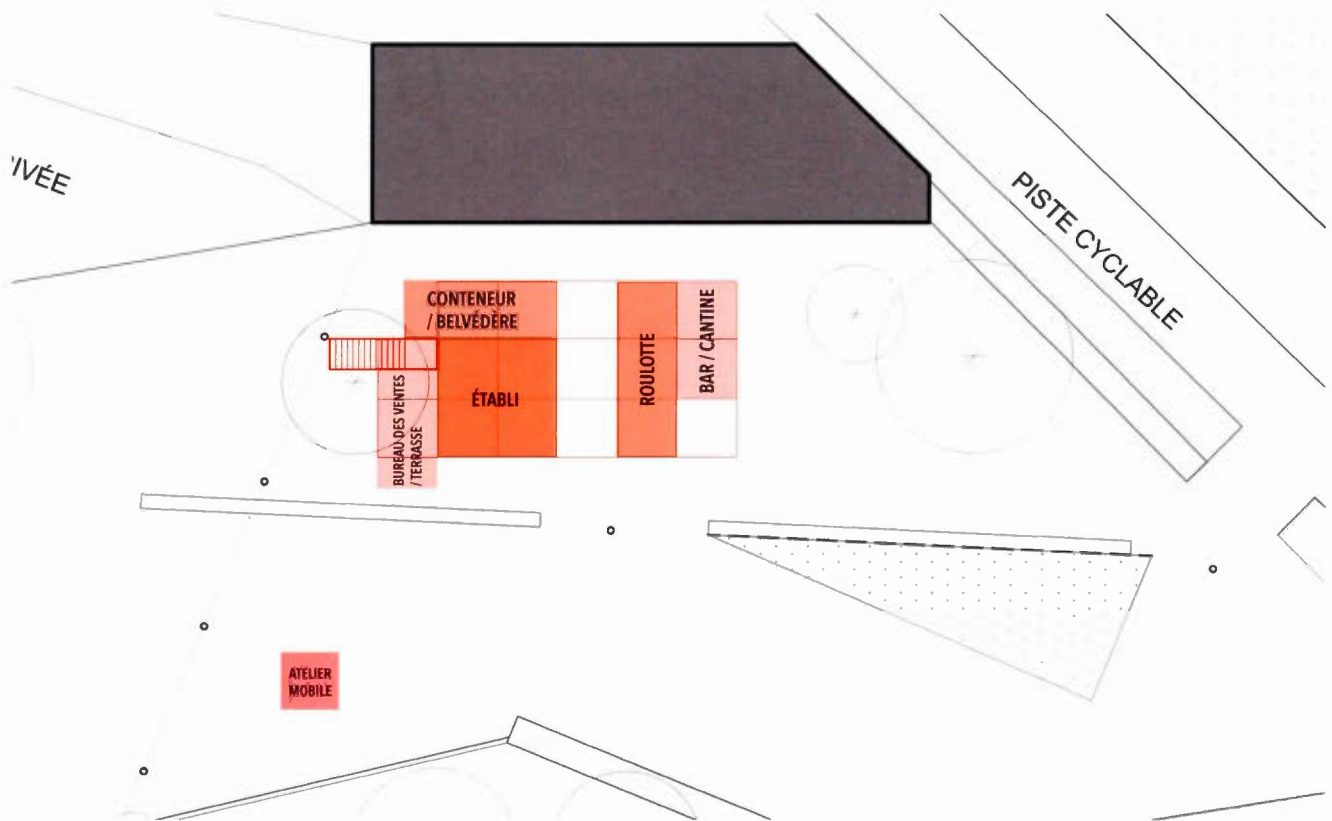
ANNEX A.3   Space design sketch. Source: Place au Chantier, Rapport de Synthèse, l'ADUQ, Octobre, 2016

ANNEX A.4   The design team works on the layout of the space. Photographer: Christine Kerrigan

ANNEX A.5 The collaborative team of designers and artists. Photographer: Christine Kerrigan

ANNEX A.6 Pauline Butiaux and designers from Collectif Etc. Photographer: Christine Kerrigan

Concept

ANNEX A.7   Members of the design team prototype concepts. Photographer: Christine Kerrigan

ANNEX A.8   Design team members sketch and discuss concepts. Photographer: Christine Kerrigan

Construction

ANNEX A.9   Design team members work on constructing the site. Photographer: Christine Kerrigan

ANNEX A.10   Design team members construct the main stage. Photographer: Christine Kerrigan

Construction

ANNEX A.11   Design team members work on constructing the site. Photographer: Christine Kerrigan
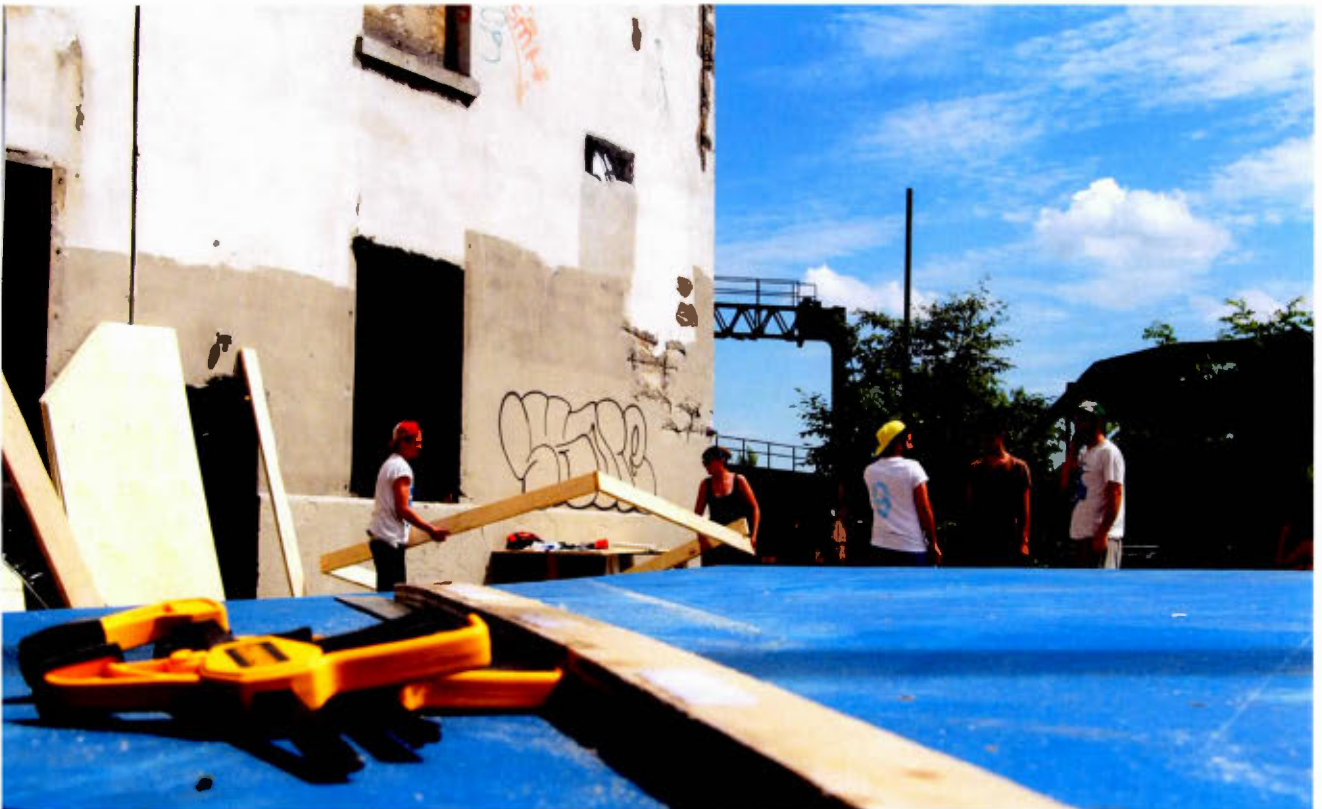
ANNEX A.12   Design team members construct the modules for the main stage. Photographer: Christine Kerrigan

Structures

ANNEX A.13   A second level was built above the main stage as a look-out and social area. Photographer: Christine Kerrigan

ANNEX A.14   A view of the main stage under construction. Photographer: Christine Kerrigan

Roundtables

ANNEX A.15   Mobile stage for workshops and conferences. Photographer: Christine Kerrigan

ANNEX A.16   Organisers and design team members during a workshop. Photographer: Christine Kerrigan

Entertainment

ANNEX A.17   Early evening DJ performances, July 23, 2016. Photographer: Christine Kerrigan
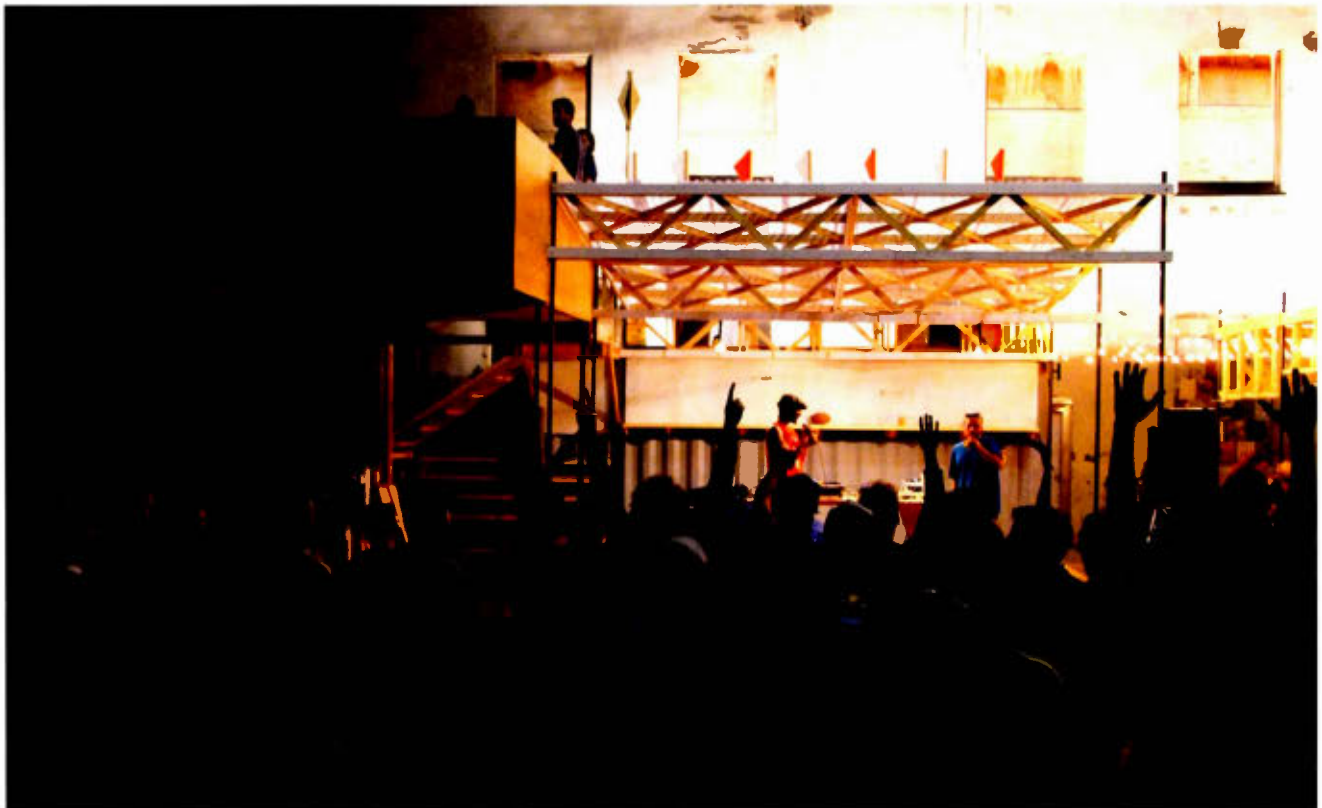
ANNEX A.18   Late evening performances by hip-hop artists, July 23, 2016. Photographer: Christine Kerrigan

Learnings
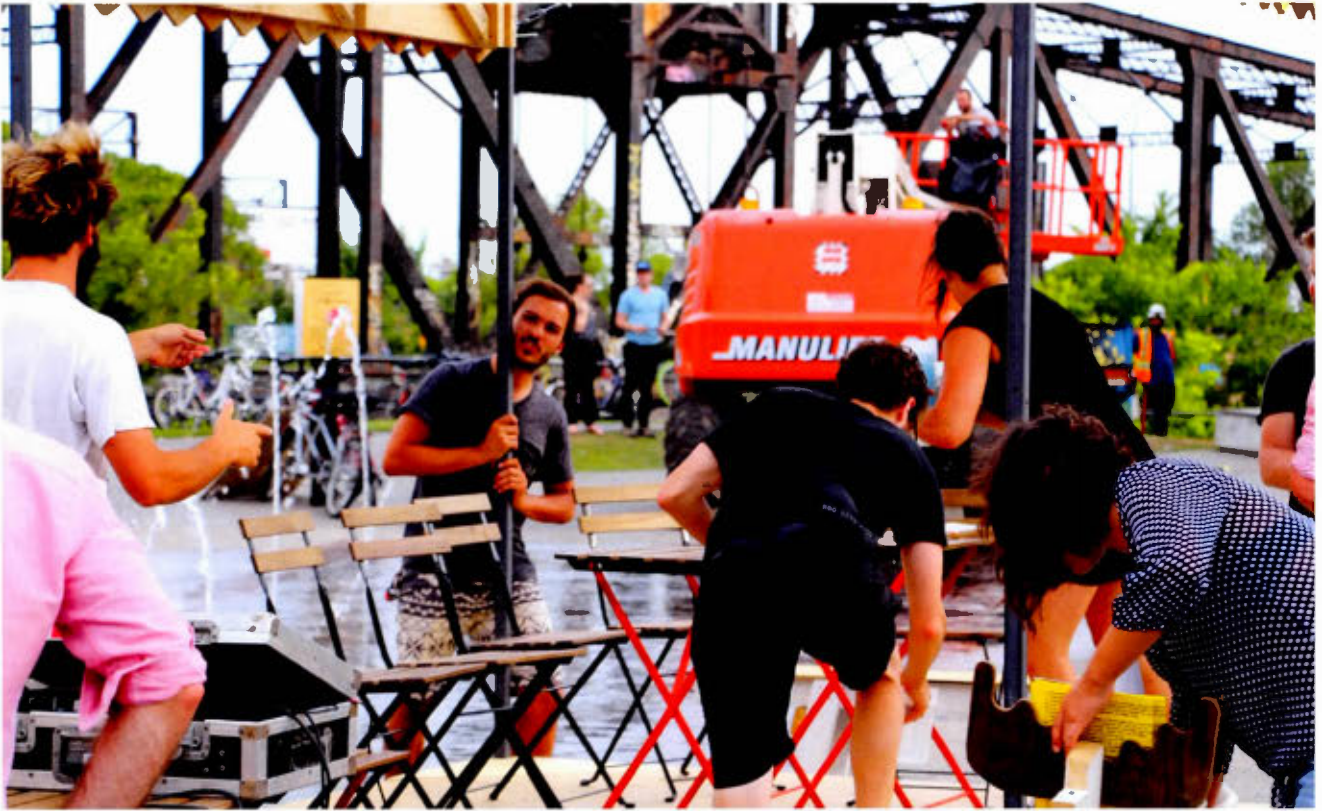
ANNEX A.19   Municipal construction vehicles and trucks needed to pass through the site during a workshop.
Photographer: Christine Kerrigan

ANNEX A.20   Municipal construction vehicles and trucks needed to pass through the site during a workshop.
Photographer: Christine Kerrigan

Learnings

ANNEX A.21   A downpour halted a music event and presented some challenges for the newly built structure.
Photographer: Christine Kerrigan

ANNEX A.22   Design team members reacted quickly to provide drainage options for the structure.
Photographer: Christine Kerrigan

Day and night

ANNEX A.23   A rainbow magically appeared after a rain shower. Photographer: Christine Kerrigan

ANNEX A.24   A view of Place au Chantier in the early evening. Photographer: ADUQ

Citizen consultation

PARC LA FONTAINE
Vos idées pour demain

Rapport de la consultation citoyenne
Printemps et été 2016

Montréal

RAYSIDE | LABOSSIÈRE
Architecture   Design   Urbanisme

INSTITUT DU
NOUVEAU MONDE

Communication

ANNEX B.2   Poster in Parc La Fontaine. Photographer: Christine Kerrigan

ANNEX B.3   Printed postcard invitation to the public consultation on April 26, 2016. Design: City of Montréal.

Schedule

PARC LA FONTAINE
Vos idées pour demain
Montréal

26 avril 2016 - 19h Chalet-Restaurant Espace La Fontaine	**RENCONTRE D'INFORMATION**

PHASE 1 - DU DIAGNOSTIC À LA VISION

10 mai 2016 - am et pm Chalet-Restaurant Espace La Fontaine	Atelier participatif - organisations de la société civile (sur invitation)
16 ou 18 mai 2016 - 18h30 Chalet-Restaurant Espace La Fontaine	Atelier participatif - citoyens et groupes de citoyens (ouvert à tous)
avril - juin 2016	Interactions sur le site web de la démarche - en ligne

PHASE 2 - DE LA VISION AUX ORIENTATIONS

juin 2016	Caravane citoyenne dans le parc - surveillez-nous!
juin 2016	Interactions sur le site web de la démarche - en ligne
6 juin 2016 - pm et soir Chalet-Restaurant Espace La Fontaine	Ateliers participatifs - organisations et citoyens

GRANDE ASSEMBLÉE PUBLIQUE RÉCAPITULATIVE

31 août 2016 - 19h Chalet-Restaurant Espace La Fontaine	Présentation publique des résultats de la démarche de participation + période d'échanges

2

ANNEX B.4   The schedule. Source: Parc La Fontaine public consultation report, Spring/Summer 2016.

BILAN DES ACTIVITÉS PARTICIPATIVES EN PERSONNE	Nombre de participants
Rencontre d'information du 26 avril	228
Phase 1 – Du diagnostic à la vision	
Ateliers	
Atelier 10 mai (organisations)	33
Atelier 16 mai (population)	65
Atelier 18 mai (population)	45
Sous-total phase 1	143
Phase 2– De la vision aux orientations	
Ateliers	
Atelier 6 juin pm	22
Atelier 6 juin soir	36
Caravane citoyenne dans le parc du 15 au 23 juin	400
Entrevues avec 2 organisations voisines	2
Sous-total phase 2	458
Assemblée récapitulative du 31 août 2016	122
TOTAL DES PARTICIPANTS AUX ACTIVITÉS EN PERSONNE	953

BILAN DES ACTIVITÉS PARTICIPATIVES EN LIGNE	Nombre de contributions
Phase 1– Du diagnostic à la vision	
Sondages plateforme	
L'identité du parc	458
Les différents usages du parc	363
Les aménagements, les bâtiments et les équipements sportifs et culturels	353
Les arts et la culture	166
La biodiversité	149
Les déplacements, les accès et la circulation	167
Cartes interactives plateforme	
Endroits favoris	93
Problèmes de déplacement	38
Sous-total phase 1	1 787
Phase 2– De la vision aux orientations	
Plateforme	
Avis sur les énoncés	30
Vision (dans 20 ans…)	30
Sous-total phase 2	60
Mémoires déposés	12
Commentaires en ligne	90
TOTAL DES CONTRIBUTIONS AUX ACTIVITÉS EN LIGNE	1 949

| GRAND TOTAL POUR L'ENSEMBLE DE LA DÉMARCHE | 2 902 |

ANNEX B.5   Statistics for the public consultation.   Source: Parc La Fontaine public consultation report, Spring/Summer 2016.

L'ÉVÉNEMENT EN PHOTOS

Montréal

Crédit photo: Natacha Gysin
Firme Publicis (1)

23

LES RÉSULTATS – LA FONTAINE

» 2 399 sondages complétés
» Environ 7 460 usagers ont participé
  – Plusieurs citoyens ont remplis le sondage en groupe

ANNEX B.6   Source: Bilan, Mon Parc de Rêve.

Online tools

Vos déplacements dans le parc

FERMÉ: Cette consultation est terminée.

Indiquez où vous voyez des problèmes de sécurité lors de vos déplacements dans le parc et expliquez pourquoi.
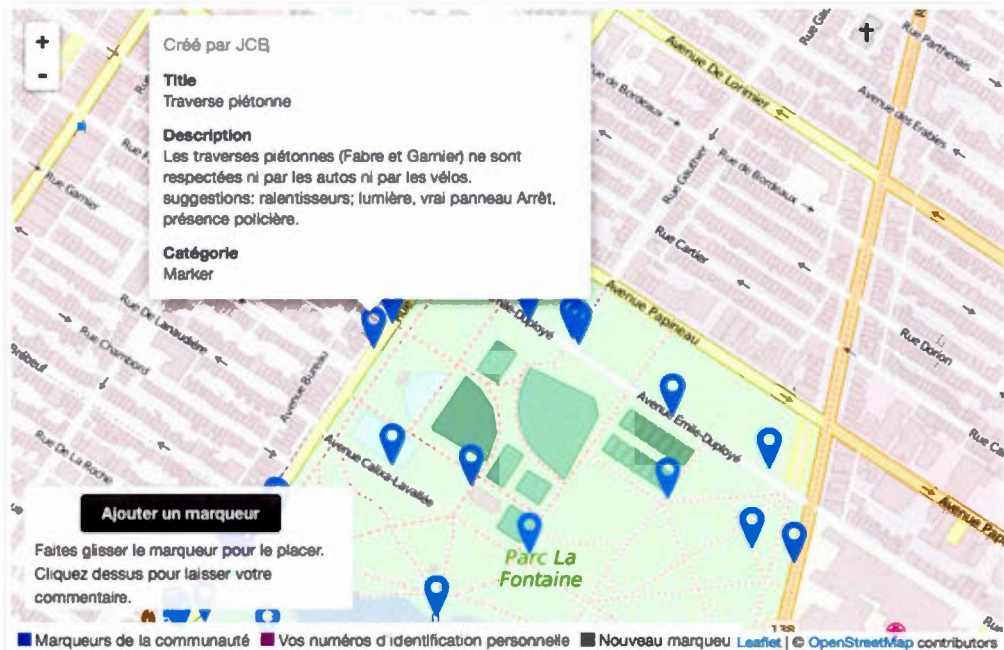
Votre endroit favori dans le parc

Sur la carte interactive, indiquez quel est votre endroit favori dans le parc.

Pour quelle(s) raison(s) aimez-vous cet endroit ?

ANNEX B.7   Screen shots of interactive maps. Source: http://www.realisonsmtl.ca/parclafontaine
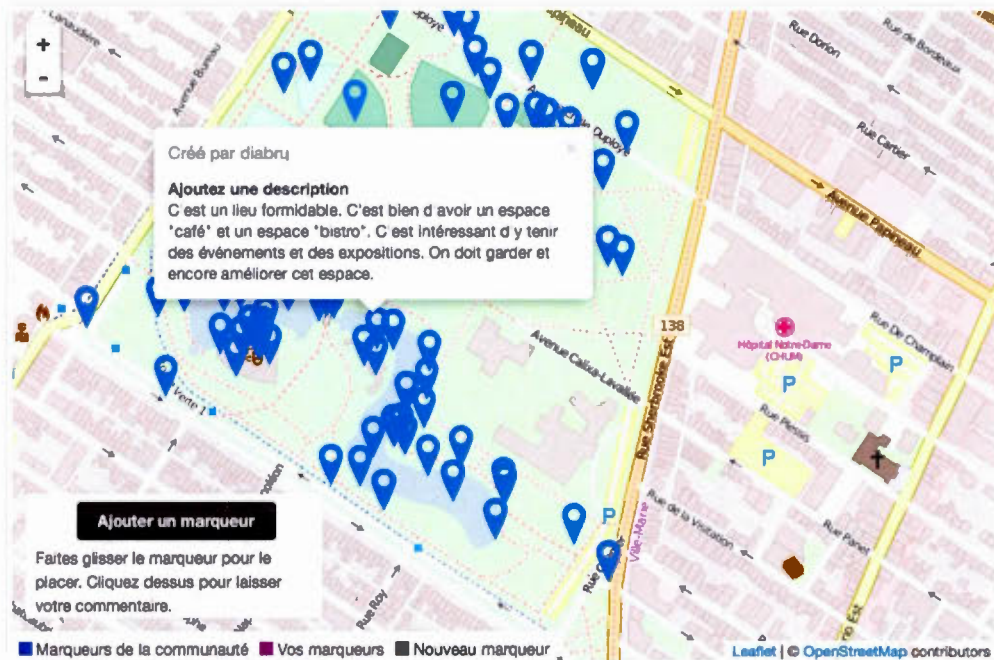
Project process

ANNEX B.8 Source: Parc La Fontaine public consultation report, Spring/Summer 2016.

ANNEX B.9   Mr. Réal Ménard (Mayor of the district Mercier-Hochelaga-Maisonneuve) and Ron Rayside (Rayside Labossière) elaborate on the importance of the public consultation process for the park. Photographer: Ville de Montréal

ANNEX B.10   228 people attended the April 26 public consultation meeting. Photographer: Christine Kerrigan

ANNEX B.11 Participants share their ideas and concerns for the park. Photographer: Ville de Montréal

ANNEX B.12 The audience members listen to several presentations about the park. Photographer: Ville de Montréal

May 16 & May 18 Workshops

ANNEX B.13   Participants listen to presentations before workshop exercises begin. May 16, 2016. Photographer: Christine Kerrigan

ANNEX B.14   Participants listen to presentations before workshop exercises begin. May 18, 2016. Photographer: Christine Kerrigan

June 6, 2016 Workshops

ANNEX B.15 Themed table tents are part of group exercises for the workshop. Photographer: Christine Kerrigan

ANNEX B.16 Participants are invited to write what they appreciate about the park. Photographer: Christine Kerrigan

June 6, 2016 Workshop & August 31, 2016 Meeting

ANNEX B.17   Themed table tents are part of group exercises for the workshop on June 6, 2016. Photographer: Christine Kerrigan

ANNEX B.18   Participants listen to presentations on August 31, 2016. Photographer: Christine Kerrigan
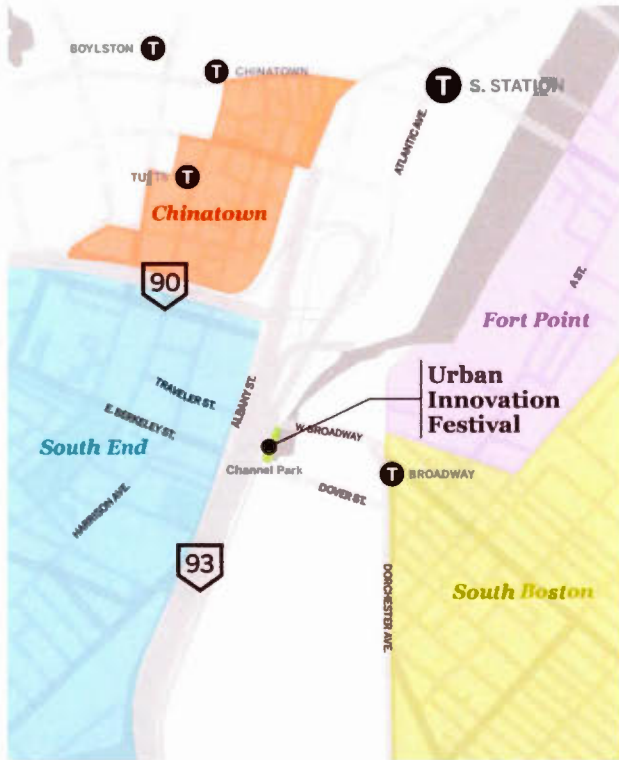
Site

ANNEX C.1   Map and renderings of the site for the Boston Urban Innovation Festival. Source: Design Museum Boston website

ANNEX C.2   Site for the Boston Urban Innovation Festival under the I93 overpass in Boston. Photographer: Christine Kerrigan

Site

ANNEX C.3   Site for the Boston Urban Innovation Festival under the I93 overpass in Boston. Photographer: Christine Kerrigan

ANNEX C.4   The I93 underpass area serves mostly as a parking lot. Photographer: Christine Kerrigan

Site

ANNEX C.5   The I93 underpass area usually serves mostly as a parking lot. Photographer: Christine Kerrigan
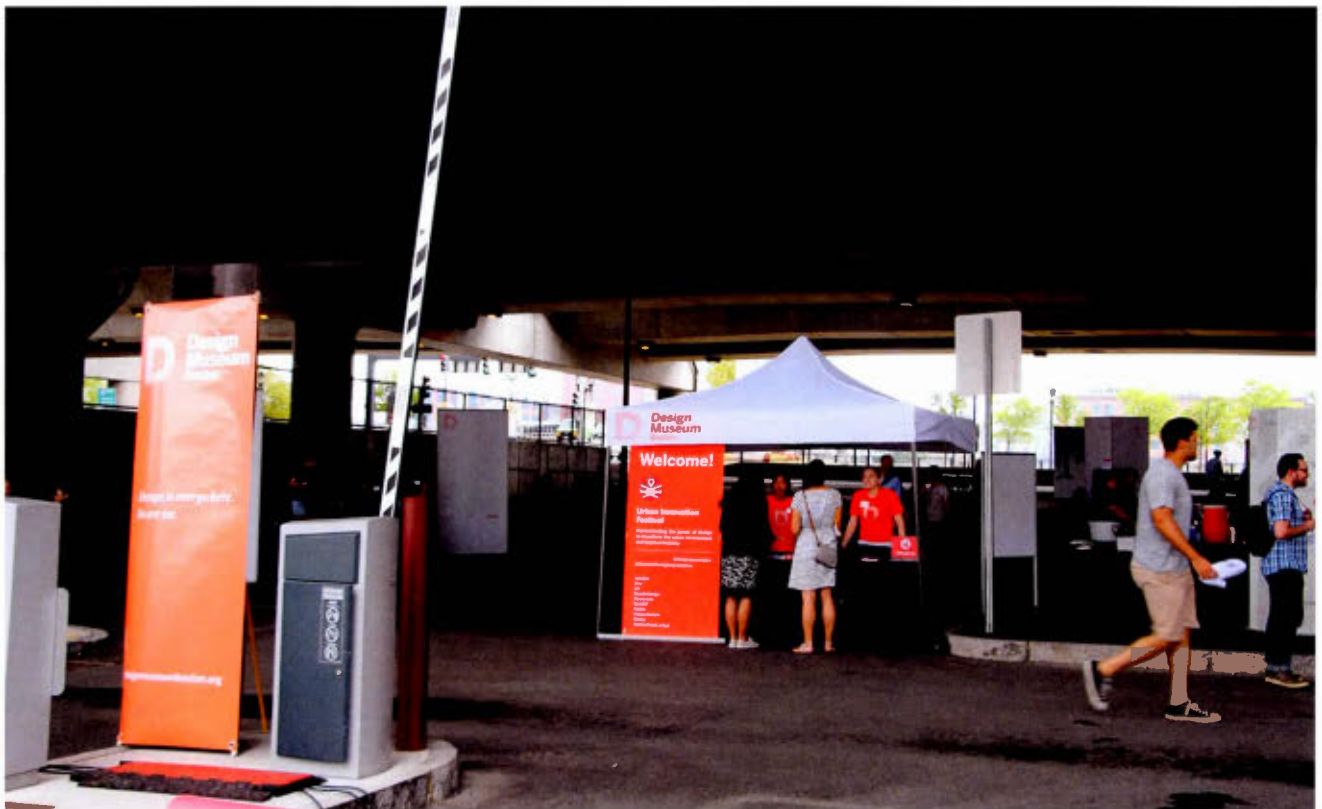
ANNEX C.6   Design Museum staff greeted participants and visitors at the welcome desk. Photographer: Christine Kerrigan

Site

ANNEX C.7   The Design Museum created signage to draw attention to the site. The Photographer: Christine Kerrigan

ANNEX C.8   There was a very upbeat and optimistic tone set for the festival. Photographer: Christine Kerrigan

Welcome reception

ANNEX C.9   Design Museum staff registered participants and distributed welcome packs. Photographer: Christine Kerrigan

ANNEX C.10   The Design Museum had created brochures for the festival. Photographer: Christine Kerrigan

Event kick-off, July 29, 2016

ANNEX C.11   Mason Smith, the host for the festival, kicked off the first day's events. Photographer: Christine Kerrigan

ANNEX C.12   The first day at the festival on Friday, July 29, 2016. Photographer: Christine Kerrigan

Public involvement

ANNEX C.13   The Design Museum encouraged the public to make prototypes from Legos. Photographer: Christine Kerrigan
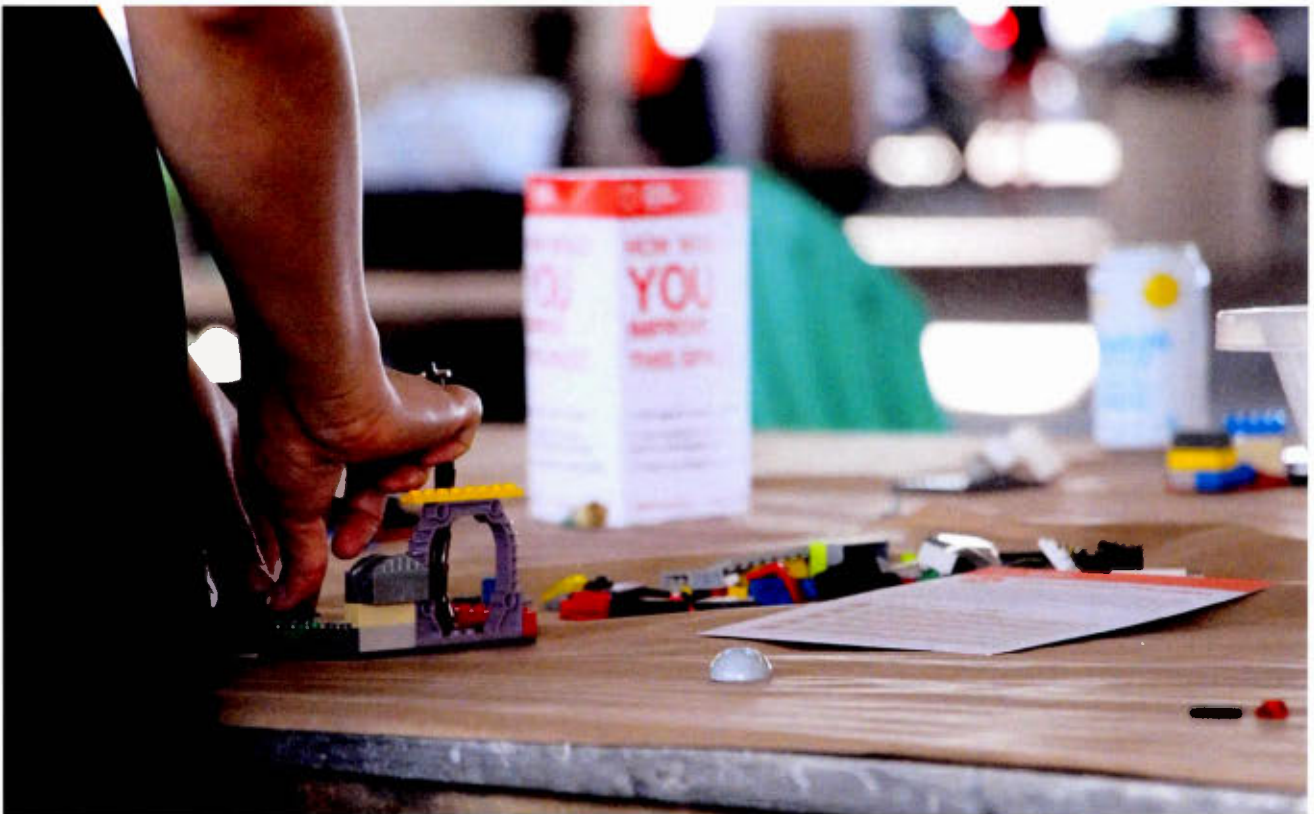
ANNEX C.14   The public was encouraged to post their prototypes on social media. Photographer: Christine Kerrigan

Public involvement

ANNEX C.15   The Bose team shared their process with the public. Photographer: Christine Kerrigan

ANNEX C.16   The public was encouraged to give feedback about Boston. Photographer: Christine Kerrigan

Design teams at work

ANNEX C.17 Each team had a work space with white boards and a long table. Photographer: Christine Kerrigan

ANNEX C.18 Design teams work to understand the space. Photographer: Christine Kerrigan

ANNEX C.19   The Fidelity Labs team solicited feedback about perceptions of the space. Photographer: Christine Kerrigan

Saturday

10:00	10:15	settle in
10:15	11:00	Recap empathy
11:00	11:30	Prep for any additional research
11:30	1:30	fill any research holes/talk to experts
1:30	2:30	synthesis
2:30	3:00	Ideation
3:00	4:30	Rapid prototyping and testing
4:30	5:00	prep for read out
5:00	7:00	read out
7:00	?	Finish prototyping and prep for tomorrow

ANNEX C.20   The Fidelity Labs team posted their schedule daily. Photographer: Christine Kerrigan

Design teams at work

ANNEX C.21   Design teams synthesise understandings and brainstorm concepts. Photographer: Christine Kerrigan

ANNEX C.22   Design teams synthesise understandings and brainstorm concepts. Photographer: Christine Kerrigan

Design teams at work
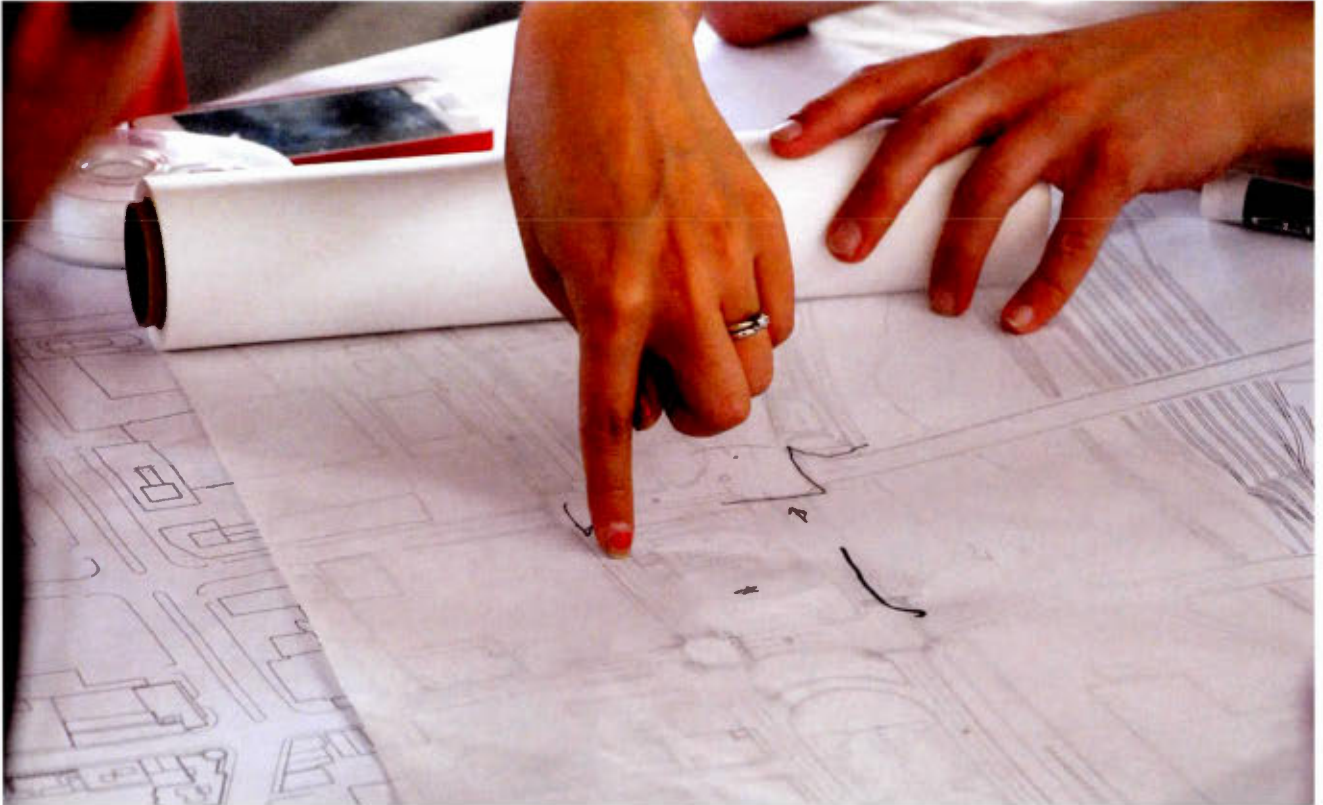
ANNEX C.23   Design teams discuss the site. Photographer: Christine Kerrigan

ANNEX C.24   Design teams sketch ideas. Photographer: Christine Kerrigan

Prototyping

ANNEX C.25   Design teams prototype ideas. Photographer: Christine Kerrigan

ANNEX C.26   Design teams prototype ideas. Photographer: Christine Kerrigan

Prototyping

ANNEX C.27   Prototypes. Photographer: Christine Kerrigan

ANNEX C.28   Prototypes. Photographer: Christine Kerrigan

ANNEX C.29 Prototype for Fidelity Labs' Urban Hike. Photographer: Christine Kerrigan
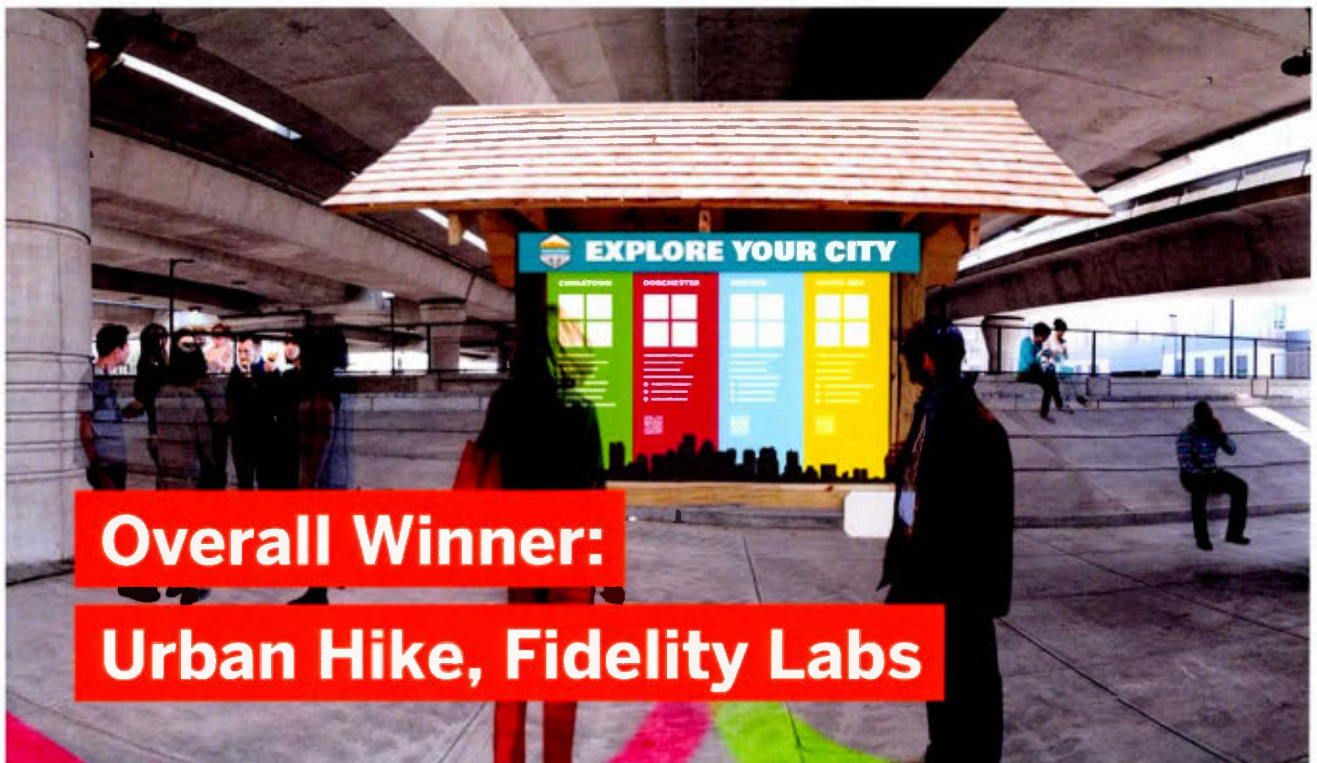
ANNEX C.30 Fidelity Labs' Urban Hike concept wins the competition. Source: Design Museum Boston

Festival winners

ANNEX C.31   Prototype for Shepley Bulfinch's Wind Chimes. The Photographer: Shelpley Bulfinch, Twitter
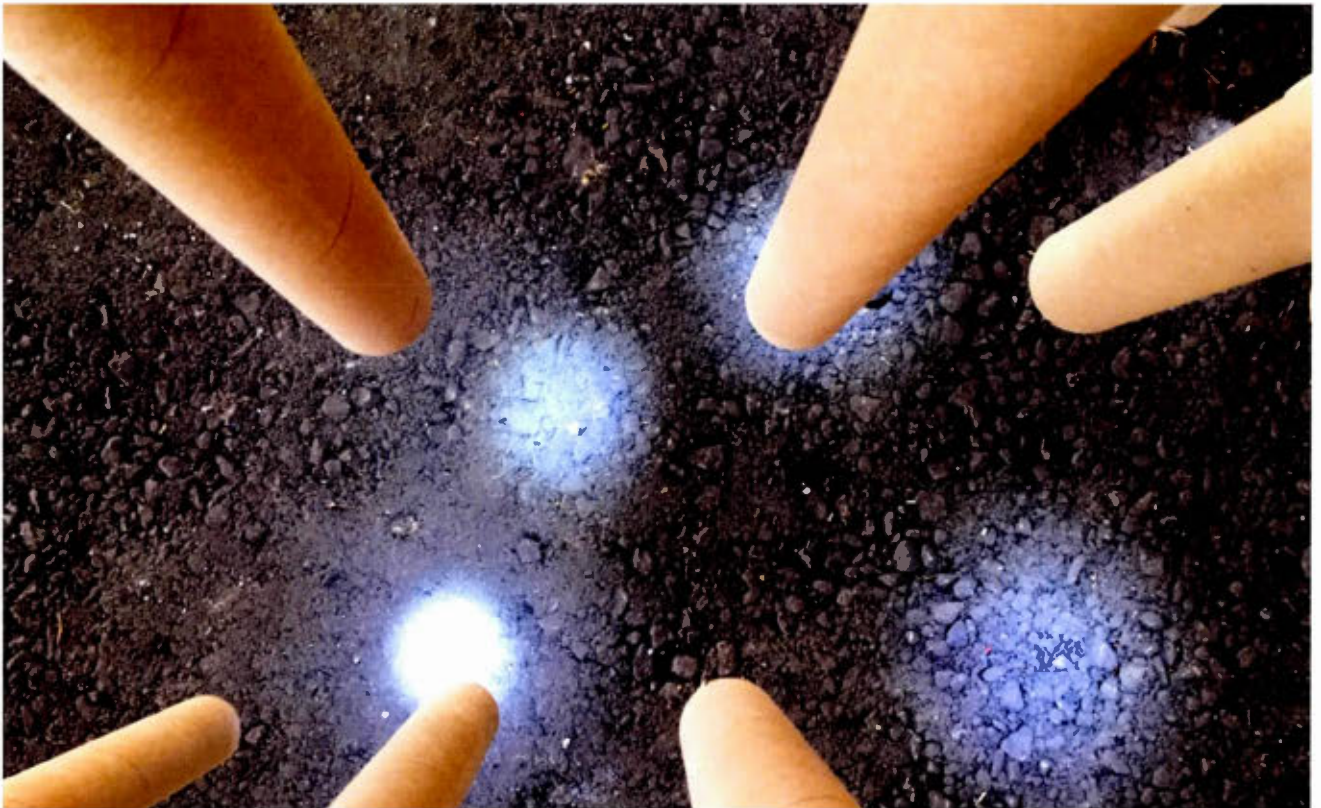
ANNEX C.32   Prototype for Shepley Bulfinch's Wind Chimes. The Photographer: Shelpley Bulfinch, Twitter

Festival winners

ANNEX C.33   Shepley Bulfinch's Wind Chimes concept wins "Most Innovative". Source: Design Museum Boston3

ANNEX C.34   Essential Design's Urban Planters wins "Runner Up". Source: Design Museum Boston

Festival concepts

ANNEX C.35   Bose's concept for murals, which change with LED lights. Source: Design Museum Boston

ANNEX C.36   The MassArt student team proposed benches with digital and art features. Source: Design Museum Boston

Pedestrian zone tours: Fleuve-Montagne

ANNEX D.1   City staff guides participants on a tour of Fleuve-Montagne pedestrian project. Photographer: Christine Kerrigan

ANNEX D.2   City staff guides participants on a tour of Fleuve-Montagne pedestrian project. Photographer: Christine Kerrigan

Pedestrian zone tours: Fleuve-Montagne

ANNEX D.3   City staff guides participants down rue McTavish on the McGill campus. Photographer: Christine Kerrigan

ANNEX D.4   A view of the construction on rue McTavish for the Fleuve-Montagne project. Photographer: Christine Kerrigan

Pedestrian zone tours: Fleuve-Montagne

ANNEX D.5 City staff guides participants along the Fleuve-Montagne pedestrian zone. Photographer: Christine Kerrigan

ANNEX D.6 City staff guides participants along the Fleuve-Montagne pedestrian zone. Photographer: Christine Kerrigan

Pedestrian zone tours: Rue St. Paul

ANNEX D.7 City staff guides participants along the Rue St. Paul pedestrian zone. Photographer: Christine Kerrigan
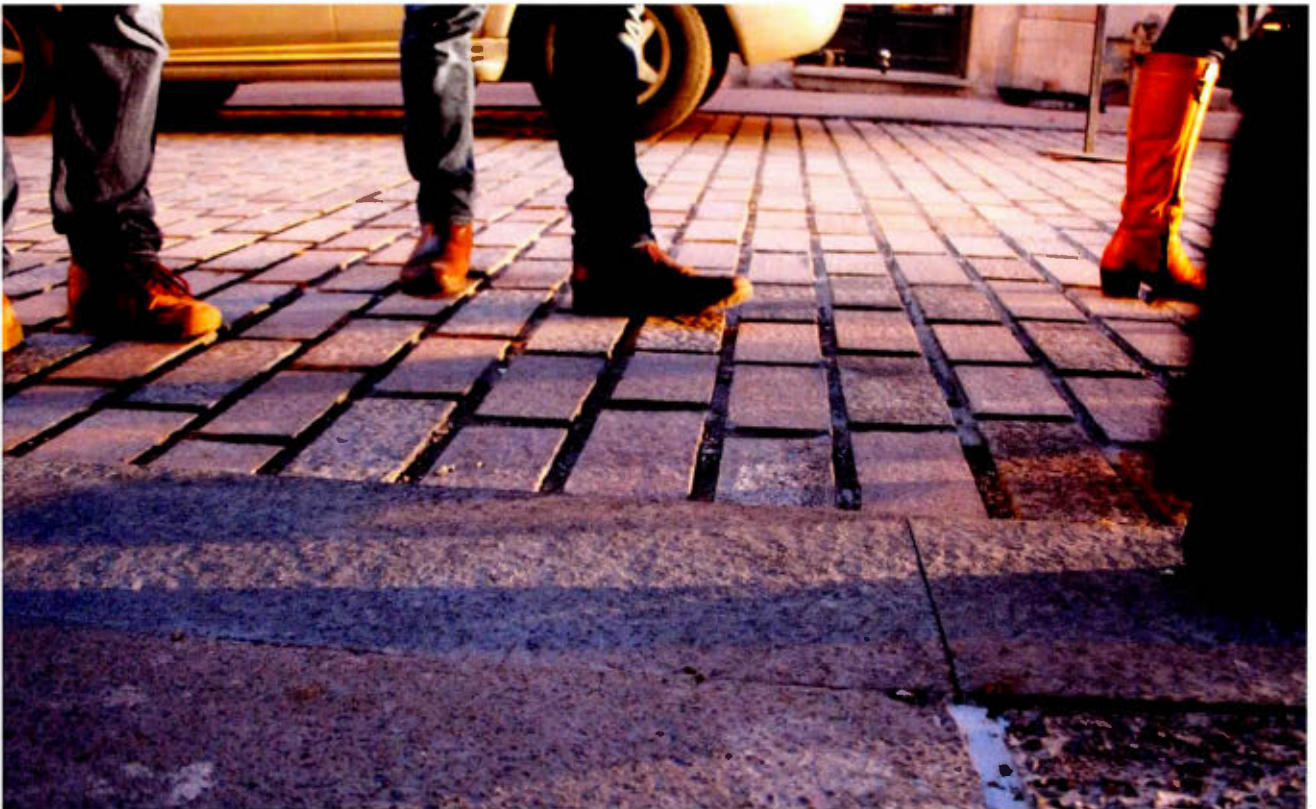
ANNEX D.8 City staff guides participants along the Rue St. Paul pedestrian zone. Photographer: Christine Kerrigan

Presentations from sound professionals

ANNEX D.9   Professor Catherine Guastavino and Daniel Steele discuss soundscape concepts. Photographer: Christine Kerrigan

ANNEX D.10   Sound professional, Jochen Steffens, discusses masking and water features. Photographer: Christine Kerrigan

Presentations from City employees

ANNEX D.11   A city staff member presents the Fleuve-Montagne pedestrian project. Photographer: Christine Kerrigan

ANNEX D.12   A city staff member presents the Sainte-Catherine pedestrian project. Photographer: Christine Kerrigan

Audio demos

ANNEX D.13   Participants experience an audio demo by researcher Florian Grond. Photographer: Johannes Scherzer

ANNEX D.14   Florian Grond guides participants through an audio demo. Photographer: Johannes Scherzer

Audio demos

ANNEX D.15   Romain Dumoulin guides participants through an audio demo. Photographer: Johannes Scherzer

ANNEX D.16   Romain Dumoulin guides participants through an audio demo. Photographer: Johannes Scherzer

Collaborative workshops

ANNEX D.17   Participants discuss their soundscape ideas during the workshop. Photographer: Johannes Scherzer
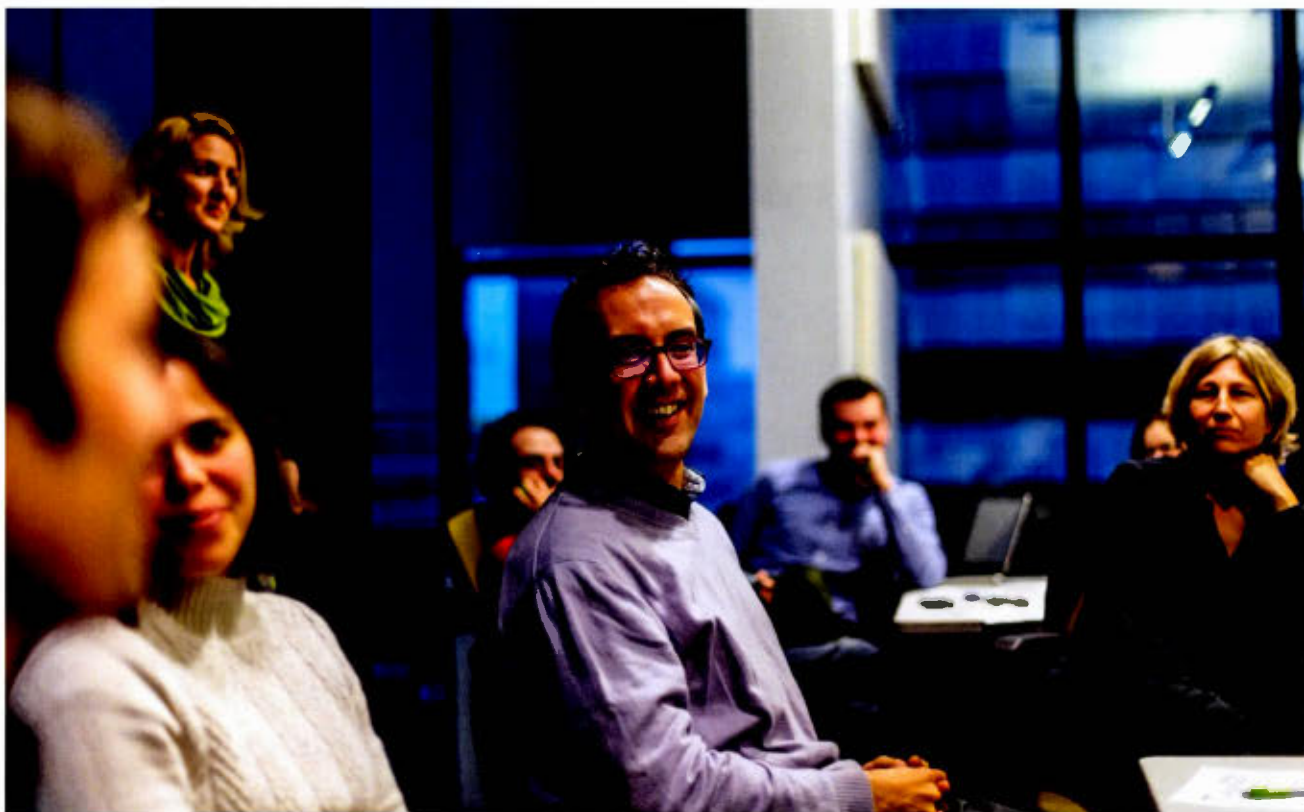
ANNEX D.18   Participants discuss their soundscape ideas during the workshop. Photographer: Johannes Scherzer

Collaborative workshops

ANNEX D.19   Participants discuss the workshop exercise goals and objectives. Photographer: Johannes Scherzer

ANNEX D.20   Participants share ideas for soundscapes in pedestrian zones. Photographer: Johannes Scherzer

Collaborative workshops

ANNEX D.21 Participants discuss ideas for the Fleuve-Montagne pedestrian zone. Photographer: Johannes Scherzer

ANNEX D.22 Participants present ideas to the larger group. Photographer: Johannes Scherzer

Collaborative workshops

ANNEX D.23   Participants discuss ideas for the Rue Saint-Paul pedestrian zone. Photographer: Johannes Scherzer

ANNEX D.24   Participants discuss ideas for the Rue Saint-Paul pedestrian zone. Photographer: Johannes Scherzer

Collaborative workshops

ANNEX D.25   Smaller groups present their ideas to the larger group. Photographer: Johannes Scherzer
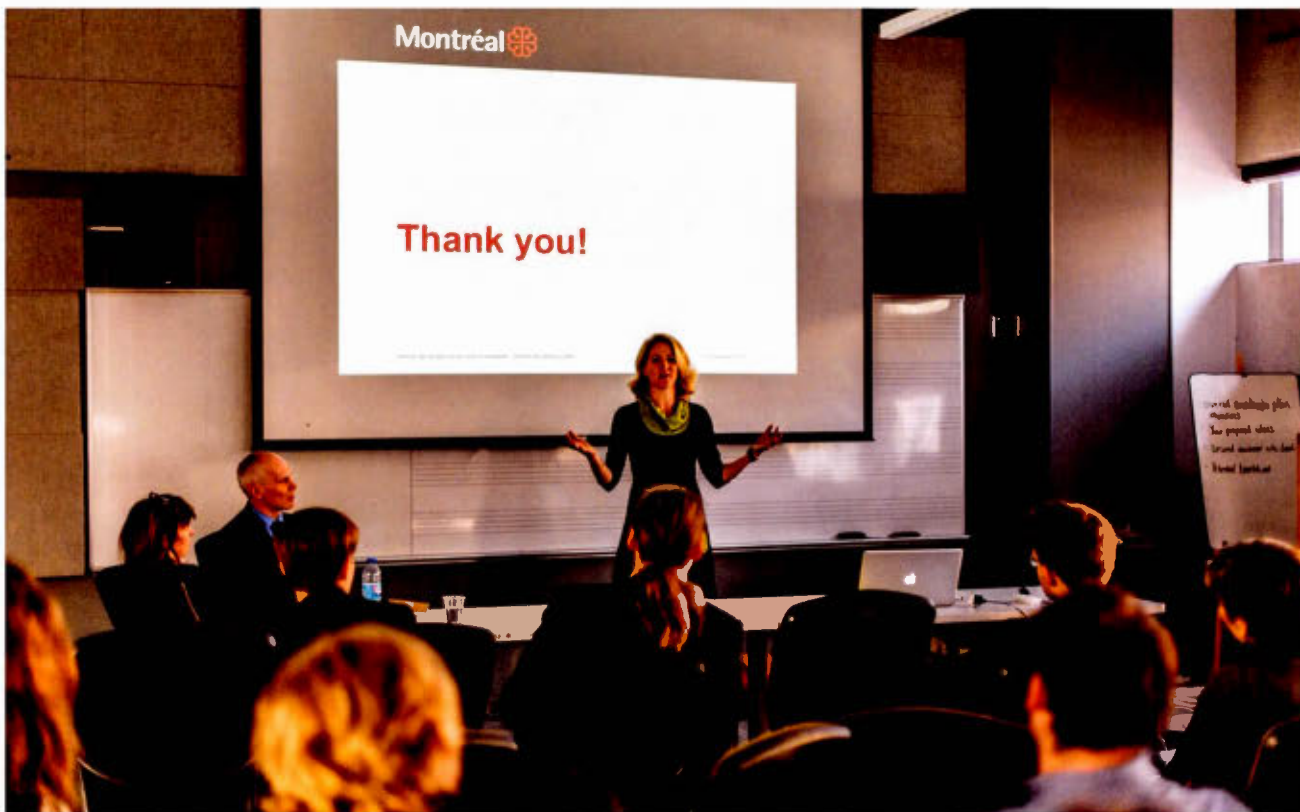
ANNEX D.26   The workshop comes to a close and the day ends with a panel discussion. Photographer: Johannes Scherzer

Surveys after Event

ANNEX D.27 We conducted participant surveys following the event.

CityStudio site

ANNEX E.1   CityStudio is housed in this city-owned building next to the Cambrie bridge. Photographer: Christine Kerrigan

ANNEX E.2   Duane Elverum and Janet Moore kick off the *Art of Cities* conference. Photographer: Christine Kerrigan

ANNEX E.3   The founders elaborate on the goals and structure of the program. Photographer: Christine Kerrigan

ANNEX E.4   Chairs were often arranged in a circular format to encourage open dialogues. Photographer: Christine Kerrigan

CityStudio challenges

ANNEX E.5   Many challenges that CityStudio is looking to explore are posted on the wall. Photographer: Christine Kerrigan

ANNEX E.6   Close-up of some challenges that CityStudio is looking to explore. Photographer: Christine Kerrigan

CityStudio courses

ANNEX E.7   The Campus Network Manager elaborates on how campus courses function. Photographer: Christine Kerrigan

ANNEX E.8   Participants learn about various aspects of CityStudio in smaller groups. Photographer: CityStudio

Stakeholders

ANNEX E.9   The founders explain their partnership with the City of Vancouver. Photographer: Christine Kerrigan

ANNEX E.10   A group brainstorm revealed the program's many stakeholders. Photographer: Christine Kerrigan

Stakeholders

ANNEX E.11 Paul Gagnon (far left), Corporate Zero Waste Officer for the City of Vancouver, speaks with participants over lunch. Photographer: Christine Kerrigan

IF A PROJECT GOES WELL, THEN YEAH, IT WAS CITY STUDIO! IF I PROJECT DOESN'T GO WELL, THEN YEAH, IT WAS CITYSTUDIO.

ANNEX E.12 City staff and faculty share their experiences of working with CitytStudio. Photographer: Christine Kerrigan

Sample projects

ANNEX E.13   Project concepts. Source: Umbrella Taxi project, CityStudio website

ANNEX E.14   Project concepts. Source: Lighter Footprint Project, CityStudio website

Sample projects

ANNEX E.15   Project concepts, Illumilane project. Source: CityStudio website

ANNEX E.16   Project concepts, Imagination Zone. Source: CityStudio website

ANNEX E.17   Dale Bracewell, Manager of Transportation Planning, discussed tranport goals. Photographer: Christine Kerrigan

ANNEX E.18   *Art of Cities* participants were given a tour of Vancouver on Mobi public bikes. Photographer: CityStudio

ETHICS CERTIFICATE

PANEL ON RESEARCH ETHICS
Navigating the ethics of human research

TCPS 2: CORE

Certificate of Completion

This document certifies that

Christine Kerrigan

has completed the Tri-Council Policy Statement:
Ethical Conduct for Research Involving Humans
Course on Research Ethics (TCPS 2: CORE)

Date of Issue: **27 September, 2016**

Ethics certificate of completion

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GLOSSARY DEFINITIONS

CO-DESIGN

Co-design is a design process used in a variety of design practices (industrial design, graphic design, urban design, fashion design, etc.), where the user is actively involved in the design process from start to finish. For urban design projects, what distinguishes co-design from public consultation is that the citizen participates in the decision making process. Overall, there seems to be consistency on how to define the term. However, for some, co-design refers to the collective creativity of collaborating designers, whereas, for others, the term co-design should only be used in cases where the user (non-designer) is also involved in the design process from start to finish. We highlighted this aspect in Chapter 1 and we are also sharing the examples below, along with additional explanations of the term.

> In literature this collective or collaborative part of the design process is called co-design that we have defined as: Co-design is the process in which actors from different disciplines share their knowledge about both the design process and the design content. They do that in order to create shared understanding on both aspects, to be able to integrate and explore their knowledge and to achieve the larger common objective: the new product to be designed.
>
> Kleinsmann M., & Valkenburg, R. (2008). Barriers and enablers for creating shared understanding in co-design projects. *Design Studies*, *29*(4), pp. 370-371.

> Co-design refers, for some people, to the collective creativity of collaborating designers. We use co-design in a broader sense to refer to the creativity of designers and people not trained in design working together in the design development process.
>
> Sanders, E. B. N. & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *Codesign*, *4*(1), p. 6.

> Co-design differs from user-centred design mainly in the role that the user, the researcher, and the designer play in the design process. According to the classical user-centred design process, the user is a passive object of study, the researcher brings knowledge from theories and complements this knowledge

through observation and interviews, and the designer passively receives this knowledge, interprets it and uses it to generate ideas, concepts, etc.

Sanders, E. B. N. & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *Codesign*, *4*(1), p. 8.

Co-design goes beyond so-called 'user-centred design' and similar approaches to define processes where citizens and end users take an active role in design processes. The principles of co-design are at the heart of citizen-driven innovation. Evidence across the Living Lab movement demonstrates how co-design leads to reductions in both cost and time for the implementation of services, since the end users themselves have contributed to defining them.

Eskelinen, J., Robles, A. G., Ilari, L, Marsh, J., Muente-Kunigami, A. (2015) (Written in a collaboration between the World Bank and the European Network of Living Labs). Citizen-Driven Innovation: A guidebook for city majors and public administrators. International Bank for Reconstruction and Development, p. 116.

Le codesign est une nouvelle façon d'intervenir qui gagne en popularité. Il propose une approche où le citoyen est présent et engagé, à divers degrés, de la conception à la réalisation d'un projet. Cette démarche est basée sur un échange d'information dynamique et continue entre citoyens et autorités publiques. Si la concertation tente de réfléchir avec les acteurs d'un milieu, le codesign quant à lui vise à concevoir et à «faire ensemble», tout au long d'un processus. Dans plusieurs cas, un changement de culture interne est nécessaire, de part et d'autre, pour passer à une logique de co-construction et pour intégrer la collaboration à l'ensemble des méthodes de travail.

OCPM (Office de Consultation Publique de Montréal). Compte Rendu - OCPM3C. Retrieved on April 10, 2017 from http://ocpm.qc.ca/fr/livre/compte-rendu-ocpm3c.

La deuxième génération d'exercices participatifs intègre explicitement la notion de codesign. Cette procédure de création collective est la plate-forme privilégiée actuellement par les instances publiques montréalaises pour permettre aux citoyens de prendre part aux décisions liées à l'aménagement de leur environnement bâti. Les séances de conception lancées par les arrondissements n'impliquent plus strictement des spécialistes de l'aménagement (professionnels, fonctionnaires, etc.) mais des citoyens qui sont appelés à définir des objectifs, des visions

et des stratégies d'aménagement des espaces publics. La participation des citoyens à la conception même des projets d'urbanisme par le biais du codesign est alors le moyen privilégié pour instaurer un urbanisme plus ouvert et plus inclusif à l'échelle des arrondissements de Montréal. L'objectif de ce processus est d'impliquer l'utilisateur dans la conception de l'espace collectif de la ville.

Racine, F. (2017). Urbanisme participatif et codesign à Montréal : la démarche "Imaginons la place Gérald-Godin !". *Revue Internationale d'Urbansime (RIURBA)*, Numéro 3. p. 3.

Pour avoir une véritable incidence sur la démocratie locale, les exercices de codesign impliquent un partenariat, une délégation de pouvoir et un contrôle du processus de la part des citoyens (Arnstein, 1969). Pour atteindre l'idéal de démocratie participative visé, ces exercices supposent une véritable implication citoyenne dans le processus décisionnel affectant leur environnement urbain, du début à la réalisation finale du projet. C'est à ce niveau que le codesign acquiert sa légitimité.

Racine, F. (2017). Urbanisme participatif et codesign à Montréal : la démarche "Imaginons la place Gérald-Godin !". *Revue Internationale d'Urbansime (RIURBA)*, Numéro 3. p. 4.

Participatory design (originally co-operative design, now often co-design) is an approach to design attempting to actively involve all stakeholders (e.g. employees, partners, customers, citizens, end users) in the design process to help ensure the result meets their needs and is usable. Participatory design is an approach which is focused on processes and procedures of design and is not a design style. The term is used as a way of creating environments that are more responsive and appropriate to their inhabitants' and users' cultural, emotional, spiritual and practical needs. It is one approach to placemaking.

Co-design is often used by trained designers who recognize the difficulty in properly understanding the cultural, societal, or usage scenarios encountered by their user. The process is generally viewed as a way of creating environments that are more responsive and appropriate to their inhabitants' and users' cultural, emotional, spiritual and practical needs.

Participatory design, Wikipedia. Retrieved on March 10, 2016 from https://en.wikipedia.org/wiki/Participatory_design#cite_note-10.

CONCERTATION

As we discussed in Chapter 2, a concertation generally involves representatives of local organisations who are invited to participate in debates and discussions on a particular topic. Many of the participating organisations have different vested interests and therefore, hold various points of view about the topic being discussed. The goal is to explore the different points of view, share knowledge and information, ensure that efforts are not being duplicated, and find common ground. Discussions generally take place between public administrations and representatives of the private sector. Further information on the term is available below.

Le sens de la concertation n'est donc pas l'action de "décider ensemble", mais plutôt de "dire ensemble".

Bratosin, S. (2001). *La concertation: Forme symbolique de l'action collective*. Paris, France: L'Harmattan.

Dans un premier temps, nous définissons la concertation comme "un processus par lequel des acteurs sont conviés à discuter et à délibérer entre eux afin de s'entendre sur une solution à apporter à une problématique commune". Voici une seconde définition qui tient compte des caractéristiques de la concertation présentées : "un processus de participation publique planifié par lequel un nombre restreint d'acteurs, généralement ciblés par le pouvoir public en fonction de leur connaissance du sujet, sont conviés à discuter et à délibérer entre eux au-delà des opinions et intérêts divergents, afin de s'entendre (par compromis ou par consensus) sur une solution à apporter à une problématique commune et d'orienter ainsi les décisions finales".

Fortier, J. (2010). *L'Observatoire québécois du Loisir. 7*(11), pp. 3-4.

Précisons tout d'abord que la concertation ne possède pas réellement de fondement théorique. Elle est qualifiée de notion polysémique, ambiguë et rarement bien définie. Il demeure donc ardu de déterminer véritablement ce qu'elle est, notamment puisqu'il n'y a pas de forme pure de concertation. La concertation est naturellement et culturellement variable (Bratosin, 2001). Les caractéristiques fondamentales de cette dernière sont définies nous permettant ainsi de saisir davantage la nature de cette forme de participation. La suivante est une listes des principales caractéristiques de la concertation: elle est une modalité de participation publique différente, mais complémentaire aux autres modalités; elle pos-

sède un caractère conflictuel; elle vise le consensus ou le compromis; elle sert à orienter les décisions; elle est fondée sur la discussion et la délibération; elle constitue un processus qui se planifie; et elle est généralement du registre de la représentation.

Fortier, J. (2010). Qu'est-ce que la concertation? Une définition en sept caractéristiques. *L'Observatoire québécois du Loisir.* 7(11), p. 1.

La concertation se distingue de la consultation en ce qu'elle ne se résume pas à une demande d'avis. La concertation suppose la confrontation entre les parties, l'échange d'arguments, l'explicitation des points de vue de chacun. La concertation se distingue de la médiation en ce qu'elle ne fait pas intervenir un tiers pour faciliter la recherche d'un accord entre les parties. Les échanges sont animés par l'une des parties prenantes ou, dans certains cas, par un facilitateur lié à l'une d'entre elles.

Conertation: Wikipedia. Retrieved on January 20, 2018 from https://fr.wikipedia.org/wiki/Concertation.

A form of dialogue and co-decision, implying the mutual exchange of information, open discussion and knowledge sharing, and the signature of operational agreements between public administrations and/or with representatives of the private sector.

Conertation: Wikipedia. Retrieved on January 20, 2018 from https://en.wiktionary.org/wiki/concertation

PLACE

Scholars from many different disciplines are interested in this notion of "place" as it touches on fields as vast as geography, ecology, urban design, architecture, urban planning, landscape architecture, ethnography, anthropology, sociology, philosophy, culture studies, politics, and history. Therefore, it's not surprising that there are many different notions and definitions for the term "place" and definitions can vary based on the professional background of the person defining the term. For many who study and practice urban design, a "space", a location with area and volume, becomes a "place" once people attach meaning and value to it. Furthermore, a "place" also has established patterns of human relationships. When we consider "place" in the context of urban planning and architecture, we often think of the built environment. However, a landscape architect and ecologist may be more inclined to also consider the distinctive natural landscape

and ecology in reference to a "place". Since there are many ways to define the term, we provide commentary and definitions below from scholars and practioners in geology, urban design, urban planning, landscape architecture, and international politics.

To some in planning, place refers to the built environment. To ecologists, a place is rooted in a distinctive ecology – as a bioregion. To a philosopher, place is a way of being-in-the-world.

Cresswell, T. (2015). *Place: An Introduction*. Second Edition.
John Wiley & Sons, Ltd. p. 19.

Place – generally referred to as those centres, areas and conditions where people experience meaningful events in their daily lives. These might include elements found in the natural realms which reflect regional traits and give identity to a location, e.g. climate, vegetation, land form, natural history, as well customs of building, music, celebration, craft, dress, food, agriculture, etc. in the human cultural realm.

Schurch, T. W. (1999). Reconsidering urban design: Thoughts about its definition and status as a field or profession. *Journal of Urban Design. 4*(1), p. 21.

Doreen Massey's (1994) definition of place: "Places are networks of social relations" which have over time been constructed, laid down, interacted with one another, decayed and renewed. Places are products of human activity – they are "socially constructed." Places are dynamic and change over time and can only be understood fully through their interactions with other places.

PennState, College of Earth and Mineral Sciences, Geography of Internal Affairs (GEO 128). Place and Politics. Retrieved on January 8, 2018 from https://www.e-education.psu.edu/geog128/node/4

Place is one of the two or three most important terms for my discipline – geography. If pushed, I would argue that it is the most important of them all. Geography is about place and places. But place is not the property of geography – it is a concept that travels quite freely between disciplines and the study of place benefits from an interdisciplinary approach. Indeed, the philosopher Jeff Malpas (2010) has argued that "place is perhaps the key term for interdisciplinary research in the arts, humanities and social sciences in the twenty-first century."

Cresswell, T. (2015). *Place: An Introduction*. Second Edition.

John Wiley & Sons, Ltd., p. 1.

So what links these examples: a child's room, an urban garden, a market town, New York City, Kosovo and the Earth? What makes them all places and not simply a room, a garden, a town, a world city, a new nation, and an inhabited planet? One answer is that they are all spaces which people have made meaningful. They are all spaces people are attached to in one way or another. This is the most straightforward and common definition of place – a meaningful location.

Cresswell, T. (2015). *Place: An Introduction*. Second Edition.
John Wiley & Sons, Ltd. pp. 11-12.

The political geographer John Agnew has outlined three fundamental aspects of place as a "meaningful location" (Agnew 1987):
1. location – geographic location
2. locale – has a material visual form; a physical landscape; it is the material setting for social relations – the actual shape of place within which people conduct their lives
3. sense of place. – the subjective and emotional attachment people have to place; meanings, both personal and shared, that are associated with a particular locale.

Cresswell, T. (2015). *Place: An Introduction*. Second Edition.
John Wiley & Sons, Ltd. p. 12-14.

Nowadays, when we in the landscape design business refer to "Genius Loci", we are speaking of the spirit of the place, not necessarily an actual spirit or deity, but of having respect for the surrounding landscape and life of the place, and an understanding of it. A good garden designer or landscape architect sees and understands the spirit of the place, and designs a garden or landscaped area to fit in with its surroundings, to harmonize, and thus respect the Genius Loci of the place.

Littlepage, R. (landscape architect), California School of Garden Design.
Retrieved on February 24, 2018 from
https://csgd.wordpress.com/2011/06/06/the-spirit-of-the-place

In contradistinction to the multiple scales of the geographer, the scale I propose to adopt here is exclusively the local, and the perspective on place will be from the inside out, that is, as place is experienced and sometimes transformed by

those who dwell in the urban.

Friedmann, J. (2010). Place and Place-Making in Cities: A Global Perspective. *Planning Theory & Practice. 11*(2), p. 152.

The work of Seamon, Pred, Thrift, deCerteau and others show us how place is constituted through reiterative social practice – place is made and remade on a daily basis. Place provides a template for practice – an unstable stage for performance. Thinking of place as performed and practiced can help us think of place in radically open and non-essentialized ways where place is constantly struggled over and reimagined in practical ways... Place provides the conditions of possibility for creative social practice. Place in this sense becomes an event rather than a secure ontological place rooted in notions of the authentic. Place as an event is marked by openness and change rather than boundedness and permanence (Cresswell, 2004, p. 39).

Friedmann, J. (2010) Place and Place-Making in Cities: A Global Perspective. *Planning Theory & Practice. 11*(2), pp. 153-154.

Urban places, according to Cresswell, are embedded in the built environment but come into being through "reiterative social practices" such as the activities recorded in the neighborhood.

Friedmann, J. (2010) Place and Place-Making in Cities: A Global Perspective. *Planning Theory & Practice. 11*(2), p. 154.

Place – A portion of an area or location designated or available for or being used by someone.

United Nations Human Settlements Programme (UN-Habitat).(2015). Global Public Space Toolkit: From Global Principles to Local Policies and Practice. p. viii.

PLACEMAKING

In Chapters 2 and 6, we shared definitions of "placemaking" and have also included those same definitions in this glossary. "Placemaking" employs a more inclusive design process for shaping places and spaces where citizens play an active role in the design process. In "placemaking", design decisions are no longer made exclusively by city officials, planners, architects, and professionals of the built environment. Although the

term is relatively straightforward, the process for carrying out "placemaking" projects is not. The design process can vary a great deal related to: who initiates, funds and manages the project; what is designed and created; who participates in the different phases and how the participants are involved; the duration of the planning, design and implementation phases; the duration of the project; who is tasked with stewarding the project over time; and the results of the project on the immediate and surrounding areas. The definitions and commentary shared below are from both academia and practice.

Indeed, many consider that the very term 'urban design' places it too much within the purview of professional design experts engaging in self-conscious, knowing design, and prefer the more inclusive term 'place-making' and, at a larger scale, city-making: terms suggesting it is more than just (professional) 'designers' who create places and cities. Described as urban design many non-professionals struggle to see their role; described as place-making they can more easily envision their role and contribution. Urban design can thus be considered the self-conscious practice of knowing urban designers; place-making is the self-conscious and unself-conscious practice of everyone.

Carmona, M, Tiesdell, S., Health, T., & Oc, T. (2010). *Public Places Urban Space: The Dimensions of Urban Design*. Routledge. p. 5.

In order to move these very important conversations in the direction of immediate implementation and change, we must be sure to clearly connect these issues with the idea of "place"– not as an inert object or amenity bestowed onto people by experts or leaders, but as the framework for a system-wide process that empowers citizens to shape their city at many levels. Placemaking is the process by which a physical environment is made meaningful, or by which a public space becomes a place.

Project for Public Spaces. Retrieved on January 19, 2018 from https://www.pps.org/article/placemaking-and-place-led-development-a-new-paradigm-for-cities-of-the-future.

Placemaking is a skill that is transferred either formally or informally. It identifies and catalyzes local leadership, funding, and other resources. Placemaking is a bottom-up approach that empowers and engages people in ways that traditional planning processes do not. It draws on the assets and skills of a community, rather than on relying solely on professional "experts". The Placemaking approach is defined by the recognition that when it comes to public spaces, "the community is the expert." It follows that strong local partnerships are essential to the process of creating dynamic, healthy

public spaces that truly serve a city's people. Public spaces are also a common goal that local governments, diverse existing groups and NGOs can work on collaboratively in a democratic process. Each place, each culture, is unique. Questions of societal norms, climate, and tradition must all be considered.

Project for Public Spaces and UN Habitat (2012). Placemaking and the Future of Cities, p. 4.

Placemaking refers to a collaborative process by which we can shape our public realm in order to maximize shared value. More than just promoting better urban design, placemaking facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution.

United Nations Human Settlements Programme (UN-Habitat)(2015). Global Public Space Toolkit: From Global Principles to Local Policies and Practice, p. viii.

PUBLIC CONSULTATION

In Chapter 2, we discussed that the term "public consultation" refers to the process where city officials and public sector staff organize workshops and meetings to gather public opinion about a specific topic or topics. A "public consultation" is open to the public and does not require citizens to have any particular affiliation to a group or organisation. However, citizens are not part of the decision-making process and the city officials are under no legal obligation to incorporate the feedback gathered during the public consultation process. That said, failure to include the publics' ideas and feedback from the process can lead to a sense of mistrust in public authority and erode relationships between city employees and the community. The definition that follows provides more detail for the term.

La consultation est un mécanisme de sollicitation de l'opinion des citoyens par une autorité afin d'informer la prise de décision publique. Elle peut être utilisée à plusieurs phases d'un projet et effectuée à travers une multitude d'outils. La démarche peut être initiée par les autorités publiques, mais peut aussi émaner de la population elle-même, sans qu'elle n'ait de cadre légal. Quant à ses limites, les autorités ne sont pas contraintes de suivre les opinions obtenues, ni, le cas échéant d'expliquer les raisons de leur refus. Par contre, entreprendre une consultation sans accorder au public une sincère influence sur le résultat contribue grandement à l'érosion de la confiance qu'ont les

citoyens envers leurs institutions. [1]

> OCPM (Office de Consultation Publique de Montréal). Words from the Editor. Retrieved on April 12, 2017 from http://ocpm.qc.ca/fr/livre/mot-de-la-redaction.

PUBLIC PARTICIPATION

"Public participation" is a general term to imply a degree of participation from the public in a government project or process. The term is very vague as it does not specify the type of participation or to what degree the public is involved. One must be careful not to confuse the term "public participation" with "participatory design" because the latter is a specific type of design process, which is based on a co-design methodology. According to the definitions below, "public participation" can include processes that elicit input in the form of opinions to those that elicit judgment and decisions. The following definitions provide more detail.

> According to Smith (1983), "public participation" encompasses a group of procedures designed to consult, involve, and inform the public to allow those affected by a decision to have an input into that decision. In this analysis, "input" is the key phrase, differentiating participation methods from other communication strategies.
>
> Rowe, G. & Frewer, L. J.(2000). Public Participation Methods: A Framework for Evaluation. *Science, Technology, & Human Values*. 25(1), p. 6.

> A consideration of the literature reveals the existence of a variety of methods and guidelines that might come under the public participation categorization, ranging from those that elicit input in the form of opinions (e.g., public opinion surveys and focus groups) to those that elicit judgments and decisions from which actual policy might be derived (e.g., consensus conferences and citizens' juries).
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> Rowe, G. & Frewer, L. J.(2000). Public Participation Methods: A Framework for Evaluation. *Science, Technology, & Human Values*. 25(1), p. 7.

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1 Translation by author: Consultation is a mechanism for soliciting public opinion by an authority to inform public decision-making. It can be used in several phases of a project and carried out through a multitude of tools. The process can be initiated by public authorities, but can also be initiated by the population itself, without it having a legal framework. As to its limits, the authorities are not obliged to follow the opinions obtained, nor, if applicable, to explain the reasons for their refusal. On the other hand, undertaking a consultation without giving the public a sincere influence on the outcome contributes greatly to the erosion of the confidence that citizens have in their institutions.

URBAN DESIGN

As we discussed in Chapter 2, the quest to identify desirable qualities of successful urban places and cities has led to the emergence of the area of study and practice called urban design. The term "urban design" is a difficult one to define and there does not seem to be a unified consensus from scholars and practitioners on an exact definition. Therefore, we have chosen to present a variety of definitions below from scholars and practitioners in various fields such as planning, architecture, landscape architecture, ecology, and more. Some definitions seem too narrow and only focus on the professions of architecture, landscape architecture, and planning, while some others fail to include ecological and environmental factors, and the importance of collaborative design processes in creating desirable urban environments. We have not as of yet found an all encompassing definition of "urban design" that we feel truly represents the practice. As a result, we have also attempted to write a definition of the term below.

> Urban design is the generally accepted name for the process of giving physical design direction to urban growth, conservation, and change. It is understood to include landscape as well as buildings, both preservation and new construction, and rural areas as well as cities. Haven't verified.

> Barnett, J. (1982) *An Introduction To Urban Design*. New York: Harper & Row, p. 12.

> Urban design is the process of making better places for people than would otherwise be produced.

> Carmona, M, Tiesdell, S., Health, T., & Oc, T. (2010). *Public Places Urban Space: The Dimensions of Urban Design*. Routledge. p. 3.

> Four themes are emphasised in this definition: first, that urban design is for people; second, the significance of 'place' ; third, that urban design operates in the 'real' world, with its field of opportunity constrained by economic (market) and political (regulatory) forces; and fourth, the importance of design as a process. Urban design is "the interface between architecture, landscape architecture and town planning, drawing on the design tradition of architecture and landscape architecture, and the environmental management and social science tradition of contemporary planning". (Bentley & Butina 1991)

> Carmona, M, Tiesdell, S., Health, T., & Oc, T. (2010). *Public Places Urban Space: The Dimensions of Urban Design*. Routledge. p. 4.

Another distinction that can be confusing is that between its use in a descriptive manner and its use in a normative manner. In the former, all urban development is ipso facto urban design; in the latter, only urban development of sufficient merit or quality is urban design. Thus, seen analytically, urban design is the process by which the urban environment comes about; seen normatively, it is – or should be – the process by which better urban environments come about.

Carmona, M, Tiesdell, S., Health, T., & Oc, T. (2010). *Public Places Urban Space: The Dimensions of Urban Design*. Routledge. p. 4.

Despite some professions periodically making imperialist claims on the field, urban design is typically collaborative and inter-disciplinary involving an integrated approach and the skills and expertise of a wide range of actors. Some urban design practitioners argue that 'place' is not – or should not be – a professional territory and that, rather than imbuing the creative task of designing urban places in the hands of a single 'all-knowing' designer, it should be shared among many actors.

Carmona, M, Tiesdell, S., Health, T., & Oc, T. (2010). *Public Places Urban Space: The Dimensions of Urban Design*. Routledge. p. 4.

Urban design involves the creation or improvement of urban spaces and places to meet high standards of visual quality and functional efficiency. It is to do with ensembles, with arrangements of buildings and man-made artifacts in urban space, with the integration of man and nature in such settings. It is not a "pure" discipline in the sense that it can stand alone from many other activities which are involved in creating and maintaining urban habitats. More importantly, it is distinguished from other design sciences in that it is the result of a team effort and a complex process where the decision-maker is frequently a person with little or no formal design education.

Colman, J (1988). Urban design: a field in need of broad educational innovation, *Ekistics*. 55(328/329/330), p. 106.

Urban design, like architecture, landscape architecture, industrial design, etc. is about making or comprising something physical – a composition with urban dimensions ranging from the residential community or hamlet scale to large metropolitan scales. And I discuss why urban design is more than a dimensional focus – in fact, it is a design process that translates the complex dimensions and relationships of urban meaning and functionality into physical compositions. There is our challenge.

Kasprisin, R. (2011). *Urban Design: the composition of complexity*. New York, NY: Routledge, p. 10.

The goal of urban design is to enhance public spaces in order to create places that are enjoyable, safe and inclusive for all, and to improve the surroundings on multiple scales – streets, neighbourhoods, boroughs, and ultimately cities. Urban design should respect the environment, natural landscapes, and ecology and aim to encourage behaviours which have a positive effect on the environment. It is also a process, which can draw upon methods such as system thinking, design thinking, human-centered design, and co-design to solve problems in a holistic way and create environments that are meaningful to those who use them. Traditionally, urban design has been associated primarily with the fields of architecture, planning, and landscape architecture. However, today's complex urban challenges demand the collaboration of the talents of additional types of professionals in various fields from both the public and private sector, as well as the participation of the general public in the design process.

Kerrigan, C. (2018). *Play with Purpose: Collaborative and Innovative Design Approaches to Urban Design Projects*. mémoire, Université du Québec à Montréal.

Simply defined, urban design is the composition of architectural form and open space in a community context. The elements of a city's architecture are its buildings, urban landscape, and service infrastructure just as form, structure, and internal space are elements of a building. Whether public or private in actual ownership, urban design comprises the architecture of an entire community that all citizens can enjoy and identify as their own. Like architecture, urban design reflects considerations of function, economics, and efficiency as well as aesthetic and cultural qualities.

Lai, R.T (1988). *Law in Urban Design and Planning*. New York: Van Nostrand Reinhold, p. 1.

Urban design can be defined as the multidisciplinary activity of shaping and managing urban environments, interested in both the process of this shaping and the space it helps shape. Combining technical, social and expressive concerns, urban designers use both visual and verbal means of communication, and engage in all scales of the urban socio-spatial continuum. Urban design is part of the process of the production of space.

Madanipour, A. (1996). *Design of Urban Space: An Inquiry into a Socio-spatial Process*. New York: John Wiley & Sons, p. 117.

Drawing on the works of the many individuals and theories noted above, we have gathered the following seven characteristics of urban design:
• It is interested in the process of making the built form and in managing what has been made.
• It applies to different scales and different parts of urban environments.
• It combines elements of urban planning and the design of buildings and of open and green spaces.
• It involves different skills and technical knowledge for analysis, design, representation, and communication.
• It favors an objective-rational process ("scientific") rather than an expressive-subjective one ("artistic") but does not reject the latter.
• It responds to the ecology of the region and of the urban environment in the project location.
• It is flexible enough to adjust to changes through time.

Palazzo, D. & Steiner, F. (2011). *Urban Ecological Design: A Process for Regenerative Places*. Island Press, p. 7.

Urban design is both holistic and interdisciplinary. Those disciplines include architecture, community and regional planning, engineering, landscape architecture, ecology, law, real estate development, economics and other specialties that feed its capacity to analyse, understand, interpret, and intervene in the city. Knowledge from these disciplines is used to create public spaces that should benefit both people and the environment.

Palazzo, D. & Steiner, F. (2011). *Urban Ecological Design: A Process for Regenerative Places*. Island Press, p. 8.

Since its emergence and rise to significance over the fast 30 years urban design has been loosely defined. In this regard, its definition can be grouped into categories of being cursory, qualitative and prescriptive, historic, proprietary and process oriented. A practical definition, i.e. with regard to its status as a field, sees urban design as being form-giving to built environments as a primary activity involving the professions of architecture, landscape architecture and planning. In addition, 'thresholds of scale' factor into a practical definition whereby interrelationships of building site, neighborhoods and districts, the city, metro region and

'corridors' are building blocks of design intervention. Quality of life, the public realm and process are significant aspects of the thresholds of scale.

> Schurch, T. W. (1999). Reconsidering urban design: Thoughts about its definition and status as a field or profession. *Journal of Urban Design. 4*(1), p. 7.

If cities are to become more livable, it will be by design: not just through the design of built project – homes and workplaces, gardens and parks, streets and sewer systems – but also through vision that may never be realized. Urban design is a process of envisioning and describing the shape of the future, of posing alternatives from which to choose. Without visions to guide their development, cities will be shaped by the politics of expedience. (Spirn 2000, 297).

> Spirn, Anne Whiston (2000). *Reclaiming Common Ground: Water, Neighborhoods, and Public Spaces*. In The American Planning Tradition: Culture and Policy, edited by Robert Fishman. Baltimore, MD: Johns Hopkins Univerity Press, p. 297

The Social Science Research Council in the United Kingdom invented a rather more wordy definition of urban design as "located at the interface between architecture, landscape architecture and town planning, drawing on the design tradition of architecture and landscape architecture and the environmental management and social science tradition of contemporary planning.
There is, to my knowledge, no easy, single, agreed definition of urban design. The following alternative attempts at a definition, taken together, do, however, give a reasonably clear picture of what is meant by two words that are not yet universally understood and to many people conjure up images of Cullenesque "cobblescape" and bollards:

> The coming together of business, government, development, planning and design;
> The interface between architecture, town planning, and related professions;

> The three-dimensional design of places for people in which to work, to live, and to play, and their subsequent care and management;
> The development of proposals for urban site ranging in size from one to five hundred hectares;

> A vital bridge, giving structure and reality to two-dimensional master plans and abstract planning briefs before detailed architectural or engineering de-

sign can take place.;

The design of built up areas at the local scale, including the groupings of buildings for different use, the movement systems and services associated with them, and the spaces and urban landscape between them, within a context of continuous change in the social, political, administrative, economic, and physical structures of towns and cities;

The creative activity by which the form and character of the urban environment at the local scale may be devised, modified, and controlled in circumstances of social, economic, technological, and/or political change.

Tibbalds, F. (1984). Urban design – who needs it? *Places. 1*(3), p. 22.

Urban design is the design of towns and cities, streets and spaces. It is the collaborative and multi-disciplinary process of shaping the physical setting for life in cities, towns and villages; the art of making places; design in an urban context. Urban design involves the design of buildings, groups of buildings, spaces and landscapes, and the establishment of frameworks and processes that facilitate successful development.

In the words of the writer and critic, Peter Buchanan:

Buchanan has written that 'urban design is concerned with analysing, organising and shaping urban form so as to elaborate as richly and as coherently as possible the lived experience of the inhabitants. In essence it is about the interdependence and mutual development of both city and citizen. And at its core is the recognition that, just as the citizen is both biological organism and self-consciously acculturated persona, so the city too is an organism shaped by powerful intrinsic, almost natural, forces (that must be understood and respected in any successful intervention) and a willfully, even self-consciously, created cultural artefact. Interventions of the creative will have always guided the city's growth and change, elaborated its identity in many ways large and small as well as conceived and realised those crowning glories that make great cities so special.

Urban design is essentially about place making, where place is not just a specific space, but all the activities and events that it makes possible. As a consequence the whole city is enriched. Instead of a city fragmented into islands of no place and anywhere, it remains a seamlessly meshed and richly varied whole. In such a

city, daily life is not reduced to a dialectic between city centre and one of the similar suburbs: instead the citizen is encouraged to avail himself of the whole city, to enjoy all its various parts and so enrich his experience and education (become street-wise) in the ways only real urban life allows.

> Urban Design Group[2] (UK). Retrieved on January 15, 2018 from http://www.udg.org.uk/about/what-is-urban-design.

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2 The Urban Design Group (UDG) is a membership charity open to all who care about the quality of life in our cities, towns and villages and believe that raising standards of urban design is central to its improvement. The UDG believes that good urban design depends upon successful collaboration between all those who shape the built environment, whatever their professional or personal background.
Source: http://www.udg.org.uk/about, Consulted on January 22, 2018.