THE PATH OF

POWER

WITHIN PUBLIC DESIGN

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ABSTRACT

This research focuses on an exploration into the complexities of public design and power between the designer and outside constraints that define a public project. This thesis attempts to answer the question of what ratio of power each actor of the design process should possess to set up a successful project. In-depth case studies were conducted to analyze the shifting roles of the architect in both historic and modern projects at various scales. Case studies explored the actors of the projects at pocket park scale, and urban street scale and a larger city-wide scale. Theories of power, authority, placemaking and ownership are approached and referenced to inform the larger argument. The emerging findings of the study was to understand that scale does not inherently affect the designer's role. The role of the designer is undefined at the beginning deisgn stages, hyper defined in the middle of the design phases and undefined at the end stages. The designer holds the most clear power during the center of the design process.

INTRODUCTION

As the landscape of society changes, so does the landscape of design. As society has become increasingly more complex and the technology of our world multiplies, the field of architecture carries these changes as well. The role of the designer has morphed from the origins of the profession. The design process, in general is filled with complexities.

Design projects have many phases and most projects take years from conception to implementation and completion. Projects require a considerable number of resources as well as the work of many actors and experts. Within the realm of public space design many factors start to add layers of complexities to the design process such as master planning regulations, other outside consultants, engineering constraints, government regulations and laws etc. There is recognition for a community to play a larger role in a project yet at the same time architecture projects require specialization and outside consultants. The question of this investigation is where does that leave the architect? What is the correct ratio of power in a project? This thesis will serve as an exploration of the shifting role of the designer and the designer's relation to power within the realm of public space design. Those who control the decision making for the goals of a public space inherently affect how space can be used. The people who hold the power in the design stages affect what actions and types of ownerships take place in the space. Shown in figure 1, is a visualization of the
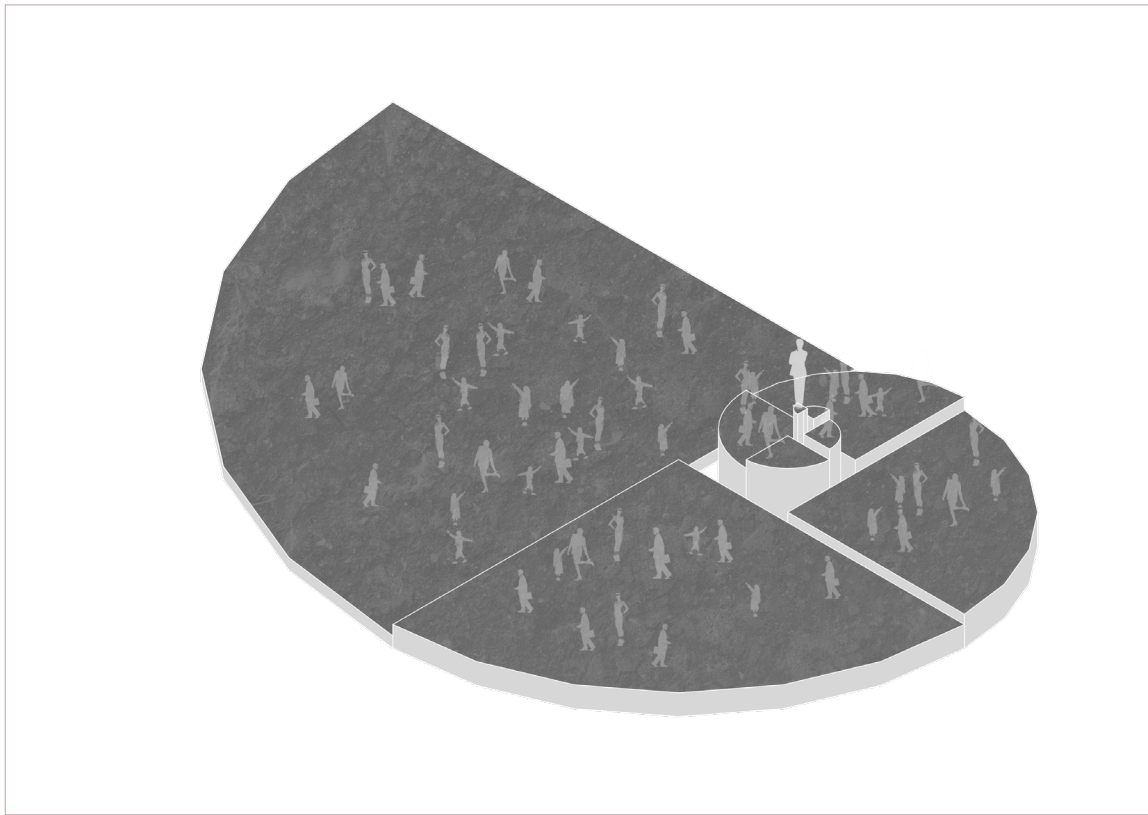
golden ratio. The golden ratio is being used to show the imbalance of power and design. At the top of the spiral, there is only one person, meaning that very few people hold the power to shape the environment for the majority. The majority are at the bottom and lack the power to change their environment. That is what is symbolic about this visualization.

The purpose of this investigation is to expand the knowledge of the spectrum of architectural practice in the realm of public space design to build on the understanding of the impact of public space projects. The beginning half of this thesis deals with grounding existing knowledge and defining concepts such as theories of power, authority, justice place

making and ownership. Defining public space is often difficult because of legal implications and property ownership. Public space in its simplest form can be defined as gathering space, such as a park, plaza, or indoor space that is open to all in the public domain. Since the late 60s and 70s, there has been a movement for greater involvement of public participation in the process of design especially regarding public space. This is the idea that architecture and urban planning slowly began to move to a larger movement towards greater inclusion as societal ideologies shifted and civil rights were granted to traditionally marginalized voices.

The mass protesting of the late 60s and 70s led to many voices and perspectives being heard for the first time in public planning. Much of the discussion of equitable public space discussions started with Jane Jacob's opposition to the way the exclusion of New York City's community members from planning initiatives in the 1960s. During the 1960s, many fought to raise awareness and bring greater justice and equality for all which resulted in civil legislation. In 1964, Lyndon B Johnson signed The Civil Rights Act ("Civil Rights Act 1964"). It protected black Americans and other minorities from discrimination and injustice. This caused an intersection of design and ethics during the 1960s. This public ideology shift opened the design process towards increased public engagement in the process and unintentionally causing increased complexities for designers. The field of design is striving to reach a larger equitable process but within this new process new questions start to emerge such as how do designers navigate the new found complexities? There are many questions that this thesis will attempt to approach such as: how do we understand the power structures and the place/role of the architect in those power structures in the design of public spaces? Who has the right to make decisions about project goals? How much influence is the designer exerting on the public space?

The goal of this thesis investigation is to identify and challenge traditional power structures found within public space

FIGURE 2: Visual Illustration
Representing the Compliexities
the Creation of an Idea

projects. The role of the designer has changed with more complex processes that cities must carry out. The community's greater role in involvement in a project leaves the designer in a newly defined role. One method employed to gain a greater understanding of this subject consisted of a survey that seeks participants from various design and non-design backgrounds.

The second half of the thesis depicts in-depth case studies conducted at three different scales on the use of public space in the newly finished projects of 'The Mack Lot' in Detroit, Michigan, 'Dundas Place Streetscape' in London, Ontario, Canada, and 'The High Line' in New York, New York. Through interviews with members involved heavily in the design processes and outside supplemental research has been completed to show a complete visual mapping of power. The results led to a greater understanding of the outside constraints that designers must stay within. Among all three projects, the designer's held much of the power on the phase of detail design and made very few decisions during the phases of concept design. The projects were influenced by the type of initiation and the source of funding. The source of funding for a public space project often determines the power dynamic for the designer. This thesis concluding with larger implications and question such as how does the source of funding affects the role of the designer in a project?

PUBLIC SPACE AND POWER

01
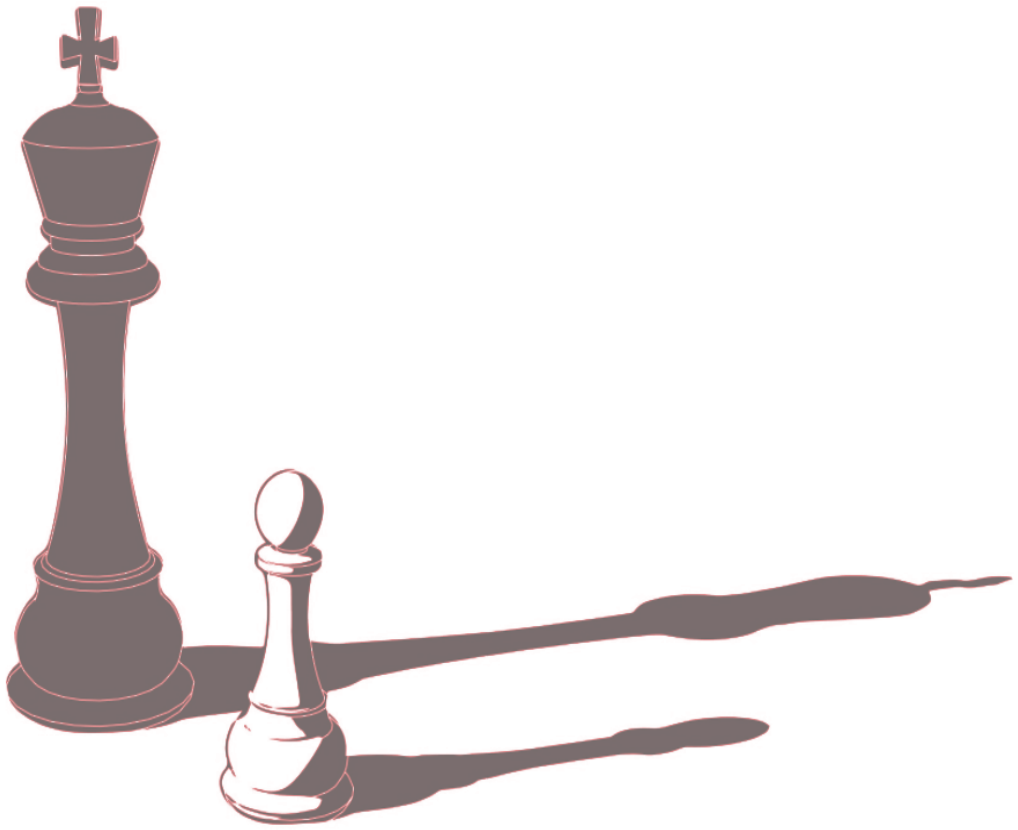
CHAPTER 1

PUBLIC SPACE AND POWER

An important aspect when looking at the roles of public space design is power. Power is held in every relationship and is present in every form of the design process. The important thing to note about power is that no relationship is ever equal. Power and relationships are endemically related. True equality in a relationship cannot exist. There is always an instance in time where one holds power over another. Designers may have more money, knowledge, or experience than others. Under Molly Glenn's theories of power, there are three main diverse types of power which are individual, social, and structural power. Individual power consists of the status of an individual which is shown through their control over others, the way others defer to them, capacity for leadership, wealth, or other ways to set them apart from others (Glenn 2017).

Figure 3 shows two chess pieces standing next to each other. This is representational of individual power because the king piece is the piece with the most significant status in the game and the smaller piece is the pawn that holds the least amount of status in the game. As for social power, it is defined as an

individual holding influence and control over a group of people. For example, this may be a well-known designer who has won awards and accolades over a designer with none. The last type of power, structural power, can most easily be identified with the design field. Structural power exists in all domesticated societies if a structure is explicit and bound into society there is a framework that individuals/groups relate to other individuals/groups (Glenn 2017).

Within Glenn's theory, she explains that it is architecture itself that created structural power because without permanent living and domestication through buildings and architecture, structural power would not exist. A clear example of structural power on a small scale can be seen within an architectural firm. At the bottom of the top of a firm hierarchy, a principal architect would have power over the architectural designer and both would have a higher position within the structure than the architectural technologist. All three of them would have power over an architectural intern. Another clear example of structural power can be represented through a dome structure. A dome allows for an open interior cavity since the outside structure is strong enough and is self-supporting. The natural strength of the structure relies on the stacked circular layers that hold up top pieces. Many blocks

FIGURE 3: Representation of Individual Power

are required to allow a few blocks to rise. Every piece in a dome is important and if one piece is removed, the whole structure fails. This idea of a dome structure is a symbolic representation of power. For a few to stand that the top, the blocks need the support of many blocks to be beneath them to carry them. While at the same time if the supports leave the people/person in power, they no longer can stand and hold the power.

The next aspect found within power is the idea of dominance. Max Weber outlined three types of dominance. The first type of dominance is called legal dominance and is represented by a person who is in a position to uphold the law and will mandate or exercise domination under the agreed-upon laws. A clear example of this would be a police officer as he/she is upholding the agreed-upon laws when interacting with others. The next type is traditional domination, represented by established traditions that have the status of being sacred and results in the legitimacy of using these traditions to exercise dominance. Priests would be an example of this type of dominance since they uphold sacred traditions that put them in a position of power. The last categorization of dominance is Charismatic Domination, manifested in a person who holds holiness, heroism, or exemplary status. An example of this would-be Karl Marx. His thoughts and ideas amassed a great following which gave him dominance over others. In the context of power, it is important to discuss authority. Authority in a simplified sense is 'legitimized power.' There is a framework

FIGURE 4: Different Types of Power Theories

POWER

INDIVIDUAL POWER
Consists of the status of an individual which is shown through their control over others, the way others defer to them, capacity for leadership, wealth, or other ways to set them apart from others

SOCIAL POWER
An individual holding influence and control over a group of people

STRUCTRAL POWER
Exists in all domesticated societies if a structure is explicit and bound into society there is a framework that individuals/groups relate to other individuals/groups

that is legitimized through authority. This refers to accepted power which is a power that people agree to follow. It is the legitimization of power. It must be earned and can arise from tradition and personal qualities (Max Weber).

Authority is also split into three separate categories such as traditional, legal, and charismatic. Traditional authority is accepted because it has been accepted before. The accepted legitimacy exists in virtue of the fact that it has been accepted for a long time. Queen Elizabeth II is an excellent example of traditional authority as she has accepted power because she is accepted by others since Britain has had rulers for centuries. Second, there is a legal-rational authority which is power made legitimate by laws, written rules, and regulations. Power is accepted in a particular rationale, system, or ideology and not necessarily in the person who implements the specifics of that doctrine. An example of this type of power exercised in the design world would be a judge over someone on trial. The last type of authority is charismatic authority which is a leader that is extraordinary and can inspire followers to make unusual sacrifices to persevere during great hardship

FIGURE 5: Different Types of Authority Theories

Authority in a simplified sense is 'legitimized power'

AUTHORITY

LEGAL-RATIONAL
Power made legitimate by laws, written rules, and regulations

CHARISMATIC
A leader that is extraordinary and can inspire followers to make unusual sacrifices to persevere during great hardship and persecution

TRADITIONAL
Accepted because it has been accepted before. The accepted legitimacy exists in virtue of the fact that it has been accepted for a long time

EXAMPLE
A Judge

EXAMPLE
Mahatma Gandhi

EXAMPLE
A Royal Monarchy

and persecution. A clear example of this type of authority is the authority given to Mahatma Gandhi.

In summary, power is ever-changing and it is not a stagnant concept. It shifts from person to person. Power is like a virus in a sense. A virus is not a living thing but only operates through the action of spreading from person to person.

When identifying theories of power, it is relevant to explore the idea of justice. The idea of justice must be brought up when thinking about power imbalance. John Rawls claims that "all people have equal claims to as much freedom as is consistent with everyone else having the same level of freedom (Rawls 1971)." Although the definition of justice is deeply debated, John Rawls offers a solid theory about justice. Justice is often situational and many have a difference of opinion on what is just. John Rawls has two principles of justice in his definition of justice. The first is called the 'Principle of Equal Liberty.' This first principle can be defined as "Each person has an equal right to the most extensive liberties compatible with similar liberties for all (Rawls 1971)." The second principle is called the 'Difference Principle.' John Rawls defines this as "Social and economic inequalities should be arranged so that they are both (a) to the greatest benefit of the least advantaged persons, and (b) attached to offices and positions open to all under conditions of equality of opportunity (Rawls 1971)."

When looking into power in the realm of public space it is important to define the different ownerships of space. The first type of ownership is public ownership which is when a public authority owns and operates a public space. It is defined as a gathering space, such as a park, plaza, or indoor space that is open to all in the public domain run by a democratic municipality (Montgomery 2016). On the opposite of the spectrum, there is private ownership which is defined as exclusive space owned and operated by a private entity. Both ownerships are clear and they are traditional binaries of ownership.

The next type of ownership is a ratio of shared ownership between the private and public sector which is commonly known as a 'Private-Public Partnership' or 'PPPs.' Private/public partnerships gained popularity in 2005 as real estate markets were thriving ("Urban Land Institute"). Many types of PPPs were put in place because of public redevelopment authorities and tax increment financing. There was upwards of $75 billion poured into PPPs in 2004 ("Urban Land Institute"). The 2008 financial crash caused real estate sales to almost stop, capital markets lacked money, and resulted in several bankruptcies (including Detroit) which left government entities completely stressed for cash and resources.

Most economists would say that it was only in 2016 where the United States made a substantial recovery. PPPs soon became the only option for struggling cities to have an attempt at renewal. They allowed for a transformation in the urban environment through outside funding (from foreign investments). They play a controversial role in public planning as there is power attached to the decision of designing and maintenance.

PROTESTING

ECONOMICALLY INCLUSIVE

SOCIABILITY

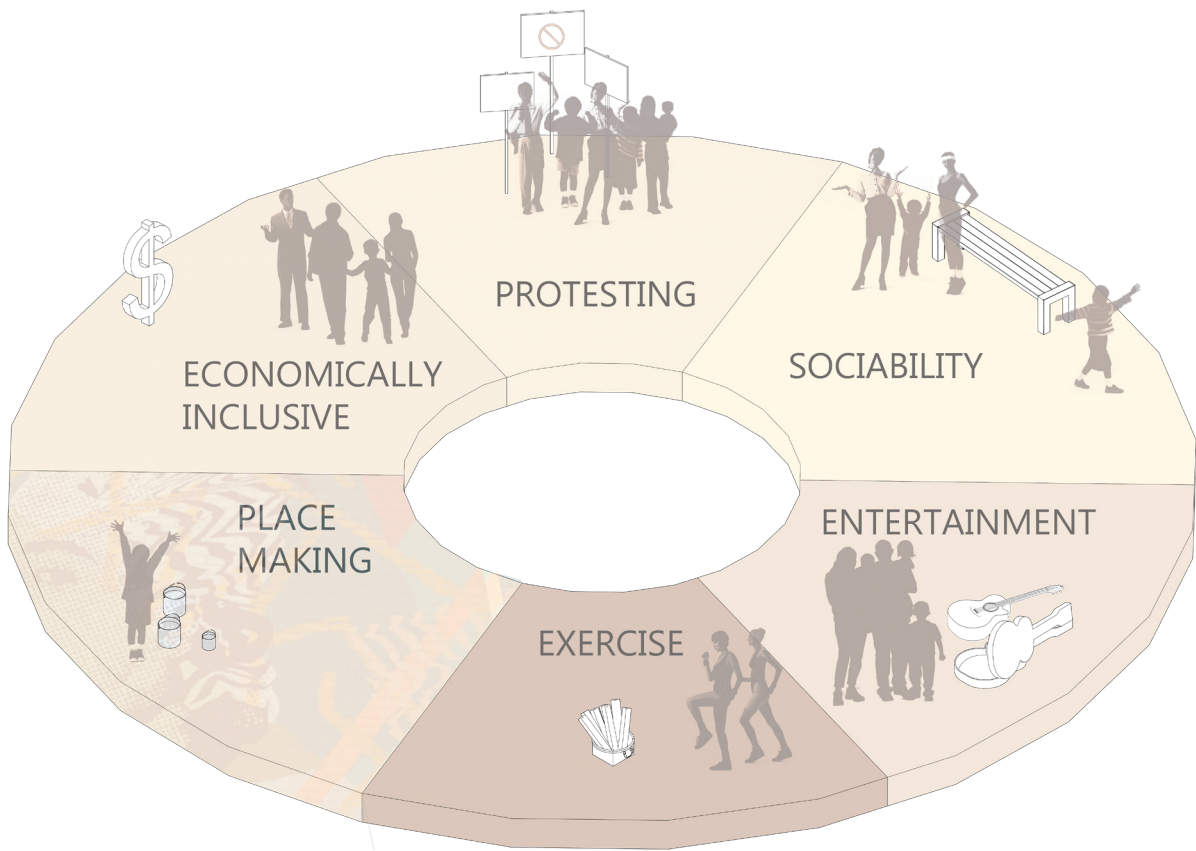PLACE MAKING

ENTERTAINMENT

EXERCISE

FIGURE 6: Activities That Take
Place in Public Space

The risk of a PPPs is that the society loses its voice in public spaces and that decisions are not made democratically but made as a result of corporate interest. Public spaces should be for the good of the well-being of the citizens. Why is defining ownership important? It is important for two main reasons. The first reason is that those who own the space have the authority to control the design of the space. In figure 3, a diagram displays some of the reasons public space is necessary. There has been a recent movement towards highly aesthetic public spaces that are intentionally designed to keep out certain types of people. Anti-homelessness benches that have metal dividers that stop someone

from laying down on a bench. An example of this strategy can be found in Grange Park in Toronto, Ontario. A bench in Grange Park features metal strips to stop skateboarders from skating on the bench (CBC 2019). This is a clear example of an anti-inclusion design. It sends the signal that not everyone or every activity is welcome in this specific place. The next reason why ownership is important is that those have control of the maintenance of public space, control what can happen or take place in space. The maintenance of space includes the security of space. There are private security organizations such as Detroit's downtown security paid by Dan Gilbert (Michigan Radio). City-owned spaces in Detroit are constantly being watched over by private security that has perceived power by the citizens in the space. Private security shifts the power from

the municipality to the private sector. The private entity may be more successful in maintenance or may have good intentions but who is overseeing them? Where is the accountability and transparency in private entities? There remain many questionable motives behind private companies investing and maintaining public space.

OPEN ISSUES OF PUBLIC SPACE

A benchmark for a democratic society is to have legally owned and democratically operated public space. Meanwhile public/private partnerships are becoming increasingly popular and is causing issues such as:

1. Over policed and over maintained public space

2. A lack of checks and balances for private companies

3. Unreliable spaces for those experiencing homelessness

4. A lack of legal precedent and legal framework for public-private partnerships agreements

There is a lack of consensus of who should have the power of public space and what happens in public space.

PUBLIC SPACE AND POWER SURVEY

The objective of this survey was to gather information on the perception of public space and how people feel they contribute to public space, within the broader question of power structures and the role of the designer within those power structures in public space. The purpose of the survey was to help inform public space perception from various perspectives. Participants engaged by following a link and responded to each question carefully. The survey took from 5 minutes to 10 minutes to complete. This survey was kept anonymous and it was done through Google Forms. It was open for answers from October 26th-November 10th, 2020. The sampling of this survey was done very intentionally. The survey aimed to sample a variety of ages with either a non-design background or a design background. Within the people with a design background, there were a variety of fields representing participants. See Appendix D for full survey results.

As shown in figure 8, there is a breakdown of the participants. The majority of participants were not involved in the design whatsoever which provided this survey with some opinions of the general public. In figure 11, it is fairly clear that most people believe that

FIGURE 6: Breakdown of Sex

FEMALE

MALE

48.1 51.9
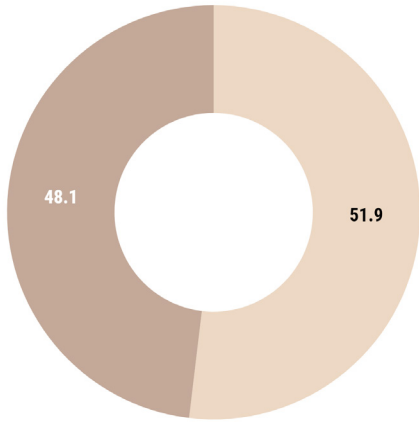
FIGURE 7: Breakdown of Race

WHITE

ASIAN

MULTI-RACIAL

MIDDLE EASTERN

BLACK

5.8 1.9 9.6 7.7 75
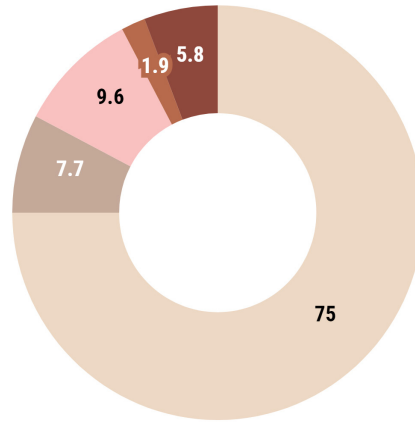
FIGURE 8: Breakdown of Profession

ARCHITECTURE

OTHER

REAL ESTATE

URBAN PLANNING

VISUAL ART

CONSTRUCTION

DEVELOPMENT

19.2 3.8 2 2 1.8 65.4
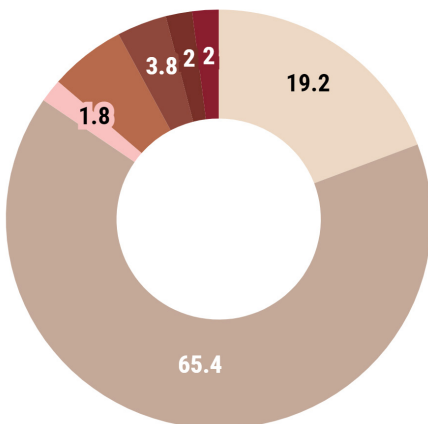
FIGURE 9: Breakdown of Age

18-25

26-35

36-45

46-55

56-64

65+

3.8 17.3 11.5 5.68 36.5 25
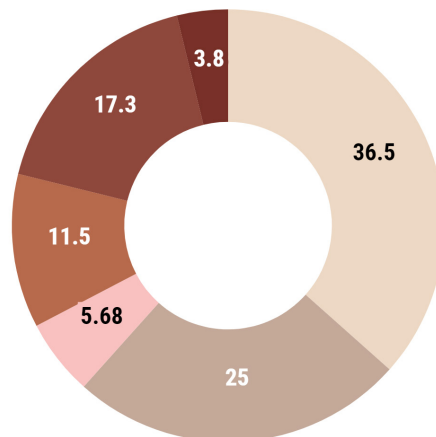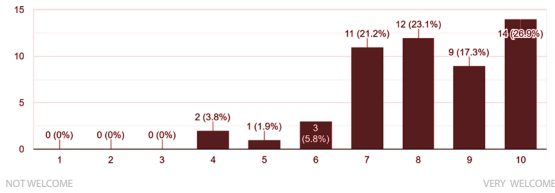
FIGURE 10: Participants were asked how welcome they feel in public space
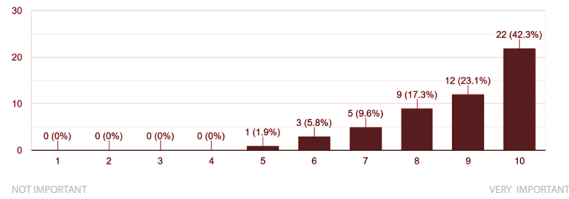
FIGURE 11: Participants were asked to rank the importance of public space
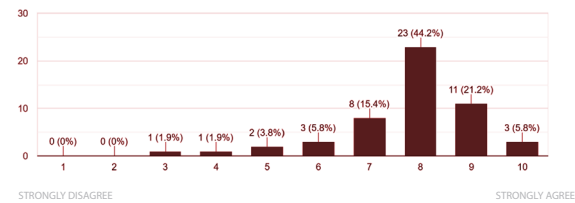
FIGURE 12: Participants were asked to rank if they agree that deciding the goals of a project should be left to a professional skilled designer?
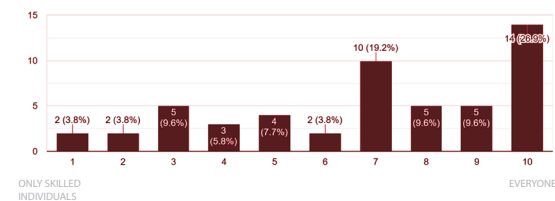
FIGURE 13: Participants were asked to rank if everyone in society regardless of their knowledge base or skill, should have input in deciding the goals of public space project.

FIGURE 14: Should cities contract out public space to private organizations to run and maintain?

YES ●
NO ●
SOMETIMES ●
YES- CONDITIONALLY ●

1.9
17.3
17.3
63.5
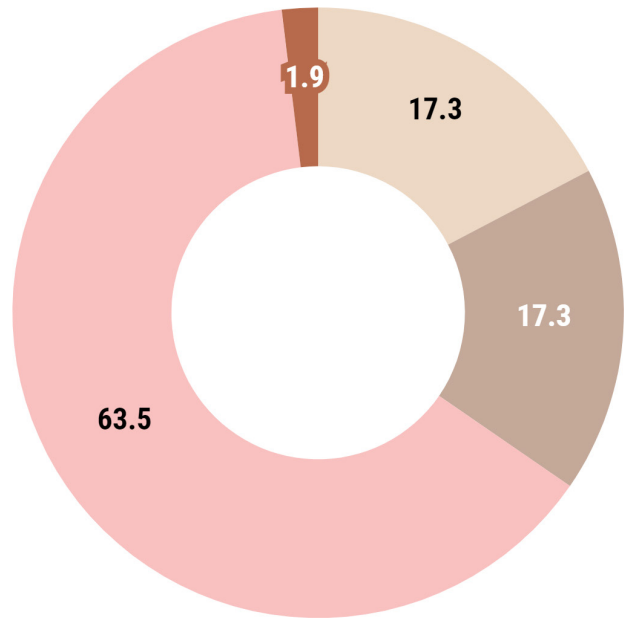
FIGURE 15: Should public space be owned and operated solely by a city entity?

YES ●
NO ●

51.9
48.1
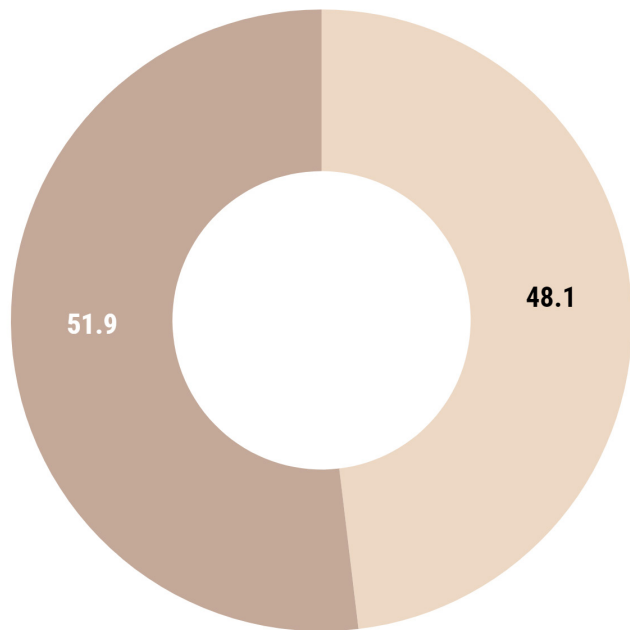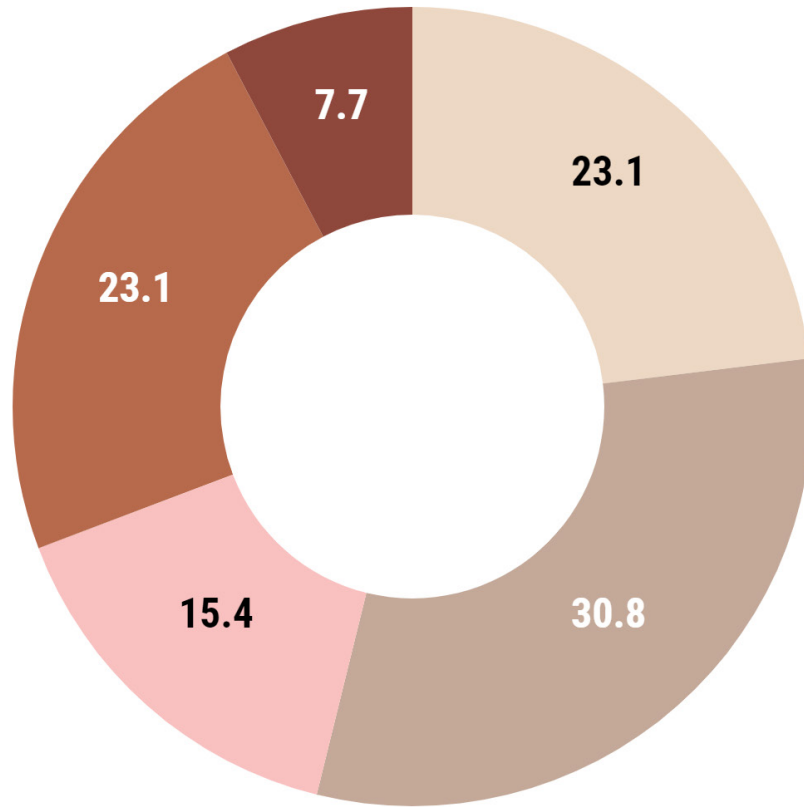
FIGURE 16: In the context of public
space, who should have the key role
in deciding the goals of the project?

FINANCIAL STAKEHOLDER
COMMUNITY
DESIGNER
DEVELOPER
MUNICIPALITY

public space is important. Participants were asked why they feel public space is important. Some of the answers included "Because I feel part of the world," "A chance to enjoy the outside with others," "It allows a connection to other humans instead of being alone in the four walls of our homes. Also, the air is nice and the moments of interaction," and "Low barrier to entry, universal for all walks of life." Most participants believed that public space was welcoming and important to society. In figure 10, there is less of a consensus as a few individuals do not feel welcomed in public space.

In figure 14, the question of maintenance of public space is asked. The majority believe that there should be a combination of public and private maintenance for public spaces. Reflecting on the data, this may be because of the notion that the cities/townships lack the funding to keep parks in perfect shape. Some people have a great mistrust in the ability of a city entity to perform like a private business would. In figure 13, the notion of government or privately-run space is split in half. One of the more interesting questions in the survey is shown in figure 14. The question asks who should have the power in deciding the goal of a public space project. There is no clear consensus. The largest selection was the community but not by a large margin. The ownership of public space is controversial which why it is worth study and research. People believe that the community should have a role but what remains the question is what the correct ratio of involvement is.

PAST ROLES IN DESIGN AND PUBLIC SPACE

02

CHAPTER 2

PAST ROLES IN DESIGN AND PUBLIC SPACE

When approaching the discussion of the role of the designer in public space, it is relevant to include a historical perspective and address the changing meaning of the word "Architect" and "Designer" throughout the centuries. It is relevant to investigate the etymology of these words as their meaning sheds light on the shifting role of designers and architects throughout recorded history.

In figure 17, a timeline is visualized. Beginning with Ancient Greece, the word Architektōn meant master builder in around 700 BCE (Hershberger 2020). An event that contributed to changing the definition of architect happened between 30- 15 BCE when Vitruvius wrote 'The Ten Books of Architecture. Vitruvius' writing was transformational to the meaning of the term architect in the modern sense of the

word. The reason his writing proved to be so transformational was that it cohesively documented the profession of architecture. The books also outlined building principles as well as his insights into architecture. In 1560s France, the word "Architecte" was first documented (Hershberger 2020). A decade later in Italy, 1570 Andrea Palladio summarized and translated Vitruvius's teachings (Hershberger 2020). Palladio's work and writings also were monumental and displayed a renewed interest and understanding of architecture and the practice of architecture as we know it to be in the modern sense.

FIGURE 17: Illustration of Marcus Vitruvius Pollio (© wikiwand)

1648 Ecole des Beaux-Arts
formal training

**Mix of Greek and Latin
words and meaning
'designer of buildings'**
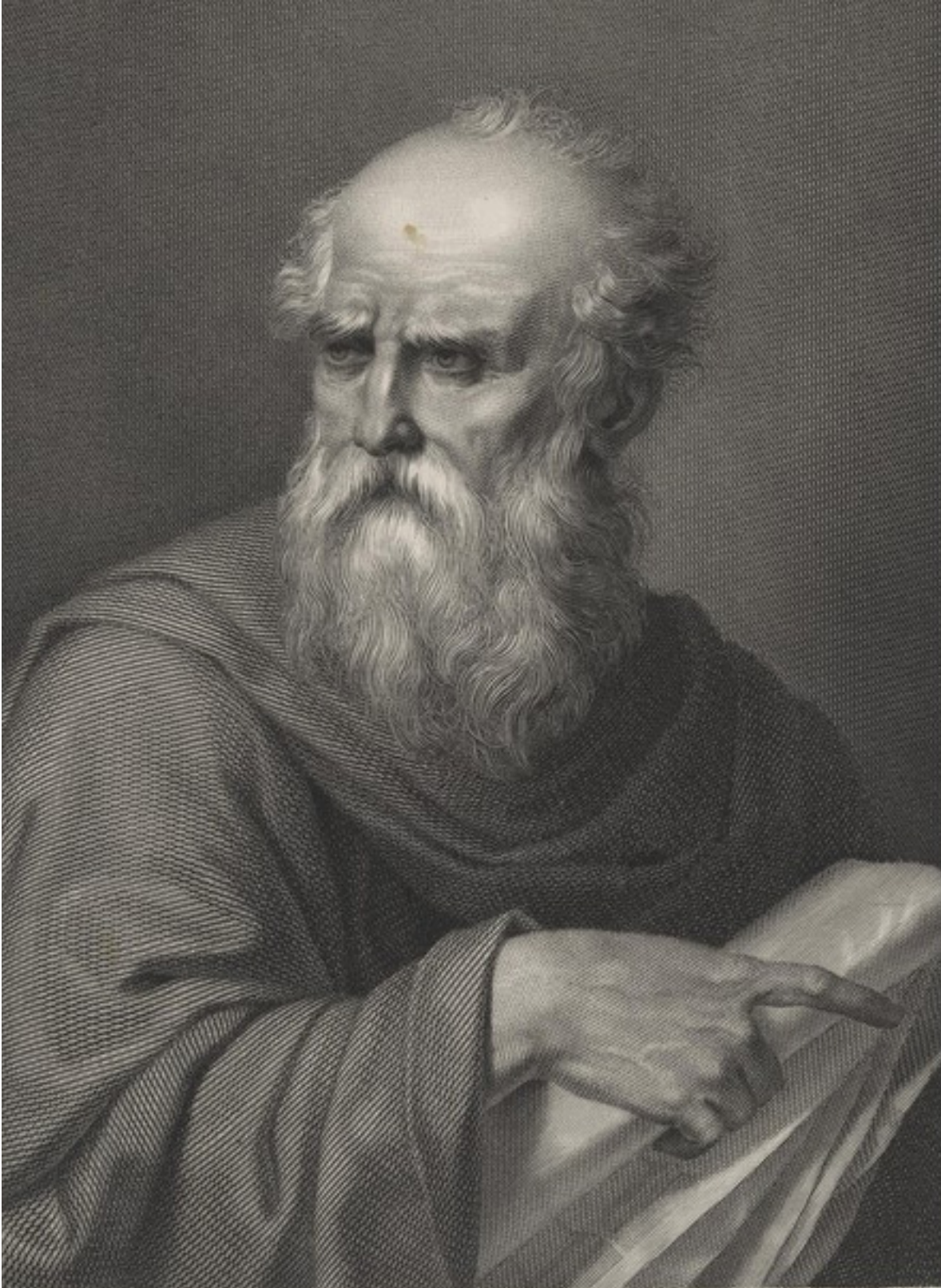
Meaning Master Builder

Architektōn

Architecte

C 700 BCE Ancient Greece

1560s France

30- 15 BCE Vitruvius writes 'The Ten
Books of Architecture'

1570 Andrea Palladio summarises and
translates Vitruvius's teachings

Licensure in the Profession begins in United States

Architect

1857 United States

Architecture was first formally taught in 1648 at Ecole des Beaux-Arts, with the introduction of a formal training program. Before the addition of formal schooling, architecture was viewed more as a trade and apprenticeship and learned experience, as the method of training to become an architect. The meaning of the word architect in a legal sense changed in the United States when licensure had started in 1857 (Loth 2012). This now meant that someone who had not passed official requirements to gain licensure could not legally identify with the term 'architect' in places where licensure was a requirement.

Today, the term 'architect' is quite casual but there is a legal issue with this. Many unlicensed people who work in architecture refer to themselves as 'architectural designers' or 'intern architects.'

FIGURE 18: Architect
Etymology Timeline

Latin word meaning 'mark out, point out; devise; choose, designate, appoint'

Meaning "to contrive, plot, intend, "

Meaning "to sc
or plan in the m

Designare

Disegnare

Desseign

Ancient Rome

1300s Italy

1580s France

heme
nind, "

Meaning "one who
schemes or plots:

Designer

1640s England

The word 'designer' itself holds a certain amount of power. It is worth looking into the etymology of 'designer' as its meaning holds more room for a wide variety of roles within the field. In figure 19, there is a visualization of a timeline of the term designer. The word 'designare' was first recorded in Ancient Rome which meant to 'mark out, point out; devise; choose, designate, appoint' (Girvin 2017). The following major shift of the word 'designer' was recorded as 'disegnare' around the 1300s in Italy. Twelfth-century Italians used the word to mean 'to contrive, plot, intend.' The word could be used in an art or architectural sense but it could also be used in many other ways. The next shift of the word 'designer' was recorded in 1580s France as 'desseign' which meant 'to scheme or plan in the mind.' The English word as we know it today was recorded in 1640s England as 'designer' with its meaning being 'one who schemes or plots' (Flusser 1995).

In a modern sense, 'designer' refers more to a person in a creative field who lays out plans to modify the environment or an object in some way. A designer could refer to a visual artist or a fashion creator or an unlicensed architect as examples. Over millennia, the meaning of the word 'architect' has changed and it is meaning will   continue to change as the profession of architecture continues to evolve in its role.

FIGURE 19: Designer
Etymology Timeline

SHIFTING ROLE AND SHIFTING POWER

At the beginning of the profession, architects were the best builders and the overseers of the construction as well as drawing, calculating, and using geometry to define proportions and structural relationships. They took on the role of the creative and master craftsman. As projects got larger and innovative technologies were utilized in buildings, projects became increasingly complex, and there became a need for more of a separation between construction which resulted in subcontractors. Through time, the role of the architect evolved increasingly. Their power and their responsibilities also shifted with the changing profession. During the 1800s with projects becoming more complex, there was a need for specialization. Steel, elevators, and plumbing the building itself was shifting to become an alive organism that needed special new skills to function (Jones, Chad B). The industrial revolution and the pace of building was happening at a scale never seen before. With the rise of the complexities within buildings, there was a need to separate tradesmen into distinct categories because one person could not be an expert in every aspect of construction anymore. This led to the loss of a "master builder" when the field became too big. With the loss of the master-builder the power of that architect once held alone is shared and passed through others. The architect no longer had to ability to be involved in every area in the building process. This is reminiscent of what happened in the medical field as well. After the 1871 Chicago fire, new regulations and codes were established which further complicated building practices. This new era of architecture and building also started to limit the power of the designer. The designer was now faced with another layered constraint that could impact their original design idea. Comprise must be reconciled when dealing with code requirements for the designer. New construction regulations and specializations were instated regularly and ideas emerged of 'best practice building.' Developers pushed architects to start designing for the most amount of rent-able floor space.

The practice of architecture shifted in the industrial revolution and the highest profit margins were emphasized (McBride 2013). The engineers and architects could be a part of regulating this increasingly complex process. Skilled professionals were necessary. The architecture followed the way of the sub-contractor and split into the electrical design, mechanical, and plumbing design (McBride 2013).

FIGURE 20: Spliting Roles of the Architect Over Time

MASTER BUILDER

GENERAL CONTRACTOR
- ELECTRICIAN
- GENERAL LABORER
- FOREMAN
- MILLWRIGHT
- MASON
- WELDER
- SHEET METAL WORKER
- PLUMBER
- PAINTER

ENGINEER
- SOFTWARE
- MECHANICAL
- CIVIL
- AREOSPACE
- CHEMICAL
- BIOMEDICAL
- ELECTRICAL
- ENVIRONMENTAL

ARCHITECT
- PUBLIC INTEREST
- LANDSCAPE
- URBAN PLANNING
- INTERIOR DESIGNER
- INDUSTRIAL DESIGN
- GREEN BUILDING DESIGN
- GRAPHIC DESIGN

VISUAL ARTIST
- PAINTER
- SCULPTOR
- CERAMICS
- PRINTMAKER
- GRAPHIC DESIGN

CASE STUDIES

This section reviews the history of the profession of architecture and led to an investigation of various case studies. The purpose of analysing the past role of architects was to inquiry about the shifting role of the architect through time. It was important to map the actors in the case of studies in the past to show how roles have changed historically. This was an initial attempt to understand the roles of architects and how that role was changed over time.

The Ancient Greeks designed and constructed a temple called the Parthenon. The Parthenon served as a monument to Athenian power, prosperity, and piety and to hold a statue of the Goddess of Athena. We can imagine that within this past construction, some of the complexities resemble modern-day ones but the specific role of the architect was quite different. Ancient Greece is a gem of modern democracy as the idea of 'shared governance' was first conducted. It is however important to understand that Ancient Greece did not approach modern ideas of equality of all human beings. For example, to have a voice in the Athenian Assembly, one needed to be male, over the age of eighteen, and had two years of military service. Not to mention if you were a foreigner or slave; you did not have a voice either. Structural power can be seen in this hierarchical society. Due to the barriers of sex, age, and race in the in ancient Greece society, there was a lack of inclusiveness in today's standards but there was still a level of societal democracy in the context of history and the societies that came before Ancient Greece. "It is not clear from

the accounts that the Parthenon architects received even a token salary for their work. Even if they did earn a regular living by their skill, we cannot be certain that architecture alone was their profession. Many architects were also sculptors; in fact, the Architekten was primarily a master craftsman who used equally shipwrights and monumental builders in stone. Furthermore, there was no deeply felt distinction between the master craftsman who made the design and the assistants who carried out his orders; generally speaking, from the point of view of social and economic status, all architects, masons, and sculptors were artisans--but of course, the great artists stood apart, unaffected " (Burford 1963). This quotation from the book 'The Builders of the Parthenon' outlines what the role of architect looked like during this time in Ancient Greece. There was a primary architect, which in this case was Pheidias, who oversaw the other architects. It is interesting to note that many architects may have had other jobs on the side and that architecture (serving more as a craftsman) was a side job for many. Within the category of designers, there was still a sense of a clear power systemic structure. When analysing this process of design, power, and politics that took place in the building of the Parthenon, it is important to note that this is an oversimplification of the process. There are also elements left undocumented that are impossible to know and reflect on. The artifact that the Ancient Greeks produced was an Ancient Greek Temple that is dedicated to the Goddess of Athena. Construction took place between 447 - 438 BCE (Judkins 2016). The designer was Pheidias friend of the client (Perikles), he classified himself as a sculptor, not an architect. The laborer was a specialist craftsman approved by the

commissioners (the Athenian Assembly). The skilled craftsmen would then enlist citizens, metics (a status of in between foreign and citizen), and slaves. The patron was the Athenian Assembly who commissioned the project. The person who oversaw the project might be considered the project manager was a person named Perikles. (Burford 1963)

In figure 22, the Athenian Assembly provides approval to the patron (Perikles) and oversees selecting the mastercraftsmen (Pheidias) and other specialist craftsmen. In figure 23, the patron (Perikles) overseas working with the lead mastercraftsman (Pheidias). In figure 24, the patron (Perikles) is in charge of working with the lead master craftsman (Pheidias). In figure 25, the mastercraftsman (Pheidias) directs the other specialist craftsmen and has the most impact on the design of the Parthenon. In figure 26, the other specialist craftsmen enlist citizen builders, metics, and slaves as laborers. In figure 27, all these people and/or groups were involved physically in building the Parthenon.

Reflecting on this process of building the Parthenon, clear structural power was exercised in the process. Key groups were missing at the decision-making table such as people who fell shorter in the social hierarchy. There are certainly elements of corruption in public service nowadays that mirror this situation of power, but the field of architecture has begun to evolve towards increased inclusion of all voices.

FIGURE 22
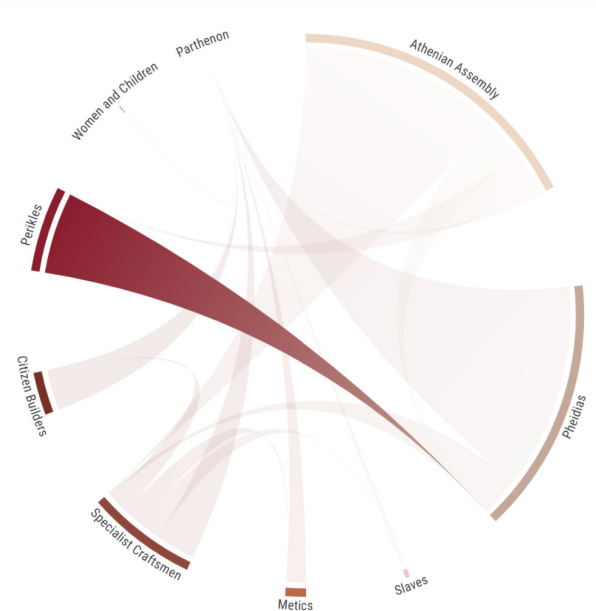
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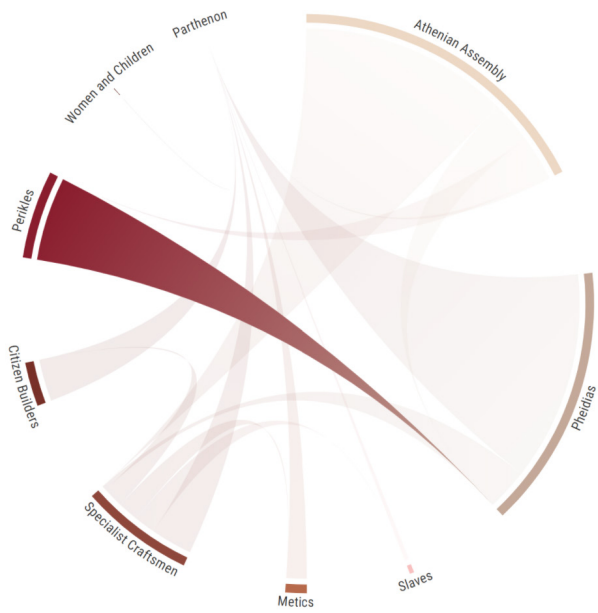
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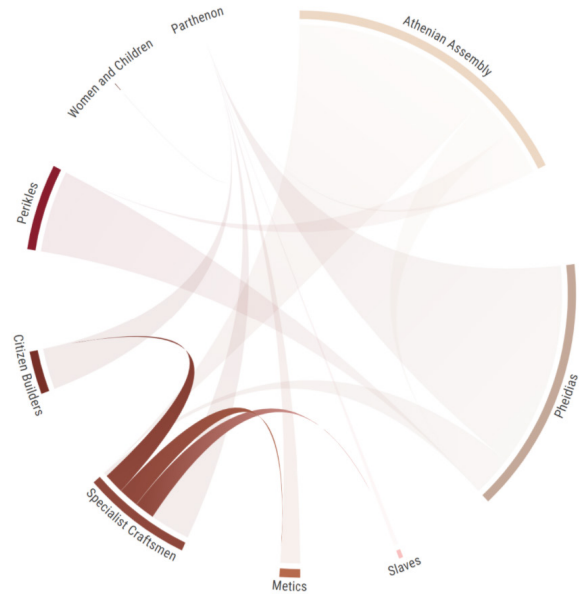
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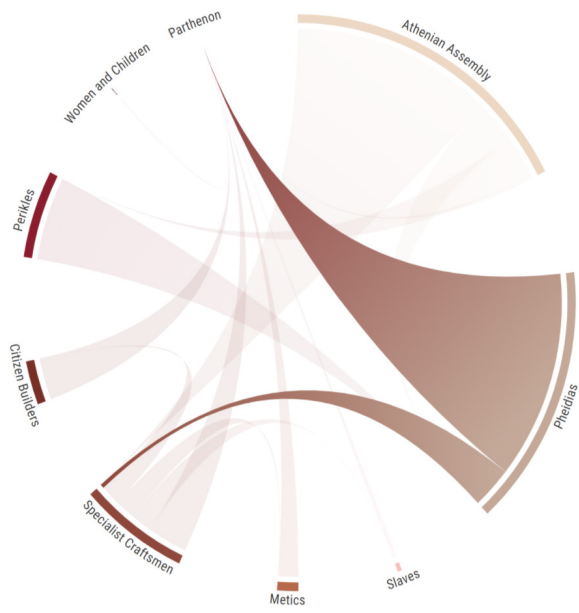
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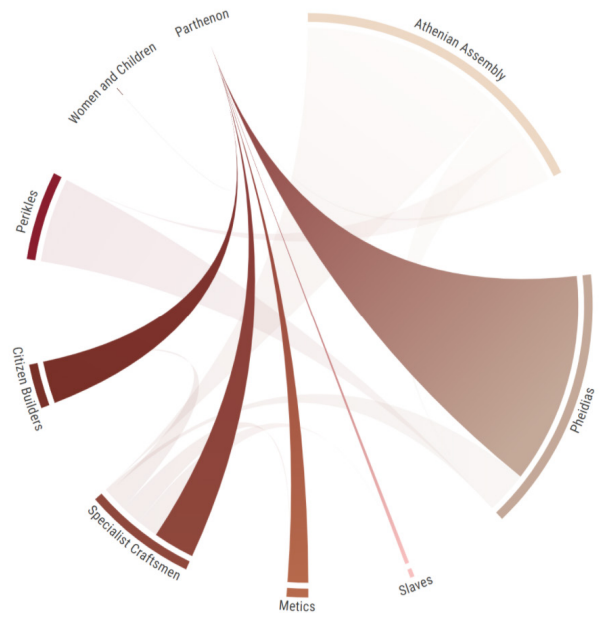
FIGURE 27

Fast-forwarding into another slice of public realm design history, this section will look at the power between the different actors who built the Eiffel Tower.

The Eiffel Tower was built initially as a temporary monument for the 1889 World's Fair (Anido 2020). The designers were Maurice Koechlin and Émile Nouguier with Stephen Sauvestre . Maurice Koechlin and Émile Nouguier provided the original design and then later worked with architect Stephen Sauvestre to refine the project and add decorative elements. Up to 120 workers on the site and 330 in the workshop were involved with fabrication and erection. It is now one of the world's most visited monuments. The Eiffel Tower was financed by the Government of France. Gustave Eiffel's company won a competition for the project. The government provided a 1.5-million-franc grant and a 5.5-million-franc loan which would be paid back through ticket sales ("Official Eiffel Tower Website").

This path of power was as follows; The Government of France selected Gustave Eiffel's company as the winner for the competition to mark the 100th anniversary of the French Revolution (figure 27). Gustave Eiffel entrusted his top structural engineers, Maurice Koechlin and Émile Nouguier, for the continued design and realization of the project (figure 28).

Maurice Koechlin and Émile Nouguier consulted architect Stephen Sauvestre, to figure out decorative elements which contribute to the final construction documents (figure 29). Construction work was started off-site and was finished on-site (figure 30). The power is now divided into more clear roles and the engineer is a separate role from the architect. The architect no longer fills the role of the master builder.
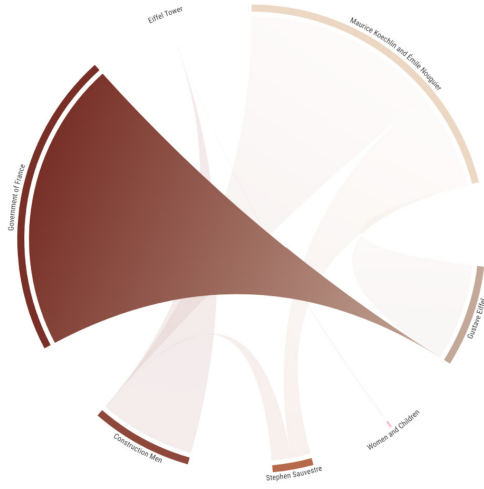
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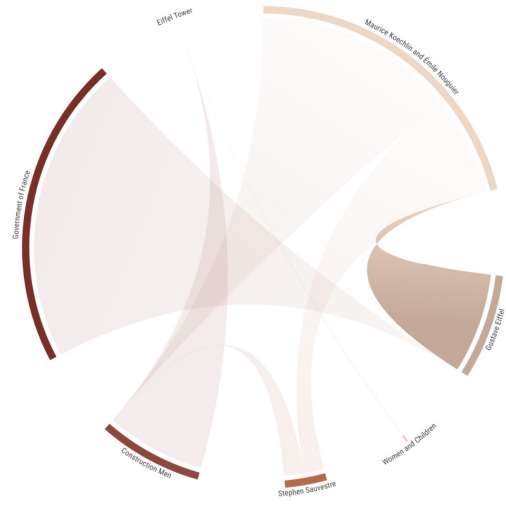
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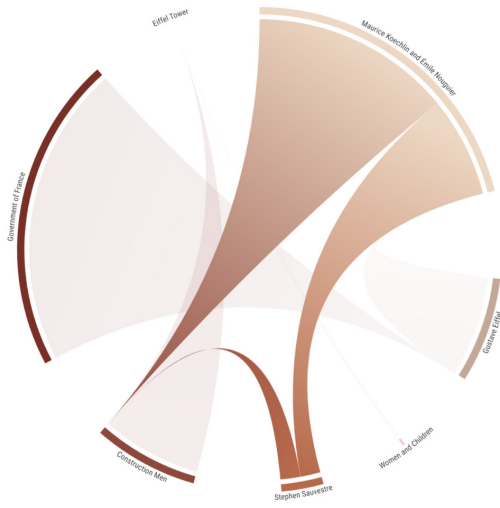
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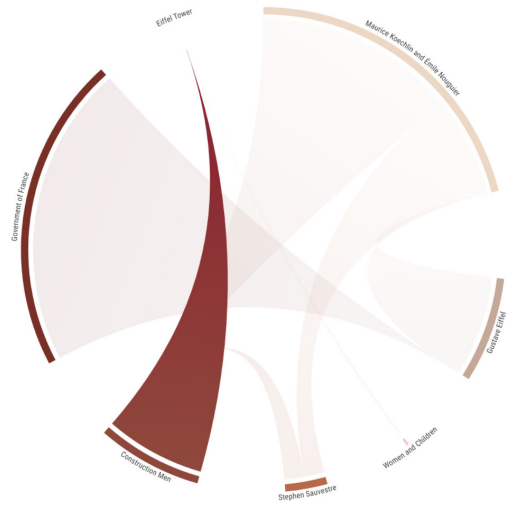
FIGURE 30

Investigating a 20th-century project is also apparent to investigate the shifting role of the actors involved in the project. The Gateway Arch was finished in 1965, decades after the initial proposal (Campbell 2014). A Finnish-born artist and architect, Eero Saarinen, beat out his father Eliel Saarinen in a competition to design this monument. The metal construction came from small factories. The MacDonald Construction Co won the bid for construction and less than 100 men were employed.

The arch was meant to celebrate the diverse people who helped build and shape the United States. Proposed by the National Park Service in 1935, it was built to commemorate Thomas Jefferson's vision of a transcontinental United States. The United States Government provided the financial backing for the project (Campbell 2014).

This path of power was as follows; The US Government provided approval to the National Park Service and oversaw running a competition for the design and selecting a winner (figure 32) (Kaplan 2015). The National Park Service selected Eero Saarinen's Project (figure 33). Eero Saarinen died during design and his associates continued work with Severud Associates engineers and oversaw construction (figure 34). The engineers helped inform metal workers and on-site construction (figure 35). These workers were involved physically in building The Gateway Arch (figure 36) (Kaplan 2015).
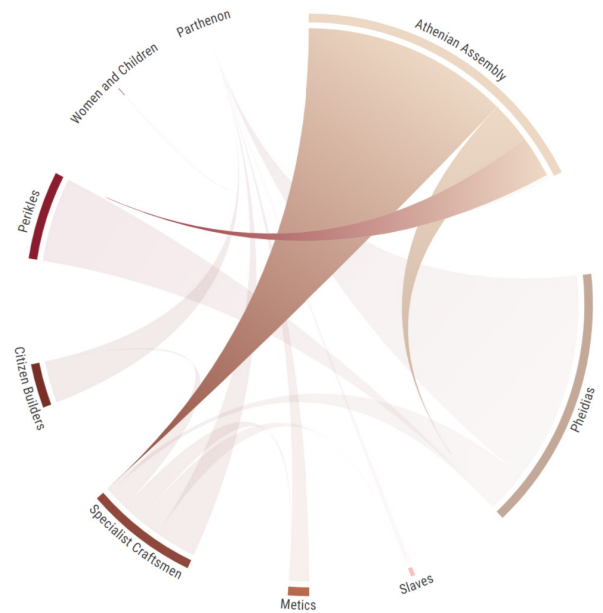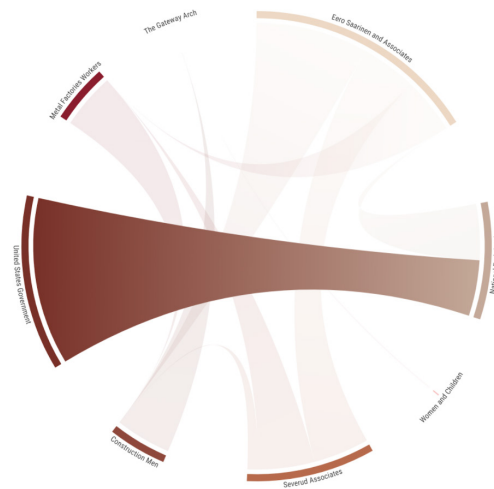

FIGURE 32
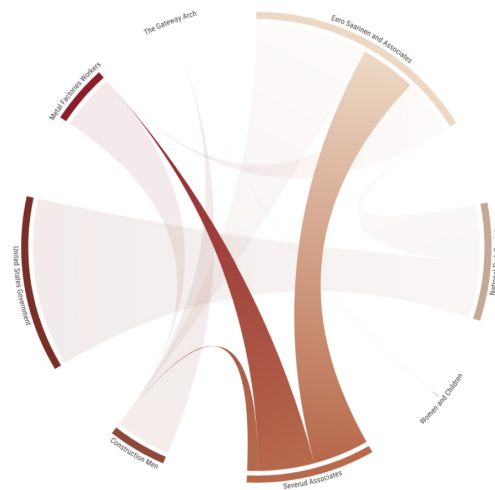
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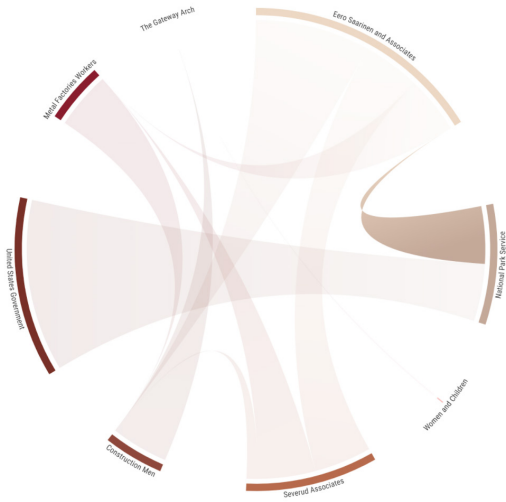
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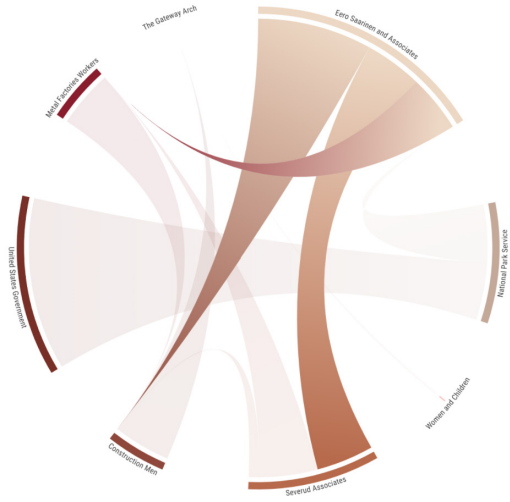
FIGURE 34
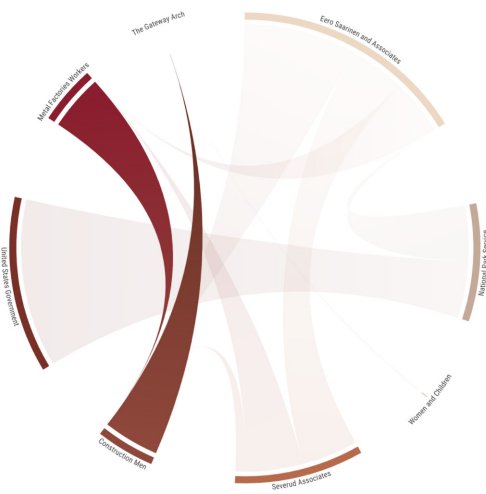
FIGURE 36

Another theory of power and the role of the architect is outlined in the fictional story of 'The Fountainhead' by Russian-American author Ayn Rand which was written in 1943. The book is quite controversial as it reads from a philosophical world view. This fictional story insists that the power in decision-making should rest with the architect and not with outside influences. 'The Fountainhead' emphasizes radical individualism in producing the design in an architectural project. It encourages not following traditions and creating your path within the field. The main protagonist, Howard Roark, is an architect that chooses to diverge from tradition and make his path own (Rand 1943). He only takes design projects that he thinks are perfect and where he can have full authority over a design. Towards the end of the book, he agrees to design a housing project where the main condition for him to agree to take on the project is that his plans do not get changed by the others involved in the project. He believes that he had the right to destroy the building since the agreement had been breached by others involved in the project since his design was modified while he was on vacation. He does destroy the housing project with dynamite and then goes to court to argue his case. The book concludes with the jury not finding him guilty for blowing up the housing project.

In the wrapping argument of the book, Rand writes, "independence is the only gauge of human virtue and value. (Rand pg 740)" The ultimate message of the book is about making a case for radical individualism. To be great is to be an individual. This book has an argument against collectivism.

Where the book falls short is that a project in the built environment, especially a public housing project, will affect the way that people can live and interact with their built environment. Our lived experiences inform our creativity and our decision-making.

Howard has never lived the experience of a minority nor has he walked the streets as a female. He only sees his privileged perspective in society. This is a major fallacy that has been present in the field of architecture. No, the architect does not always know best. Howard has a narcissistic view of himself and his design ability. He even goes so far as to refer to a building not possessing a style but only possessing his name when he says, "The buildings were not Classical, they were not Gothic, they were not Renaissance. They were only Howard Roark. (pg 124)" There is no way for an architect to live and understand the perspectives of others without collaboration and outside consulting. For an architect to be a sole designer for a public housing project, would have to live many different lives to accurately understand how to design for others. This book wants to make the case that the creative mind knows better than the average untrained person in every single situation. Architects are often categorized as artists and all good artists show their unique biased perspective through their art. There is no issue in the art for radical individualism in what they produce as it does not have to be used by the public in the same sense as architecture. Near the end of the novel, Howard

FIGURE 37: Image from Fountainhead Film (Warner Brothers 1949)

says, "Independence is the only gauge of human virtue and value. What a man is and makes of himself; not what he has or hasn't done for others. There is no substitute for personal dignity. There is no standard of personal dignity except independence. (pg 740)" Rand is aggressively trying to push a radical individualist narrative in design. Architecture directly affects the built environment and radical individualism in architecture is dangerous and makes for bad practices in architecture. On the other side of the coin, not enough expertise and skill can result in ugly, chaotic, un-cohesive design. Individualistic design is not the answer and neither is too much outside involvement. There must be a ratio of involvement between the community, developers, client, the municipality, and the designer.

MASTER PLANNING AND THE IMPORTANCE OF PLACE MAKING

03

CHAPTER 3

MASTER PLANNING AND THE IMPORTANCE OF PLACE MAKING

Master planning is a difficult balance when it comes to designing public space. Too much control and oversight leave little room for community placemaking and culture. Too little master planning and there is the potential for disorganized chaotic spaces that are disjointed from the rest of the city.

With too much master planning there is the danger of few people being entities making large impactful decisions for the many. In public spaces, there needs to be certain elements that allow for the community to modify elements of the built environment.

Following the argument outlined in the analysis of Fountainhead, one person should not have oversight for the entire planning of a city. An exception to this may be seen in figure 38 which shows Walt Disney presenting his master planning scheme for a future theme park. As the park is private and an attraction this type of sole oversight in master planning is appropriate. This type of master planning is however not appropriate in the public realm where it could affect the lives of many.

User place-making can be defined as elements in a public space that people can move or change to their benefit. A straightforward example of this is movable tables and chairs to modify the space to fit a group accurately (figure 39). Another example could also be performing in

FIGURE 38: Image of Walt Disney Presenting a Master Plan of EPCOT (Walt Disney Company 2013)

space and modifying a street corner for a performance by bringing in a small platform. It could also be an area where people can sign their names or paint freely. Placemaking should be engaged through materiality, feelings and be a sensorial experience (Webster 2007).

The next element of ownership in space includes transient ownership. Transient ownership would be the most common ownership as it is defined as someone walking through space to get to another place (figure 40). An example of this could be personal shopping and walking across a public square. The next type of ownership has a more permanent sense of ownership. It can be defined as temporal ownership and it is made up of two elements. One is time and the other one has to do with people's possessions. An example of temporal ownership would be someone sitting at a table working on their laptop (figure 41). They are occupying the space more concretely with their objects and staying for a short period. Another example could be someone sitting on a bench reading a book or occupied by their phone ("Project for Public Space").

The last most permanent example of ownership in public space is semi-permanent ownership. An example of semi-permanent ownership is a person experiencing homelessness setting up a more permanent set up for sleeping and living (figure 42).
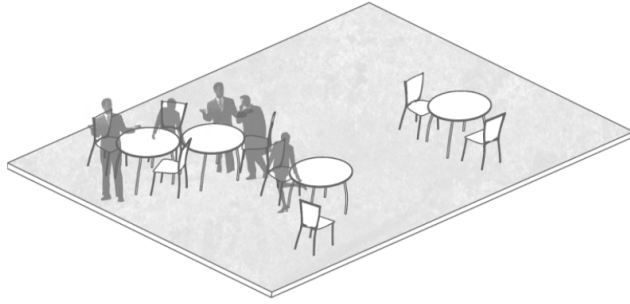
FIGURE 39
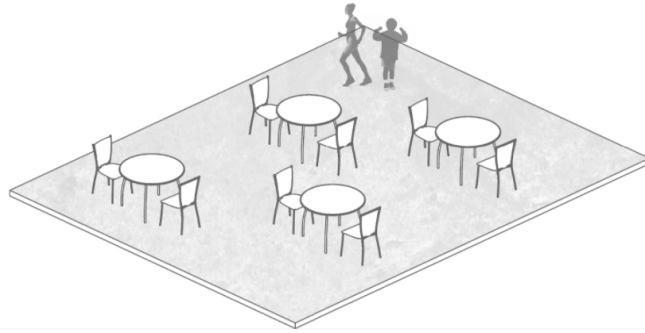
FIGURE 40
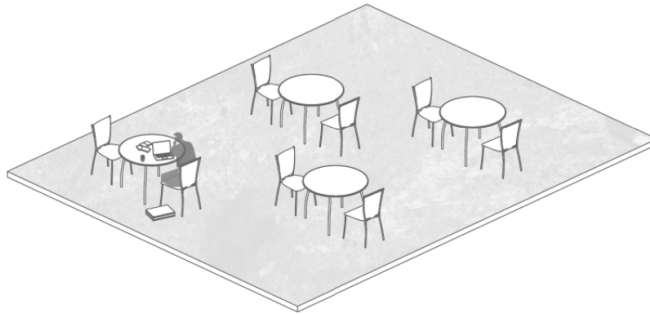
FIGURE 41
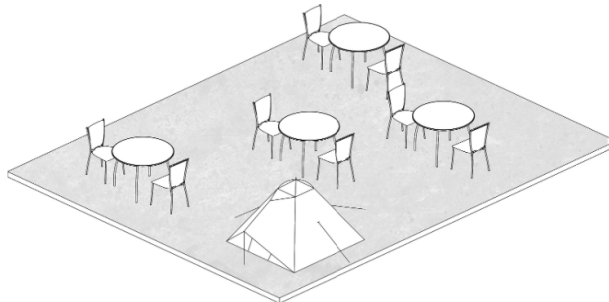
FIGURE 42

Primary oversight of urban planning by few individuals was a popular method to plan communities and cities and was common in the early 20th century. As discussed in the the previous chapter, The Fountainhead's individualistic design for the main protagonist was a thriving model in the earlier half of the 20th century in the United States. One of the most impactful single designers in the public realm during this time was Robert Moses and his control over New York City's landscape.

In 1934, he was given the title of New York Park Commissioner until 1963 (Williamson 2007). Robert has been vilified by many New Yorkers for his work in the city. His goal was to create a New York that would benefit the middle class –many believe that he was misguided. Moses brought his racist prejudice into his work. However, he was not without some brilliant ideas such as preserving Greenwich Village and the Tribeca neighborhood and introducing mix-income housing in New York.

In the journal 'Places' Williamson writes about Robert Moses's role in the public realm. "First is the question of what constitutes proper use and control of public space. According to Kenneth Jackson, Moses had 'a consistent and powerful commitment to the public realm.' While Moses was in power, the word 'public' had not yet become pejorative. (Williamson pg 85)." For all the issues surrounding Moses's decisions, he had a strong commitment to the City of New York. Williamson is framing the perspective of Robert Moses differently. She is inquiring whether the power Robert Moses was given was justified. She does not doubt that Robert

Moses has some innovative ideas with good intentions but that question remains: should a single individual have that much authority over the public realm? Should the community have more of a stakeholder in projects and decision-making power? "After all, it does not make sense at the neighborhood level to decide on self-annihilation. But without leadership and authority at the regional scale, useful and necessary projects requiring coordination among neighborhoods will rarely be built. This retrospective of Moses's built projects inspires big thinking about the future. The real question is whether it is possible to renew emphasis on the region without losing sight of the locals. The idea of the abstract "public" has already been reintroduced to planning discourse through sustainability agendas that promote awareness of local decisions as not just regional, but global in their ramifications" (Williamson pg 87).

For a public space project to be successful a large-scale plan is necessary. Such a plan would not only ensure coordination between smaller local projects but also limit the power of a single designer to dictate how the success of a whole city would look like.

The legacy left by Robert Moses was a greater degree of inequality among New York City residents. We can learn from Robert Moses that one cannot plan for a public space without consulting a larger agreed-upon plan. This outlines one of the biggest struggles for American cities. Americans strive for individualism but in terms of master planning, Individualism and practical design are simply contradictory.

FIGURE 43: Collage of Robert Moses and Master Planning

Another example where master planning empowered the voices and thoughts of very few but impacted many was in South Africa urban cities during the apartheid regime. A major issue that South Africa has faced has been the unequal urban planning in its cities. Even though twenty-six years have passed since apartheid, city planning still has effects on the marginalized communities (Plessis 2013). This is one of the best examples of the minority population holding the power over urban planning and resource distribution.

Spatial planning gained popularity after WWII to connect land uses and plan out infrastructures such as sewers and water lines (Plessis 2013). This type of master planning was widely criticized during the 1970s because it could not keep up with its city growth and it was a very static design. New concepts about planning and designing started to gain notoriety in the 1990s. A designer named Castells would point out the importance of place and the question of power in the urban space and the 'dynamic conceptualizations of multiplex places. If one person controlled the urban space- then they, therefore, held power over the whole city (Plessis 2013). There have been two

FIGURE 44: Neighborhood in
Cape Town, South Africa
(Miller 2018)

organizations trying to help reshape modern South Africa yet the rules have loopholes and are not specific enough. One of the changes made in urban planning as to make resources walkable from residential communities. And that 50% of all city resources should be accessible within that bubble. Yet since 1994, not much progress has taken place. A study found that in the Tshwane Metropolitan area, segregation increased after 1994 (Plessis 2013). This shows that the efforts of few can make a lasting impact on the social landscape long after a political administration is gone.

The urban planning efforts in South Africa are very reminiscent of America's segregation of urban areas documented in the book *The Color of Law* by Richard Rothstein. In both cases, segregation was facilitated by government intervention. Overturning racial master planning efforts does not happen even after ideologies shift. Photographer Johnny Miller said, "This is the status quo in Cape Town, in South Africa, and many parts of the world - but that's a status quo that I'm not OK With." (BBC 2018) when he was referring to his photograph (figure 44). South Africa has not healed its landscape and many would still argue that America still faces many urban segregation issues. It is an ongoing battle to reclaim placemaking and justice. The landscape is a lasting reminder of what took place in South Africa and could take a lifetime to correct.

In the era of the civil rights movement in the 1960s, Jane Jacobs started writing about the urban issues that everyday Americans were facing as a response to the individualistic planners. In her book, 'The Life and Death of Great American Cities,' Jacob argued for a great need for larger community oversight. Her book directly critiqued Robert Moses and some of the earlier works of Le Corbusier. "The tolerance, the room for great differences among neighbors - the differences that often go far deeper than color differences - which are possible and normal in intensely urban life, but which are so foreign to suburbs and pseudo suburbs, are possible and normal only when streets of great cities have built-in equipment allowing strangers to dwell in peace together on civilized but dignified and reserved terms (Jacobs pg 73)." This quotation is outlining the importance of organically mixing elements and people within a city. She is opposing the segregation of suburbia which divides us. With a twenty-first-century perspective, Jane was pioneering a movement of urban activism. She believes that scale also mattered a great deal.

If New York City were studied as a neighborhood, then it would make for a successful neighborhood as there is variety within housing type, density, and a balance of positive and negative features. It is not until the small-scale streets and parks are analysed within New York.

The city that is a clear disconnect and poverty witnessed through the differences. Jacobs was fighting for a "place-based and community-centered" urban planning ("Project for Public Space"). She was completely against whole neighborhood clearing to make space for something else which had been done to the slums in New York City when Central Park was built. She was concerned that downtown placemaking and a top-down neighborhood approach stifled placemaking.

She believed that cities were functioning and living and most importantly evolving to fit the changing needs of the residents. Jacobs viewed the city as an "ecosystem[s]. She suggested that over time, buildings, streets, and neighborhoods function as dynamic organisms, changing in response to how people interact with them. She explained how each element of a city - sidewalks, parks, neighborhoods, government, economy - functions together synergistically, in the same manner as the natural ecosystem" ("Project for Public Space"). Without people, the city would lose its meaning. If planning efforts do not involve the people it is serving, then place-making is lost and the city will be set up for failure.

FIGURE 45: Jane Jacobs at
Boston College (Erwitt 1969)

PUBLIC PARTICIPATION AND PUBLIC SPACE

04

CHAPTER 4

PUBLIC PARTICIPATION AND
PUBLIC SPACE

This chapter will further investigate the role of the community in the city planning structure and what successful public participation looks like. Projects that are built can fail because the community's socio-cultural needs have not been captured accurately because of lack of representation. Public space projects need public participation because in most cases, public input is mandated through laws. Within a good project, project managers should strive to put extra work into public participation.

Poor public participation could mean the difference between a triumphant public space project and an unsatisfactory public space project. To understand the delicate and complex aspect of public participation, sponsors, champions, and facilitators must be defined. Sponsors are people with formal authority and can be used to legitimize and underwrite participation efforts because

of the monetary value that they have given to a project. Simply put, they are the financial backing of a project (Quick and Bryson 2013). Champions, in contrast to sponsors, have positions with considerable responsibility for managing the day-to-day work of the participation (Quick and Bryson 2013). They usually do not bring monetary resources to a project but develop trusting relationships and have informal power in a community.

Facilitators are responsible for structuring participation processes, maintaining neutrality toward outcomes, and helping groups work together productively (Quick and Bryson 2013). Their role is similar to a mediator in a debate.
A facilitator could be the designer or it could be a project manager in a larger project. In small-scale public participation, the designer would fill this role. 'Designing Public Participation Processes' is about learning how to design public participation as well as design a project. With public interest design, there is the added layer of designing a successful interaction with the public.

FIGURE 46: Visualization of
Crowd of People

Good public participation does not just happen by chance. The word 'designing' is a verb because it is an active process with many people involved while the 'final' form of design is a noun- therefore unchanging (Quick and Bryson 2013). There is no exact step-by-step that science can make for all public participation initiatives. But they can provide some guidelines instead of strict rules to which we must adhere. Designers must clarify and revisit the purpose of the design and what it is solving.

The main goal of the beginning stages of engagement is to achieve greater clarity. Designers may revisit present ideas and receive feedback from the public to achieve a clear image of what is liked by the public and its stakeholders and what is not. Engagement is about the process of 'co-producing' with the public and about letting the people's ideas be heard. Ideas must address the key stakeholders. There need to be appropriate stakeholder research and contextual research. Attention and care must be given to the people with whom you are working. Promoting and sharing different perspectives is the key here. It is important to understand the perspective of the opposition to your proposal. Engagement through meetings and community events is necessary to establish to the public that their voices and perspectives are being heard. This is about building trust within the community. The designer must put in the effort to create trust and to create well-meaning conversations. There will be a feeling of manipulation left in the public. People will

FIGURE 47: Photo of The
Public on The High Line
(©Max. Touhey)

Engage
Community

Evaluate
and Reflect

Identify
Issues

9

2

1

Measure
Results

8

SOCIAL ECONOMIC ENVIRONMENTAL DESIGN

3

Define
Goals

7

4

Develop
Timeline

Collect
Data

6

5

Measure
Performance

Set
Benchmarks
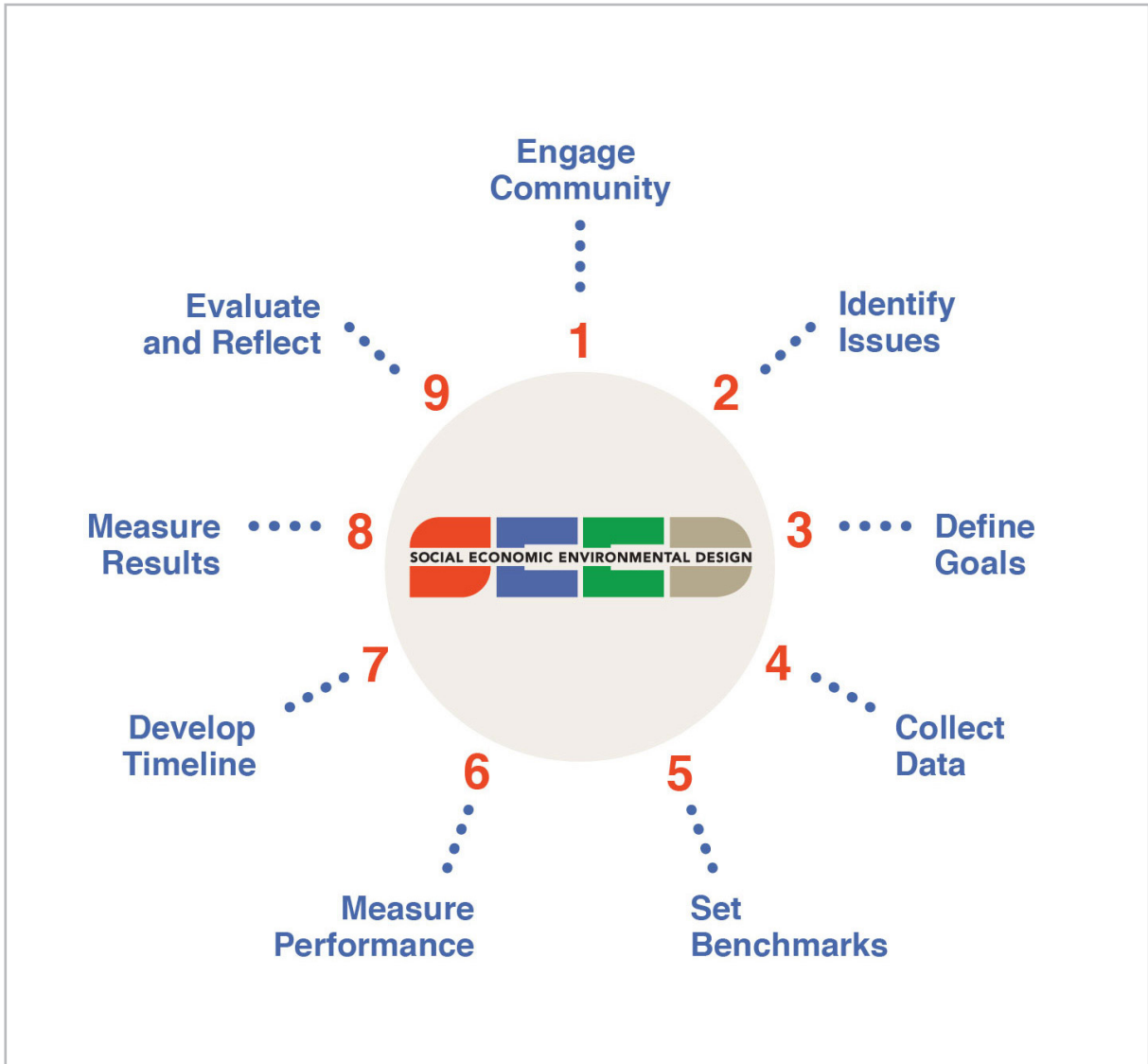
argue due to unequal power dynamics and this can cause tension. The facilitator must proactively manage these power differences by one-on-one talks and hopefully come to an understanding. Effective conflict management will make the experience a success (Quick and Bryson 2013).

Within the process, there needs to be "Specific context refers to those parts of the organization's task environment that are directly relevant to the achievement of the organization's goals, including key stakeholders, applicable mandates, resource availability" (Quick and Bryson pg 3). To have the best chance at successful public participation, there needs to be a shift back towards the main driving principles of the project. Some of the specific tactics to use "may include workshops and deliberative polling but not participatory decision making, and so on (Quick and Bryson pg 5).

Different communities' engagement strategies are apparent to get a range of opinions and

FIGURE 48: SEED Principles

("SEED Network" 2020)

clear participation. In recent years, LEED has been an important achievement for a project. LEED stands for Leadership in Energy and Environmental Design. Depending on the success of the sustainability of a project, it gets ranked. Out of this idea of LEED, an idea of an equivalent ranking system was created but instead of a focus on sustainability, the focus is on the social impact. SEED is the social equivalent of LEED. SEED is an acronym for Social Economic Environmental Design (Abendroth and Bell 2016). SEED was coined by Kimberly Dowdell and founded in 2005.

Within SEED, there are three driving elements that every project should involve and these are community participation, public participation, and democratic decision-making.

SEED is meant to address the ideas of social, economic as well as environmental sustainability. It is about providing services to everyone—not just the most disadvantaged (Abendroth and Bell 2016). It is about setting a measurable standard for public interest design. Looking into the past

of community engagement and public interest design, Whitney M. Young addressed AIA citing architectures' failure to impact social change and civic culture in 1968 (Abendroth and Bell 2016). Architects had a responsibility to be part of the civil change that was happening in the country at the time. The design can cause so much impact in communities and jump social change. With the right designer and. The funding behind those communities can be complete. Revitalized and transformed when attention is brought towards those communities. Today it is common to think of design as bringing up social change, but at the time in the 1960s this was a new movement and was only beginning.

This conversation sparks the idea of the first design centers (CDCs) to serve to address the local problems. In 1977 the Association for Community Design was created. This the notion of public interest design is common today but was unpopular in the 1980s and

The 1990s. Public interest designers are simply going the extra mile with public participation and projects that consider these notions and have a higher long-term success (Abendroth and Bell 2016). When designers share their best practice, the people benefit. A shared knowledge base allows designers to streamline the best decisions with the best outcomes and demonstrates why public participation is an important layer in the design process.

SMALL SCALE CASE STUDY

05

THE MACK LOT

CHAPTER 5
SMALL SCALE CASE STUDY

From learning about the concept of power and what it means to hold power which is the idea that certain groups or individuals must have power over other groups or individuals. No relationship can ever be equal in one moment in time. Time does change this dynamic because power is not stagnant. As situations change, the people in a role of power change. Power follows a path as power is shifted to distinct groups or individuals. Within the field of public design and the public design process, the power is passed as the separate phases of the project demand different skill levels, insights, and understandings.

Some of the questions attempted to be investigated in these incoming sections are; How does the power take its shape in the design process? What is the ratio of power and when? The methods used to answer these questions were to speak and interview experts in the field of design with experience in projects from beginning to end. It was also very important to investigate public space projects at different scales to get a clear overall picture of the different people that power moves through in a design project at all scales. Another important note was that the projects selected were all started and finished within the last decade to more accurately comment on power in the current design atmosphere.

Power is not stagnant and individuals have different amounts of power depending

FIGURE 49: Entrance Gate of Mack Lot and Feature Mural

on the situation. This investigation has noted that the designer only holds the most power in the middle stages of a project which is the development and documentation stages. The designer holds very little after that stage. The client and stakeholders claim most of the power in the earlier stages in deciding the goals and priorities for the project.

Starting the investigation on the path of power, this section will start analyzing the first scale. The different scales and architecture are important to analyze since there is the potential of many different layers and distinct roles of the designer. The assumption with this small scale is that the path of power in design is simple because of the nature of the simplistic scale.

The small-scale project chosen for this small project is called the Mack Lot. The Mack Lot was finished in 2018 and was started in 2014. This project fits the criteria of selecting a project less than 10 years old to accurately show the path of power as closely as it would be in the present. The Mack Lot is a small-scale public space project, a base project located in Detroit, MI. More specifically, it is in the Mack Avenue region on the east side of Detroit. The Mack Lot is where Mack Avenue and Vandyke street intersect.

Mack Lot is a community outdoor space and features gardens. It is primarily a community flex space where events take places such as church events, movie nights, plays, shows,

FIGURE 50: Context

UNITED STATES

MICHIGAN

DETROIT

BALDWIN STREET

SEYBURN STREET

SEYBURN STREET

90 FT

VAN DYKE STREET

MACK AVENUE

THE
MACK LOT

THE COMMONS

BEALS STREET
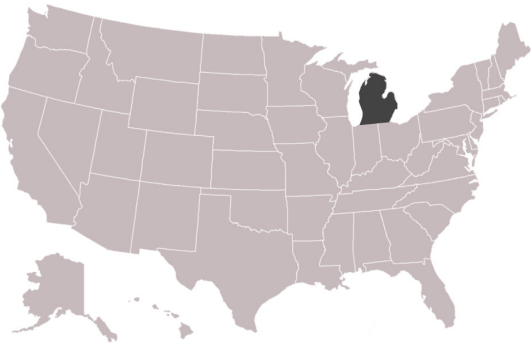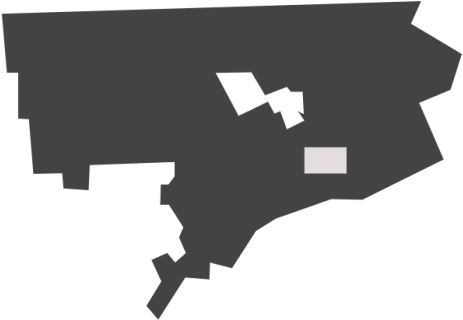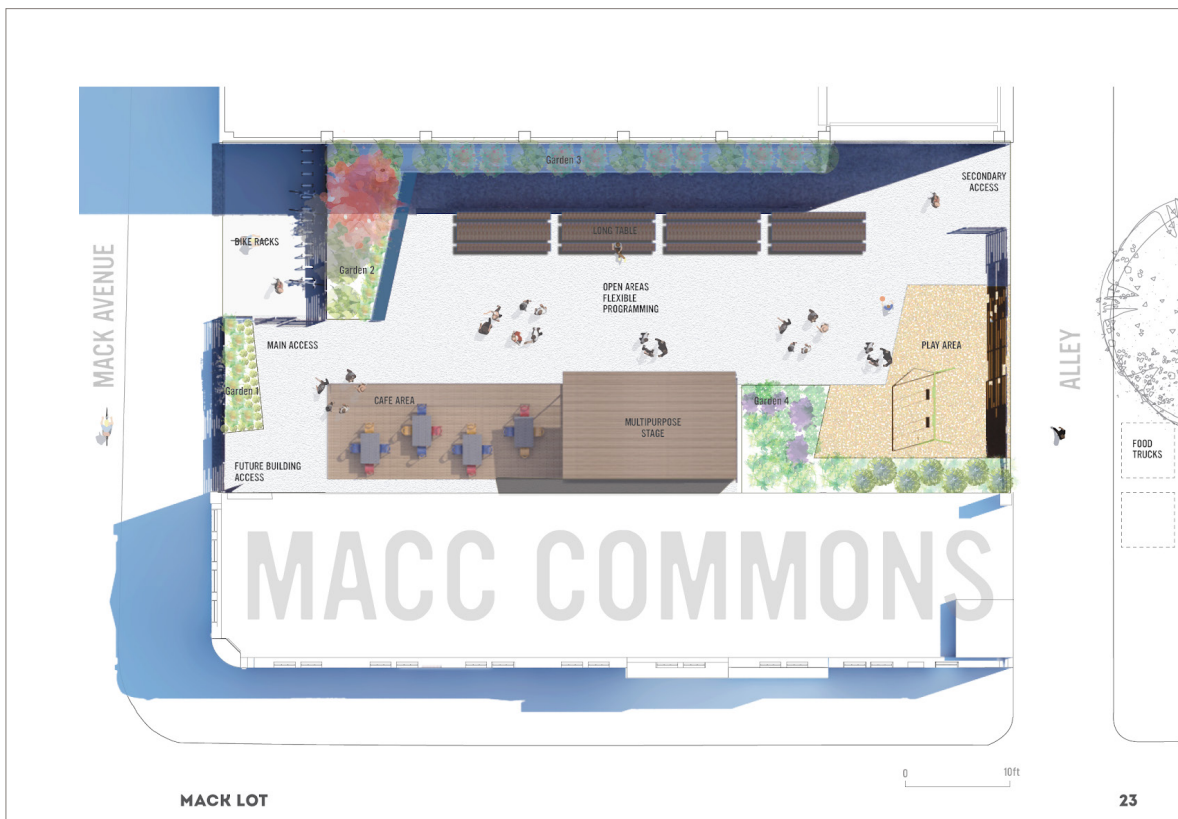
FIGURE 51: Propsed Site Plan
(MACC Development)

and outdoor community meetings. Mack lot is gated and only open for planned events. The notable adjacent business to the Mack Lot is a coffee shop called the Commons. The Commons is owned and operated by the same client that operates the Mack Lot. The Commons is an indoor community space that also has a coffee shop and laundromat. The Commons is the building that is an adjacent lot of the Mack Lot on the west side. The Mack Lot project can be viewed as an extension to the existing program of The Commons. A local Detroit design studio called City Form Detroit led the documentation and design proposal for the Mack Lot project. The design studio subcontracted a landscape designer and a transportation consultant. With the failure to receive the Kresge Grant, the project did not have the budget to hire professionals and the Mack Lot was constructed with volunteer community members to try to push through and finish. The use is to promote community gatherings that are both secular and religious. The lot is owned by the Mt Zion Baptist Church and is utilized for overflow church events. Macc Development is a non-profit organization that also identified the Mack Lot as their project to invest in the larger Mack Avenue Corridor Plan from 2014.

TIMELINE

Planning

Mack Avenue Corridor Development Plan, a community generated plan for the Mack Avenue commercial corridor developed by Macc Development.

Voting

The Mack Lot was identified through the community from the Mack Avenue Commercial Corridor.

Proposal and Design

A proposal was put forward and design was fleshed out with help from the sub-consultants.

Applying for Grant

The proposal and design was submitted for the KIP:D Kresge grant and was ultimately rejected for selection.

DIY Construction

Without the budget of the grant, community volunteers built a fence, plant beds, and used the small amount of money to fund a mural. The most notable aspect of the design unrealized was the stage.

2014   2015–2016   2016   2016   2017–2018

FIGURE 52: Project Timeline for Mack Lot

The planning started in 2014 with Mack Avenue Corridor Development Plan, a community-generated plan for the Mack Avenue commercial corridor developed by Macc Development. The was a survey about the master plan and community members voted on what project should be a top priority. The Mack Lot was identified through the community from the Mack Avenue Commercial Corridor. Between 2015 and 2016 the design and proposal package was starting to be put together. A proposal was put forward and the design was fleshed out with help from the sub-consultants. In 2016 the design team sent forward the proposal package to the Kresge Foundation to receive the grant to fund the project. The proposal and design were submitted for the KIP:D Kresge grant and were rejected for selection. Instead of scrapping the project and moving on the community members and client proactively took control back into their own hands. Without the budget of the grant, community volunteers built a fence, plant beds, and used a small amount of money to fund a mural. The most notable aspect of the design unrealized was the stage.

PATH OF POWER:

This path of power is as follows; Macc Development composes a larger Mack Avenue
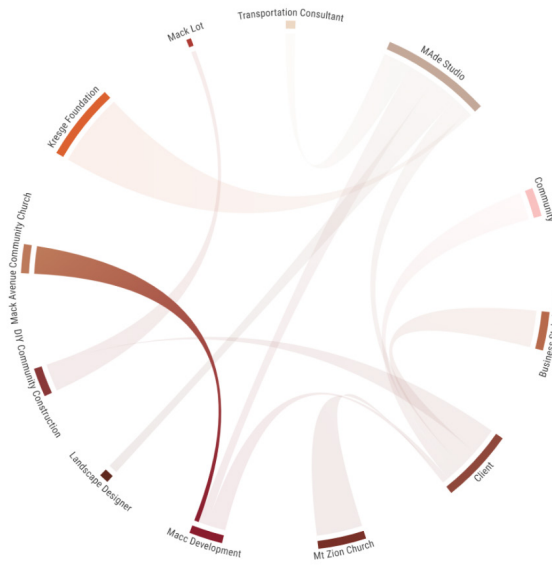
FIGURE 53
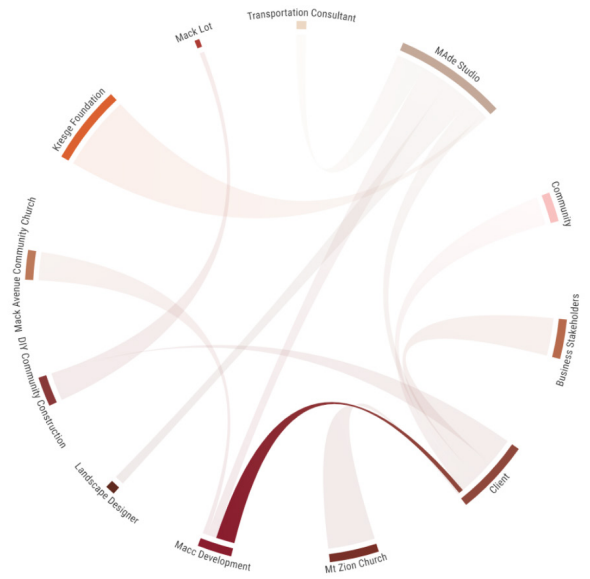
FIGURE 54
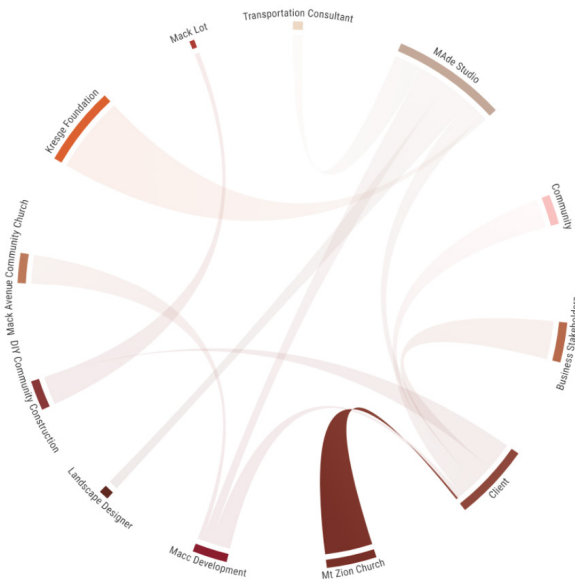
FIGURE 55
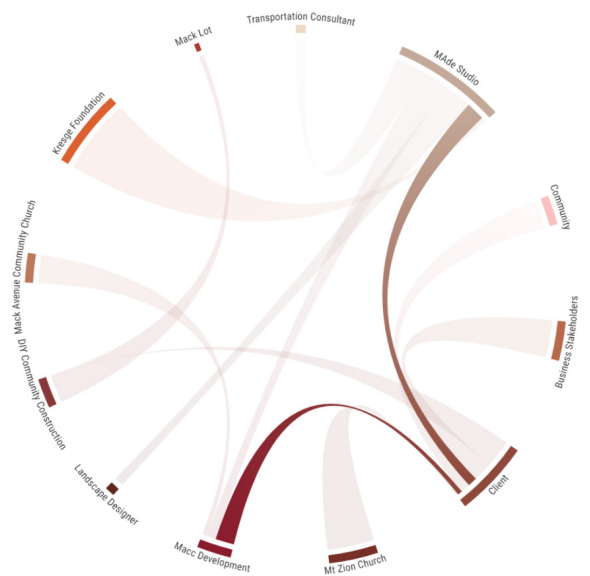
FIGURE 56

Corridor Plan and is being funded through Mack Avenue Community Church. Following that, the client reaches out to Macc Development to help with 'The Commons' and reaches out again to Macc Development to help bring the vision of the adjacent lot to life. Macc Development and the client hire MAde Studio and City Form Detroit. Mount Zion Baptist Church agrees to let the client and Macc Development use their land (they refused to sell the lot but agreed to the project). Macc Development reaches out to MAde Studio and City Form Detroit to create the design and put the grant proposal together. City Form Detroit starts to seek out other outside consultants such as transportation experts and landscape designers. The client organized and led community engagement and was responsible for reaching out to the community. City Form Detroit and MAde Studio finishes documentation for the Kresge Grant and the Kresge foundation does not award the grant to the Mack Lot. The client organized some community volunteers and they build some of the envisioned elements through DIY construction to complete the Mack Lot.

REFLECTION OF POWER:

The power switched hands many times in this project. At the beginning of this design process, much of the project was controlled by the Mount Zion Baptist Church as they are the ones who own the land. Macc Development is also funded through another church. This raises the question of there is an exclusion in this community project. With the non-profit and the landowner both being faith-based there was potential for exclusion. Some community member may love the involvement of the church but there is the potential for some community members may have not felt welcome during the
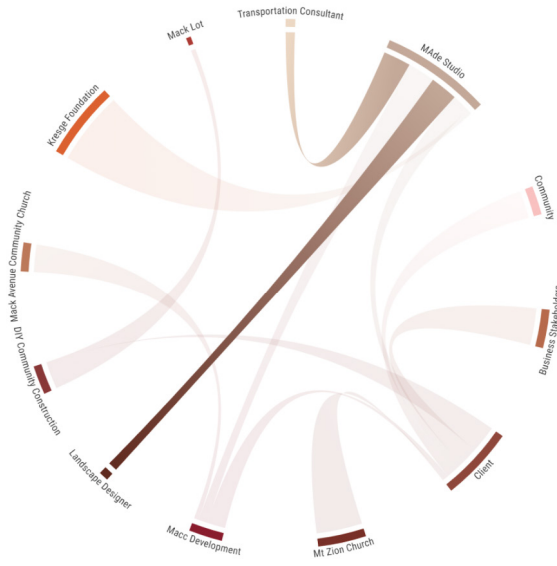
FIGURE 58
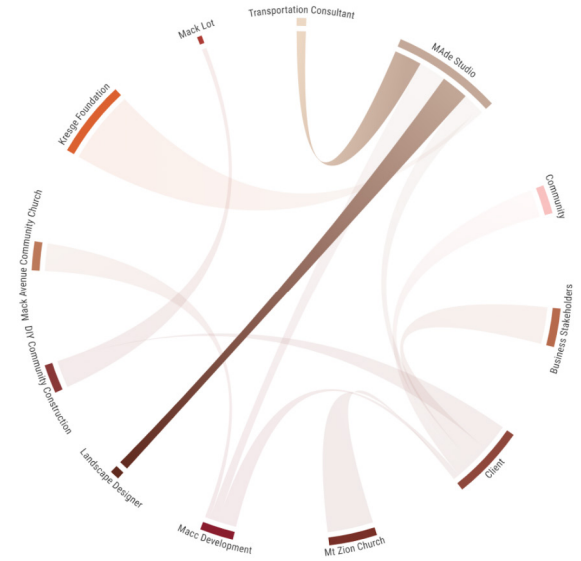
FIGURE 59
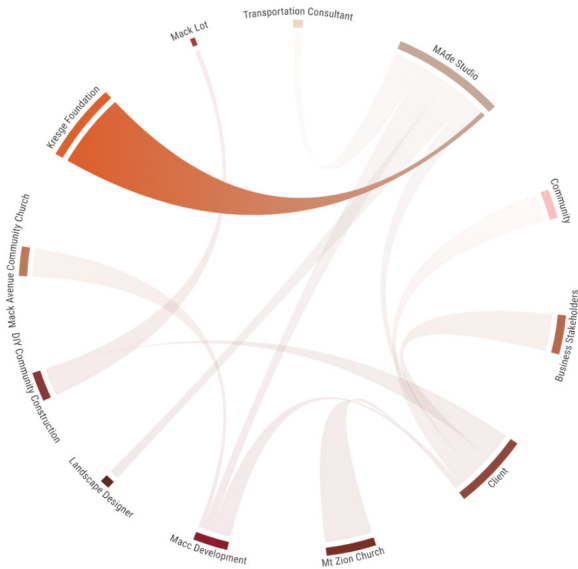
FIGURE 60
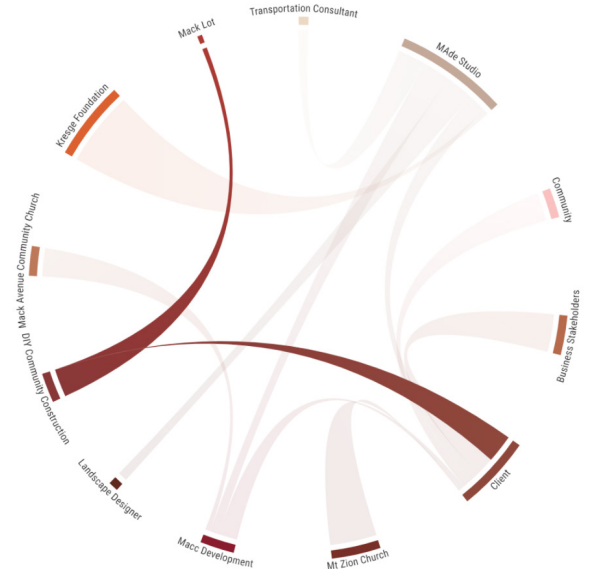
FIGURE 61

community engagement process to participate due to belonging to another faith or being non-religious.

There was difficulty figuring out how the community could utilize the under cared for space and could to an agreement with the church through a contract. Then once the agreement was finalized and oversaw through Macc Development, the next hurdle was funding. How was this project going to get off the ground without substantial money to back it? This informal project did not have the backing of taxpayer money so they had to find another avenue of funding. The power lied in the wealthy corporations. The Kresge Foundation was the answer to their problem- or so they thought. Macc Development had already recovered $100,000 to complete the Commons and believed that receiving another would not have a huge issue. So, to apply for this grant Macc Development and Zeke Harris (the client) would have to hire a design team. They had a previous relationship with City Form Detroit and decided to hire them to put together the package for the grant proposal. The designer then held the power of the design choices. They hired some outside consultants and hosted some community engagement. There were a few layered constraints for the designers as they had to navigate a strict budget constraint and keep in mind the wants and needs of the community. The power was spread evenly in this part of the process.

INTERVIEW:

To understand the designer's role in the Mack Lot is was important to get the perspective of someone on the design team. Virginia Stanard was a part of the design team and is one of the principles at City Form Detroit. She was been working in urban planning since 1999, and specifically, she has been working in community development since 2006. She has over 15 years of experience in community-focused work. Virginia was asked carefully prepared questions dealing with the Mack Lot project and about her specific involvement and role as a designer. This interview took place over zoom on Thursday, January 28th. See Appendix A for full interview.

When Virginia was asked the question about what was her role in the Mack Lot. She answered by saying, "[City Form Detroit] was hired to help lead the design and partner with the organization to do the community engagement process. I would say for the project that we were urban designers and project managers and you know engagement leaders." (Stanard 2021) According to her perspective, she believed that the designer's role was there to help lead conversations and lead elements of the design team. She saw herself as a leader within the process. The next question Virginia was asked was about the project priorities. She responded by explaining that, "The client, they already received one Kresge Grant to help them

FIGURE 62: Photo of Virginia Stanard (WRAK 2013)

with the build-out of the commons. And so, they wanted to go back for a second grant to help build out the public space. And we knew the maximum that they would grant was $150,000. So, the priority from the beginning was to complete the project and produce something and we could apply for a second grant." Due to the lack of funding that the project had. The main priority was to secure the grant to complete the project as it was envisioned. Much of the design process was surrounding this grant proposal and was focused on finishing a grant package to apply for the Kresge Grant.

Virginia was asked what she believed the role of the designer was in this project. She answered by saying, "it is always a partnership or should be a partnership between through designer's experience and expertise pairing with the community's goals so you know in terms of what we put forth in the plan. It was a marriage between the community's ideas and the designer's ideas." according to Virginia. The design process should always be split between the practical skill of the designer and the knowledge of the community through the lived experience of the community members. Both parties have something to add to the design, and neither one should have more power over the other. She also mentioned that "It was a good compromise of what we thought was good to bring to the table with the community bring to the table. I don't know if we decided to go our ideas but we helped advise what

FIGURE 63: Layered Contraints
for the Designer

**DESIGN
CONCEPT**

DESIGN
CONCEPT

OUTSIDE CONSTRAINTS

CLIENT INPUT

STAKEHOLDER INPUT

GRANT DENIAL

COMMUNITY INPUT

MASTER PLAN
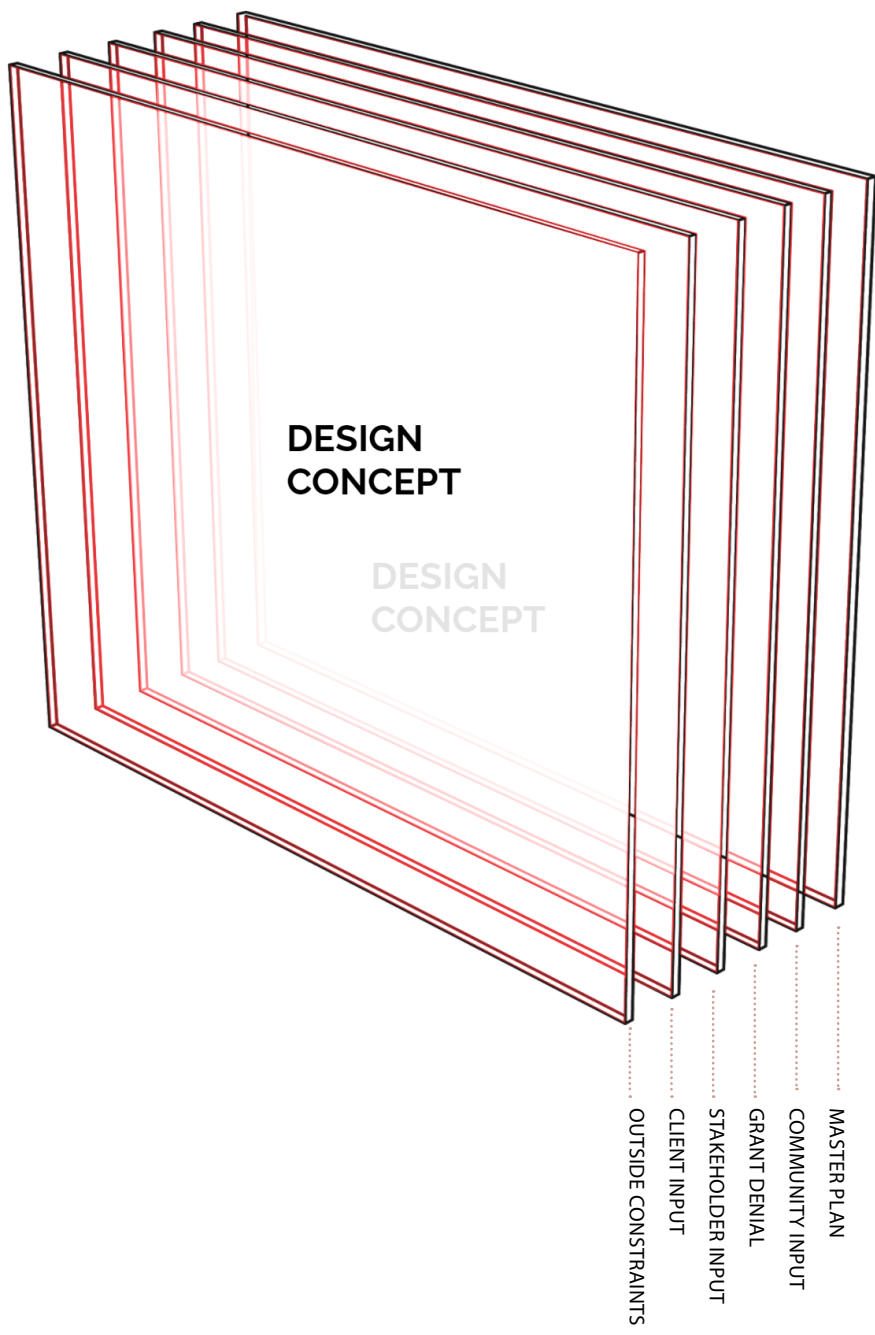
we thought was best for most feasible in partnership with the community." Virginia did not want to overpower the community members and force her designs on them. But she may be tried to shift the ideas into something that was feasible and was realistic for the project. She concluded her thought by explaining "our role at the time was to help produce a nice package to submit for a grant. The booklet we produced was important and it had to convey that we went through that had to convey a realistic budget. We weren't able to give a presentation we just had to send something and just really so we were not able to convey every intention because of the constraints of the grant." Virginia also notes that they felt constrained as designers as they were trying to follow the rules for the grant. Some of their design ideas were somewhat compromised by the strict constraints of the Kresge Grant. In this case study, the designer's role was impacted by the complex layered constraints in this project. The designer at the small scale acted as a tool for documentation and facilitator of community and stakeholder input. This project faced many obstacles and was not completed as envisioned but is still able to achieve some level of success in the end.

MEDIUM SCALE CASE STUDY

06

über

GIAN FOOD

THE

DUNDAS PLACE STREETSCAPE

CLICK *YELLING* *CLOSING CAR DOOR* *WHISTLING WIND* *CLICK* *CAR HORNS* *CLICK* *SQUEAK* *SQUEAK* *SQUEAK* *ENGINE BREAKS* * POLICE SIREN* *BIKE GEARS* *CLICK* *CAR EXHAUST* *WHISPERS* *FOOTSTEPS* *PIGEON CHIRPS* *CLICK* *YELLING* *CLOSING CAR DOOR* *WHISTLING WIND* *CLICK* *CAR HORNS* *CLICK* *SQUEAK* *SQUEAK* *SQUEAK* *ENGINE BREAKS* * POLICE SIREN* *BIKE GEARS* *CLICK* *CAR EXHAUST* *WHISPERS* *FOOTSTEPS* *PIGEON CHIRPS* *CLICK* *YELLING* *CLOSING CAR DOOR* *WHISTLING WIND* *CLICK* *CAR HORNS* *CLICK* *SQUEAK* *SQUEAK* *SQUEAK* *ENGINE BREAKS* * POLICE SIREN* *BIKE GEARS* *CLICK* *CAR EXHAUST* *WHISPERS* *FOOTSTEPS* *PIGEON CHIRPS* *CLICK* *YELLING* *CLOSING CAR DOOR* *WHISTLING WIND* *CLICK* *CAR HORNS* *CLICK* *SQUEAK* *SQUEAK* *SQUEAK* *ENGINE BREAKS* * POLICE SIREN* *BIKE GEARS* *CLICK* *CAR EXHAUST* *WHISPERS* *FOOTSTEPS* *PIGEON CHIRPS* *CLICK* *YELLING* *CLOSING CAR DOOR* *WHISTLING WIND* *CLICK* *CAR HORNS* *CLICK* *SQUEAK* *SQUEAK* *SQUEAK* *ENGINE BREAKS* * POLICE SIREN* *BIKE GEARS* *CLICK* *CAR EXHAUST* *WHISPERS* *FOOTSTEPS* *PIGEON CHIRPS* *CLICK* *YELLING* *CLOSING CAR DOOR* *WHISTLING WIND* *CLICK* *CAR HORNS* *CLICK* *SQUEAK* *SQUEAK* *SQUEAK* *ENGINE BREAKS* * POLICE SIREN* *BIKE GEARS* *CLICK* *CAR EXHAUST* *WHISPERS* *FOOTSTEPS* *PIGEON CHIRPS* *CLICK* *YELLING* *CLOSING CAR DOOR* *WHISTLING WIND* *CLICK* *CAR HORNS* *CLICK* *SQUEAK* *SQUEAK* *SQUEAK* *ENGINE BREAKS* * POLICE SIREN* *BIKE GEARS* *CLICK* *CAR EXHAUST* *WHISPERS* *FOOTSTEPS* *PIGEON CHIRPS* *CLICK* *YELLING* *CLOSING CAR DOOR* *WHISTLING WIND* *CLICK* *CAR HORNS* *CLICK* *SQUEAK* *SQUEAK* *SQUEAK* *ENGINE BREAKS* * POLICE SIREN* *BIKE GEARS*

THE CHEF'S TABLE

CHAPTER 6
DUNDAS PLACE CASE STUDY

The second public space explored is a newly constructed pedestrian focused streetscape on Dundas Street which is a mid-scale public space. The Dundas Place Streetscape is located Downtown, London Ontario, Canada (figure 64). The street used to be a four-lane street that has been converted down to a two-lane street. Cars only have access to this space during peak workday hours. It is interesting to note that there are no curbs and the drains are detailed so they lie flat into the streetscape which makes it easier for pedestrians to access and modify the landscape.

There are as little fixed elements as possible. The intention of the project was to promote pedestrian traffic in the downtown core. Its goal is to give the city placemaking and improve economic growth as well as providing new infrastructure for water drainage and internet cables. The seating, trash cans, bike racks, light poles and bollards can all be removed. The intention was to use Dundas Place in festivals and concerts. The threshold materiality change is a clear physical indicator of a change in use. Certain restaurants extend into the public street scape which impacts how the space public is utilized.

FIGURE 64:

Context Location

CANADA

ONTARIO

LONDON

Harris Park

Thames River

200 FT
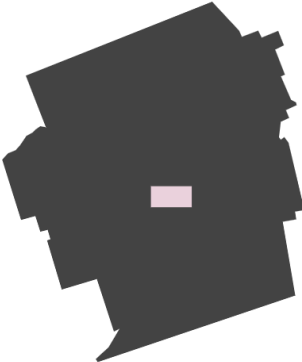
FIGURE 65: Map of
Downtown London

The first method used to study Dundas Place was through photography. The reason that this method was first implicated was to understand how the streetscape was being utilized by the general public. The photo study was also a way to understand the maintenance and placemaking of the space. Before starting this method, there were questions about use public space such is the late welcoming to everyone? It is comfortable to be in a night? This are anyone gate-keeping the space? What sorts of activities can take place here? Photographs were taken to capture of how people are occupying Dundas Place. It was a test of how the public space is utilized under different uses of ownership coding tied to public spaces identified in chapter three: Master Planning and Public Space and The Importance of Place Making.

While out observing, photographs were taken to provide evidence on how public spaces are utilized. The photographs were taken every day between 8am to 8pm for two weeks to get a variety of different uses of the space.
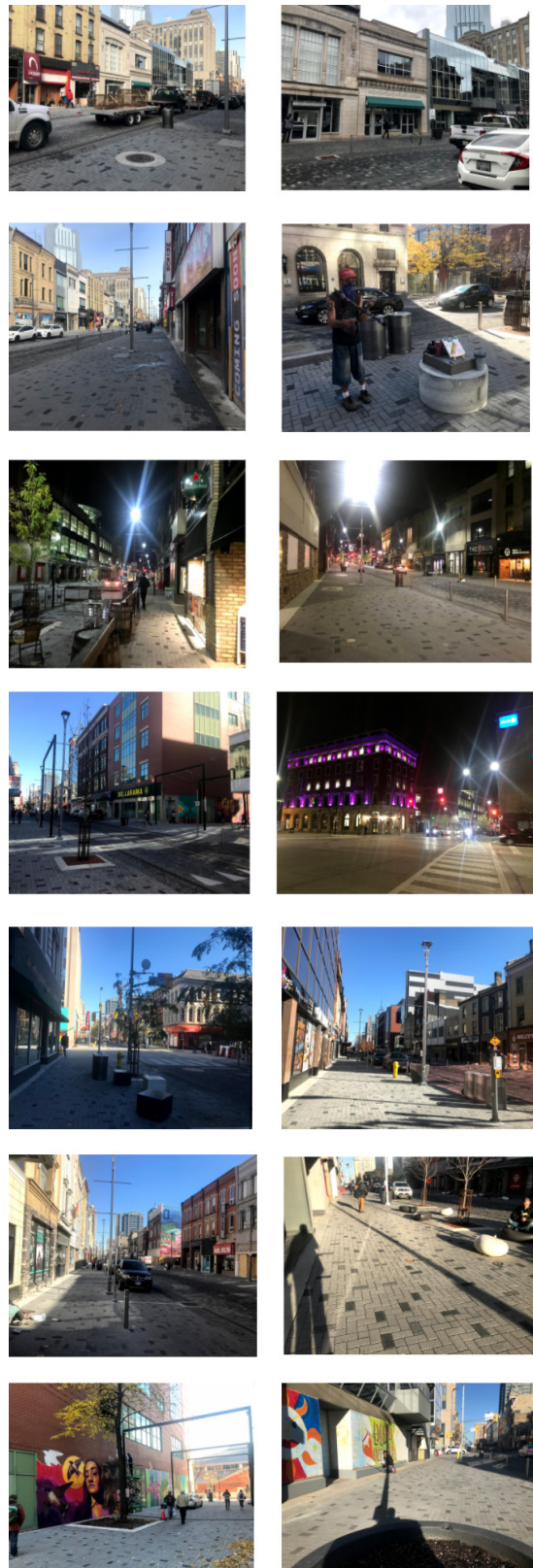
FIGURE 67: Collage of

Collection of Photos Taken

FIGURE 68: Map of Downtown
London Exploded

DUNDAS PLACE STREETSCAPE
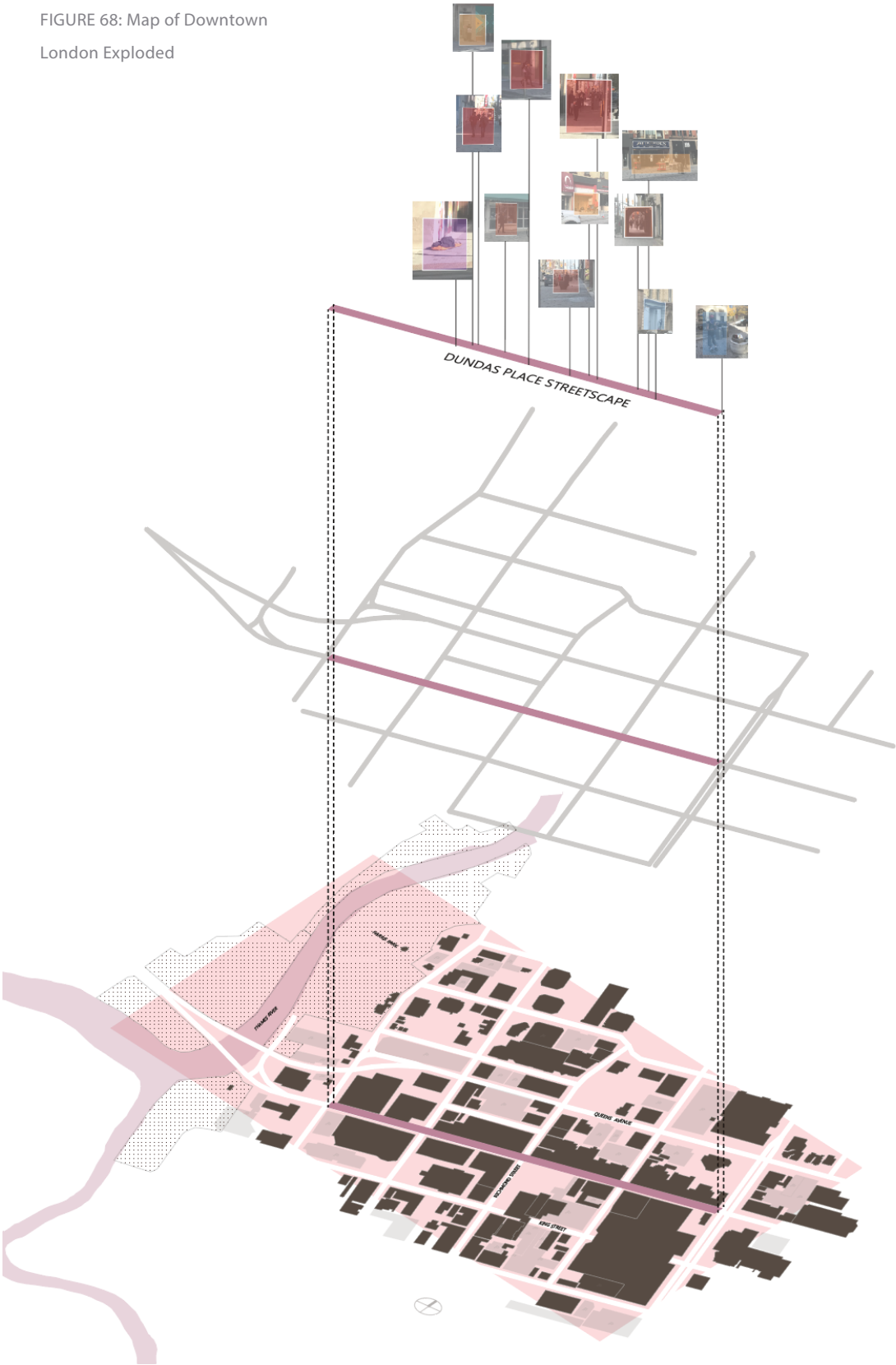
FIGURE 69

1. A man is painting up
boarded up windows as
a expressional place making
initiative

2. A group of people are
waiting at a red stop light
to cross the street is an example
of transient ownership

COLOR CODE

■ USER PLACE MAKING (EXPRESSION)

■ TRANSIENT OWNERSHIP

■ TEMPORAL OWNERSHIP

■ SEMI-PERMANENT OWNERSHIP

FIGURE 51: Map Key

FIGURE 70
1. Bookstore is extending
 into the streetscape is
an example of temporal
ownership

COLOR CODE

■ USER PLACE MAKING (EXPRESSION)

■ TRANSIENT OWNERSHIP

■ TEMPORAL OWNERSHIP

■ SEMI-PERMANENT OWNERSHIP

FIGURE 51: Map Key

The main method to study this case study was an interview with Jim Yancula (figure 71). The interview had Jim discussing his role in Dundas Place Streetscape as Manager for London's Downtown urban planning. Jim had a highly unusual role of staying with the project from the conception efforts to design (conceptual and detail) to contracting to construction to beginning of the management phase. He was heavily involved in every single phase of the project. He has also worked in city planning since 1995. Jim was asked ten carefully prepared questions dealing with Dundas Place and the role of the designer and the role of the community in the design of public space. This interview took place over zoom on Friday, November 6 th. See Appendix B for the full interview.

Jim was first asked what the role of the community was like in the building process of Dundas Streetscape. He thought about his wording carefully and then responded that, "The public had the opportunity to be involved in the development of the plan that said 'let's do a Dundas Place." he then reflected that, "Public space is always contested as there is a finite amount of public space. In their people want parking, patios, delivery areas and there is tension in deciding these things." He acknowledged that working with the community was important yet added layers of complexity and tension to the project. Jim was then asked from the stakeholders that were involved and he noted that, "Multiple divisions of city hall staff, the downtown business organization, event groups in the community (such as the people that run the

FIGURE 71: Photo of Jim Yancula
(CBC 2019)

annual Christmas parade, Sunfest event organizers and different event organizers) housing advocates and developers. Tricar as a developer was involved quite a bit." There was community outreach that was mandated as well as developer involvement. There was more involvement of businesses and organization rather than individual community members. Next, Jim was asked if he thought that the project goals were met. Jim voiced that "The design goals were met, I think. As the project goals were emphasized as few fixed and may flex elements as possible. But we had to fight against people that wanted more trees, benches at certain locations. But I would say the design goals were met. As for the management, it is too early to tell."

Jim was asked what the role of the design was and he responded "Their role was [to] look at precedents around the world. It was practical stuff like 'how do you lay the bricks now that we have decided to have bricks on top of a concrete surface.' They had to figure out to put a road on top of a road. 'How do you lay the brick so they stay in place and do not have prematurely worn,' that was? part of the design. They had to get down into the nitty, gritty. They investigate species of trees, how the lasted the winter, what planting would look like. It was their job to select that actual items that were shown as concept design. Concept design shows trash can, the design picks which trash can. If concept design says 'tree' the designer says if it is a Maple." The role of the designer is not a linear role and nor is it one person in types of public space projects like these. Multiple people were consulted and multiple design firms gave input.

The last question asked to Jim was about his final take way from his experience working towards the project of Dundas Place. He noted that there were series of difficulties with any type of project done for the public since it means that so many different entities want a stake in design and want representation. He believes that "If you want to do a transformational project, it has to be a bold step or else it won't be transformational". In order to further innovation in the street landscape we as designers must be willing to push through the complex layers and navigates through the underlying agendas of the government and outside stakeholders. The designer needs to be able to stand up for themselves in this process.

FIGURE 72: Hierarchy
 of Stakeholders

Another added layer to the complex design process is the requirement of the law. In Canada, federal law does not oversee urban planning law as it is part of the provincial laws. The federal government funds the provincial governments which allocated grants to this project. Most of the funds for this project would come through property tax from the residences of the city of London. As London is in Southwestern Ontario, Dundas Place had to follow the Ontario law.

In Ontario, the process includes the completing the Environmental Assessment Act. Before a project can be approved, there needs to be an in-depth study of the natural and urban environment impact called 'Environmental Assessment Act' (Environmental Assessment Act, R.S.O. 1990, c. E.18). At the municipal level there are bylaws that are only enforced locally. The London ByLaws include the 'Planning Act.'

Under the 'Planning Act' there are guidelines for public participation but there are no strictly enforced laws mandating public participation. ("URBAN DESIGN PRINCIPLES. 2020")

Methods i) The preparation and use of the Zoning By-law, site plan control standards and urban design guidelines, a sign control by-law, subdivision design guidelines and any other guideline documents adopted to provide for the implementation of this Plan; (OPA #444)

Discussions ii) Discussions with prospective developers and the review of applications to amend the Official Plan and/or Zoning By-law;

1. Community Improvement

2. The preparation and implementation of community improvement plans and programs. (Planning Act, R.S.O. 1990, c. P.13)

As discussed with Jim, the London Bylaws are merely guidelines and do not have the same mandated processes as the Ontario Environmental Assessment Act (figure 57). Dundas Place is a 'flex' streetscape catered towards pedestrians that runs the length of 4 city blocks. The streetscape features a redesign of the street and adjacent sidewalks. The designers were primarily from Dillon Consulting but had outside consulting from IBI group that outlined case studies for flex streets and provided suggestions for design and during the design GEHL was consulted about the public space design. The construction was contracted out to Amico Infrastructures Inc. and was overseen by Dillon Consulting.

FIGURE 73: Project Process Timeline

FIGURE 74: Mandated Public Involvement in Environmental Assessment (Government of Canada)

Master Planning

2012

Before the project was even a possibility, master planning efforts were outlined in 'Our Move Forward: London's Downtown Plan' and identified a need for investment on Dundas st.

Voting

2014

10 transformational projects were identified in the master plan and community stakeholders ranked and voting which projects were to be completed first. The Dundas Place project came first place.

Scoping Study and Enviro. Assessment

2015

The city of london hired IBI group to create a study research flex streets. They also needed to complete the Environmental Assessment and conduct official public participation.

Design

2015-2018

Dillon Consulting was hired to create a more detail design from the engage.GEHL was also consulted to provide expert knowledge on the topic of public space.

Construction

2018-2019

All public projects must conduct a proper bidding process and Amico Construction won the bid to build

Dundas Place

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1 EA Determination

- Early engagement
- Proponent submits PD
- CNSC accepts PD

or

- Requests more information
- CNSC determines whether an EA is required
- CNSC issues notice of commencement

2 Project Description

Comment period on PD

Commission decision on scope of EA

PFP available

3 EIS Technical Review

Proponent submits draft EIS

Technical review of draft EIS

Comment period on EIS

CNSC requests more information as needed until complete

4 EA Report

CNSC drafts EA report

EA report provides recommendations to the Commission

EA report posted for public review and comment through Commission hearing interventions

5 Hearing and Decision

Commission holds public hearing with interventions

EA decision by the Commission is published, including detailed reasons

PFP available

6 Ongoing Oversight, Monitoring and Compliance

Compliance verification activities

Reviews of environmental monitoring and follow-up reports

Reports to the Commission on the status of ongoing monitoring and compliance throughout the lifecycle

The path of power is as follows; The Government of Ontario mandates the laws in infrastructure and urban planning and must approve environmental assessment at the provincial level (figure 75). Community Stakeholders must be addressed and asked for input on the project (figure 76). Financial stakeholders such as London Transit, Bell, Rogers, Union Gas had more say than the other business stakeholders on the streetscape. The City of London reached out to IBI group to complete an initial scoping study and to find precedents of successful 'flex streets' which helped inform design choices (figure 77). Dillon Consulting was tasked with design and producing construction drawings (figure 78) . They consulted GEHL for public space design advice. Dillon Consulting worked with Amico Construction who won the construction bid.Amico was responsible for completing Dundas Place (figure 79) . City of London has hired a manager to run events in the space and the parks department maintains the space (figure 80).
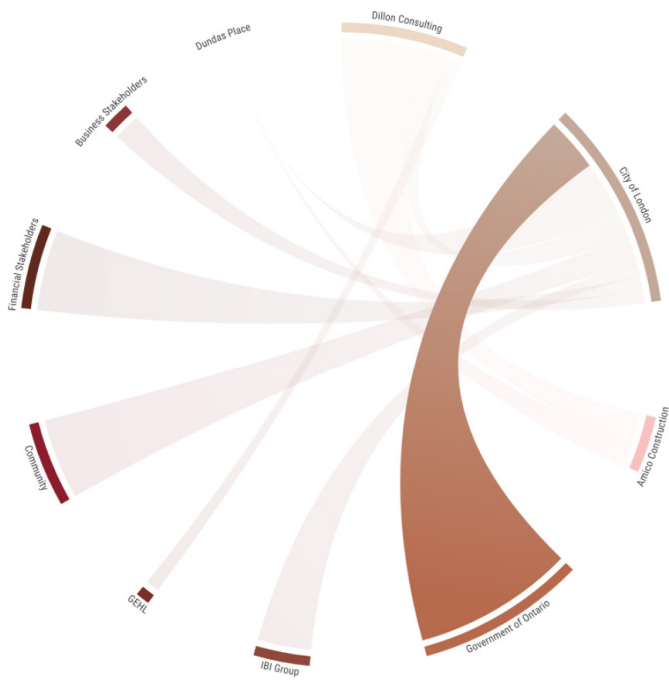
FIGURE 75
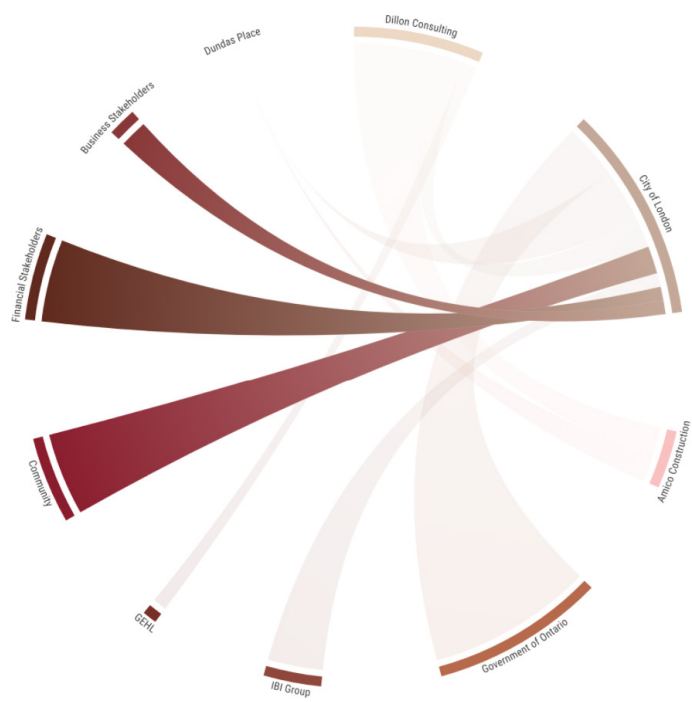
FIGURE 76
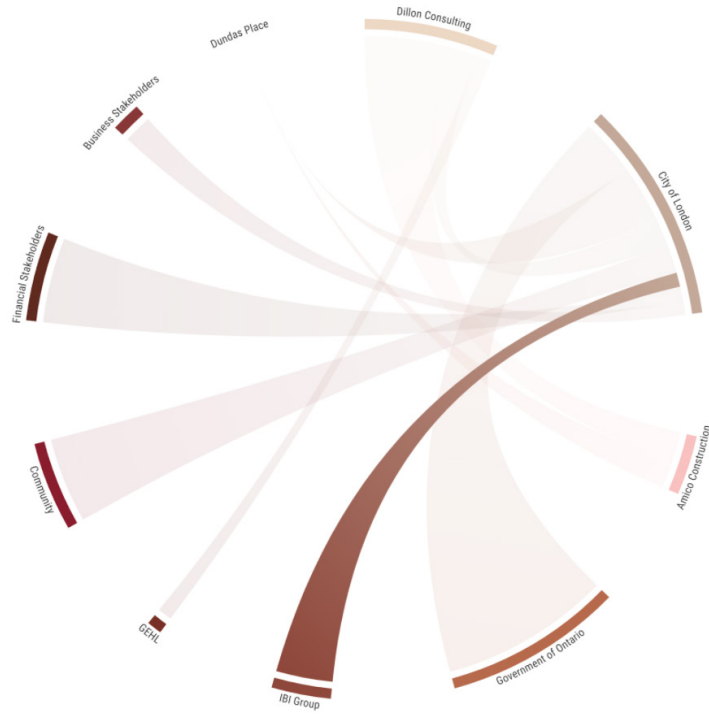
FIGURE 77
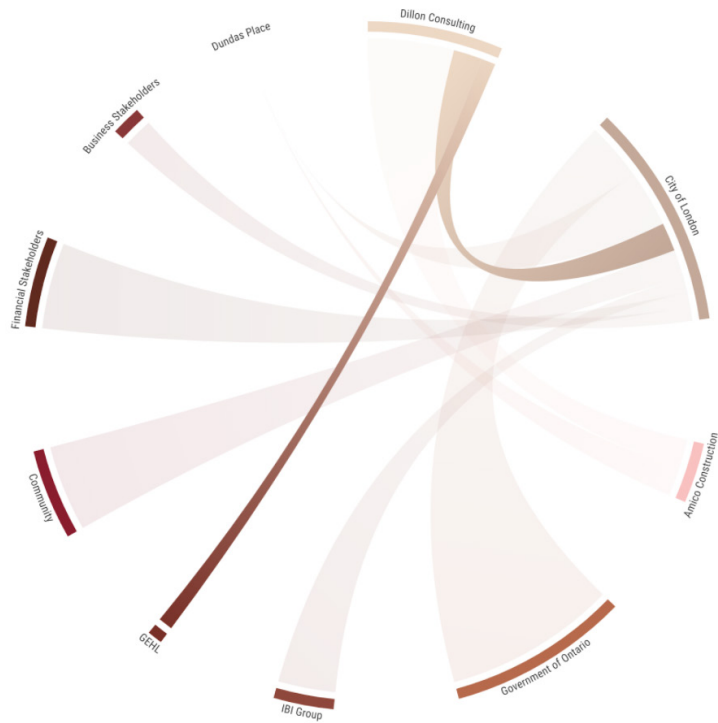
FIGURE 78
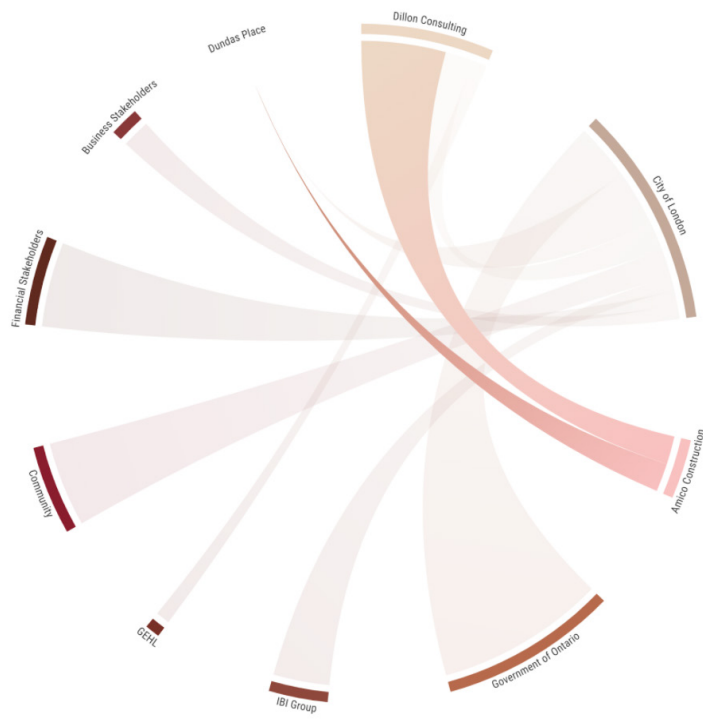
FIGURE 79
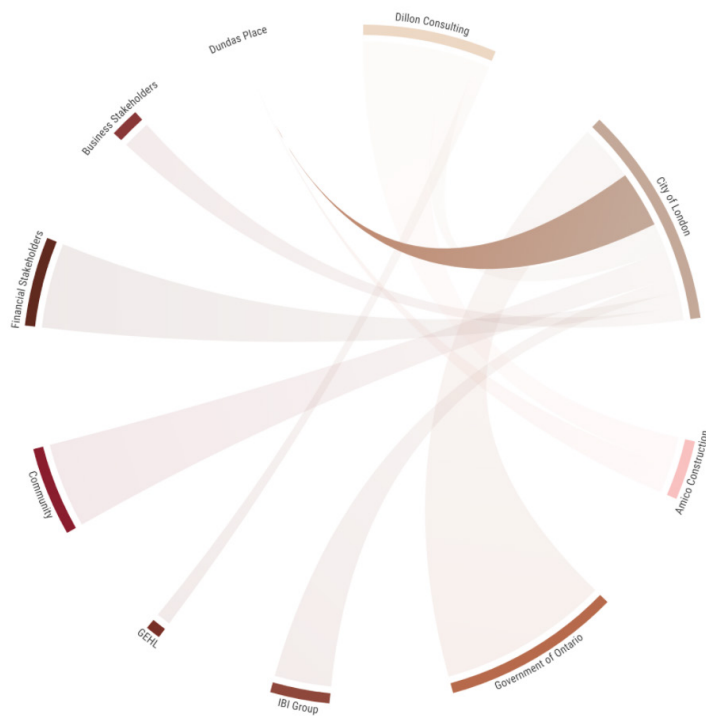
FIGURE 80

In this case study, the designer's role was impacted by the layered constraints in this project. The designer acted as much more of a tool in this case study by bringing 'concept to reality.' Their design decisions were at the detail design level and the other actors involved in the design controlled the overarching goals. The element of the master plan, community input, financial stakeholders, government requirements, engineering restraints and outside consultants all put a layer of distance between the designer's initial idea to the executed idea. The realities of the complexities in public design is evident in all these layers. Designers must be prepared to either take on a larger mitigation role when working on public spaces at a medium scale.

FIGURE 81: Layered Constrains for the Designer for Dundas Streetscape

**DESIGN
CONCEPT**

OUTSIDE CONSTRAINTS

ENGINEERING CONSTRAINTS

GOVERNMENT REQUIREMENTS

FINANCIAL STAKEHOLDERS

COMMUNITY INPUT

MASTER PLAN

LARGE SCALE CASE STUDY

07

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TRAIL*

THE
HIGH
LINE

CHAPTER 7

THE HIGH LINE CASE STUDY

As the thesis investigates the last scale, common themes are starting to emerge. Through investing, these projects we can start to see a difference of power within the different scales investigated. The assumption for a large-scale project is that the complexities should be greater than the smaller-scale projects. For the large-scale case study, this thesis has chosen to investigate the Highline. The reason why the High Line was selected was that this project is less than a decade old and it was a public project. It is a large and complex public project that had an interesting path to completion. The High Line is a public reuse project of an old train elevated train line that is 1.5 miles in length. The High Line connects the lower west side to the mid-west side of New York City, New York. The purpose of the project is to create an elevated public

park and is coined as "the garden in the sky (Field Operations)." The background of the site of The High Line used to be an old train line. The train line first opened in 1933 (Highline.org 2019). The reason for the elevated platform was for pedestrian safety. During the previous decades, 100s of people were killed when the train line was on street level. The elevated platform was a way to keep pedestrians safe while keeping the industrial sites in the West Side of New York supplied. This is the reason why I chose to include train tracks to reference history. The train line's last train was in 1981 and then was left in disrepair. During the late 1980s and early 1990s community

FIGURE 82: A Photo of the High Line taken By Max Touhey
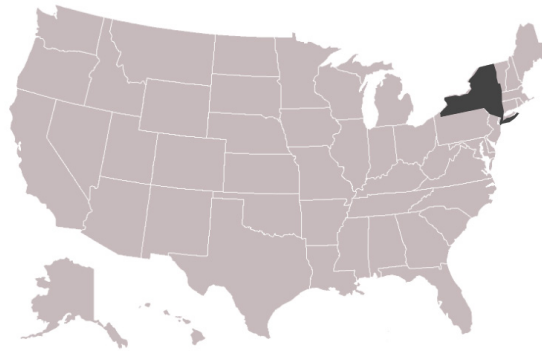
UNITED STATES
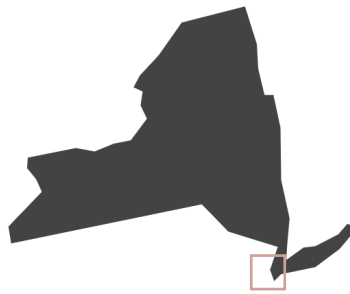
NEW YORK
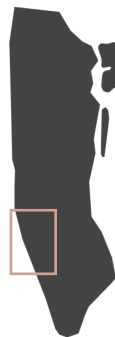
NEW YORK CITY

FIGURE 83 and 84:

Context Location

PIER 76

GREENWAY & BIKE PATH

FUTURE NO. 7
SUBWAY STATION

GARMENT
DISTRICT

WEST 35TH STREET

WEST 34TH STREET

WEST 33RD STREET

WEST 31ST STREET

WEST 30TH STREET

WEST 29TH STREET

WEST SIDE HIGHWAY/9A

CHELSEA
PARK

ELEVENTH AVENUE

TENTH AVENUE

NINTH AVENUE

EIGHTH AVENUE

SEVENTH AVENUE

WEST 26TH STREET

WEST 25TH STREET

PIER 66

PIER 64

WEST 23RD STREET

CHELSEA
WATERSIDE PARK

WEST 22ND STREET

HUDSON RIVER

WEST 21ST STREET

WEST 20TH STREET

WEST 19TH STREET

CHELSEA PIERS

FULTON
HOUSES

WEST 18TH STREET

WEST 17TH STREET

WEST 16TH STREET

CHELSEA
MARKET

WEST 15TH STREET

PIER 57

WEST 14TH STREET

WEST 13TH STREET

PIER 54

131

THE HIGH LINE

TIMELINE

1981- Last Train Use

1990s- Community Organizing

199

2004- Architect Selection

2004- 2006 Design Development

2006- Groundbreaking

20

DESIGN

99- Friends of the High Line

2001- Reclaiming Site Studies

2003- Design Competition

PRE-DESIGN

006-2009 Construction

2009-Phase 1 Opens

2011-Phase 2 Opens

2014-Rail Yards Opens

CONSTRUCTION

organizations began to form to save the train line. An official non-profit organization was founded called 'Friends of the High Line' in 1999 (David 2013). The 'Friends of High Line' was able to organize and gain funding through donations to save The High Line from demolition.

The mayor at the time, Mayor Giuliani, had already signed a demolition order but because of community opposition, The High Line was saved. Joshua David and Robert Hammond, the co-founders of the organization, though they could drum up support for a reuse project by hosting an ideas competition. Joshua David and Robert Hammond were inspired to because of inspired by the Promenade Plantée project in Paris, France. The ideas competition started before there was secured funding from the city. It was a way to quickly start a project that did not yet have real footing. If it not for Robert Hammond and Joshua David, The High Line would have been destroyed. The jury for the idea's competition selected to display 150 out of the total of 760 submissions, as an exhibition in Grand Central Station (David 2013). After so much support from the public, the city of New York chose to approve funding and support for the project.

Another key element of power that the other project did not possess was that the High Line had an initial ideas competition and then a secondary formal design competition (Kroloff 2021). There were two separate layers of competitions that the designers had to go through. The project was open to all but had a committee to select projects and narrow them down. Many established

FIGURE 85: A Photo of the Co-Founders of Friends of the High Line, Robert Hammond and Joshua David, Speaking

FIGURE 86: A Photo of Former Mayor Michael Bloomberg Walking Through the High Line Before the Intervention

design firms and landscape architects designed a scheme that put a spotlight on the project. It is a great example of power. And the path that power takes within a public project. To be selected for this project. This project is also very successful. And has implications. On the surrounding neighborhoods and community. Which makes it all very interesting to study as well.

INTERVIEW

An interview with Reed Koloff discussing Reed's role in The High Line's design competition and his perspective on how power influenced The High Line. This interview that the intention to get an inside perspective on the details on the origins of The High Line's beginning design stages. Reed was asked 10 carefully prepared questions dealing with the High Line project and about his involvement. It took place over zoom on Tuesday, February 16th.

Reed was asked what was he were thoughts about The High Line beginning stages dealing with power. He responded by saying, "Josh and Robbie [Joshua David and Robert Hammond], they manipulated the levels of power in a very complicated place to do that, more complicated than anywhere else and they got it done. Neither of them had any background in this at all, great connections, but they had no background and no money. They were able to turn down a demolition permit that had already been signed by the

FIGURE 87: A Photo of Reed Kroloff

mayor [Mayor Giuliani]. They were working on something that everybody hated and they were successful." Reed highlighted that his experience in the idea's competition showed him just how powerful community organization is. Joshua David and Robert Hammond had no expertise in protest and community organization. Reed recounted that his specific role within the process was "I helped run the design competition. There was a website called the Ideas competition. The Highline, which is before they selected their architects. So, we worked with 'Friends of the Highline' to try and come up with some vehicle that would bring the Highline public attention to get public attention. Competitions are one way to do that. When this was all going on, which is more than 20 years ago, competitions [were] much more kind of exotic in the United States. So, to do one, attracted a lot of attention. This subject in particular was very controversial. [The ideas competition] attracted a lot, so our job was to help them decide that they would do the competition. Though they had already had that idea and then if we were going to do it, how to do it and then to execute the idea. At the time it was the second-largest competition ever in New York City." The ideas competition allowed the word to get out in the public. It would be almost looked at like a marketing campaign for the project and getting people excited about the idea of it.

FIGURE 88: A Photo of the High Line Ideas Competition at Grand Central Station, NYC (Friends of the High Line)
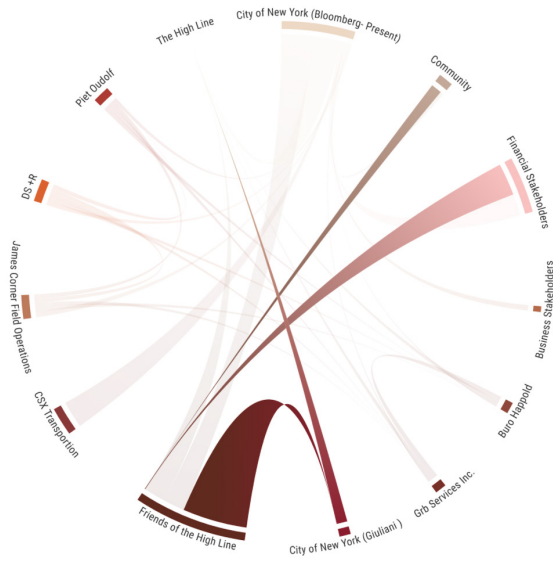
FIGURE 89
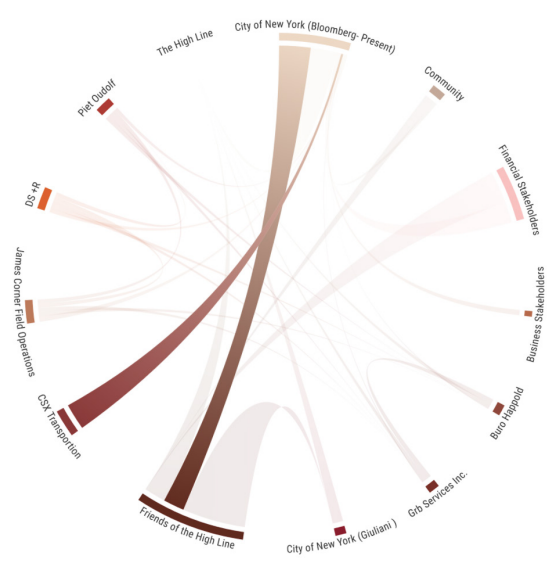
FIGURE 90
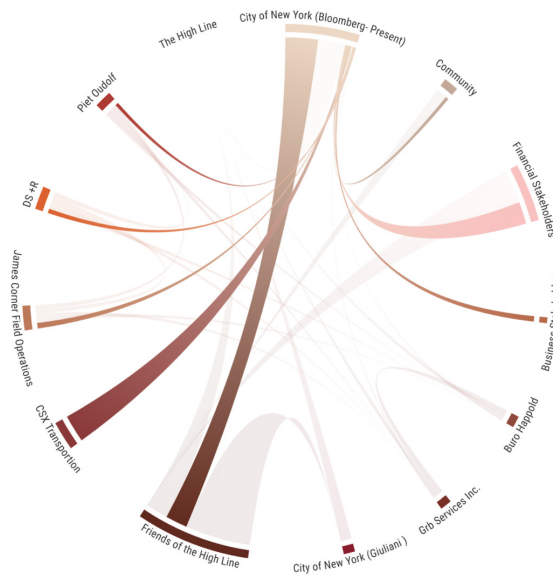
FIGURE 91
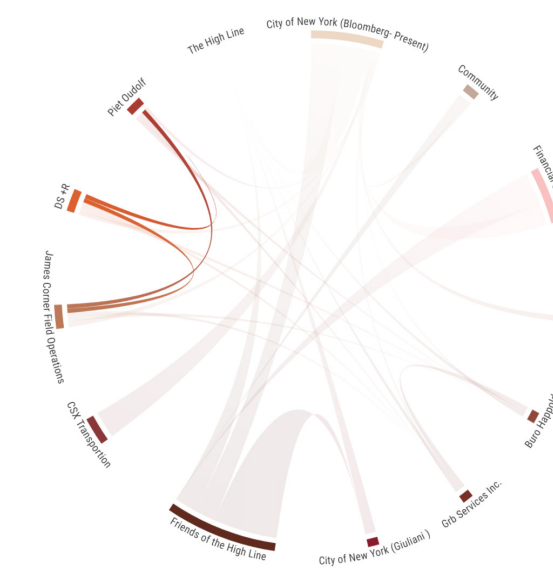
FIGURE 92

THE PATH OF POWER

The first step was that they were a community organization going from when the late 1980s to the late 1990s when 'Friends of the High Line' was established to protect the High Line from being destroyed.

Rudy Giuliani spent his last days in office trying to sign documentation to demolish the High Line.

'The Friends of the High Line' were able to get enough community support to stop this from happening. They exercised power by getting the word and out and engaging with many community members.

An ideas competition was started by 'The Friends of the High Line'. The design ideas competition started before there was secured funding from the city. It was a way to quickly start a project that did not yet have footing. The power played with Robert Hammond and Joshua David as well as the other members of the Jury. The jury selected to display 150 out of the total of 760 projects submitted, as an exhibition in Grand Central Station. People in the public were asked to comment on which project that they liked the best and the project that the public selected was not the project proposal that ended up winning that the design competition selected years later once the project was approved. Generated 2 billion dollars in private investment ("Great Museums") and it is important to mention that 10, 000 individuals donated and that the donations were not all large corporate donations ("Great Museums").
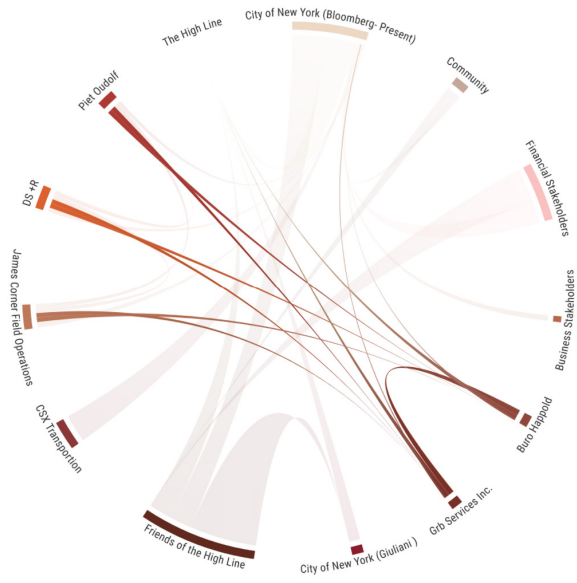
FIGURE 93
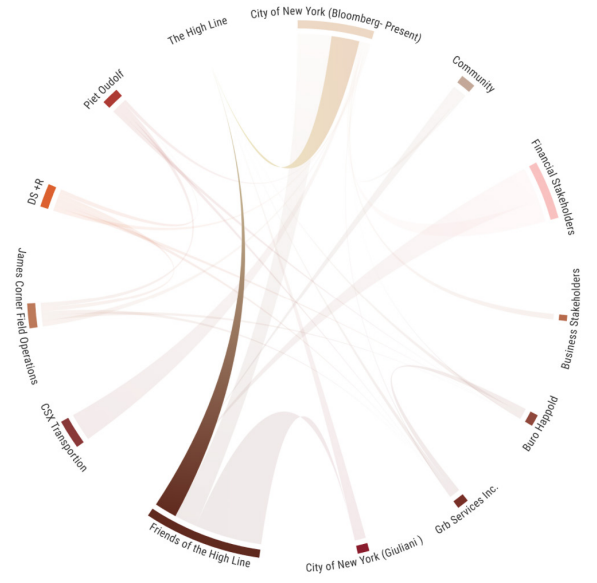
FIGURE 94

In 2002, The mayor at the time, Mayor Bloomberg, and the city council approved the funding for the High Line to go forward (Columbia University). Without the public support gained from the International competition and exhibition at Grand Central Station, the project may have not been realized. From here a second formal design competition was run formally and the public was involved to a degree.

In 2005, CSX Transportation donated the ownership rights to the city (Phaidon Press).

As Construction started, 'Friends of the High Line, the city's Economic Development Corporation, the Department of City Planning, the Parks Department, and the Mayor's office were all involved with the construction of the High Line. For every legal document or construction document, there were 5 different signatures need for an action on the project to be approved or modified (Columbia University). There was immense group co-operation and "all of those groups had representatives who you would meet with regularly. On the one hand, it helped expedite certain things through the city process, but on the other hand, it meant that you had to work with five different agencies that had very different priorities (Columbia University)."

After finishing, the park's maintenance day-to-day operations are done by 'Friends of the High Line" and 90% of the park's annual budget will come from 'Friends of the High Line' not the City of New York. Although the city will control the underlying maintenance regarding the control of the park. The annual operation cost is 3 million dollars (New York Times). The High Line highly upkeep and new annual plants are replanted every year. The

**DESIGN
CONCEPT**

DESIGN
CONCEPT

OUTSIDE CONSTRAINTS

ENGINEERING CONSTRAINTS

GOVERNMENT ADMINSTRATION

FINANCIAL STAKEHOLDERS

FRIENDS OF THE HIGH LINE

IDEAS + DESIGN COMPETITION JURY
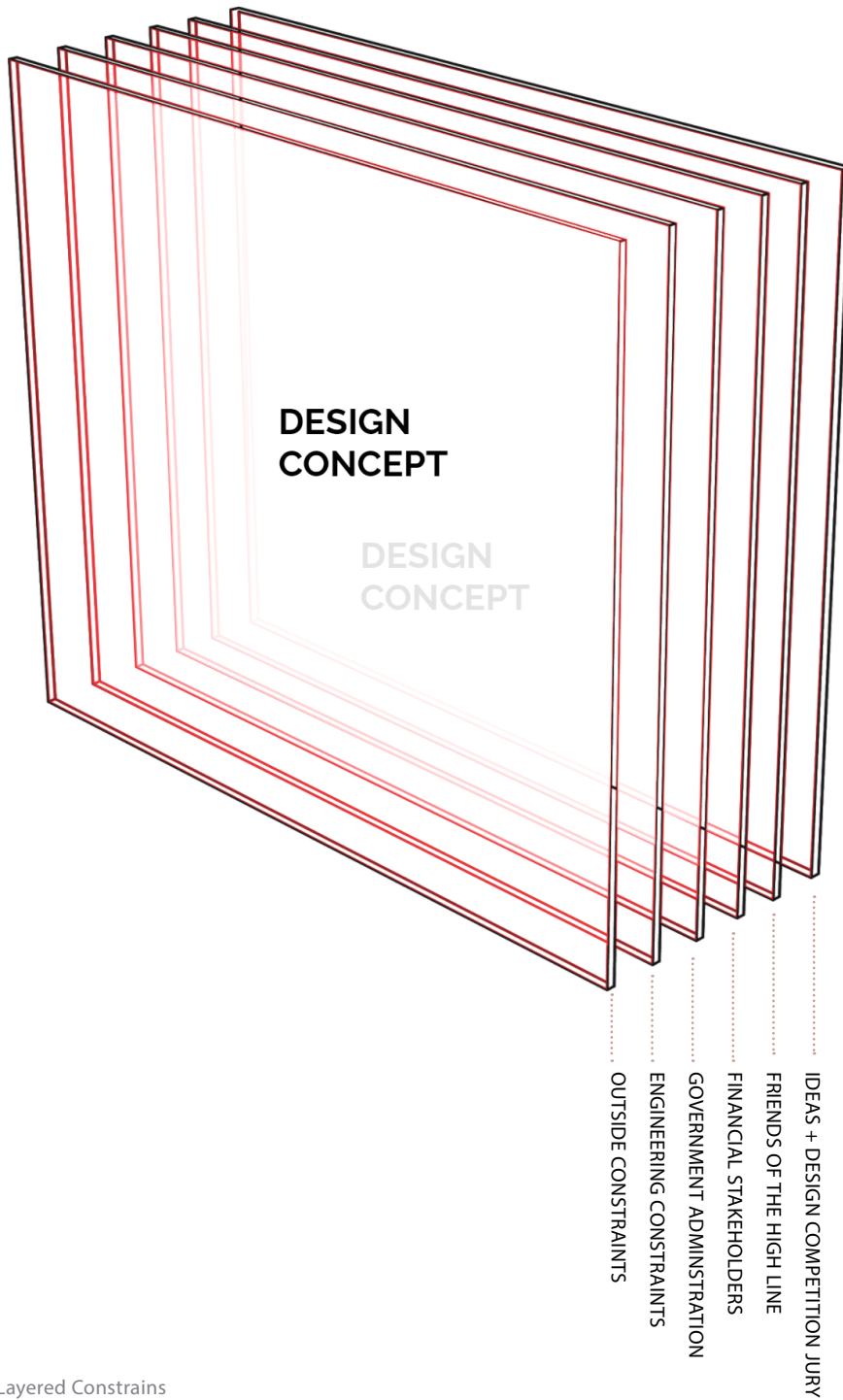
FIGURE 95: Layered Constrains
for the Designer for The High
Line

CRITIQUE AND REFLECTION

08
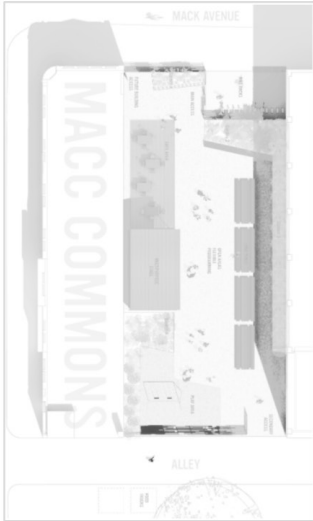
SMALL
MACK LOT
Detroit, MI
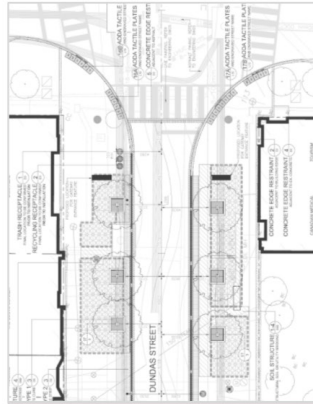
MEDIUM
DUNDAS
STREETSCAPE
London, ON
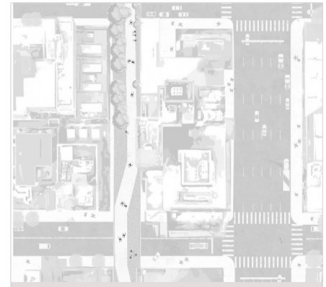
LARGE
THE
HIGH
LINE
New York City, NY

MACK LOT
Detroit, MI

DUNDAS
STREETSCAPE
London, ON
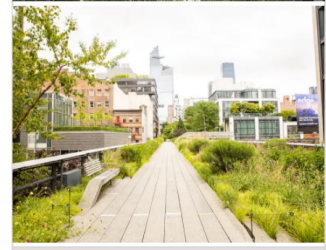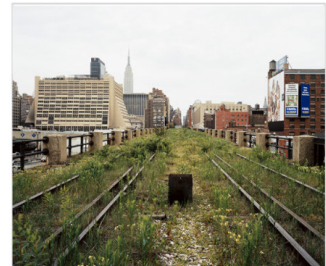
THE
HIGH LINE
New York City, NY

CHAPTER 8

CRITIQUE AND REFLECTION

Upon reflection on this thesis investigation, the designer's role in public projects is complex. Architects must fill many roles for different scales of projects. Interestingly, the assumption studying the public space projects at different scales was that the smaller scale project would be the least complex but that was not the case. After reviewing the path of power in all three projects, the most straightforward design process and path of power was the medium scale project. The medium-scale project was large enough that many community members in the area did not care to participate but small enough that large corporations were not integrally involved either. The small-scale project was so important to the community that there were much greater involvement and opinions in the mix. The larger-scale project had so much more complex due to the massive budget and the design competition and due to the high-profile nature of the project. The large-scale project even had its non-profit to highlight the importance of pursuing the project. One of the greatest similarities between all three projects is that

the architect only holds the power earlier on at the design stages and even when they possess the power to influence the design, they are bound by multiple constraints.

Another similarity that was evident in all three projects was that the community had a lot of power towards the beginning stages and then had some element of power at the end of the project or the maintenance stage but in the middle, during the design, the community engagement was lacking in all three projects. The designer seems to have the most influence on the design during the documentation design phase where they influenced small decisions such as the types of material and very nuanced small detail decisions. The larger decisions of the conceptual design were already decided in the design development phase which is controlled much by the patron and the community.

Some of these constraints for The Mack Lot included the larger master plan, the community input, the grant denial that led to the eventual budget constraints due to the grant denial. More constraints included the stakeholder input and client input and the opinions of the outside consultants such as the transportation expert and the landscape designer.

FIGURE 96: Photos of the Various projects
© Greg Wisniewski
© Joel Sternfeld

© Hatnim Lee

SCOPING STUDY

CONCEPT INITIATION

CO
DEVE

DESIGNERS

DESIGNERS

D

PATRON (S)

PATRON (S)

LABORERS

LABORERS

COMMUNITY STAKEHOLDERS

COMMUNITY STAKEHOLDERS

C
ST

BUSINESS STAKEHOLDERS

BUSINESS STAKEHOLDERS

S

CITY OF DETROIT

CITY OF DETROIT

EXPERT CONSULTANTS

EXPERT CONSULTANTS
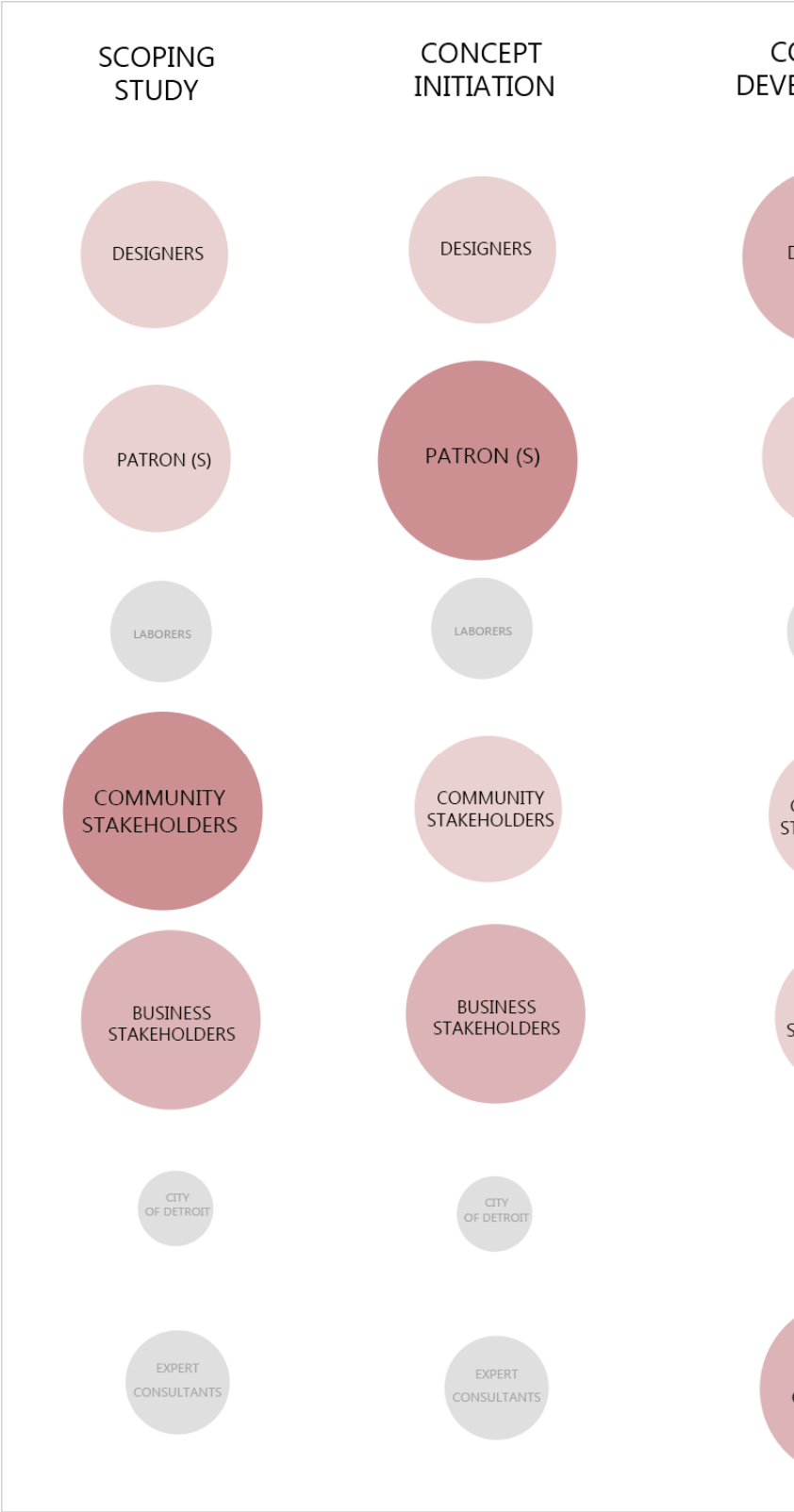
FIGURE 97: Mack Lot
Path of Power

CONCEPT DEVELOPMENT	CONCEPT DOCUMENTATION	CONSTRUCTION	MAINTENANCE
DESIGNERS	DESIGNERS	DESIGNERS	DESIGNERS
PATRON (S)	PATRON (S)	PATRON (S)	PATRON (S)
LABORERS	LABORERS	LABORERS	LABORERS
COMMUNITY STAKEHOLDERS	COMMUNITY STAKEHOLDERS	COMMUNITY STAKEHOLDERS	COMMUNITY STAKEHOLDERS
BUSINESS STAKEHOLDERS	BUSINESS STAKEHOLDERS	BUSINESS STAKEHOLDERS	BUSINESS STAKEHOLDERS
CITY OF DETROIT	CITY OF DETROIT	CITY OF DETROIT	CITY OF DETROIT
EXPERT CONSULTANTS	EXPERT CONSULTANTS	EXPERT CONSULTANTS	EXPERT CONSULTANTS

SCOPING
STUDY

CONCEPT
INITIATION

C
DEV

DESIGNERS

DESIGNERS
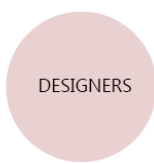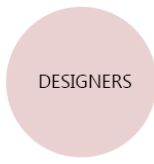
LABORERS

LABORERS

COMMUNITY
STAKEHOLDERS

COMMUNITY
STAKEHOLDERS

BUSINESS
STAKEHOLDERS

BUSINESS
STAKEHOLDERS

CITY
OF LONDON

CITY
OF LONDON

EXPERT
CONSULTANTS

EXPERT
CONSULTANTS

FIGURE 98: Dundas
Streetscape Path of
Power

CONCEPT
~VELOPMENT
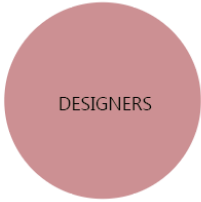
CONCEPT
DOCUMENTATION

CONSTRUCTION

MAINTENANCE

DESIGNERS

DESIGNERS

DESIGNERS

DESIGNERS

// CITY OF LONDON IS THE PATRON //

LABORERS

LABORERS
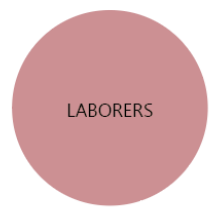
LABORERS

LABORERS

COMMUNITY
STAKEHOLDERS

COMMUNITY
STAKEHOLDERS

COMMUNITY
STAKEHOLDERS

COMMUNITY
STAKEHOLDERS

BUSINESS
STAKEHOLDERS

BUSINESS
STAKEHOLDERS

BUSINESS
STAKEHOLDERS

BUSINESS
STAKEHOLDERS

CITY
OF LONDON

CITY
OF LONDON

CITY
OF LONDON

CITY
OF LONDON

EXPERT
CONSULTANTS

EXPERT
CONSULTANTS

EXPERT
CONSULTANTS

EXPERT
CONSULTANTS

PRE-DESIGN

IDEAS
COMPETITION

CO
DEVE

DESIGNERS

DESIGNERS

D

PATRON (S)

PATRON (S)

LABORERS

LABORERS

COMMUNITY
STAKEHOLDERS

COMMUNITY
STAKEHOLDERS

BUSINESS
STAKEHOLDERS

BUSINESS
STAKEHOLDERS

CITY
OF NEW YORK

CITY OF
NEW YORK

EXPERT
CONSULTANTS

EXPERT
CONSULTANTS
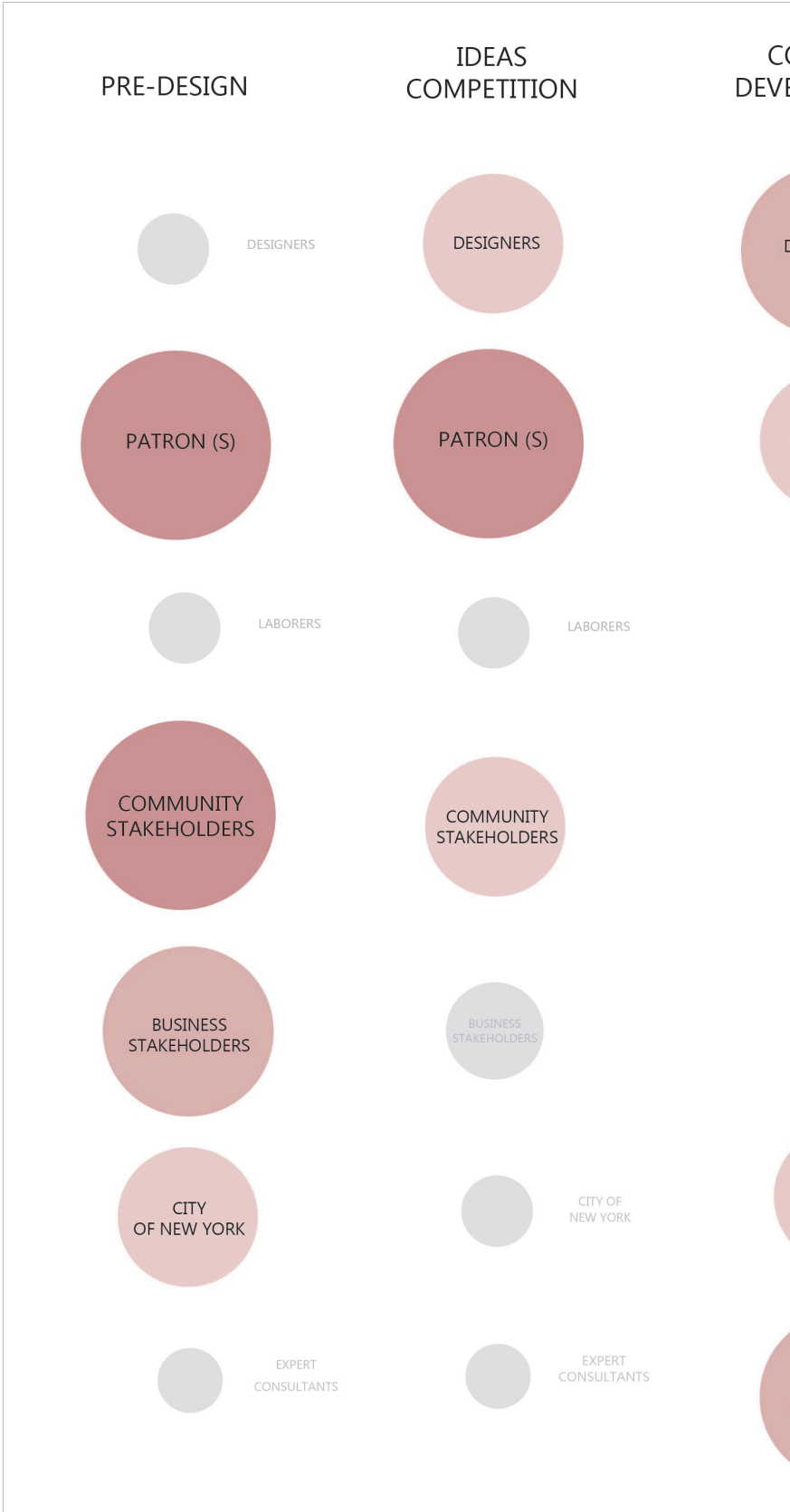
FIGURE 99: The High Line
Path of Power

CONCEPT DEVELOPMENT	CONCEPT DOCUMENTATION	CONSTRUCTION	MAINTENANCE
DESIGNERS	DESIGNERS	DESIGNERS	DESIGNERS
PATRON (S)	PATRON (S)	PATRON (S)	PATRON (S)
LABORERS	LABORERS	LABORERS	LABORERS
COMMUNITY STAKEHOLDERS	COMMUNITY STAKEHOLDERS	COMMUNITY STAKEHOLDERS	COMMUNITY STAKEHOLDERS
BUSINESS STAKEHOLDERS	BUSINESS STAKEHOLDERS	BUSINESS STAKEHOLDERS *FUNDING*	BUSINESS STAKEHOLDERS
CITY OF NEW YORK	CITY OF NEW YORK	CITY OF NEW YORK	CITY OF NEW YORK
EXPERT CONSULTANTS	EXPERT CONSULTANTS	EXPERT CONSULTANTS	EXPERT CONSULTANTS

	MACK LOT	**DUNDAS STREET**
LAND OWNERSHIP	Mt. Zion Baptist Church	City of Lon
PROJECT ORIGIN	Bottom-up Approach: ➜ Planning was community-driven	Top-down Approach: ➜ Government i through large plan
ACCESS	Type of Access: ➜ Closed unless there is a planned event ➜ Gated	Type of Access: ➜ Open 24/7
COMMUNITY PARTICIPATION	Type of Community Involvement: ➜ Not required ➜ More individual people involvement ➜ Faith-based organizations involved	Type of Community Involv ➜ Required ➜ Part of envir ➜ More business individual pe
LEGAL STATUS	Private	Public

	SCAPE		**HIGH LINE**	

...don   City of New York

                          Bottom-up Approach:

...initiated   ➔   Planning was
...r master   Community-driven
                          ➔   Started through 'Friends of
                                The High Line'

                          Type of Access:

                          ➔   Set operation hours
                          ➔   Limited entrances to
                                   space

...ement: Type of Community Involvement:

...onmental assessment   ➔   Community generated project
...es involved less   ➔   Community outside of 'Friends of
...ople   the High Line' had less design
                                 input as the ideas competition
                                 was world wide and not localized

                          Public/Private Partnership

Some of the constraints for the Dundas Streetscape included the larger master plan, the community input as well as the financial stakeholders. The largest constrain that had to be met was the government requirements in meeting all of the requirements for the Environmental Assessment Act. Some more minor constraints that the Dundas Streetscape designers had to consider were the engineering constraints as the project dealt with a lot of street infrastructure. The design had to be tailored around these constraints.

While looking into the role of the designer what kept coming up in the projects was how the project was influenced through the type of initiation and the source of funding. It is important to investigate the funding of a project as the funding often determines the power dynamic of a project. All three of the projects sourced funding differently. Comparing the funding sources for all these projects, it is fascinating to learn some of the similarities and some of the differences in the funding. The Mack Lot was funded through crowdsourced through the community members and through the church-based organization that funds the non-profit of Macc Development. They were unable to secure a larger grant from

MACK LOT

DUNDAS STREETS

ASSUMPTIONS

MACK LOT
- → Should have the least complexity
- → Ownership would be simple

DUNDAS STREETS
- → Slightly more com
- → Planning started thr interest and develo

CORE CONCEPTS

MACK LOT
- → Limited public access and complex land ownership
- → Did not secure grant which resulted in DIY construction
- → Complex interconnected relationships

DUNDAS STREETS
- → Streetscape open 24/7 access
- → Government initi little to do wit and corporate in
- → Least complex

FINDINGS/NEW IDEAS

MACK LOT
- → Power is unbalanced in the end stages on the project
- → More individual people involvement
- → Faith-based organizations involved may cause exclusion

DUNDAS STREETS
- → 24/7 access makes opportunity for
- → Power was fairly the designer's ro constrained to de

IMPLICATIONS

MACK LOT
- → Questions of maintenance and control
- → Designers should have a plan B and incase grants fall threw

DUNDAS STREETS
- → Type Access and are correlated
- → Too many outside affects the powe designer has

...SCAPE

HIGH LINE

...plex ...rough corporate ...pers	→ Most Complex → Planning started through corporate interest and developers → Privately owned
...n to all with ...ated and had ...h developers ...nterests	→ Public/Private Partnership → Started through community organization → Many groups and interests involved and very complex
...s for the most ...lace making ...balanced but ...le was heavily ...etail design	→ Power was held by certain individuals in the community who organized (beginning and end stages) → The High Line is heavily controlled through access and points of entry which affects the by the public
...Place making ...e consultants ...er that the	→ Complex power institutions can be over power with enough grassroot support → Questions of if maintenance and control should be shared between a government and private non-profit

the Kresge Foundation which the designers were anticipating on. As this was a bottom-up project they had no funding from government sources and the government was not involved. In comparison to the Dundas Streetscape, the government was involved from the beginning and it was more of a top-down design process. There was no question of where the funding was going to come from. At the beginning of the project, the designers knew that the project would be funded through taxpayer money. The High Line is a remarkably interesting mix because although it was a bottom-up approach from the community that was started through the non-profit 'The Friends of The High Line'. The government took it on as a project during the Bloomberg administration in New York City and therefore it was funded through a combination of donations from private corporations, individuals, and taxpayer money. To this day the project is continuously maintained through a combination of taxpayer money and donations. The funding comes from a couple of various sources, it comes from donations to Friends of The High Line and the High Line receives an annual budget from New York City Parks which comes from the larger annual city budget ("The High Line. org").

PERSONAL REFLECTION

This thesis process has allowed me to learn that the role of the architect is more of a narrow slice of the design process. Architects are not the main conductors of the process which I was surprising because of the way architecture is taught in school. In architecture schools, designers are portrayed as the conductor or the most important person in the building process yet they do not contribute an excess amount to the process. I was surprised to learn the narrow slice that designer gets to make decisions in the overall design process. In the earlier phases of the project, I was under the impression that real-life projects would be like how studio projects are contracted in school. I knew that some things could not be mimicked in school but I thought it would be generally similar. Studio projects are conducted as mini versions of the design process which is not completely accurate. Studio projects start in the project at the initiation phase and typically end before detailed documentation phases. Architecture schools are missing a lot of the process of how projects are conducted in the actual field of architecture. In some cases, much of the initial concept design decisions are already completed before the architect gets to leave their impression on a project. The architect is involved in the initial stages of the project but they do not have much power or decision-making power in these stages. In school studio projects students are introduced to projects that portray the idea that their role as the designer is to do the initial scoping of the site as well as to do

conceptual design. Much of the time spent in studios focus on conceptual design and there is not a lot of effort until upper studios on detail design. As technology progresses the role of the architect does heavily rely on the detailed design phases rather than conceptual phases as those conceptual phases have been taken over by a combination of the community, patron, the municipality, and expert outside consultants. This thesis could have implications on the way that students are presented with their studio projects. If schools would like to present themselves as being equitable and wanting to push for social change then they must admit that the concept design should heavily rely on the community it is hypothetical serving and implementing their ideas and the detail design phase is where the student can show their ideas and creativity. There should be less of a focus on idea generation and more of a focus on how to implement ideas on behalf of the public will.

Taking a larger step back and thinking about the larger implications of this thesis work, I begin to wonder if the design process is okay the way it currently stands. Is the larger process as it stands now okay? My thoughts after completing this research process, are that it is not okay. Yes, there have been conversations surrounding community involvement in the conception of the design for a project but what is being missed is the

FIGURE 100: Photos of the
Alley at Dundas Streetscape

end of a project. Public space projects do not end when the project's legal contractural obligations date passes. The project enters into a maintenance phase where the designer and community voices have little to no power. I think the current way that the public design process operates now is not the way it should be. The design process in the future should discuss long-term maintenance agreements and community involvement. There is a lot of focus on the concept of a design and not a lot of focus on deisgn for the longevity sucess.

For me, the privatization of public space is very concerning. This is another area where I was concerned when researching. After completing this research, the trend is clear to me that the privatization and globalization of public space are just beginning. With the privatization of public space, I am very concerned about the equitable nature of the future of public space. To conclude this thesis process, I end with a question.

How can the privatization of public space be combated inorder to preserve equitable public space for everyone?

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FULL INTERVIEW

VIRGINIA STANDARD

Q: How long have you been involved in public planning?

"I have been working in urban planning since 1999, off and on because that is when I graduated from undergraduate. In terms of really in planning and urban design that has a particular participatory community-engaged focus, I would say since 2006. That is really when I would say that is when I started doing community work. So, for about the last fifteen years really community focused but quite a lot longer just working in the field."

Q: What was your role in the Mack Lot development?

"I guess, I can't talk about that project first without mentioning that we had established a relationship with that organization [MACC development] in a previous project which was a corridor plan. So, we were hired as designers and to lead community engagement. The corridor we did was in 2014. SO that project then led to the Mack Lot project. So, we were hired to help lead the design and partner with the organization to do the community engagement process. I would say for the project that we were urban designers and project managers and you know engagement leaders. We did realize that before the project started and that we were not qualified for everything that the project needed so we asked consultants that were sub-consultants to us. Our firm was paid and then we would pay the sub-consultants. We brought on a landscape designer and a transportation consultant. Some larger firms can handle all of this but it good to find people that specialize and then you can really put a unique team together."

Q: What were the priorities in the design process?

"Well, there were priorities that the client had and then they were priorities that the community had. The client was really, we were really gearing up to apply for a Kresge Foundation grant. It was called a KIP-D grant. Innovation, planning grant from Kresge. They still have these grants but they were hot and new a few years ago. They ranged from $100,000 to $150,000. So, the client, already received one Kresge grant to help them with the build-out of the commons. And so, they wanted to go back for a second grant to help build out the public space. And we knew the maximum that they would grant was $150,000. So, the priority

from the beginning was to complete the project and produce something and we could apply for a second grant. So, we need to fit everything under a 150, 000 budget because that was the grant budget. And then the client was also interested in having a community engagement process. And something that was informed by the community. They [the community] did not quite know what they wanted. The priority for the community was really just a flexible space where people could come together. They expressed a priority for a stage and a mural. So are a couple of the key things."

Q: Were there certain laws (or By-laws) that mandated public participation that affected the development of the Mack Lot?

"Well, it was mainly driving but the client. If this was a project that the city was sponsoring then those projects require a certain about of processes like a site review. When I worked on a project in the Eastern Market and the city was the client and there was actually a legal number of meetings that we had to host. You know to get public input. We helped design the actual community process with the client. We just kind of based it off what we thought would be a good model. We did have to factor in our budget to how much community engagement that we could do."

Q: What was your experience working with community members like? What was the nature of the decision-making structure like?

"I mean it is always great to work with

community members. We had a different kind of scales of interaction and relationships. The client was the main conduit for connection to the community that helped with the outreach and helped with inviting community members. It was great because we always learned a lot. This was one of the projects where my partner, James, and I, really shifted gears to said we as consultants who do not live in the neighborhood and we do not want to be the face of this project. We will course help design and give input and help with the meetings. But we wanted the community partner to be the main speaker at the community meetings. We wanted to be more engaged in outreach instead of us doing that. We shifted in our practice to do that. We wanted to put more leadership and ownership with the community organization. So, we engaged with the community but the organization [MACC development] really lead that. When we would have a meeting, in years past, I would be the one who would send the invitations and the emails out to community members. With this project it was different. With many years working including the design center, this correspondent should not be coming from the consultant it should be coming from the community organization. For instant, Macc Development did all the invitations and all of the outreach instead of it all coming from the consultants that do not live in the community. The decision-making structure, hmm. I remember back when I worked at the Detroit Collaborative Design Center, most projects, we worked on, might be different now but we were doing the outreach. Anyways we just switched things up a little bit. But the engagement was great we had exercises where community members would

prioritize their needs and wants. That would always help in the decision-making process we would balance that with the needs of the client in terms of budget and what they thought that they could actually implement. A lot of times the community wants this but we have to remind them that, their idea may not be in the scope of this project. It was a combination of decision-making. The client made some decisions and some elements were decided through community feedback.

Q: How did you incorporate what you heard from the community feedback?

"Yeah, I mean it's just basic design work. I don't know if I could point to one exact scheme but you know we would go back and revisit conversations and notes that were brought to our attention through the community. We would Inform the design as much as possible so there was the desire to have different elements on the Mack Lot."

Q: What stakeholders were involved?

"The Commons was involved, it's a business that we did invite. As well as neighborhood businesses that just participated as stakeholders. I remember there was an auto garage on Mack Avenue that is a pretty stable business. They provided input as well as the gas station across the street. They have also involved representatives from the funeral home. Well, it is interesting because a church just down the street called Mount Zion owns the lot for Mack Lot. So, there was a lot of negotiation throughout the process of asking and

getting agreement from the church to use the lot. I do not think they were interested in selling a lot so then it just became could Macc Development use the lot. And could ultimately even apply for a grant for a lot of things. It started to become very complicated, we had to get an agreement signed from the church basically like a memorandum of understanding that they could at least use the lot for free. [The church was] was definitely involved stakeholder they're not a business but that's a pretty significant role."

Q: Do you remember the timeline by chance when that happened?

"I remember that you can remember what year that started in yes so that those discussions with the church probably went on for a year starting in 2015 emails today to prepare for this talk and I got an email from November 21st 2016 and Zeke wrote me like an hour before the grant was do instead I have the paper from the church they would probably like because we had to have the paper or we could agree it's a lot to be used and therefore we could legitimately dance back and forth you know that the client would see the church pastor they can't have a conversation but they wouldn't like resolve anything they talk about it again the next month I'm just trying to put together was involved in certain stages and they kind of back down and then other people that like got involved in later stages like I think that's kind of a very interesting thing that I'm working out for my thesis is like this timeline about when I kind of like this yeah and maybe that's something I can do a little homework on and get back to you it might be interesting for you to know a little bit more firmly like the

grant dates and deadlines because that really structure the process it was all geared around you know trying to meet the needs of this grant so"

Q: Do you think The Mack Lot Project not being selected by the Kresge Grant was political?

"I never found out exactly why the executive director did not choose us. I know that he met with the foundation after the fact to try to get feedback on the process and I never heard the exact reasoning why. It could have been the fact that know they had already received a significant amount of money from France which was not yet completed its it has there were issues ahead come up with the construction of the comments it may have been sort of like we already gave you a lot of money maybe we need to get some other organizations money and besides you all haven't even finished like completing what we gave you money for in the first place which is building out the commons so this is just my speculation I never knew for certain it also may have been that you know the executive director of development was pretty Savvy and it maybe they solved it he was in a good position to take money from other sources it's just been kind of ad hoc like it was never built out as intended because you know after we didn't get the grant that organization had to find other creative ways to do placemaking and activations on a much smaller budget and so it was definitely a learning process of like we didn't really have a contingency plan if they didn't get the grant. We just assumed they would get it and so when I didn't the organization Mike hosted a tree planting activity on a weekend because they didn't

have the budget to do all the landscaping, we had wanted them to."

Q: What are the maintenance and the landownership?

"The project is kind of maintain by Mac development but it's not like a city-owned public officially public space but all these community members are treating it like it's a public space. It's not technically public space. The stage that was built was not high design it ended up just being like something that the organization built. They did not have construction drawings but more of a DIY. This is a lesson that kind of way which was I mean you need to have as a designer you need to have different scenario strategies right and you know like the on the fencing that was built that wasn't really part of the original plan but it just play I know I'm getting kind of off topic I think that isn't it maybe some of the like DIY and Innovative quick thinking of the organization was just as interesting and good as if they would have gotten like a big chunk of money because they still I still made it happen if they're still making things happen and they're evolving community to come to help them and they just found other ways to like keep moving forward so they didn't let it hold them back and then."

Q: What would you say the role of the designer was in deciding the goals for the Mack lot?

"I mean it is always a partnership or should be a partnership between through designer's experience and expertise pairing with the community's goals so you know in terms

of what we put forth in the plan. It was a marriage between the community's ideas and the designer's ideas. I think it was a good compromise of what we thought was good to bring to the table with the community bring to table. I don't know if we decided to go but we helped advise maybe what we thought was best for most feasible in partnership with the Community. So, our role at the time was to help produce a really nice package to submit for a grant. The booklet we produced was important and it had to convey that we went through that had to convey a realistic budget. We weren't able to give a presentation we just had to send something and just really so we were not able to convey every intention because of the constraints of the grant."

Q: What did you learn from your time working on the Mack Lot?

"One thing we just already talked about is having plan b or not putting all your eggs in one basket. And in terms of an approach for trying to realize the project but then also be nimble and flexible and open to a plan B. For a while, I would take people to the lot and explain that they didn't quite have enough money to do it like everyone had envisioned and then understood that I just wanted to stop apologizing. There is no reason to apologize because the organization took ownership of it was like a catalyst for the next steps. You do not always know how these projects are going to evolve and sometimes. It's just a catalyst or a collection of things they rarely get implemented the way did. If you've drawn them or how and Sometimes you have to

just let go a little bit and let it happened. I learned a little bit about that. I also learned about maintaining relationships. I mean, after the Mack lot we were hired again in 2018 for the organization with a larger Neighborhood Housing strategy. Our relationship had a really great run working with Macc Development. We had maintained this relationship for a long time over a number of years. it's is a faith-based corporation so I'm not sure if you realized that. They are connected with the same church that owns the [Mack Lot] property but they're connected with a church called Mack Avenue Community Church. I think some of their funding comes through the church membership. [Macc Development] apply for Grants a diversified set of funding sources so it's more like a bottom-up kind of organization."

FULL INTERVIEW

JIM YANCULA

Q: What was the role of the community in deciding the goals of Dundas Place?

"Well, first, the Dundas Place emerged after we did our second downtown plan. Our first downtown plan was called the 'Millenium Plan' and it was done in 1998. Everything in that plan was budgeted for and built and then it was time to look towards a new plan which was in 2014. In that plan, 'Our Move Forward: London's Downtown Plan.' It had outlined 10 transformational projects for the city. And Dundas Place was ranked 1st out of the 10 projects. This plan was about investing in the spaces between the newly built anchors. Quite a lot were road and public space emphasized. At the top of the list was Dundas. So, first, the public had the opportunity to be involved in the development of the plan that said 'let's do a Dundas Place.' Second they were involved in deciding what projects should be developed first. Then the public was involved in the environmental study review. The ESR [environmental assessment] is a process that you must do in Ontario. The public was involved because they were required to be involved in the assessment process. At the conceptual stage they had to be involved in setting the goals for the project and the preliminary design for the project. In later design phases the public was invited to an open house plus we hosted a series of events and website called 'Dundas' for community involvement."

Q: What was your experience working with community members?

"The community members I worked with were highly motivated and highly engaged. This type of project was the newest and latest thing so there was a lot of people were wanted to be involved in the newest latest thing. In a lot of public consultation, you have to beg people to come but this was not the case for Dundas Place. Public space is always contested as there is a finite amount of public space. In the plan, people want parking, patios, delivery areas and there is tension in deciding these things. "

Q: Who were some of the stakeholders that were involved?

"Multiple divisions of city hall staff, the downtown business organization, event groups in the community (such as the people that run the annual Christmas parade, Sunfest event organizers and different event organizers) housing advocates and

developers. Tricar as a developer was involved quite a bit. There were a few development communities involved but that is the one who popped into my mind. Downtown Business Organization which represents all the business downtown was highly involved. Fanshawe College because they had located to three buildings as a downtown campus so they were involved because they wanted this project to be a drawing card for students. The library, the Central Library was a big player. And the media, CBC, they could have relocated anywhere they wanted to in London but they chose Dundas when they reopen their London branch. And then the London Free Press relocated to Dundas from their former location on York St."

Q: Do you think that the initial goals for the project were met?

"The design goals were met, I think. As the project goals were emphasized as few fixed and may flex elements as possible. But we had to fight against people that wanted more trees, benches at certain locations. But I would say the design goals were met. As for the management, it is too early to tell. We only had the pilot project for the Dundas Place manager. Only certain test events were held on Dundas Place, most notably last year when the Toronto Raptors NBA playoffs happened. They closed the street in front of Budweiser Gardens (concert venue). But that would happen if it were a flex street or not, it was just much easier to implement since we had already done things that a conventional road project would not have. Like put extra power supply in the road so you would not have to bring in a power supply truck. There are also grey water holding tanks in the street for food trucks."

Q: What was the role of the designer in Dundas Place?

"Dillon Consulting did our design. They took the conceptual designs that the community did and then further consultation with the community to get us to contract drawings to build it. There was a collaboration with the city and the designers and parks and recreation. But the responsibility of the design was through Dillon Consulting and in the conceptual stage with a personal from the San Francisco Office of Jan Gehl Associates. Jan Gehl is kind of the guru of public space in the world. Dillon collaborated with a person from the San Francisco office. Dillon had staff down and went through some proprietary design investigations. After the conceptual stage finished, Dillon took over to get concept to reality. Their role was [to] look at precedents around the world. It was practical stuff like 'how do you lay the bricks now that we have decided to have bricks on top of a concrete surface.' They had to figure out to put a road on top of a road. 'How do you lay the brick so they stay in place and do not have prematurely worn,' that was? part of the design. They had to get down into the nitty, gritty. They investigate species of trees, how the lasted the winter, what planting would look like. It was their job to select that actual items that were shown as concept design. Concept design shows trash can, the design picks which trash can. If concept design says 'tree' the designer says if it is a Maple."

FULL INTERVIEW

REED KROLOFF

Q: What was are your thoughts about The High Line as a project dealing with power?

Well first, Robbie [Hammond] is listed below the High Line organization. It's a public nonprofit in the city of New York, actually called 'Friends of the High Line.' Okay, so it is kind of this whole identity around highlighting this whole organization. The design vehicle [for the High Line was the] design competition that was the ideas competition, not the one that selected the architects. I didn't have time to work on that one at the time. So, the 800 different versions of it helped everybody in realizing this could be something interesting so but it's a really good test piece studying for you because they're a real success. Josh and Robbie were how they manipulated the levels of power in a very complicated place

to do that, more complicated than anywhere else and they got it done. Neither of them had any background in this at all, great connections, but they had no background and no money. They were able to turn down a demolition permit that had already been signed by the mayor [Mayor Giuliani]. They were working on something that everybody hated and they were successful. It has more than once become a victim of its own success as you know. I've never seen or a landscape project or like any kind of public project is like famous as the High Line in this country in the last 50 years. It's also very well-known as we were saying, so I think there's, like many reasons, why I'd want to select it. It is like a celebrity, itself. Things about like the location of the Whitney Museum moving from the Upper East Side to The High Line. And then assert stating about it is what it's done to the real estate market in utterly changed entire real estate market in all of New York City. Yeah, so it touches so many different things, it becomes a really, really fascinating study that people will be looking at forever and ever and ever.

Q: What would you say specifically like your role was in the highlight development?

Very simple. I helped run the design competition. There was a website called the Ideas competition. The Highline, which is before they selected their architects. So, we worked with 'Friends of the Highline' to try and come up with some vehicle that would bring the Highline public attention to get public attention. Competitions are one way to do that. When this was all going on, which is more than 20 years ago, competitions

[were] much more kind of exotic in the United States. So, to do one, attracted a lot of attention. This subject in particular was very controversial. [The ideas competition] attracted a lot, so our job was to help them decide that they would do the competition. Though they had already had that idea and then if we were going to do it, how to do it and then to execute the idea. At the time it was the second-largest competition ever in New York City. We thought we would get a couple 100 of entries and we got almost 900.

Q: Do you remember the formal requirements to enter into the competition?

Requirements for very specific I forgot. I think it was 24 by 36-inch boards and I think we had a series of required [drawings such as] perspective drawings to demonstrate your idea as well as a small written section. There are a couple of other things too. People [applied] who [were] just not architects, not designers. Next, lots of non-architects and lots of non-designers [applied]. Yeah, because [it was an] ideas competition, they didn't have to [be from a design background].

Q: What were your favorite entries?

My absolute favorite entries were a favorite of a lot of people, was to turn The High Line into 3.4 miles long, I think it may be 3.7, but at the time it was like 3.4 miles to turn it into the world's longest 2 lanes swimming pool. Another one was a 3.2-mile long rollercoaster. They were wonderful. I mean, it was all kinds of stuff. Energy conservation

and planetary warming. Big issues [came out of the idea's competition]. The High Line [ideas competition] was a chance actually bring them forward so people [could] use this opportunity to speak, stretch to power in the city. And they were wonderful that way.

Q: What was the nature of the decision-making structure like?

OK, so one of the things that Robbie and Josh came up with was that the entries that competition entries will be judged [to identify] the top 100. The 100 of those [entries] would-be put on displays in the entry lobby of Grand Central Station in New York, right around the Christmas Holidays. They got Grand Central Station to donate a space [for the entries]. In this [is how] the High Line end up being approved. Yet, this was all while they were still in a very short window of time to try and change public imagination from this dirty, disgusting, falling down, dangerous rusting, dripping oozing mess around all weapon side of New York. They were trying to convert [that image] in people's minds to something that could be good. This thing looked like the worst abandoned rusty mess that you can imagine caved in, and it wasn't meant. So, the competition did that. They put it on display in Grand Central Station and 400,000 people saw [the exhibition] a day. People stopped and looked at the entries. It wasn't just for show. It was like an actual voting process. They got a chance to comment. That final proposal did do well in the voting. The winning project did well but did not have the public's excitement like some of the other submissions. The landscape architect, James [Corner]'s initial submission (which ended up being selected)

was very much like it without all of the kind of extraordinary detail. But yeah, it was. It was there. It's like that whole process that the way you describe that's probably very unique. We ran a competition many years ago before that for the 9/11 memorial at the Pentagon, and it got 1400 [submissions] and then the 9/11 competition got Manhattan a lot [as well]. But that kind of thing doesn't typically happen. The high-profile nature of the project the significance which makes sense for a 911 memorial, but the landscape-like reuse of an old train line seems like a crazy amount of public engagement. There were no guarantee people would actually have an interest in it, but the competition brought much enthusiasm that there was a second competition to select the architects and landscape architects and it was very public. Then they started to fix the High Line. They did it in phases. It was super smart rather than doing the whole thing.

Q: What did you learn from your experience working on the Highline or being involved in it?

 I learned an idea is more powerful than any range. The idea has the power to rise up and change the way people think, you know that ideas are can be of extraordinary power. When presented the right way. That's not always a good thing. And you can see that in the rise of Nazi Germany. In the United States and in Europe, you can see that. You can see that in many, many things, let's just put it that way. But when they're good, when they capture the imagination, they have the power to change the way we live. The way we expect things work and that seems kind of maybe a little trite to say that, but after all, this was not a complicated thing. No, it is not like no one ever heard a park and it's not such a complicated thing to reutilize railroads. They've been reutilized before. It's not such a complicated thing to say. An abandoned piece of the industry can be rethought as something else that had been done before, right? So, it wasn't like any of these things were brand new. But the way they were put together and the idea of this particular thing. It's not like even they invented, but their idea was so clean and so simple and so elegantly presented by their power was working the way they went about convincing people. It taught me. If you have a good idea and you're willing to really, really put your all [of yourself] into it, you can change people's thinking even on really big projects. And they changed the way we think about how you get a public project built. But they also changed the way we understand how to work and how to work in New York. Imagination can be captured and my praise to them. I remain absolutely in awe of Josh and Robbie and I will for my whole life. I will look at them and say those boys are heroes and they did it on their own and against all odds. You just have to look at it and ask how did you do this? And they did an amazing feat with only an idea.

Which best describes your field of work?	How old are you?	What is your gender?	Which best describes you?
Architecture	18-25	Female	White or Cauasian
Architecture	18-25	Male	White or Cauasian
Other	46-55	Male	White or Cauasian
Real Estate	18-25	Female	White or Cauasian
Urban Planning	36-45	Female	Asian
Architecture	18-25	Male	White or Cauasian
Other	46-55	Female	White or Cauasian
Other	26-35	Female	White or Cauasian
Other	26-35	Male	White or Cauasian
Other	56-64	Female	White or Cauasian
Other	46-55	Female	White or Cauasian
Other	26-35	Female	White or Cauasian
Other	18-25	Male	Mutli-racial or Biracial
Other	65+	Male	White or Cauasian
Other	26-35	Female	White or Cauasian
Other	26-35	Male	White or Cauasian
Other	46-55	Male	White or Cauasian
Other	18-25	Female	White or Cauasian
Other	36-45	Male	White or Cauasian
Other	26-35	Male	White or Cauasian
Other	26-35	Male	White or Cauasian
Other	56-64	Male	White or Cauasian
Other	56-64	Female	Mutli-racial or Biracial
Other	26-35	Female	White or Cauasian
Other	56-64	Male	White or Cauasian
Other	56-64	Female	White or Cauasian
Other	26-35	Male	White or Cauasian
Other	56-64	Male	White or Cauasian
Other	65+	Male	White or Cauasian
Other	46-55	Female	White or Cauasian
Other	56-64	Male	White or Cauasian
Other	18-25	Male	Mutli-racial or Biracial
Other	18-25	Female	White or Cauasian
Other	18-25	Male	White or Cauasian
Architecture	18-25	Male	Middle Eastern
Visual Art	26-35	Female	White or Cauasian
Other	18-25	Female	Asian
Other	18-25	Female	Mutli-racial or Biracial
Other	18-25	Female	White or Cauasian
Construction	18-25	Male	White or Cauasian
Architecture	18-25	Female	White or Cauasian
Visual Art	26-35	Female	White or Cauasian
Other	56-64	Female	White or Cauasian
Other	26-35	Female	White or Cauasian
Architecture	26-35	Male	Black or African American
Architecture	18-25	Male	Black or African American
Architecture	18-25	Female	White or Cauasian
Architecture	18-25	Female	Asian
Architecture	18-25	Female	Asian
Development	56-64	Male	Black or African American
Urban Planning	46-55	Male	Mutli-racial or Biracial
Urban Planning	36-45	Female	White or Cauasian

How often do you visit outdoor public space? (such as parks, downtown areas, beaches, etc)	How much time do you spend in public time space when you visit?	How important is public space?
Once a week	In the summer 2-3 hours. In the winter 30 minutes or less	10
Seldom	* For the above question I said this in accordance to Covid times. For this question = 1-4 hrs	9
Everyday	20 minutes	6
Everyday	2 hours a day	10
Once a year	A hour	6
Once a week	1 hour	6
Once a week	1-2 hrs	10
Once a week	1 -2 hrs	8
Everyday	Anywhere from 30 minutes to 8 hours. Average 2 hours.	10
Once a month	an hour	10
Once a month	1 hr	10
Once a month	1 hour	7
Once a week	an hour or so.	9
Once a week	1-2 hours	9
Once a week	45 minutes	7
Everyday	30-60 minutes	10
Everyday	30-45 minutes	8
Once a month	2+ hours	9
Once a week	2 - 3 hours	10
Everyday	About 45 Minutes	10
Once a week	30 minute averages, longer if beaches in summer	8
Once a week	30 minutes	8
Once a week	minimum half hour	9
Once a month	3 hours	9
Once a week	1 hour	10
Once a year	Couple of Hours	9
Once a week	An hour	10
Once a week	1-3 hours	10
Seldom	15 minutes	8
Once a week	1 hour	9
Once a month	1.5 hours	10
Everyday	3-4hrs	7
Everyday	1 hour	9
Everyday	30 minutes	10
Everyday	15 min	10
Everyday	One hour but I'd like to do it more	8
Once a week	4 hours	5
Once a week	an hour	10
Everyday	1 hour	10
Once a week	1hr-2hr	9
Everyday	30 minutes	8
Everyday	One hour but I'd like to do it more	8
Once a week	Varies -- 1 - 2 hours	10
Once a week	An hour	8
Once a month	1 hour	10
Once a week	3 hours	10
Once a month	2 hours	10
Once a week	1-2 hours	10
Once a month	2-4 hours	9
Once a month	One hour	9
Once a month	30 mins	7
Once a month	1 hour	7

Why is public space important or not important to you?	Do you feel welcome in public space?
It is important because it gives us a chance to leave our private spaces and socialize.	10
Need a place for congregation/change of scenery	7
A chance to enjoy the outside with others	8
It is important to feel a part of society	7
It is important because you don't have to pay to get in	4
Gives you a place to go that isnt your home	8
place to relax	10
very nice to takw kids to a public space for fun and leisure	8
I enjoy being outdoors. Having access to green space is healthy.	10
helps see the bigger picture in the world, being a part of something beyond my own boundaries	4
I live rurally, so it is not as important to me now. However, when I lived in a city is was very important to have places to go to get a sense of space and lack of confinement. It is an escape from isolation and a chance to communicate and mingle with the community. The less space you have in your "own backyard", the more important it is to have available public space. Therefore it is particularly important for residents of apartment buildings and for those that live in densely populated areas.	10
	7
Freedom and Securing rights.	8
Relaxation.	8
ability to explore	7
Breaks up monotony of being in your own space all of the time.	10
Getting outside, health and wellness, feeling "normal"	7
sense of community, equal opportunities for rest	9
somewhere to take kids/families, such as parks.	9
Live in a condo, we take our dog to a park everyday to play and walk	7
Living in an apartment building, having a park/public space I can go when need to get out of the box I live in is important.	10
Balanced lifestyle	9
gives me an opportunity to get out of my personal space, to enjoy and appreciate nature and it is a great place to socialize	7
It's nice to get out and feel part of the community	9
I ride our city's bike paths through the city's park system 2-3 times a week. Important for the physical exercise and a way to reduce stress but also because I feel very safe along these pathways.	9
Have a place to go since I do not have a backyard.	8
Entertaining, a chance to get some fresh air, a change of scenery, safe place to meet people	7
It allows me participate in things like running, walking bike riding, swimming, sunbathing with non-motorized traffic, therefore, making it a safer environment to do these activities. They are also often unique, beautiful places and contrast my own backyard, therefore giving me physically attractive options to go to.	10
An opportunity to escape the hustle of the City	8
Green space for mental health	10
Place for recreation	10
It provides a free and accessible place for human activity to take place.	8
Good for mental health	8
Low barrier to entry, universal for all walks of life;	8
Important because its meant for human interaction	5
Because I feel part of the world	9
	6
builds community, accessible to low income people	10
It is a social environment to meet people	9
It is important because I enjoy my time being able to socialize in public places	9
To have somewhere to go and feel free	10
Because I feel part of the world	9
very important -- cycling paths, enjoy space away from the urban environment	10
Outdoor spaces are great for exercising.	8
For health and well-being	10
It allows a connection to other humans instead of being alone in the four walls of our homes. Also, the air is nice and the moments of interaction.	10
Provides a space to gather and gain connection to your community.	7
Gives social aspect in life	8
Public space is important to me because it gives me a break and give a relief from the chaos.	7
Free	6
It is pretty important to me	7
The cost	6

Should public space be owned and operated solely by a city entity?	Should cities contract out public space to private organizations to run and maintain?	Everyone in society regardless of their knowledge base or skill, should have a say in the design of public space?
Yes	Yes	10
No	Sometimes	6
No	Sometimes	3
No	Sometimes	7
Yes	No	8
No	Sometimes	10
Yes	Sometimes	10
Yes	Sometimes	9
Yes	No	3
No	Sometimes	8
Yes	No	10
Yes	No	10
No	Yes	8
No	Yes	2
Yes	No	5
No	Sometimes	1
Yes	No	4
Yes	Sometimes	2
Yes	No	7
No	Sometimes	3
No	Sometimes	5
Yes	Sometimes	7
Yes	Sometimes	4
No	Sometimes	6
Yes	No	7
Yes	Sometimes	1
Yes	No	7
No	Sometimes	5
No	Sometimes	10
No	Sometimes	10
No	Sometimes	4
No	Sometimes	5
Yes	Sometimes	3
Yes	Sometimes	10
No	Sometimes	7
No	Sometimes	7
No	Sometimes	7
Yes	Sometimes	10
Yes	Sometimes	9
No	Sometimes	10
No	Yes	9
No	Sometimes	7
Yes	Yes	8
Yes	Sometimes	10
No	Yes	10
No	Yes	10
No	Sometimes	10
No	Yes	9
No	Sometimes	3
Yes	Sometimes	8
Yes	Yes	7
Yes	Yes	9

How much of public space planning and design should be left to professionals with knowledge and special skills?	What would deter you from a public space?
8	too much crowding
8	If it is rundown, in a sketchy neighborhood
5	Safety issues
8	Rude people and unwelcoming atmosphere
7	Garbage
7	no seating and if it wasnt safe
4	lack of greenery, feeling of unsafe
9	not visual appealing
8	Excessive litter, drug use, rough sleepers
8	if I felt unsafe or it wasn't maintained
8	Metal structures, commercialization
5	Safety, lighting etc.
9	During Covid, large crowds. Prior, weather.
9	Unkept, garbage.
10	unsafe space
8	Lack of safety
8	Currently, over population, construction
8	too small, too dark,
8	if dirty or if felt unsafe in the neighbourhood
9	Fees to use said space
6	lack of safety (through insufficient policing), level of dirtiness/litter
9	Feeling unsafe
7	location, safety issues, maintenance of space
8	Cleanliness
9	If it was run down, littered with garbage and not a safe environment
10	Crime
9	Poor lighting, poor sightlines, lack of maintenance
9	Motorized vehicles, smoking, crowds, bad reputation for crime, etc.
7	Poorly maintained, untidy, space
8	Too many people
9	congested, not safe, not clean
8	The atmosphere I see and feel from the space. The type of human activity that's occurring or allowed to occur in the space.
10	Things not set up safely
8	Dirty/polluted areas, displeasing aesthetic,
8	Traffic
8	A bad management of the public spaces
8	
7	bad infrastructure, regular disturbances
9	Busy, not pretty, nothing to do
7	Statues
8	Contemplation, safety
8	A bad management of the public spaces
9	If the type of people at this space with not a "nice" type, lots of garbage, space was not maintained
3	Unsafe or unclean.
6	If it's not maintained
8	Unkept maintenance, overall aesthetics, and homeless individuals
6	Lack of safety and/or dirty
7	Safety
8	Overcrowding
8	Noise
7	
8	

What would encourage you to go into a public space?	How likely would you participate in a community engagement session to plan public space?
socialize	9
Fun and lively place	4
No issues of safety	4
Great design and welcoming atmosphere	5
Music	6
If it was safe	6
peace and quiet	8
visual appeal, nature	2
Clean, open, accessible area	1
nature, art, interesting perspectives	8
events	8
Welcoming, safe, easy to access, parking	6
Less artificial looking buildings	6
Wildlife and peaceful, or shops of interest in a downtown area.	3
controlled safe space	5
It's the place to be.	1
Continue as is	4
greenery/well kept foliage, well kept seating, activities	4
cleanliness and well lit/open. Not congested area	5
Access for all individuals, regardless of socioeconomic background	7
Clean, bright, welcoming	5
Clean safe social	1
location, safety issues, maintenance of space	2
Open and inviting	7
Clean, safe and well maintained	6
Social Event	1
Seating, urban surroundings, safety (people walking by)	8
Beauty, safety, uniqueness, lots of physical space, green.	8
Natural settings	1
Beauty and quiet	7
place to relax, perhaps enjoy nature	1
If it can provide a feeling or experience (new or recurring). For example: an view, a bench, sounds from it's environment, smell, etc.	8
Greenery	3
More public art, green spaces, cleaner public spaces	6
Nature and human connection, safety, security	10
I like to go to a public space it is clean and enjoyable (good design, good people)	8
Friends	8
plants, flowers, playground/sports area	7
Friendly people, attractions, nature, pretty	9
To know it is also a social setting	3
Enjoy it	8
I like to go to a public space it is clean and enjoyable (good design, good people)	8
It was maintained to be nice and clean, selection of people were not "street people", word of mouth	8
Safe and clean	2
If it's taken care of	8
Seating, views, activity zones, relax zones, greenery, and dog parks	6
Cleanliness, easy accessibility	4
Aesthetic and the feel of the space	8
acitivites/ diversity	9
Free activities	5
	7
	10