A ROLE FOR VISUAL COMMUNICATION IN PARTICIPATORY PLANNING

By

Andrea Tackaberry

A Practicum Submitted to the Faculty of Graduate Studies
in Partial Fulfillment of the Requirements for the Degree,

Masters of City Planning

Department of City Planning
Faculty of Architecture
University of Manitoba
Winnipeg, Manitoba

Canada

THE UNIVERSITY OF MANITOBA

FACULTY OF GRADUATE STUDIES
*****
COPYRIGHT PERMISSION PAGE

A ROLE FOR VISUAL COMMUNICATION IN PARTICIPATORY PLANNING

BY

ANDREA TACKABERRY

A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University

of Manitoba in partial fulfillment of the requirements of the degree

of

MASTER OF CITY PLANNING

Andrea Tackaberry   ©1998

Abstract

It is apparent that the inability of language to accurately describe what the mind's eye sees is a key dilemma in the art of communication. This is a challenge that is commonly experienced when allowing citizen participation in the process of urban design. The initial stages of an urban design process comprises the exchange of highly abstract information, not always understood by the common layperson. This challenge was experienced by an advisory group, The Forks Aboriginal Planning Committee, who were charged with the responsibility of determining how a specific site should be developed. The site in question was South Point, a jut of land situated at the fork in the Red and Assiniboine Rivers. Historically, South Point was the site of Aboriginal trading encampments, and had accordingly been dedicated for some type of Aboriginal development. The committee had experienced difficulty creating a common vision for South Point due to a lack of participation among committee members and a problem communicating potential development ideas. The primary purpose of this study was to solve this problem by incorporating a graphic visualization component into the participation process.

The role of visual communication in the participatory process was successful in addressing the committee's problems and resulted in the following:

1. The inclusion of graphic visualization to the process provided a consensus-building atmosphere by exploring all ideas generated and initially accepting all ideas as valid;
2. Visual communication allowed participants to understand design implications and make better-informed decisions when observing their development ideas on the site;
3. The role of visual communication provided a cultural appropriateness to the process, thereby engaging all committee members to participate, even those who practiced caution in contributing ideas during past meetings.

In sum, the role of visual communication in the participatory process was successful in enabling the committee to wholly create a development vision

representative of the Aboriginal cultures. This vision was packaged as the South Point Vision Document, consisting of five conceptual drawings, a site plan, and a written representation of the vision. The document was presented to The Forks North Portage Partnership Board of Directors, The Forks Heritage Advisory Committee, and Aboriginal elders for approval. The vision document will also be utilized in the future as an information package for proponents interested in submitting development proposals for South Point.

Acknowledgments

Table of Contents

List of Figures

Chapter 1: Introduction

1.0 Foreword

The Forks is a central feature of the Winnipeg landscape and one of the few successful examples of revitalization in the city. Since the late 1980's, The Forks has been in the process of redevelopment as a special and distinct all-season gathering and recreation place. The Forks redevelopment mandate encompasses fifty-two acres of prime riverfront property. Included in this mandate is South Point, a seven acre jut of land situated in the fork of the Red and Assiniboine Rivers. The Forks North Portage Partnership (TFNPP) is responsible for the ownership, management, and continuing renewal of The Forks (TFNPP, 1996). Throughout this renewal, TFNPP dedicated South Point to Winnipeg's Aboriginal community to develop as they inclined, in view of the history of South Point as an Aboriginal place of settlement and trade. The Partnership subsequently established an advisory committee, The Forks Aboriginal Planning Committee (FAPC), charged with creating a development concept for South Point.

The decision to retain South Point for future Aboriginal development was made independent of the Aboriginal community, who never initially conceived of developing South Point. The Aboriginal community suspected that South Point was delegated to them as a means of exclusion. They perceived South Point to be separate from The Forks due to its isolation from the rivers and thought that locating any Aboriginal development there would imply a removal from The Forks mainland. Recently, the Aboriginal community finally accepted South Point as the only way they could be a part of The Forks and are currently prepared to proceed with development plans. TFNPP maintains that the Aboriginal community had, and continues to have, every right to develop anywhere else on The Forks' lands (Toby Chase, TFNPP, pers. comm., 1998). South Point was

1

simply dedicated to them over and above other development opportunities. The site plan in figure 1 shows South Point in relation to The Forks mainland.

Figure 1: The Forks Site Plan
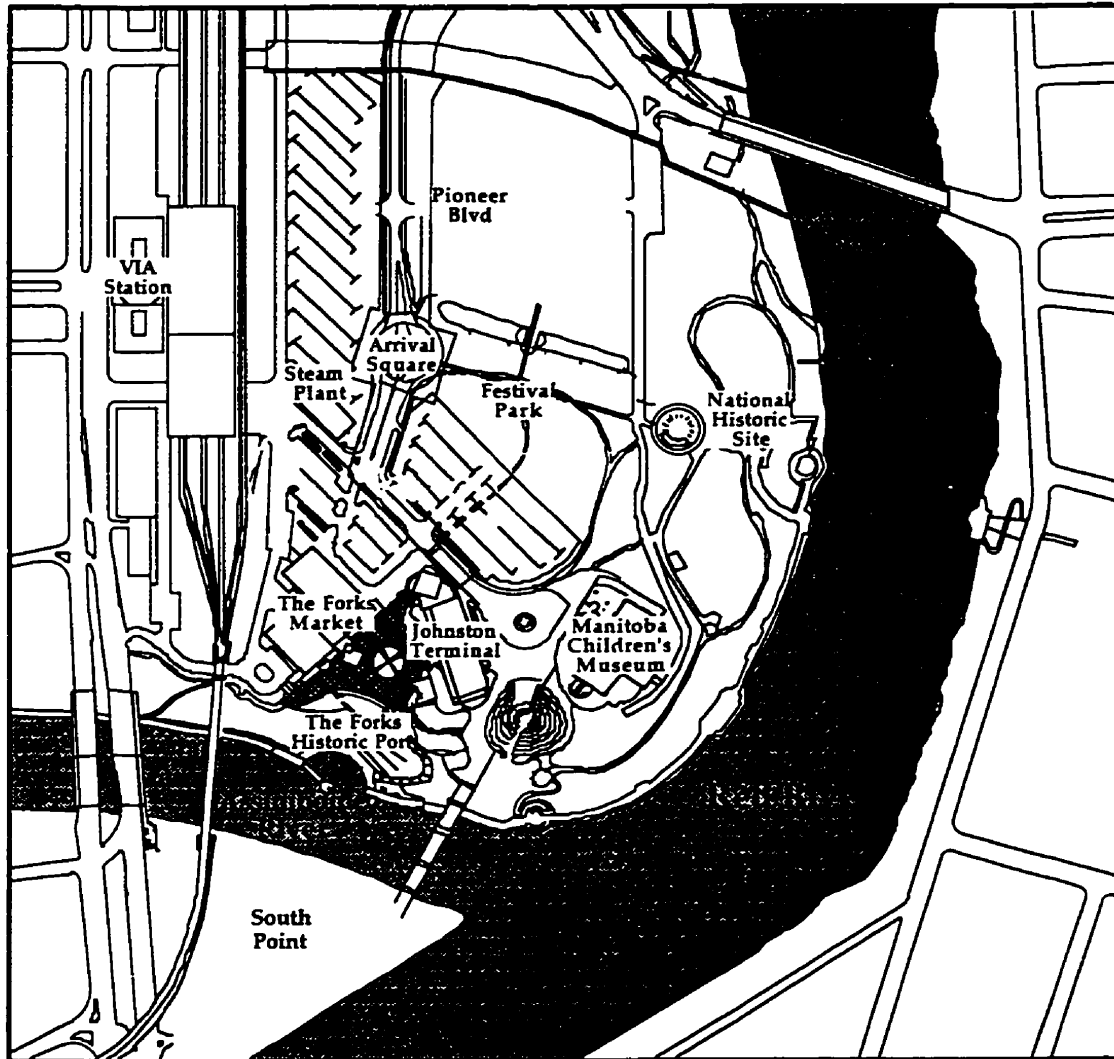
Site plan courtesy of The Forks North Portage Partnership

Amid this acceptance, the FAPC compiled a report from the elders which an architecture student used as a guideline towards the design of an Aboriginal facility for South Point (Mary Richard, Chair, FAPC, pers. comm., 1997). The result was a multi-million dollar facility representative of First Nations. While it was never intended to include a Métis cultural component at that time,

representatives of the Métis community had since become members of the committee. Due to this new membership, the design of the facility proved inappropriate to the cultural makeup of the Aboriginal committee since the design exemplified the First Nations culture and lacked any Métis characteristics. For this reason, an alternative design would be needed. This previous process employed by TFNPP and the FAPC to create a design for South Point proceeded without the ongoing participation of representatives of the Aboriginal communities. In this situation, the consultation process consisted of the student creating a design based on research and not through direct participation from the community. The design of the facility also proved incompatible with the financial circumstances in which the Aboriginal community were operating, which may also be attributed to the lack of ongoing participation of the Aboriginal community. Mary Richard, Chair of the FAPC explains the problems with this previous process:

> Part of the problem that I found in that whole process was that some of the people... are so used to someone selling them an idea about what they would like and they are so used to hiring non-Aboriginal people to design things for them and make decisions for them. They don't have any particular involvement other than to listen to someone else and not express their own ideas...The atmosphere allowed them to do that (Mary Richard, Chair, FAPC, pers. comm., 1997).

Succeeding this, the FAPC persevered and began again at square one by discussing possible development concepts for South Point. Initial discussions brought forth the idea of a 'time tunnel', in which one would experience the Aboriginal culture from present to past, when traveling from The Forks over the South Point Bridge onto South Point. Once on South Point, visitors would experience the Aboriginal culture during historic periods. The committee experienced difficulty in exploring this idea further due to a lack of participation from many committee members, and thus, were immobilized and could not

proceed. Richard shares some insight into this problem. "They are so desperate to create a vision for it, that they are having a hard time" (Mary Richard, Chair, FAPC, pers. comm., 1997).

It was evident that TFNPP and the FAPC needed a process whereby the representatives of the Aboriginal community were ensured ongoing participation and were provided with a process which encourages participation. The study presented here examines how to effectively engage Aboriginal groups in a participatory planning process.

1.1   Background

The following synopsis of the history of South Point is meant to explain the importance of the site as an Aboriginal place of settlement and trade and the cultural traditions which occurred. This historic overview is an excerpt from The South Point Vision Document, which was a cooperatively written effort. This particular component of the vision document was written by a member of the FAPC and is included in this study to briefly outline the historical significance of South Point. The original source of information which the FAPC member based this overview on is unavailable to the researcher and therefore is not cited.

The natural environment of The Forks prior to European settlement was exceedingly rich and varied. It consisted of forest vegetation along the rivers, surrounded by a vast expanse of prairie grassland. The earliest First Nations occupation of The Forks took place around 6500 B.C. when glacial Lake Agassiz gradually receded to the north. The study of archaeological artifacts found on site have determined Archaic period habitation at The Forks. Although no pre-European contact agricultural artifacts have been found, stratigraphic observations suggest the possibility of Aboriginal horticulture at the site. It is believed that plant domestication and hoe agriculture were practiced for hundreds of years by Aboriginal people before the arrival of fur traders and Selkirk settlers. Stylistic

variation in pottery and other artifacts indicate ethnic diversity, particularly the earlier Black Duck occupations, ca 750 A.D. and the Rainy River culture, ca 1350 A.D.

At this time, traditional Aboriginal values were beginning to be recognized such as the wisdom of the elders and living in harmony with the earth and its life forms. Distinctive Aboriginal groups soon emerged at The Forks, such as the Dakota (Assiniboine), Cree, Anishinabe (Ojibway) and subsequently, the Métis. Cross-country travel in The Forks district was accomplished on foot or canoe with material possessions being transported by back-packing and the use of the dog as a beast of burden. The horse was introduced into The Forks area in the late 1700's and transportation methods improved with the introduction of the Red River Cart in the early 1800's.

The convergence of the Red and Assiniboine Rivers at The Forks provided a metaphor for the emergence of the Métis nation itself. Just as the waters of the two separate rivers came together, so too did the cultural heritage and blood lines of First Nations and European peoples conjoin in this locality to produce the Métis Nation of Western Canada. The Métis were involved with many kinds of employment, played an active political role, and made up a major segment of the early farming community.

Early dwellings of First Nations in the area were teepees covered with animal hides which were primarily bison. In addition to habitation, The Forks also had a series of historically important fortifications and fur trade posts between 1738 and 1880. During the fur trade era, brigades of canoes, York boats, and Red River Carts provided transportation networks in every direction. Soon after, transportation turned to the railway and The Forks site was altered dramatically with construction of railway activities. The Canadian Northern and the Grand Trunk Pacific Railways established their marshalling yards between 1908 and 1911. These yards were known as the "East Yards" and were the

central marshalling yards for various railways for more than 60 years. The Low Line bridge was built in 1888 by the Grand Trunk Pacific and Manitoba Railway to provide access to the East Yards for trains leaving the Main Line tracks. Immigrants from Europe and the east were brought in on this track. While the Low Line Bridge was originally a wooden truss bridge, it was replaced in 1901 with the current concrete and iron railway bridge. The bridge's concrete counterweight raised the bridge to allow vessels to sail up the Assiniboine River. The Low-Line Bridge has been identified for provincial heritage site designation under The Heritage Resources Act. It is considered to be of heritage significance due to its construction and the fact that it was built to accommodate the Northern Pacific and Manitoba Railroad (The Forks Heritage Interpretive Plan, 1993). Today, the Low Line Bridge, now renamed the South Point Bridge, no longer supports railway activity and has been refurbished as a pedestrian bridge to allow access between The Forks and South Point.

While The Forks phase I development focused on the redevelopment of the CN East Yard's existing structures, it also emphasized site improvement, landscape design, and the creation of The Forks National Historic Site. The historic site was created to recognize the history of people who have been meeting at The Forks for over 6000 years. Visitors and tourists to The Forks are able to view displays depicting the former occupants of the area, including Aboriginal people, French fur traders and explorers, and Métis and Scottish settlers. As well, exhibits explaining the significance of Louis Riel, the officiation of Manitoba as a province, and the arrival of the railway as an important factor in the City of Winnipeg's development as the gateway to the west. The Forks National Historic Site demonstrates this rich history and encompasses thirteen acres of landscaped park, docking facilities, a canoe beach, a children's playground, and interpretive displays featuring these historically significant people (TFNPP, 1996).

1.2   The Planning Issue

The context which this practicum is based is the challenge of planning in the public domain. The FAPC were required to create their own development concept reflecting the Aboriginal culture for the South Point site. Lynch and Hack (1990) explain the essence of site planning as the art of arranging structures on the land and shaping the spaces between. The site is "shaped by someone's decision, however limited or careless" (p. 1). Making qualified land-use decisions is the challenge of planning in the public domain. Again, Lynch and Hack (1990) state how the process is initiated:

> The first step is to ask what the problem is. Defining the problem means making a whole cluster of decisions: for whom is the place being made? for what purpose? who will decide what the form is to be? what resources can be used? what type of solution is expected? in what location will it be built? These decisions set the stage for the entire process to come (p. 2-3).

While the challenge of deciding how South Point should be developed is the generic issue, it can be taken one step further by addressing *who* will make the land-use decisions. 'Who will decide' can be determined by answering the questions Lynch and Hack posed in their explanation of commencing the site planning process. To answer, South Point is being planned for the Aboriginal community to showcase their culture. The fact that South Point will have a development of such culturally specific character necessitates decision-making by the Aboriginal community, since they are experts of their own culture. It is precisely this reason that TFNPP established the FAPC to represent the Aboriginal community at large and make the appropriate decisions towards a development concept for South Point. This is the driving factor in determining that the decision-making process must be participatory in nature.

The specific planning issue which this practicum is concerned with is introducing public participation into the process of urban design, which involves

the sharing of visual and highly abstract information. Prior to development, the public domain "is an abstract political space without specific attributes" (Friedmann, 1987, 332). At this stage, urban design concepts only exist in people's minds and the inability of language to accurately describe what the mind's eye sees is a key contributor to insufficient communication. Similarly, it is a major challenge for planners to communicate urban design information to people with no architectural training and background, who often constitute the voluntary committees and boards established to consult on urban design issues. Design choices or land use options must be communicated to them and among them in a way that permits a meaningful understanding of the issues in the decision making process. This practicum will apply a co-design technique to the participation process in order to effectively encourage participation among the Aboriginal representatives. As well, the inclusion of the co-design technique will help convey highly abstract information through visual communication. This will assist the committee members, who are essentially non-designers, and will help them understand the land-use decisions that they are being asked to make. While the co-design process will be explained in greater detail in subsequent chapters, it can be simply described as a process which uses graphic visualization as a communication tool. This technique will be brought to bear on the problems facing the FAPC regarding their vision for the development of South Point.

1.3   Objectives

There were three objectives conceived for this study. The first objective was to devise a process based on the co-design model to provide a culturally preferred communication style to assist the FAPC in pursuing their vision for South Point. This required a new process which retained the tools of visual communication, but modified to fit the needs of the FAPC. The second objective

was implementation of this adapted co-design process. The third objective was an evaluation of the effectiveness of the process.

1.4   Practicum Overview

This segment will outline the format of the practicum. Following this introductory chapter, chapter two will comprise a review of the relevant literature to this study, including how the literature addresses public participation and the benefits of visualization in planning processes including co-design. The chapter will conclude by discussing the issues surrounding the chosen case study of The Forks and how the chosen methodology will work to solve those issues. Chapter three will discuss the selected methodology as well as how it was applied and adapted to the case study situation. This will include a step-by-step explanation of the adaptation. Chapter four will focus on the results of the adapted process. Finally, chapter five will conclude with an evaluation of the process by participants, an evaluation of the process as an effective method of decision-making by the researcher, and will end with lessons learned from the process along with the provision of recommendations towards improving the process for future application.

Chapter 2:   Literature Review

2.0   Introduction

A review of the literature relevant to this project was imperative in understanding the issues surrounding citizen participation, the benefits of using graphics as a communication tool, and co-design. A review of participatory planning literature throughout the past thirty years revealed that the literature primarily focused on the origins of participation, the varying degrees of participation, the problems regarding the delegation of power to citizens, and the lack of acceptance and improper practice of participation. However, the participatory planning literature does not address cross cultural issues, specifically, how a decision-making process should happen in a cross cultural situation. Due to the lack of literature on cross cultural participation in planning, it was necessary to review methods of participation which would be appropriate and adaptable to a culturally specific situation. This was accomplished through a literature review dealing with cultural preference for communications, specifically, visual communication. The benefits of using graphics as a communication tool was reviewed in the form of anthropological studies on the origins of image making, human development, the roots of civilization, and thinking and communicating visually. A specific participation process which utilizes graphic visualization as a communication tool was primarily reviewed for various reasons. Co-design was chosen and reviewed because it encourages participation, provides a culturally preferred communication style, and promotes better informed decision-making through visualization. It is also a process perfectly suited to advisory groups who are intended to make decisions regarding development concepts because it involves citizens in the conceptual stages of planning. It also encourages citizens to participate and make decisions without the influence of professionals. As well, there are successful built examples of co-design processes.

The review consisted of an extensive examination of co-design, including a comprehensive step-by-step handbook of the process, a guide in developing workshop facilitation and artistic skills, as well as successful case studies. The following chapter will focus on a succinct examination of these related subjects.

2.1 Origins of Participatory Planning

During the years of 1945-1965, urban growth ran amiss and was thought by the public to have exceeded its capabilities in the form of poor planning solutions. For example, "expressways sliced through residential and park areas; old neighborhoods were levelled for new office and apartment complexes or public housing projects; new shopping centres either displaced old commercial areas or dispersed the new populations, or both" (Hodge, 1991, 362). Public participation also emerged alongside "the incapacity of public officials and experts to act on behalf of those who belonged to disadvantaged segments of society; and widespread criticism of the insensitivity and/or ignorance of professional experts" (Sancar, 1994, 328). Despite the public's discontent with these repercussions, the rise of public participation "was not a movement against planning" (Hodge, 1991, 362). Simply, it was a mechanism to change the ethos of *planning for the people* to *planning with the people*. This was deemed appropriate, since planning decisions were made by local governments and advisory groups and disregarded the general public who would be affected most by the implications of those decisions.

"Participation of the governed in their government is, in theory, the cornerstone of democracy - a revered idea that is vigorously applauded by virtually everyone" (Arnstein, 1969, 216). While public participation became more prevalent and the concept acquired growing acceptance, proper practice of it did not ensue. Public participation is sometimes disregarded, practiced grudgingly or practiced improperly, and it is important to first discuss how the term

participation is perceived. While participation is a word that is simply defined as 'to share or take part', this ambiguous definition invites a wide variety of interpretations. It is critical to first discuss the definition of participation, in a democratic planning context.

2.2 A Definition of Participation

Public participation has become a catch-phrase in the planning and design professions. The largest misconception regarding the word 'participation' is its interchangeability with the words 'consultation' and 'involvement'. "The widespread use of the term in the mass media has tended to mean that any precise, meaningful content has almost disappeared; 'participation' is used to refer to a wide variety of different situations by different people" (Pateman, 1970, 1). Public involvement, public consultation, and public participation command very different planning processes and results. One fundamental difference between participation and the former two, is that public involvement and public consultation comprise inadequate degrees of participation. In their article *That Thing Called Public Involvement*, Marshall and Roberts (1997) attempt to debunk and distinguish public involvement, consultation, and participation. They state that public involvement is "the process for involving the public in the decision-making procedures" (p. 8). They continue this explanation by stating that "consultation includes education and information sharing, with the goal being better decision-making...through consulting the public" (p. 8). Finally, they define participation as bringing "the public directly into the decision-making process" (p. 8). When differentiating public involvement from participation, Marshall and Roberts (1997) make reference to World Bank, Environment Department (1993), which explains that the key difference being the degree to which those involved in the process are able to influence, share, or control the decision-making (p. 8).

In her book *Participation and Democratic Theory*, Pateman refers to Rousseau as the theorist *par excellence* of participation and she explains the role of participation in Rousseau's political theory. First, Rousseau broadly states "that 'participation' is participation in the making of decisions" (Pateman, 1970, 24). A condition of participation in Rousseau's theory is the "close connection between participation and control" (p. 25). This is a very important statement because it outlines the importance of the level of participation. There is certainly no control among participating citizens in public involvement and consultation processes. The notion of control or power is the essence of participation. Rosseau seems to equate control and power with freedom and Pateman focuses much of the discussion on how participation provides this to the individual. "The individual's actual, as well as his [sic] sense of, freedom is increased through participation in decision making because it gives him [sic] a very real degree of control over the course of his [sic] life and the structure of his [sic] environment" (p. 26). This statement is veritably true in the process of urban design and planning where decisions regarding the built form will incessantly affect the quality of the inhabitant's life. Acquiring a role in the design of an environment will also give citizens a sense of responsibility for the project and a feeling of belonging to the community. This ties in with another characteristic of Rosseau's participatory theory, being that participation "increases the feeling among individual citizens that they 'belong' in their community" (p. 27).

Thornley provides a generic explanation. "Participation is broadly defined as the involvement in societal decision-making" (Thornley, 1977, 8). Again, while the words 'participation' and 'involvement' are generally synonymous in the English speaking lexicon, they are inherently different planning processes. Pateman explains that participation is having full power in decision making, but not necessarily in the implementation of such decisions. "In the participatory theory 'participation' refers to (equal) participation in the making of decisions,

and 'political equality' refers to equality of power in determining the outcome of decisions" (Pateman, 1970, 43). For true democratic participation to happen, decision-making power and the authority to implement those decisions must be mutually inclusive. If participants solely have decision-making power only to have those decisions quashed by a higher power, then true participation was never employed. "Participation without redistribution of power is an empty and frustrating process for the powerless. It allows the powerholders to claim that all sides were considered" (Arnstein, 1969, 216).

In her acclaimed article *A Ladder of Citizen Participation*, Arnstein broadly defines citizen participation as the redistribution of power. She states that "citizen participation is a categorical term for citizen power. It is the redistribution of power that enables...citizens...to be deliberately included in the future" (Arnstein, 1969, 216). Again, the primary difference between public participation, involvement, and consultation is the level of power delegated. Instead of the term 'participation' being interchanged with 'involvement' and 'consultation', it should be synonymous with 'power' or 'control'. Arnstein outlines this in her infamous ladder which contains eight 'rungs' representative of different degrees of power in planning processes. Among the eight levels, full participation or citizen power sharing ranks at the top rung while consultation earns a lower rung representing modest forms of power sharing.

2.3 Levels of Participation

Arnstein's eight rung ladder is a "simplification, but it helps to illustrate the point that so many have missed -- that there are significant graduations of citizen participation" (Arnstein, 1969, 217). Arnstein has clearly prioritized the levels of participation into a typology, arranged in a ladder pattern where each rung is assigned varying magnitudes of citizen power. The ladder begins with what Arnstein perceives as the two lowest forms of participation, which is

manipulation and *therapy*. In fact, she refers to both terms as "non-participation" and states that both have been contrived by some to substitute for genuine participation (p. 217). The following three rungs represent degrees of "tokenism", or superficial degrees of participation that allow the 'have-nots' to hear and have a voice. The term 'have-nots' was coined by Arnstein to represent American cultural minorities. These tokenism rungs include *informing, consultation*, and *placation*. Basically, these levels of participation allow citizen advisement, "but retain for the powerholders the continued right to decide"(p. 217). The top three rungs on the ladder represent degrees of citizen power, including *partnership, delegated power*, and *citizen control* reigning at the eighth rung. These levels of participation require the delegation of decision-making power to citizens. A *partnership* enables the freedom to negotiate, while *delegated power* and *citizen control* grant citizens the majority vote or full managerial power (p. 217).

Burke suggests there are five roles citizens can play in planning: "review and comment, consultation, advisory, shared decision-making and controlled decision-making"(Burke, 1979, 84). These five levels of participation are simply a more concise version of Arnstein's ladder and clearly outline how the levels of participation can range from a process devoid of power delegation to full control. Hodge (1991) also reiterates this notion. "In its most modest form, citizens are informed of planning proposals and asked for a response. More power is shared when, for example, citizen advisory committees are employed in the planning process; still greater power is shared when citizens are delegated to make plans" (p. 364).

It is evident that the primary problems with public participation are attributed to power delegation. Since the word 'participation' seems to include everything from the slightest involvement to full decision-making power, it is no wonder that communities feel frustration when the anticipation of shared decision-making is replaced with one-way information flows. Furthermore, the problems

with citizen participation not only lie in power struggles, but are also attributed to insufficient processes of public participation.

2.4 The Problems with Participation

The concept of public participation and its application has often been grudgingly or poorly practiced by professionals. While it was found that professionals mistakenly equated participation with involvement and consultation, it is questionable whether it is merely a semantic issue or whether it is a deliberate rejection of the concept. The literature indicates that both these problems are the basis of erroneous participation practices. It was determined that the problem has been the misconception that any form of involvement is considered an acceptable form of participation. However, even among acceptance to delegate full participation, problems exist regarding ineffective participation practices.

Design professionals are challenged with incorporating citizen participation into the design process. Architects, landscape architects, and urban designers have been formally trained as experts in design and were traditionally thought to design *for* the masses, not *with* the masses. However, it is becoming more prevalent for the public to be included in the design process and it is acquiring growing acceptance among professional designers. Still, the literature indicates that there are still many designers who find it difficult to embrace the concept of involving the public in the design process. Too often, professional designers fear that citizen participation reduces the role of the designer "to that of a technician, resulting in aesthetic and creative deprivation" (Sancar, 1994, 332). Arnstein supports this by stating that one of the arguments against community control is "it is incompatible with merit systems and professionalism" (Arnstein, 1969, 224). It may be that some design professionals are hesitant towards citizen participation for fear that it will inhibit good design. There is a concern that "a

one-way information flow from the citizens may result in cookie-cutter projects and repetition of endless uniformity" (Sancar, 1994, 332). Scheer (1994) expands on this idea explaining why some architects fear citizen participation:

> The fear among architects is that participation of the public would lead to design that is simplistic and regressive or common, appealing to the public in the lowest-common-denominator manner of popular arts, such as pop music or broadcast television. Architects, although interested in the protection of public space and the promotion of urban design, are not at all happy about embracing the public as general design partners or, one must assume, about using the aesthetic preferences of the public to guide design (p. 309).

While some designers fear that poor design may result from public input, planners are similarly hesitant in delegating decision-making power for fear of the public making poor, uninformed decisions. This apprehension drives professionals to involve the public at infinitely small levels, most often in the form of research-based surveys or questionnaires. While surveys and questionnaires serve their purpose in a certain context, more often than not they are wrongly used as surrogates for public participation. Kaplan and Kaplan (1989) state that the designer/planner/manager eager to avoid "people problems" generally opts for either of two traditional courses of action: "public hearings or studies of the literature on how people behave under various circumstances. The former is called *participation*, the latter is called *research*. In general, neither has been found to be fully satisfactory" (p. 69). Kaplan and Kaplan admit in this statement that professionals wrongly equate public participation with public hearings as a way to escape power delegation. The literature does not sympathize with planners who perceive that their professionalism may be diminished through public participation. Planners are intended to be experts in making urban related decisions and fear that if the general public are delegated planning control, poor decisions will follow. This point of view warrants an apprehension among planners in accepting public participation, especially at a time when the planning

profession is undergoing an identity crisis. However, in defense of citizens, it is a rare day when they can devote an equal amount of time to a project and thus have an equal knowledge base regarding a project as a planner does. This proportionate lack of information on the part of citizens compels professionals to perceive citizens as unqualified to effectively contribute in decision-making (Kweit and Kweit, 1990).

Finally, even when professionals embrace the practice of participation, it is not always practiced effectively. Lowry, Adler, and Milner (1997) explain how participation processes often evolve poorly. "Standard participation efforts are often characterized by lengthy meetings, limited opportunities to comment, narrowly defined choices on which to comment, meeting fatigue or indifference on the part of those who run meetings, limited opportunities for dialogue, and an emphasis on informing or educating rather than problem solving" (p. 178). Hodge (1991) also explains the structure of ineffective participation processes. "In recent years, such formal avenues of communication between the public and local government officials have been established as public meetings and hearings. These permit the citizen to be heard, not necessarily in a comprehensive or continuing way. Effective and full participation involves more than such one-way flows of information (p. 351).

It is not enough for professionals to merely agree to citizen participation, they must also devise an effective process. Day (1997) states that effective citizen participation will "facilitate and foster a more democratic, responsive process resulting in a product more representative of citizens' desires and needs" (p. 425). With regards to participation in design processes, Kasprisin and Pettinari (1995) explain that the challenge in achieving a successful design participation process "lies in the planner/designer providing formats and a language that can integrate all participants into the process" (p. 131).

2.5   Results of Participatory Planning Review

"The literature on citizen participation in planning seems to be an untidy one...because...there is considerable confusion about what participation looks like in practice, and little consensus about what exactly citizen participation is supposed to accomplish" (Day, 1997, p. 422). In the context of this practicum, it is clear what citizen participation must accomplish. The review of the participatory planning literature focused on the origins of participation in planning, the definition of participation, the varying degrees of participation, and the problems regarding the acceptance and ineffective practice of participation. The issues addressed in the literature which are related to the planning problem this practicum is concerned with are the degree to which decision-making authority is delegated, the prevention of poor decision-making, and the assurance of an effective design participation process which focuses on a culturally preferred communication style. These participation issues, as well as the more specific problems experienced by the FAPC, can be addressed through the addition of graphic visualization in the participation process. This chapter will continue with a discussion of how visualization can solve these problems and provide benefits to the process of participation.

2.6   The Benefits of Visualization

It is necessary to explore the importance of visualization as an instinctive aspect of human thought and how its utilization is beneficial in the course of communication. Samuels and Samuels state that "visualization is creating a mental image, creating a picture in the mind, seeing with the mind's eye" (Samuels and Samuels, 1975, 121). It is apparent that the addition of visualization to the process of public participation is advantageous, and interestingly, visualization has always played an important role in human development and evolution. Marshack (1972) explains that by the Upper Paleolithic, modern Homo sapiens

was capable of representational art and notation. "This combined late evidence would seem to indicate that quite early the evolving hominid must have had some means of communication or "language," a capacity and skill that evolved as part of the increasingly complex way of life and culture he was structuring" (p. 110).

Paleolithic paintings were the first known human expressions and consisted of animal depictions painted with clay and shaded with charcoal on cave walls. "The earliest record of visualization experiences is in the form of pictures, visual images. During the Ice Age - 60,000 to 10,000 BC - cave dwellers in France, Spain, Africa and Scandinavia painted on the walls of their caves representations of the images that they saw. Most of these paintings are of animals that the people hunted" (Samuels and Samuels, 1975, 13). These early animal images have been hypothesized by art historians as an integral part of primitive hunting rites. "For the cave people, art served life, art and reality were one, and the image was the animal. By imitating their prey exactly, hunters could gain power over it. "The idea was to create a double and then assault it" (Fleming, 1986, 7). Although an exaggerated parallel, the use of visualization in planning processes has similar purpose. The fundamental idea behind the process of graphic visualization can also be similarly described as "to create a double and then assault it". This analogy is meant to describe the purpose of visualization in planning, being a process of replicating the mind's development ideas, watching them come to life, and then making the appropriate changes and decisions.

While visualization played an important role in early human development and evolution, it is also a traditional practice in Aboriginal culture and the role of visualization plays an important communicative role. Mary Richard explains this role:

> That's a very traditional Aboriginal way of doing because when we meet with the elders and we talk with the elders, they usually draw little pictures of what we're talking about. They don't write the words of what we say but they draw pictures so that when they

reinform us or when they are giving us the advice, that's what gives them the answers as we talk (Mary Richard, Chair, FAPC, pers. comm., 1997).

Anthropologists proclaim not only that image making is "considered one of the unique and quintessential competencies of Homo sapiens sapiens" (Davis, 1986, 193), and that it proves to be the most valued sensory communication tool. "The visual sense is dominant because of its superior mimetic ability" (Tyler 1984, 29). Cave dwellers graphically mimicked their prey, far more accurately than words could ever articulate. "Primacy of the visual is not altogether a recent phenomenon, for the evidence of Indo-European etymology suggests that it is an ancient pattern, reflected most clearly in the equation 'seeing = knowing'" (Tyler, 1984, 29). This is not surprising since the basis of language was derived from images. "It would seem that the use and development of visualization has occurred in inverse proportion to the development of language and a written structure for recording it. Initially, language was based on images. Words functioned to evoke particular images" (Samuels and Samuels, 1975, 13). While an intricate written and spoken language was developed, it was still secondary to the visual form of communication since words provided a means for the speaker to detach himself from the experience he was describing. "Language as a whole became so removed from experience that words no longer readily triggered the sensations of the objects to which they referred. Words became tools which enabled a person to rapidly categorize objects" (Samuels and Samuels, 1975, 17).

Alongside the issue of participation levels, communication may be the most important aspect in the process of design participation. "By its very nature, visualization is experienced, not deduced. A thousand words or thoughts about visualization do not substitute for the experience itself. Visualization involves participation, involves a feeling of union between the person and the object being visualized" (Samuels and Samuels, 1975, 65). Visualization in a planning process

21

allows participants to become directly involved with the image being created. It is a highly personal experience, and thus, results in participants maintaining a higher degree of interest, understanding, and connection for the project. Humans are visually and spatially oriented animals, very much concerned with the visual and spatial configuration of their everyday environments. People can make better decisions when they understand what is proposed, and in the area of physical design and planning, understanding is often synonymous with "seeing" (Kaplan & Kaplan, 1989, 83).

An important aspect of design participation is to communicate how the proposed built form would spatially look on the ground. Generic developmental statements like residential, commercial, mixed use, etc., are very abstract. The average person would not conceive of what this spatially implies on the ground. Participants require visual communication to bring generic development ideas to life. "An additional ingredient in urban design is the communication role of design drawing, not as presentation but as an ongoing visual story for designers and communities of their conditions, directions, and options" (Kasprisin and Pettinari, 1990, xiv). Graphic visualization enables everyone involved to share a common concept or understanding of what is being proposed. On the contrary, a strictly verbal discussion would not foster the proper communication needed. Graphics create a common ground of understanding where decisions can be properly made. "Using drawing visualization as a part of the urban design process can be the testing mechanism that spatially demonstrates the on-the-ground implications of proposed policies, regulations, guidelines, private agendas, and plans" (Kasprisin and Pettinari, 1990, xiv). Urban design information must be communicated to people with no architectural training and background, who often constitute the voluntary committees and boards established to consult on urban design issues. Design choices or land use options must be communicated to them in a way that permits a meaningful understanding of the issues in the decision making process.

"It is not drawing versus words or text but the use of drawing as a means of integrating complex information into relational drawings, viewed by the public in a context, orientation, and referencing that is familiar and direct" (Kasprisin and Pettinari, 1990, xiv).

It is evident that the process of visualization not only serves as an anthropologically preferred means of communication, but as an effective information-sharing tool and a mechanism to constitute a planning process that is enjoyable, informative, understandable, and effective. Such a planning process does exist and is referred to as co-design. Essentially, co-design utilizes visual communication as a technique to convey highly abstract design information in a format that is understandable to the general public, thereby helping them make informed decisions.

2.7   Co-Design: A Process of Design Participation

The term "co-design" was derived from the combination of the words *community*, *cooperative*, and *collaborative* design (King, 1989). Co-design is simply a process of design participation that allows communities to participate in a visualization exercise where artists graphically bring the participant's ideas to life. The communities involved create a *concept* or *vision* of what the proposed development would be. Afterwards, architects, landscape architects, and urban designers play an important role in helping bring out the community's vision by translating the drawings into design terms, thus providing themselves with a better understanding of what the final design should constitute. Co-design was created by Stanley King during his Master's Degree thesis in Architecture at the University of British Columbia in 1969 (King, 1989). King (1989) conceived this process to show how successful designs could be created when allowing citizens full participation. "At present, the typical community rarely participates in the creation of its architecture. Social alienation and inhuman environments are a

common condition of our urban life. Co-design counters this situation by involving the community in the design of its environment. The knowledge and articulation of the public fuel the co-design process" (p. 3).

In the context of this practicum, the co-design method improves upon traditional participation methods because it involves the use of visualization as a communication tool. Using visualization helps professionals and citizens communicate more effectively. "Limitations in the work of the environmental professional are far more frequently due to failure to understand the concerns of the public than to inability to incorporate these concerns in an affordable synthesis" (Kaplan & Kaplan, 1989, 69). The co-design method has proven to be an effective consultation process in western Canada, specifically Vancouver and Calgary (King, 1989). The success of these cities' urban redevelopments is due to the co-design process providing an opportunity for citizens to participate in the design of something they value and for professionals to turn the community's ideas into reality.

The first built example where co-design was applied with successful results was Robson Square in Vancouver, British Columbia. Vancouver's former local government had announced plans for a fifty-storey skyscraper to be located on the site now known as Robson Square. A new government proposed to make the area a "people place", and public groups began pursuing ideas for the design of the square. The co-design workshop attracted much attention from a wide variety of interest groups, the media, designers, and political figures, who supported the public by attending. Children also played a large part in the workshop and constituted a large number of the over two-hundred participants (King, 1989). Out of the workshop, suggestions for the design of Robson Square included a skating rink, theatre, restaurant, water fountain, and landscaped walkways and seating. These concepts were transformed into a plan for the site by one of Canada's leading architects, Arthur Erickson, and then exhibited to the public for

comments and approval before construction began (p. 38). Robson Square has since been a successful social space for adults and children. There is skating under a glass dome, a Greek style theatre, an open-air cafe with umbrellas, and a place to relax and interact with people. Traffic noise is muted by a waterfall and the surrounding office towers are landscaped with pedestrian paths. This award-winning design demonstrates the potential of public participation using co-design.

Another built example of a co-design process was the False Creek Image Survey, also in Vancouver, British Columbia. In the early 1970's, the City of Vancouver purchased an aging industrial area on the waterfront. The City voted that the area would become a residential and commercial district. A local architect was commissioned to prepare plans for a highly urbanized waterfront with high-rise development and a shopping mall (p. 40). The City of Vancouver decided to seek public opinion on the design of the site. An image survey was conducted with one thousand respondents over a three-month period where hand drawn images depicting everyday life were shown to the participants for selection. They were to select images which presently formed part of their life, images that showed activities they would like to do, and images that represented activities they could visualize themselves engaging in at False Creek (p. 40). The results showed a preference for naturally landscaped areas surrounded by dense, low-scale housing, a cycling and pedestrian waterfront path, and a market (p. 42). This result greatly contrasted with the original intention and subsequently lead to the conducting of additional workshops with several housing co-operatives, with students and parents for the design of a school and playground, and with the community at large for the design of a community center on Granville Island. The city proceeded with the resulting design from the image survey and issued a team of architects to design the final development (p. 42). This became an award-winning residential development.

Further applications of the co-design process also included the Inglewood Community and the Downtown Riverbank, both in Calgary, Alberta (King, 1989). These examples commanded very distinct situations, dealing with inner city issues as well as urban design, exemplifying how co-design can be successfully applied to many different situations. The first example is the Inglewood Community in Calgary, Alberta, which was a typical low-income inner city community concerned with improving neighborhood vitality. Like most inner city neighborhoods, Inglewood contained a Main Street which suffered from heavy traffic, deteriorating and vacant buildings, an overabundance of parking lots, and seedy bars (p. 137). The community was concerned with improving this main shopping strip. In 1987, it was decided by the representative city planner and the community association that a co-design workshop approach would be most beneficial (p. 137). The results from the workshop were prepared by the co-design group and key community members into a concept plan for the street. These were later used in policy creation and development strategies rather than just physical design. Inglewood is an innovative example of how co-design furthered their planning process by not only creating images, but by converting these images into policy and a successful implementation tool.

A final example of successful co-design application was the Downtown Riverbank project in Calgary, Alberta where citywide participation in urban design took place. The Calgary riverbank area along the Bow River is located north of the densely built downtown core, approximately fourteen city blocks in length. It comprises the largest area of recreational land within the vicinity of the commercial core and is thus heavily used by the working population of the downtown as well as the neighboring residential communities of the inner city (p. 132). In 1981, citywide participation in urban design was proposed in the form of a series of co-design workshops to address development possibilities. During this time, the Calgary Board of Education expressed an interest in including children in

the process as part of the school curriculum, and as a result, five schools participated (p. 132). Approximately seventy-five local residents participated alongside the students. The workshop generated many winter and summer images including people skating, jogging, cycling, strolling, sitting at picnic tables and open-air restaurants, and dancing at an outdoor concert. These urban recreational images and word descriptions were compiled and transformed into a report, to be used as a design guideline reference for the planning of a riverbank pathway system that the City of Calgary developed soon afterward (p. 133).

These case examples show how the co-design process can be successful in many different situations. Throughout these different situations, there were commonalities. First, all the examples proved that design professionals need not fear poor design and decision-making from citizen involvement. Citizens or non-designers can participate in the process of urban design and make well-informed decisions through the role of visual communication. The other commonality among the case examples was the fact that the citizens who participated in the co-design processes did so in an advisory manner, not an implementary manner. The responsibilities of the citizens was to help generate development concepts in early planning stages, and the co-design technique ensured that their roles were fulfilled. The following chapter segment will focus on a case study of The Forks, specifically, South Point, which commands similar characteristics.

2.8   Case Study: The Forks

The Forks Phase I Concept Plan focused primarily on the redevelopment of the CN East Yard's existing structures. The first redevelopment project was the amalgamation of two historic buildings; the Great Northern Railway and the Grand Trunk Pacific stable buildings, which were renovated to become what is currently known as The Forks Market. The Johnston Terminal warehouse, built by the Canadian National Railway, was converted to commercial and office use

and includes the addition of the Manitoba Travel Idea Centre. The Pavilion was constructed adjacent to the Johnston Terminal and the B&B Building became the Manitoba Children's Museum. Other projects included site improvement and landscape design such as the riverwalk, The Forks Historic Port, the Market Plaza, The Forks National Historic Site, and the Wall Through Time. Together, these projects have brought people back to this historic gathering place and it has become one of Winnipeg's most valued urban areas. Figure 2 shows The Forks phase I development to date.

Figure 2: The Forks
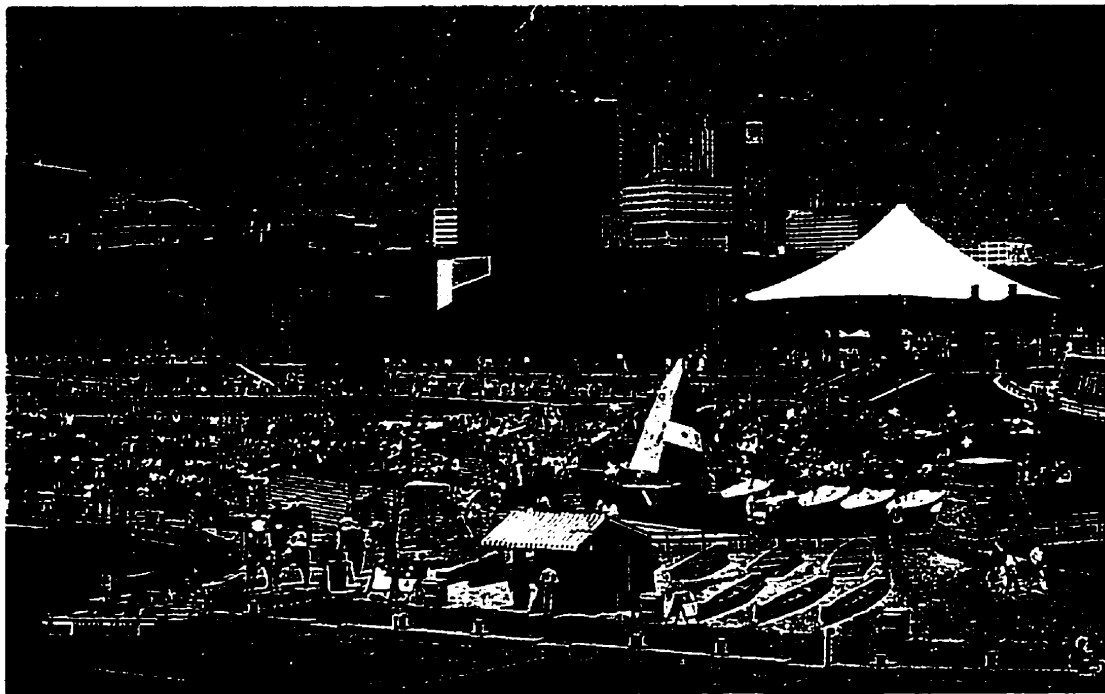
Photo courtesy of The Forks North Portage Partnership

TFNPP is now in phase II of its development plan. Phase II development is concerned with the continued design of successful waterfront developments of a cultural, recreational, and entertainment nature. One of the proposed projects for phase II is the development of South Point as an exhibition of Aboriginal culture in view of the history of South Point as a place of Aboriginal settlement and trade.

South Point is bounded by the Red and Assiniboine Rivers and by Main Street to the west. Figure 3 below is an aerial photograph of South Point, showing its relation to The Forks mainland.

Figure 3: South Point Aerial View

Photo courtesy of The Forks North Portage Partnership

The historic Low-Line Bridge, now referred to as the South Point Bridge, has recently been refurbished as a pedestrian access route to South Point. While the bridge was not dedicated to the Aboriginal community as South Point was, it will play an important role as an access route and compliment future development on South Point. Figure 4 shows The South Point Bridge.

Figure 4 The South Point Bridge

Photo courtesy of The Forks North Portage Partnership

The FAPC were required to create a development vision for South Point, representative of both the Métis and First Nations cultures. While they initially conceptualized the idea of a 'time tunnel' or journey through Aboriginal history, they needed the proper mechanism to allow further exploration of that concept. As well, since the South Point Bridge plays an important role in accessing South Point, the committee were also required to discuss possible development ideas which may take place on the bridge as complimentary development to South Point. There are three political issues which this case study provides which must be addressed in a participation process: 1) a process must be employed to serve the needs of a multi-stakeholder arena, specifically the Métis and First Nations representatives, and assist them in attaining one vision representative of both cultures; 2) a process which provides Aboriginal control of the planning process

and prevents non-Aboriginal dominance to ensure the concept generated is truly representative of the Aboriginal community; and 3) a participation process which fulfills the role of an advisory committee, which is the nature of the FAPC.

2.9   Conclusion of Literature Review

Upon reviewing the literature on public participation, the benefits of visualization, and co-design, it is evident to see the commonalities between the co-design case examples and the characteristics of the South Point project. First, the FAPC were in need of a process which would engage committee members to participate. The graphic visualization component of co-design provides this encouragement by commanding participants to become directly involved with the image being created. This warrants a higher degree of interest and connection to the project. As well, Aboriginal participants would also be more inclined to participate in co-design since visioning plays a traditional role in their culture. Second, the FAPC acquired decision-making authority in creating a vision due to the advisory nature of the committee. Co-design specializes in allowing citizen participation during initial planning stages. Finally, the FAPC, who were comprised of non-designers, were required to make informed decisions regarding urban design. Co-design specializes in helping non-designers make informed urban design-related decisions by showing how development ideas translate on the ground. It is these characteristics which sets co-design apart from all other participation processes and exemplifies that co-design should be used as the most beneficial process for the FAPC to meet their goals. Co-design will now be applied and the following chapter will focus on a detailed incremental explanation of this methodology.

Chapter 3: Methodology

"Tell me, and I'll forget. Show me, and I may not remember. Involve me, and I'll understand" - Native American Saying (Bannock and Tea News, January 20-26, 1997, Vol. 1, No. 1).

3.0 Introduction

The methodology used for this study was adapted from Stanley King's co-design process. In his book *Co-Design: A Process of Design Participation*, King describes the necessary steps that must be followed in planning a successful co-design workshop. The referenced work includes a step-by-step guide to workshop preparation, the co-design workshop agenda, and subsequent workshop responsibilities. The study presented here will apply the co-design model to the problems faced by the FAPC, appropriately adapted to fit the particular circumstances of the South Point project. In order for this adaptation to occur, some of King's steps were directly followed, some altered, and some omitted. In addition, supplementary steps were added to devise a more culturally suitable process. The following discussion will focus on a progression through each of King's steps, specifically explaining which steps were employed, modified, omitted, and why additional steps were required. The new process, an adaptation of co-design, will encourage participation among the FAPC members and will assist them in making well-informed urban design-related decisions in order to successfully create a vision for South Point.

3.1 Stanley King's Process

The following chart outlines Stanley King's co-design process, simplified into a series of steps. These steps will be discussed at greater length during a comparative explanation of King's steps with the newly-adapted steps for the

South Point process in section 3.3. Figure 5 illustrates the chart outlining the necessary steps in King's co-design process.

Figure 5: King's Co-Design Format

Step 1	Preparation for the co-design workshop includes meeting with the steering committee and interested participants. The workshop process is described along with successful examples of past workshops.
Step 2	Recruiting volunteers who are responsible for the workshop's organization occurs six weeks before the workshop. The aim of the volunteer organization is to make the workshop a community affair and to get as many people included in the workshop as possible.
Step 3	The volunteer workshop includes a 'trial run' of a typical workshop. During this session, the co-design artists are trained in sketching and working with the workshop participants to visualize their ideas.
Step 4	The public workshop is the main event and includes the city on the wall, activity time line, a site walk, image creation, and priority voting.
Step 5	The concept design charette involves a meeting with the co-design artists, consultants, and community members to translate the images into a draft concept design and large plan.
Step 6	At a public exhibition, the drawings, notes and concept designs are circulated in the community to solicit comments and feedback.
Step 7	The results of the workshops are bound in a report.
Step 8	A presentation of the final report to relevant government departments and other interested parties. Community members and the media are also invited. The report serves as a reference tool for decision makers, developers, planners, & architects who translate the ideas into reality.

(King, 1989)

3.2 Visioning Workshop Format

Figure 6 below summarizes the format of the newly-adapted workshop for the FAPC. A more detailed explanation of the adaptation of the steps will follow.

Figure 6: Visioning Process Format

Step 1	Preparation for the workshop includes a meeting with a FAPC member and a Forks representative regarding organization & workshop logistics. Also, a workshop agenda and a list of questions to help participants in the process are formulated and faxed to committee members to review prior to the workshop.
Step 2	Hiring an Aboriginal artist. This step includes a meeting to familiarize the artist with co-design and to establish his role during the workshops.
Step 3	A site walk is held one week prior to the workshop.
Step 4	The workshop includes image creation and is conducted over two days. See Appendix B for the specific workshop agenda.
Step 5	Meeting with FAPC members and Forks representative to discuss how images are created. Alongside this, a written document is prepared.
Step 6	A validation meeting is held with the FAPC for their approval of the written vision, conceptual drawings, and site plan.
Step 7	The results of the workshops are bound in a report.
Step 8	A presentation of the final report to The Forks North Portage Partnership Board of Directors, The Forks Heritage Advisory Committee, and Aboriginal elders for approval.

3.3   The Adaptation of King's Process

Stanley King's first step consists of the creation of a steering committee made up of community volunteers with the responsibility of organizing the workshop. All members of the steering committee and interested participants (including community groups, politicians, planners, the media, etc.) attend an opening meeting where the co-design workshop process is described as well as successful examples of past co-design workshops (King, 1989). The difference between King's first step and the South Point situation is that King required the additional formation of a steering committee charged with organizing the workshop, whereas, members of the FAPC acted as organizers of the workshop as well as participants.

Preparation for the visioning workshop officially commenced with a brief explanation of the process, including past successful examples of co-design and comments promoting the benefits of applying it to the South Point project. This summary was presented during a FAPC meeting to ensure that all members of the committee consented to participating in such a process. At the following meeting, the prospect of co-design was approved and the necessary planning ensued. For clarification purposes as well as cultural suitability, the name of the process was also included in the adaptation. As stated previously, the term 'co-design' was created by Stanley King, and is a term familiar only among designers, and therefore, holds no significance for the FAPC. At this stage, the committee began referring to the process as the 'visioning process'.

The second step in King's pre-workshop planning stage, involved the steering committee to form a small group of volunteers who are responsible for the workshop's organization. The aim of the volunteer organization is to ensure the workshop is a community affair and to attract as many workshop participants as possible (p. 26). The FAPC's visioning process would include only members of the committee, so the aspect of attracting additional participants was not

necessary. Nevertheless, the Aboriginal community were indirectly involved in the process, since committee members would report back to their communities, groups, and elders with workshop results for feedback. To further personalize the process and create the proper community atmosphere and cultural essence, an Aboriginal elder was brought in to open and close the workshop with a burning of sweetgrass. As well, to ensure the Aboriginal community were involved in the process as much as possible, a local Aboriginal artist was hired to sketch during the workshops as well as prepare final drawings after the workshops. This additional step of involving a local artist is very different from King's approach, where co-design facilitators provide artists who are not necessarily part of the community. The visioning workshop was organized by a member of the FAPC, TFNPP representative, and the researcher. A workshop agenda was devised along with the formulation of questions intended to help participants prepare for the workshop. These questions were conceived by the researcher and were based on King's co-design facilitation where the artists ask participants investigative questions in search of responses to be sketched. Key questions regarding South Point development were formulated and faxed to committee members, along with the agenda, to be reviewed prior to the workshop. The workshop agenda and questions are provided in Appendix A.

King's third step involves a trial run of a typical workshop. During this three-hour session, the co-design artists are trained in sketching and working with the workshop participants to visualize their ideas (p. 31). This step was omitted due to time constraints among committee members and a lack of resources. It was also unnecessary to provide a training session to the artist due to his prior experience conducting drawing workshops with children. Alternatively, a meeting was held to inform the artist about his role during the workshop and excerpts from King's book were submitted to him to familiarize him with the process, particularly, a brief introduction to co-design, drawing techniques, and the role of

the artist. These initial three steps conclude the preparation aspect of the process and the following steps are essentially the workshop program.

3.4   The Co-Design Workshop

The public workshop which is the main event can be accommodated in a large hall, gymnasium or similar facility. The space should have at least one length of wall uninterrupted by doors or windows, room enough for the arrangement of chairs for over forty people, and some provision for refreshments (p. 31). The visioning workshop was held in the boardroom at The Indian and Métis Friendship Centre. One wall was used for the artist to sketch and as a display for all succeeding drawings. There was also room for all committee members to sit throughout the room and view what the artist was sketching. A table of food and drinks was arranged and the Friendship Centre also provided a traditional Aboriginal dinner during the one hour lunch break. Locating the visioning workshop at the Friendship Centre provided a common ground and positive atmosphere for the committee.

Co-design workshops begin with opening remarks by a host, usually a noted figure in the community. The host welcomes the participants and explains the purpose of the day's event, the context of the planning problem that the workshop addresses, and the contribution of the workshop participants in the longer-term planning process (p. 7). In the visioning process, opening remarks were made by Mary Richard, Chair of the FAPC. An Aboriginal elder also opened the workshop with a smudging of sweetgrass and accompanying remarks meant to remind committee members why they were present and to instill a proper frame of mind for visioning. Michelle Courchene of the Indigenous Women's Collective explained that in Aboriginal culture, meetings are usually opened with sweetgrass, especially when there is planning involved because it

makes people feel clear on what they want to see (Michelle Courchene, Indigenous Women's Collective, pers. comm., 1997).

In King's process, the workshop begins with the 'City on the Wall' exercise, where all children participating in the workshop are to draw their version of a growing city, from wilderness to metropolis, on a piece of land jutting out into the sea to show how unplanned urbanization can occur (p. 8). This step was omitted since no children were present and everyone on the committee is familiar with the implications of unplanned urbanization. Next, co-design participants break off into groups of five or so and list all activities which would go on in the new place or list activities of a certain theme. When this is completed, each group is asked to choose one of the activities to concentrate on (p. 11). King refers to this step as the 'Activity Time Line' which is intended to help people in the visualization process by providing them with a 'function' that will help them determine the form. This step was somewhat altered for the FAPC's visioning process. Obviously the small number of participants obviated the necessity of breaking into smaller groups. As well, the committee did not list possible activities which would take place on South Point. Instead the committee described possible activities as they would physically be encountered by a visitor to South Point. For example, the committee described what a potential visitor entering South Point from the bridge should immediately experience upon arrival. The committee employed this linear thought process for the entire site. The activity time line exercise was also altered due to the fact that the committee entered this process with a previously established concept for South Point. The idea of a 'time tunnel' was introduced, where one would experience the Aboriginal culture from present to past when traveling from The Forks over the South Point Bridge onto South Point. Once on South Point, visitors would experience Aboriginal culture and history during the period of pre-European contact.

Proceeding the 'Activity Time Line' is a site walk where all groups walk through the site with their selected artist and writer. A walk through the selected area is necessary in order to perceive its qualities that relate to that group's selected activity. The writer and artist record any comments and note features on a small map (p. 12). The reason for a site walk is to perceive its qualities, features, special views, opportunities and constraints, etc. It also helps in the visualization process and inspires one's imagination. This step was completed with the FAPC, but not on the day of the workshop. Since the workshop would be held off site, it was important to visit the site on an alternative day so maximum time could be dedicated to drawing and developing ideas at the workshop. Instead, the site walk was conducted one week before the workshop and included the artist who familiarized himself with the surroundings. Not all committee members were able to visit the site on the designated day, but had previously visited the site and were familiar with it topographically.

King's next step in the workshop is image creation which is the focus of the workshop. This step enables participants to visualize and describe ideas for a suitable environment for each activity. The artist draws a figure engaged in the activity the group has focused on. Through question and response, the participants suggest furniture, planting, lighting, cars, and other environmental features to complete the image. These images are later mounted on the wall for all to see (p. 13). This step was followed as seen in figure 7 which shows the artist engaged in image creation.

King's image creation step was left intact, but was conducted over the course of two days instead of one. Image creation during the first visioning workshop focused on the South Point Bridge, and accordingly, another workshop was needed in order to spend sufficient time creating images for South Point. While King hosted co-design workshops on one specific day, the situation with the FAPC allowed for more flexibility and subsequent workshops could be held if the committee wanted to donate more of their time. The committee decided to have another visioning workshop one week later to continue image creation for South Point. This second workshop was held in the boardroom of TFNPP and focused on South Point activities and entrances into the site. Figure 8 shows the artist continuing with image creation during workshop #2.

Figure 8 Visioning Workshop #2

After the image creation, all drawings are mounted on the walls for everyone to observe and to vote for preferred concepts. Each participant of the workshop then marks his or her priority, with comments, for each image. The workshop is then closed after this exercise and the community leader describes the next phase of the program (p. 15). This step was omitted since the images generated during the visioning workshops were not created as opposing alternatives, but as a series of images belonging to a broad development vision. It was also evident which images the committee members preferred based on comments made during the workshops. A formal voting process was simply not needed.

3.5   Post-Workshop Responsibilities

The next phase in King's process is a concept design charette which takes place during the following two to three days and involves the co-design

proponents, community representatives, and consultants. The co-design artists meet with consultants and community members to translate the images into design terms. Gradually the design of the parts are brought together into a draft concept design and drawn on a large plan (p. 17). This step was followed immediately after the visioning workshops and comprised a meeting with two FAPC representatives, TFNPP representative, and the researcher. All rough sketches generated during the workshops were compiled, along with written notes and video recordings. It was decided at the meeting to combine all rough sketches into five conceptual drawings and a site plan representative of the vision. The five conceptual drawings were to be created by the researcher and the Aboriginal artist, who would be responsible for the drawings of specific cultural subject matter. A computer-drafted site plan would also be created by the researcher. These visuals would be created alongside a written component which would later constitute the South Point Vision Document. The document was a cooperative effort, written by a FAPC member, TFNPP representative, and the researcher.

A step was added at this point in the process in the form of a validation meeting. The final five conceptual drawings and a draft vision document were presented back to the committee to ensure that the drawings and written document were accurately representative of their vision for South Point. Ellery Horsman, member of the FAPC states the importance of validation to the Aboriginal culture. "You always have to validate everything at the very end" (Ellery Horsman, Canadian Heritage, pers. comm., 1997). The committee suggested minor changes to the written document and to the conceptual drawings which were applied to produce the finished South Point Vision Document. The final version included the written vision, a site plan, the five conceptual drawings, an overview of the history of South Point as an Aboriginal trading encampment, cultural traditions, implementation strategies, and the creation of partnerships.

King's last two steps in the co-design process were followed, but in reverse order. The next step in King's process requires the drawings to be showcased in a public exhibition. The drawings, notes and concept designs are circulated in the community during the next few weeks to solicit comments and feedback (p. 17). The final step consists of a presentation of the final report (including images, design concept plans and the comments generated during the workshops) to relevant government departments and other interested parties. Community members and the media would be invited to attend the event. The bound report serves as a reference tool for decision makers, developers, planners, and architects who can translate the ideas into reality (p. 17). These last two steps happened conversely in the FAPC's visioning process. The vision document, including the images, was presented to Aboriginal elders, The Forks North Portage Partnership Board of Directors, and The Forks Heritage Advisory Committee. Upon approval, the vision was publicly circulated and showcased in TFNPP public open house in September of 1997 for all the citizens of Winnipeg to observe. The open house was not intended to be part of the visioning process, but was an initiative on behalf of TFNPP to showcase future phase II development plans to the public.

The following chapter focuses on the results of this methodology and the evolution of the vision document. The growth and change of all ideas that were discussed during the workshops will be recounted, a selection of rough sketches representative of those discussions will be showcased, and an explanation of how the final five drawings were substantiated will be provided.

Chapter 4: Visioning Workshop Results

4.0 Introduction

This chapter will focus on the results of the two visioning workshops which the FAPC participated in. To reiterate, the term 'co-design' was replaced with 'visioning process', a term which carries greater cultural significance with the FAPC and will be referenced as such throughout the remainder of this study. The first visioning session focused mainly on the South Point Bridge. While the bridge was not dedicated to the Aboriginal community as South Point was, it does play an important role as a transition between The Forks mainland and South Point. As it is now refurbished as a pedestrian bridge, there are opportunities for activities and enterprise to take place in conjunction with activities on South Point. The bridge can also play an important role in attracting people from The Forks to South Point. As stated, the first workshop took place in the boardroom of the Indian and Métis Friendship Centre and focused mainly on design features for the bridge, possible bridge activities, and ended with a brief discussion of South Point. Due to time constraints, a second workshop was needed in order to continue the discussion of South Point and was held in the boardroom of TFNPP.

4.1 Workshop #1 Results

i) The Counterweight

The first item of discussion focused on the large concrete counterweight extending up from the base of the bridge. While the original purpose of the counterweight was a counterbalancing weight used to raise the bridge in order to allow passage along the Assiniboine River, it serves no use today since it is now unnecessary to raise the bridge and all rail activity has been abandoned. While the counterweight has been subject to graffiti and weathering, it holds much potential in acting as a physical gateway to the bridge and its extensive facade invites

artwork possibilities. The workshop began with the discussion converging on how this 'blank canvas' could be transformed into something special and symbolic of what would be occurring on the bridge and South Point. The idea of conducting a design competition for a mural on the counterweight open to local Aboriginal artists emerged. The committee began exploring possible pictorial concepts or themes in the hopes of providing artists with an understanding of their ideas, and in turn, creating some excitement about the contest.

The committee visualized the counterweight having a relief carving of a buffalo. Figure 9 below shows the artist's rendition of the relief on the South Point Bridge's counterweight facade.

Figure 9: Buffalo Relief Carving
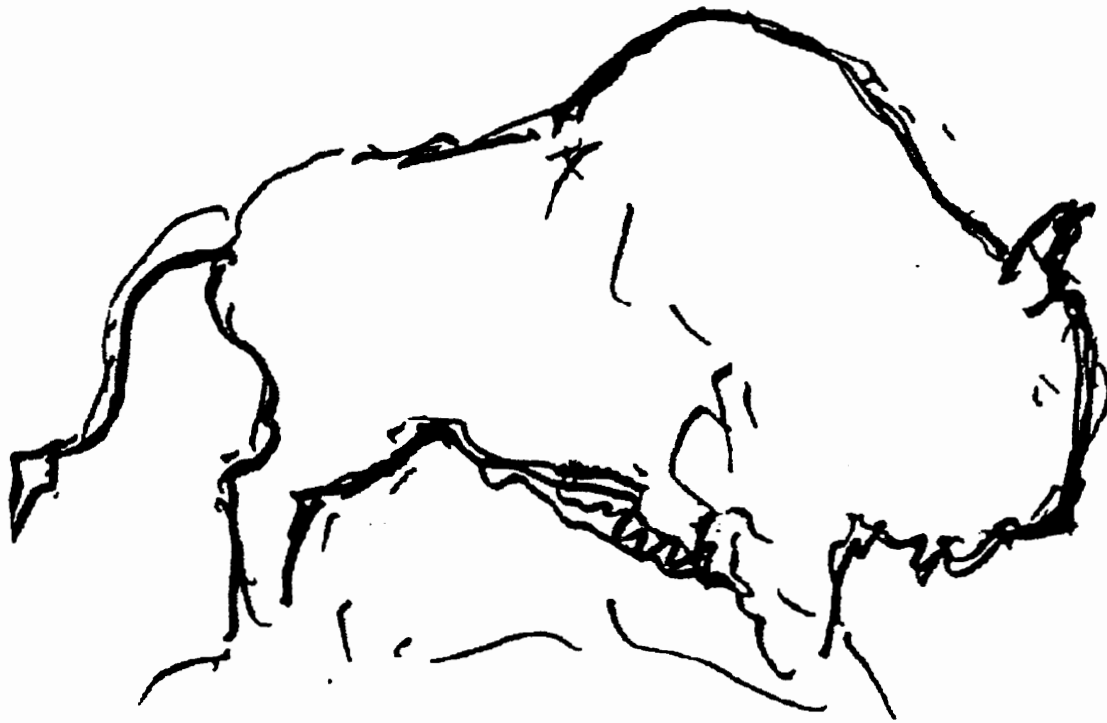
Sketch by Louis Ogemah, 1997.

It was uncertain whether or not this could physically be done, if there existed an artist which could produce such a carving at such a great scale and height, and

what the presumably high costs would be. At this point, it was not advantageous to have financial parameters crushing any burgeoning creativity, so such things would be dealt with later. An alternative was for each face of the counterweight to have paintings in combination with a relief carving. Another idea was to have portraits of prominent citizens in the Aboriginal community or historic Aboriginal figures from different time periods painted on the facade. The committee then expanded on the idea of having one artist create a piece for the facade and pondered the idea of the counterweight showcasing the works of many Aboriginal artists. The counterweight could be divided into a 'grid' where different artists paint their own segment of the grid. While this idea was appealing, the finished product might not translate onto a large landmark meant to be seen at a distance. It was agreed that it should be one artpiece on the front facade or one artpiece per side. In dealing with all four sides of the counterweight, there is an opportunity for the four sides to represent the four peoples and four colors. Aboriginal people would not be the only culture represented, but all people of Winnipeg. The four different peoples are represented by four colors and orientations, i.e. east is yellow, west is red, south is black, and north is white. Aboriginal symbols could also be portrayed, such as a feather representing First Nations and a sash representing the Métis culture.

Aboriginal people came to South Point to meet and trade long before the appearance of Europeans and this is a story that could be told on the counterweight. A single mural could replicate history, could represent the time-tunnel, or could simply emphasize the entrance into the time-tunnel as the beginning of a journey through Aboriginal history. The committee ended the discussion by unanimously agreeing that *something* should be on the counterweight. The final idea was to organize and administer an open design competition and to form a subsequent selection committee. Submitted artwork may depict the meeting of the rivers, the meeting of people, a place for business

and trade, and Métis and First Nations symbols. Any of these or other ideas would be welcomed as possible themes for a design competition open to all Aboriginal artists. The winner would have their design reproduced on the bridge's counterweight and be awarded a monetary prize. The FAPC will advertise for submissions or commission an artist to create the appropriate piece. While the committee hopes this will be accomplished in time for the celebrations during the 1999 Pan American Games, they will take all the time necessary to ensure the perfect artpiece is chosen, as it will become such a prominent landmark representing the Aboriginal community of Winnipeg.

ii) The South Point Bridge

The next item on the agenda was the discussion of possible concepts for the South Point Bridge experience. The bridge should be an introduction or anticipation of what's to come on South Point and should also indicate the beginning of the time-tunnel or journey through history. One of the first ideas was in accord with the history of The Forks as a place for Aboriginal people to trade. Visitors of The Forks who wished to cross the bridge could sign an agreement or treaty before entering South Point and pay for the document which would be produced on birch bark paper.

There should be a very strong Métis presence on the bridge because it symbolizes the bridging of the cultures. The Métis, historically comprised of the French and Cree cultures (Mary Richard, Chair, FAPC, pers. comm., 1996), is the connection between the Europeans on The Forks side and the First Nations on the South Point side. One way for the Métis culture to be portrayed on the bridge would be to demonstrate the role of the fur trade, which was very important in the history of Métis existence. People could experience the fur trade by gaining coupons in the form of tokens or pelts which would have designated values while moving across the bridge. Once the other side was reached, trading of the pelts

would occur. A visitor could witness food preparation and if they were interested in purchasing the food, it would cost a quantity of pelts. The bridge would provide people with offerings along the way which may be purchased. The pelts could also be souvenir items as well. People selling pelts could be dressed in traditional Métis buckskins and sash or there could be someone greeting people at the foot of the bridge in traditional Métis dress.

An alternative idea emerged at this point and involved placing stationary rail passenger cars across the bridge. The historic rail cars would not only recreate the original purpose of the bridge, representing the history of the railway and The Forks as a former railyard, but also physically creating many opportunities. The first rail car would be the engine and could contain pictures, videos, and information indicative of the time tunnel. Subsequent rail cars would provide shelter for pedestrians to walk through and could also house concession stands, a museum, and/or memorabilia shops. A diner car would be the last rail car and would be developed into a small restaurant. Since the rail cars could not accommodate everyone due to their limited space, people would have the choice to walk alongside the rail cars and admire the exterior panorama or walk inside the rail cars to view what was displayed and to escape poor weather conditions. Figure 10 and 11 on the following page shows the artist's rendition of this concept.

Figure 10: Stationary Engine on South Point Bridge
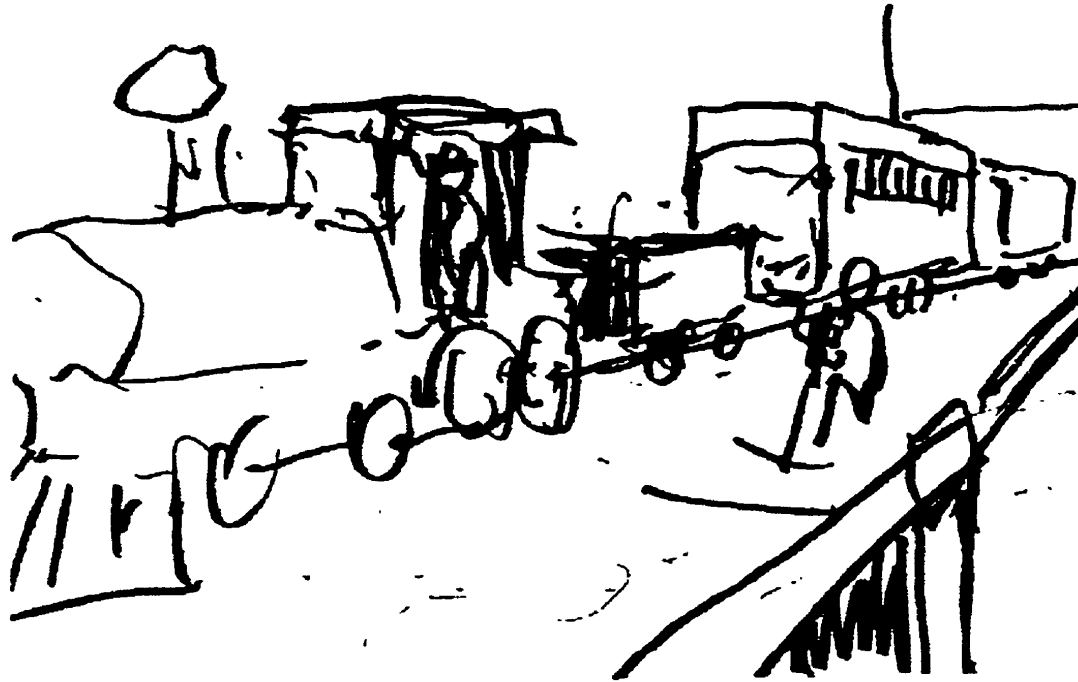
Sketch by Louis Ogemah, 1997

Figure 11: Stationary Railcars on South Point Bridge
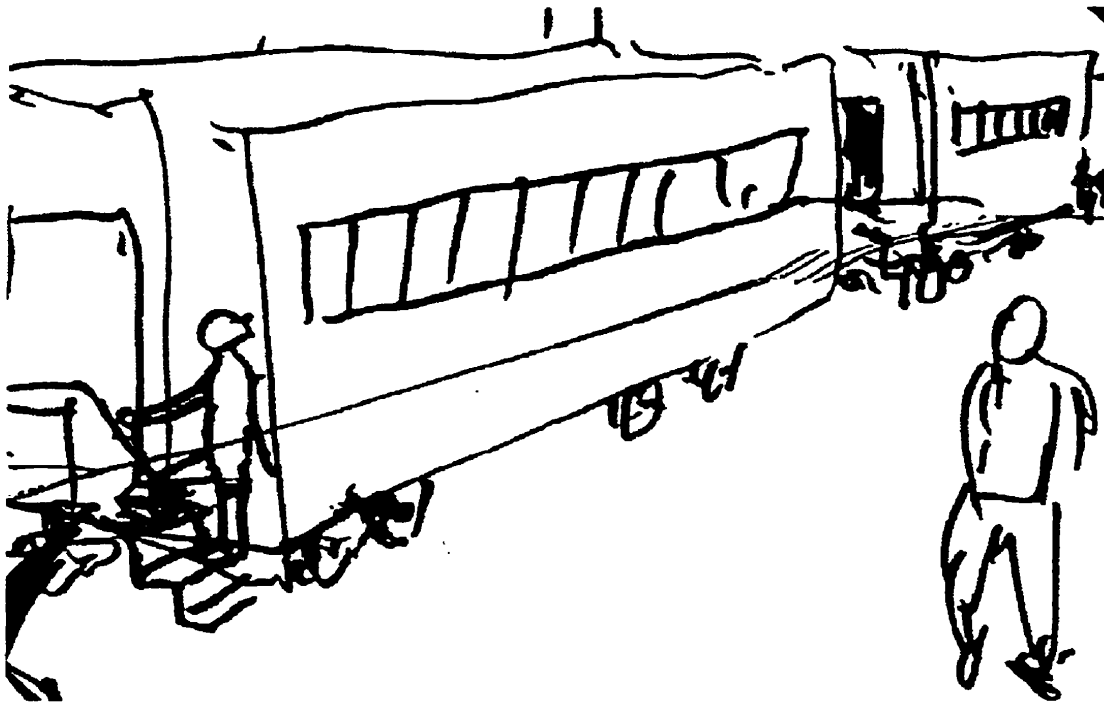
Sketch by Louis Ogemah, 1997

While discussing the bridge, the issue of site access emerged when contemplating how people would move across the bridge and throughout South Point. TFNPP informed the committee that The City of Winnipeg is proposing a city-wide riverbank enhancement initiative. The City is looking to develop the riverbank into a cycling path stretching from the University of Manitoba to North Kildonan. This initiative has recently and continues to be in the works. The city-wide path would detour through South Point, over the South Point bridge to The Forks, and continue north along the Red River. Within the City of Winnipeg's cycling path, TFNPP would control how the path proceeds through The Forks lands (Toby Chase, TFNPP, pers. comm., 1998). This plan is compatible with TFNPP's vision of public access and is also compatible with the newly refurbished South Point bridge, which is now a non-vehicular pedestrian access route to The Forks and South Point. This cycling path initiative would attract more people to The Forks site and would provide cyclists with a scenic ride.

At this point, the committee raised their opposition towards the cycling path. They had many concerns, the first being the worry that a cycling path would acquire too much space on the bridge, leaving them little opportunity to create an appropriate prelude to the time-tunnel. While a cross section of the bridge was provided ensuring that pedestrians, cyclists, and vendors would all fit on the bridge, there was still a concern among the committee that cyclists and pedestrians would be in conflict. The committee also disliked the idea of South Point and the bridge becoming a thoroughfare and not a destination. If there were some way to control the speed of cyclists on South Point and have riders dismount and walk bikes across the bridge, then the FAPC may accept the prospect, although with displeasure. It is important to acknowledge that the FAPC unanimously opposed the possibility of a cycling path through South Point. The implications of the cycling path and the FAPC's opposition towards it will be discussed in greater detail in chapter five.

iii) Ensuring a Métis Presence

The committee entered a difficult part in the process when two ideas conflicted one another. Of course, conflict is to be expected in such a situation, but it wasn't committee members that were in conflict, only the accuracy and compatibility of the ideas. Although both ideas were excellent, the initial idea of the bridge representing the Métis culture did not correspond with the idea of replicating the railway era. In fact, from the point of view of the Métis, the railway destroyed the Métis in the late 1800's and the train symbolizes the destruction of the Métis nation (Mary Richard, Chair, FAPC, pers. comm., 1997). If the concept of replicating the railway on the bridge were to materialize, the idea of the bridge symbolizing the Métis nation would be abandoned. Another concern the committee shared was that tourists would incorrectly identify the train with the Aboriginal culture. Since the train has negative connotations to the Aboriginal culture, the only way to create historical accuracy would be to depict what the train did to First Nations and Métis people before entering the encampments of the pre-European contact period on South Point. This issue should not be ignored and one of the challenges this idea brings is how to depict the train under these circumstances.

According to Mary Richard, part of the problem of the Métis being depicted on the bridge in association with the rail cars is that many local Métis people only see the Métis culture in a very narrow field. The railroad doesn't belong in their vision of what the Métis culture is in actuality. The history of the Métis is concerned with the first contact with Laverendrye and the fur trade era (Mary Richard, Chair, FAPC, pers. comm., 1996). If the train spans the entire bridge, then there is nothing characteristic of Métis or First Nations aside from what is depicted inside the rail cars. The train can only represent that the bridge simply used to be a rail bridge. The Métis should then be depicted elsewhere.

Alternatively, a Métis log house or homestead could be located on South Point as well as a complete village depicting Métis and First Nations.

Showcasing the Métis culture on South Point is a great opportunity to provide a learning experience to people about the uniqueness of the Métis culture. The Métis are a good example of an integrated culture. Their language is a "mixture of Cree and French, and Ojibway and French, depending on where you are" (Mary Richard, Chair, FAPC, pers. comm., 1996). The Métis developed their own style of dancing now called the Red River jig, which is a combination of powwow and the Irish jig. The Métis also developed a unique way of playing the fiddle. There is different music, language, and food and they are all based on cultural integration (Mary Richard, Chair, FAPC, pers. comm., 1996). This should be the flavor of South Point. After weighing the alternatives, it was decided that the Métis would definitely be represented on South Point along with First Nations, allowing for the idea of replicating the railway on the bridge to materialize. The discussion then advanced to the South Point experience.

iv)   South Point

The remainder of the workshop focused on initial ideas for South Point. This would allow committee members to leave the workshop with some ideas they could explore on their own before reconvening the following week. The committee first discussed the idea of recreating a village. The cultural aspect of the village could change with the seasons, for example, people could experience a Métis or Ojibway winter or experience the Anishinabe Village in Riding Mountain National Park and sleep in a teepee. The seasonal changing would constantly attract tourists year-round because people could return during different times of the year and experience a different Aboriginal village and setting. While the Métis component would be a permanent feature, people could also experience different tribal groups such as Ojibway, Oji-Cree, Cree, Dakota, Denee, and Inuit in

different settings and seasons. This central village idea would comprise permanent structures as well as semi-permanent structures to allow for changing the village experience.

Following the idea of a central village, the committee began envisioning the South Point experience by imagining what a potential visitor would first see after crossing the bridge and entering South Point. After abandoning the idea of the bridge representing the Métis culture, it was then decided that one would experience the Métis culture immediately after exiting the bridge. A structure which gives a true sense of the Métis is a square log house which could be a trapper house, a Métis homestead, a trading post, or a general store that could sell unique goods, meats, and crafts. Figure 12 shows a sketch of the Métis log house.

Figure 12: Métis Log House

Sketch by Louis Ogemah, 1997

The committee seemed dissatisfied with either the simplicity of this idea or that they were unable to develop it further. At this point, the researcher obliged in

participating only to help in the committee's design thought process. While the committee envisioned that a visitor to South Point would first come across a Métis structure, it may have been natural to follow that train of thought and try to establish outright what that structure would look like. It was necessary to guide the committee out of this rough spot by explaining that in the process of design, the function of the building must be determined before its physical form can be determined. In fact, once the use is established, the design follows much easier. The notable architectural catch phrase "form follows function" was a term coined by Louis Sullivan, a prominent architect famous for some of the earliest skyscrapers in the American mid-west during the late 1800's and early 1900's, and whose style was based on organic architectural forms. The mention and general explanation of this catch phrase was the best way to explain how the committee should seize the thought process. In this case, the cultural activities are what will determine the built form on South Point.

Another concern that arose alongside the Métis general store idea was the issue with retail. Since the city is not growing, there is only so much retail that Winnipeg can sustain. Is retail a reason to come to South Point? If so, then it is merely one in a series of shopping areas downtown. For South Point to be unique, there should be something offered that you can't experience anywhere else in the downtown. Essentially, The Forks and the Aboriginal community are selling the *experience* of South Point. The history of Aboriginal people and how the culture is experienced is the key (Toby Chase, TFNPP, pers. comm., 1997). To help the committee prevail over the idea of retail, Mary Richard provided an example of a museum in Saskatchewan that manifests similar qualities the Aboriginal community want South Point to possess. The museum displays a small village exhibiting an historical look at habitual life in that village. The people reenact assembling a teepee and show how the hide is prepared before it is applied to the framework. This is different than a conventional museum atmosphere

where one would observe a consummate product on display, like a previously constructed teepee. Visitors would then tour Indian encampments where actors reenact history and discuss how they lost their land. "You can experience it, you can visualize it, and you can take it home. This should be South Point" (Mary Richard, Chair, FAPC, pers. comm., 1997).

"The elders say that South Point was always a place to meet and do business and its present day theme should be based on this" (Mary Richard, Chair, FAPC, pers. comm., 1997). South Point could focus on reenacting history while selling a present day product. For example, treaty signing could be reenacted and the treaty could be sold on birch bark paper. All production and sales would be on site and visitors would have the opportunity to observe products being made with the option to purchase. Visitors could also pay to participate in traditional activities and have a hands-on experience. Possible activities could include having the workings of a sweatlodge explained, where people could subsequently experience one if they choose. Another example would be to demonstrate how snowshoes were made along with an explanation of whether the Métis or First Nations originated their production. South Point must be self-sufficient and in order for any development to survive, the whole experience must be a money making process.

The committee progressed the discussion to other aspects of South Point. They wanted a structure that would serve as a general meeting place, possibly in the form of a round house or square log house. People would enter the building from the east and exit from the west, the way Aboriginal people move. To clarify this, Aboriginal people view everything as part of a circle, i.e. life, death, the medicine wheel, etc. The circle represents the connection of all things, of everything in life. In the circle there are four directions -- north, south, east, and west. The east represents new beginnings, symbolized by the eagle which flies closest to the creator and has the gift of broad and discerning vision, so the circle is

entered from the east. The east is also significant because the sun rises in the east. The west point of the circle is a place of courage representing the ability to overcome adversity. Aboriginal people move clockwise in the circle because that is the direction the sun moves around the earth. These traditions must occur on South Point.

Another structure could be an interpretive centre, resembling a teepee and containing intercultural activities. This structure would not segregate different tribal groups, but house them all under one roof. The log house would be physically separate from the interpretive centre, but part of the "circle." The "circle" refers to the footprint or plan the structures would occupy on South Point. The two structures would be clustered together to form and be part of a circle. Figure 13 shows this concept.

Figure 13: Interpretive Centre
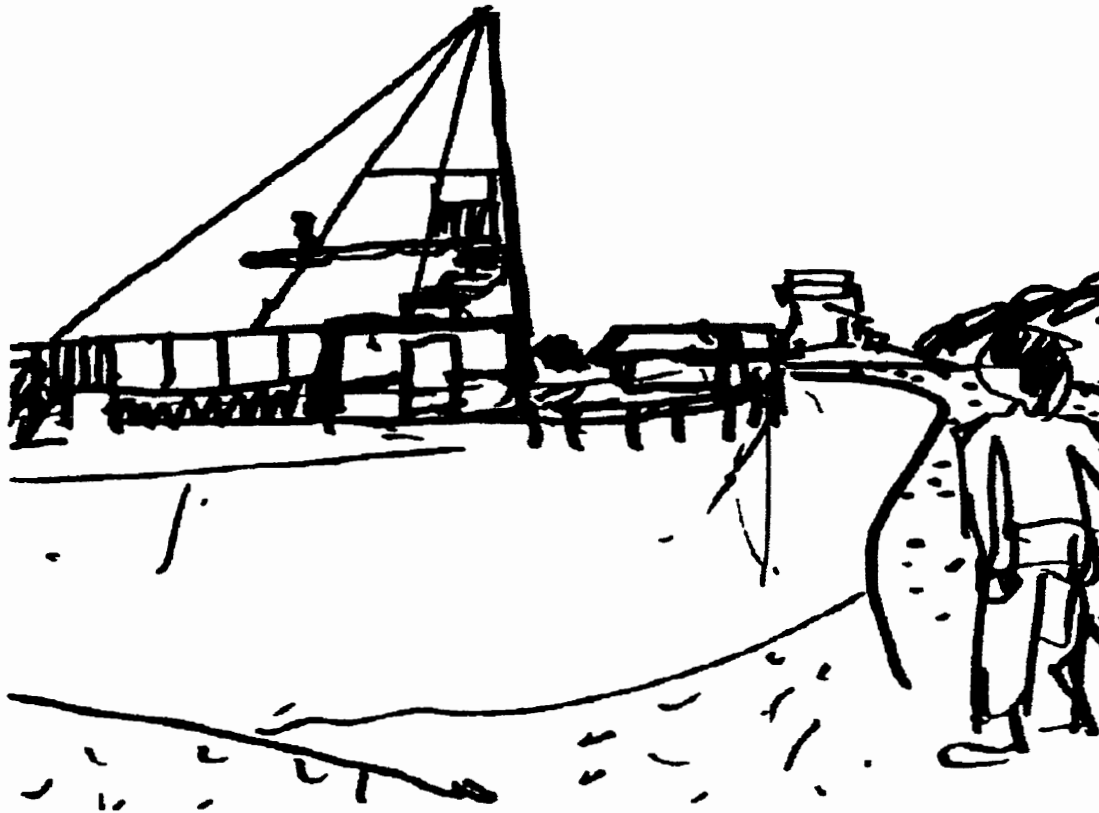
Sketch by Louis Ogemah, 1997

As time was elapsing, it was decided that another workshop would be needed due to the lack of time to properly explore South Point ideas. After a new workshop time was set and the meeting adjourned, the workshop was closed with the elder returning to say a few words and another smudging of sweetgrass.

4.2   Workshop #2 Results

i)   South Point Access

The second workshop continued the discussion of South Point and began with the issue of access. During the last workshop, access was discussed via the South Point bridge, but South Point can also be accessed by Main Street, so the committee needed to address that particular entry. This entrance has a very different physical topography than the bridge entrance and provides many

opportunities. The entrance into the site is a natural hill which could render a grand entry experience and view of the grounds as well as providing a processional feel or anticipation of what's to come. The entry could be marked with silhouettes of people, possibly in the form of rock art pieces and special landscaping. Signage would be needed on the Norwood Bridge, Marion Street, St. Mary's Road, the Provencher Bridge and at entry points into The Forks. A logo design representing the Métis and First Nations cultures could be incorporated into the signage or on raised flags. Artists could be involved in the logo/signage design, similar to the counterweight mural selection process.

Technical aspects of the proposed development needed to be addressed and involved such factors as a service road for the rail line, a berm or some type of sound barrier, and strengthening of the river banks to withstand flooding and freezing. The ability to access the river is a fundamental development priority and would require a landscape plan for the riverbank. The committee would favor to preserve as much of the riverbank trees as possible while creating a natural staircase descending to the river. Docking facilities would also be required to allow access to the site by boat. The committee would like to reintroduce the original vegetation by replanting the indigenous species of trees and tall grass prairie.

Other technical necessities of the proposed development were discussed and revolved around the area of services. Emergency vehicles must be able to efficiently access South Point either by the South Point Bridge or the Main St. entrance. This must be determined because the rail cars would prevent any vehicular thoroughfare across the bridge. If safety standards prevent any rail car placement on the bridge, then alternative ideas depicting different modes of transportation could be portrayed, i.e. the Red River cart, York Boat, and/or birch bark canoes. The site must be accessible for handicapped people and seniors, and would necessitate a special vehicular drop-off. While the committee understands

that a designer would deal with such infrastructure needs, it was important to discuss how such things would materialize. For example, service roads, vehicular drop-offs, fire access and delivery access must not interrupt the ambiance of the site and must also direct traffic in a clockwise direction, which was previously explained as a traditional way that Aboriginal people move.

ii) Completing the Circle

The idea of an interpretive or multipurpose centre was briefly suggested during workshop number one, but due to time constraints the committee had limited opportunity to thoroughly delve into the idea, and accordingly, it was decided to further explore the concept during this subsequent workshop. The interpretive centre would be part of the "circle" along with the Métis homestead, and would be oriented according to winter and summer solstice with entry points leading from the east and exiting the west, again stressing the significance of the way Aboriginal people move in the circle. The building would feature a panoramic view of the western grounds of South Point where small Métis homesteads, encampments, and an open-air arbor would be located. The main highlight of the interpretive centre would be a hands-on museum where visitors could experience and be directly involved in the production of Aboriginal material culture, such as the making of traditional clothes and blankets, hide tanning and smoking, art and language classes, wood carving, cooking, etc. The interior of the interpretive centre would also contain small rooms accommodating arts and crafts, daycare facilities, offices, and/or businesses. It is important for the centre to combine cultural and commercial aspects in order for South Point to be financially self sufficient. Figure 14 shows the artist's rendition of the proposed interpretive centre featuring the interior panoramic viewing area.

Figure 14: Interior of Interpretive Centre
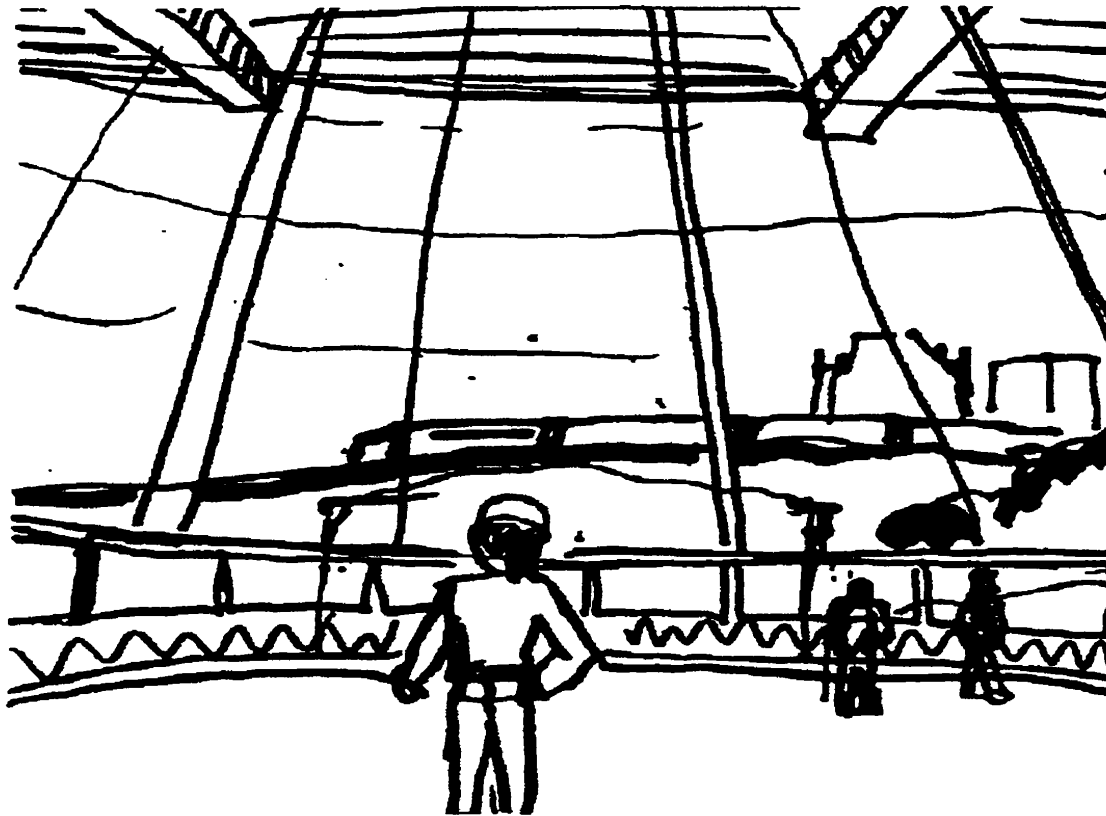
Sketch by Louis Ogemah, 1997

While the interpretive centre is proposed to be centrally situated on South Point, parking would not be provided for visitors on site, although a drop-off area would be intended for seniors and handicapped people. This is due to the limited acreage on South Point and to the importance of preserving as much of the natural vegetation as possible. The Aboriginal community wish to promote and demonstrate a natural way of life and would discourage motorized methods of transportation, for instance, canoeing as an alternative to motor boats. It is also important to discourage vehicles from entering South Point as not to disturb the sacred and spiritual ambiance of the site. While it is evident that the citizens of Winnipeg value the convenience of parking, the essence of South Point should not be overcome or dictated by this issue. South Point will offer an experience that is unattainable elsewhere in the city, and that will attract people to the site --

parking or no parking. Conveniently, The Forks does provide extensive parking that South Point visitors can take much advantage of.

iii)   South Point Activities

One of the final topics addressed during the South Point discussion was the specific types of activities which would occur throughout the site. The committee raised an important issue regarding how the activities on South Point would compliment other Aboriginal projects outside The Forks. South Point development should not compete with, for example, Selkirk Avenue projects, North Main redevelopments, and other downtown plans. They must all be compatible or part of a series of city-wide Aboriginal developments. At this time, the workshop discussion focused on creating unique activities for South Point.

Historically, The Forks area was a place where people from different cultures came to do business. They also brought with them stories and ideas, and would entertain themselves by holding different events, contests of endurance, dancing, sporting events and the like.

Both summer and winter activities will take place at the South Point site, on the South Point Bridge, and on the waterways. Throughout all seasons, the following activities may take place at South Point. Many of the listed activities that would normally take place outdoors in the summer, would be held indoors during the winter months:

- Special tourist events:
    - Walking tours
    - Canoe tours
    - York Boat Tours
    - Water Taxis
    - Biking
    - Tour packages: South Point can be the starting point of a two to three week tour of Aboriginal cultural events to take place. The package would include travel to points of interest such as sweat lodges, overnight camping in teepee villages, etc.

- ◆ Entertainment:
  - Contests of endurance
  - Traditional games
  - One act plays and reenactments of historical significance
  - Story telling
  - Dog sled racing and rides
  - Tobogganing
  - Trophy ice fishing
- ◆ Traditional dancing:
  - Powwows
  - Red River Jigs
  - Square Dancing
- ◆ Cultural teaching and education:
  - Language classes of Aboriginal peoples
  - The making of traditional clothes and blankets
  - Traditional cooking
  - Birch bark canoe building
  - Teepee building
  - Hide tanning and smoking
  - Wood carving
  - Art classes
  - Aboriginal horticulture

While South Point would offer much summer entertainment, it would exist as a four season venue endeavoring to promote winter recreation as well. Winter activities could include dog sled rides along the Red and Assiniboine Rivers, dog sled racing, tobogganing, and trophy ice fishing. As well, snow shoes and cross-country skis could also be rented as substitute methods of transportation and as alternative ways of experiencing the rivers. Traditional Aboriginal activities which could be provided throughout all seasons include contests of endurance, traditional games, one act plays with reenactments of historical significance, and story telling. Special tourist events could include walking tours, canoe tours, York Boat tours, water taxis, or tour packages to other travel destinations of Aboriginal significance, such as sweat lodges and overnight camping in teepee villages. Finally, Aboriginal celebratory events could occur independent of or in conjunction with local

festivals and events, such as the Festival du Voyager, Folklarama, the 1999 Pan American Games, and Canada Day celebrations.

The waterways have brought together cultures from the north, south, east, and west for thousands of years. Through migration of First Nations tribes and the Métis, the original Forks changed hands many times as a seasonal living area, important to all but possessed by none. It is in this spirit that the built and natural environment at South Point will accommodate all activities and continue to evolve.

Visitors will be able to experience the past traditional history of the Aboriginal cultures by observing and participating in planned activities. Visitors will be able to take something home that will remind them of their time spent on South Point. Both visitors, tourists, and users of the South Point site will experience the history of Aboriginal cultures and will possibly be present in the making of history.

The specific event of traditional dancing would take place in a designated structure on site in the form of an open-air log arbor. Featured dancing would include powwows, Red River Jigs, and square dancing. While the arbor would be physically open to the sky to enable dancing around fires, it has the option of becoming enclosed with attachable tensile coverings for rainy weather conditions. The powwows would be performed on natural grass while a portable stage and flooring would be supplied for Métis square dancing and Red River Jigs. Figure 15 shows the artist's sketch of the open-air arbor.

Figure 15: The Open-Air Arbor

Sketch by Louis Ogemah, 1997

Once more, workshop time had expired and the committee needed to decide if additional workshops were required or if they were satisfied with the progress made. They were contented with the proposed concepts and were anxious to advance to the next level. The workshop was officially closed with an elder and smudging of sweetgrass. It was now up to the co-design team to transcribe the sketches and verbal comments into design terms and conceptual drawings. A final meeting would then be scheduled to validate and revisit what was generated during and succeeding the workshops.

4.3   Conclusion of the Process

Prior to the validation meeting, all the rough sketches generated during the workshops were reviewed and thought to be conglomerated into five conceptual drawings as well as an accompanying site plan. The first conceptual drawing

64

features an axonometric view of the entire South Point vision, including the interpretive centre, the Métis log cabin, the open-air arbor, and the small villages and encampments in the distance. Figure 16 shows this concept.

Figure 16: The South Point Vision

Andrea Tackaberry, 1997

The second conceptual drawing depicts the interior of the open-air arbor, featuring a powwow dance and traditional costume as seen below in figure 17.

Figure 17: Interior of Open-Air Arbor

Louis Ogemah, 1997

In figure 18, conceptual drawing number three is shown, portraying a winter scene on the Assiniboine River with ice shacks, toboggan slides, and dog sled rides.

Figure 18: Winter River Activity

Louis Ogemah, 1997

The fourth drawing would illustrate the South Point Bridge with the alignment of stationary rail cars and pedestrians strolling across the bridge. Figure 19 below shows the artist's rendition of this concept.

Figure 19: South Point Bridge Railcars
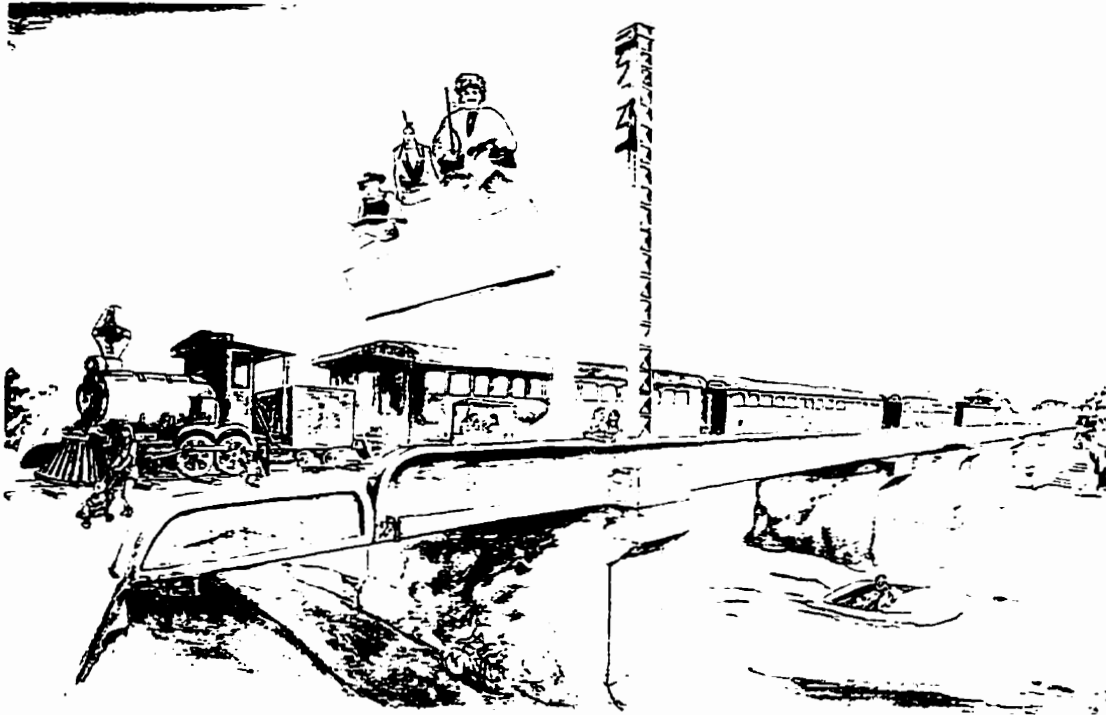
Louis Ogemah, 1997

Finally, the fifth concept would attempt to create a significant entrance off Main Street with special landscaping, rock art, Métis and First Nations flags, and a bus drop-off. Figure 20 shows this special entrance.

Figure 20: Main Street Entrance

Andrea Tackaberry, 1997

Finally, all five of these concepts were drafted into a concept site plan. The South Point Development Plan includes the interpretive centre, the Métis log cabin, the open-air arbor, Métis homesteads, encampments, docking facilities, a toboggan slide, a sacred area, a bus drop-off, service road, and fishing pier. Figure 21 shows this site plan.

Figure 21: South Point Concept Plan
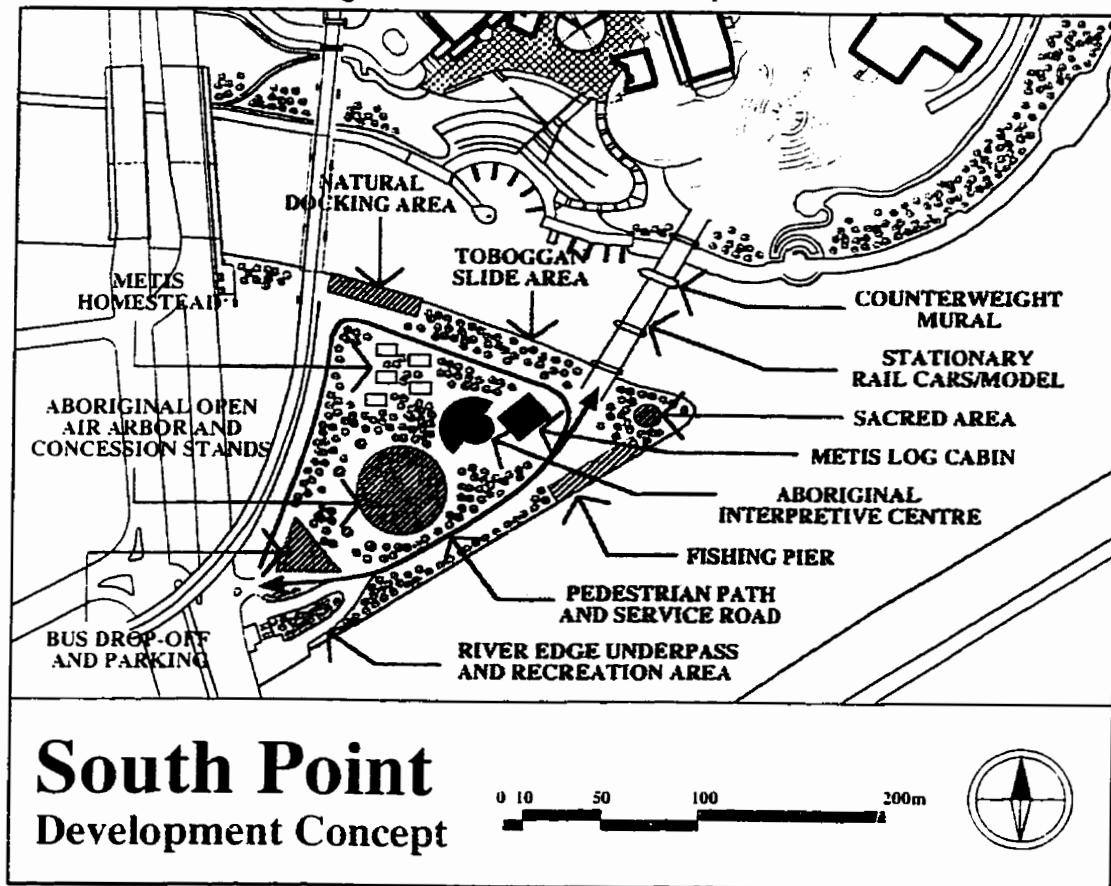
Andrea Tackaberry, 1997

Along with these concepts, the following management principles, business opportunities, and implementation strategies were developed and incorporated into the vision document following the workshops. These excerpts were part of the cooperatively written vision document, but specifically written by TFNPP representative.

i)   Management Principles

The management and financial planning of South Point is driven by a set of principles that will guide the partners which are:

Public Access:

Travel routes for pedestrians and cyclists will be designed in a manner that recognizes South Point as an important destination. Through the establishment of appropriate signage, points of interest, interpretive activities en route, and facilities for leisure activities, visitors will be welcomed to linger and appreciate the natural and built environment of South Point. The site will be accessible to all sectors of society, including the disabled, children and older adults.

Access to the site will be provided by the bridge connecting South Point and the general Forks areas. The bridge will provide visitors with a special summer and winter promenade to South Point. South Point will have accessibility from Main Street as a passenger drop-off for bus tours and will be accessible by the rivers both summer and winter.

All Season Programming:

Year round activities will be planned with attention to other seasonal activities taking place along the rivers. For example, summer activities at South Point can be scheduled to happen in conjunction with other activities at designated points along the river in and around Winnipeg as well as connecting outside of Winnipeg like Lower Fort Garry, Manitoba Boat clubs, fishing derbies, etc. Activities can overlap into the spring and fall seasons.

Winter activities can be planned to take place in conjunction with other winter festivities like the Festival du Voyageur which is already well known nationally and included in many bus tours. The winter season should be highlighted as an important time to attract tourists and for Winnipeg to host some

major winter activities like an Annual Fishing Derby, which would be billed as one of Canada's largest.

Both summer and winter activities at South Point can be organized through partnerships with other connecting points of interest along the river, thereby enhancing Winnipeg's attraction to the tourism market.

Partnerships:

The formation of partnerships with private and public sector investors, the three levels of government, and organizations along the river will be important factors to the economic development strategy. Other outside partnership alliances will develop and evolve throughout the planning and development of South Point and the Bridge area. The forming of an Aboriginal Community Corporation will be developed to attract private and public sector investment. Leadership will come from the Aboriginal Community. Three levels of government will be active partners and will provide assistance and advice when needed and when appropriate.

Community partnerships will include but not be limited to the following:
- Aboriginal Council
- Assembly of Manitoba Chiefs
- Indigenous Women's Collective
- Métis Women of Manitoba
- Manitoba Métis Federation
- Manitoba Association of Native Languages
- Canadian Heritage
- Manitoba Government
- The City of Winnipeg
- The Pan Am Games Committee
- The Forks North Portage Partnership
- Manitoba Forestry Association
- Festival du Voyageur
- The Forks Heritage Advisory Committee
- The Rivers West

Sustainability:

Development at South Point and the South Point Bridge will be part of a long term tourism and sustainable development strategy with all the planning components based on sustainable development criteria. Financial stability will be the underlying basis for any programming, development and management functions. Each new initiative will require a business plan that will meet the criteria of sustainable development and fit in with the overall development plan of South Point as well as abide by The Forks Heritage Interpretive Plan.

ii) Business, Entrepreneurial, & Tourism Opportunities

The South Point site and Bridge can support space for many business opportunities to occur. While some opportunities are seasonal, most businesses will be housed in various building structures enabling all season presence:

- Outdoor Vendors:
    - Food
    - Paintings
    - Jewelry
    - Wood Carvings
    - Souvenirs
- Indoor Restaurant
- Métis trading post and meeting place
- Aboriginal Meeting Place:
    - Rental space
    - Offices
    - Meetings
    - Plays
    - Reenactments
    - Powwows
    - Teaching
    - Training
- Marina
- Rentals:
    - Canoes

- York Boats
- Ice fishing huts
- Fishing seminars
- Ice fishing derby
- Bait shop
- ◆ Tours and touring packages
- ◆ Pictorial souvenirs of people dressed in character
- ◆ Videos and books

iii)   Making It Happen

The South Point and South Point Bridge area can create the same level of excitement and community support as other tourist attractions formed in and around the city and province. Prerequisites to making it happen are a vision, community leadership, cooperative management, and community and stakeholder ownership.

Several steps have been identified to develop South Point and the South Point Bridge:

1)   Presentations of the vision to key stakeholders.

2)   Follow up discussions with key stakeholders to identify potential areas of support to be considered in the development of a business plan.

3)   Completion of the Business Plan to include the following components:

- Site infrastructure development
- Programming (including Pan Am event)
- Stage I Development, pre 1999
- Stage II Development, post 1999
- Communications Plan
- Financing strategy (i.e. public/private financing options)

4)   Ensure for Aboriginal presence in the planning and design for the repairs and enhancements to South Point bridge.

5)   Organize an Aboriginal Festival in partnership with the Pan Am officials as a lead up trial run to the 1999 Pan Am Games.

6)   Work with Pan Am Games officials to finalize plans for the 1999

Pan Am Games activities at South Point.

Upon completion of the drawings, site plan, and the final draft of the written vision, a final validation meeting was scheduled whereby the committee would approve or critique the vision document and the five concepts. During this meeting, committee members provided their criticisms, which consisted of minor changes to some of the drawings. Upon those changes, the committee expressed their satisfaction and felt that the South Point Vision Document accurately represented their vision.

The South Point Vision Document was presented to Aboriginal elders for their feedback and approval. The elders provided some helpful comments regarding the segregation of Aboriginal groups. They didn't support the idea of segregating the Métis and First Nations in separate structures. They also responded to the design of the interpretive centre. While the committee imagined that the centre would be a modernized derivative of the teepee, the elders concluded that a teepee should remain a traditional teepee, not a distorted representation. Their final comment was to strive to ensure South Point remains as natural as possible and that any development should not be large-scale and dominate the site. While these were the major concerns, the elders generally approved the vision for South Point. The South Point Vision Document was also presented and approved by The Forks North Portage Partnership Board of Directors and The Forks Heritage Advisory Committee.

Chapter 5: Reflection

5.0 Introduction

The final chapter of this study will comprise a reflection of the visioning process by the participants who were interviewed for their evaluation. The chapter will continue with an evaluation of the process as an effective method of deciding from the point of view of the researcher, and will conclude with a discussion of the lessons learned from the process along with recommendations which may be applicable to future participatory planning situations.

The initial problem this practicum was concerned with was the difficulty that the FAPC experienced in exploring development ideas for South Point. This was due to a lack of participation from committee members, and thus, the committee was immobilized. The study presented here examined how to effectively engage Aboriginal groups in a participatory process. The purpose of this practicum was to deal with the issues concerning the introduction of public participation into the process of urban design. To fulfill these purposes, three research objectives were formulated. The first objective was to devise a process based on the co-design model to assist the FAPC in pursuing their vision for South Point. This required a new process which retained the tools of visual communication, but modified to fit the needs of the FAPC. The second research objective was implementation of the adapted co-design process, which was carried out. The third research objective is an evaluation of the effectiveness of the process, which will now be discussed.

5.1 Reflective Evaluation by Participants

Succeeding the visioning process, all committee members who participated in both workshops were interviewed for their evaluation of the process. Interview questions were formulated to determine if the applied process solved the primary

issues of this study. Responses to the following questions will address whether or not the inclusion of visualization to the participation process was successful in helping committee members communicate urban design information effectively, thereby fostering proper decision-making. Responses will also help clarify whether or not the inclusion of visual communication to the participation process helped engage committee members to participate by providing a cultural appropriateness. The following interview questions were directed at key committee members. The complete list of informants is provided in Appendix B.

1. What aspect of the vision quest process do you think was most effective?

2. Would you ever use it again?

3. Did this process enable you to communicate your vision of how the Aboriginal culture should be designed better than a conventional approach?

4. What aspects of the visioning process were most consistent or supportive of Aboriginal cultural values and ways of making decisions?

5. How could the visioning process be improved to better fit Aboriginal cultural values or ways of making decisions?

Responses from the interviews shed much light upon the effectiveness of the process and many of the comments put forth by committee members shared common threads. It was primarily found that most participants in the process agreed on three factors: 1) that the role of visual communication in the participatory process provided an atmosphere which encouraged consensus building; 2) that the role of visual communication in the process allowed better informed decision-making; and 3) that the role of visual communication, particularly the presence of an Aboriginal artist, provided a process culturally appropriate to the committee, thereby engaging members to participate.

First and foremost, the process provided an atmosphere which evoked and encouraged consensus building. It does this by initially accepting all ideas generated as valid. Citizens are knowledgeable about what they like or dislike, about what they experience, and about their community and culture. "The citizens are a primary source of information about the problems that are being experienced by the community, about the impacts of proposed solutions, and about the values and aspirations of community members" (Hodge, 1991, 351). It is these experiences that citizens can contribute towards development ideas. All ideas are discussed, elaborated on, and either consentually discarded or further developed. Mary Richard states that a process which views all members as having something valid to offer encourages participation, an effective characteristic of this particular process. "Anybody can participate because everybody has something to offer...in that process, nobody's right or nobody's wrong. Everybody has input and then from that input you pick out a common theme" (Mary Richard, Chair, FAPC, pers. comm., 1997). While absolute unanimity is not always reached, the process does advocate general agreement among participants. Ellery Horsman, member of the FAPC, elaborates on the importance and tradition of consensus in the Aboriginal culture and its crucial role in warranting this a successful process.

> It was a process of seeking consent in the comfort zones of everybody and bringing everything together. I thought that was effective and I think that's something that has to be done. That's the way that I understand that Aboriginal people or Native people or First Nations people have always dealt in the past -- is to seek consensus (Ellery Horsman, Canadian Heritage, pers. comm., 1997).

Will Goodon, member of the FAPC and representative from the Manitoba Métis Federation also stresses the tradition of consensus building to the Aboriginal culture. The process "was more of a consensus. I think that's consistent with Aboriginal ways" (Will Goodon, MMF, pers. comm., 1997). Finally, the highest

substantiation that the role of visual communication in the process of participation created a consensus-building atmosphere lies in the proof that two distinct Aboriginal groups who are sometimes at odds, were capable of creating a common vision representative of both cultures. Ellery Horsman explains.

> I think that...the most positive outcome was the fact that the Métis and First Nations came up with something positive, something that they both agreed on. It's nice to see that both groups are working together to forge partnerships and to create those alliances because that's the only way that we are going to move ahead as Aboriginal people is if we get together and put aside our differences -- status, non-status, Métis, etc. (Ellery Horsman, Canadian Heritage, pers. comm., 1997).

The role of visual communication in the participatory process allowed committee members a greater understanding of the issues and implications of proposed developments, thereby enabling them to make better informed decisions for South Point. Drawing in the presence of committee members and displaying all drawings generated side by side allows ideas to be explored at a depth which entails participants to better understand how their design ideas translate on the ground. "Drawing not only helps to bring vague inner images into focus; it also provides a record of the advancing thought stream. Further, drawing provides a capability that memory cannot: the most brilliant imager cannot compare a number of images, side by side in memory, as one can compare a wall of tacked-up idea-sketches" (McKim, 1980). Soon afterward, they can grasp whether the idea should be abandoned or further developed. During conventional planning processes, design recommendations cannot be visually explored, and subsequently, reaching consensus becomes a more time-consuming and grueling process. Mary Richard explains the benefit the artist provided in the decision-making process. "Everybody having an opportunity to express themselves and then the artist doing the visuals as we spoke...is a very effective way. It gives you an idea. In other processes you would do the visioning and then do the concept

later" (Mary Richard, Chair, FAPC, pers. comm., 1997). This is a great contrast to conventional workplace meetings where the process of visualization is absent. While visual communication provides a consensus building atmosphere, it also encourages participation. Drawing on a clear 'canvas' implies endless possibilities and engages participants in the knowledge that they can create something from nothing. This constitutes a more enjoyable and more interesting process than does a typical business meeting atmosphere. Will Goodon, member of the FAPC, shares his thoughts on the effectiveness of drawing participants' visions. "Being able to talk and then see in a format that is available right there, right now and you can change it as the discussion went along. It was an evolution kind of a process" (Will Goodon, MMF, pers. comm., 1997).

Participants are more flexible in abandoning their ideas when they witness more appropriate design solutions or if they are unsatisfied with how their idea translates on the ground. Ultimately, the process is not based on the rivalry of ideas, but on the summation of ideas which become one vision. When observing an idea in a three-dimensional format, it allows other committee members to add their own suggestions to further another participant's image in the making. Will Goodon valued this characteristic of the process. "The evolution of the designs of the site evolved as people were talking" (Will Goodon, MMF, pers. comm., 1997). Visual communication allowed participants to understand design implications and make better-informed decisions when observing their development ideas on the ground. The presence of an artist drawing ideas in three dimensions helped Michelle Courchene, member of the FAPC, make the required decisions regarding what she envisioned on South Point. "I think it was more productive because you are actually able to see the images...then you imagine how its going to look with the artist's help. It helped focus people on what they see the South Point to be" (Michelle Courchene, Indigenous Women's Collective, pers. comm., 1997).

Another characteristic of the process which contributed to more effective decision-making was the iterative nature of the process. The opportunity to develop the vision through a series of workshops and meetings was beneficial. The committee members lacked an abundance of time which they could devote to this process due to the voluntary nature of this committee and to the precedence of their professional responsibilities. Still, they voiced approval towards the drawn-out process.

> I think it was great that we had so many sessions because it afforded the people the opportunity to go back and revisit some of the thoughts, to go back and get some comments from their community organizations...even go back and research areas themselves or rethink comments, and so I think that was really great that it was a drawn out process rather than just a one day deal because you can catch people on off days (Ellery Horsman, Canadian Heritage, pers. comm., 1997).

The role of visual communication, the presence of an Aboriginal artist, and the inclusion of Aboriginal elders added a cultural appropriateness to the process which engaged and encouraged participation among all members, even those who practiced caution in contributing ideas during past meetings. Glenn Cochrane explains how the role of visualization provided a process consistent with Aboriginal cultural values and ways of making decisions. "The very fact that we used pictograms. People used that years ago on rocks when we had few words. We used pictograms, and we continue to do that" (Glenn Cochrane, Street Gang Prevention, pers. comm., 1997).

The committee proclaimed their high regard for the involvement of an Aboriginal artist, who played an active role sketching ideas during the workshops and preparing conceptual drawings proceeding the workshops. The role of the artist met two important goals. First and foremost, the importance of including members of the Aboriginal community throughout the entire South Point

development process -- from the brainstorming stage to future operation of the site -- was invaluable to the committee members. Ellery Horsman explains.

> I think it was great that we had an Aboriginal artist. I think that the whole Aboriginal community feels very proud when somebody from their own community can be pointed out as being capable of doing something, so I think that it was particularly good that there was an Aboriginal artist there because I think it kind of lifted up the spirits of everybody. I think it was key, as a matter of fact (Ellery Horsman, Canadian Heritage, pers. comm., 1997).

Secondly, the role of the Aboriginal artist provided a logistical role in the sense that an Aboriginal artist has an immense knowledge and deep understanding of the Aboriginal culture, and was notably required in the drawing process when much of the subject matter revolved around cultural activities which would be sketched. Goodon emphasized this need. "Another good thing was to have an Aboriginal artist. He knows the difference between First Nations and Métis" (Will Goodon, MMF, pers. comm., 1997).

The inclusion of Aboriginal elders commencing and concluding the workshops with the combination of the burning of sweetgrass and added words of wisdom provided another dimension to the cultural relevance necessary in creating a process for the Aboriginal community which was characteristic and personal to them. Ellery Horsman explains how the inclusion of the elders created the proper mechanism for committee members to seek participation.

> I think that the fact that we had Aboriginal elders there opening and closing the sessions create that proper frame of mind so that people can come there with respect and integrity and all of those good things that should be happening, that sometimes people need to be reminded of. I think that the elders created that environment (Ellery Horsman, Canadian Heritage, pers., comm., 1997).

As well, Michelle Courchene agreed that the elders set the proper stage for the workshops. "In most meetings you feel very uptight. In this meeting I didn't feel uptight and was able to express my opinions. The atmosphere gave you a sense

of being comfortable" (Michelle Courchene, Indigenous Women's Collective, pers. comm., 1997).

It is evident that the inclusion of visual communication to the participatory process provided a consensus building atmosphere and a cultural appropriateness, both responsible for warranting an effective decision-making process. However, some members of the committee did have subsequent criticisms regarding the format of the workshops and the amount of decision-making power delegated to them.

Throughout the past nine years, the Aboriginal community had not been successful in planning or implementing a design for South Point. While development on South Point had remained stagnant throughout this time, other city-wide developments ensued which would directly affect South Point. Recently, The City of Winnipeg and partners had proposed a city-wide cycling path that would detour through South Point and continue north along the Red River. While these plans were in progress, the FAPC began the visioning process without knowledge of the cycling path circumstances. Upon learning about the cycling initiative, the FAPC perceived the situation as a revokement of power. The committee began the process under the assumption that South Point was a 'clean slate'. Upon learning that it wasn't, they felt the process wasn't true to its word. Mistakenly, it was initially perceived by the researcher to be a situation where the committee had simply reached a point in the process where conflict on a subject had arisen. In actuality, it was an issue of both power revokement and a lack of proper communication. It is difficult to determine whether or not this was an issue of power revokement. On one hand, it can be viewed as the reality of planning under existing parameters. The Forks' vision provides very broad parameters to work within and they exist as guidelines to ensure that The Forks maintains its vision in the future when making development decisions. While the idea of wiping the slate clean in urban planning to encourage the utmost creativity

is definitely desired, it is also unrealistic. But whether this is a revokement of power or not, the FAPC perceives that it is, and that is a problem. To the FAPC, they began this process with the understanding that the slate was clean and reacted accordingly when informed that they were to plan around this cycling path initiative. One committee member felt that the process had been tainted because of this. "I didn't like that process. Because already it was predetermined what was going to happen. There were predeterminants there already -- like the bicycle path" (Clarence Nepinak, Manitoba Association of Native Languages, pers. comm., 1997). Nepinak explains this further by suggesting how the workshop should have been conducted.

> It should have been that when you come into this you come 'naked' -- you come with nothing and then something evolves out of it...I come with nothing but here's what I'm carrying. Here's my luggage. I'm going to put it here and I want to open it. Whereas, in this process someone else's luggage was on the table already (Clarence Nepinak, Manitoba Association of Native Languages, pers. comm., 1997).

Another problem with the process involved the level of comfort participants had with regards to the format of the workshop. The workshop was modeled after King's format where participants do not have designated speaking times, but can offer their suggestions and points of view at will. This somewhat casual, unstructured speaking format sparked good and bad reviews. Goodon felt comfortable in the unstructured setting. "I liked the facilitation of the meeting, the way you were able to talk back and forth and come up with some kind of collaboration amongst everybody" (Will Goodon, MMF, pers. comm., 1997). Other committee members did not prefer such a format. Nepinak explains his disdain for the format. "There was no flow, it was all over the place. People may have had something important to say but because of...how it was being said...it was kind of discouraging for some people. It was very discouraging for me too at

the end of the day" (Clarence Nepinak, Manitoba Association of Native Languages, pers. comm., 1997). During the interview, Nepinak described his preferred setting as a sharing circle format where all participants would have a chance to speak in turn. A facilitator or leader would help keep participants focused without interrupting anybody and would respond afterwards with comments summarizing what people spoke about. It is evident that people command very different preferences regarding the types of situations that determine comfort levels. While some participants prefer the unstructured format, others are more comfortable in a sharing circle. This issue escaped the planner/researcher at the outset, but it is now understood that the format should have been discussed prior to the workshops to determine what type of atmosphere would make participants feel most comfortable.

While the criticism regarding the cycling path is a valid criticism, it is far removed from the issue this practicum is concerned with, which is whether or not the inclusion of visual communication in the participatory process constitutes a more effective decision-making process. The cycling path is a separate issue regarding the degree of power delegation in public participation. While this study is not inclusive of this subject, it is still worth mentioning as a valid reflection by a committee member. However, the criticism regarding the format of the workshops is related to the role of visual communication. If visual communication must foster a consensus-building environment and ensure proper decision making, it will not occur if the format of the workshops create an uncomfortable situation for participants, which would undermine the effectiveness of the process.

5.2   Evaluation by the Researcher

The remainder of this study will comprise an evaluation, on behalf of the researcher, as well as recommendations for future application of the process. It is evident from the responses of committee members, that the role of visual

communication in the participatory process accomplished what it intended, however, additional aspects of the process will be evaluated from the point of view of the researcher.

The adaptation of King's methodological steps proved to be effective and appropriate to the situation of the FAPC. In retrospect, there were few regrets regarding the conducting of specific steps which may have rendered this a more successful decision-making process had they been organized differently. The first concern was with regards to the site walk which took place on an afternoon preliminary to the workshops. Stanley King advocated taking participants to the designated site on the same day as the workshops to ensure full attendance, attentiveness, and that the information would be fresh in participants' minds for the workshops. In the South Point situation, the site walk was held on an alternate afternoon one week prior to the workshop. This decision conceived good and bad repercussions. On the positive side, it provided more time for image creation during the workshops. Negatively, it allowed some committee members to be absent. Committee members who could not participate in the site walk were absent due to busy schedules but provided assurance that they were familiar with the site. The site walk itself could have been a more structured activity, where site characteristics would be pointed out alongside the discussion of development opportunities and constraints. The purpose of the site walk in King's process was to discuss and plot site characteristics on a site plan. In this situation, committee members simply strolled and looked around. While both these methods may command similar results, a verbal discussion would offer the opportunity to discover what people were contemplating upon visiting South Point. It also would have been important to familiarize with the site during more than one season since it is distinctly different in winter than in summer.

Ideally, it would have been advantageous to construct a tent and conduct the workshops on South Point where participants could truly experience the place

and continuously observe the physical surroundings. Viewing South Point one week before the workshops may have contributed to the misconception about the scale of the site. South Point is a mere seven acres, and in order to preserve as much natural vegetation as possible in combination with development is a difficult challenge. The committee proposed too many simultaneous built forms for South Point to support. This was due to the priority of ensuring development equality between the Métis and First Nations. Whenever a proposed facility was discussed, an additional structure was added to single out and ensure a Métis presence. The committee found themselves with an abundance of potential development on South Point, which they also wanted to be serene and as natural as possible. If the workshops were held on site, the committee would have the advantage of a reference point to continuously view the grounds and realize how few acres they actually had to work with. Holding workshops on site would have provided a better sense of the scale and may have fostered different decision-making among the group. It would also allow committee members who needed inspiration to leave the group and stroll around the site for additional motivation. They could join the group again at their own will and discuss burgeoning ideas. Of course, this invites a certain amount of chaos with people having the option to leave the workshop locus, but with a small group who were dedicated to doing this in the first place, it would probably work efficiently. This idea would also be accomplished to a lesser extent in a board room in the Johnston Terminal which overlooks South Point.

It would also have been beneficial to include the activity time line. This was the step in King's co-design process where participants began the workshops by brainstorming activities which would dictate how the site would be designed. It would have been easier for the committee to initially list which cultural activities they wanted to happen on South Point, prioritize them, and then discuss how they would be structured and organized on the site. Although the

planner/researcher did not wish to intervene in how the visioning process should evolve, it was understood that if obstacles occurred, facilitation and suggestion would be offered. There was one instance where advice was wielded to help guide the committee out of a difficult position. While the addition of the activity time line may have proven to be a time-saving device, it was important to ensure that the committee took their desired course, so this step was not forced upon them.

The role of the planner during the workshops was a contributing factor in the effectiveness of the process as a successful method of decision-making. The planner/researcher played an unobtrusive role for many reasons. First and foremost, it was important that a non-Aboriginal person not intervene or assume authority. The needs and distinctiveness of a culturally specific group necessitated the role of the planner to be unassuming. Since the entire experience was intended to involve the Aboriginal community throughout all aspects of South Point planning and development, it was beneficial to have the workshops guided by Mary Richard, chair of the FAPC. In King's process, the artists act as facilitators by guiding and probing the participants for input. In the situation with the FAPC, the artist also facilitated the group to some extent by asking the appropriate questions in search of responses to draw. The artist's role was not fulfilled by the planner/researcher, but by an Aboriginal artist in order to ensure Aboriginal involvement throughout the process.

The planner/researcher also acted as a listener to ensure a full understanding of the committee's vision. While the task of 'listener' may seem simplistic and unimportant, it is a quality that should not be underestimated. It is equally important to determine when to remain silent as it is to determine when to intervene. Concentrating on what participants were discussing was crucial since, following the workshops, ideas would later be translated into design concepts and site plans representative of the FAPC's vision. In this sense, the planner acted as

'an extension of the committee's arms' since the sketches and verbal comments would be translated into design terms and graphic representations.

Finally, the planner/researcher was present to act as facilitator if the committee experienced difficulty throughout the process. As facilitator, the primary role was to ensure that the entire process, particularly the workshops, achieved the desired goals with ease and without difficulties. While facilitation in planning implies the verbal leading of meetings, this situation commanded that of a unobtrusive facilitator. It was important for a planner in this situation to approach the workshops unpretentiously, from a cultural and professional standpoint. The rationalism being that citizens in public participation situations occasionally affiliate the professional with a belittling attitude. It is important to note that while the planner was to act as a "silent partner", the role of the planner essentially began before the workshops to ensure a reserved role. The appropriate atmosphere had to be planned to encourage successful visioning. Contributing to the allowance of an unobtrusive facilitator was the fact that the committee representatives comprised a group to be respected and which held much experience and wisdom. It was intended that the planner/researcher would ensure that the committee remained focused during discussions and would encourage the discussion to proceed when one topic was overemphasized. Concurrently, it was realized by the planner that the committee would need little directional assistance, and in retrospect, this was precisely the case.

One of the major obstacles which emerged from the workshops was the issue surrounding the cycling path. It was unfortunate that the discussion surrounding the cycling path negatively affected the experience of the process for one committee member. It may have been beneficial to thoroughly discuss the committee's opposition towards the cycling path as well as possible options to remedy the situation. While it should have been discussed and preferably resolved prior to the workshops, in retrospect, it was an issue that was difficult to foresee.

It should also be noted that many of the participants which were verbally opposed to the cycling path were people who entered the process midstream to briefly sit in for other members who were unable to make some sessions. These people were not present when the concept of co-design was introduced to the committee and the prospect for doing such an exercise was discussed. What this means regarding the cycling path opposition is uncertain, but what it does mean for the vision is this -- when the players change, so to does the vision. Looking back, it didn't seem to affect the general vision, which everyone consented to. "As the members changed on the committee so did the pictures change. It improved along the way" (Glenn Cochrane, Street Gang Prevention, pers. comm., 1997). It was the smaller design details which were not uniformly agreed upon. This is also not unexpected. A vision is simply a general concept or theme which the design will adhere to and design details were not a concern at that point in the process.

While some committee members voiced their disdain for the cycling path, others remained silent. Some committee members may have simply been silently opposed to the bicycle path but didn't voice their concern for fear of spending too much time rehashing and not enough time creating the greater vision. Some may also have accepted that the cycling path was a physical parameter, a reality that had to be dealt with alongside other adjacent developments, such as the CN railway berm. As well, the Red and Assiniboine Rivers themselves could be viewed as physical parameters. "No process is without pitfalls and conflicting values. Good balancing is necessary to adjust the process to the realities and values of political and social life" (Lowry, Adler, Milner, 1997, p. 183).

5.3 Conclusion

Prior to the visioning process, the committee was immobilized and could not develop any ideas for South Point. The role of visual communication in the

participatory process was successful in enabling the committee to wholly create a development vision representative of the Aboriginal cultures. Now, the FAPC have a South Point development vision for the world to see.

The role of visual communication in the participatory process was successful in solving the committee's initial problems and resulted in the following:

1. The inclusion of graphic visualization to the process provided a consensus-building atmosphere by exploring all ideas generated and accepting all ideas as valid;

2. Visual communication allowed participants to understand design implications and make better-informed decisions when observing their development ideas on the ground;

3. The role of visual communication provided a cultural aspect to the process thereby encouraging participation among all members, even those who practiced caution in contributing ideas during past meetings.

The following is a list of recommendations which would improve on the employed process. These recommendations are based on lessons learned from this study to be used towards future application the visioning process in other planning situations:

1) Prior to workshops, discuss a workshop format with participants to determine the most comfortable situation and atmosphere, i.e. sharing circle format or unstructured seminar.

2) If dealing with a non-culturally specific group, the researcher would attain the additional role as the artist. This provides more opportunity for facilitation and guidance without taking control.

3) Ensure that the iterative role of the FAPC be extended beyond the approval of the vision. The committee should continue with advisory

responsibilities when architects are submitting design solutions for South Point to ensure the vision is realized.

4) That the role and power of citizens as well as the availability of adequate information be made explicit at the outset. Examine existing parameters of proposed project prior to visioning workshops. Consider how adjacent or simultaneous developments could positively or negatively affect the project at hand. Absolve participants of any surprises in this regard.

Appendix A: Workshop Agenda

AGENDA

Visioning Workshop with The Forks Aboriginal Planning Committee
Boardroom, Indian and Métis Friendship Centre
Saturday, January 18, 1997
9:00 AM - 3:00 PM

Agenda Items:

1) Workshop is officially opened by an elder and burning of sweetgrass.

2) Opening remarks from Mary Richard, chair (approx. 10 min.). Subsequent remarks from Toby Chase or Andrea Tackaberry regarding workshop instructions.

3) Image creation will begin with the South Point Bridge. The artist will begin by drawing a central figure engaged in an activity. Through question and response, the artist will draw the surrounding environment around the figure. The advantages to beginning a drawing with a central figure are threefold: 1) it places the viewers centrally in the scene, enabling them to visualize it as a real experience around them; 2) the image will possess greater human dimension; and 3) the scene is established at eye level, relating it to the true visual experience of both viewer and artist (King, 1989). Approximately 2 hours will be spent developing drawing(s) for the bridge.

4) Lunch break.

5) Using the above method, approximately 2 hours will be spent developing drawing(s) for South Point. * It was necessary to continue this item one week later at a subsequent workshop due to insufficient time spent on image creation for South Point.

6) The last hour (approx.) will be spent discussing the images and the effectiveness of the workshop. Where do we go from here? Is the committee happy with the images? Is another workshop needed to develop the drawings further?

7) Adjournment. Workshop is officially closed by an elder and burning of sweetgrass.

Information Attachment:

The following questions will be explored during the workshop. Committee members are urged to review them and give them some thought in preparation for the workshop. It would also be beneficial to review them prior to the South Point site walk.

Questions regarding the South Point Bridge:
- What activities are happening on the bridge?
- How do people move across - walk, cycle? Do they move slowly (are there things to do?) or quickly (is it primarily a circulation path?)
- Are there places to stop and observe important views?
- How is the time-tunnel depicted? Through historic/cultural activities, art, food, etc.?
- Is the time tunnel theme experienced in a linear fashion or in a more holistic manner?
- Is there an obvious link or processional feel between the bridge and South Point or are they separate entities?
- Are there "zones" (i.e. circulation zones, kiosk zones, etc.) to ensure circulation to and from South Point is not congested by crowding?
- How should the entrance to the bridge be dealt with on both sides? What design elements are needed?
- Seasonal impact on the bridge: Can it be enjoyed through all seasons? Does anything change from season to season? (i.e. different activities in summer and winter, shelter from the elements, etc.)

Questions regarding South Point:
- Identify "zones": wooded areas, crowded areas, development areas, sacred areas, activity areas, etc.
- List possible cultural/commercial/historic/recreational activities.
- Is there one large attraction on South Point or many smaller attractions?
- What is the large/main attraction or what are the secondary activities happening on South Point?
- Is the attraction always the same or always different over time? Can the architecture accommodate different activities or events?

Appendix B: Key Informants

1. *Ellery Horsman*, Canadian Heritage, November 19, 1997.

2. *Mary Richard*, Chair, The Forks Aboriginal Planning Committee, November 21, 1997.

3. *Michelle Courchene*, Indigenous Women's Collective, November 26, 1997.

4. *Will Goodon*, Manitoba Métis Federation, November 28, 1997.

5. *Glenn Cochrane*, Street Gang Prevention, December 18, 1997.

6. *Clarence Nepinak*, Manitoba Association of Native Languages, December 21, 1997.

7. *Toby Chase*, The Forks North Portage Partnership, February 24, 1998.

References

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

Blakney, John L. "Citizens' Bane." *Plan Canada*, Vol. 37, No. 3, May 1997, pp. 12-17.

Burke, Edmund M. *A Participatory Approach to Urban Planning*. New York: Human Sciences Press, 1979.

Cohlmeyer Associates Architects Urban Designers. *The Forks - Phase II Planning and Development Guidelines*. 1997.

Davis, Whitney. "The Origins of Image Making." *Current Anthropology*, Vol. 27, No. 3, June 1986, pp. 193-216.

Day, Diane. "Citizen Participation in the Planning Process: An Essentially Contested Concept?" *Journal of Planning Literature*, Vol. 11, No. 3, February 1997, pp. 421-433.

Dennis, Norman. *Public Participation and Planners' Blight*. London: Faber and Faber Ltd., 1972.

Fleming, William. *Arts and Ideas, Seventh Edition*. New York: Holt, Rinehart and Winston, 1986.

Friedmann, John. *Planning in the Public Domain: From Knowledge to Action*. New Jersey: Princeton University Press, 1987.

Hodge, Gerald. *Planning Canadian Communities: An Introduction to the Principles, Practice and Participants*. Scarborough: Nelson Canada, 1991.

Jones, Bernie. *Neighborhood Planning - A Guide for Citizens and Planners*. Chicago: Planners Press, American Planning Association, 1990.

Kaplan, Stephen and Rachel Kaplan. "The Visual Environment: Public Participation in Design and Planning." *Journal of Social Issues*, Vol. 45, No. 1, 1989, pp. 59-86.

Kasprisin, Ron and James Pettinari. *Visual Thinking for Architects and Designers: Visualizing Context in Design*. New York: Van Nostrand Reinhold, 1995.

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

Kweit, Mary Grisez, and Robert W. Kweit. *People and Politics in Urban America.* Belmont, CA: Wadsworth, 1990.

Lowry, Kem, Peter Adler, and Neal Milner. "Participating the Public: Group Process, Politics, and Planning." *Journal of Planning Education and Research.* Vol. 16, 1997, pp. 177-187.

Lynch, Kevin and Gary Hack. *Site Planning.* Third Edition. Cambridge, Massachusetts: The MIT Press, 1990.

Marshack, Alexander. *The Roots of Civilization: The Cognitive Beginnings of Man's First Art, Symbol and Notation.* New York: McGraw-Hill Book Company, 1972.

Marshall, Nancy and Richard Roberts. "Public Involvement." *Plan Canada,* Vol. 37, No. 3, May 1997, pp. 8-11.

McKim, Robert H. *Thinking Visually: A Strategy Manual for Problem Solving.* Belmont, California: Wadsworth Inc., 1980.

McKnight, Dennis. *Quantitative Results of Winnipeggers' Attitudes and Perceptions Towards Phase I and II of The Forks Development.* July 15, 1992.

Mouton, David, L. "The Principal Elements of Thought: A Philosophical Examination," in Eliot, John (Ed.), *Human Development and Cognitive Processes.* New York: Holt, Rinehart, and Winston, Inc., 1971.

Sancar, Fahriye Hazer. "Paradigms of Postmodernity and Implications for Planning and Design Review Processes." *Environment and Behavior,* Vol. 26, No. 3, May 1994, pp. 312-337.

Sewell, W. R. Derrick and J. T. Coppock (Eds.). *Public Participation in Planning.* London: John Wiley & Sons Ltd., 1977.

Samuels, Mike and Nancy Samuels. *Seeing With the Mind's Eye: The History, Techniques and Uses of Visualization.* New York: Random House Inc., 1975.

Scheer, Brenda Case. "Introduction." *Environment and Behavior,* Vol. 26, No. 3, May 1994, pp. 307-311.

Schon, Donald A. *The Reflective Practitioner - How Professionals Think in Action.* USA: Basic Books, Inc., 1983.

The Angus Reid Group Inc. *A Survey of Users of The Forks Site - Final Report.* January 1992.

The Forks Heritage Interpretive Plan Sub-Committee. *The Forks Heritage Interpretive Plan.* Winnipeg: The Forks Renewal Corporation, 1993.

The Forks North Portage Partnership. *Business Plan.* August 1996.

The Forks North Portage Partnership. *Progress Report.* 1997.

The Forks Renewal Corporation. *Phase 1 Concept and Financial Plan.* November 12, 1987.

The Forks Renewal Corporation. *Phase II Public Consultation Process: Preliminary Report.* September, 1993.

Thornley, Andrew. "Theoretical Perspectives on Planning Participation." *Progress in Planning.* Vol. 7, Pt. 1, 1977, pp. 1-57

Thousand, J., Villa, R. and A. Nevin (Eds.). *Creativity and Collaborative Learning: A Practical Guide for Empowering Students and Teachers.* Maryland: Paul H. Brooks Publishing Co.

Tyler, Stephen A. "The Vision Quest in the West, or What the Mind's Eye Sees." *Journal of Anthropological Research*, Vol. 40, Spring 1984, pp. 23-40.

World Bank, Environment Department. "Public Involvement in Environmental Assessment: Requirements, Opportunities and Issues," *Environmental Assessment Sourcebook Update*, No. 5, 1993, p. 1-8.

IMAGE EVALUATION
TEST TARGET (QA−3)
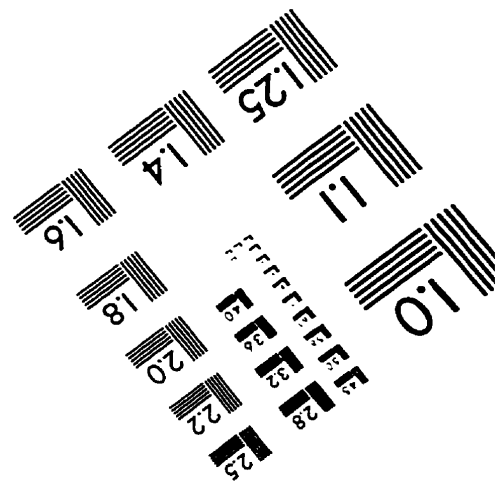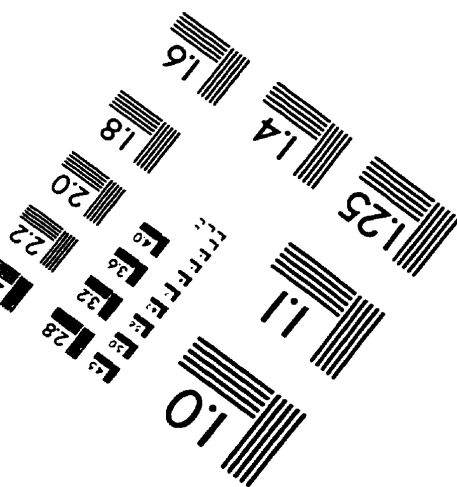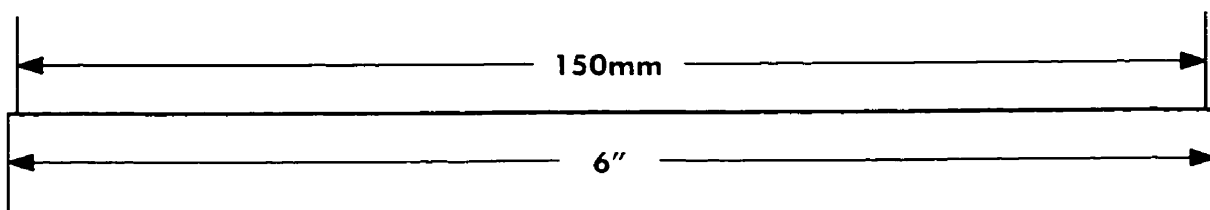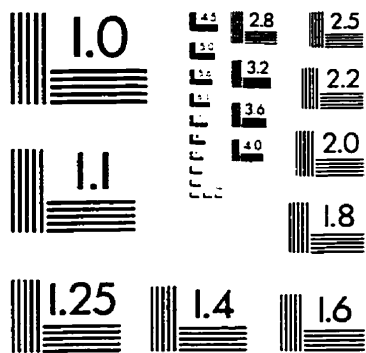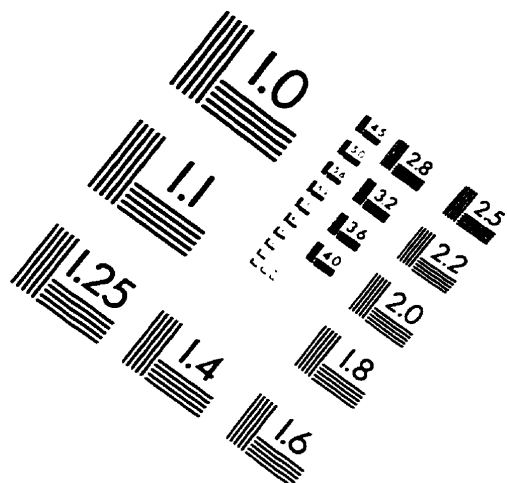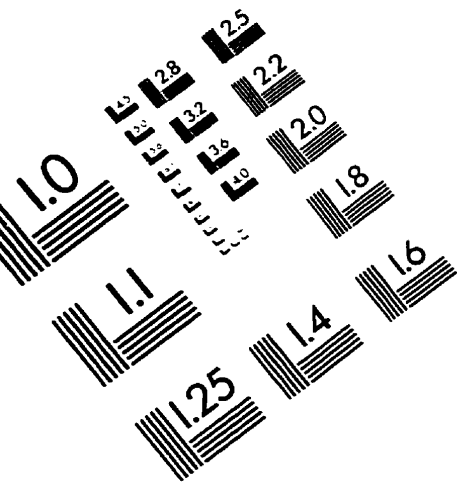
APPLIED IMAGE . Inc
1653 East Main Street
Rochester, NY 14609 USA
Phone: 716/482-0300
Fax: 716/288-5989