Empowering Architecture
Citizen Participation in the Design of Urban
Public Spaces

by

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

As our contemporary cities continue to revitalize, redefine, and reassert themselves on an international scale, public spaces provide an opportunity to lend the sense of place which makes cities unique and compelling. Several cities such as Toronto, Chicago, and most notably Bilbao have commissioned world renowned architects to design a project in their signature style. These projects are generally anticipated with great excitement, yet once they are completed and a few years have passed, the initial enthusiasm fades along with the international recognition which originated the object. In the end, these projects, regardless of how well they are liked by the citizens of a city, seem to lack a sense of authenticity. Citizen participation offers an opportunity to develop public spaces in a way that will reintroduce the citizen into its built environment. Rather than merely offering a beautiful space, the participatory design model recognizes the collaborative potential with the citizen, and embraces it.

This research-based thesis seeks to understand the growing movement of citizen participation and the role it can play in the design of urban public spaces. Furthermore, it examines the role of the architect and how one can begin to successfully integrate the citizen into the design process. The research is divided into three sections. First, a survey of the literature surrounding the field of participation provides an understanding of different attitudes and methods regarding citizen involvement and why its integration into the design of public spaces is important. Second, a series of case studies with varying levels of citizen participation were examined for the role the architect and his/her relationship with the citizen, as well as the overall effectiveness public participation had on the end result. Finally, the third section illustrates two applications of a participation workshop, originally designed by Proboscis, both located in Winnipeg, Manitoba.

This thesis maintains that citizen participation is not only beneficial to the development of urban public spaces but is essential if one wishes to design a space that can empower a neighbourhood and its city. Moreover, public spaces designed through the participatory design model allows for citizens to take ownership for the space and appropriate it as their own, which will lead to its continual development, transforming the space into a locus for the city.

Abstract

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This thesis is dedicated to:

The students at Gordon Bell High School;

the users of the Exchange Community Building;

and as an offering to Him, the Ultimate Architect.

Dedication

Table of Contents

List of Tables

List of Figures

Part Two: The Case Studies

Part Three: The Applications

Preface

Oh, what's in a name?

The architectural profession in recent years has become inundated with "starchitects" who rule the architectural stage in the same way that haute couture fashion houses rule the fashion world. All around the globe, cities are paying high prices to commission architects such as Frank Gehry, Rem Koolhaas, and Daniel Libeskind to design the next big project which will bring international recognition to their city just as Gehry's Guggenheim did for Bilbao, Spain. While these projects are anticipated with great excitement, generally demonstrate a unique style, and push the limits of construction science, they often seem to lack a sense of locality and connection with the city now fortunate enough to have their very own brand name architectural piece. However, this approach of using name brand architecture as a revitalization technique raises concerns that cities which choose to do so will lose their own cultural identity and sense of place which makes them so unique. Moreover, as an increasing number of cities choose to do this, the fear exists that cities may become uninspiring — as though one city is merely the same as the next.

During a visit to the Nardini Grappa Distillery in Veneto, Italy in the fall of 2007, I distinctly remember being ushered off the bus towards Massimillino Fuksas's iconic two glass bubbles floating above the a still pool of water. I was excited to personally visit a project that I had seen many times before in the glossy pages of architectural magazines. However, as our tour guide began to speak, I became disillusioned by her description of the building. The guide began to eloquently describe the architect's vision of mimicking the bubbles made during the grappa distillation process and his intention to use materials which referenced the machinery used— steel and glass. While these comments may not have come from the architect himself, I found myself frustrated with this seemingly fabricated pretense for poetics. The truth was clear to me. The owner had a lot of money to spend and he wanted a spectacular glass building to show for it. This project was undoubtably amazing for several reasons, including its test of construction science, but the functionality of the building was virtually nonexistent. The glass bubbles were hot and unpleasant to work in, as one might expect of an entirely glass enclosure without ventilation or shading located in Italy. An artist was later commissioned to "design" a system of blinds which could resolve the problem of shading the inside of a glass bubble. I felt disappointed by the elaborate story fed to visitors to justify what may seem a shallow truth, but, in my opinion, is a perfectly valid argument. That is to say: why can't architects admit that we designed something crazy, extravagant, or beautiful just because we were provided with the opportunity?

This thesis grows out of this frustration with the glossy architecture which seemingly ignores practicality. It suggests another alternative which can work alongside this form of architecture — participatory design. This is not to argue that there is no place for these beautiful monuments, because I believe there is; however, if architects can acknowledge, consult, and collaborate with the communities and end users that their projects affect, perhaps architecture can do more than provide a beautiful object, perhaps it can empower a community. Moreover, if we can satisfy the primary needs of the users, then the architect may just gain the freedom the profession craves to build spectacular monuments.

Clockwise From Top:

Figure 1.1.1: Guggenheim Museum in Bilbao, Spain by Frank Gehry

Source: Guggenheim Museum. Guggenheim Museum Bilbao. 2010. http://www.guggenheim.org/bilbao (accessed February 25, 2010).

Figure 1.1.2: Royal Ontario Museum in Toronto, Ontario by Daniel Libeskind

Source: Studio Daniel Libeskind. Royal Ontario Museum. http://www.daniel—libeskind.com/projects/show—all/royal—ontario—museum (accessed February 25, 2010).

Figure 1.1.3: CCTV Building in Beijing, China by Rem Koolhaas, OMA

Source: Arcspace.com. OMA New Headquarters CCTV. January 6, 2002. http://www.arcspace.com/architects/koolhaas/chinese_television (accessed February 25, 2010).

Introduction

In the 1960s and 1970s, participatory design became legislated in urban planning processes in cities throughout the United States, Canada, and Great Britain, as part of an effort to fight the mechanization of architecture. Today, our democratic culture has encouraged participatory design to become a popular phrase in the discourse of architecture and urban development; and it has evolved beyond its original role to rehumanize architecture into becoming an opportunity for citizens to voice their opinions about their built environment and garner local support for projects. The intrinsic difficulties of participatory design often lead to nonchalant attitudes towards citizen participation. This research—based thesis explores the possibility that, used properly and effectively, participatory design has the potential to develop architecture that will better reflect a city's unique culture and history. Participatory design simply responds more appropriately to the needs and desires of its citizens than a project developed through the conventional design model. Moreover, this thesis argues that citizen participation is particularly important in the design of urban public spaces, as their inherent characteristics allow them to become potent contributors to forming a city's sense of place.

As cities continue to evolve and develop in order to meet the challenges of the contemporary society, the architect has an opportunity to play a crucial role in its progression. However, the profession currently fights an image that architects are accessories and that their involvement will only elevate the overall cost of a project. If the architect desires to play an integral role in changing the face of cities, then he/she must be able to respond well to the needs and desires of the public. This thesis attempts to understand the way in which the architect can utilize public participation in order to develop meaningful and successful public spaces.

Part 1 of this thesis, The Literature, explores the arguments for the importance of public space as well as the practice of public participation and is divided into six chapters. The first addresses the origins of participatory design and the roles of architects such as John Habrakken, Lucien Kroll, and Lawrence Halprin on the development of its practice. The second chapter discusses the importance of public spaces within a city's growth, and the need to design them well through a process of citizen participation. The third chapter seeks to further understand the process of participatory design and how its implementation can develop projects which better respond to citizens' needs and desires. The fourth chapter researches multiple citizen participation methods employed by key figures such as Stanley King and Lawrence Halprin. The fifth chapter describes the role of the architect through the participatory design process and how it differs from his/her role in a traditional design model; and the final chapter extracts five key principles from the literature which are essential in integrating citizen participation into the design of good urban public spaces.

Part 2, The Case Studies, present five examples of urban public spaces which utilized citizen participation to some degree during the planning process. The first, The Green: A Yorkshire Festival of Places in England, UK describes a fairly low level of citizen participation during a temporary exhibition intended to garner initial support and ideas. The second, Pioneer Courthouse Square in Portland, Oregon demonstrates the inclusion of citizen participation within the traditional planning model during the 1980s, while the third case study, Chattanooga Riverpark in Chattanooga, Tennessee exhibits public participation in a contemporary planning environment. The fourth project, Hastings Park in Vancouver, British Columbia utilizes a high level of citizen participation in the development of a new master plan for the large urban park. The fifth case study, the Urban Trail in Asheville, North Carolina illustrates a situation in which the design and development of the project is almost entirely the work of local citizens. The cases are examined for how participation was integrated, the role of the citizen and the architect, and the overall effectiveness of citizen involvement on the ultimate design. Moreover, it speculates on the importance of these types of projects on the architecture profession.

Part 3, The Applications, presents two utilizations of a public participation workshop originally designed by Proboscis and adapted to suit the specific situations in Winnipeg, Manitoba. The first is located in Winnipeg's inner city. It is adjacent to Gordon Bell High School, and recently obtained by the local school division to be developed in to a much needed green field for the school's athletic department. The workshop, which included three students from the high school and a representative from the Winnipeg school division, sought to expand the vision for the site to encompass more than the need to develop a site for athletics practice. The second workshop conducted engaged the development of a historic building within Winnipeg's Exchange District by a local church called Exchange Community Church. The church developed an organization entitled Exchange Community Building to oversee its management and development with a vision to not only bring the building up to current building code standards but to meet the needs of the area's local artist community. Seventeen participants joined the workshop to clarify a vision for the building in order to respond to the needs of the local community's residents. The final chapter in this section reflects on the development of the workshops and my role as an architect during the participatory practice.

Part One: The Literature

The term 'participatory design' is a popular phrase in the discourse of contemporary architectural practice. It denotes a sense of humanitarianism and responsibility towards the "greater good." While most architects agree that it is essentially a good thing, it is often difficult to negotiate in reality — resulting in a nonchalant approach of involving the user into a design process. However, despite the intrinsic difficulties associated with participatory design, this section will attempt to show that if integrated carefully into the design process, the rewards that derive from citizen participation far outweigh the adversities, specifically when it is used in the design of urban public spaces. Due to their nature, public spaces become key landmarks to their city, not only because they provide its citizens with a place for recreation and gathering, but also because of its power to be identifiers for the city. One can hardly think of Chicago without also thinking of Millennium Park, or New York City without Central Park. These public spaces describe the quality and essence of their cities. In his book *Cities*, Lawrence Halprin writes:

> Our urban open spaces are the matrix of this two-fold life (public and private lives of the city). It is largely within them that we can find for ourselves these variegated experiences which make life in a city creative and stimulating. It is the open spaces which give character and quality to our life in the city and establish its tempo and patterns.

> (Halprin, *Cities*, 1972, 11)

If one is to accept Halprin's thesis on the importance of public spaces to the city, then it becomes essential to involve citizen participation into the process of their designs.

This paper will begin with a brief history on the origins of participatory design and outline the current trends in theory followed by a section which focuses on understanding the qualities inherent in public spaces that suggest the need for participatory design. It will also attempt to gain a better knowledge of the ways in which citizen participation operates, and address the specific reasons for the need to incorporate participatory design within the field of architecture and urban planning. Moreover, it will discuss the practical advice or previous experience in the practice of participatory design presented in the work of authors such as Stanley King and Lawrence Halprin, as well as a reflection on the professional role of the architect within the model of participatory design.

Throughout the survey of literature, there is the underlying message for the overall purpose of citizen participation – that is, to be able to produce projects that better respond to the needs and goals of the community. The literature also points to the role of the architect within this participatory design. All the books and articles that address this issue are clear that the architect will be required to take on a different role than that of the traditional model. They argue that the professional must become a facilitator and an educator in the participatory process, using their professional skills to educate and equip the participants with the knowledge and tools necessary to assist them in achieving their own goals. Much of the literature also acknowledge the difficulties inherent within participatory design, but suggest that with a better understanding of the process, the physical and social landscape of the neighbourhood and the specific goals of the community, these problems can be resolved to achieve a successful participatory process.

A Brief History

Although citizen participation was not legislated into urban planning until the 1970s, its roots can be found in the disillusionment of urban planning practices following the Second World War. Prior to this point, the popular policy on urban design followed that of CIAM's (the International Congress of Modern Architecture) ideals. CIAM was an organization which began in 1928 as a series of conferences for modern architecture, including members such as Le Corbusier and Sigfried Giedeon. CIAM promoted functional standardization of building design and construction in order to produce the "greatest good for the greatest number". Between the time of the Industrial Revolution and the 1920s, the world population had grown substantially, resulting in a mass housing shortage within Europe. CIAM suggested the need for mass produced housing which could meet this demand. Moreover, they identified several functional categories: dwelling, work, leisure and circulation, and advocated for the rigorous separation of these functions in the city in order to reduce the chaos. As CIAM's meetings progressed, an increasing interest in the connection between human relationship and the architectural artifact emerged, recognizing the limitations of their earlier ideas. When CIAM disbanded in 1959, a group of young architects from the organization started a group called Team Ten with the intention for the architect to refocus its efforts to repair the disillusionment caused by CIAM's ideals. They suggested that architecture could not be made entirely uniform and dictate the ways in which people live. The architect should thus gather what he can from the environment around him and distills them, which is in turn reflected in his work. Members of Team Ten included Aldo van Eyck, a Dutch architect who advocated for a return to humanism, and an Italian architect by the name of Giancarlo de Carlo.

In an essay published in 1969, entitled "Architecture's Public," de Carlo writes passionately on the relationship between the occupant and the architect. He questions who architects design for, arguing that the Modern Movement celebrated a "deliberate programmatic attitude of an elite." (Blundell Jones, Petrescu and Till 2005) He suggests that too often the focus has been on creating solutions for problems without questioning "why," which ultimately excludes reality from the planning process. He raises two examples; that of the CIAM debate focused on "Minimum Housing" in 1929 and the other being the CIAM congress on "Heart of the City" in 1951. Regarding the meeting of 1929, he expresses his disappointment in the results of the otherwise admirable attempt to solve the housing shortages. However, by focusing on merely solving the problem, the discussion turned to producing housing as cheaply as possible which resulted in shrinking the budgeted square footage per person and reducing all superfluous things to leave only an abstracted idea of human necessity. In the congress on "Heart of the City," CIAM attempted to provide solutions to the problems of rehabilitating urban

centres and proposed moves such as placing attractive leisure activities near the centres, making the urban core pedestrian accessible, and building large car parks. However, despite their well meaning intentions, De Carlo once again felt this was a disappointing reaction to an otherwise needed investigation.

He argues that the time for "monumentalism" is over, and that the time had come for something more grounded in reality. The architect needs to concentrate not only on the "how," but also on the "why." Unless the public has something they can relate to and defend, all urban redevelopments, no matter how wise, will likely fail. Without the authenticity of participatory design, the public cannot feel it belongs to them, therefore, having no reason to cultivate the resulting architectural object.

> Participation needs to transform architectural planning from the authoritarian act which it has been up to now, into a process. This process begins with the discovery of the users' needs, passing through the formulation of formal and organizational hypotheses before entering the phase of use. Here, instead of reaching its usual full stop, the process must be reopened in a continuous alternation of control and reformulations, feeding back into the earlier phases.
>
> (Blundell Jones, Petrescu and Till 2005, 16)

Throughout the 1960s and 1970s, architects were developing a new approach to architecture which fought against the mechanization of building resulting from the discourse that rose out of the era of CIAM. It attempted to re-humanize architecture into a form that would better suit the flexible needs of its inhabitants. One example was John Habraken, a Dutch architect, dissatisfied with what he saw. He wrote a book in 1961 entitled *Supports: an Alternative to Mass Housing* in which he argues against the standardized dwelling units for the standard family. He contends that dwelling was an act, not a product and the role of the architect should be to produce a framework through which people could create their own dwellings. His hope was to develop architectural and institutional ways to return the level of control of housing to the users. In its early years, much of the group's emphasis was placed on the development of a series of housing components that could be arranged into endless variations which the occupants could then arrange as they wanted. These structures, which Habraken called Supports, expressed the need for user participation and the understanding of human relationships in design.

Figure 2.2.1: Diagram of Habraken's Supports

Lucien Kroll expands on Habraken's ideas further in his book *Architecture of Complexity*, which sought to reflect the variant quality of older towns. This was not an attempt to replicate the aesthetic, but rather to provide the complexity and variation necessary to prevent unification which he saw as debilitating to the user's ability to add anything of his own. He suggested a framework which was based on Habraken's model of Supports, but which he refined to allow users more opportunity to develop their own living spaces.

Participatory design was not only applied to housing developments but quickly spread into all areas of design. Following his work on Supports, Habraken developed a large-sale planning method which he referred to as

Figure 2.2.2: SAR's Level of Control

Source: Carp, John. "Twenty Year of SAR." The Scope of Social Architecture, edited by C. Richard Hatch, 23-27. New York: Van Nostrand Reinhold Company Inc., 1984.

"urban tissue." The tissue method was focused first on public urban spaces such as the street, squares and parks, which were believed to be the determining factor of the character of the city. This method acknowledged that the environment consisted of both spatial qualities and built elements which are in tandem with each other. It promoted a systematic pattern which the city could be built upon – a theme which allows for architectural expansion. Aldo van Eyck also applied the ideas of participatory design to a more urban context in his work with the playgrounds of Amsterdam. He worked closely with the residents of the city, refusing to allow each playground to become the same as the next and always attempted to express the "*genius loci*, no matter how rough, irregular and unpolished" (Lefaivre and de Roode 2002, 26). His work expresses an understanding of the specific sites of the playgrounds, the people of the neighbourhood, and a bottom-up approach to design.

Lawrence Halprin and his associate Jim Burns developed a framework which assisted in guiding the process of running participation design workshops referred to as the RSVP model. His work reflects the change that develops in the literature from the late 1970s to 1980s as participatory design begins to move past a rebellion of humanizing architecture to perfecting the process of effective citizen participation. The work of others during this time period such as Henry Sanoff and Stanley King develop practical advice from their experience, primarily from running participation workshops, which are meant to better guide the professional in utilizing participatory design.

As citizen participation gained more popularity in the increasingly democratic Western society, it was introduced into more and more of cities' planning processes for approval in Britain, the United States and Canada. However, as it became a necessary requirement for civic approval as well as a tool for gaining public popularity for projects, citizen participation often became a placatory gesture of goodwill from the part of the designers. The literature from the early 1990s and onward describe the frustration of what Jeremy Till refers to "placatory participation" — citizen participation used only to gain acceptance of the architect by the general public (Blundell Jones, Petrescu and Till 2005). Other authors from this period point to the need for a change at the level of design education. Linda Schneekloth and Robert G. Shilbey, as well as Mark Francis suggest that a change must occur in the way we educate our architects in order to better equip them with the skills necessary for effective citizen participation. This is the contemporary landscape in which we currently find ourselves. The road has been paved in order to easily engage participatory design which has been proven by the many success stories throughout the literature survey. We have come to the point in which most architects, planners, and other professionals will admit that participation is a task of value. Unfortunately, many of the contemporary authors comment that participation is still not the norm for professional practice; and they note that if utilized improperly, participatory design can do more harm than good. Still, almost all are optimistic that the value added to a project by citizen participation is worth the attempt to navigate the adversities.

If carefully managed, public participation has the ability to become an important catalyst in the design process. While there are many definitions of participation and ways in which to engage the citizen, there is one underlying factor that is essential, no matter the form — the professional must be willing to be shaped and molded by the citizens he/she consults. He/she must be willing to listen, understand and implement the concerns and desires arrived at through the participation event, and use his/her design abilities to translate that into a vision. True citizen participation involves an exchange of knowledge between the professional and the citizen and it is the dual exchange that is essential for effective participation. The citizen requires the professional's expertise and the professional requires the citizen's local knowledge in order to develop a public space which is meaningful.
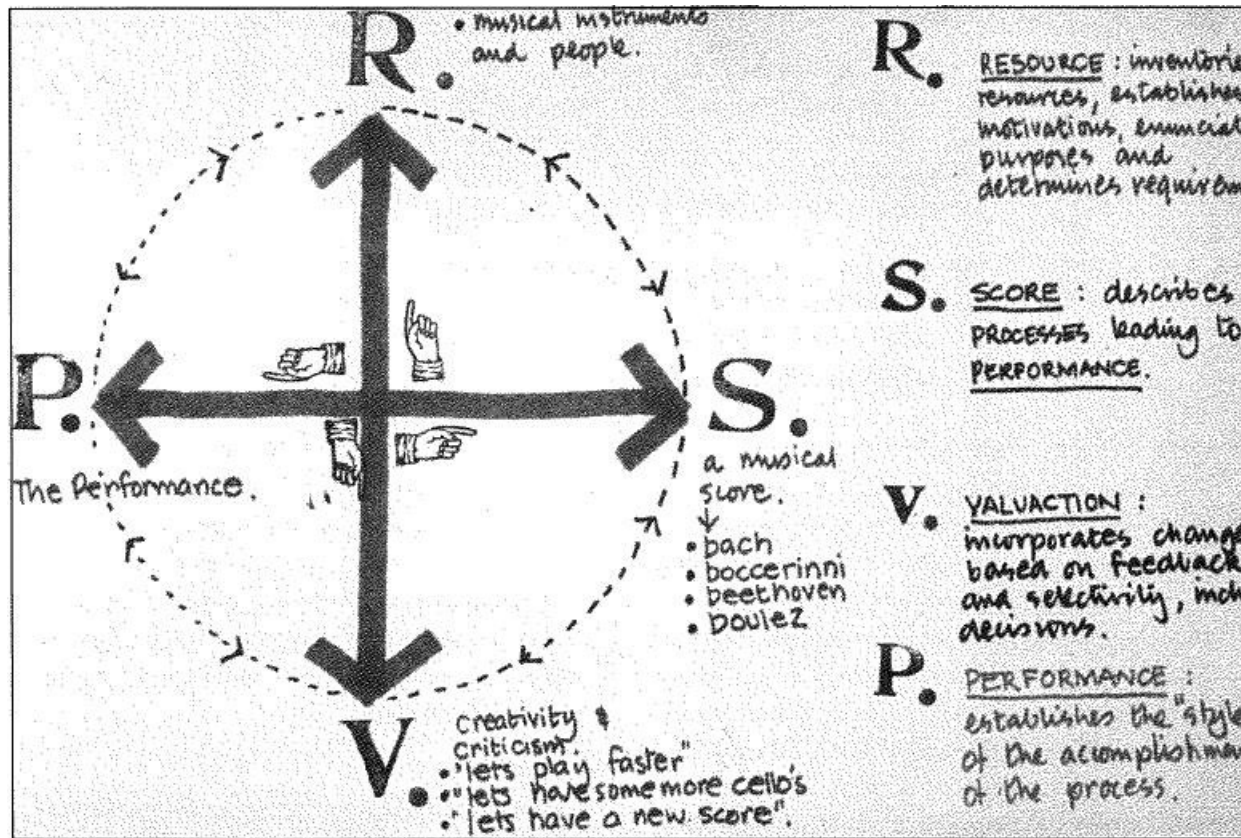
Figure 2.2.3: Halprin and Burn's RSVP Cycle

Source: Halprin, Lawrence, Randolph T. Hester, and Dee Mullen. "Interview with Lawrence Halprin." *Places* 12, no. 2 (Winter 1999): 42-51.

Public Spaces
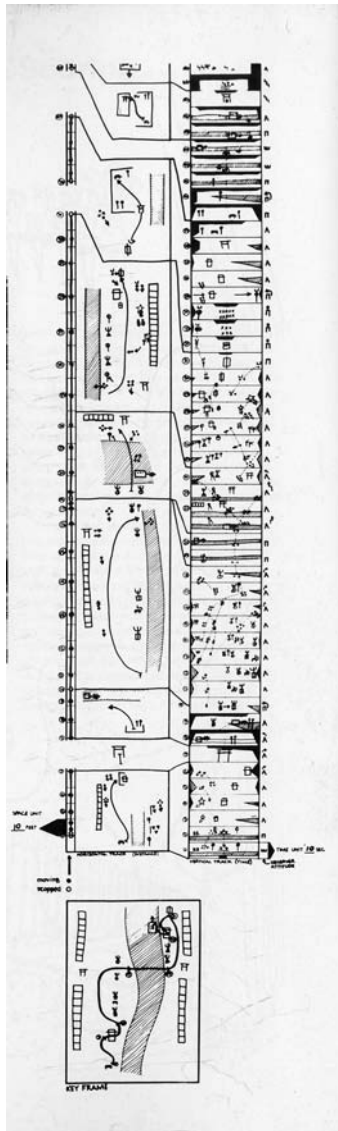
Figure 2.3.1: An example of Halprin's motation score

Our urban open spaces are the matrix of this two-fold life (public and private lives of the city). It is largely within them that we can find for ourselves these variegated experiences which make life in a city creative and stimulating. It is the open spaces which give character and quality to our life in the city and establish its tempo and patterns.

(Halprin, *Cities,* 1972, 11)

Due to the inherent characteristics of public spaces and their potency in forming the character of the city, they are particularly important arenas for the application of participatory design. Lawrence Halprin, a strong advocate for citizen participation, wrote a passionate book on the development of our cities, aptly entitled *Cities*. In it, he stresses the importance of public space within urban areas on a few essential levels: physical, social, and cultural. Halprin observes that physically, they serve a function beyond being merely decorative or purely aesthetic. He notes that they are essential for the biological health of the city (Halprin, *Cities*, 1972, 11). Moreover, they are often guides in way-finding throughout the city – landmarks for orientation. In his book *Image of the City*, Kevin Lynch stresses the importance of this. He observes that while mystification and surprise is often imploring in the built environment, to be lost in a city is never pleasurable. This thought is further illustrated by Aldo Rossi in his work *Architecture of the City*. In describing the importance of the Italian piazza, an iconic symbol of public space, he notes that they are essential in our spatial idea of Italian cities themselves. Within the tightly wound streets of old Italian cities, the piazzas come as a surprise and delight as they open up to an area often filled with people and activity. Therefore, in addition to their physical necessity for both biological health and orientation, public spaces also become socially important to a city.

Urban open spaces are the locations for events, festivals, and other gatherings of the community. Halprin writes, "The greatest major plazas in the world become civic symbols, not only because of their beauty of design, but because of the variegated and important civic events which take place in them" (Halprin, Cities 1972, 28). Halprin was particularly invested in understanding the social implications of the physical design of public spaces. He was interested in the way their designs could suggest how people moved and interacted within them. He believed that public spaces, gardens in particular, are frameworks of movement and they could choreograph one's movements based on the arrangement of elements within them. Influenced by notations used for choreographing dances, Halprin developed a graphic "motation" system used to assess and design people's environments. With this, he could study the way people interacted with the elements of the garden as well as their interactions with each other.

In a larger, city-wide context, Jan Gehl and Lars Gemzøe, echo Halprin's emphasis on the social role of public space in their book *Public Spaces Public Life*. They utilize Copenhagen as a case study for discussing the role of public space on the life of the city. In 1962, Copenhagen closed off a major axial road, Strøget, to all vehicular traffic, thus allowing only pedestrian traffic. Despite the debate that ensued, this was met with resounding popularity by the citizens of Copenhagen. Slowly, Copenhagen began to close off more of its city streets and squares to cars and opening them solely to pedestrians. The meticulous study of the areas of public life in Copenhagen, details the aspects which contribute successfully to the increase of visible public life within the city.

Moreover, Gehl and Gemzøe write, "Public spaces have served as information and communication platforms for people throughout history. Even today, with all the means of communication we have at hand, public spaces continue to function in the role of public forum" (Gehl and Gemzøe 1996, 67). They suggest two groups of activities that occur within public space. The first includes the small, informal events such as street performers, buskers, vendors etc. The second encompasses larger, pre-planned events such as festival. The suggest that the public spaces of the city act as an informal arena for the exchange of skills and talent, exchange of goods, and exchange of viewpoints and opinions. Moreover, it is an arena for festivals and events. They point to several examples of such festivals in Copenhagen such as the "Night of Culture" in which all museums, galleries, libraries, university departments, attractions and entertainment are all open so that pedestrians can experience the culture the city has to offer. They suggest that these spaces allow for a social diversity which greatly enhances the public life. Their detailed study of Copenhagen led them to conclude, "Premium public spaces, with their diversity of functions, multitude of people, fine views and fresh air obviously have something to offer that is in great demand in society today" (Gehl and Gemzøe 1996, 79).

Culturally, public spaces become the iconic symbols of a city. Halprin observes that they set the rhythm and character of a place, creating the qualities which give each city its unique distinction. Aldo Rossi coined the phrase *locus* which he used to describe not only a singular place but also the "relationship between a certain specific location and the buildings that are in it. It is at once singular and universal" (Rossi 1982, 103). That is to say, locus also refers to the unique qualities that bind buildings to its exact place and allows the city to develop permanence and the collective memory which Rossi claims will give shape and history. Further on, he writes, "The city is the *locus* of the collective memory. This relationship between the *locus* and the citizenry then becomes the city's predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge" (Rossi 1982, 130). Through his work with playgrounds, it is evident that Dutch architect Aldo van Eyck understood this concept well. His playgrounds were designed, not as an apathetic exercise in providing toys for children, but instead as an opportunity to positively transform the built landscape. In the book entitled *Aldo van Eyck: The Playgrounds and the City*, Liane Lefaivre writes, "There is [a] formal poetic at work in the playgrounds, and it is ground-up, an attempt to express the *genius loci*, no matter how rough, irregular and unpolished. Indeed, what is unique about the Amsterdam playgrounds compared to the

playgrounds of all other cities is that they are interstitial, inserted within the living fabric of the city" (Lefaivre and de Roode 2002, 26). His work with these playgrounds was an exercise in first understanding the community and the needs of the neighbourhood, and then developing a response that was specifically tailored to that initial social analysis. Aldo van Eyck was also a pioneer of the participatory design movement and one of the original members of Team Ten. He understood that in order to develop public spaces that would contribute to a city physically, socially and culturally he would need to first understand the community. His process was not the solo act of the artistic individual but included collaboration with the citizens of Amsterdam, as well as the Public Works department.

In an interest to learn how the physical city, particularly its urban centre functioned, William Whyte began an extensive study to carefully survey and record how people utilized the public spaces of their city. While part of his work resulted in practical applications on the specific design requirements for public spaces, it also led him to further understand the city itself. In his book, *City: Rediscovering the Centre,* he suggests that our public spaces should return to the idea of the agora during the height of its development. He argues that they held three essential characteristics which led to their success — centrality, concentration and mixture. He also notes that a well designed public space can provide coherence to the entire city and that these are the places a city cherishes and cultivates. He writes:

> More than ever, the centre is the place for news and gossip, for the creation of ideas, for marketing them and swiping them, for hatching deals, for starting parades. This is the stuff of the public life of the city — by no means wholly admirable, often abrasive, noisy, contentious, without apparent purpose.
>
> But this human congress is the genius of the place, its reason for being, its great marginal edge. This is the engine, the city's true export. Whatever makes this congress easier, more spontaneous, more enjoyable is not at all a frill. It is the heart of the centre of the city.

(Whyte 1988, 341)

Margaret Crawford's everday public spaces

More recently, however, authors such as Margaret Crawford have suggested a new way of identifying public space. In her article entitled "Blurring the Boundaries: Public Space and Private Life" in *Everyday Urbanism*, she begins by pointing to the work of Michael Sorkin, who argued that public spaces were becoming increasingly privatized. She notes that while he and other authors argued that this is a sign of the decline of public spaces in our contemporary cities, she suggests that this perception may be a rather narrow view of public spaces. While she conceeds that it is true that public spaces are changing, she argues that they do not necessarily need to be the formalized monumental public spaces of the Greek agora or Italian piazza. Instead, she proposes an attempt to rethink the definition of public space. She writes:

Figure 2.3.2: A 'before and after' view of one of Aldo van Eyck's playgrounds in Amsterdam

Source: Lefaivre, Liane, and Ingeborg de Roode. *Aldo van Eyck: The Playgrounds and the City*. Rotterdam: NAi Publishers, 2002.

The investigation revealed to me a multiplicity of simultaneous public activities in Los Angeles that are continually redefining both "public" and "space" through lived experience. In vacant lots, sidewalks, parks and parking lots, these activities are restructuring urban space, opening new political arenas, and producing new forms of insurgent citizenship.

(Leighton Chase, Crawford and Kaliski 2008, 23-24)

She writes that people are beginning to appropriate spaces into their own, turning traditional unimportant spaces into key arenas in urban public life. However, these are not necessarily the major public squares or gathering places they once were. She writes, "Woven into the patterns of everyday life, it is difficult even to discern these places as public space. Trivial and commonplace, vacant lots, sidewalks, front yards, parks, and parking lots are being claimed for new uses and meanings by the poor, the recently immigrated, the homeless and even the middle class. These spaces exist physically somewhere in the junctures between private, commercial, and domestic" (Leighton Chase, Crawford and Kaliski 2008, 28). She suggests that it is these spaces which are the new urban arenas for democratic action.

Public participation as an opportunity to understand Crawford's everyday urban spaces in order to incorporate them into designed public spaces.

Crawford's writing raises several key important issues. Her work suggests that the traditional urban public space is no longer able to fulfill the needs of the citizens, thus requiring them to appropriate spaces on their own. These are not the urban squares of architects and planners, rather they are the spaces which citizens have created for themselves. Perhaps this points to a necessary shift away from the traditionally designed public spaces and towards an approach that allows for the personal appropriation of space by the end users. This is not to argue that the traditional model is incapable of producing compelling public spaces. On the contrary, many architecture and urban design firms that tend to follow this model, such as West 8 and Martha Schwartz, offer imaginative public spaces possibly inconceivable by the citizens on their own. However, perhaps there exists a participatory design approach that can be developed alongside the traditional model which can address the citizen in an engaging way by first observing the self-appropriated everyday public spaces that Crawford addresses. As she writes in the introduction for the book, "Design within everyday space must start with an understanding and acceptance of the life that takes place there" (Leighton Chase, Crawford and Kaliski 2008, 7). That is to say, only once the professional understands the needs and desires of the citizens can they begin to design truly provocative and useful public spaces within the contemporary city.

Figure 2.3.3: Examples of Margaret Crawford's Everday Urban Spaces

Source: Leighton Chase, John, Margaret Crawford, and John Kaliski, . Everyday Urbanism. New York: Monacelli Press, 2008.

Understanding Participatory Design and Why It Matters

Key goals for citizen participation

While this paper is focused on citizen participation in architecture and planning, it worthy to note that the idea of participation is widespread across several fields and its effects can be seen in politics, criminal law, computer programming, and business. As the idea of citizen participation began to gain more and more of a foothold in mainstream society, architecture and planning theorists sought to understand the process better in order to improve its implementation in design. There are several key goals for including citizen participation. First, there is a humanitarian desire which first drove the work of the Team Ten architects, to design buildings and public spaces that better respond to the needs of the end users. Secondly, citizen participation can be used to provide people a chance to contribute to a project with the intent to gain their trust and confidence. Thirdly, participation is often used with the hope of empowering people and the community, bringing them together for a common purpose.

The birth of participatory design began as a revolt against the mechanization of architecture and the way in which it limited the user. In their book entitled *Open Design — A Collaborative Approach to Architecture*, authors van Gunsteren and van Loon express their discontent at the built environment designed through the traditional model. "Why, so often, do we build what no one wants? Whenever a new residential area is completed, the happiness of the people involved about the creation of something new is tempered by feelings of dissatisfaction, because the end result of the building process was not what they had hoped for" (van Gunsteren and van Loon 2000, 3). Richard Hatch points out in the introduction to *The Scope of Social Architecture* that the consequence to the traditional model will result in the decline of the built environment. He explains that while modern architecture sought to connect itself to engineering rationalism, architecture in the post-modern era grasps at professional validity and validation through connections with linguistics and conceptual art. When this fails, it attempts to correlate itself with forms suggestive of previous periods of importance (Hatch 1984, 3). He observes that the traditional model of architectural practice is simply not sufficient. In it, the client first establishes the function, chooses a location and arranges financing. Next, the architect is responsible for defining the spatial organization, draw the form and structure and oversee construction. Thirdly, the users are given the task of using the building; and finally, the client is responsible for management and repair, recycling of the building, and demolition and replacement. By not acknowledging the users, the architect will fail to design buildings which positively impact the built environment. He suggests the solution – social architecture to which one aspect is participatory design. He writes:

A world that comes into being, defines human activities, structures time and space, nearly excludes users, and then changes or disappears in response to the invisible hand of the market is a comparatively recent phenomenon. It is the result of the transformation of everyday life and the redefinition of the city which have accompanied the rise of capitalism. Steadily, the scope of involvement in housing, in work, and in city life has been narrowed. The final consequence is not only the loss of autonomy, of competence, of the city itself, but the loss even of the need for these things. The alienated user accepts these limitations as inevitable. Social architecture does not.

(Hatch 1984, 3)

Similarly, in their book entitled, *Community Architecture: How People are Creating Their Own Environment*, Nick Wates and Charles Knevitt write a passionate book on the need for community architecture. They begin their book by pointing to some of the main ideas about community architecture, or participatory design; particularly, they discuss its key role in transforming the built environment for the better. They write, "Although more investment in the built environment is desperately needed, the crucial task is to improve the way resources are used. The key is to get the process of development right; to ensure that the right decisions are made by the right people at the right time. And the main lesson to emerge from the pioneering projects (and backed up by an increasing volume of theoretical research) is that the environment works better if the people who live, work and play in it are actively involved in its creation and management" (Wates and Knevitt 1987, 18). In Table 2-1, Wates and Knevitt illustrate the differences between community architecture and conventional architecture. While it paints an extreme image of the traditional model as a heartless, soulless, strictly business-only type of a model, it does allude to some of the inherent problems within it. One essential issue is that the relationship between the user and the expert is one of distance and little direct contact. Moreover, while there are different origins for this unfortunate relationship, and no particular party is entirely to blame, it results in a lack of clear communication. It is not unusual within the traditional model for the architect to never have met the eventual occupants of the architectural object, thus forcing him/her to design for a faceless group of people. Therefore, it is virtually impossible to design a project which addresses the needs of the users as they have never met. Also, projects that utilize community consultation are often multi-functional and are actually most suitable in these types of situations. It is comparatively easier to assume the needs of an office tower for a single business than of a public space in a community with both commercial and residential presence and which encompasses a large diversity of inhabitants.

Public participation can also be used as way gain trust within a community by allowing its citizens the opportunity to voice their thoughts and opinions. One case example is the approach Seattle took towards neighbourhood planning as outlined by Carmen Sirianni in his article "Neighbourhood Planning as Collaborative Democratic Design." In the early 1990s, Seattle sought to develop a comprehensive plan to meet requirements of State of Washington's 1990 Growth Management Act which required both urban growth boundaries and urban population growth targets. The city originally did not want to invite citizen participation too early in the process due to negative experiences during the 1985 downtown plan which found resistance in implementation due to

What Makes Community Architecture Different

	Conventional Architecture	Community Architecture		Conventional Architecture	Community Architecture
Status of User	Users are passive recipients of an environment conceived, executed, managed and evaluated by others: corporate, public or private sector landowners and developers with professional 'experts'.	Users are - or are treated as - the clients. They are offered (or take) control of commissioning, designing, developing, managing and evaluating their environment, and may sometimes be physically involved in construction.	Use of Project	Likely to be a single function or two or three complementary activities (e.g. commercial, or housing, or industrial).	Likely to be multi-functional.
User/Expert Relationship	Remote, arm's length. Little if any direct contact. Experts - commisioned by landowners and developers - occasionally make superficial attempts to define and consult end-users but their attitudes are mostly paternalistic and patronizing.	Creative alliance and working partnership. Experts are commissioned by, and are accountalbe to, users, or behave as if they are.	Design Style	Self-conscious about style; most likely 'international' or 'modern movement'. Increasingly one of the other fashionable and identifitable styles: Post-Modern, Hi-tech, Neo-vernacular or Classical Revival. Restrained and somes frigid: utilitarian.	Unselfconscious about style. Any 'style' may be adopted as appropriate. Most likely to be 'contextual', 'regional' (place-specific) with concern for identity. Loose and sometimes exuberant; often highly decorative, using local artists.
Expert's Role	Provider, neutral bureaucrat, elitist, 'one of them', manipulator or people to fit the system, a professional in the institutional sense. Remote and inaccessible.	Enabler, facilitator and 'social entrepreneur', educator, 'one of us', manipulator of the system to fit the people and challenger of the status quo; a professional as a competent and efficient adviser. Locally based and accessible.	Technology / Resources	Tendency towards: mass production, prefabrication, reptition, global supply of materials, machine-friendly technology, 'clean sweep' and new build, machine intensive, capital intensive.	Tendency towards; small-scale production, on-site construction, individuality, local supply of materials, user-friendly (convival) technology, re-use, recycling and conservation, labour and time intensive.
Scale of Project	Generally large and often cumbersome. Determined by pattern of land ownership and the need for efficient mass production and simple management.	Generally small, responsive and determined by the nature of the project, the local building industry and the participants. Large sites generally broken down into manageable packages.	End Product	Static, slowly deteriorates, hard to manage and maintain, high-energy consumption.	Flexible, slowly improving, easy to manage and maintain, low-energy consumption.
Location of Project	Fashionable and wealthy existing residential, comercial and industrial areas preferred. Otherwise a green-field site with infrastructure (roads, power, water supply and drainage, etc.); i.e. no constraints	Anywhere, but most likely to be urban, or periphery of urban areas; area of single or multiple deprivation; derelict or decaying environment.	Primary Motivation	*Private Sector:* Return on investment (usually short-term) and narrow self-interest. *Public Sector:* Social welfare and party politicial opportunism. *Experts:* Esteem from professional peers. Response to general national or regional gap in market, or social needs and opportunities.	Improvement of quality of life for individuals and communities. Better use of local resources. Social investment. Response to specific localized needs and opportunities.
			Method of operation	Top-down, emphasis on product rather than process, bureaucratic, centralized with specialisms, compartmentalized, stop-go, impersonal, anonymous, paper management, avoid setting a precedent, secretive.	Bottom-up, emphasis on process rather than product, flexible, localized, holistic and multi-disciplinary, evolutionary, continuous, personal, familiar, people management, setting precedents, open.
			Ideology	Totalitarian, technocratic and doctrinaire (Left or Right), big is beautiful, competition, survivial of the fittest.	Pragmatic, humanitarian, responsive and flexible, small is beautiful, collaboration, mutual aid.

Table 2-1: What Makes Community Architecture Different

Source: Wates, Nick, and Charles Knevitt. *Community Architecture: How People are Creating Their Own Environment*. Penguin, 1987.

citizen conflicts and NIMBYism (the term used to describe the attitude "not in my backyard"). However, when local activists applied pressure to ensure citizen participation, the mayor requested the help of Department of Neighbourhoods (DON) who developed 12 (currently 13) district councils. When the 1994 comprehensive plan was met with confrontation, the Department of Neighbourhoods was ready to work with the network of neighbourhood activists, planning practitioners, and others in business and city government to begin designing a neighbourhood planning process. The final result was an elaborate integrative process which encouraged each neighbourhood to work closely with all groups within their communities and arrive at solutions which met their needs and desires specific to their area. The city was able to respond to initial distrust of the new plans with a solution which allowed the communities to tailor-design solutions which better suited their specific requirements. This not only provided the city with better designed proposals but also with an opportunity to heal distrust from previous experiences during the 1985 downtown plan.

Public participation is particularly potent in its ability to empower people and their communities. Arguably, this is the best reason to engage in participatory design. If one is able to become involved in the design of a project and feel as though he was able to contribute positively to the decision making process, the result will be that he will take ownership of that project. When this occurs on a large scale and an entire community feels that the project belongs specifically to that whole community, its members will take better care of it. One example is the work done by Myrna Margulies Breitbart's team in South Holyoke, Massachusetts. In her article "Banners for the Street: Reclaiming Space and Designing Change with Urban Youth," describes the participatory process of involving teens in a temporary art installation in the underprivileged community. Through a series of workshops, Breitbart and her team worked with approximately 30 people, primarily Latino youth between the ages of 11 and 15, to design street banners for the neighbourhood. Once they were completed, she described the difficulty in convincing local city workers to assist in hanging the banners in the area, often being confronted with jokes about being shot and comments that the banners would inevitably be destroyed. However, they survived intact and were proudly displayed for a year on the streets of South Holyoke until they were brought down and displayed permanently in the arts centre. As the banners were designed by the youth of that area and were honest representations of their desires for the community, the banners were regarded with honour and pride.

In addition to understanding the three primary goals of participatory design, it is also essential to understand the nature of public participation. In her article entitled "A Ladder of Citizen Participation," Sherry Arnstein outlines eight different levels of participation through using the metaphor of a ladder. As the ladder progress upward, the citizen gains more and more control in determining the plan or program. The eight levels are: Manipulation, Therapy, Informing, Consultation, Placation, Partnership, Delegated Power, and finally Citizen Control. The lowest level of participation, Manipulation, is defined as the situation in which citizens are placed on boards or committees in order to be educated or engineered into providing their support. The third level, Informing, is the first step towards real participation. At this level, the citizen is genuinely informed of his
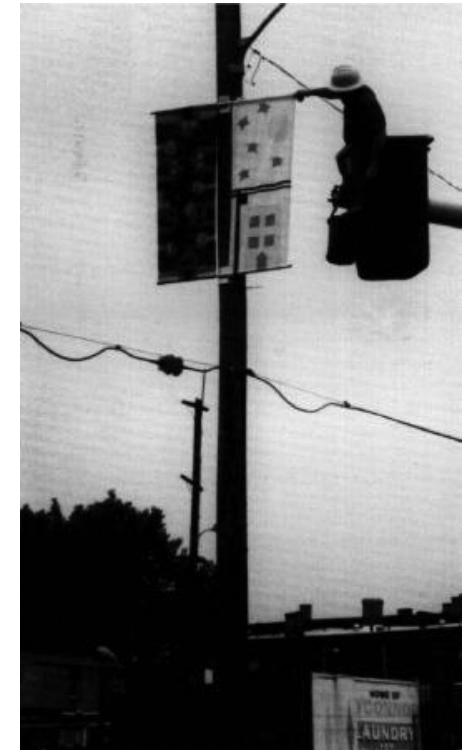
Figure 2.4.1: City workers hang the banners the youth of South Holyoke made

Source: Breitbart, Myrna Margulies. "Banners for the Street: Reclaiming Space and Designing Change with Urban Youth." *Journal of Planning Education and Research* 5, no.1 (1995): 35-49.

Arnstein's ladder of participation

or her rights, options, and responsibilities. However, she also notes that unfortunately, there tends to only be a one-way flow of information. The fifth level of the ladder is Placation. At this point, the citizen begins to have some level of influence but the powerholders are still primarily in control and the participatory process is utilized to simply soothe the public into complacency. The next level is Partnership. At this level, there is a redistribution of power which results from negotiations between the powerholders and the citizens. Arnstein notes, however, that in her experience this level of participation is initiated by the citizens rather than the powerholders. The highest level of participation is Citizen Control. Participants at this level demand the power which guarantees they can govern a program or institution and be able to negotiate the conditions under which outsiders can change them. This scale is crucial in helping to understand that citizen participation is not merely a variable to be plugged into a formula in order to guarantee a positive outcome. Within the scale that Arnstein describes, there are levels of citizen participation which could end up resulting in more harm than good. For example, if public participation is used solely for the purpose to gain support for a project without the intention to invest the effort, time or energy necessary to facilitate effective participation, the very opposite of the desired outcome can occur. Participation in this fashion will be at the lower range of the scale and likely be manipulation or placation in which the participants will feel belittled and develop even more distrust for a project and its leaders.
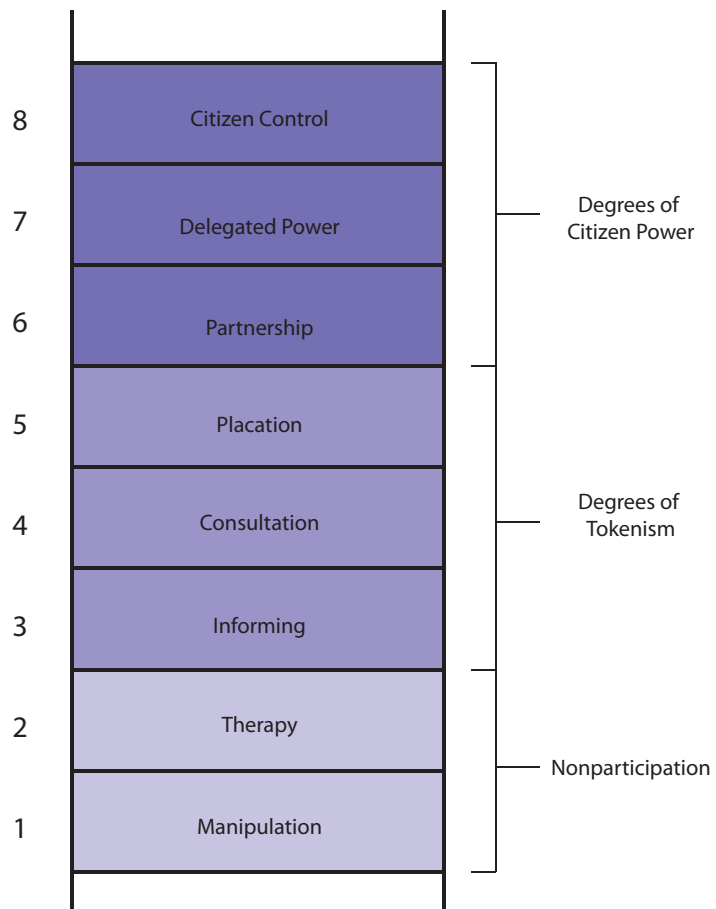
Figure 2.4.2: Diagram of Arnstein's Ladder of Participation

Source: Arnstein, Sherry R. "A Ladder of Citizen Participation." *AIP Journal*, July 1969: 216-224.

Using Participatory Design

There is a general consensus amongst researched authors that if citizen participation is not done effectively, it can have a very negative effect. It can leave participants feeling frustrated and belittled and they will likely respond with more distrust in the project and its leaders. Halprin once wrote that "the desire to participate must be matched by a framework to allow it to happen [as] it is not sufficient simply to want to be involved" (Halprin and Burns, *Taking Part: A Workshop Approach to Collective Creativity,* 1974, 2). Lawrence Halprin, alongside his partner Jim Burns, developed a framework for participatory workshops which he entitled the RSVP cycle, which stands for Resources, Scores, Valuaction, and Performance. This framework was developed to assist in running the workshop. At the Resources stage, the participants gather material information, facts, figures, and data required to inform the beginning and continuation of the process. They point out that as the project continues; new information will be added, returning to the Resources stage of the cycle. Scores refers to the vehicle through which the group carries out their actions and are ways of initiating the process. In essence, they are the instructions given to people to carry out an activity. Halprin and Burns point to the importance of using an "open score" which provides a framework for actions rather than exact instructions for each particular action, what they term a "closed score." The third stage, Valuaction is a term they coined to refer to the evaluation, feedback and decision making segment of the cycle. The fourth stage of this cycle is the Performance stage. This is the action resulting from the score which is then reviewed and the results become a resource for future scores.

Guidelines for effective participation

In approaching participation design workshops, there are several practical things that architects can do to facilitate the process and encourage better results. First, clear and concise communication with the participants is essential. It is important that the architect discusses the goals of the workshop, the process, and the synthesized result of the participants' contributions in language that the participants understand. In addition to this, it is important for the leader of the workshop to facilitate good communication amongst the participants to ensure that each member does not feel he or she has been ignored. Secondly, it is essential to understand that each person comes from different backgrounds and in the workshop setting it is useful to first develop a common language amongst the participants. Often this is manifested in an initial workshop event in which all members go on a walk of the site or neighbourhood together. By having had a similar experience, they can then begin a discussion based on that common knowledge and not their previous assumptions which may or may not have any grounding. It is also essential that the designers of the workshops design them with a good understanding of the community in which they are working. Moreover, while most of the authors stress that it is important that the workshops be well planned, they also point out that a certain level of flexibility is required in order to easily adapt to any unforeseeable changes in direction.

Figure 2.5.1: Groups of participants work with artists at a Co-design Workshop

Source: King, Stanley. *Co-Design: A Process of Design Participation*. New York: Van Nostrand Reinhold, 1989.

Figure 2.5.2: An artist draws out suggestions made by a child at a Co-design Workshop

Source: King, Stanley. *Co-Design: A Process of Design Participation*. New York: Van Nostrand Reinhold, 1989.

In any situation that involves dealing with different parties with different agendas, the key is always communication. In his book *Co-Design: a Process of Design Participation*, author Stanley King describes in detail the process involved in what he terms, a Co-Design workshop. The author primarily points to his work in Canada in designing and running these workshops with other members of a group that became the Co-Design Society. Through these workshops, they hoped to be able to understand a community's concerns and use the efforts of their participants to arrive at a solution. The workshops begin with an illustration to help the participants understand the need for community involvement in the design of their built environment. The organizer asks the children to come forward and helps them to envision the growth of a town. They are encouraged to all add things as they see want onto the paper. Soon, they are asked to step back and look at the frantic result of their collective drawing. They are asked whether they'd like to live there and they all usually respond with an emphatic "No!" illustrating to the whole group the need to carefully plan and design our communities. The workshop then proceeds through a series of activities and groups of approximately three people work with Co-Design artists and writers to propose ideas and develop drawings. These ideas are then posted around the room, each with a voting sheet next to it. Artists stand next to the drawings and participants walk around the room putting a vote under one of four categories: "I love it! Go for it!," "Needs more designing," "Looks too expensive," or "Belongs somewhere outside this area." At the end of the workshop with the participants, all the information, drawings, and responses are carefully recorded and collected. The Co-Design authors then meet over the next few days in a design charette to bring the ideas together. These meetings are also attended by members of the community planning committee. A public exhibition follows, showcasing the drawings, notes and concept design. Finally, a detailed report is published with all the original drawings, notes, and ideas and credit is given to all the participants involved.

King is very clear that central to any workshop is the ability to clearly explain to the participants the order of events. The day begins with an explanation of the day and each step is clearly explained again as the day progresses. In addition to clear instructions to his participants, during the workshops, King also stresses that they had guidelines to encourage the participants to listen to each other. His first rule for discussion was to encourage participants to always describe their ideas with "I" rather than "we" in an attempt to ensure some louder participants did not speak on the behalf of others. Secondly, the participants were suggested not to comment negatively. If they did not like something, they were encouraged to voice their opinion but in a constructive manner and to propose an alternative rather than simply disagreeing. Finally, the participants were told not to attempt a solution immediately but to discuss all alternatives and to brainstorm ideas. In his book, he also recognized that as in any discussion there were certain circumstances that may occur which will disrupt a productive conversation. To deal with a person insistent on voicing a political statement or protest, King suggested them allowing them to record their protests down on the large board for the overall workshop as to not disturb the smaller groups. He noted that often participants would come with completed ideas for a project and he suggested that they be displayed along with the other ideas and discussed in their small groups. Inevitably in conversation, there is usually one member of the group with a dominant voice. To address this,

What things are around you?
Natural or artificial light?
Pools of light or general?
What views are seen beyond?
What color range: blue, red, yellow?
Warm colors or cool?
Are you in sunlight or in shade looking at sunlight?

Mood, Aura

Active, tranquil, casual, exciting, somber?
What is the feeling of the place?

Taste and Smell

Is there food and drink nearby?
Smells of activities?
Natural or artificial smells?

Sounds

What do you hear?
Natural or mechanical sounds?
Music?
Conversation, children?
High or low pitched?
Hushed or raucous?

People

How many around?
Single, pairs, groups?
Casual or structured groups?
Is it a place to meet people or be secluded?

Touch

Heat: radiant or general?
Touch of air, wind, sun, rain, snow?
What are you standing on or sitting on?
Ground textures?

Time

When do you use this place?
How often?
How long do you stay?
Casual or structured time?
Seasonal variations?

Movement and Circulation

How would you arrive? By walking, bicycle, car?
How do you move about and through the site?
What are paths and walkways like?
Do you go up and down to different levels?

Personal Experience and Perception (PEP) values and the writer's
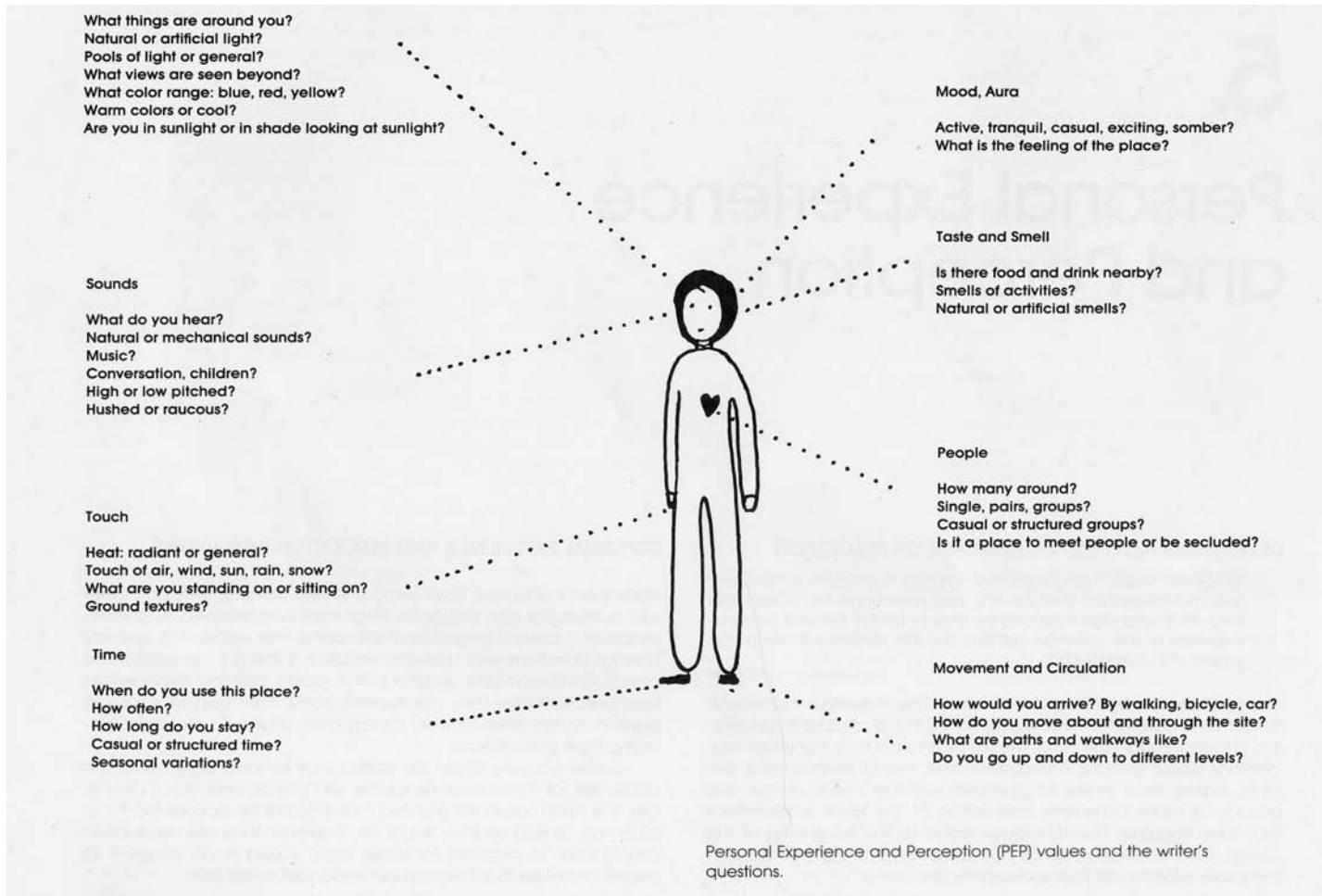questions.

Figure 2.5.3: King's diagram of Personal Experience and Perception Values

Source: King, Stanley. *Co-Design: A Process of Design Participation*. New York: Van Nostrand Reinhold, 1989.

King suggested that if this person is being disruptive, they could be pulled aside from the group to work separately with extra artists on hand in order to allow the group to continue to generate ideas. In a situation where an outrageous idea emerges, he is confident that the priority voting process will deal adequately with it and the ideas, no matter out outrageous, are displayed and discussed amongst the group. In addition to devoting time and energy to carefully planning the schedule and events for the day, King and his team were also very careful to develop methods to ensure that communication was allowed to flow positively and constructively. It is apparent from his work that the clear communication between organizers and participants, and participants with each other, were instrumental in ensuring productivity during the workshops.

In addition to good communication, organizers and participants need to develop a mutual ground of understanding. In his book *Taking Part: a Workshop Approach to Collective Creativity*, Lawrence Halprin and Jim Burns stress the importance of developing a common language of terms in order to encourage the flow of conversation. He illustrates his point with the following example: "If a bank president and a welfare mother look at urban problems together and attempt to resolve them jointly and creatively, some common experiences will forge a link between the two so they have a basis upon which to interact" (Halprin and Burns, *Taking Part: A Workshop Approach to Collective Creativity,* 1974, 43). In addition to a mutual understanding between participants of the workshops, it is also important for organizers to share an understanding with the participants. In Myrna Breitbart's work with the youth of South Holyoke, they began the design process with asking the youth to pair up with a camera and bring the workshop organizers on a walk through the neighbourhood. She explains that this experience really helped her to understand the neighbourhood from the eyes of the youth which later facilitated the conversation and design process.

In her article "Participation, Local Knowledge, and Empowerment: Researching Public Space with Young People," Eleanor Jupp describes her experience with working with youth in participation research. Unlike most of the articles surveyed, Jupp describes some initially discouraging attempts at participatory research that fueled her optimistic essay on the importance of fully understanding the local environment in order to productively engage in citizen participation. One group of youth that she dealt with were referred to as the "youth forum" and in addition to organizing social and leisure activities for themselves, they volunteered with elderly people and children. Her research was primarily focused on this group, but also sought to better understand the local knowledge of the adults. Basing her first workshop with youth on literature she had already researched, she tried to engage them in discussing their likes and dislikes as well as a mapping exercising. However, when she arrived at the meeting, she noticed that the research participants were not ready to participate. Despite cajoling and carrying through with her workshop, they remained relatively unresponsive. Her experience with adults was more positive, but while they were more polite to the author, they did not provide her with any more information than she had really hoped for. She eventually recognized that this lack of interest may have stemmed from a lack of trust. As she began to volunteer and participate in activities alongside the participants, she began to be able to gather the information she needed — though not in the form that she had intended.

As she began to recognize the preconceived notions of participation that developed from other sites that required it, such as school, and work around them, she was able to gather more about her research participants. She explains that the process is simply more complex than "the idea that enabling participants to represent themselves makes accounts intrinsically more truthful" (Jupp 2841). It requires instead flexibility in the method and consideration for the information that could be left out if a more explicit attempt to articulate knowledge is used — particularly in understanding what empowers people.

This example from Jupp highlights the essential difficulty in running participation events. While one hopes to be able to develop a workshop that is well organized and that the participants will respond to favourably, it is a likely consequence that they may be disinterested in the project or have distrust like the youth in Jupp's field research. Thus, the workshops require a level of flexibility. Organizers must be able to respond to a new development in ideas or participants who simply are not interested in getting involved. King's Co-Design workshop also expressed elements of flexibility by having extra artists and writers available to deal with unforeseen issues. These became crucial when faced with participants who may not work well with others or were disinterested in working productively with the rest of the members of the workshop. As more examples of citizen participation are recorded, one thing becomes remarkably clear – that it is a task far from simple. For each situation there is a specific method which will encourage the desired outcome. In Halprin's scale of openness in scores, he is quick to also mention that there is no inherent advantage or disadvantage to an open or closed score. Rather, each score must be chose to best suit the specific situation. Yet despite these difficulties, the literature is also clear in suggesting that it is well worth the inconvenience. All authors are positive in its ability to produce projects which better suit the community.

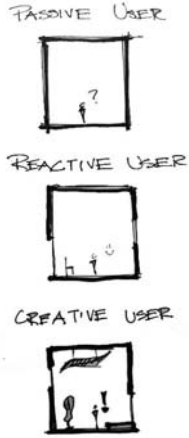**Importance of flexibility in participation events**

The Role of the Architect

Figure 2.6.1: Diagram of Jonathan Hill's Creative Users

A placatory approach to citizen participation

Figure 2.6.2: First proposal by Sink Comb Dethlefs Architects

Source: Fuglem, Terry. "Sustaining Civic Memory." *Canadian Architect*, January 2002: 10.

Citizen participation emerged out of the frustration with the traditional model of architectural practice. Giancarlo De Carlo writes: "The point is that credibility disappeared when modern architecture chose the same public as academic or business architecture; that is, when it took an elite position on the side of the client rather than on the side of the user" (Blundell Jones, Petrescu and Till 2005, 8). In his book entitled *Actions of Architecture: Architects and Creative Users*, Jonathan Hill recognized that the traditional model viewed the end user as a passive element to the design. He suggests an alternative to this view and regards the users as creative entities with the aptitude to positively inform architectural design. It is this recognition of the creative potential of the users and community members that is likely one of the most professionally rewarding reasons for architects to engage in participatory design. However, in order to truly engage the user in the design process, it must be recognized that the architect must take on a different role.

When one mentions participatory design, one is often faced with several instantaneous negative attitudes. One is simply that participation does not work. This is undeniably true; yet, as one research furthers, one sees that the examples of ineffective participation often stems from using a placatory approach. One such example is the design of the MTS Centre in Winnipeg, Manitoba. On May 15, 2001, the *Winnipeg Free Press* published an article on the demolition of the unoccupied historic Eaton's Building to build an arena in the heart of downtown Winnipeg, making the issue known to the general public for the first time. The proposed building indicated an entirely translucent glass facade to face Portage Avenue that would replace the historic department store which was vacated in 1999. A small group of artists, motivated by their disgust at the demolition of the iconic building, led a protest to halt the demolition. These artists later regrouped to become the Save the Eaton's Building Coalition, which was comprised of artists, architects, planners, professors, developers, businessmen and downtown residents who fought to keep the remains of the empty Eaton Building, taking the matter as far as the Supreme Court in efforts to overturn the city's decision to give a demolition permit. The building, despite being built in 1904, had never been designated as a heritage building, as only the owner of the building can apply for the status. Disregarding public outcry, on June 12, city officials in the Standing Policy Committee on Planning, Property and Development voted against the recommendations of their own Historical Buildings Committee to grant the building heritage status, which would have provided it with protection from demolition. On June 13, as required by the Environmental Assessment Act in order to receive Federal funding, True North Entertainment Inc. held its Open House displaying the proposal by the American firm, Sink Comb Dethlefs Architects. A day later, the Winnipeg Free Press reported that the building, valued at $7.8 million, was sold to Osmington Inc. for $10.00. On July 26th, strongly believing that reusing the building was more appropriate, the Save the Eaton's Building Coalition proposed an office, retail, and housing mixed-use development called

Figure 2.6.3: Old Eaton Building

Source: Scott, Bryan. Winnipeg: Love Hate. February 29, 2008. http://www.winnipeglovehate.com/2008/02/eaton.html (accessed November 22, 2008).

Figure 2.6.4: "Eaton Centre" as proposed by Save the Eaton's Building Coalition

Source: Fuglem, Terry. "Sustaining Civic Memory." *Canadian Architect*, January 2002: 10.

Figure 2.6.5: MTS Centre as built

Source: CPCI. Monthly Projects: MTS Centre Winnipeg, Manitoba. http://www.cpci.ca/?sc=potm&pn=monthly22006 (accessed November 22, 2008).

"Eaton Centre" which would retain the exterior façade and much of the structure. Despite their ability to provide the city with a project budgeted at almost half of the cost of the arena, as well as potential investors, the city chose to move ahead with the arena, claiming the arena would provide greater revenue. Due to the continued demonstrations of public disapproval, Sink Comb Dethlefs Architects announced on November 28, 2001, the redesign of the arena to respond to the public's concerns. The final design as proposed by Sink Comb Dethlefs Architects was a mediocre attempt to placate the unhappy public. The architects attempted to reflect the historic Eaton Building by token gestures such as changing the materiality of the façades and working the historic glass panels from the Eaton's powerhouse into the design. However, the result appears to be a diluted amalgamation of the original design and the historic building. Despite the economic success of the MTS Centre Arena, the architecture itself neither reflects the historic past of the site, nor does it represent the future of the city. In this situation, the architects took on a role to placate the public. They were not truly invested in citizen participation. Perhaps had it been implemented at the beginning of the design process, it may not have resulted in wasted effort on the part of both the architects and the citizens of Winnipeg who fought to save the Eaton's building.

Perhaps, a better response for the architect is to work as a facilitator in the design process. Often one will argue that by taking on this role, it dilutes the architect's professional credibility. However, to engage in participatory design as a facilitator is not to ignore the design knowledge acquired by the professional. The architect's professional opinion is essential in the process and is required to give form to the ideas generated by the participants. In Stanley King's Co-Design workshops, the final proposal is developed by the professionals through a careful interpretation of the participants' schemes from the initial stages. King, along with Lawrence Halprin, Henry Sanoff and many others, are persistent is suggesting that the professional does not take the role of a draughtsman in the exercise of participatory design. Moreover, in an article written by Rachael Dunlop and Miffa Salter, they write, "Experience suggests that the level of consultation should be agreed [upon] at the start of any project. Whether it is merely to inform, or whether it should extend as far as assessment and solution building is something which the practitioner must decide. Perhaps most importantly is the need to engineer long-term formal and informal networks to share information and respond rapidly to a variety of situations should be acknowledged. The responsibility of the practitioner in this respect cannot be ignored" (Dunlop and Salter 1996, 322). Dunlop and Salter address another essential aspect in participation. It is often easy to encourage initial interest and investment in time and capital but as the project is dragged through bureaucratic red tape or other difficulties in the construction process, it becomes easy to lose the interest of the participants. Therefore, the professional gains the opportunity to develop the networks necessary to carry on the project through to completion.

Coinciding with the architect's fear of losing one's professionalism is the fear of losing design and aesthetic control. One common criticism of participatory design is the suggestion that the participants' aesthetics are unrefined and will result in unappealing architecture. However, in their book *Architecture & Participation*, the

Architect as facilitator

Aesthetics of participatory design

Traditional Control Model
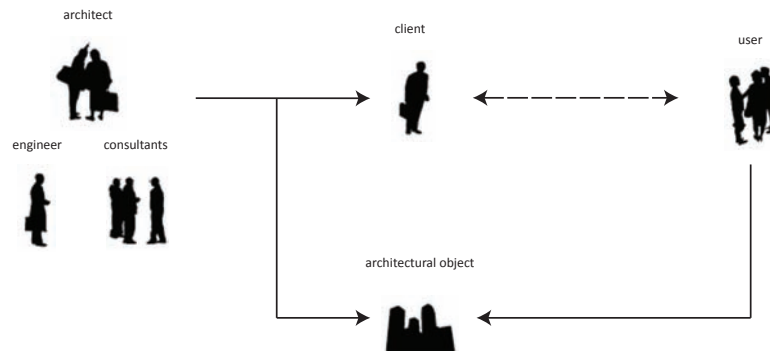
Participatory Design Control Model
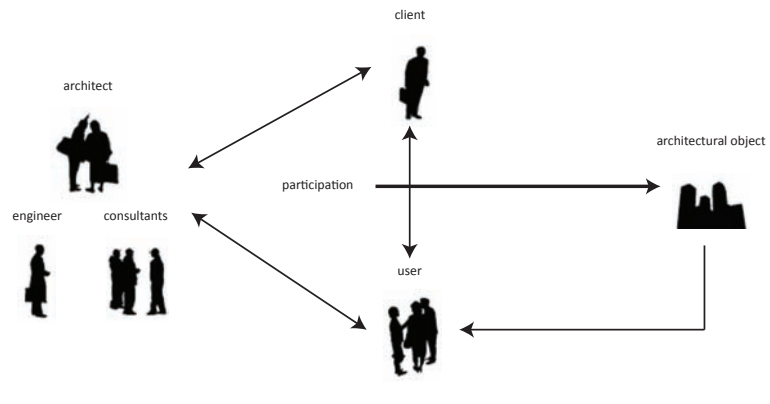
Figure 2.6.6: The role of the architect in the traditional control model as compared to the architect in a participatory design control model

authors suggest that participatory design will instead lead to an alternative aesthetic. They write, "It is too easy to dismiss some of these aesthetics as 'crude' or 'dirty', because that simply reinforces the presumed superiority of the standard architectural categories of refined and clean. Instead, we should recognize that of conventional architecture – and that this value system is perhaps more relevant and appropriate to the democratic transformation of the built environment" (Blundell Jones, Petrescu and Till 2005, xv-xvii). Perhaps public space designed with the help of citizens will not be the glossy image published in architectural periodicals, but will be more akin to the everyday public spaces described by Margaret Crawford. This can result in a fear of losing design control which is not unfounded; however, if the professional desires to develop meaningful public spaces he/she must be willing to forego complete control. As Lawrence Halprin once said in an interview, "Like any designer, I want to take a pencil and design the thing. I don't like to be seen as a do-gooder, soft-hearted, sweet man because I'm not any of that. But I learned the hard way. Taking part in workshops is a remarkable process." (Halprin, Hester and Mullen, "Interview with Lawrence Halprin", 1999, 50) Moreover, in her article "The Quality of Participatory Design: the Effects of Citizen Input on the Design of the Boston Southwest Corridor," Katherine Crewe conducted a survey of the architects and planners involved in the Boston Southwest Corridor project and found that while many architects found citizens' aesthetics frustrating at times that the difficulties could be eased by working with smaller groups allowing more control through design guidelines. In the end, she concludes, "Designers and users can be interdependent. On the one hand, neighbourhood groups require designer services to create usable living spaces; arguably, the more marginal the group or devastated the environment, the greater the need for specialized design skills. Designers, on the other hand, are in continual need cooperation from users to ensure their works survival over the long term; the extreme fragility of outdoor space in cities exacerbates this need" (Crewe 2001, 452). It is this symbiotic relationship to produce better public spaces that make the difficulties worth overcoming.

In this way, architects must also be educators. In his article "Proactive Practice: Visionary Thought and Participatory Action in Environmental Design" Mark Francis observes that architects are not the only ones at fault for ineffective participation. He points to the role of the hiring client of the architect as well. Since they usually come with solutions already preconceived, and the role of the professional is to simply follow and turn the client's ideas into a reality. The client often does not allow the professional to explore alternatives that may better serve the community and the client. Thus it becomes to role of the architect to also educate the client on the benefits of citizen participation. This is true whether the client is a government agency, a non-profit organization or a private client. Moreover, if the architect is successful in convincing the client to engage the public, the citizens must also be educated in the process of design. It is the role of the profession of architecture in general to provide citizens the knowledge and tools to allow them to be able to develop solution on their own and not be conformed to the elitist approach to architecture which Giancarlo De Carlo described.

Architect as educator

**Three necessary changes in
the traditional design model to
accommodate citizen participation**

Still, as much as most architects agree that citizen participation is inherently a good thing, it is still not the mainstream model for architectural practice. Arguably, it is because the process is too inefficient and incapable of always successfully responding to the needs of the community. In his article entitled "Community Driven Place Making: The Social Practice of Participatory Design in the Making of Union Point Park," Jeffery Hou suggests three things that must change in the traditional participatory model in order to be truly effectual. First, it should encompass active engagement of all the different groups, institutions, organizations and individuals that are affected by the design. Second, it needs to actively engage different groups in the development of frameworks addressing the problems and solutions and which seek to address the meanings and identities of place. Finally, it should build knowledge about the political world and seek related opportunities available in the local context.

Change in architectural education

However, before this shift in focus from the traditional model can occur, there must be a change in the way architects are taught. Authors Mark Francis and Linda Schneekloth with Robert G. Shilbey make an appeal for a change in the design education system in order to better equip future architects with the skills necessary for their different role in participatory design. Francis suggests that the traditional studio sequence must give way for more community-based, visionary projects in order to better train architects for "effective visionary action [which] requires a unique blend of training, values, determination, persistence and risk taking." (Francis 1999, 68) If architects are trained from the beginning to develop the skills needed in participatory design and taught to engage the public in early studio projects, perhaps it will become more inherent in the profession to consult the citizens during early design phases. Perhaps when designers gain confidence in the process of participatory design and the public becomes more educated in design, citizen participation will be able to take on more of a role in the mainstream model of the architectural design process.

participationoutcomes

things unable to be thought elsewhere
visual enhancement
unique signature
valuing public transport
sense of ownership
things not yet known
material improvements
visions for the future
sense of belonging
valuing local knowledge
civic pride
revealing local expertise
bridge between generations
increased sense of security
pleasure
valuing cultural assets
community cohesion

Glosoat
Local artists
City Council
SWRDA
County Council
British Waterways
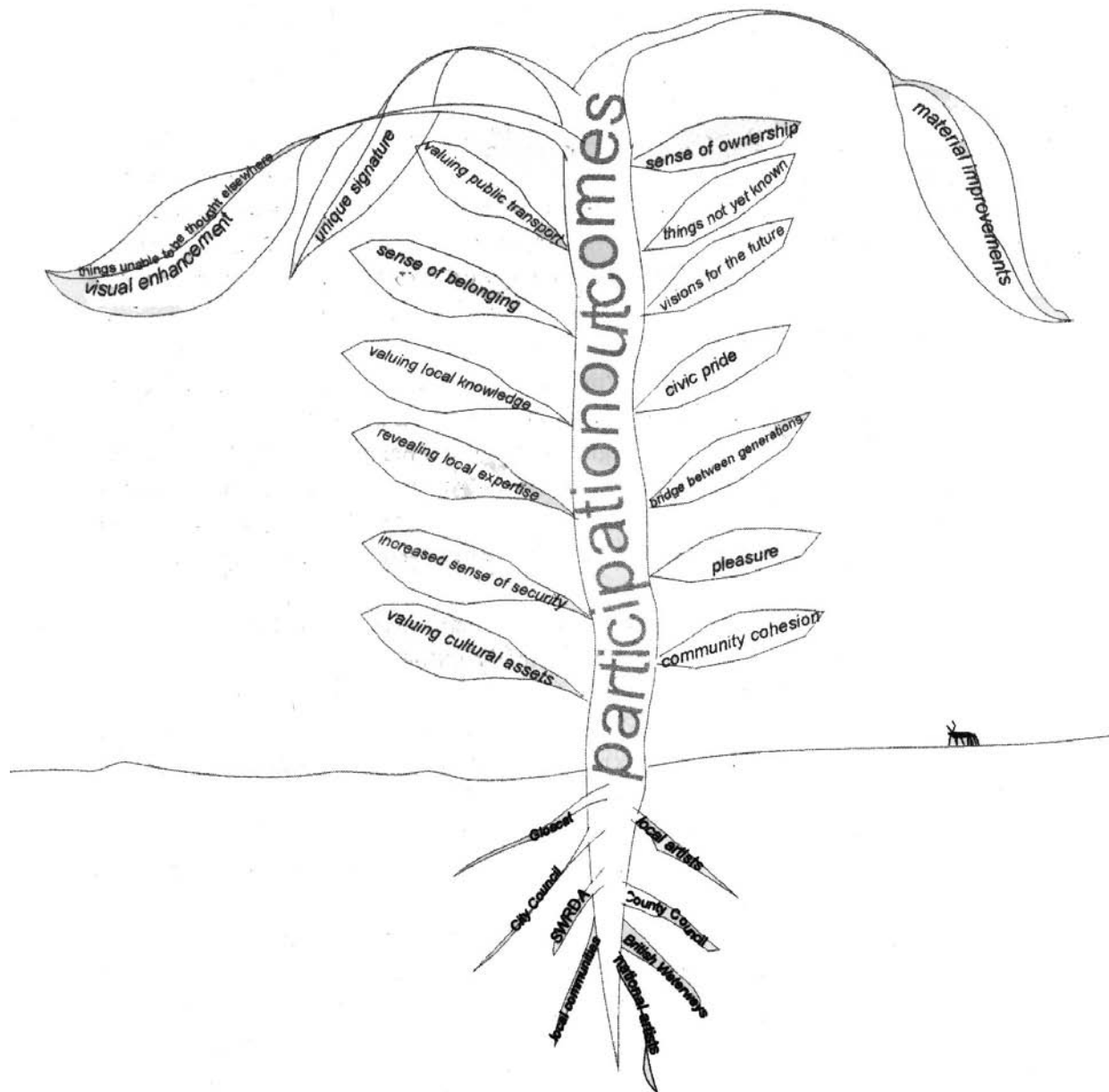local communities
National artists

Figure 2.6.7: "Participation Outcomes" — Muf Architects' diagram for Gloucester Docks Art Strategy

Source: Blundell Jones, Peter, Doina Petrescu, and Jeremy Till. *Architecture & Participation*. London: Spon Press, 2005.

Design Principles

Figure 2.7.1: Five Design Principles

Design Principles

Through the survey of literature, five general principles emerge as essential in successfully integrating citizen participation into the design of good urban public spaces — consideration, consultation, communication, collaboration, and commitment.

Consideration. Despite the desire to immediately start designing or to even begin consulting with people, the architect must first pause and consider the community where he/she is working. One should be aware of matters such as the key stakeholders; the crucial issues facing the community; the physical, social and economic landscape of the site; and community members' past experiences with citizen participation. As Eleanor Jupp observed in her article, "Participation, Local Knowledge and Empowerment: Researching Public Space with Young People" the potential exists that participants have developed a sense of distrust as a result of previous unfavourable encounters with public participation, and the architect must then approach the community more carefully. Conversely, perhaps the participants are well familiarized with public consultations and are thus more willing to engage in workshops and will find slow explanations frustrating. Several authors such as Jupp and Halprin have emphasized the importance of developing workshops which respond specifically to the community and their circumstance. No situation will be the same as the last and this first principle is the opportunity to learn about the community in order to tailor the consultation process accordingly. It will also be the opportunity to decide the necessary level of citizen participation suitable to the project.

Consultation. The architect should not assume that the field research he/she has done in the first stage will be sufficient in designing a public space that meets the needs and desires of the citizens. It is necessary to hear it from the community firsthand. While the initial conclusions may hold true, it is quite likely that some stakeholders' concerns will not emerge before consultation and the architect must be willing to hear the thoughts and opinions of all participants. The media of these consultations will likely vary from project to project and community to community, thus the architect must be flexible and apply the previously researched knowledge of the community to the design of the consultation process. It is, in large part, the responsibility of the architect to provide an effective method of consultation. Once gathered, this information along with the research done in the first stage, must be analyzed, organized and compiled into a form that is easy to distribute.

Communication. Good communication is fundamental to effective participatory design. It is important to allow for a clear flow and exchange of information from all parties. In his book Urban Design and People, Michael Dobbins stresses the need to share all the information collected during the use of the first two principles. He writes, "The work occurs in the public realm and so all relevant information should be made publicly

available. Lots of different people and data sources exist with useful information, and sharing all that across traditional, too often closed, disciplinary, jurisdictional, and cultural boundaries can only help to frame the fullness of the problems and to come together to discover solutions that will work" (Dobbins 164). Moreover, good communication must be in place during community consultation events. As Stanley King notes in his book, *Co-Design: A Process of Design Participation*, rules or frameworks will often be necessary to ensure a safe environment for open conversation. This can be relaxed if the organizers and participants develop a mutual ground of understanding. Halprin and Burns suggest first providing all participants with a common experience to which they can refer, so the misunderstandings can be alleviated and the process can move forward with clear and concise communication.

Collaboration. Collaboration is the opportunity for the architect to use the knowledge he/she has acquired through training. Once all the information is gathered, he/she must work with the stakeholders to produce a vision for the project. Often this will require the architect to first work alone with his/her team; however, it should always be brought back to the community for reflection. Dobbins discusses the importance of a vision in this way: "Vision means the consensual enunciation by all affected of the overall characteristics and values that a place should embody… The vision is a program, not a blueprint, for guiding design development and organizational activities" (Dobbins 2009, 163). This is the crucial stage for the architect to use his/her talents to develop the community's thoughts and ideas into a reality. Many of the architects and designers who heavily advocate public participation such as King, Halprin, Dobbins, and Sanoff all suggest that the information gathered must then be extended into a vision which can inspire the community and encourage its development.

Commitment. As many authors such as Carmen Sirianni and Katherine Crewe observe, in order to be used effectively, the participatory design model will inherently take longer than the traditional design model. The process will likely be more cumbersome and require patience and conflict resolution. While the benefits of citizen participation will outweigh the difficulties, the process will require commitment. In the undertaking of larger projects such as Seattle's neighbourhood revitalization project in Sirianni's article, it is often easy to encourage initial excitement in the project. However, as the project moves through the different stages of development, potential red tape and other issues which slow down its progress, citizens and investors may begin to lose interest. In these circumstances, it is crucial to have a dedicated team who are willing to follow through on the project – to bring the project from ideas to vision to reality.

Part Two: The Case Studies

The following section provides five case studies for consideration – 'The Green: A   Festival of Places' in England, UK; the Pioneer Courthouse Square in Portland, Oregon; the Chattanooga Riverpark in Chattanooga, Tennessee; Hastings Park in Vancouver, British Columbia; and the Urban Trail in Asheville, North Carolina. They are arranged in order of ascending levels of participation as derived from Arnstein's ladder of participation from low citizen involvement to citizen control. Each of these examples can be considered as a successful integration of citizen participation into the design process of the public space, though they vary in their triumphs. This section will look at the role of the architect within each situation, and the relationship between the expert and the citizen. Moreover, it will review and analyze the effectiveness of the inclusion of citizen participation and speculate on the reasons for their successes or failures.

On Opposite Page:

Figure 3.1.1: World map of locations of case studies

Vancouver,
British Columbia

Portland,
Oregon

Asheville,
North Carolina

Chattanooga,
Tennessee

Yorkshire, UK

Bridlington

Wakefield

Halifax

Huddersfield
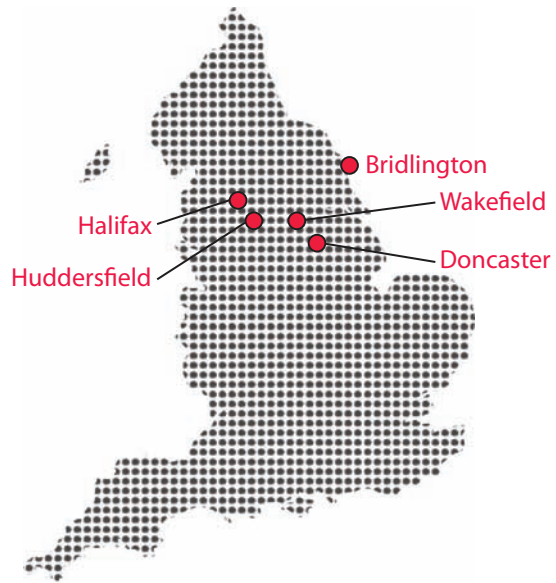
Doncaster

The Green: A Yorkshire Festival of Places
Yorkshire, United Kingdom

Architect:	Walter Jack (artist) and Whitelaw Turkington (landscape architect)
Location:	Yorkshire, England, UK – Bridlington, Halifax, Huddersfield, Doncaster and Wakefield
Date of Completion:	2003
Project Size:	Varied town to town
Budget:	Unknown
Project Time Frame:	Approximately 1 year for planning. 3 days per event

In 2002, a program entitled People Making Places was established by Public Arts, as a response to the Yorkshire Forward Regional Renaissance program. The program pushed for cities, towns, and districts within the county to work together in order to create sustainable communities. The framework that was developed attempted to encourage and enable communities within the region to become "increasingly entrepreneurial, self-reliant, and long-term in their prospects and ambitions for their towns" (Public Arts 2004, 16). It also promoted civic pride and leadership. People Making Places was a participatory program which attempted to involve a wide range of people in an effort to improve regional demand and the capacity for high quality urban design. One of their projects was a public event which they entitled "The Green: A Yorkshire Festival of Places". Through five long weekends in 2003, organizers set up a temporary installation in five towns – Bridlington, Huddersfield, Halifax, Doncaster, and Wakefield – one town per long weekend. The Green developed around two primary ideas. First, that it would be a moving festival which would celebrate particular public spaces. Secondly, that it would echo the traditional ideas of a village green, but generate consideration for the future. People Making Places tendered out the project and accepted the proposal of artist Walter Jack and landscape architecture firm Whitelaw Turkington. Their installation involved laying a turf of grass across a public roadway and a sculptural wire frame which was also covered with the grass carpet. During that weekend, the public roadway became a village square with art, culture, music, exhibitions, and street vendors, which were organized by the town or a

From left to right

Figure 3.2.1: Performers at The Green in Wakefield

Figure 3.2.2: Image of The Green's pilot project entitled Incline, by Trudi Entwistle stretched over a roadway in Scarborough

Figure 3.2.3: Overhead view of the Green in Halifax

Source: Public Arts. *People Making Places: Imagination in the Public Realm*. Wakefield: Public Arts, 2004.
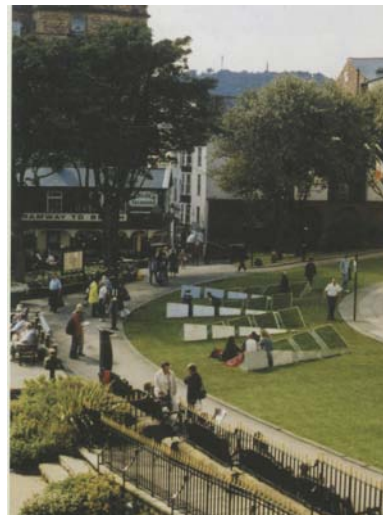
From Left to Right:

Figure 3.2.4: A child plays on The Green

Source: Jack, Walter. Walter Jack Studio. http://www.walterjack.co.uk/Projects/P14/ (accessed December 8, 2009).

Figure 3.2.5: Children play on the installation

Source: Whitelaw Turkington Landscape Architects. Whitelaw Turkington. http://www.wtlandscape.com/wt_portfolio.html (accessed December 8, 2009).

Figure 3.2.6: Construction Process
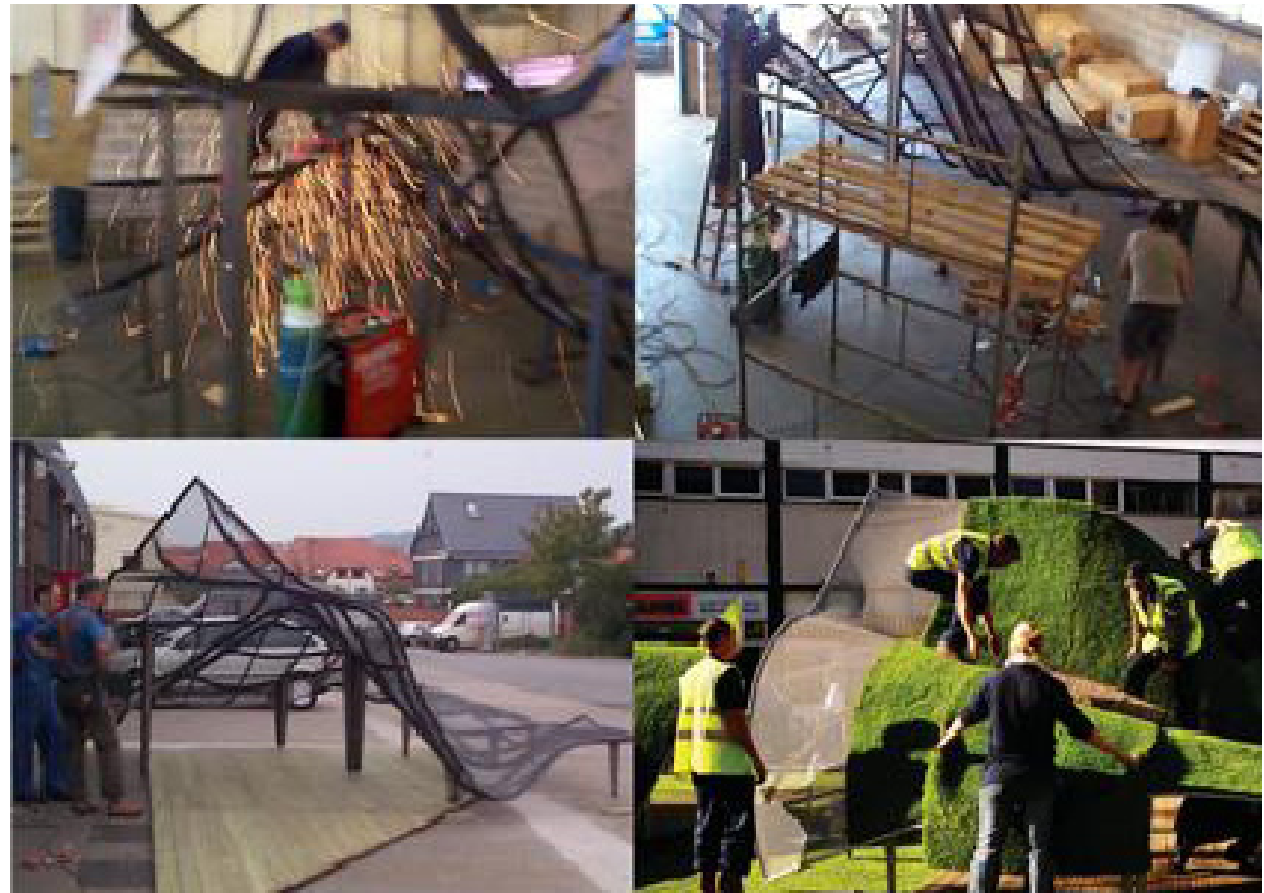
local team placed in charge of the event. The organizers also prepared reply cards to allow visitors to discuss their comments, hopes and dreams for their towns and streets.

People Making Places had three primary objectives for this project. First, it sought to respond to the overall theme of 'greening'; that is, to provide a temporary realization of a 'green' public surface. Second, the sites chosen were required to be centralized within the towns. Third, the sites must be situated in such a way as to require road closures in order to force a re-thinking of the current use of the space. The size, scale and urban context of 'The Green' within each town varied to highlight their local character and identity.

The Relationship between Architect and Citizen

During this project, the architect was the initiator and played a more traditional role than some of the later case studies within this section. The architect was there to prompt and facilitate the discussion while the citizens took a fairly passive role in this particular exercise. The architect and event organizers, first set up a framework – the temporary exhibition – to which the citizens observed and responded to what they saw and experienced. The architect then recorded and reflected on their comments. While participatory events such as these are effective in first building interest and trust between both parties, in order for the citizens to truly effect change in their communities they will be required to take a more active role.

Effectiveness

In this case study, the project was a temporary exhibit which attempted to act as a catalyst to get local citizens excited and involved in their own communities. It not only provided opportunities to develop a compelling public space (albeit only temporarily), but it also generated a possibility for public debate on the future of their community. Project manager, Sarah Leeson, describes how the weekend of 'The Green' in Doncaster provided market traders with an appropriate stage to express their views on their difficult relationship with Council. In Wakefield, some local retailers and town centre landowners were opposed to developing Wood Street into a pedestrian corridor and used The Green as a way to campaign against it. This led to an animated debate between the two opposing opinions. While The Green was considered a success in achieving debate and encouraging a reconsideration of public space, it is necessary to note its temporary effects. Projects such as this operate well as catalysts but must be followed by further planning, vision development, and implementation in order to provide long lasting effects. It is an effective tool in first encouraging interest from citizens, making it particularly useful in communities where citizens have become unconcerned or feel ineffective to change their city or town. However, without further follow-up, the citizens may begin to lose the faith gained through this first event and feel as though they were cheated, having become excited and involved for no reason.

Figure 3.2.7: The Green in Huddersfield

Source: Public Arts. *People Making Places: Imagination in the Public Realm.* Wakefield: Public Arts, 2004.
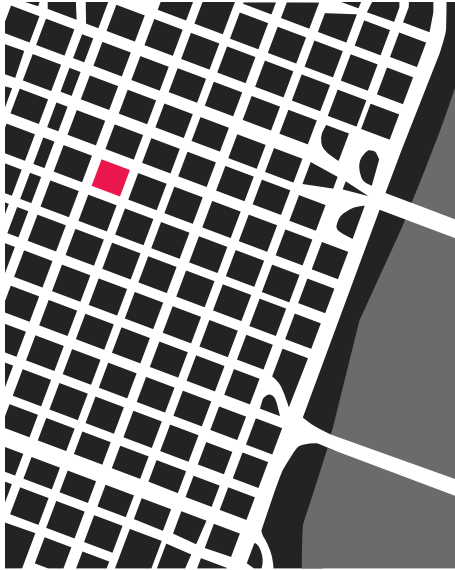
Pioneer Courthouse Square
Portland, Oregon, United States

Architect:	Willard K. Martin, J. Douglas Macy, Lee Kelly, Terence O'Donnell, Spencer Gill and Robert Reynolds
Location:	Portland, Oregon, US
Date of Completion:	1984
Project Size:	40,000 sq. ft.
Budget:	$4.5 Million
Project Time Frame:	14 years (1970-1984)

The development of Portland's Pioneer Courthouse Square spans many years of citizen activism to fight for a public space within Portland's downtown. The property was originally owned by a man named Daniel Lownsdale who bought the property in 1848 and bartered it to Elijiah Hill within months of the purchase. A decade later, the city bought the property and built Portland's first public school house — Central School. In 1868, the Pioneer Courthouse was built on the adjacent property, the square's current namesake. In 1883, the school was relocated in order to allow a local business man Henry Villard to build the city's first luxury hotel. Unfortunately, shortly after the start of construction, he became bankrupt, leaving the project incomplete. It sat untouched for five years until William Ladd, Henry Corbett, and Simeon Reed pledged $250,000 to finish the building if others in the community were willing to match the contribution. This was the beginning of the history of citizen participation associated with what eventually became the Pioneer Courthouse Square. Over three hundred local citizens met the request and invested in the Portland Hotel Company; and in 1890, the hotel was completed and became an instant success. However, when World War II struck, the luxury travel industry abruptly ended, and the hotel began to fall into disrepair.

In 1944, department store owners Julius Meier and Aaron Frank purchased the property and six years later, Frank announced the company's intention to raze the hotel and replace it with a two-story parking structure for the nearby department store. Despite local citizens' protests which called for the property to become reclaimed for public use, Meier & Frank Co. continued with their plans and built the parking structure. Hope was renewed when, in 1961, Mayor Terry Schrunk directed the Portland Planning Department to study the site as a "focal point for downtown" and a "symbol of renewal." City planner Lloyd Keefe hired a young architect by the name of Robert Frasca to draw three schemes for the courthouse and the adjacent parking structure. The first proposal turned the now vacant adjacent courthouse into a museum with skywalks to parking structure. The second proposal redeveloped the parking into an underground parking structure with a 'park-plaza' above. The third proposal demolished both the courthouse and the Meier and Frank parking structure and replaced them with an 1100-car underground parking facility topped by a public plaza. This was the first real expression of a vision that would eventually become Pioneer Courthouse Square. However, following what seemed to be the trend in the history of this property, as hope for a public space was beginning to be renewed, a disappointment followed soon after. In 1969, Briston Corporation banded with Meier & Frank Co. to propose a 800-car parking garage. In response, Keefe quickly directed his staff to do an extensive study of the negative impacts the structure would have on traffic and air quality. This study not only convinced the commission to not only vote down the parkade unanimously but also to endorse the idea that the block should be a public space. Real hope emerged in 1972 when the Downtown Portland Plan brought together several key stakeholders to develop a plan which would discourage the move away from the downtown. Amongst other goals such as providing efficient transit, pleasant shopping environments, and to encourage the renovation of rundown retail

Figure 3.3.1: Pioneer Courthouse Square being well used.

Source: California State University, Fresno. Campus Pointe and its importance to Fresno & Clovis. May 13, 2008. http://www.fresnostatenews.com/2007/04/CampusPointeTour.htm (accessed December 10, 2009).

facilities, the plan proposed to develop a major city square at the centre of the downtown retail core to provide "breathing space, a focal point, and a gathering space." The planning process for the Downtown Portland Plan was led by longtime urban planner and city commissioner Lloyd Anderson, business leaders like Bill Roberts, citizen activist Dean Gisvold, and urban planner Robert Baldwin, with technical work done by engineering firm, CH2M/Hill. In 1975, the new mayor, Neil Goldschmidt began negotiating deals with major retailers. The desire was to redevelop the Meier and Frank parking structure into a public space with parking to be build in two garages east and west of the newly defined retail core. He succeeded in getting a $1.2 million grant from the Federal Bureau of Outdoor Recreation to help purchase the land and turn it into a public space. Over the next five years, the city's planning department hired a variety of designers to develop visions for the square.

In 1978, the city hired local architect Donald Stastny to develop recommendations for the block's design process. He proposed and oversaw Portland's first national design competition. The jury included Pauline Anderson of the Pioneer Courthouse Square Citizen Advisory Committee, Sumner Sharpe from the American Planning Association, John Rian a downtown restaurant owner, George McMath AIA a prominent local architect, and a noted New York architect/landscape architect/urban designer, M. Paul Friedberg. The committee went through over 150 applicants, and chose ten finalists to interview. Of the ten finalists, eventually five were chosen to submit proposals. The guidelines were open due to an inability to resolve competing ideas for the square. The firms were asked to create an all-weather, all-season complex to fulfill "cultural, recreational, open space and shelter needs" for downtown populations. Of those who competed, the roster included famed architects
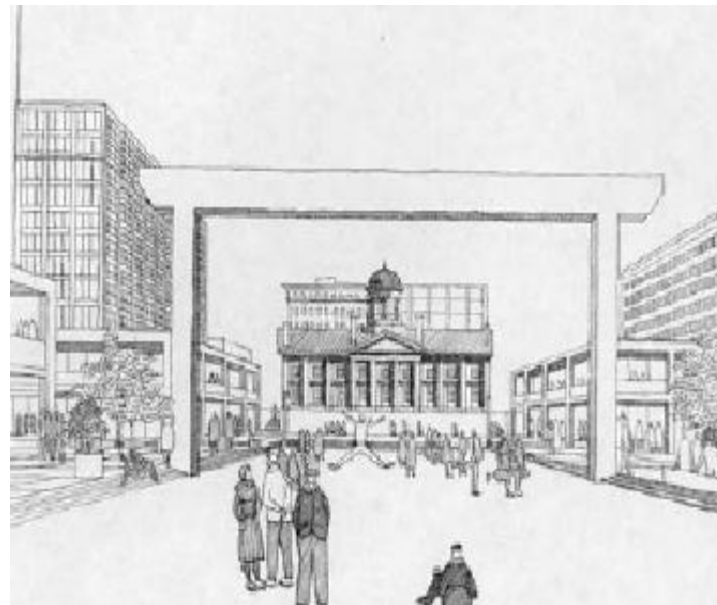
Figure 3.3.2: One of the initial proposals by Robert Frasca

Source: Portland Spaces. "Pioneering the Square." Pioneer Courthouse Square. 2007. http://www.pioneercourthousesquare.org/Pioneer_Sq_040609.pdf (accessed November 12, 2009).

Figure 3.3.3: Composition of Proposals. From top-left corner, clockwise — Peter Eisenman's proposal; Robert Geddes's proposal; Lawrence Halprin and Charles Moore's proposal; and Will Martin's winning proposal

Source: Portland Spaces. "Pioneering the Square." Pioneer Courthouse Square. 2007. http://www.pioneercourthousesquare.org/Pioneer_Sq_040609.pdf (accessed November 12, 2009).

such as Peter Eisenman and Jacquelin T. Roberts; Lawrence Halprin and Charles Moore; Robert Geddes and Michael A. Kihn; Machada and Silvetti and Schwartz with Silver; and the eventual winners of the competition Willard K. Martin, J. Douglas Macy, Lee Kelly, Terence O'Donnell, Spencer Gill, and Robert Reynolds of Portland. William Martin wrote this about the proposal: "Let the space be ambiguous, fragmented and eternally changing, rich in local symbols and metaphor reflecting Portland's history as well and bring meaning to citizens of all categories. We hope to bring together many different meanings to be enjoyed and understood by varying tastes… hoping to stimulate discourse between different and often opposing taste groupings with meanings that add up to working together in the deepest combination" (Portland Spaces 2007),   However, once again the public space was met with opposition by the Association of Portland Progress, a 65-member downtown business group who threatened to withhold $1.7 million in contributions necessary to complete the project. The Portland City Council met to discuss the proposal and voted in favour of the square by a narrow margin of three votes. Six months after the competition, a longtime opponent to the square became the chairman of the Portland Development Commission and combined with the appointment of another opponent to the square, Frank Ivancie, as mayor, the future of the project now looked bleak. However, several things happened in the following year which changed the general mentality. First, the design won a prestigious national award from *Progressive Architecture* magazine. Also, the Friends of Pioneer Courthouse Square found important allies in Melvin Mark and Karen Whitman, who suggested selling bricks with the engraved names of the donors to help fund the square. In the end, this became a crucial source of income to fund the square, and it also allowed

Figure 3.3.4: The square in the summer

Source: Portland Spaces. "Pioneering the Square." Pioneer Courthouse Square. 2007. http://www. pioneercourthousesquare.org/Pioneer_Sq_040609.pdf (accessed November 12, 2009).

citizens the opportunity to contribute in a tangible way to the project. Finally, former Governor Tom McCall promoted the square on his weekly television commentary, suggesting that another competition, which the opponents desired, would "stigmatize Portland as really sort of a phony place" (Portland Spaces 2007).

Finally, in October 1981, the Association for Portland Progress Board voted unanimously to support the winning design of William Martin and fellow partners, and in the summer of 1982, Mayor Ivancie agreed to fund the remaining $350, 000 necessary to complete the square. In the end, $1.7 million of the total $4.5 million construction cost were a result of private contributions with over $60,000 from the result of selling $15 and $30 bricks. On April 6, 1984, the city dedicated the Pioneer Courthouse Square which coincided with the anniversaries of the city's founding and the Portland Hotel's opening.

GROUNDS MAP

SW MORRISON

SW BROADWAY AVE

SW SIXTH AV.

N

SW YAMHILL
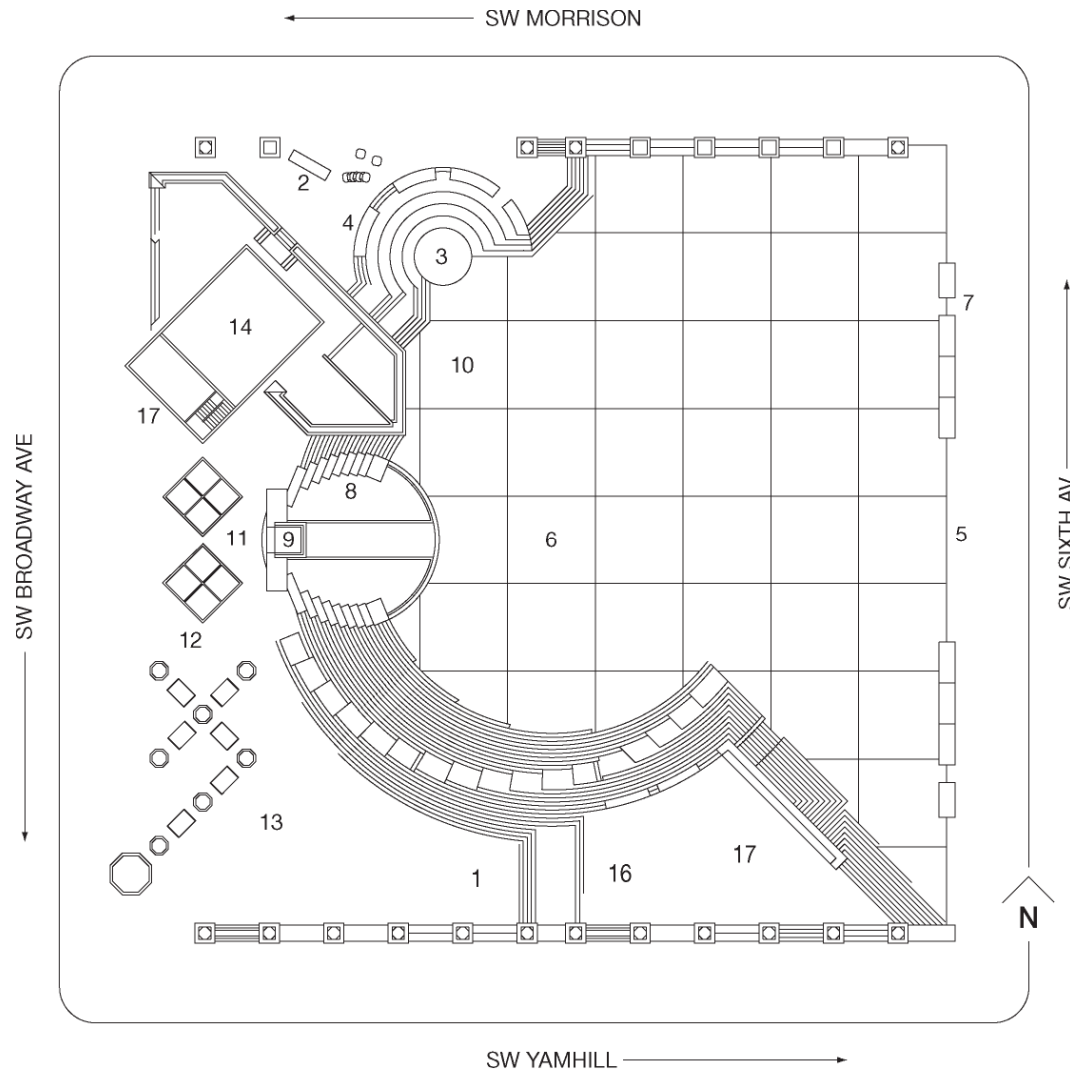
Figure 3.3.6: Grounds map of the square

The Relationship between Architect and Citizen

In the case of the Pioneer Courthouse Square, the citizens were activists throughout the situation. Starting from the initial development of the hotel, citizens took an interest in this property and their community as a whole. They joined together in order to provide the money necessary to complete the Portland Hotel. Arguably, this began an attitude which prevailed throughout the rest of the Square's history that the individual citizens could effect change should they band together and each contribute a small share. This later led to the strong citizen protest for a public space and to a participatory approach in the development of the Downtown Portland Plan. The architect in this situation actually provides a fairly recognizable role in the traditional model of architectural practice. It is reflective of the response to citizen participation in the 1970s and 1980s which encouraged citizen participation but within the framework of the traditional model. In the initial stage, architect Robert Frasca is commissioned by the city to develop plans for the project – typical of the usual developments of

similar projects. Similarly, a competition was held to gather proposals for the square. However, the fact that key stakeholders and representatives of citizen groups were also incorporated into the planning process of the Downtown Portland Plan and the jury for the competition represented a citizen presence lacking from many other contemporary developments.

Effectiveness

In regards to the design of the public space, it was particularly successful because of its respect of Portland's history and the meaning of the site. Moreover, as William Whyte suggests is necessary of a good public space, the proposal offered a variety of ways the square could be occupied. The jury of the competition was impressed by Martin and his team's ability to merge humour and playfulness with respect for the dignity and elegance required of the square. Unlike the other proposals, they found the proposal by Martin appropriate for its site and contexts, and could visualize it as a space the local citizens of Portland would understand and enjoy. This was perhaps aided by the fact that the architects were local to the city had been undoubtably influenced by the previous discussions and proposals for the site.

By involving citizen groups such as Friends of Pioneer Courthouse Square and even local business groups such as Association of Portland Progress (which initially opposed the square), a discussion could form which would allow for the development of a vision which acknowledges all points of view. It is important to note that the strong voices in opposition to the project are equally crucial to the eventual development of Pioneer Courthouse Square as the voices in favour of it. The heated debate allowed for a productive discussion which eventually led to the development of a public space affectionately known by the city today as its "outdoor living room" and currently hosts over 300 events a year and draws over 10 million visitors.

Figure 3.3.8: Residents of Portland looking for their donated bricks

Chattanooga Riverpark
Chattanooga, Tennessee, United States

Architect:	Carr, Lynch Associates of Cambridge, Massachusetts
Location:	Chattanooga, Tennessee, US
Date of Completion:	2005
Project Size:	22 miles
Budget:	$117 Million
Project Time Frame:	23 years (1982-2005)

The Chattanooga Riverpark is the result of an extensive process which integrated citizen participation into its design and development. Chattanooga was originally a heavily industrial city that produced iron and products for steel. They also had strong tanning, saddlery, automobiles, and appliances industries, and one of their largest employers was Coca-Cola, which opened a large bottling plant in Chattanooga. By 1969, all the industry had led the city to have the worst air quality of any city in the United States. The city immediately recognized the dire ramifications of this and immediately began work on a remedy. Business and government leaders worked together to pass tough restrictions; and while some businesses closed down, others developed more environmentally responsible systems, and Chattanooga met its goals to clean up its city three years later. However, in the 1980s Chattanooga once again faced adversity. Similar to many other industrial towns, the city's manufacturing sectors faced tough competition from foreign companies and its downtown was a victim of suburban flight resulting in its core beginning to deteriorate. Moreover, over the years, the city had become disconnected in to its river. The city once more became aware of the need to make a change within their city should Chattanooga become a desirable place to live again.

Thus, in 1982, the Moccasin Band Task Force was formed and initiated an extensive community consultation process for the development of the Chattanooga Riverpark. Over 1700 citizens were involved in the consultations and workshops to develop a vision for the city's waterfront. The final result was the Tennessee River Park Master Plan which was completed and presented in a public information session in March 1985. This visionary plan advised that the Chattanooga Riverfront was owned by everyone and should be developed "under a guiding idea which will bring its banks to life, make it a central point of pride for the City's people, and

Figure 3.4.1: The Chattanooga Riverpark on a summer day

Source: River City Company. "Chattanooga's Downtown Renaissance (2008)." River City Company. 2008. http://www.rivercitycompany.com/reports/documents/WebDTRenSlideShow.pdf (accessed November 12, 2009).

Figure 3.4.2: Overview of Chattanooga Riverpark

Source: River City Company. "Chattanooga's Downtown Renaissance (2008)." River City Company. 2008. http://www.rivercitycompany.com/reports/documents/WebDTRenSlideShow.pdf (accessed November 12, 2009).

Figure 3.4.3: Chattanooga Riverpark at sunset

Source: River City Company. River City. 2009. http://www.rivercitycompany.com/ (accessed December 15, 2009).

move it to the forefront of national consciousness." By reconnecting the city with the river, the city was able to make over its image and fuel the engine of central economic development. The project had three ultimate goals. First, to celebrate the historical significance of the river; to conserve the area's natural beauty and expand opportunities for outdoor recreation; and finally, to provide economic opportunities for commercial recreation, shops, restaurants, and housing.

The development and management of the park was then taken over by the River City Company which was established in 1986. The private, non-profit organization was designed to assist the city and county government and the private sector in initiating economic development and creating public spaces in downtown Chattanooga. In 1987, construction began on the first segment of the park, and in 1989, the first phase called the "Fishing Park" was opened. In 1992, Ross's Landing and the Aquarium were completed; they became great visitor attractions to the city and were significant aids to the overall revitalization of the downtown core. In 2005, the Millennium Riverpark Project opened a 5–mile link connecting the original "Fishing Park" site downstream through the Amnicola Marsh and over South Chickamauga Creek to the Rowing Center area and the 21st Century Waterfront opens. Since its first stage of construction, the Chattanooga Riverpark has encouraged further development in the area including businesses and housing including over 1300 new condos and apartments completed, underway or announced as of 2008, and 30 developers helping to contribute to over $300 million in investment. Between 2003 and 2007, local businesses in Chattanooga estimated approximately 15,100 net new jobs and nearly $1.3 billion in capital. The park has become a new landmark for the residents of the city as has the river that Chattanooga had once lost.
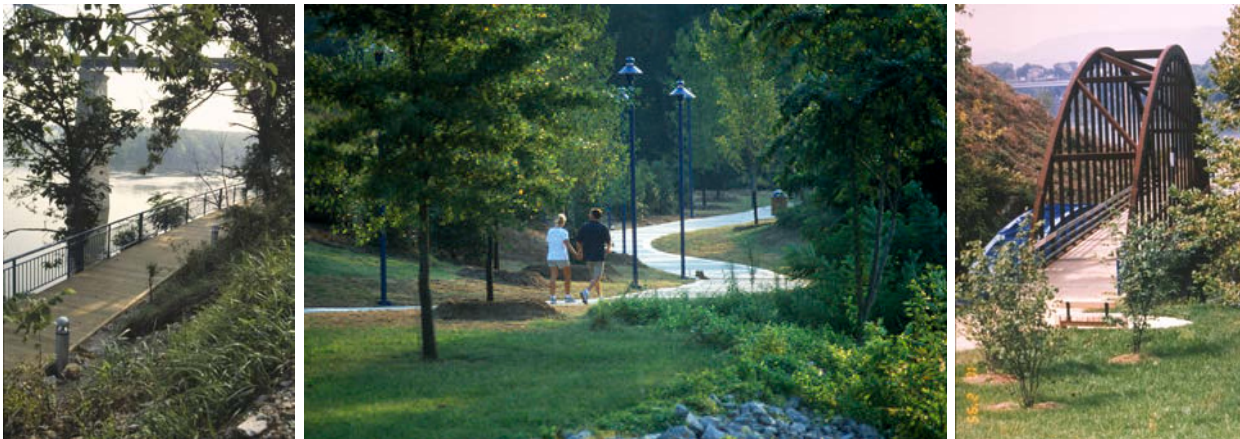
Figure 3.4.4: Elements of the Chattanooga Riverpark

Source: River City Company. River City. 2009. http://www.rivercitycompany.com/ (accessed December 15, 2009).
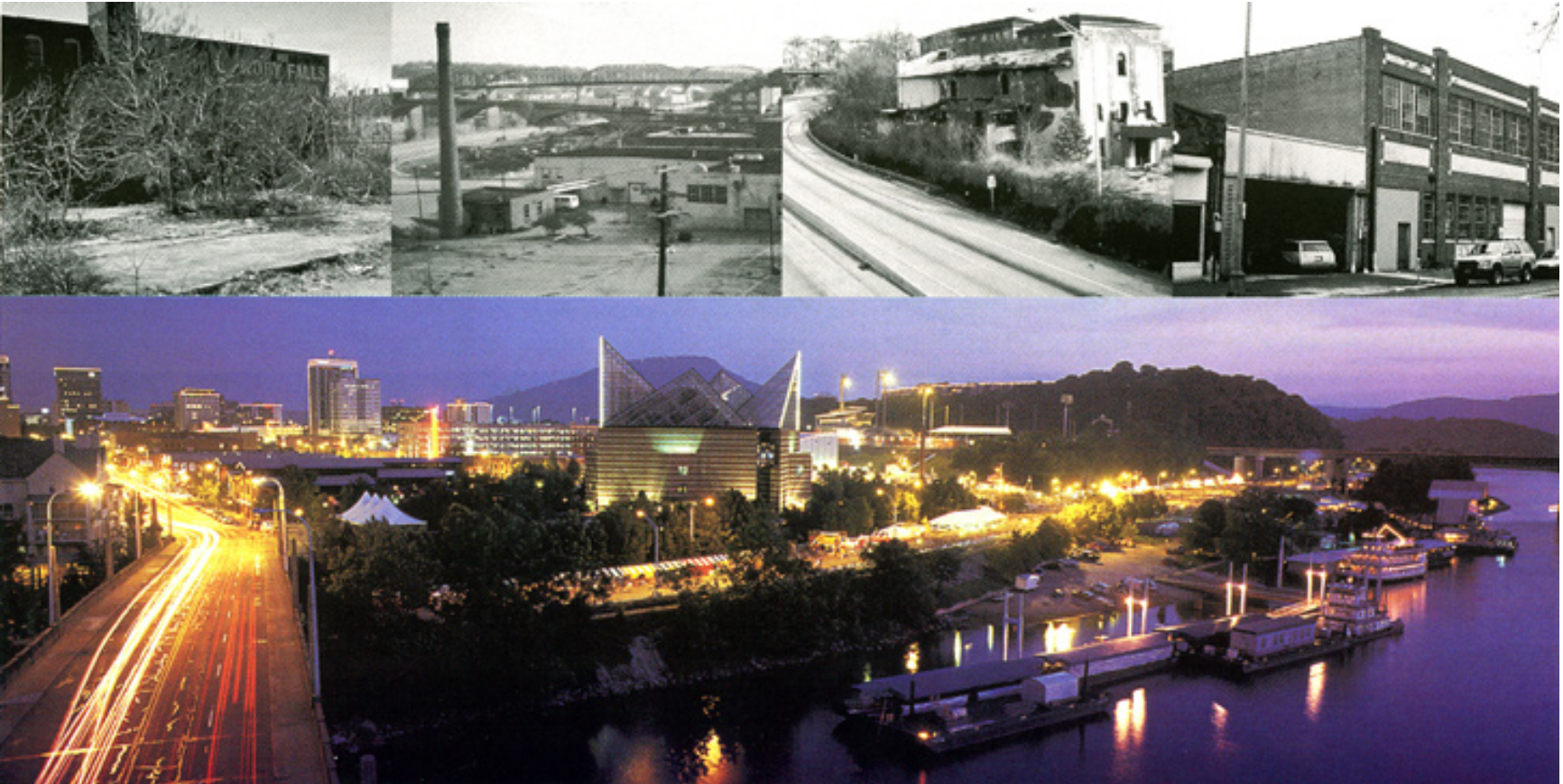
Figure 3.4.5: Chatnooga Riverpark Before and After

Source: River City Company. River City. 2009. http://www.rivercitycompany.com/ (accessed December 15, 2009).

The Relationship between Architect and Citizen

This project is a prime example of the citizen taking a very active role in the development process. They were key contributors in developing the overall vision for the Riverpark, and they became authors of the project which led to the overall quality of the project. In turn, the architects became true consultants of the people's desires by expanding the vision into a reality. This is not to imply that the architects act only as technicians, executing the plan of the citizens; rather, once they are able to understand what the citizens really need and want, they can then use their skills to develop the ideas into a meaningful design which lend to the overall success of the Chattanooga Riverpark.

Effectiveness

The integration of citizen participation at an early stage is arguably the leading factor to this projects success. The public consultation process allowed the citizens to become immediately invested in the project and take personal interest in seeing to its completion. Moreover, by developing the Tennessee River Park Master Plan out of the direct results of citizen input, the project was able to respond to the needs and desires of the city's residents. Thus, the end result not only fueled citizen pride, but also much needed development in the city from business and other investors. In a presentation made by River City Company, they suggested three necessary components to building a great city. First, it is necessary to have a collective vision. They were able to achieve this through the extensive citizen participation workshops they did. Secondly, they point to the need for solid planning. This was done through the Tennessee River Park Master Plan which took the ambitious vision and developed into a twenty-year plan which could be more easily executable both in terms of the construction as well as gathering the financial requirements necessary. Finally, once an achievable plan has been developed, it requires effective implementation. This translates into extensive commitment on the part of the local government, investors and citizens. The twenty-year plan required extensive funding and it was obviously a time commitment. By breaking down the overall project into manageable phases, organizers were able to continually develop interest in the project. As citizens and investors see that there is ongoing progress in accordance to the master plan developed, they will gain trust and confidence that this project is more than just a 'pipe dream', and will likewise begin investing in the project financially as well as by using the public space to its full potential which in turn develops the public space into an icon for the city.

Hastings Park Master Plan
Vancouver, British Columbia, Canada

Architect: Philips Farevaag Smallenberg, Economic Research Associates,
Clive Grout Architect, Read Jones Christofferson,
Robert Lemon Architects, Birmingham and Wood, BTY Group
Location: Vancouver, British Columbia, Canada
Date of Completion: Expected mid-2010
Project Size: 162 acres
Budget: Unknown
Project Time Frame: 6 years to date (2004-2010)

Located within the urban context of Vancouver, Hastings Park is a 162-acre spread of land east of Vancouver's downtown, and its size makes it Vancouver's second largest park after Stanley Park. However, despite many other attractions within the site such as the racetrack and the gardens and green space, Hastings Park is better known as the grounds for the 17-day annual fair – the Pacific National Exhibition (PNE). The development of a new master plan for the site hopes to connect the different uses within the park through a coherent design to allow its identity as a park to supersede its current identification as the host of the PNE.

The site of Hastings Park was originally given to the City of Vancouver by the province of British Columbia in 1889 and a racetrack was immediately developed on the site. Fifteen years after the racecourse was established, the Vancouver Exhibition Association was founded – which was later renamed as the Pacific National Exhibition – and the first of many annual fairs opened in 1910. Moreover, within the theme of this development, an amusement park, now called Playland, was built and opened for operations in 1926. In 1997, the first of Hastings Park's concept plans was finalized and 1997 to 2001 saw the development of several other key elements within the site including the Sanctuary – a recreated wetland space equipped with walking paths and viewing platforms; the Italian Gardens – a tranquil sculpture garden with fountains and a play area for children; as well as Empire Fields – a large open sports field for soccer and softball surrounded by a 600m track. Other elements, such as an extensive skate park and the Pacific Coliseum, a venue for city-wide sport and cultural events including the 2010 Vancouver Olympics, have become important landmarks in Hastings Park. Due to a lack of careful initial planning, the multiple elements and programs within the park have developed in a haphazard manner, contributing to its current disjointed feeling. Previous studies were done such as the concept plan in 1997, but when the province of British Columbia passed the ownership and management of Hastings Park to the City of Vancouver, the city immediately established a strategy for a redevelopment of the site.

In January 2004, city council approved a public consultation framework for the site entitled "Help Shape the Future" aimed at allowing an opportunity for interested citizens and business owners to provide input and advice on developing a new future for the park. They began by generating a full array of ideas through the citizens of Vancouver, and from those ideas distilling a series of approaches for consideration by the city council. The citizens were then provided an opportunity to express their preferences through telephone polls as well as online and mail surveys. A Key Stakeholders Group was established and comprised of nine representatives from the neighbourhood (both members of local neighbourhood associations and individual citizens); six onsite users (such as those associated with the PNE and racetrack); five city-wide representatives from the local sports, arts and culture, and tourism industries; and two youth representatives. For this group, the

Top:
Figure 3.5.1: Italian Gardens

Bottom:
Figure 3.5.2: Sunset over Hastings Park

Source: Wedding Mapper. Hastings Park. 2009. http://www.weddingmapper.com/plan/vendor/bc/surrey/attractions_entertainment/hastings_park_wedding_ceremony/78452 (accessed February 22, 2010).

Top:
Figure 3.5.3: The Sanctuary

Source: City of Vancouver. Engineering Services. October 1, 2009.
http://vancouver.ca/engsvcs/solidwaste/landfill/compost.htm
(accessed February 22, 2010).

Bottom:
Figure 3.5.4: Momiji Gardens

Source: City of Vancouver. Hastings Park / PNE Planning. January 27,
2010. http://vancouver.ca/pnepark/ (accessed February 22, 2010).

consultation process began with an Urban Park Forum where guests with a wide range of expertise were invited to discuss the success and development of urban parks within other cities. Following the forum was an Ideas Workshop which allowed the members of the Key Stakeholders Group to participate in a design workshop facilitated by the Co-Design Group founded in part by Stanley King. Following this was a Public Ideas Fair which was held at the Agrodome in Hastings Park and attended by approximately 1500 citizens. Moreover, a random public opinion survey was conducted through an independent polling firm and 478 households were polled city-wide and an oversampling of households within the Hastings Sunrise area, Hasting Park's immediate neighbourhood. Careful, well designed advertisements publicizing the public consultation events, as well as a website allowing citizens to express their opinions online, were successful in soliciting additional public comments. The overwhelming response to the public consultation effort confirmed the importance of Hastings Park and the PNE in the minds of the citizens of Vancouver, and suggested the added necessity to develop Hastings Park into a green park which could also host the PNE, but not become its sole purpose. It was also apparent that the PNE should remain in the current location and not be moved to another site as suggested during previous considerations while the park was under provincial management. Later that year, the Vancouver City Council reviewed four approaches to the redesign of Hastings Park and approved a combination of two of the presented options with a focus on developing a balance between green space and its other active uses. In 2007, the council agreed to approve the Hastings Park Implementation Plan Process to realize the Council's direction for the site developed three years earlier. In 2009, the Hastings Park PNE Master Plan was initiated and public consultation was once again implemented to help develop the final master plan. The ultimate goal for this stage is to cultivate a long term redevelopment vision for Hastings Park and will address several key issues facing the Park in order to transform it into a space which can better meet the

needs of Vancouver's citizens. While there are many issues that must be addressed by the Master Plan, the council has four primary focuses. First, to address the site's current sense of disconnect between the different activities present on the site; secondly, engage a sustainable approach to the site's overall regeneration and ecological future; thirdly, make the site more pedestrian and cyclist accessible; and finally, to connect the park to the river north of the site. The Master Plan development process was conceived in three phases with the first being inventory and analysis for the site which was completed within the first half of 2009. The second phase attempted to develop some preliminary concept plans during which public consultation was adopted and throughout August to November of 2009. Open houses, small focus group workshops with youth, seniors and multi-cultural groups, and round table discussions with Vancouver's cultural, events and sports community were held to garner input from citizens. The final stage is to develop an illustrative master plan and implementation plan which is expected to be completed by the middle of 2010 and will also have opportunities for public consultation. During this final stage, the illustrated concept plan developed will provide a detailed layout of the redesign for Hastings Park addressing issues such as the location of park areas, PNE facilities, Playland, pathways, water features, plazas and other buildings. Moreover, the plan will illustrate connections between the park to its adjacent neighbourhoods and demonstrate how the site will operate during the different times of the year as use and need on the site changes. The implementation plan will address the administrative and economic issues necessary in order to successfully complete the proposed changes to the park over a period of time that is currently estimated as a 20-year time frame.

Figure 3.5.6: The consultation process

Source: City of Vancouver. Hastings Park / PNE Planning. January 27, 2010. http://vancouver.ca/pnepark/ (accessed February 22, 2010).

The Relationship between Architect and Citizen

Similar to the case study of Chattanooga Riverpark, during the development of Hastings Park, the citizens were treated as key informants to the design of the park. Although the process is not yet complete, the citizens' input in the ongoing consultation process will be able to assist in developing a park which speaks to the needs of Vancouver. Moreover, like in Chattanooga, the architects had the opportunity to consult the citizens and thus the opportunity to create a design which better addresses the site issues. Moreover, by having multiple citizen consultation periods throughout the process, the architects, citizens and city council can work as partners to develop a successful master plan which will thus be more likely to see fruition due to the dedicated involvement from all parties.

Effectiveness

Although this project is not yet complete and thus it is difficult to determine its ultimate effectiveness in creating a valuable public space, the developed model to proceed from general vision to materialization points to a successful future for Hastings Park. The constant return to the public for comments and suggestions allow the citizens of Vancouver not only the opportunity to voice their opinions but to also be well informed of the progress of the site. This is an essential element because the transparent approach allows citizens the sense that their recommendations are considered and valued. However, one potential entanglement is that an overuse of public consultation, if managed improperly, can prevent the project from progressing beyond this stage. That is to say, one can become so engrossed in garnering more ideas that the ideas become too addled and thus lose a clear focus and the project is not brought to fruition. However, the previous successful public consultations and the well organized process to develop a master plan, which currently appears to be adhering to its schedule, suggest that it is likely that Hastings Park will likely see a successful redevelopment.
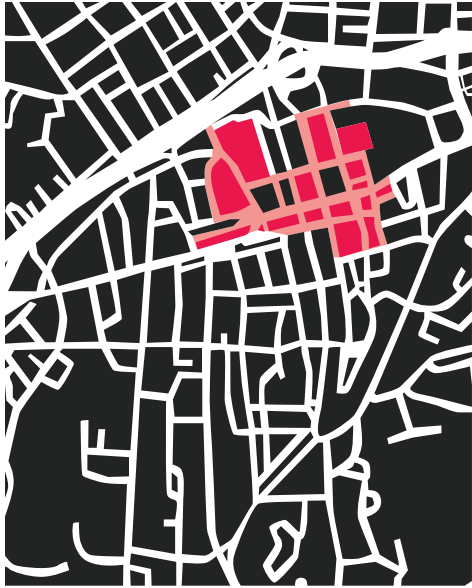
Asheville Urban Trail
Asheville, North Carolina, United States

Architect: No official architect/designer on record
Location: Asheville, North Carolina, US
Date of Completion: 2002
Project Size: 1.7 miles
Budget: Unknown
Project Time Frame: Approximately 10 years (early 1990s-2002)

The Asheville Urban Trail, also called the "museum without walls," was a community led initiative which sparked in a redeveloped interest in public art within the city and the city overall. In the early 1990s, a small group of volunteers, who were devoted to telling the tale of Asheville's history, developed an idea to design an interactive walk through the downtown core of Asheville that would provide visitors with an entertaining way to learn about the city's local historical landmarks. They proposed twenty six statues with accompanying bronze plaques, which describe the statue and its site's significance, to be located throughout the downtown. The number of stations was later expanded to thirty as the vision for the project grew. In 1992, a committee was formed by the City of Asheville Public Art Council to oversee its development. The Urban Trail Committee requested the assistance of Charles A. Birnham, an associate at a landscape architecture and planning firm called Heritage Landscapes. The firm provided complimentary services to facilitate a design charette process which brought together local professionals and invested citizens to envision the trail, define the circulation route, and to visualize each station. In addition to the information plaques, the project employed a widely diverse selection of art works in stone, bronze, tile, brick, and wrought iron, as well as sixteen-inch square thematic markers to define the route. The thematic markers corresponded to one of the five designated historical periods of Asheville and were placed every fifty feet to allow visitors to easily follow the route unguided. The five historical periods are: the Frontier Period which is designated by a horseshoe; the Gilded Age symbolized by a feather; the Era of Civic Pride denoted by an image of a courthouse; the Times of Thomas Wolfe, a famous author from Asheville, marked by an angel; and the Age of Diversity represented by an eagle. Each station is funded by local individuals, groups or communities. In some cases, families have funded a station significant to their domestic history. The early statues were designed by local student artists; however, as the statues became larger and more

Figure 3.6.1: Asheville at night

Figure 3.6.2: Composition of multiple elements from the Urban Trail

Source: DeCristofaro, Jeffrey. The Urban Trail — Asheville, North Carolina's Remembrance of Things Past. October 22, 2009. http://www.jpgmag.com/stories/13715 (accessed February 22, 2010).

complex, the committee commissioned professional artists to design and construct them. All the artists are from North Carolina with the exception of the statue entitled "Appalachian Stage," which was designed by Gary Alsum of the National Sculptors' Guild in Colorado.

Asheville began in the 18th Century with a population of slightly more than 1000 people. It was originally christened Morristown but was changed to Asheville in honour of North Carolina governor, Samuel Ashe, shortly after the signing of a petition by the North Carolina General Assembly to form their own county in 1792. This period of history is commemorated in the Urban Trail as the Era of Civic Pride. Shortly after the county's foundation, its citizens began to work together to find a suitable location for the county seat. A log cabin was built near the current location of the County Courthouse and became the site of the county seat. This period, which coincides with the Era of Civic Pride, is highlighted on the Trail as the Frontier Period. Both these periods ended when Asheville's dirt roads were replaced by the Buncombe Turnpike. The arrival of the railroad in the 1880s not only replaced the Buncombe Turnpike but also marked the beginning of Asheville's rapid development to a level which its founders could not have anticipated. In less than a decade, the population had quadrupled and Asheville officially became instated as a city in 1883. Asheville's development was further stimulated by the introduction of and growing dependence on electricity.

Asheville also boasted of beautiful natural landscapes and climate, which during the 1880s to 1930s, brought many wealthy Easterners who believed Asheville's ideal climate could treat many illnesses including tuberculosis. This influx of visitors also brought with it the development of noteworthy art deco buildings like those of Douglas Ellington, including the City Building, the S&W Building, and First Baptist Church which are feature on the Urban Trail.

Thomas Clayton Wolfe, a beloved author from Asheville is also commemorated throughout the Urban Trail and several stations are dedicated to his life and accomplishments. The project which is currently maintained by the City of Asheville has become a key attraction for visitors to Asheville and a source of local pride. It has helped solidify Asheville's role as a city where art and culture are embraced and celebrated.

The Relationship between Architect and Citizen

Of the case studies researched, this project presents the most active role of citizens with the professional taking a very secondary role. While Heritage Landscapes did provide professional advice, they did so as volunteers, acting more as very well informed citizens than as the professional. The design was a collaborative effort and the initial vision for such a project was the development of local citizens interested in making a positive change in their community. Each station (less one) was designed and executed by local artisans and funded privately.

Clockwise From Top-Left:

Figure 3.6.3: Artistic depiction of the Buncombe County Turnpike

Figure 3.6.4: The turkeys at the Crossroads

Figure 3.6.5: The pigs at the Crossroads

Source: Wykle,Helen. George Willis Pack: A Name That Will Endure. 2006. http://toto.lib.unca.edu/WNC_pack/ pack_default.htm (accessed February 22, 2010).

Effectiveness

This project was successful in achieving the goals it had set out – to explore, in small but significant detail, how Asheville came into being over the course of five particular periods stretching from the past to the present. One key factor leading to the project's success is the determination with which its founders had to see the project through the lengthy process from inception to completion. This project also has an added characteristic which the other case studies lack – it was initiated entirely by local citizens. Since the project was first envisioned and then later developed by local community members, other citizens were immediately invested in the project. This differs from the other case studies which were initiated by government officials or institutional entities. Therefore, the professional was not required to find ways to include the citizen, but rather the citizen requests the advice and guidance of the professional. Moreover, the use of local artisans and donors was also beneficial in achieving success. The project could then be fully considered a community initiative which then contributes to the project becoming a foundation of local citizen pride.

Figure 3.6.6: Composition of various images around Asheville

Source: Scripps Networks. HGTV's Front Door Real Estate. 2010. http://www.frontdoor.com/City-Guide/Asheville-NC-USA/Slideshow-Get-To-Know-Asheville-North-CAROLINA (accessed March 15, 2010).

Summary

The ordering of the case studies based on Arnstein's ladder of participation

The case studies presented in this section are arranged in order of ascending levels of citizen participation as derived from Arnstein's Ladder of Participation. Each case study was judged and evaluated based on the role of the citizen and their involvement in the project. The first case study, The Green: A Yorkshire Festival of Places, exhibits characteristics similar to what Arnstein labels Consultation. It provides an excellent start to legitimate participation but must be followed with further opportunities for more extensive citizen involvement. The second case study, Pioneer Courthouse Square, exhibits some real opportunities for public participation but is still rather limited within a traditional design model. The third case study, Chattanooga Riverpark, can be categorized as what Arnstein refers to as Partnership. The citizens of Chattanooga are involved in a manner that allows them a true voice and real expression of their concerns and suggestions. The fourth case study, Hastings Park, is similar to its previous case study, but displays an even more intensive citizen participation process, almost reaching the level of Delegated Power. The final case study, Asheville Urban Trail, is an example of Citizen Control in which the professional plays a small role in comparison to the overall contribution by the citizens who were involved in, and responsible for, the project from conception to completion. The delineation of ordering the case studies in this manner presented a platform to compare and contrast the role of the architect and the citizen amongst the case studies, and the range of involvement possible within different circumstances.

In the first case study, The Green: A Yorkshire Festival of Places, the participants were primarily used as "sounding boards," and their reactions to the installation, as well as comments gathered during the event, were recorded and used for later development. The citizens of Yorkshire played fairly minor roles in this case study and were not involved in the actual development of the event. However, this project is an example of an initial participation event which may be necessary in order to begin engaging the public. Particularly in communities which may not be proactive in becoming involved in their built environment, events such as this one allows the start of the dialogue between the citizen, the designer, and local government. However, as effective as these events are, a caution is also warranted; these types of events, with fairly minimal citizen input, should only be used as a way to initialize the participatory design process and should not become a method to placate the

community into feeling as though they had a say in the eventual outcome. Moreover, the designer must be sure to follow the initial event with further opportunities for participation which allow the continued engagement of the community. If he/she stops the dialogue at this stage, the public may become disheartened and feel as though they were roused for no reason, and will become weary of the idea and may be less willing to participate in future events.

The level of citizen participation increases with the second case study, Pioneer Courthouse Square. In this circumstance, the architect played a fairly conventional role and the citizen was incorporated within the traditional design model. This is perhaps reflective of the early development of participation in urban planning. The architect was still primarily responsible for the design of the public square, but citizens were allowed to voice their opinions through organized review boards such as Pioneer Courthouse Square Citizen Advisory Committee as well as being involved in the jury selection process of the competition. This was particularly effective in the situation in Portland due to the public's inherent desire to become involved. Several moves, such as their public opposition to Meier and Frank parking structure, were initiated by the public as a whole and were obvious from the start of the project's development that they refused to be overlooked. Another aspect of citizen participation involved utilizing the citizens' zeal to help the project's development in order to assist in financing the square. By offering the citizens the opportunity to "buy a brick" with their name engraved on it, the program allowed citizens a tangible way to become involved. Those who donated money for a brick could see the physical manifestation of their contribution. This not only aids the project financially, but citizens begin to feel a sense of ownership for the project which in turn helps to cement the value of the public space within the community.

Chattanooga Riverpark illustrates public participation in a fairly involved form. The ultimate designs were derived through a series of workshops which involved over a thousand residents of Chattanooga. In this case study, the designer has a role as a facilitator, particularly during the workshop. During these participation events, it is essential for the designer to be able to allow citizens a comfortable atmosphere for expressing their ideas. Moreover, he/she must also carefully observe not only the outcome of the workshops, but also the citizens' discussions during the event. Once the workshops are completed, the designer must synthesize the data collected and conscientiously develop a scheme that reflects the needs and desires of the residents. If this is done accurately, it becomes possible to develop a public space which operates well due to its ability to meet the needs and desires of the city's residents. It will also allow residents to take a level of authorship for the project as they will be able to see ideas they discussed materialized in the final scheme.

The Hastings Park redevelopment offers an example of continual public participation through various stages of the process while still remaining within a framework developed by the municipal authorities. This continual but regulated involvement allows the citizens an opportunity to become engaged in the park's redesign but allows the city to still retain some level of control over the development of the project. This later aspect is

essential in a project as large as Hastings Park because the city has the ability to organize the large funds and organize the resources necessary to bring the project to fruition. Moreover, a project as complex as Hastings Park, with its very differing multiple active uses, requires the design expertise of the professional designer. The ideas developed out of the citizen consultation processes can lead to not only a sense of pride among the citizen for having been responsible in part to its ultimate design, but can also become an essential informant for the designers to allow them an opportunity to develop a better plan which will meet the needs and desires of Vancouver citizens.

The final case study, Asheville Urban Art Trail, exemplifies an extremely high level of citizen authorship, evident of the lack of a designer on record. The success of the Asheville Urban Art Trail is due in great part to local involvement, as the project is almost entirely conceived of, developed, and financed by local residents and businesses. That is to say, residents are able to recognize its regional qualities as it is not the vision of a politician or a designer unfamiliar with the area. While this case study illustrates the power of citizen participation well, it also raises the question of the role of the architect within such circumstances. While in this situation, no professional designer can claim authorship, a landscape architecture firm was asked to conduct a design charrette which allowed citizens to develop ideas for the project. With fairly small scale projects such as the Urban Art Trail, the role of the architect may be limited to facilitating design charettes as they may not require extensive professional design work. Although this role may seem an uncelebrated task for an architect, it is essential to the ultimate success of the project as architects, and some other designers, have been trained to be able to synthesize ideas and thus develop a vision. Not all stakeholders are qualified in this way, thus the professional is then able to provide the concept and clarity necessary to complete the project successfully. In order to develop a successful public space through citizen participation, the design professional must work cooperatively with the citizen – neither can take full control and both are essential in the process.

The role of government in urban space design

As in each of the case studies, the design of urban public spaces will also likely involve a municipal or regional government in addition to the design professional and the citizens which can either be an asset or a hindrance depending upon the government leader's viewpoint of the project. In the case of The Green, event organizers were required to work against the municipal's jurisdictional policy in order to host the event; this may not necessarily be due to a negative attitude from local government, but was more likely a result of strict bureaucratic procedures which are often difficult to negotiate. Pioneer Courthouse Square exemplifies how the success or failure of a project can be predicated on the level of support by local government agencies – the project saw great advances when those in power supported the idea of a public square, but was met with debate and strong obstacles when an opposing mayor was in power. The design professional must learn to maneuver within the administration and collaborate with the government agencies as another stakeholder.

It is interesting to note that none of these projects were particularly well documented in architectural or urban design publications. Most of the information was attained through tourism or local municipal government websites. In the cases of The Green and Pioneer Courthouse Square, the primary information for the former was found within a book published by the event organizers, while a large extent of the research for the latter was found in an exhibition publication posted on their website by the property management company. The most well published project was Hastings Park due to its current ongoing status and clear documentation by the Vancouver City Council in order to garner further support and participation from its citizens. This lack of documentation within professional design publications suggests that projects such as these are not considered as being worthy of study. Unlike the projects developed by "starchitects," these types of projects are often lacklustre, and may be viewed as having less commercial value. However, if these are the projects that are able to develop successful public spaces, then it suggests the need for a shift in the focus of architectural study. Randall J. Tharp has this to say about the future of the architectural profession:

> I see a mixed future for the profession, but also the potential for great opportunity. The profession as a whole recognizes that architects at one time had a much greater role in leading and directing the process of conceiving, planning, designing, and constructing the built environment than today and they ceded much of that leadership to other professionals affiliated with the industry — such as developers, contractors, design-builders, real estate professionals, even business consultants and accounting firms. Most of these are not as well trained and well equipped as architects are with the skill set to lead effectively. Individual architects, firms, and the profession as a whole must be willing to promote their strengths as problem identifiers and problem solvers. If they focus on the products of what they do (drawings, specifications, and ultimately, buildings) rather than the benefits their solutions provide to clients, then they will be viewed as a commodity. The willingness to take responsibility for the solutions and promoting the benefits of architectural skills can gain back leadership in the process. Architects must take professional responsibility for understanding and creating complete solutions that meet their customers' goals and objectives. For architects that do so, I think the future holds endless opportunity and greater financial rewards than for those who simply want to produce designs and drawings.
>
> (Waldrep 2010)

Therefore, if Tharp is correct in his prediction, the projects such as the case studies presented become essential for study, in order that the architect may be able to learn how to meet the needs and desires of the stakeholders and develop "complete solutions."

Part Three: The Applications

This section presents two applications of a workshop initially developed by Proboscis which were adapted for the specific contexts. Both projects are located within the downtown urban core of Winnipeg, Manitoba.

The centre of Winnipeg is located at the intersection of the Red River and the Assiniboine River and was established early on as an important trade route to Western Canada, earning it the nickname the "Gateway to the West." Although there have been fur trading posts since 1738, the first permanent settlement appeared in 1812 at the arrival of a group of Scottish crofters (City of Winnipeg n.d.). The settlement grew steadily in the years following and was incorporated as a city in 1873 with a population of about 1800. When Canadian Pacific Railway arrived in 1885, Winnipeg experienced a 30-year period of strong economic growth and prosperity unparalleled in Canadian urban development at the time. Winnipeg became an increasingly important port for trade in grain, particularly wheat, which continually contributed to Winnipeg's growth. However, following World War I, the price of wheat fell dramatically, which led in parts along with the Depression, to economic stagnation in the city. Since 1945, Winnipeg has seen slow and steady growth as a major grain, financial, manufacturing, and transportation hub. The city is also noted for its ethnically diverse population despite its relatively small size as a major city, as well its extensive arts and culture, which includes the Royal Winnipeg Ballet, the Winnipeg Symphony Orchestra, and many other independent individuals and groups involved in theater, music, and fine art.

In the mid 1900s, Winnipeg's downtown core has suffered a similar fate to many other North American cities – suburban flight. As the population began to move out towards to suburbs, the downtown began to fall into disrepair. Moreover, as manufacturing process began to move overseas, to other parts of Canada, and to the United States, the industrial activity in Winnipeg began to slow. Winnipeg city officials and planners began to investigate options to assist in revitalizing the downtown core. Portage Place mall is an example of one such attempt which inevitably failed to bring in the desired commercial interest. In 1983, the urban historian and planner Alan Artibise wrote about Winnipeg, "My first concern is the question of vision. If I

were to single out the one key problem facing Winnipeg today, I would not begin with population stagnation, unemployment, the shortage of investment capital or the decline of the core area. These are serious problems, to be sure, but we can never hope to harness the energy and resources which Winnipeg has waiting to be used if we do not build images and generate the kind of support it takes to turn images into reality" (Artibise 1983, 3). This comment is still arguably true today. However, a positive future for Winnipeg seems attainable as there has been significant investment in the downtown core in recent years. Several important projects such as the waterfront development, the new Manitoba Hydro Building, the True North MTS Centre, as well as condominium residential and institutional development in the exchange district. Moreover, Winnipeg is currently undertaking the development of a new airport which some residents are hoping will become a catalyst for further development in the city.

WINNIPEG

Jan: -17.8°C   110.6 mm
Jul: 19.5°C   415.6 mm

	WINNIPEG	TORONTO	CANADA
Total Population 2006	732 600	5 531 300	33 311 400
Growth Rate 2001-2006	2.7	9.2	5.4
% of Visible Minorities 2006	14.8	42.5	16.0
% of Immigrant Population 2006	17.4	45.4	19.6
% of Aboriginal Population 2006	9.8	0.5	3.7
Population Density / km² 2006	131.0	866.1	3.5

$$$

Median Earnings* 2006	$38 773	$45 350	$41 401
Unemployment Rate (Provincial) 2006	5.7%	9.4%	8.7%

†

High School Diploma 2006	28.3 %	25.5 %	25.5 %
College Certificate or Diploma 2006	15.9 %	16.0 %	17.3 %
University Degree 2006	19.0 %	26.7 %	18.1 %

This Page:

Figure 4.1.1: Winnipeg statistics

On Opposite Page:

Figure 4.1.2: Regional map of Winnipeg

Population data from Statistics Canada website   * Based on percentage of persons of 15 years and over who worked full year, full time
Climate data from Weather Network   † Based on percentage of population over 15 years

St. Laurent

Teulon

Woodlands

Selkirk

St. Clements

Stonewall

Rockwood

St. Andrews

Garson

Beausejour

Portage
la Prairie

Rosser

East St. Paul
West
St. Paul

Springfield

Oakville

St. Francois
Xavier

[YWG]

Cartier

Headingley

WINNIPEG

Grey

Macdonald

Ritchot

Tache

St. Claude

Ste. Anne

Dufferin

Niverville

Steinbach

La Broquerie

Carmen

Hanover

St-Pierre-Jolys

De Salaberry

109

Roland

Thompson

Morris
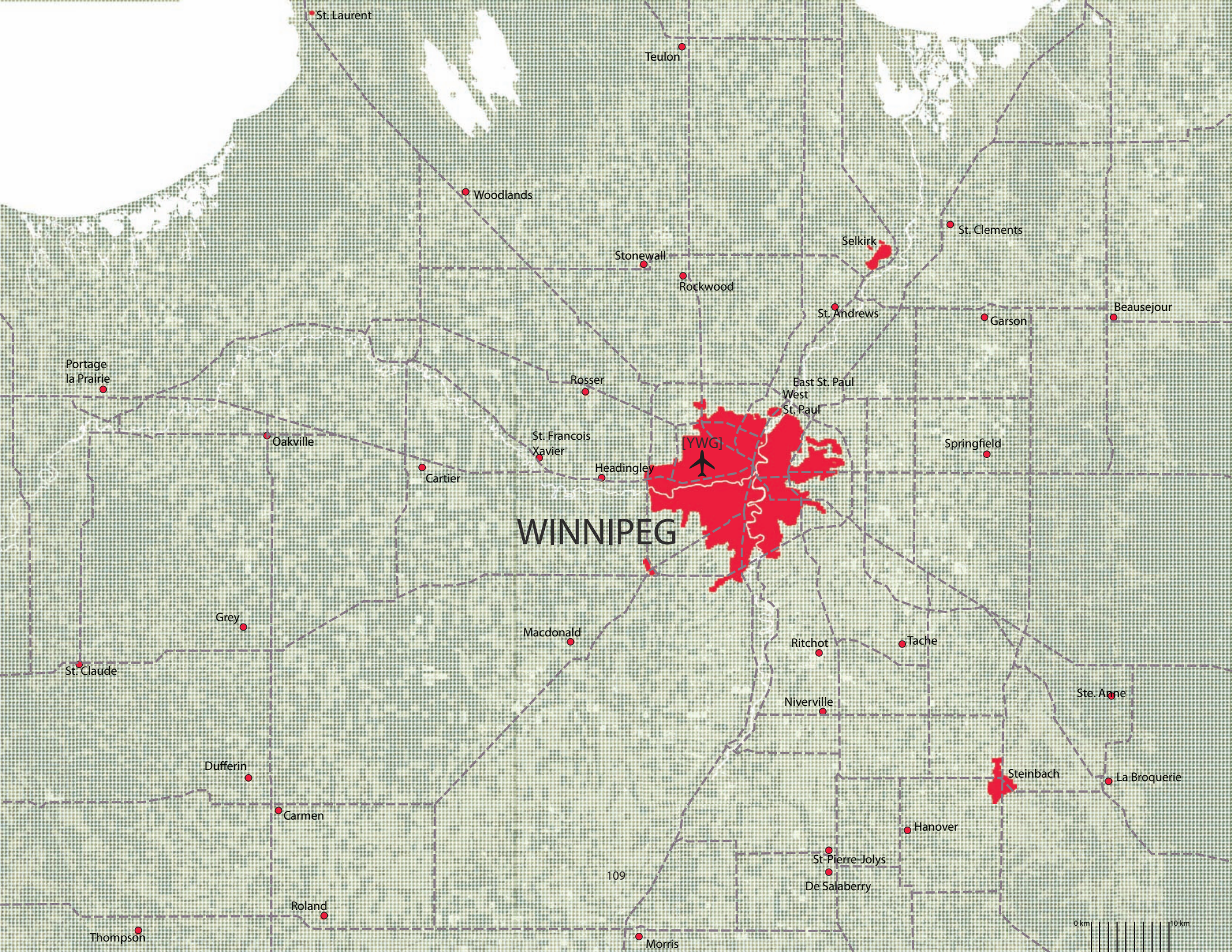
0 km   10 km

Clockwise from Top:

Figure 4.1.3: The participants and the finished model at Perception Peterborough

Figure 4.1.4: Close up the model

Figure 4.1.5: Three participants admire and discuss the model

Figure 4.1.6: Clay models of people enjoying the space envisioned

Source: Proboscis. "Perception Peterborough Report." Proboscis. April 4, 2009. http://proboscis.org.uk/publications/PP_Final_Report_4Feb09.pdf (accessed March 22, 2010).

The workshop used in the following applications was originally developed by Proboscis, an artist-led studio, located in England, UK, that creates collaborative artworks with a social and cultural focus. It was initially conducted during a four-day event called Perception Peterborough in September 2008 in order to address the challenges and opportunities facing Peterborough, UK. Key local representatives and several international participants were invited to attend the event and develop creative ideas to respond to the city's issues and its direction for future growth. Along with Haring Woods Associates, Proboscis engaged over fifty participants during the four-day event. A three dimensional collaborative map, which was adapted into the workshops conducted in this thesis, was created over the first three days which explored the event's three main themes: growth and development of the built environment; social cohesion within a climate of migration, and green infrastructure and environmental technologies. The format of the map was applied to the workshops conducted in this thesis with minor variances (such as the layer representation) made to suit the specific situations. This workshop was chosen for the applications in this thesis for its ease in coordination and facilitation. It provided the participants with an opportunity to express themselves in an environment that was not intimidating.

The workshop utilized ordinary arts and crafts materials to help participants express their ideas for the site in question. The model is divided into different layers to correspond to the needs and desires in relation to the social, environmental and economic realms. Each layer is represented by a sheet of glass and participants are asked to utilize the arts and crafts materials to develop their ideas and express the specific opportunities and challenges of the site. However, as I went through each workshop with Gordon Bell High School and Exchange Community Church, the workshops were changed in order to adapt to the specific situation.

During the workshop with Gordon Bell students, I had originally adapted the sheets of glass to represent the academic, social and environmental challenges and opportunities. However, I discovered that due to the specific situation, the different were not helpful to the students were instead rather confusing. Yet as their vision began to develop, they addressed issues at ground level but also expressed ideas for changes to the roof, and thus the sheets of glass became useful for depicting the different physical levels. Having learned this from the first workshop, when I conducted the workshop for the Exchange Community Church, I utilized the sheets of glass to represent the different floors of the building.

Prior to conducting the workshop, I was first required to submit my intention to the University of Waterloo's Office of Research Ethics for approval. The application requested I clearly explain the workshop process, the subject demographics and my method for recruitment (for full application, please see Appendix A). The overall process required approximately three weeks to gather the necessary information for the initial application and to address the requested alterations by the Office of Research and Ethics.

The Proboscis workshop and its adaptation into the workshop used for the applications within this thesis
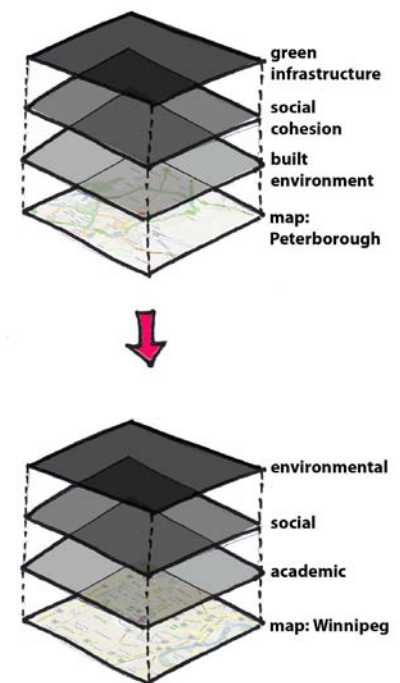

Figure 4.1.7: Proboscis workshop adaptation

Diagram illustrates how the Proboscis workshop for Perception Peterborough was adapted into the Gordon Bell workshop

Gordon Bell High School
Field of Dreams

Clockwise from Top Left:

Figure 4.2.1: Gordon Bell's existing athletics field

Figure 4.2.2: Looking back towards the school

Figure 4.2.3: Existing seating area

The Situation

Located at Portage Avenue and Broadway, Gordon Bell School serves students between grades seven and twelve within Winnipeg's inner city. The school's location within the densely built area has left it with minimal open space for sports or other general purposes. Their current facilities for sports are currently only suitable for track and basketball. In order to play soccer or ultimate frisbee, the students are required to walk to a nearby school to borrow their field. Previously, the property across the street from the school had been owned by and operated as a car dealership. However, in February 2007, the dealership moved out and left the property abandoned. The property sat empty and unused for a year until Canada Post purchased the property in the hopes of building a new letter-carrier sorting facility. A few months later, the local government offered the Crown Corporation another location instead so that the property could be developed into a green space for Gordon Bell, but Canada Post would not agree to take it, citing that the location on Broadway was better suited to their needs. However, supporters of a green space for the school pushed hard and students, staff, local government, and local citizens rallied together. This space is not only beneficial to the school but also to the larger neighbourhood which has very little local green space. The property sparked an interesting debate as city officials pointed out that the property was not large enough for a full-sized men's soccer field. Moreover, they pointed to the issue of balls flying out into the major roadway and suggested the high fence requirements would make it an eyesore on the streetscape. Still others argued (and continue to do so) that the project is a waste of taxpayer dollars. However, in June of 2009, it seemed as though there was a glimmer of hope as Manitoba MP, Pat Martin, promised students that they could remain optimistic that a deal would be struck between Canada Post and the province of Manitoba to agree to the sale of the property so that it can be given to Gordon Bell. On December 8, 2009, *Winnipeg Free Press* published an article which expressed the provincial government's intention to spend $5.3 million to acquire the former dealership for development into a green space for the school. The province had reached an agreement with Canada Post to purchase the property for $3.8 million and expect to spend another $1.5 million to drain, fence, and lay sod on the property. The province also expressed interest in working with the University of Manitoba's architecture department on the drainage and fencing. Moreover, Education Minister, Nancy Allan, noted her expectation that the province would be in discussion with Winnipeg School Division to close off Borrowman Street to allow for more space for the school though it was not part of the official announcement.

The Workshop

Participants:

Cheryl Zubrack	Inner City Arts and Inquiry Support Teacher	Winnipeg School Division
Jonathan Kopchuk	Student	Gordon Bell High School
Ethan Kovacs	Student	Gordon Bell High School
Liza Lotz	Student	Gordon Bell High School

On November 6, 2009, I met with three Grade 12 students at Gordon Bell High School, and the Inner City Arts and inquiry Support Teacher for the Winnipeg School Division, to run a 'vision development' workshop. The workshop required the participants to work together in a creative, non-threatening environment to express the needs and desires for the space.

The Process of Getting the Workshop Organized

In the end, very little of this experience went according to my initial plans. I was optimistic about the school's interest in the workshop when I began, as I was aware of several public demonstrations by the students through articles in the *Winnipeg Free Press*. I contacted a previous teacher of mine who was currently working as the Inner City Arts and Inquiry Support Teacher for the Winnipeg School Division, Mrs. Cheryl Zubrack, who agreed to assist me in whatever I required within her capacity. Cheryl Zubrack assisted in contacted the vice principal of Gordon Bell High School who provided her with several names of contacts who could offer me the necessary background information I desired. After many phone calls and e-mails, I managed to speak with a few contacts who were willing to help but either did not follow through with promised information, or provided nothing more than fairly superficial information.

By September 2009, I had given up trying to get information and contacting the school through the phone, and I decided to drop into the school. I walked in during the week before students started, and spoke directly with the vice principal. During our meeting, I was disappointed to find that, not only did the school not appear as enthusiastic as I had hoped, but also required additional bureaucratic procedures for all educational research done within a school of the local school division. Thus, I immediately began the process required for ethics clearance from the school division. The Research Advisory Committee for the Winnipeg school division met once a month and only if enough proposals were received. Fortunately, I was able to get my application in

Figure 4.2.4: Composition of photographs from the workshop

before the September meeting. However, once I contacted the Director of Research, he admitted that he was unsure of how to deal with my proposal as it was a workshop and not a traditional research project. Still, he agreed to speak with the superintendent responsible for Gordon Bell. On October 9, I learned my project had been approved by Gordon Bell.

I contacted the principal of the school, and explained that I would like to be able to find an appropriate time for the workshop. Once again, I was faced with unresponsiveness. On the occasions I was able to contact the principal on the phone, she was quick to end the conversation and left me feeling uncomfortable to ask all the questions required. I had expressed interest in running the workshop in early November, and had originally intended to contact other key participants such as members of the parent association, local neighbourhood residents, and provincial government representatives. Unfortunately, by the time I was able to finalize a date with the school, there was only a week until the event, and, as expected, the other contacts I had were either unable to attend or could not be reached in time. Nevertheless, I was still optimistic and assumed that I had at least five participants – three students, a teacher at the school and a representative of the Winnipeg School Division. Finally, the day of the workshop came and I arrived early to set up, feeling fairly apprehensive. Once I arrived at the school office, although classes had not yet commenced, the office was buzzing with teachers, some students, administrators, and other staff hurriedly going about their morning routine. After having stood there for a few minutes trying to find someone who might be able to help me amongst the chaos, the school's receptionist greeted me and led me to the conference room. She led me down a short, narrow hallway and into a fairly large room equipped with a large table. However, as I walked in, I found several other ladies who were busy setting up something else. They kindly pointed out that while they were happy to move elsewhere, the conference room was not booked for that day, but for the following Monday. Feeling a little panic setting in and also feeling fairly confused, I wandered back out to the main seating area of the school office. As I was waiting in the seating area, the principal appeared, also looking slightly panicked, and walked very deliberately toward me,. She informed me that despite the fact that I had written down that I would like the presence of a couple of teachers for the workshop in my application, I had not explicitly told her so, and consequently, there was no teacher available. Luckily, by this point, I had decided that I would require a fairly severe degree of flexibility should I choose to get through this process without becoming intensely stressed. I informed her that it was fine and that I would be happy to work with the three students who were available. She was accommodating, and did her best to find me a teacher who would be able to speak with me. In the end, the school's physical education teacher was able to attend for a short time and proved to be a valuable source of information and contributed greatly to the workshop.

These difficulties that I experienced were a sample of the bureaucratic hindrances that public participation advocates and event organizers often face when dealing with institutional or governmental agencies. Unfortunately, it is almost inevitable, that, in the design of urban public spaces, one will be required to deal with

one or both of these types of agencies. The administrative policies often require extensive approval processes, involve long waiting times and miscommunication between parties resulting in frustration and a resentful attitudes — not only from the architect. While one may begin with the best intentions, the discouragements these procedures cause can exhaust the architect before he/she even meets with the participants. In addition to the emotional exhaustion, the long waiting times are financially costly, which the architect may not be able to afford. As illustrated by the Portland Courthouse Square case study, the development process may take years, which can strain an architect's resources. Thus, it is understandable that the architect gives up the idea of public participation before one even has the opportunity to meet the participants.

Running the Workshop

Originally, I had planned to open the workshop with a brief description of the workshop and describe case studies in which citizen participation has lent positively to the design of urban public spaces, as well as contrasting the MTS Centre development in which the citizens of Winnipeg were not considered. I was going to begin the design charrette by asking participants to briefly describe who they are, by identify where they live, relax, shop on a base map. However, as I thought about the participants' relationship with the school and the property, especially considering the smaller group of participants that were present in the end, I decided that their relationship was fairly self explanatory and I decided to forego this step. Moreover, as the group was small, I was afforded the opportunity to get to learn more about the participants through casual conversation.

Borrowing the format of the Proboscis workshop, I planned to overlay a larger scaled drawing of the school and the adjacent property with a sheet of plexiglass representing the academic dimensions of the site, and then allow participants to depict their academic desires and needs for the property with arts and crafts supplies I supplied. I would then repeat this process and overlay the academic dimension with a sheet of plexiglass representing the social and leisure dimensions of the site, allowing participants to similarly express this dimension. Finally, I would overlay the social and leisure dimension with a sheet of plexiglass representing the environmental dimensions of site. I planned to conclude the workshop by summarizing some of the dominant discussions brought up during the workshop, as well as the inter-relationships between the social/leisure, academic, and environmental dimensions of the neighbourhood.

The original Proboscis workshop used sheets of glass to represent the built environment, the social issues and the environmental concerns of the site. For the Gordon Bell workshop, these dimensions were replaced with the sheets of plexiglass representing the academic, social and leisure, and environmental aspects of the field. I chose the Proboscis workshop for a basis because its simplicity in setup and low material costs. It also

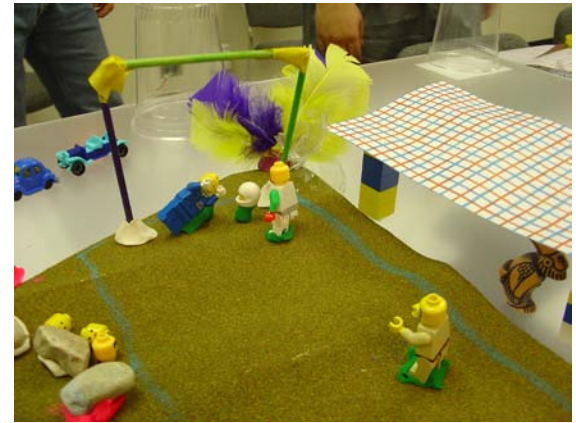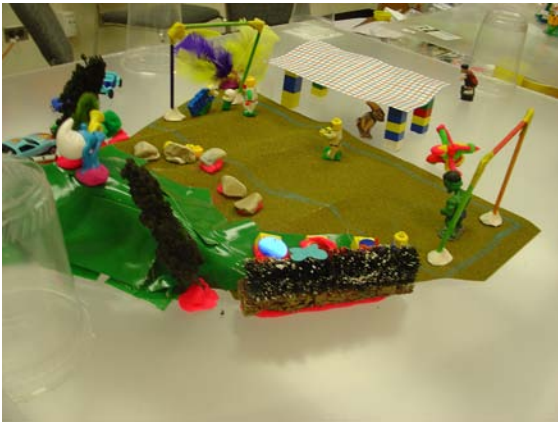**The adaptation of the Proboscis workshop and why it was chosen as a basis**

Figure 4.2.4: Composition of
photographs of the model
developed during the workshop

utilized a format which was easily adaptable and could encourage creative involvement in a non-threatening manner. Other workshops researched, such as the Co-Design workshop employed by Stanley King, were intended for larger groups and required more resources to run, such as having artists on hand to help with the idea development process.

As I began the explanation of the workshop to the students that morning, I decided to only provide a short description of my thesis and why I thought the green space was crucial to Gordon Bell and the surrounding neighbourhood. I could judge that they would not be interested in the detailed explanation of how their input could benefit the overall design of the space. Perhaps this is due to the nature of high school students or potentially to the recent discouragement that they faced as they heard nothing new about their hopes for the property. It seemed as though while they were optimistic that they could make a difference, they were acutely aware they would not be able to reap the rewards of their efforts before they graduated as they were all grade twelve students. As the workshop progressed, it became apparent that the students found the three layers of plexiglass confusing, and so in this manner, and flexibility became important. The students struggled to separate their ideas into the academic, social and leisure, and environmental dimensions. Several authors from the literature researched pointed to the importance of flexibility, such as Eleanor Jupp in her article "Participation, Local Knowledge and Empowerment: Researching Public Space with Young People," and Lawrence Halprin in his description of the RSVP cycle. The workshop needed to be altered as it progressedand I believe that had I pushed the participants to sort the elements out onto the all the proper levels, I would have hindered the creative brainstorming. They began suggest adding a green roof, and in the end, the different layers were helpful in separating those elements from those at grade.

It is also interesting to note that the high school students found it difficult to be creative. My initial assumption had been that should they be given an opportunity to explore ideas without bounds that they would embark upon that opportunity with vigor. Instead, they were fairly reserved and immediately became quiet without the input of the teacher or the representative from Winnipeg School Division. However, as the adults suggested more ideas, they began to get excited, particularly to depict the idea with the arts and crafts materials provided. They were often concerned with making sure that what they were doing was acceptable to me. This is likely due to the way that high school students are taught, who receive marks for regurgitating the correct answers given to them during class. It was exceedingly helpful to have an outgoing participant who was quick to offer suggestions, and thus, I was afforded the opportunity to observe the event of the workshop. Should an outgoing participant not exist within a group, it may become necessary for the architect to offer initial suggestions or run separate activities which initiate the creative process.

During the workshop, the participants developed interesting ideas, and while some elements such as the athletics field and the green roof were fairly predictable, other elements such as an outdoor café-like area that met the needs of their barbeque fundraising events were a surprise. They also came up with wonderfully whimsical ideas such as a covered green roof with operable windows, which included a koi pond and hammocks above the library and a small garden for the biology program. Despite these fanciful elements, all the participants, the students in particular, were surprisingly realistic. One student even assumed at the beginning of the workshop that they would be required to leave a space empty for Canada Post to develop their new letter-carrier sorting facility. Moreover, they realized that all the elements they were putting on the board may not be developed in exactly the way they hoped but were still interested in establishing them. It was also compelling to me that the conversations instinctively turned to how things would actually work. They discussed how they could utilize the adjacent street which the province had once suggested could be shut down and given over to the school to increase the space.

I found the overall experience very encouraging. I was excited by the participants commitment to their school – particularly that of the students – and their desire to make the school better. The experience left me feeling optimistic and encouraged and it was an instructional experience to hear firsthand what the students and teachers desired. It was also exciting to see other teachers, who were merely walking by, become interested in what was happening and offer input or just stay to watch (and enjoy a donut). Moreover, although it may sound like a platitude, despite all the difficulties I faced in organizing the workshop, I believe it was an incredibly valuable experience. There is a difference between assuming the needs of users and actually hearing them firsthand. Through the experience, I was able to gain a sense of the optimistic attitude the students and staff had and see their love for their school.

Although I was not able to have all the desired key stakeholders present at the workshop, I was still able to develop a clear sense of the needs of the space. The students expressed the need for a practice space for athletics; however, it was not required to accommodate a full game as local media had implied, but primarily to allow the students an outdoor practice facility that would reduce the need for them to go and borrow the fields of other nearby schools. This proposal intended to provide a flexible space which could be used by the students for athletics but also allow for community use as well, particularly on the weekends. The main field space is sunken one meter from grade to provide a defined space and a sense of enclosure from the busy streets on either side. The space has also been planted with trees to further this effect. Traffic calming strategies have been implemented along the site of both Portage Avenue and Broadway. The strategies intend to provide a sense of identity for the public space while allowing continual traffic flow. A small pavilion has been developed in order to accommodate barbeque fundraisers by the school which was a need expressed by the students. The pavilion will also allow students covered seating areas for eating or studying. Moreover, a section of the roof has been made accessible through the library on the second floor to allow for use by the biology department to develop a school garden.

The Proposal
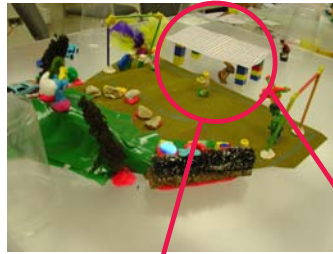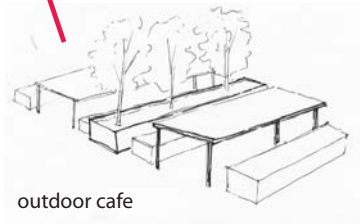
outdoor cafe

+

band shelter

school

pavilion

field
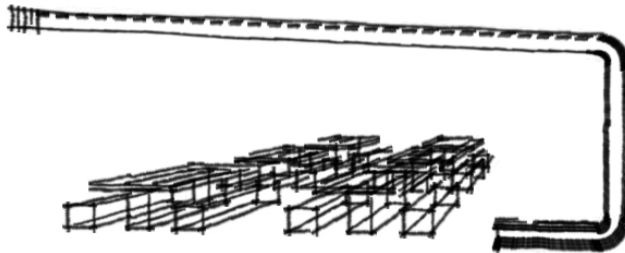
pavilion siting

architectural
pavilion with seating
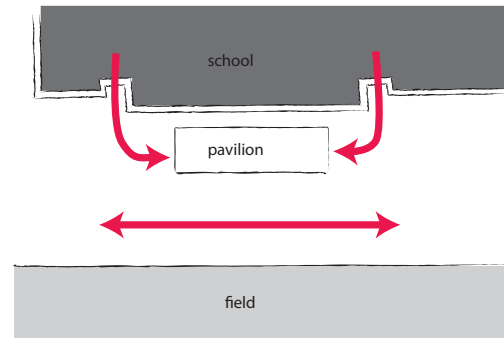
Figure 4.3.1: Idea development — pavilion

perhaps too drastic

tall hill and stage area

issues with construction
and pedestrian sightline

sink field area seating around field

obvious feasibility issues
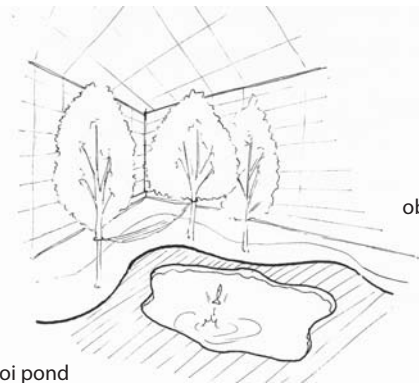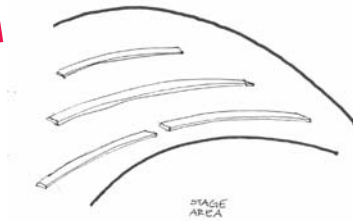
koi pond
garden
hammocks
barbeque
glass enclosed
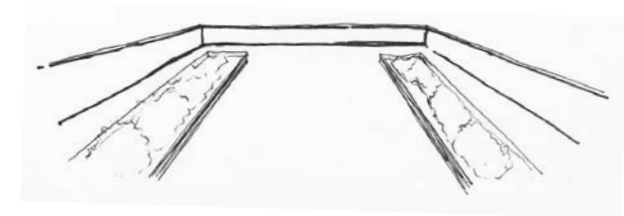
school community garden in planters

Figure 4.3.2: Idea development — sinking the
field, roof garden

Portage Avenue

New trees in existing boulevard for traffic calming

New pavement texture for traffic calming

New integrated seating

New pavilion

Entrance to library below

New roof garden

new multi-purpose green field

New integrated seating

Broadway

Broadway

Site Plan
Scale 1:1000

128

On Opposite Page:

Figure 4.3.3: Site plan of proposal

This Page:

Figure 4.3.4: Photograph of site as existing

Figure 4.3.5: Rendering of field during soccer practice

This rendering expresses the primary purpose for acquiring and developing the property. However, in addition utilizing the field for soccer practice, the intention is for the space to be occupied by the students in whatever manner they can. Several options have been depicted including reading, socializing in small groups or to simply watch the players on the field. The seating is fairly simplistic as it is expected that the students will appropriate in a way comfortable to them. Moreover, it is expected that the goal posts will be removable to allow for the space to be used in other ways.

129

Figure 4.3.6:
Photograph of site as
existing

Figure 4.3.7: Rendering of field during a community event

In acquiring the property, the school board, government officials and in particular the parent association, expressed an interest for the space to be available for the community. In addition to allowing the community to use the space as a sports facility, possibilities exist for community events such as the one depicted here with live music and fair booths. Moreover, the space could be used for larger outdoor events hosted by the school.

Figure 4.3.8: Rendering of pavilion during school barbeque fundraiser

The idea of a pavilion or band shelter type space grew directly out of comments by the students who foresaw a need to meet their requirements during barbeque fundraisers. They currently do not have an outdoor seating area and the students expressed how nice it would be to actually have a barbeque outdoors. Although the pavilion rendered depicts large glulam wood construction, the opportunity exists for students to become involved in designing and building the structure as part of their course programs. Therefore, the end result may not look like the pavilion illustrated, but the image is intended to express an idea more than an exact form.

Figure 4.3.9: Rendering of rooftop garden

When the students were encouraged to consider the roof as an additional opportunity for development, they were excited about the possibility of a green roof that would provide the biology students with a learning opportunity. This space could be managed and developed by the biology classes. Similar to the pavilion depicted on the opposite page, the form of the planters are not intended to be prescriptive but to suggest a potential layout.

Exchange Community Church
95 Albert Street

The Situation

The following application presents the development of a building rather than a traditional public space. However, after speaking with a contact from the group responsible for the building's development and management, it seemed to be suitable to discuss within the context of this thesis. Those in charge of the building's development saw an opportunity to improve the building in a way which allowed it to serve its surrounding neighbourhood, particularly the local artist community, and they desired to find opportunities to include any interested member of the community in the consultation process. Moreover, as a multiuse facility, which incorporated a church, it seemed to suggest a quality of inherent public life. In 2008, the Canadian Midwest District of The Christian and Missionary Alliance purchased the property at 95 Albert Street in the heart of Winnipeg's Exchange District as a meeting place for the Exchange Community Church. The building, originally called the Silvester-Willson Building, was built in 1904 and was designed by J. H. G. Russell at the cost of $40,000. The entire area known as the Exchange District was established as a National Historic Site in 1997 by the Federal Government in recognition of its role in the development of the Western Canadian economy, and thus all buildings within 20-block district are subject to historical preservation. The City of Winnipeg's Historical Buildings By-law enables it to regulate the alteration and demolition of buildings within its jurisdiction.

As the city began to flourish in the late 1800s and early 1900s, many British and Eastern Canadian financial institutions began to establish offices or Western Canadian Headquarters in Winnipeg, and in particular the Exchange District. In addition to the banking institutions which built impressive structures in the area, it also became known for its entertainment and vaudeville, and the area hosted opulent theatres and cabarets attracting such talents as Buster Keaton, Charlie Chaplin, and the Marx Brothers. Today, this tradition is still somewhat maintained and the area is still rich with theater, art, and music. Still many other buildings were warehouses for the booming shipping industry. As a result of this influx of development, the area is an architectural showcase of turn-of-the-century architecture. However, as the industry within Winnipeg changed beginning with World War I, the area became less and less used until it became obsolete. Fortunately though, due to factors such as World War I and the Depression the area is virtually perfectly preserved. However, the area faced some uncertainty in the 1970s as economic hardships discouraged preservation and redevelopment efforts. Fortunately, today, there is a shift as investors and developers as well as non-profit organizations such as Exchange Community Church have begun to take notice of these buildings and have purchased them with the intent of restoring and redeveloping them.

On Opposite Page:

Figure 4.4.1: Birds-eye view of Winnipeg at sunset

Clockwise From Top Left:

Figure 4.4.2: Exchange Community Building from Albert Street

Figure 4.4.3: From across the street

Figure 4.4.4: Exchange Community Church Sign in the window

Figure 4.4.5: Building entrance

Clockwise From Top Right:

Figure 4.4.6: Studio space on the fifth floor

Figure 4.4.7: Detail of pressed tin ceiling on fifth floor

Figure 4.4.8: Church / multipurpose space

Figure 4.4.9: Stairwell and historic elevator

Figure 4.4.10: Fifth floor hallway
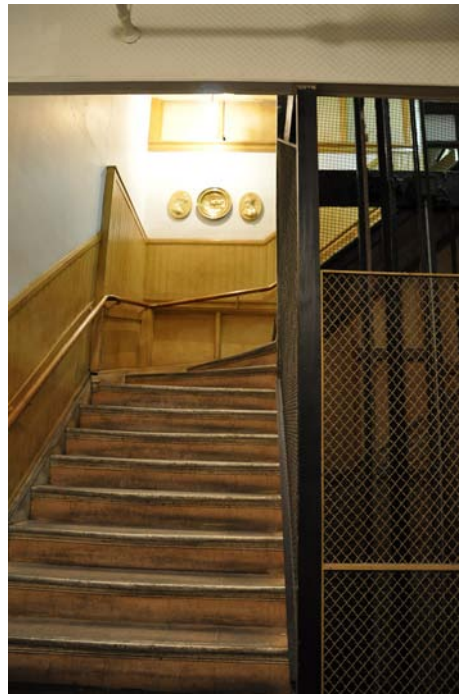
In purchasing the 5-storey building, the Exchange Community Church intended to not only meet the needs of their congregation to but also serve the artist community within the area by providing affordable live/work studios; thus, an organization entitled Exchange Community Building, Inc. (ECB) was established in order to oversee the development and general maintenance for the building. As the building was built at the turn of the century, it requires some infrastructure work in order to meet current code requirements. In addition, the single pane windows need to be replaced with better insulated ones and the steam boiler needs to be updated with a central heating system. However, the primary concern, both financially and architecturally, is the implication of a second stairwell which is required by code as a means of egress. ECB is hoping to not be solely limited to making the building meet code requirements, but to also address the social and commercial needs of the community by providing gathering spaces within the building and rental retail areas at grade. They are keen to address environmental issues and have expressed the desire to develop an environmentally sustainable solution. Above all, however, ECB recognizes the historical value of their property and hope to maintain and restore as much of the exterior and interior details unique to the building such as the original ornate tin roof on the fifth floor.

Figure 4.4.11: Composition of photographs from the workshop

The Workshop

Participants:

Kelsey Braun   Sarah-Lynne Otsuji
Travis Cook   Betty Reddoch
Brendon Friesen   Graham Reddoch
Justin Friesen   Carla Vandenberg
Nolan Friesen   Doug Wiebe
Blair Hamilton   Judith Wiebe
Andrea Leoppky   Christian Worthington
Felicia Michie   Franklin
Chris Milne

On the evening of January 3, 2010, I met with a group of seventeen participants at Exchange Community Church to run a workshop which would help to clarify some of the specific ideas for the development of 95 Albert Street. The workshop was presented in a similar format to the previous workshop conducted for Gordon Bell High School but was readapted to suit the different requirements of the project and the demographics of the participants.

The Process of Getting the Workshop Organized

When I first heard of the Exchange Community Church and their desire to redevelop a building in the Exchange District, I was intrigued. I spoke with Mr. Graham Reddoch, who described the intent of the ECB to become a multi-use building with a strong public space component. I felt this added an important dimension to my thesis — how to plan spaces that are at once both privately owned and open to the public. We met in person during a visit to Winnipeg and Graham was enthusiastic about discussing the overall vision of the project and the intention to involve the input from the local community of the exchange district, as well as to create a mutual learning opportunity with the University of Manitoba's Faculty of Architecture and Engineering. During this initial meeting, Graham foresaw an opportunity for me to assist in using the correct terminology in proposals for grants. When I requested an opportunity to also conduct a workshop, Graham was eminently enthusiastic and was exceedingly helpful in organizing the workshop. He produced handouts to announce the workshop to the church congregation, the tenants of the building, the architects on the project, and the owners of the retail stores renting space at grade. Prior to the distribution of the handouts, he questioned if I would

require anything from the participants and what they could expect in terms of time frame, and he requested a brief itinerary for the evening in order to aid him in answering any potential questions that might arise from prospective participants. He also suggested meeting during the week before the event to clarify any materials I would require that he could assist in attaining. Compared to my previous experience with Gordon Bell High School, ECB's organization and enthusiasm was a welcomed change. Getting the workshop organized was comparably simple, and Graham assisted in organizing small details such as procuring large glass sheets from the art framing store in one of the leased retail spaces and obtaining drawings from the architect.

Running the Workshop

The evening of the workshop, I had arrived an hour early to assist in set up and I found that Mr. Reddoch and some other volunteers were already busy setting up the drawings on tables spread out around the room with sheets of glass on them. I had originally planned on building the project upward and building layer by layer. However, as they had already set it up, I decided to be flexible, which had been invaluable during the previous workshop with Gordon Bell. In the end, the group ended up quite large (fifteen people) and so this format was found to be more appropriate.

Most of the participants were associated with the Exchange Community Church and had remained following the service to attend the workshop, though some were also artists who had rented studios within the building. I began the workshop in a similar way by providing some description of my thesis topic and to describe my interest in this particular project. I also communicated the basic flow of the events. As expected, in comparison to the workshop conducted at Gordon Bell High School, the participants seemed more interested in the details of my thesis subject and the evening's events. Once I completed my explanation, I asked that they begin generating ideas. I found it interesting that compared to the participants at Gordon Bell; these participants were slower to begin the model building process. Overall, there was a greater amount of discussion and one table had been particularly tentative. While the participants were enthusiastic to discuss potential ideas, very few of the ideas were expressed in visual form. However, three areas received more creative attention – the basement, the fifth floor, and the roof. In both workshops, I encouraged the participants to be creative and for the moment be unconcerned by the municipal regulations that surrounded development. In general the older participant group at the Community Exchange Church had more difficulty with this than the students at Gordon Bell. Perhaps, because of this, the levels which are primarily dedicated to service such as the ground floor for retail, the second floor for the church, and the third and fourth floors for studio spaces were not as stimulating as the basement, fifth floor and roof where the participants saw a wider range of possibilities.

Several interesting suggestions developed out of the workshop that I would not have expected. One of the most unique to me was the suggestion of a small musical performance venue and recording studio in the basement

Figure 4.4.12: Composition of photographs of
model developed during the workshop

144
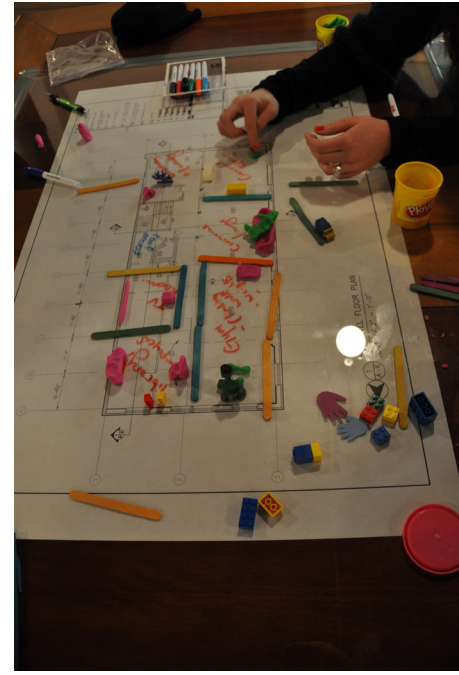
of the building. The basement is equipped with 12-foot ceilings and participants saw not only the opportunity in the beauty of the space, but also that as it was fairly separated from the quieter studios above. It would be a prime location to cater to the musical community in the Exchange District. The participants also suggested a green roof with a small garden and gathering spaces with seating and shading; moreover, in keeping with the environmental aspect, they included solar panels as well. I was also surprised to learn that most participants seemed content with the way the studio spaces operated, though some expressed concerns regarding property security, as some studios are interconnected and require passing through others studio spaces to reach their own. It did not seem as though the group was particularly keen on developing many live/work spaces and suggested that perhaps only one or two such apartments were necessary. They also recommended that the third floor could be divided into smaller studio spaces for artists who preferred more solitary environments while the fourth floor could be used as larger studio spaces for artists who wanted to share studio spaces, thus also reducing their rent. During the concluding discussions, the participants also tossed around ideas of modular studios and developing studios that were better suited for particular types of media although most were less enthusiastic about the latter. While desiring to be as inclusive as possible, they did recognize that artists of different types would require different amenities and that the building was simply not capable of catering to all of them. The ground floor was virtually left untouched, although one participant did suggest a grocery store in one of the tenant spaces, as there were no easily available groceries within the area. The second floor was dedicated to the church, and participants were very keen on recognizing the possibility of it as an important gathering space within the community. They were mindful of making the space equipped for renting for events such as weddings or as a venue for the Winnipeg Fringe Festival. They suggested a kitchen which could be used for such events and separate washrooms for men and women (currently there is just one washroom and is shared between genders). For the church, they petitioned for an area for children during the service that could also be used as a quiet area for smaller meetings during the week. For the fifth floor, the participants suggested a communal floor for the artists who rented space below, which included a laundry room, common kitchen space, a television room, and a small library.

Overall, the workshop at Exchange Community Church went fairly quickly and it seemed as though that was primarily due to a fairly clear vision for the project and not from a lack of ideas. The participants were always fairly realistic and were considerate of all aspects of the building. However, I did find that within the larger group, it was more difficult to be able to engage in the conversations as I tried to go from group to group in order to get a better overall grasp. The concluding discussion at the end of the workshop was very helpful to understand the general direction of the participants. Once again, the older participant group at the Exchange Community Church contributed more to the discussion and generated further discourse on the overall direction of the building, such as whether or not they would be required to place regulation on the types of artists that could occupy the space due to amenities. On the other hand, the high school students at Gordon Bell primarily stated what they had developed and what they found most important.

It is interesting to me that in both workshops, the participant group was able to develop a fairly unanimous vision. Though some had different ideas of what they liked, it seemed as though almost all were able to agree upon the key essential elements. Both experiences were valuable for me; in particular because I was able to develop an appreciation for the different types of participant groups an architect may be required to collaborate with. Moreover, I discovered that the process of organizing workshops becomes vastly easier for the architect if the client is already invested in community consultations. Exchange Community Building made the process far easier by assisting in distributing information to potential participants, ensuring all necessary materials were available, and even coordinating a date and time to conduct the workshop became a much more effortless task. I was once again able to recognize the importance of flexibility. Although I had originally planned on utilizing the same format with minor adaptations for both workshops, in the end, they operated very differently. In order to utilize participatory design to its full potential, the architect must be willing to adapt to potentially vastly different circumstances. He/she will also be required to be patient and determined to work through the potential administrative policies that he/she will inevitably encounter. However, as a result of these workshops, I gained a better understanding of the communities involved and their specific needs; moreover, I feel better equipped to develop a scheme which reflects the particular concerns of the community.

This proposal for the Exchange Community Church reflects several key suggestions expressed by the participants of the workshop. First, it addressed the desire to make the church / multipurpose space accommodate the weekly needs of the congregation in addition to allowing the space available for rent for functions such as weddings, small conferences, and in particular, the Fringe Festival. A large kitchen has been added, as well as a nursery space which can double as a quiet room for small group meetings. Secondly, the studio spaces vary in size to provide flexible occupation. Participants at the workshop expressed that some artists preferred single-occupancy studios, but there were many who may prefer sharing a large space with several other artist in order to decrease the rental cost. During our discussion, I gathered that it was not as important for the building to have live/work studio spaces, as I previously thought during my discussions with Mr. Graham Reddoch. Therefore, two live/work lofts have been accommodated, while the remaining space on the third and fourth floors has been divided into studio spaces of various sizes. Thirdly, the proposal suggests a communal fifth floor with shared amenities such as a kitchen, television room, and workout room. A small gallery has also been proposed which can be used by the artist within the building to exhibit their work. Finally, the large basement space has been developed into a music venue which could also be available for rent during the fringe festival. A recording studio has been included at the suggestion of the workshop participants. The participants also expressed a desire to develop a community public area on the roof of the building which can provide seating as well as a small garden for the residents and artists of the building. This aspect of the workshop is not expressed within this proposal, as I feel it will be beyond their scope financially within a reasonable time frame. Should the opportunity arise at a later date, further development of the roof could be implemented. In the mean time, however, if the access to the roof is restored and the roof is deemed structurally acceptable, I see an opportunity for tenants of the building to occupy the space with temporary seating, potted plants, and other fixtures to allow them to appropriate the space as their own.

The Proposal

communal lounge

communal kitchen

gym

library

tv room

bathrooms

FIFTH FLOOR — communal floor for studio residents

FOURTH FLOOR — larger studios for sharing

THIRD FLOOR — smaller studios for individuals.

SECOND FLOOR — church space

childcare / nursery

offices   kitchen

GROUND FLOOR — retail

BASEMENT FLOOR — music venue

band space with seating
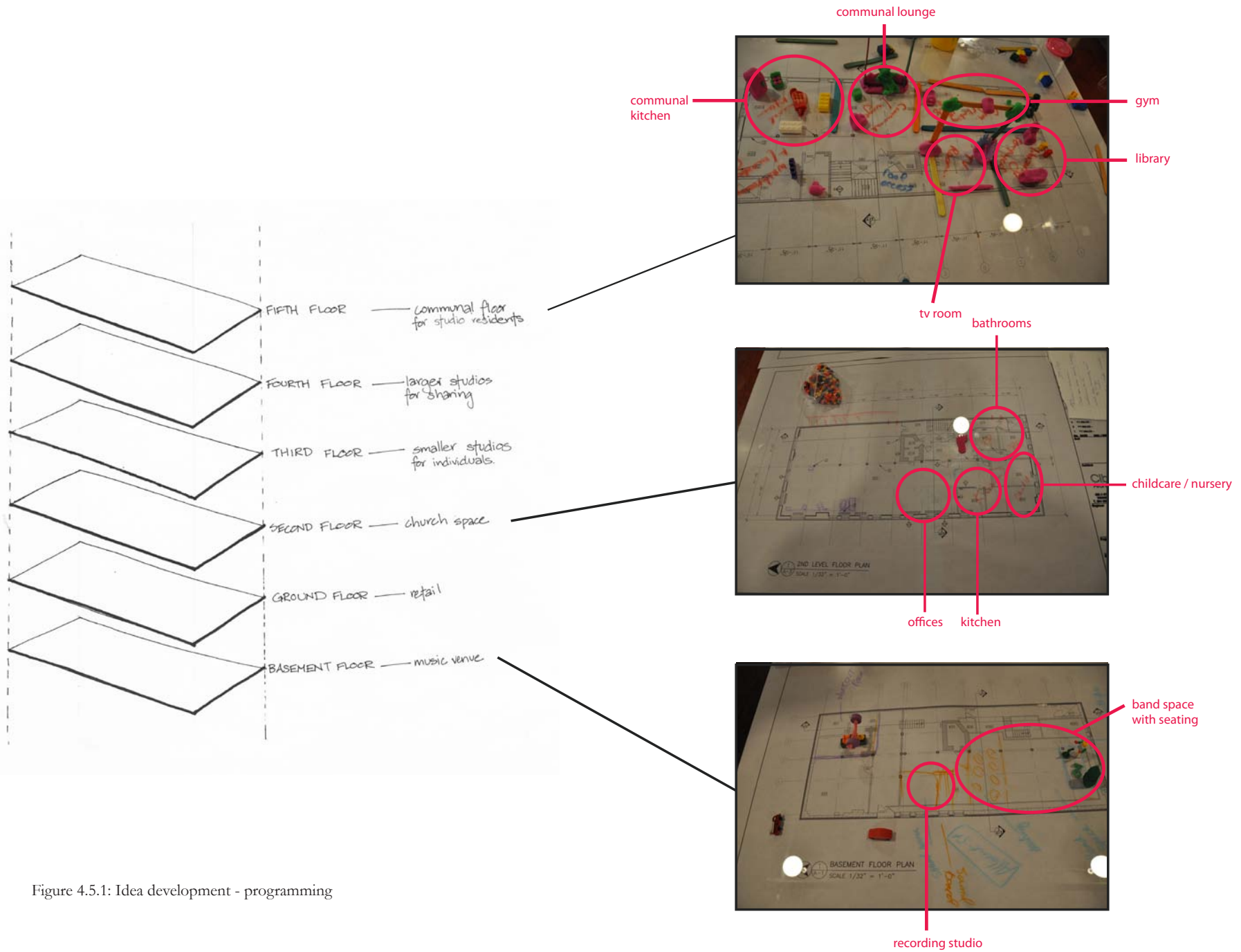
recording studio

Figure 4.5.1: Idea development - programming

CORE

communal floor
for studio residents

gallery

FIFTH FLOOR

studios

FOURTH FLOOR

studios and
live/work spaces

church offices
and nursery

THIRD FLOOR

church / multipurpose
space

SECOND FLOOR

retail space

lobby

retail space

GROUND FLOOR

music venue

recording studio

BASEMENT FLOOR

public: open to all members of the public

church: limited to church visitors
and those who rent the space

studio residents: limited to those
renting studio space

Figure 4.5.2: Idea development - circulation

1 Music Venue Lobby
2 Venue Space
3 Recording Studio
4 W/C Male
5 W/C Female
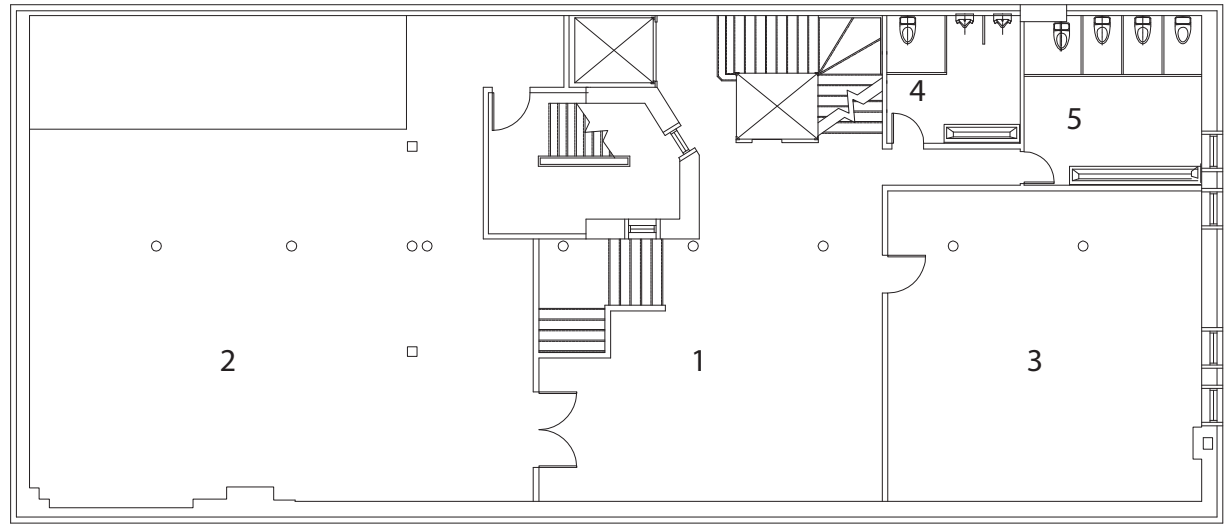
Figure 4.5.3: Basement floor plan

Basement Floor Plan
Scale 1:200

1 Building Lobby
2 Tenant A
3 Tenant B
4 Bike Storage
5 Gallery Display Wall
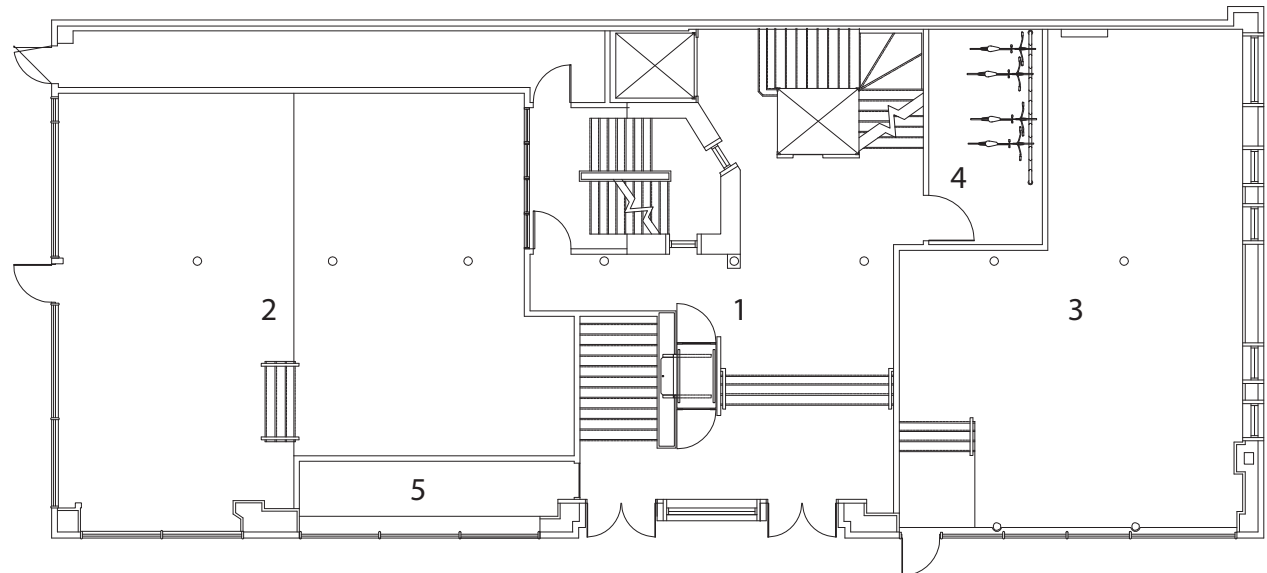
Figure 4.5.4: Ground floor plan

Ground Floor Plan
Scale 1:200

Figure 4.5.5: Second floor plan

1 Elevator Lobby
2 Church / Multipurpose Space
3 Kitchen
4 W/C Male
5 W/C Female
6 Storage
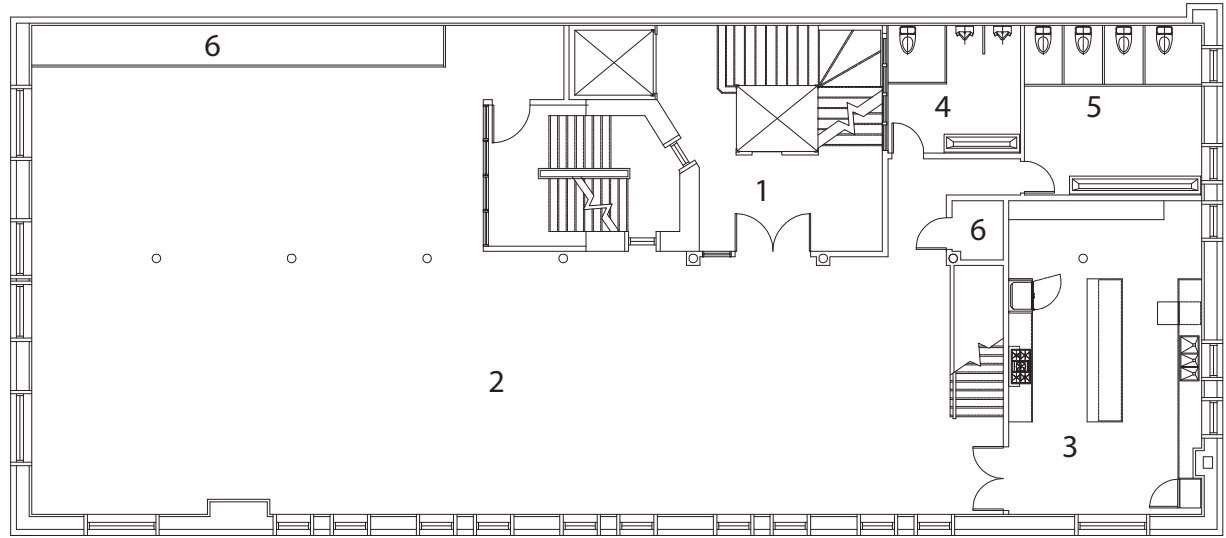
Second Floor Plan
Scale 1:200

Figure 4.5.6: Third floor plan

1 Elevator Lobby
2 Church Office
3 Church Storage
4 Live / Work Studio
5 Studio
6 Storage
7 W/C
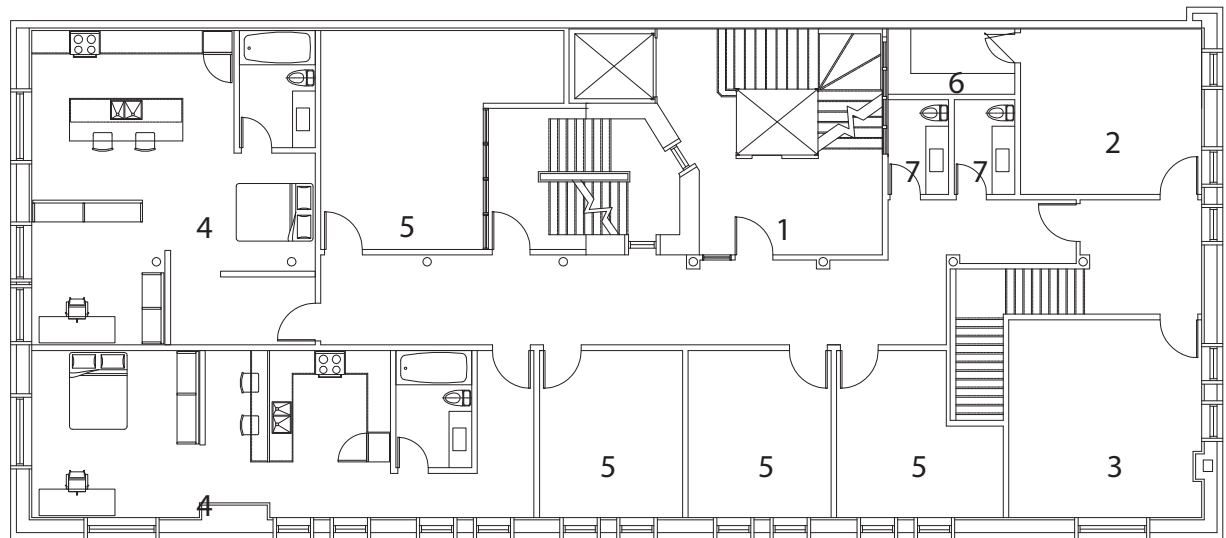
Third Floor Plan
Scale 1:200

Figure 4.5.7: Forth floor plan

1 Elevator Lobby
2 Studio
3 W/C
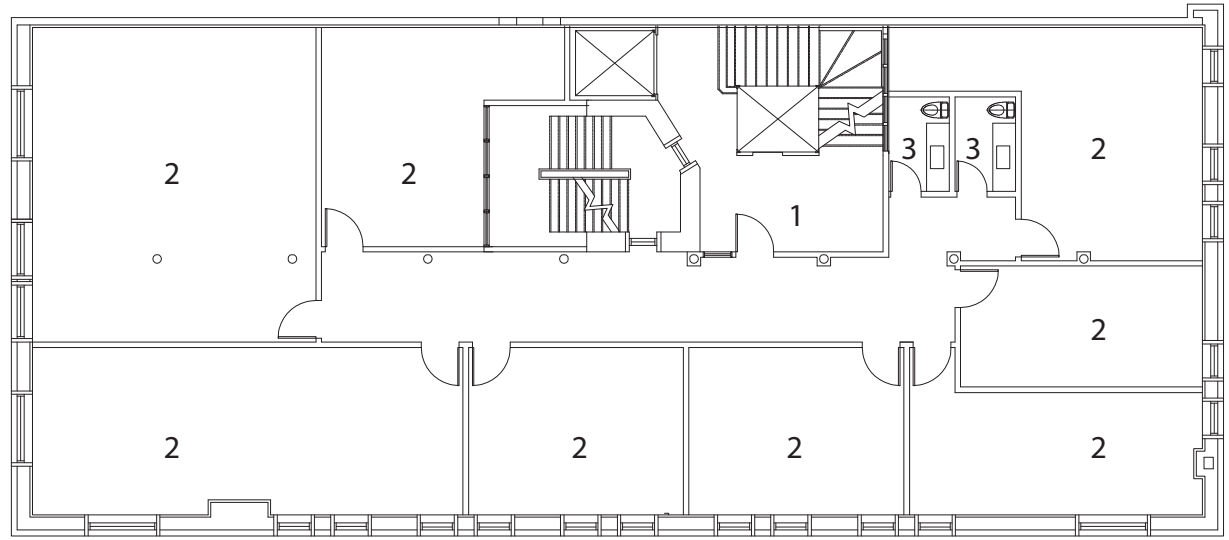
Fourth Floor Plan
Scale 1:200

Figure 4.5.8: Fifth floor plan

1 Elevator Lobby
2 Gallery
3 W/C Male
4 W/C Female
5 Workout Room
6 Kitchen
7 Dining
8 TV Room
9 Seating Area
10 Shower

Fifth Floor Plan
Scale 1:200

East Elevation
Scale 1:200

Figure 4.5.9: East elevation

Figure 4.5.10: Rendering of whole building

This image provides an overview of the building as seen from the opposite street corner. Several changes have been made to the ground floor facades to further enhance the building's street presence. The north facade of the building now expresses an emergency exit, and more importantly, a repositioning of the door to Tenant Space A. Previously the door was set back behind a supporting column and the door has been moved in this proposal to provide a more comfortable entrance to the tenant space.

Figure 4.5.11: Rendering of east elevation at street level

The suggested changes to the east elevation at ground level provide a stronger reference, than currently exists, to the symmetry which is explicitly present on the upper floors. This is done in part through a second set of windows is proposed to break the monotony of the existing blank, brick wall. Moreover, the window is also intended to provide an opportunity for the artists within the building and the small gallery on the fifth floor to display artwork at street level. In addition to serving as an "advertising" opportunity for the community within the building, it encourages a more interesting streetscape for the pedestrian.

Figure 4.5.12: Rendering of main entrance

The proposed main entrance expresses a much a wider entry into the building than the existing. In addition to the ease of accessibility this offers, the two sets of double glass doors with the large window in between, allows more light into the front lobby which is currently fairly dark and cramped. Moreover, the canopy over the entrance is intended to provide clear wayfinding to the building's entrance and some shelter from the weather. The original escape stair has been left in tact as it provides the building with a sense of authenticity and unique character.

Figure 4.5.13:
Rendering of lobby

The proposed front
lobby has been
significantly enlarged,
and a handicap lift has
been proposed for
accessibility. Moreover,
a freight elevator has
also been suggested
in the lobby area for
accessibility as the
existing has it situated
in the south-west
corner of the building.
The heritage elevator
that ECB intends to
restore, if feasible, is
left in tact as is the
existing stairwell. A
new set of stairs
have been introduced
beyond the handicap
lift to access the
underground music
venue proposed in the
basement.

Figure 4.5.14:
Rendering of church /
multipurpose area

The main open space
on the second floor
has remained as such
in order to provide
flexibility for the
multiple uses foreseen
by the participants.
However, as suggested
during the workshops,
they desired a full
kitchen and separate
male and female
bathrooms (there is
currently one shared
bathroom). The stairs
on the far wall lead
to a nursery or small
meeting room and the
church office which
were two elements
also suggested by
the participants.
The unique existing
vault space has been
extended and converted
into a secondary
stairwell which can be
seen beyond the glass
wall.

Figure 4.5.15:
Rendering of fifth floor
gallery

During the workshop,
the fifth floor was
viewed as a communal
floor for the occupants
of the building, and
as I had seen the
space, it was clear
why. The beautiful
original pressed tin
ceiling (as depicted
in Figure 4.4.7), the
amazing view of the
city from the windows
and the high ceiling
height contributed to
this floor's distinction
above the rest. This
image predicts a fifth
floor gallery space
which could be used
by the artists within
the building to exhibit
their work. The space
is intentionally left
as unencumbered as
possible to provide the
artists with flexibility in
displaying their work.

Figure 4.5.16: Rendering of communal kitchen on fifth floor

In developing their ideas for the fifth floor, the participants suggested a communal area which included a kitchen and small eating area.

Figure 4.5.17:
Rendering of
communal television
room on fifth floor

The participants' ideas
for the communal
space also provided
a television room (in
the foreground) and
workout room which is
beyond the wall on the
left. A small seating
area at the far corner
provides a slightly
quieter area for those
who may want a comfy
place to sit without
watching television.
The layout for the
communal space
as depicted in this
proposal is intended to
serve as a suggestion
of possible usage as
reflected by the case
studies. It is expected,
that like the studio
spaces on the third and
fourth floor, that the
artists would begin to
appropriate the space
as they required.

Summary

The applications provided me with a practical appreciation of public participation. The primary hindrance I encountered was the administrative policies which, sometimes halted the process. In the Gordon Bell High School application, the prime difficulty encountered was the lack of communication between divisions within the administration. A procedure for ethics approval from the school division was never conveyed clearly. Once they gave me the necessary approval, I was instructed to contact the principal of Gordon Bell to arrange the details. Unfortunately, her hectic schedule combined with a lack of clear communication made it difficult for me to clarify the details necessary to conduct the workshop smoothly. Although the workshop itself went well, the process leading up to it was difficult. My request to run a workshop to benefit the ultimate design of the field, was treated as an additional demand the school would have to accommodate and was not as a mutually beneficial opportunity. Moreover, this difficult relationship and administrative procedures has prevented me from attempting to become further involved in the project.

Role of the participant and the importance of commitment

The opposite situation was true in the case of the Exchange Community Church. They were accommodating and enthusiastic about my request to conduct a workshop seeing the mutually beneficial aspects to both parties. They provided the necessary facilities and recruitment for the workshop, alleviating much of the administrative work for me. However, in addition to the ease of organizing the workshop that their efforts provided, it also illustrates a necessary aspect for successful participatory design – commitment (Figure 2.7.1). The members of the Exchange Community Building, and in particular Graham Reddoch, were dedicated to developing the building in a socially and environmentally responsible manner and saw an opportunity to achieve this through citizen participation. However, despite their enthusiasm, they were also pragmatic regarding funding requirements and the necessary effort and time to complete the development. A realistic commitment is an important asset as it will ensure ongoing development despite hindrances and difficulties. This type of commitment seems to be deficient in the Gordon Bell green space project, which may be due to a lacking sense of permanence and ownership. The students, who were all in grade twelve, were interested in being involved in the workshop, but they recognized their temporary role in the overall development. Similarly, the faculty members, such as the principal and vice principal, seemed less invested in the project, as they saw it as the responsibility of the school

Effect of the sense of permanence and ownership on the participatory design process

division to manage the field's design and construction. The member of the parent association that I was able to speak with seemed enthusiastic about the possibility of a community developed space which served the neighbourhood as well as the school. However, I have not heard of any further progress that they have made. Each stakeholder seemed to view it as another party's responsibility to affect change resulting in an overall lack of interest and commitment.

While I feel strongly that participatory design could greatly benefit Gordon Bell and its neighbourhood in generating an engaging public space, I concede that even if the school adopts a participatory model to develop the space, the resistance and lack of responsibility from different levels of administration may result in placatory participation which authors such as Jeremy Till and Shelley Arnstein criticize. Perhaps in situations where an authoritative committed figure does not emerge, the traditional model may be a more suitable response. As illustrated by the MTS Centre in Winnipeg, if citizens are not engaged with authenticity, the result may be even more damaging.

It is necessary to note that the workshops and proposals developed within this thesis are only beginnings to a more extensive participation process. In order to develop successful public space through citizen participation, the architect will require further consultations with the community. The proposals presented offer a visualization of the ideas discussed during the workshops as a point of departure for further discussion and would require additional investigation before it can begin to be developed into construction drawings. I was able to send the proposals to one contact person from each application. The Gordon Bell proposal was sent to Cheryl Zubrack for review, and Graham Reddoch received the proposal for the Exchange Community Church. Overall, both proposals were received with positive comments with several suggestions for improvement (full comments can be found in Appendix B). Both Cheryl Zubrack and Graham Reddoch felt that the proposals captured the ideas discussed during the workshops; moreover, they appreciated the schematic visualizations of the spaces. Graham Reddoch suggested a revisal to the basement floor plan which contained a large mechanical room. As the large music venue would no longer be feasible, and he suggested an opportunity to provide a theatre-like

Following-up on the proposals

area for the building's occupants that could double as a "jam space" for musicians with seating for approximately twenty five people. On the ground floor, he suggested that entrances into the tenant spaces could be moved into the front lobby which would provide some climate shelter for patrons. Figures 4.6.1 and 4.6.2 reflect these suggestions, which will be sent back to Graham for further discussion. I am optimistic that the Exchange Community Building project promises ongoing conversations with ECB that will stretch beyond the scope of this thesis, but which I will pursue personally.

I appreciated the opportunity to work with the students of Gordon Bell and the participants at Exchange Community Church. They provided me with a clear understanding of their needs and desires which made the process of developing a proposal more enjoyable. By first understanding their needs, the programme for the space became succinct, and I was thus able to design a proposal with the discussions from the workshop in mind. The group discussions at the end of the workshops were of great assistance in clarifying the ideas developed, particularly during the Exchange Community Building workshop, where several groups were working at the same time. In the end, the experiences were rewarding, and I truly appreciated the opportunity to meet the end users of the projects. They were able to provide clear insight and ideas which expressed the opportunities they saw, some of which I would not have anticipated on my own. Moreover, it was encouraging to see the optimism within both groups that their respective spaces had the potential to become excellent opportunities to meet the needs of a community.

1 Elevator Lobby
2 Jam Space / Theatre
3 Recording Studio
4 W/C Male
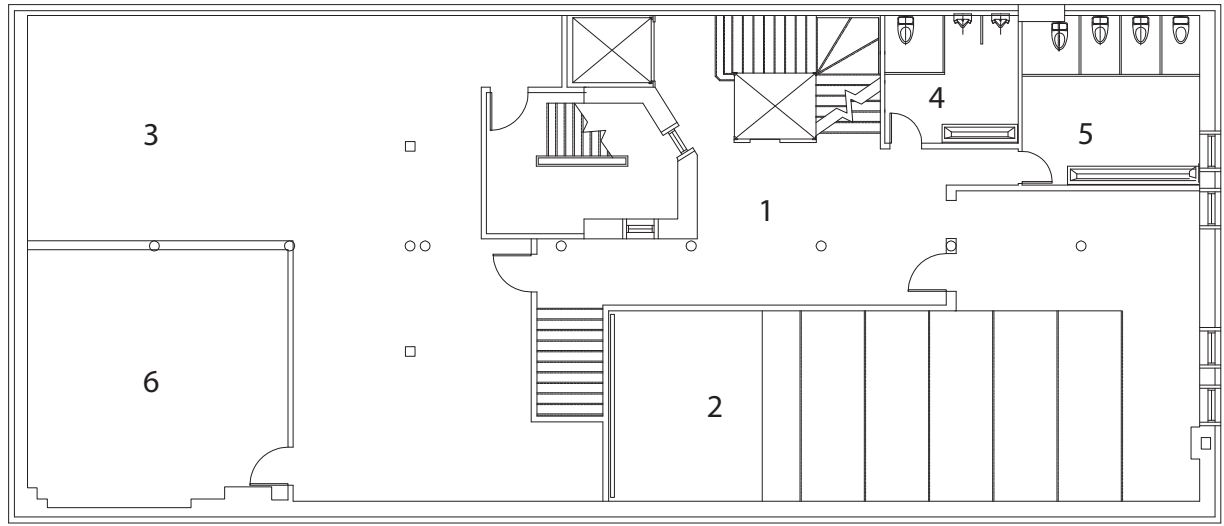**5** W/C Female
6 Mechanical Room

Figure 4.6.1: Basement floor plan with revised layout that incorporates the mechanical room

Basement Floor Plan
Scale 1:200

1 Building Lobby
2 Tenant A
3 Tenant B
4 Bike Storage
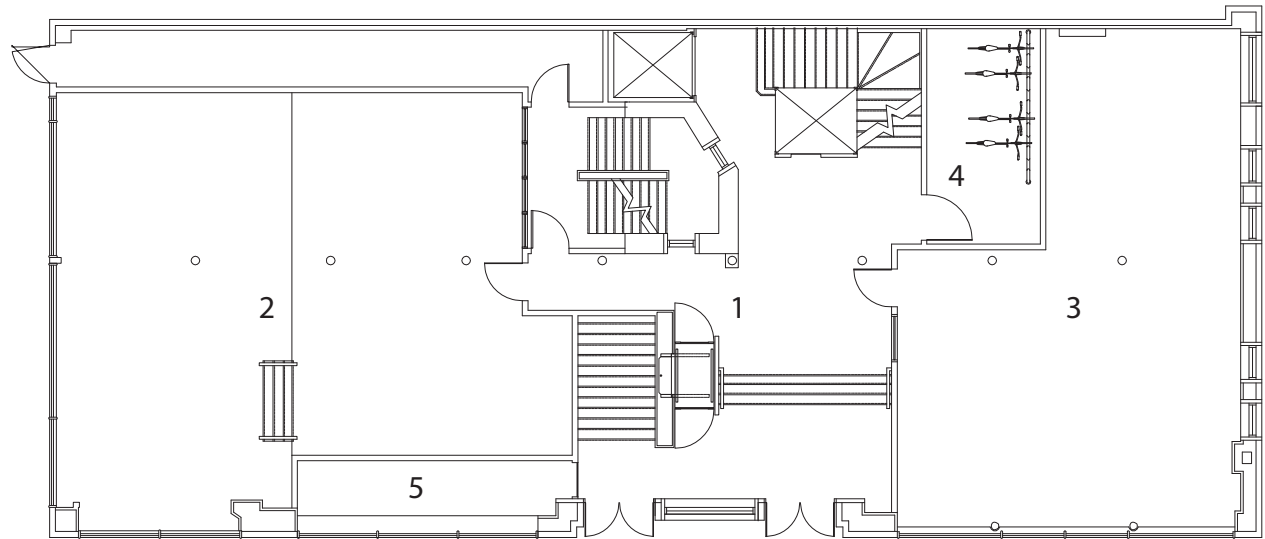**5** Gallery Display Wall

Figure 4.6.2: Ground floor plan with tenant entrances through the front lobby

Ground Floor Plan
Scale 1:200

Conclusion

As our contemporary cities struggle to redefine and revitalize themselves, citizen participation is an opportunity to engage the local involvement necessary to develop successful public spaces. It is these potent public arenas that have the ability to cultivate the sense of place which provides a city with its unique character. Urban theorist and participatory design advocate Lawrence Halprin writes, "The greatest major plazas in the world become civic symbols, not only because of their beauty of design, but because of the variegated and important civic events which take place in them" (Halprin, *Cities,* 1972, 28). However, as Margaret Crawford observes, key urban public spaces are often no longer the formalized monumental plazas like the Greek agora; rather they are found in trivial, commonplace locales such as empty parking lots, sidewalks, front yards, and parks. Her argument suggests that something is missing from the public spaces designed by professionals. If citizens are required to appropriate the everyday types of spaces Crawford describes, because traditional public squares are unable to satisfy their needs, then the design professional must begin to question how public spaces are being designed and learn to develop spaces that respond to the needs and desires of citizens. Thus, public consultation becomes an important approach for the architect to understand the local community and to develop a design proposal that better meets each situation's specific challenges and opportunities.

The case studies presented in this thesis demonstrates unequivocally how citizen participation could provide a positive influence on the design; yet, it also suggested the importance of ensuring the process is conducted with caution and deliberation. This will require the architect to judge the situation carefully on its own merit, as each project may require a different level of citizen participation. A community's previous negative participation experience may result in an untrusting environment, and the architect must then first work to gain their respect. It is also possible that, as in the case of The Green in Yorkshire, UK, the idea of participation may be introduced for the first time and will require a fairly low level of citizen involvement in an attempt to begin the dialogue and create opportunities for further participatory events. Conversely, the master plan development for Hastings Park in Vancouver is dealing with a community familiar with the process of participatory design and can thus allow the citizens to become more actively involved. The case studies also emphasized some of the possible conflicts that the architect will inevitably face during the participatory design process. In particular, difficulties

with local government, as illustrated in the case of Portland's Pioneer Courthouse Square, can cripple the progress of a project. In Portland's case, this was resolved through the support of its city's local citizens. Other difficulties such as unresponsive citizens, bureaucratic hurdles, and logistical issues can make the process seem unworthy of the effort required. Still, the development of successful spaces described in the case studies could not have been achieved without citizen involvement.

The applications provided an opportunity to develop a practical appreciation of the necessary qualities and skills to conduct a participation workshop. While it required organization, determination, and patience to run the workshop, it required, above all, flexibility. There were constant changes, from the initial organization of the event, to the details during the actual workshop as it was occurring – the process required me to be flexible and creative to encourage further contribution from the participants. Moreover, it was clear that there existed a specific set of rules within the Winnipeg school division, and as I was unaffiliated with any of the governing entities or influential groups, it became increasingly difficult to gather necessary information and approvals.

Fortunately, the workshop with the Exchange Community Church provided a positive experience of the ease of including citizen participation if it is incorporated at an early stage. Before I became involved with the project, the organizers at Exchange Community Building were already intent on creating a development strategy which would be influenced by its local community. They intended to consult not only members of its congregation and local artists who rented studio spaces within the building, but also to include direction from local community members indirectly associated with the building and even from the students of University of Manitoba's Architecture Faculty. While this encouraging attitude allows for the ease of participation events, Exchange Community Building must also be weary of the occurrence of allowing too many participants. While the desire to gather as many opinions as possible is admirable, one must also be careful of the quality of comments, as well as the limitation of resources. The ultimate desire of participation workshops is to be able to gather a sense of direction through which the design professional can then use to develop a set of design requirements or programme for the project. If too many voices – and in particular, those which are not stakeholders or are uninformed of the social, physical, and economic requirements – are included, the

The dangers of having too many participants

173

ultimate direction may become convoluted, resulting in an inefficient use of resources. While the application section provided a good basis to understand the participation process, it is intended only as a stepping stone, and should these projects continue to advance in this manner, further participation is required. By returning to the students of Gordon Bell High School and the participants of the workshop at the Exchange Community Church, the design professional can gather their comments and thoughts on the proposals developed in order to make necessary changes to further respond to their needs and desires. A continual process of participation is necessary in order to encourage ongoing support from the citizens, which as the case study of Pioneer Courthouse Square illustrated, can prove to be invaluable. In this manner, the citizen will be allowed the opportunity to be regularly engaged in the project and gain a sense of ownership of the space.

The role of the architect as illustrated through the case studies

Within the participatory design model, the architect will be required to be flexible on his/her role in the project, which is usually dependent on the level of citizen involvement. The case study of the Urban Trail in Asheville, North Carolina highlights an example which required little direct involvement from a design professional. Heritage Landscapes was hired to conduct the participation workshops and provide some professional advice but was not heavily involved in the design or construction of the specificities of the project. Other case studies such as Hastings Park, Pioneer Courthouse Square, and Tennessee Riverpark required stronger design leadership from the professional. However, regardless of the depth of his/her role in a project, if a professional is involved, he/she should never be reduced to a draughtsperson. The ultimate role of the architect is to be able to lend a professional opinion to the subject and be able to develop an overall vision for the project through the participation workshops. Likely, he/she will serve as an advisor and a facilitator during the actual participation events in order to observe the participants and the ideas being developed, and transit to the more traditional role of a designer in the later period as they create design schemes for the project.

My roles as an architect during the applications

In my experience conducting the workshops at Gordon Bell High School and the Exchange Community Building, I performed different roles as the architect. The latter, Exchange Community Building, afforded me an opportunity to take the role of educator and facilitator. As the members of ECB were already intent on developing the building through a participatory model, the workshop I conducted was seen as a mutually beneficial opportunity. I was viewed somewhat as an "expert" in the field and I took on the role of an educator as I discussed my research with Graham Reddoch and the other participants during the workshop. I also acted as a facilitator during the workshop to provide the medium for discussion. Particularly during the group discussion at the end of the event, I found it necessary to guide the conversation towards discussing the ideas that were

not as deeply envisioned through the model, such as the studio spaces. The more hostile environment leading up to the Gordon Bell workshop required that I take on the role of an activist to persuade and encourage the administration to allow the workshop to take place. However, despite my efforts, it appears I had little effect on the overall attitude towards encouraging citizen participation — at least from the position of the school's various level of administration. During the workshop itself, I found that the students were constantly looking to me for validation that what they were doing was acceptable. I was fortunate that Cheryl Zubrack, an art teacher by profession, was able to encourage them to think beyond the scope of acceptable answers and engage their creativity. If she had not been present, I would likely have had to take a more active role in the workshop itself and worked with them on the map rather than take the observant role I was allowed.

The differences between my experiences at Gordon Bell High School and Exchange Community Building also highlight a difference in the characteristics of the participation groups and how it affects the participatory design model. Although the students were interested in participating in the workshop, the lack of commitment from the stakeholders involved in the project made it difficult to initiate participation beyond a cursory level. From my experience at Gordon Bell, a situation where stakeholders are disinterested in the project, perhaps the traditional model provides a more appropriate approach. When the architect is consistently facing opposition to encourage participation, then it will becoming discouraging and only allow for the architect to engage the citizen at a low level of participation. Timing also presents an issue as I attempted to conduct the workshop before the announcement was made that the provincial government would buy the property on behalf of Gordon Bell. I sensed that the administration felt that the issue was beyond their control and to engage in a workshop for something that may not happen was counterproductive. Perhaps if I had conducted this workshop following the announcement, I may have been met with more positive responses.

The effect of commitment and timing on the participatory design model

The research in this thesis can be extended to complete the consultation process and gain a growing understanding of the participatory relationship between the user and the completed object. Furthermore, the research can be expanded to study the opportunities within planning legislation that could allow for more effective public participation. Despite the benefits that citizen participation can bring to a project, the level of public participation within most municipalities is disappointing. Many municipalities require citizen participation at some point during the process, although it is often done unenthusiastically, which leads to placatory participation and can do more harm than good as illustrated in the case example of Winnipeg's Eaton Building. Perhaps there exists an opportunity within the legislation of public participation to encourage a higher level of citizen consultation.

Areas for further research

Applying the Design Principles

	Gordon Bell High School	Exchange Community Church
Consideration	I had originally attempted to research the situation thoroughly prior to engaging in the workshop. However, as I requested information from several contacts, they were either unresponsive or provided me with cursory information from newspapers and press releases. Thus, I was not able to gather information which could really assist in engaging the participants at the workshops, and I was required to adapt as the situation warranted.	Prior to developing the workshop, I had the opportunity to discuss the goals of the development for the building with Graham Reddoch, a member on the board of Exchange Community Building. He provided me with a solid understanding of the general desires of ECB and the community that they hoped to reach through the development. I was also able to appreciate the enthusiasm Graham had to develop the project through a participatory design model.
Consultation	During the consultation process, I had the opportunity to meet with the students and Cheryl Zubrack, the Inner City Arts and Inquiry Support Teacher. I was able to grasp a good sense of the general needs of the students, but because of scheduling issues, I was unable to gather more participants from other stakeholder groups, who would have provided a more extensive overview of the issues and opportunities within the community. The workshop I had devised required adaptation during the event itself as I gauged the response of the participants. The high school students found it difficult to be creative and Cheryl Zubrack was instrumental in encouraging creativity from them. As an art teacher by profession, she was knew how to prod them to look beyond the expected answer - a skill which I feel I would require to strengthen if I had to run the workshop without her assistance. If I had known that the participant group was to be primarily limited to students, then I would have done further research and chosen an alternative workshop.	The consultation process went fairly smoothly and the participants were generally enthusiastic to take part in the workshop. The workshop still required flexibility on my part as to its set up. Due to the large group of participants, they were broken down into smaller groups that focused on one particular floor of the building. This made it easier for the participants to discuss ideas, but made it impossible for me to hear all the discussions. The group discussion at the end of the brainstorming process was very helpful in alleviating this issue. It allowed me to develop a clear understanding of the ideas which were developed, and for the participants to hear each others' ideas. Some of the participants were slower to develop their ideas through model making and drawing and were more interested in discussing ideas verbally. This was particularly true for those groups which focused on the floors which had more systematic programming such as the studio spaces on the third and fourth floor. Overall, though, the workshop based off of Proboscis allowed for a starting point for conversation and many of the participants had fun building different elements with the arts and crafts supplies.
Communication	Communication with the participants during the event of the workshop was clear and effective; however, that was not the case in the discussions I had with the administration to organize the workshop. The Winnipeg school division were unclear about the administrative requirements necessary to receive approval, and it was even unclear as to whom I should direct my questions. My conversations with Gordon Bell's principal was difficult to say the least and I consistently felt uncomfortable asking all the necessary questions to organize the workshop smoothly.	Communication with ECB was clear and effective throughout the process. Graham Reddoch was organized and clearly defined the goals of ECB. He was a great help in organizing the event and made an effort to gather the necessary information and conveying it to the right parties. Communication also flowed well during the workshop event and the participants were generally interested and enthusiastic to hear others' ideas and discuss the different issues as a group.
Collaboration	My experience at Gordon Bell definitely left me with the impression that the school was uninterested in developing any further opportunities for collaboration. This lack of interest has also discouraged me from pursuing any further opportunities with them.	Exchange Community Building was open to the idea of citizen participation and committed to developing the building through a participatory design approach. As a result, I feel that the opportunity exists for future collaboration with ECB which will hopefully extend beyond the work described in this thesis.
Commitment	Gordon Bell showed a low level of commitment towards the development of their green space. From the vantage points of the students, those that were involved in lobbying for the space were in the upper years and recognized that they would not be able to see the fruition of their efforts. I sensed that the administration of Gordon Bell felt that they relied on the approval of the school division, and that the school division felt that it was the responsibility of the provincial government. No particular party felt it was their personal responsibility and so they all took a fairly passive role in the project.	ECB showed a high level of commitment to the project. The board members of ECB are enthusiastic while retaining a realistic understanding of the necessary time and monetary requirements to fund the project. Many have shown personal investment in the development of the building which suggests a higher rate of success.

Table 5-1: Applying the Design Principles to Gordon Bell and Exchange Community Church

Unfortunately, due in part to the current system of legislation, the citizen is usually engaged in a manner for token involvement, rather than at the request of the architect in order to encourage a better design. Citizen participation inherently raises a question regarding how its use will affect the quality of a public space. Hopefully, through the participant consultation process, the project will provide more than just the amenities the community requires, but it will also reflect an authenticity of development. Perhaps a public space developed through citizen participation may look the same or even less captivating than one designed by an architect through the traditional model, and it may have vernacular elements which will likely be frowned upon by the designer; however, I believe that a public space designed through the participatory model also has the opportunity to provide a much more compelling space. I believe it will be a space that allows for citizen appropriation; moreover, as its immediate neighbourhood and its city evolves, this public space will be not become abandoned. Rather, I believe it will also change as citizens continue to redevelop and invest in the public space they helped to create.

The effect of citizen participation on the quality of public spaces

As illustrated by the case studies, the projects which utilize participatory design are generally not published in the architectural periodicals, suggesting they are viewed as being too lacklustre for publication. If it is true that public spaces designed through citizen participation are able to continually be part of the built environment in a positive way, and are capable of engaging a community and revitalizing a city, it suggests a necessary shift in the priorities within the architecture profession and education system. Too often in the profession, the architect will never engage the end user, having designed an architectural object for a faceless entity. Similarly, a student is rarely asked to consider the needs of the end user of their design projects, and should they be required to do so, the focus is on the poetic requirements rather than the practical needs. Perhaps it is out of the fear of losing professional superiority that continually stalls a change in the architectural profession and education system. In his book, *Architecture Depends*, Jeremy Till writes a provocative observation of the architectural education system.

A call for change to the architectural profession and education system

> The autonomy that starts as a professional necessity has social implications. Like any tribe, architects assume particular rituals and certain codes, both visual and linguistic. They often dress according to type and use a specific language. As we have seen, the undertaking of socialization into the tribe starts in the school studio. Our tribe has been studied not just by anthropologists but, rather more worryingly, by psychologists as well; their research shows that by the end of the course, the students are fully assimilated into the social mores of the architectural world. Students enter as normal, situated, humans and come out as rather abnormal, detached, members of the tribe. It is in the nature of such assimilation that one is not fully conscious that it is going on and not fully aware of the consequences when it is over.

> (Till 2009, 16-17)

If one is to agree with Till's observation in suggesting that students leave the architectural system as abnormal and detached, then how is one to expect that these students will be able to design projects for anyone other than fellow architects who understand their eccentricities. Architects must be able to recognize the role of the end user and stop designing projects that no one but the fellow architect can use or even comprehend. Ultimately, whether an architectural object can be transformed from a drawing on paper to a physical place to a potent locus in defining the culture of a city depends on the citizens who use it. This is not to demean the aesthetics of a project, as they respond to a practical need of the user as well – the desire to look upon something beautiful. However, if a project is only aesthetically pleasing and not usable, it will become inconsequential. After all, a public space without people becomes a meaningless void, just as a house without a resident is an empty shell. An architect must strive to provide not only beauty, but livable, operable, and meaningful spaces. The architect has been provided with an opportunity to affect change, not only in the built environment of the city, but the communities within it. Public participation provides a necessary tool to achieve this goal. This is not to say that it is without risk. The architect must be willing to forego some of the control that the profession has fought so hard to retain. However, releasing the grip on design control may just strengthen the profession even more. If we as architects can prove to citizens why they need us, then we can retain the professional power we crave. If the layperson only thinks that the architect offers nothing more than a pretty object with a high price tag then the profession is in danger; but if he/she can see that the architect is capable of developing truly compelling public spaces which can empower communities and cities, then the profession has a fighting chance. With participatory design, a new poetic emerges. The myth of the public space will no longer be one developed by the architect and the one funding the project. Rather, it will consist of the stories of the citizens.

After all, who does the architect serve? Do we serve our personal ambitions and viewpoints? To be optimistic, all architects are visionaries who see the world for what it can be rather than what it is, and each architectural project is an opportunity to make the world a better place. Do we serve our clients? Arguably, the client is paying for a product, and as the producer it seems valid to suggest that we should be providing what the client wants. However, there is a third party to consider – the user. Unfortunately, more often than not, we

merely design for the user rather than with the user. Architecture should be about more than merely providing amenities. The realm of built form, particularly public space, has the power to create psychological responses, and the architects' ability to provide a vision means they also have the opportunity to provide inspiration. Architecture has the capacity not only to provide the user with a space that they can enjoy, but one that they can take pride in and call their own. Architecture should empower people — this is a noble ambition and the primary goal of participatory design.

Appendicies

Appendix A: Ethics Review

ORE OFFICE USE ONLY

ORE # _____

APPLICATION FOR ETHICS REVIEW OF RESEARCH INVOLVING HUMAN PARTICIPANTS

Please remember to PRINT AND SIGN the form, and forward TWO copies to the Office of Research Ethics, Needles Hall, Room 1024, with all attachments.

A. GENERAL INFORMATION

1. Title of Project: Gordon Bell 'Field of Dreams' Workshop

2. a) Principal and Co-Investigator(s)
Name   Department   Ext: e-mail:

2. b) Collaborator(s)
Name   Department   Ext: e-mail:

3. Faculty Supervisor(s)
Name   Department   Ext: e-mail:

Jeff Lederer   Architecture, School of 27606   @uwaterloo.ca

4. Student Investigator(s)
Name   Department   Ext: e-mail: Local Phone #:

Christine Man   Architecture, School of   @uwaterloo.ca   519-

5. Level of Project: Other   M.Arch   **Specify Course:**

Research Project/Course Status: New Project\Course

6. Funding Status (if there is an industry sponsor and procedures pose greater than minimal risk, then Appendix B is to be completed):

Is this project currently funded? No

- If No, is funding being sought OR if Yes, is additional funding being sought? No
- Period of Funding:

7. Does this research involve another institution or site? No
If Yes, what other institutions or sites are involved:

8. Has this proposal been, or will it be, submitted to any other Research Ethics Board/Institutional Review Board? No

9. For Undergraduate and Graduate Research:

Has this proposal received approval of a Department Committee?   Not Dept. Req.

184

10. a) Indicate the anticipated commencement date for this project: 9/1/2009

b) Indicate the anticipated completion date for this project: 12/1/2009

B. SUMMARY OF PROPOSED RESEARCH

1. Purpose and Rationale for Proposed Research

a. Describe the purpose (objectives) and rationale of the proposed project and include any hypothesis(es)/research questions to be investigated. For a clinical trial/medical device testing summarize the research proposal using the following headings: Purpose, Hypothesis, Justification, and Objectives. Where available, provide a copy of a research proposal. For a clinical trial/medical device testing a research proposal is required:

The purpose of this study is to understand the different needs and desires of stakeholders involved in the development of a vacant property recently obtained by Gordon Bell High School in Winnipeg. This field research will hopefully contribute to my masters thesis which will look at the process of participatory design in the design of public spaces. The results of this study will be used to inform a design proposal for the space which will be shared with the high school and surrounding neighbourhood. It is expected that this workshop will allow stakeholders in the site to understand each other and to encourage the school's development of the property to be informed by the results of this study.

b. In lay language, provide a one paragraph (approximately 100 words) summary of the project including purpose, the anticipated potential benefits, and basic procedures used.

The purpose of this study is to understand the different needs and desires of stakeholders involved in the development of a vacant property recently obtained by Gordon Bell High School in Winnipeg. 10-14 key informants will be involved in an exercise which will help visualize the social, academic, and physical concerns and needs of the site. The workshop will be approximately three hours long and I will begin with an explanation of the workshop's events and a brief description of previous case studies on using public participation in a similar situation. I will run an interactive design charrette that will allow residents to express what they like/dislike about the current state of the school and what they feel the new space needs to become in order to meet those needs.

Common art and craft materials will be used to allow residents to visually represent their vision on a map of the site. In addition to contributing to my thesis, I believe that this workshop will help to open the doors for communication amongst the school leaders, their students and local residents and result in the development of the space which considers each groups' concerns.

C. DETAILS OF STUDY

1. Methodology/Procedures

a. Indicate all of the procedures that will be used. Append to form 101 a copy of all materials to be used in this study.

neighbourhood design charrette

b. Provide a detailed, sequential description of the procedures to be used in this study. For studies involving multiple procedures or sessions, provide a flow chart. Where applicable, this section also should give the research design (e.g., cross-over design, repeated measures design).

185

1. Open workshop with brief talk on the events of the workshop and describe base studies in which citizen participation has lent positively to the design of urban public spaces as well as the consequence of a local situation which did not consider the desires of the citizens of Winnipeg.

2. Begin design charrette by asking participants to briefly describe who they are, by identify where they live, relax, shop etc on the base map

3. Overlay base map with sheet of plexi-glass representing the social or leisure dimensions of the site, allowing participants to express this dimension with arts and crafts supplies

4. Overlay social or leisure dimension with sheet of plexi-glass representing the academic dimensions of the site, allowing participants to express this dimension with arts and crafts supplies

5. Overlay academic dimension with sheet of plexi-glass representing the environmental dimensions of site, allowing participants to express this dimension with arts and crafts supplies

6. Throughout charrette, pictures of the site will be posted around the room,giving participants a visual cue to incite dialogue

7. I will conclude the workshop up by summarizing some of the dominant discussions brought up during the workshop, as well as the inter-relationships between the social/leisure, academic, and environmental dimensions of the neighbourhood

c. Will this study involve the administration/use of any drug, medical device, biologic, or natural health product? No

2. Participants Involved in the Study

a. Indicate who will be recruited as potential participants in this study.
Non-UW Participants:
  Adolescents
  Adults

b. Describe the potential participants in this study including group affiliation, gender, age range and any other special characteristics. Describe distinct or common characteristics of the potential participants or a group (e.g., a group with a particular health condition) that are relevant to recruitment and/or procedures (e.g., A group with asbestosis is included. People with this condition tend to be male, 50+ years, worked with asbestos.). If only one gender is to be selected for recruitment, provide a justification for this.

10-14 key informants will be involved in an exercise which will help visualize the social, academic, and physical concerns and needs of the site. Key informants will include but not be limited to representatives from the student body of Gordon Bell, school administration, school board of trustees, parent teacher association,and the neighbourhood association. Each group will be approached in person or by phone and asked if the group would like to invite one to three members to represent their group in the workshop. Most of the participants will likely be affiliated with the school in some way, either as parents, staff, faculty or students. I expect most participants to be from medium income families as the school is situated in such an area, although there is a possibility some (in particular student representatives) may be from a lower income.

c. How many participants are expected to be involved in this study? For a clinical trial, medical device testing, or study with procedures that pose greater than minimal risk, sample size determination information is to be provided, as outlined in Guidance Note C2c.

186

It is expected that the number of participants will be approximately 10-14.

3. Recruitment Process and Study Location

a. From what source(s) will the potential participants be recruited?
personal calls and e-mails to groups previously described

b. Describe how and by whom the potential participants will be recruited. Provide a copy of any materials to be used for recruitment (e.g. posters(s), flyers, cards, advertisement(s), letter(s), telephone, email, and other verbal scripts).
I will be recruiting the potential participants. I will be making phone calls and writing e-mails to the groups such as from the school, the neighbourhood association, the parent-teacher association, and local area government asking to invite one to three members of their group who may be interesting in taking part in the workshop. The phone calls and e-mails will include descriptions of the event, the process involved and the goals for the workshop.

c. Where will the study take place?   Off campus: Winnipeg Gorden Bell High School

4. Remuneration for Participants
Will participants receive remuneration (financial, in-kind, or otherwise) for participation?   No

5. Feedback to Participants

Describe the plans for provision of study feedback and attach a copy of the feedback letter to be used. Wherever possible, written feedback should be provided to study participants including a statement of appreciation, details about the purpose and predictions of the study, restatement of the provisions for confidentiality and security of data, an indication of when a study report will be available and how to obtain a copy, contact information for the researchers, and the ethics review and clearance statement.
Refer to the Checklist for Feedback Sheets on ORE web site: http://iris.uwaterloo.ca/ethics/human
/application/samples/checklistfeedback.htm
Each stakeholder group will be provided with a copy of the executive summary. Participants will be asked to provide their contact information if they wish and the executive summary will also be e-mailed to participants directly. If the possibility exists in the participants schedules, a follow-up meeting could be arranged to discuss the workshop's results and copies of the results would be supplied.

D. POTENTIAL BENEFITS FROM THE STUDY

1. Identify and describe any known or anticipated direct benefits to the participants from their involvement in the project.
It is hoped that these participants will directly benefit from the results of the workshop. It is hoped that the results of the workshop will be considered in the final proposal of the public space and that the participants' concerns will be expressed though the proposal, providing them with an urban space which better meets their needs.

2.Identify and describe any known or anticipated benefits to the scientific community/society from the conduct of this study.
In addition to the direct benefits to the neighbourhood as discussed above, it is hoped that this study will provide further insight into the process of public participation in the design of urban spaces and the ways it can be directed to work more effectively. It is also hoped that the city of Winnipeg may be more open to the idea of including citizen participation in more designs of urban public spaces.

E. POTENTIAL RISKS TO PARTICIPANTS FROM THE STUDY

1. For each procedure used in this study, describe any known or anticipated risks/stressors to the participants. Consider physiological, psychological, emotional, social, economic risks/stressors. A study–specific current health status form must be included when physiological assessments are used and the associated risk(s) to participants is minimal or greater.

No known or anticipated risks
This workshop is simply an exchange of ideas and information, therefore no risks are anticipated.

If the risk is greater than minimal and the study is industry sponsored, then Appendix B is to be completed.

2. Describe the procedures or safeguards in place to protect the physical and psychological health of the participants in light of the risks/stressors identified in E1.

not applicable

F. INFORMED CONSENT PROCESS

Researchers are advised to review the Sample Materials section of the ORE website

Refer to sample information letters and consent forms:
http://iris.uwaterloo.ca/ethics/human/application/101samples.htm

1. What process will be used to inform the potential participants about the study details and to obtain their consent for participation?
Information letter with written consent form

2. If written consent cannot be obtained from the potential participants, provide a justification for this.

3. Does this study involve persons who cannot give their own consent (e.g. minors)? Yes

If Yes, provide a copy of the Information Letter and Consent/Permission Form to be used to obtain permission from those with legal authority to give it?

G. ANONYMITY OF PARTICIPANTS AND CONFIDENTIALITY OF DATA

1. Provide a detailed explanation of the procedures to be used to ensure anonymity of participants and confidentiality of data both during the research and in the release of the findings.
Each member will be asked for written consent to release their names and photographs for the purpose of the report only. Should they not give consent but still wish to be involved in the workshop, their names will not be released and any photographs which include such participants will not be included in the report.

2. Describe the procedures for securing written records, video/audio tapes, questionnaires and recordings. Identify (i) whether the data collected will be linked with any other dataset and identify the linking dataset and (ii) whether the daa will be sent outside of the institution where it is collected or if data will be received from other sites. For the latter, are the data de-identified, anonymized, or anonymous?
All electronic data will be safely stored on a password protected external harddrive and remain locked in the locker in my office. Any written material will also be stored in the locked storage locker.

3. Indicate how long the data will be securely stored and the method to be used for final disposition of the data.

188

Paper Records
    Data will be retained indefinitely in a secure location.
Electronic Data
    Data will be retained indefinitely in a secure location.
Location: The locker in my master's office

4. Are there conditions under which anonymity of participants or confidentiality of data cannot be guaranteed?   No

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H. DECEPTION

1. Will this study involve the use of deception?   No

Researchers must ensure that all supporting materials/documentation for their applications are submitted with the signed, hard copies of the ORE form 101/101A. Note, materials shown below in bold are normally required as part of the ORE application package. The inclusion of other materials depends on the specific type of projects.

Researchers are advised to review the Sample Materials section of the ORE web site: http://iris.uwaterloo.ca/ethics/human/application/101samples.htm

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> **Protocol Involves a Drug, Medical Device, Biologic, or Natural Health Product**
>
> If the study procedures include administering or using a drug, medical device, biologic, or natural health product that has been or has not been approved for marketing in Canada then the researcher is to complete Appendix A, a Word document. Appendix A is to be attached to each of the two copies of the application that are submitted to the ORE. Information concerning studies involving a drug, biologic, natural health product, or medical devices can be found on the ORE website.

Drug , biologic or natural health product http://iris.uwaterloo.ca/ethics/human/researchTypes /clinical.htm

Medical devices: http://iris.uwaterloo.ca/ethics/human/researchTypes/devices.htm

Appendix A http://iris.uwaterloo.ca/ethics/human/application/101samples.htm

Please check below all appendices that are attached as part of your application package:

- Recruitment Materials: A copy of any poster(s), flyer(s), advertisement(s), letter(s), telephone or other verbal script(s) used to recruit/gain access to participants.
- Information Letter and Consent Form(s)*. Used in studies involving interaction with participants (e.g. interviews, testing, etc.)
- Parent Information Letter and Permission Form*. For studies involving minors.
- Feedback letter *

* Refer to sample letters: http://iris.uwaterloo.ca/ethics/human/application/101samples.htm

NOTE: The submission of incomplete application packages will increase the duration of the ethics review process.

189

To avoid common errors/omissions, and to minimize the potential for required revisions, applicants should ensure that their application and attachments are consistent with the *Checklist For Ethics Review of Human Research Application*

http://iris.uwaterloo.ca/ethics/form101/checklist.htm

Please note the submission of incomplete packages may result in delays in receiving full ethics clearance.
We suggest reviewing your application with the Checklist For Ethics Review of Human Research Applications
to minimize any required revisions and avoid common errors/omissions.
http://iris.uwaterloo.ca/ethics/form101/checklist.htm

INVESTIGATORS' AGREEMENT

I have read the Tri-Council Policy Statement (TCPS): Ethica Conduct for Research Involving Humans and agree to comply with the principles and articles outlined in the TCPS. In the case of student research, as Faculty Supervisor, my signature indicates that I have read and approved this application and the thesis proposal, deem the project to be valid and worthwhile, and agree to provide the necessary supervision of the student.

_____   **Date**
Signature of Principal Investigator/Supervisor

_____   **Date**
Signature of Student Investigator

FOR OFFICE OF RESEARCH ETHICS USE ONLY:

_____   **Date**

Susan E. Sykes, Ph.D., C. Psych.
Director, Office of Research Ethics
OR
Susanne Santi, M.Math
Senior Manager, Research Ethics
OR
Julie Joza, B.Sc.
Manager, Research Ethics

ORE 101
Revised August 2003

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190

September 1, 2009

Dear *(insert participant's name):*

This letter is an invitation to consider participating in a study I am conducting as part of my Master's degree in the School of Architecture at the University of Waterloo under the supervision of Professor Jeff Lederer. I would like to provide you with more information about this project and what your involvement would entail if you decide to take part. The workshop is currently scheduled to take place November 1, 2009 at Gordon Bell High School.

The "Field of Dreams" for Gordon Bell High School is an opportunity to involve the key stakeholders (e.g., the school faculty and students, people in the surrounding neighbourhood) in the design of the space. I believe this is a worthwhile effort for the school and for the city at large. We need more green spaces in downtown Winnipeg, and especially for Gordon Bell High School which is lacking in a natural green space of its own. I would like to assist stakeholders envision what the space should and could become through a workshop. By having stakeholders envision the space, it allows the final design to be shaped by the real needs and wants of the students and other members of the school – ultimately making it a more valuable space. Moreover, by feeling their desires were heard, acknowledged and applied, the school and community may take ownership of the space. The community may take better care of it, use it often, and appreciate it.

The workshop is an opportunity to develop ideas for the needs and desires of the green space. It will include creative activities which use a social mapping exercise to help participants understand their connections to each other and the site. The process will result in a three-dimensional map-making exercise in order to understand the social or leisure, academic, and environmental concerns for the site.

Participation in this study is voluntary, and you may decide to withdraw from this workshop at any time without any negative consequences by advising the researcher. Moreover, Gordon Bell High School is aware of this workshop and has provided their consent and approval. I will be audio recording discussions and taking photographs during the workshop. With your permission, your name and photographs of you may be published in my thesis in order to return credit to the participants of the study. Moreover, with your permission, any quotes that appear in my thesis will remain anonymous. Should you choose not to provide consent for any one of these form of representation, you can be assured your name, photographs or words will not appear in my thesis. Data collected during this study will be retained indefinitely in a locked office.

If you have any questions regarding this study, or would like additional information to assist you in reaching a decision about participation, please contact me at 519-   ; or by email at   @uwaterloo.ca. You can also contact my supervisor, Professor Jeff Lederer at (519)   ` ext.   or email   @uwaterloo.ca.

I would like to assure you that this study has been reviewed and received ethics clearance through the Office of Research Ethics at the University of Waterloo. However, the final decision about participation is yours. If you have any comments or concerns resulting from your participation in this study, please contact Dr. Susan Sykes of this office at (519)   Ext.   or   @uwaterloo.ca.

I hope that the results of my study will be of benefit to the school of Gordon Bell, the community of Wolseley, the city of Winnipeg at large, as well as to the broader research community.

I very much look forward to working with you and thank you in advance for your assistance in this project.

Yours Sincerely,

Christine Man

2

CONSENT FORM (for participants under the age of 18, please refer to page 4)

Project: Field of Dreams Workshop

I have read the information presented in the information letter about a study being conducted by Christine Man of the School of Architecture, under the supervision of Professor Jeff Lederer. I have had the opportunity to ask any questions related to this study, to receive satisfactory answers to my questions, and any additional details I wanted.

Sometimes a certain image and/or segment of videotape clearly shows a particular feature or detail that would be helpful in teaching or when presenting the study results at a scientific presentation or in a publication.

I am aware that I may allow video and/or digital images in which I appear to be used in teaching, scientific presentations, publications, and/or sharing with other researchers with the understanding that I will not be identified by name. I am aware that I may allow excerpts from the conversational data collected for this study to be included in teaching, scientific presentations and/or publications, with the understanding that any quotations will be anonymous.

I am aware that I may withdraw my consent for any of the above statements or withdraw my study participation at any time without penalty by advising the researcher.

This project has been reviewed by, and received ethics clearance through, the Office of Research Ethics at the University of Waterloo. I was informed that if I have any comments or concerns resulting from my participation in this study, I may contact the Director, Office of Research Ethics at (519) 888-4567 ext. 36005 or ssykes@uwaterloo.ca.

.

	Please Circle One	Please Initial Your Choice
With full knowledge of all foregoing, I agree, of my own free will to participate in this study	YES NO	_____
I agree to being identified in any publication, by name, as a Workshop participant.	YES NO	_____
I agree to be videotaped	YES NO	_____
I agree to let my conversation during the study be directly quoted, anonymously, in presentations of research results	YES NO	_____
I agree to let clips, audio, and/or digital images from the video be used for presentations of the research results	YES NO	_____

Participant Name: _____ (Please print)

Participant Signature: _____

Witness Name: _____ (Please print)

Witness Signature: _____

Date: _____

4

September 1, 2009

Dear Parent:

This letter is an invitation to consider participating in a study I am conducting as part of my Master's degree in the School of Architecture at the University of Waterloo under the supervision of Professor Jeff Lederer. I am writing to ask your permission for your son/daughter to participate in a workshop which will attempt to develop a vision for the property adjacent to Gordon Bell High School. I would like to provide you with more information about this project and what your son's/daughter's involvement would entail. The workshop is currently scheduled to take place November 1, 2009 at Gordon Bell High School.

The "Field of Dreams" for Gordon Bell High School is an opportunity to involve the key stakeholders (e.g., the school faculty and students, people in the surrounding neighbourhood) in the design of the space. I believe this is a worthwhile effort for the school and for the city at large. We need more green spaces in downtown Winnipeg, and especially for Gordon Bell High School which is lacking in a natural green space of its own. I would like to assist stakeholders envision what the space should and could become through a workshop. By having stakeholders envision the space, it allows the final design to be shaped by the real needs and wants of the students and other members of the school – ultimately making it a more valuable space. Moreover, by feeling their desires were heard, acknowledged and applied, the school and community may take ownership of the space. The community may take better care of it, use it often, and appreciate it.

The workshop is an opportunity to develop ideas for the needs and desires of the green space. It will include creative activities which use a social mapping exercise to help participants understand their connections to each other and the site. The process will result in a three-dimensional map-making exercise in order to understand the social or leisure, academic, and environmental concerns for the site.

Participation in this study is voluntary, and you and your son/daughter decide to withdraw from this workshop at any time without any negative consequences by advising the researcher. Only those youth who have parental permission and who themselves assent will participate in the workshop. Moreover, Gordon Bell High School is aware of this workshop and has provided their consent and approval. I will be audio recording discussions and taking photographs during the workshop. With your permission, your son's/daughter's name and photographs of him/her may be published in my thesis in order to return credit to the participants of the study. Moreover, with your permission, any quotes from your son/daughter that appear in my thesis will remain anonymous. Should you choose not to provide permission for any one of these form of representation, you can be assured your son's/daughter's name, photographs or words will not appear in my thesis. Data collected during this study will be retained indefinitely in a locked office.

If you have any questions regarding this study, or would like additional information to assist you in reaching a decision about your son's/daughter's participation, please contact me at 519-   , or by email at   @uwaterloo.ca. You can also contact my supervisor, Professor Jeff Lederer at (519)   ext.   or email j   r@uwaterloo.ca.

I would like to assure you that this study has been reviewed and received ethics clearance through the Office of Research Ethics at the University of Waterloo. However, the final decision about participation is yours. If you have any comments or concerns resulting from your participation in this study, please contact Dr. Susan Sykes of this office at (519)   Ext.   or   @uwaterloo.ca.

I hope that the results of my study will be of benefit to the school of Gordon Bell, the community of Wolseley, the city of Winnipeg at large, as well as to the broader research community.

Thank you in advance for your interest and support of this project.

Yours Sincerely,

Christine Man

CONSENT FORM FOR MINORS

I have read the information letter concerning the research project entitled Field of Dreams Workshop conducted by Christine Man of the School of Architecture at the University of Waterloo. I have had the opportunity to ask any questions and receive any additional details I wanted about the study.

I acknowledge that all information gathered on this project will be used for research purposes only and will be considered confidential. I am aware that permission may be withdrawn at any time without penalty by advising the researchers.

I realize that this project has been reviewed by, and received ethics clearance through, the Office of Research Ethics at the University of Waterloo, and that I may contact this office if I have any comments or concerns about my son's or daughter's involvement in this study.

Youth's Name: _____

Youth's Birth Date: _____

Gender of Youth: _____ Male _____ Female

Permission Decision: _____ Yes - I would like my son/daughter to participate in this study

_____ No - I would not like my daughter/son to participate in this study

Participant Name: _____ (Please print)

Participant Signature: _____

Date: _____

Please also complete page 2

197

	Please Circle One	Please Initial Your Choice
With full knowledge of all foregoing, I agree, of my own free will to allow my son/daughter to participate in this study	YES NO	_____
I agree to allow my son/daughter to be identified in any publication, by name, as a Workshop participant.	YES NO	_____
I agree to allow my son/daughter to be videotaped	YES NO	_____
I agree to allow my son's/daughter's conversation during the study be directly quoted, anonymously, in presentations of research results	YES NO	_____
I agree to allow clips, audio, and/or digital images from the video be used for presentations of the research results	YES NO	_____

8

Date: Thu, 10 Sep 2009 11:21:34 -0400 [10/09/2009 11:21:34 EDT]

From: ORE Ethics Application System < 　　　　@uwaterloo.ca >

To: 　　　　@uwaterloo.ca

Cc: 　　　　@uwaterloo.ca

Subject: Ethics Clearance (ORE # 15823)

Dear Researcher:

The recommended revisions/additional information requested in the ethics review of your ORE application:

Title: Gordon Bell 'Field of Dreams' Workshop
ORE #: 15823
Faculty Supervisor: Jeff Lederer (jhhleder@uwaterloo.ca)
Student Investigator: Christine Man (cwsman@uwaterloo.ca)

have been reviewed and are considered acceptable. As a result, your application now has received full ethics clearance.

A signed copy of the Notification of Full Ethics Clearance will be sent to the Principal Investigator or Faculty Supervisor in the case of student research.

****

Note 1: This clearance is valid for four years from the date shown on the certificate and a new application must be submitted for on-going projects continuing beyond four years.

Note 2: This project must be conducted according to the application description and revised materials for which ethics clearance have been granted. All subsequent modifications to the protocol must receive prior ethics clearance through our office and must not begin until notification has been received.

Note 3: Researchers must submit a Progress Report on Continuing Human Research Projects (ORE Form 105) annually for all ongoing research projects. In addition, researchers must submit a Form 105 at the conclusion of the project if it continues for less than a year.

Note 4: Any events related to the procedures used that adversely affect participants must be reported immediately to the ORE using ORE Form 106.

Best wishes for success with this study.

Susanne Santi, M. Math.,
Senior Manager
Office of Research Ethics
NH 1027
519.　　　'x
　　　@uwaterloo.ca

199

Appendix B: Participant Comments

March 14, 2010

To: Christine Man
From Cheryl Zubrack
Re: Feedback regarding the Gordon Bell School field Proposal

Thank you for the opportunity to provide feedback regarding Christine Man's proposal for Gordon Bell High School's newly acquired green space.

Feedback:

- Despite countless challenges, Christine persevered with her Gordon Bell Green Space project and was eventually able to bring several stakeholders together to reflect on and consider the possibilities of this green space. Her dedication, patience and perseverance are to be commended.

- I had the privilege of attending Christine's workshop session at Gordon Bell High School in December 2009. I was very impressed with her organization, professional conduct, creative and thoughtful presentation, relaxed composure with the students, teachers, and administration, and open-minded attitude towards the stakeholders' opinions and ideas. It was a thought-provoking and enjoyable experience.

- Christine's formal proposal illustrated that she was listening with sensitivity to the stakeholders' ideas and needs presented at the workshop as well considering the realistic challenges that the green space presents.

- Christine's introductory Proposal is clearly and succinctly written. It is not burdened by technical language that can, at times, isolate the layperson. An explanation of what 'traffic calming strategies' entails would be an asset. Christine supports her various ideas by also explaining the proposed, which is very helpful. For example: *"The main field space is sunken one metre from grade to provide a defined space and a sense of enclosure from the busy streets on either side."*

- The power of the visual is profound. Christine has taken full advantage of a visual presentation to help the stakeholders' gain a deeper understanding of her ideas. It is obvious that she is extremely well versed in computer technology and graphics.

- Figure 4.3.1 Site Plan of Proposal is cleanly defined and easy to read. Choices of colours and visual textures assist the viewer in reading the map and thereby gaining spatial understanding.

- Figures 4.3.2 / 4.3.3, and 4.3.4 / 4.3.5: Contrasting a photograph of the current existing site with a rendered image full of possibilities is a powerful form of communication. It is challenging to look at a space and imagine it in a profoundly different context. The job of the architect is to help the stakeholders visualize and understand this transformation. Christine's visual communication of this transformation is to be commended. Her images are exciting, realistic and believable. They also honour the stakeholders' ideas for the many possible uses of the space.

- Figure 4.3.6: A close-up view of a new structure allows the stakeholders' to imagine the multiple possibilities for a pavilion - including the fundraising barbeque pictured. The addition of people interacting in the space is appreciated.

- Figure 4.3.7: The inclusion of an idea that evolved during the workshop, even thought it is not directly connected to the green space to the west of the school, is appreciated. The

stakeholders' evolving understanding of possibilities and purpose grew into new and exciting ideas that spilled out onto the rooftop of the school. This idea and the accompanying rendering helps the stakeholders see further possibilities for the nurturing of green spaces in and around an urban school surrounded in concrete.

- Other comments: The idea of sinking the field one metre from grade is captivating and one of my favourite features of the proposal. The idea gives me the feeling of protection and comfort despite the fact that it is surrounded by heavy traffic. I am wondering about drainage.

Concluding Remarks:
Having the opportunity to move through this process with Christine has been a privilege. I have learned so much about landscape architecture. I was excited to read Christine's ideas and view her renderings in this proposal. Her ideas have come to life with her attention to details, technical savvy and sensitive consideration of the stakeholders.

Congratulations!

Submitted with respect,
Cheryl Zubrack
Winnipeg School Division
Arts and Inquiry Support Teacher

Date: Mon, 5 Apr 2010 00:35:31 -0400 [00:35:31 EDT]

From: Christine M.

To:

Subject: Workshop Proposal Feedback

--------- Forwarded message ---------
From: Graham Reddoch <graham@   >
Date: Sat, Mar 13, 2010 at 9:36 PM
Subject: Re: Fwd: Workshop Proposal Feedback
To: "Christine M." <cwsman@   >

Hi, Christine.
I reviewed your proposal today & am very impressed! Great job on both
capturing the views of participants at the workshop, and also
providing some excellent drawings of the building, both inside & out!
We are hoping to get Urban Green Team funding for the summer which
would allow us to further survey artists, but at this point we think
you are right in saying that we shouldn't dedicate most of the
building to live/work studio spaces. You have provided a very nice
mix of uses, and I look forward to sharing and discussing your
proposal with others, when you think it's ready.

A few very minor notes/ questions:

1. The mechanical room in the basement occupies most of the space you
have suggested for Venue space. I suggest enlarging the recording
studio & reducing the large lobby, since it wouldn't be required
without the venue space. The upper left space (mechanical room is
lower left) could maybe be musician jam space.

2. On the ground floor, not sure why you would choose to have a third
door from Albert Street, into Tenant B space. The beautiful new lobby
you have created allows for a weather buffer for store clients, if the
door remains where it is currently. The lift also provides
handicapped access to the store, and the proposed new door & stairs
reduces the usable floor space for Tenant B.
I like the bike storage placement & have heard from others since the
workshop how helpful this would be.
Similarly, if you close the existing McDermot St. store entrance (It's
behind a support post in an awkward placement) and provide a door in
the new hallway you have created, this also allows a weather buffer
for clients.

3. On figure 4.5.9: Is that a tipped-over garbage can on the
sidewalk, with garbage around it?? Could that maybe be removed?

4. I like your ideas for the 5th floor. My main concern is a
practical one though. (not necessarily an architect's focus). We
desire to make the studio spaces affordable for artists. If this 5th
floor space is for tenants from other parts of the building only, then
it adds to the cost of their leases. If it is to be used by others,
how do we recover the cost of providing this space? On the other
hand, if more studio spaces are created on this floor, either as
live/work, or just work, then the rent from these spaces reduces the
overall costs for everyone.

As mentioned, these are just minor issues. Christine, overall I am
impressed by the thoughtful time and effort you have put into this
project. You listened well to the workshop participants and have
creatively captured their suggestions in a very exciting proposal! All
the best in your future endeavours. Again, I look forward to sharing
your proposal with others, including George Cibinel & ECB Board
members, when you think it's time.
Graham

204

Graham Reddoch
graham@exchangebuilding.ca
Administrative Coordinator
Exchange Community Building
75 Albert St.
Winnipeg, MB
R3B 1G3
Phone: (204)
Fax: (204)

Date: Mon, 5 Apr 2010 00:36:43 -0400 [00:36:43 EDT]

From: Christine M.

To:

Subject: Workshop Proposal Feedback

--------- Forwarded message ----------
From: Graham Reddoch <graham@ >
Date: Sat, Mar 13, 2010 at 9:52 PM
Subject: Re: Fwd: Workshop Proposal Feedback
To: "Christine M." <cwsman@ >

Hi, Christine,
Just had a second thought about the basement jam space I proposed.
What if you moved the TV room you proposed from the 5th floor to the
upper left corner of the basement? The ceilings are high enough that
you could create a screening room for visual artists, with tiered
seating for 25, like a large home theatre set up. Because of the
screen set-back from the seating, this space could maybe double as jam
space, when films are not being shown. (speakers in place/ good
acoustics, etc.) What do you think?
Graham

Graham Reddoch
graham@exchangebuilding.ca
Administrative Coordinator
Exchange Community Building
75 Albert St.
Winnipeg, MB
R3B 1G3
Phone: (204)
Fax: (204)

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