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Magdalena Celinska



# **The Civic Waterfront**

*Public Participation in Urban Megaproject Design*

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A thesis submitted in partial fulfillment of the  
requirements for the degree of  
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Program Authorized to Offer Degree:  
Urban Design & Planning



University of Washington

Abstract

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As we seek to regenerate postindustrial waterfronts for public use, public involvement in the design decision-making process must be defined. The design process of urban waterfronts is comprised of significant challenges. These projects are inherently complex, with large infrastructure components, high cost, and technical constraints. Within the design process, public participation can be directed in a multitude of formal and informal directions. This thesis explores different models of public participation using case studies from the Copenhagen Harborfront and the Stockholm Waterfront to compare to the current Seattle Waterfront Design Process. The case study comparison demonstrates that more effort is needed to create a process which balances formal and informal methods of public participation and reestablishes the role of local knowledge in decision-making. The analysis provides the basis for a public participation strategy for the Seattle waterfront: a self-informing public participation model which dictates a reflective and responsive design process in which participants actively shape and contribute ideas to the design outcome of the waterfront. For the long term inhabitation of Seattle's Waterfront, further research is needed to contemplate and establish a self-evolving public participation process for community ownership and commitment.



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## **Dedication**

I dedicate this thesis to my parents, Zbigniew Celinski and Jolanta Celinska, for their unconditional love, support, and encouragement throughout my entire academic career.

## **Preface**

As a dual degree student, studying the disciplines of architecture and urban planning, I am interested in designs which synthesize multiple scales and transcend disciplinary boundaries. Public spaces are such projects. They must address many complex physical and relationship constraints within urban landscapes. More critically, public spaces must also evolve to suit community needs through time. Within the design community, successful public spaces are often measured and described with easy to record observations such as comfortable personal distances, site furniture layout, sight distances for safety, etc. These measures are valuable for comparison, but they do not disclose how these spaces are shaped, adopted and used by communities over time.

Progressing through my academic education, I realized that I had little to no idea how designers navigate the public space design process with stakeholder relationships and community consensus. I am using the opportunity of this thesis to research the design process of these complex public projects, in the hope that I will become more informed of the challenges, constraints and lessons the case studies offer.

This thesis is the first of a two part work. The Master of Architecture thesis will build upon the concepts learned with a physical design intervention.

# Introduction

1

Public participation's contribution to the process of design decision-making is often difficult to distinguish from other factors: the influence of a few powerful stakeholders, or the inspired vision of a single designer.<sup>1</sup> Complex projects involving large infrastructure components, such as urban waterfronts, involve added pressures of high cost, scale, engineering, and differing expertise. As "megaprojects," these large scaled projects cannot sustain an open dialogue between the public and design team as with smaller scaled projects.<sup>2</sup> Individual financial and political interest, often limited to short term goals, define megaproject constrains. As a result, the design process frequently discourages public participation to accelerate the design approval process.

This thesis investigates different formal and informal models of public participation in megaprojects, for the purpose of proposing an alternative public participation approach for Seattle's Waterfront . Drawing on case study examples, I compare redeveloped sections of the Copenhagen Harborfront and the Stockholm Waterfront to the current Seattle Waterfront design process.

The following chapter provides a historic overview of the transition from the exclusively rational planning paradigms to more participatory or community-driven planning paradigms that characterize planning practice in the United States. I then introduce the political context, planning constraints, and site history of each case study, which defines the formal or informal models of public

1. For the purposes of this thesis, I use the term "public participation" inclusively to include all who are affected by the planning of urban spaces and all who currently use or will in the future use urban spaces.

2. Originally coined by Bent Flyvbjerg, 'megaprojects' encompasses extremely large-scale investment projects which attract public attention due to substantial impacts on communities, environment, and budgets. Bent Flyvbjerg, Nils Bruzelius, and Werner Rothengatter. *Megaprojects and Risk : An Anatomy of Ambition*. United Kingdom; New York: Cambridge University Press, 2003. 5.

2 • Introduction

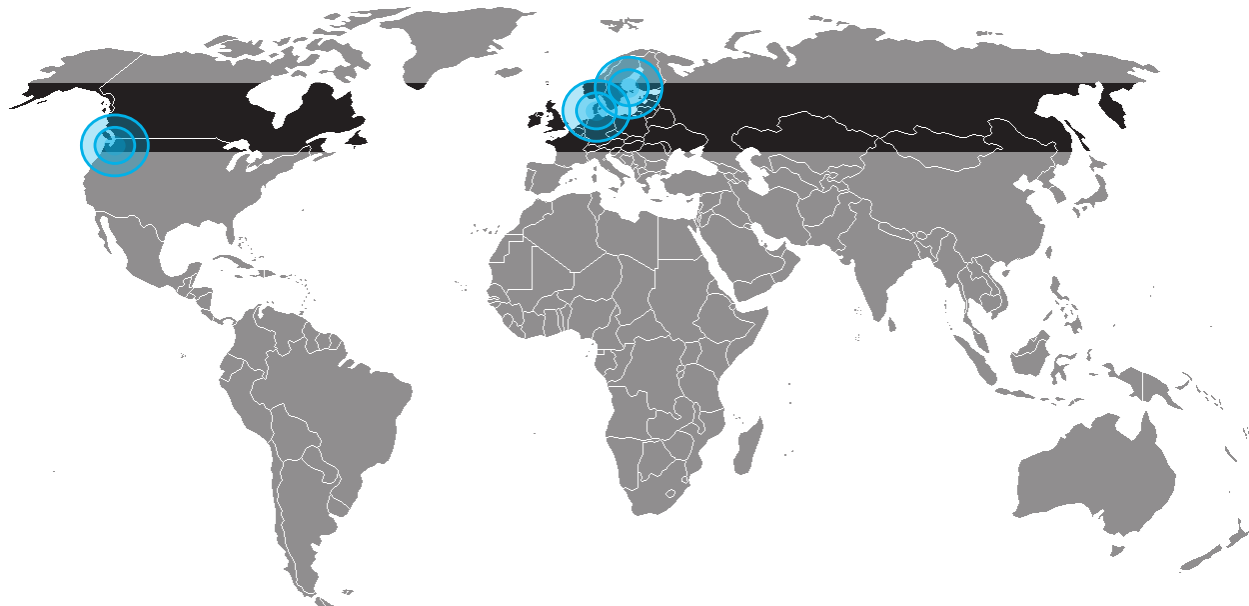
3. Stuart Eskenazi.  
“Familiar landscape lured  
Scandinavians.” *Seattle  
Times*. November 4,  
2001. [http://seattletimes.nwsourc.com/news/local/seattle\\_history/articles/scandinavians.html](http://seattletimes.nwsourc.com/news/local/seattle_history/articles/scandinavians.html)  
(accessed Aug. 10, 2011)

participation used within the design process. I examine Scandinavian waterfronts, rather than other American waterfront examples, for the following reasons:

1. *Political heterogeneity*; the comparison of public participation models from different political contexts provides a broader framework for understanding public participation issues.
2. *Historical and cultural ties*; demographically, Seattle has a large population of Scandinavians, and a rich history of Scandinavian settlement. By 1910, approximately one-third of Seattle’s foreign-born residents immigrated from Sweden, Norway, Denmark or Finland.<sup>3</sup> This historical tie can be observed by the number of Scandinavian heritage organizations as well as numerous Scandinavian aesthetic references found in Seattle’s architecture.

Figure 1. Case Study  
Locations

Source: Author



3. *Precedence in planning*; Scandinavian cities are regarded, by Seattle's local design and planning community, as balanced in community process and aesthetics. The City of Seattle's Planning Department is currently researching Scandinavian methods for many planning strategies, including bicycle and pedestrian policies. The transfer of knowledge between Seattle and Scandinavia is also encouraged in educational. The University of Washington's College of Built Environments facilitates a number of programs and opportunities for travel and exchange.
4. *Climate*; Scandinavian waterfronts function as cold waterfronts. Located within 12 degrees of latitude from one another, the public space face a common barrier of cold climate and consequently have fluctuating seasonal public use and interest. (Figure 1)

These attributes allow for a broad comparison of the successes and limitations of each public participation model.

## 55.40

### COPENHAGEN

Due to a lack of a comprehensive plan, informal and reactive methods of public participation shaped public space along the Copenhagen harborfront. Beginning in the 1980s, the national state, the local state, and the port authority, developed planning and policy initiatives to create a comprehensive plan for redeveloping Copenhagen's waterfront. However these efforts were largely unsuccessful. As a consequence the planning process of Copenhagen's harbor development is more flexible to all actors involved; citizen and grassroots movements as well as developer interest. I explore this "loose framework" with the study of a portion of the south harbor; Kalvebod Brygge and Islands Brygge in Chapter 2.

## 59.21

### STOCKHOLM

Swedish municipalities have extensive authority over local land use and employ a formal and transparent public participation process. Although highly transparent, the public participation process often cannot support citizen involvement beyond tokenism. In Chapter 3, I examine this formal process in relation to the ongoing design and planning discussion of Slussen, a waterfront frontage linking the historic city, Gamla Stan, to Södermalm.

## 47.60

### SEATTLE

Seattle's design process is not guided through one single entity, but rather must comply with a number of federal, state, and local regulations. Shortly after the 2001 Nisqually earthquake, several groups began separated efforts for the design and planning of the waterfront. I document the past efforts of design and public dialogue and describe in context the ongoing design and planning process in Chapter 4.

These case study findings provide the foundation for the final product of the thesis; a public participation proposal for the Seattle Waterfront. I pose a set of alternative assumptions that might help us to include diverse sets of knowledge and develop an inclusive creative process to reveal a method of public participation which transforms the design process.

## Chapter 1: Rationality and Power in Public Participation

*"If we define planning as bounded by the profession, and its objective as city-building, then we generate one set of histories. If we define planning as community building, we generate another. If we define planning as the regulation of the physicality, sociality, and spatiality of the city, then we produce planning histories that try to make sense of those regulatory practices over time and space. But in emphasizing planning as a regulatory or disciplinary practice, we may miss its transformative possibilities, which in turn may be connected to histories of resistance to specific planning practices and regulatory regimes."*

Engaging the public through participation allows for the possibility to move beyond individual focus and create public space collectively. Although the public participation process is often required in large scale complex projects, the effect on decision-making is often difficult to delineate. In this chapter I describe public participation's evolution as a reaction against the rational planning method and the inherent complications of gathering and synthesizing local knowledge in "megaprojects."

1. Leonie Sandercock, and Peter Lyssiotis. *Cosmopolis* li : Mongrel Cities in the 21st Century. London; New York: Continuum, 2003. 40

## PLANNING AS SOLUTION

According to Rationalism, modern planning is founded on objective and scientific methods to determine success. As a discipline dominated by a positivist epistemology, rational planning process privileges scientific and technical knowledge as opposed to local knowledge.<sup>2</sup> In this context, technical expertise possesses a strong political legitimacy and even an aura of infallibility, leaving no room for non-expert voices in even fundamental debates about what the public interest is.

This rhetorical use of expert rationality in decision making can justify non-rational, power-based decisions. This phenomenon became readily apparent during the 1960's when concerns for socially equitable access to the political process led to the critique of rationality, as a comprehensive and exclusive planning approach.<sup>4</sup> As technical experts, ideally detached from the realm of politics, planners advised decision-makers with prepared masterplans without promoting particular policy positions. There is an inherent problem with assuming such a role to address complex urban environments; the product of planners work — master plans with singular and closed-ended solutions — appropriates specific types of knowledge and information in order to define and create a solvable solution.

With this solution driven approach, planning misses the benefits of a mutual learning opportunity for the public and the design team. By involving the public in decision-making, social learning can support a self-evolving democratic process. John Friedmann describes social learning as an integral part of four traditions informing current planning practices; the other three being social reform, policy analysis, and social mobilization. Friedmann defines social learning as a proactive approach, commencing with action where “practice and learning are construed as correlative processes, so that one process necessarily implies the other.”<sup>5</sup> Through this self-evolving process, expert and local knowledge inform each other to articulate strategic policy and urban planning activities.

2. Sandercock, 41.

3. I use the term “public interest” to denote the peoples' general welfare in which the populace as a whole has a stake.

4. Barry Checkoway, “Paul Davidoff and Advocacy Planning in Retrospect” *AIP Journal of the American Planning Association* 60, no. 2 (1994): 140

It is important to note that as planning departed from a modernist perspective, planners began to use this new belief in public participation to advocate for the discipline of planning itself.<sup>6</sup> However legitimizing planning solely by public participation leads to other problems such as the reproduction of power relations.<sup>7</sup> In order to counteract such an imbalance of power, I explain how the collection and synthesis of diverse sets of knowledge ensures a mutual learning process.

#### GATHERING "VALID" KNOWLEDGE

In assimilating priorities and goals, the way in which knowledge is obtained affects the outcome. During the exchange of information from different actors, a hierarchy of information is produced dependant on the roles and relationships in the design project. In constructing this process it is important to comprehend the full range of knowledges, including what can be validated as knowledge, who can contribute knowledge, and most importantly at every point in the design process, which knowledge is excluded. In various stages of the design process, different players have more opportunity to be vocal with their respective opinions. Professional expertise is typically more vocal during the initial stages of clarifying the design constraints and in the final process of supporting the final design outcome. Local knowledge is usually obtained during a public participation phase of design review. The cycle in which information is translated by different players, results in different design constraints and goals which are then satisfied by the final design. (Figure 2)

The conventional design process often lacks a balance of expert and local knowledge. The exclusion of types of knowledge, whether intentional or incidental, allow power to define reality within the design process. This is largely due to the structure of the process, where experts are paid and given resources to develop a cohesive argument, whereas local knowledge is self-organized by individuals who must volunteer time and resources. In this sense, it is relatively easy to obtain expertise of professionals

5. John Friedmann, *Planning in the public domain: from knowledge to action*. Princeton, N.J.: Princeton University Press. 1987. 181.

6. David Walters, *Designing Community : Charrettes, Master Plans and Form-Based Codes*. Amsterdam; London: Elsevier/ Architectural Press, 2007. 51.

7. Flyvbjerg, *Rationality and Power*, 237

working alongside a project and rather difficult to accurately capture a full range of public opinion. To counteract the inherent imbalance, I argue that the emphasis must be placed on gathering local knowledge.

With sensitivity to many types of knowledge, an expert guided process must be reactive to ensure local knowledge is acknowledged in all stages of the decision-making process. This process of exchange is crucial in recognizing the culturally diverse population and respective difference in opinion. Many factors must be addressed in gathering these knowledges in a sensitive and effective manner, including time, cost, technology and environmental resources. A balance must be reached between these factors to guide an equally proactive and responsive process. I argue this can be achieved through social learning which synthesizes different types of knowledge and resolves the conflict of expert and local knowledge through shared understanding.

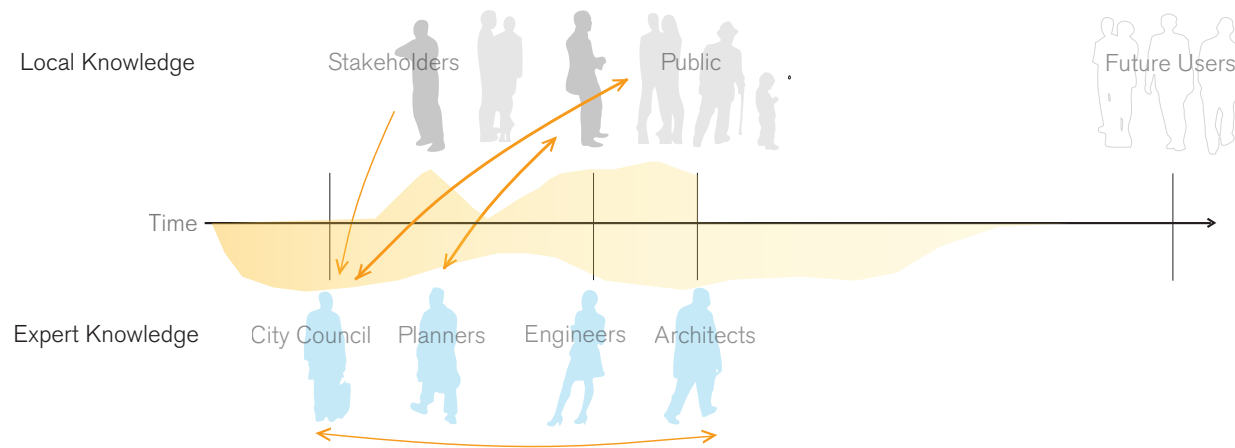


Figure 2. Temporal Transfer of Knowledge over time  
Source: Author

## SYNTHESIZING KNOWLEDGE

Public involvement in a megaproject design process is often watered down to participatory events in which viewpoints from stakeholders are gathered only in the initial stages of design and during final stages of public approval. In a typical megaproject design process the design is a vision of the designer/engineer. The design team negotiates the values of the environment, ecology and aesthetics and draws on public participation to support the design claims and political interest. (Figure 3) In the public participation process, planners orchestrate public events to allow for the opportunity of communication. This type of information collection does not clarify public participation's actual contribution to decision

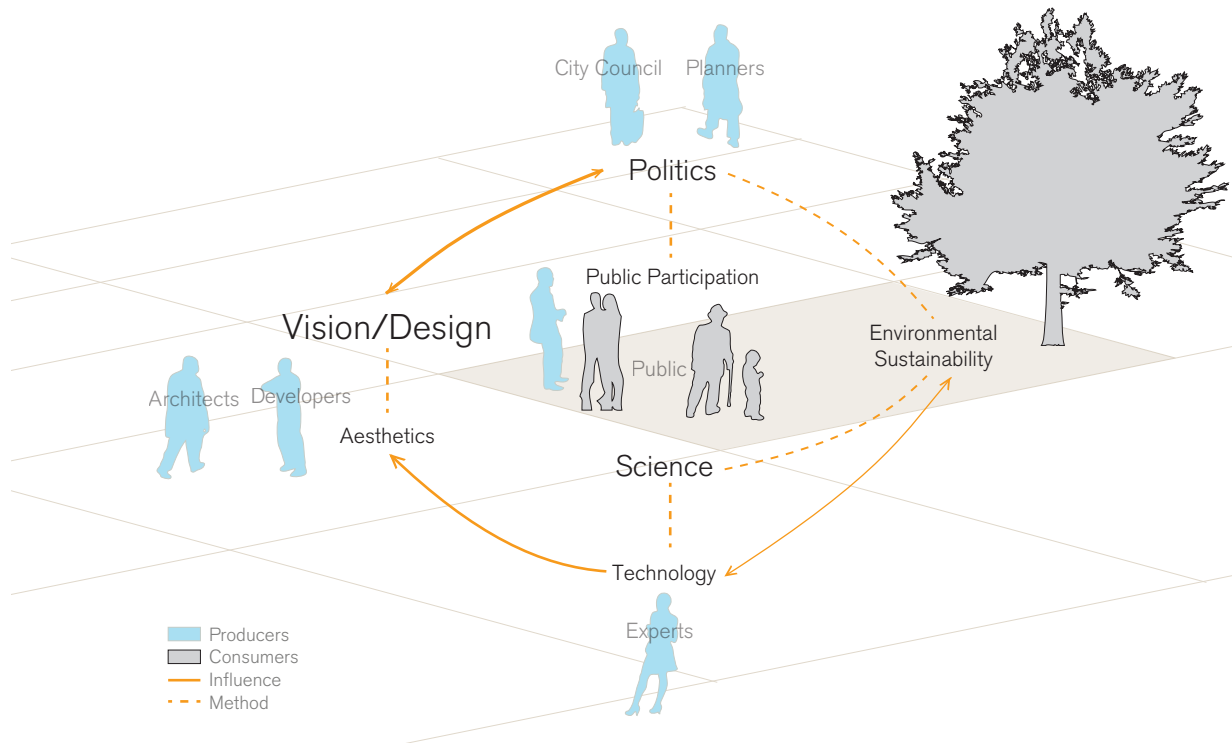


Figure 3. Design Process Public Participation.

Source: Author

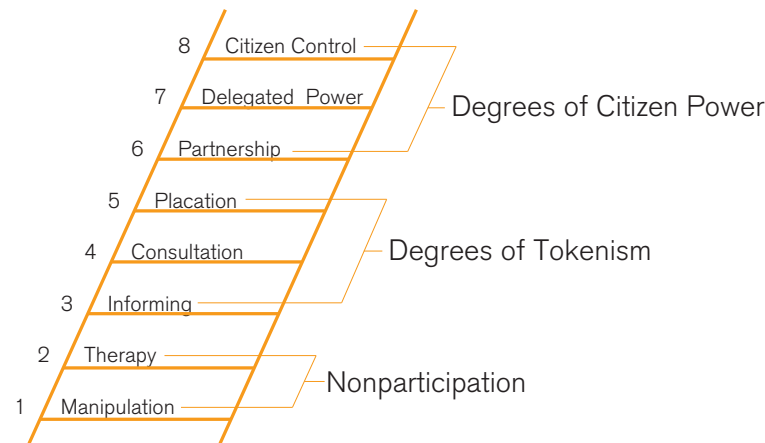


Figure 4. Arnstein's Ladder of Citizen Participation

Source: Author graphics

Arnstein, Sherry R. "A Ladder of Citizen Participation," *JAIP*, Vol. 35, No. 4, July 1969, 220.

making. A design process which simply gathers public opinion without synthesis only serves intrinsic purposes. Often public participation is viewed as an intrinsic value in design, a value worthy in and of itself. However, solely viewing public participation as such, disregards the instrumental value of the process and reinforces traditional power relations. Reliance on sole intrinsic value justifies mere public placation. Using Sherry Arnstein's framework for analyzing public participation, the typical procedure of public participation in "megaproject" design follows informing, consultation and placation processes, all of which are degrees of tokenism.<sup>8</sup> (Figure 4)

Care must be taken to inform the public and synthesize the different types of knowledge available. The task of effective communication between private and public interest as an essential task. In designing public spaces, how then can the process be transparent to communicate the dialog between both design expertise and public interest? Setting the stage for community design process, the work of John Forester during the 1980's defined planning as a method for communication action. "As an emerging paradigm the idea of planning as communicative action turns its back on the model of

8. Sherry R. Arnstein, "A Ladder of Citizen Participation," *JAIP*, Vol. 35, No. 4, July 1969, 220.

technical rationality and systematic analysis in favor of a more qualitative and interpretive mode of inquiry, seeking to understand the unique and the contextual rather than arriving at general rules for practice."<sup>9</sup> Communicative action is a method of reflecting and expressing the public interest. This interactive activity is effective by involving both formal and informal public participation to produce changes within the design process.

Actors are always in search of certain economic, or ideological benefits and use organization, strategy, and influence, outside of the formal participation process. However research on public participation focuses mainly on communicative relationships between actors in formal processes, and usually does not study the mechanisms of informal networks. Jean Hillier, a professor in the Department of Urban and Regional Planning at Curtin University in Perth, Western Australia has researched formal and informal networks in land-use planning decisions. In formal processes Hillier explains "sub-surface interactions" appear if one "scratches the surface" of seemingly democratic, open, and inclusionary planning processes."<sup>10</sup>

In order to actively affect power relations, the publics' and design teams' formal and informal interactions must be balanced and transparently communicated. In such an exchange, public participation can then become a central part of the design process and consequently a part of the future public space. In the following chapters, I building upon Hillier's work by examining the formal and informal modes of public participation to better understand the challenges and opportunities in different participation models and the subsequent barriers.

9. Sandercock, 67.

10. Jean Hillier, "Going round the back? Complex networks and informal action in local planning processes". *Environment & Planning A*. 32 (1). 2000. 34.

## Chapter 2: 55.40 COPENHAGEN

*“One is interested in understanding the ways an ensemble of actors—the national state, the local state, international organizations, transnational corporations, place entrepreneurs, and community and environmental groups come together to construct processes for social change. The investigation of Copenhagen’s most recent experiences with waterfront development has found new practices of social regulation. An ensemble of individuals and organizations that are highly intertwined with a broader regime of economic accumulation constructed these new practices, which we call flexible urban governance”*

Public space along the Copenhagen harborfront was created through informal and reactive methods of public participation due to a lack of comprehensive plan. Although the national state, the local state and the port authority, developed planning and policy initiatives to create a process for redeveloping Copenhagen’s harborfront, these efforts were largely unsuccessful. Through the study of the a portion of the south harbor, this chapter reveals the political framework and planning response which reproduced power relations and as a consequence a reaction of informal public participation.

The modern Danish planning system is nationally decentralized and the delegation of responsibility is separated into national, regional and municipal levels. (Figure 5) National spatial planning presents strategic goals for major infrastructure, international relations and environmental protection. The county level regional planning is responsible for the future development of the region and guides the use of nature resources, designation of urban areas, and location of large public institutions. Municipal planning determines the future development for providing legally binding local plans with detailed land use regulations.<sup>2</sup> Denmark's "law on planning," last revised in 2004 defines the purpose of planning to "unite the interests of society in the use of land and assist in protecting nature and the environment so that a sustainable development of society can occur - in full respect of the living conditions of man and for the preservation of plant- and animal life."<sup>3</sup> The law on planning further defines the planning system by ascribing powers and responsibilities to the different political levels.

In the past decade, changes of regulations within the Danish political system, and consequently planning system, followed a direction towards cooperation between the once very separated areas of public and private enterprise. The cooperative approach, however, promoted different values and goals than the Welfare State had worked towards for decades; values such as equal access to education, housing, and social services as well as democratic and political resources. Gene Desfor and John Jørgensen, professional and educational collaborators within York University in Toronto, have researched Copenhagen's change in political structure from managerialist to entrepreneurialist strategies. Desfor and Jørgensen, argue that social regulation processes have undergone two major changes which consequently regulated their scale and effectiveness. The initial change occurred with the opening of the policy-making process to civil society which "increased mobilization of local political forces for the purpose

1. Gene Desfor and John Jørgensen. "Flexible Urban Governance. The Case of Copenhagen's Recent Waterfront Development" *European Planning Studies* 12, no. 4 (2004): 480.
2. Enemark, S. Spatial Planning System in Denmark. The Danish Association of Chartered Surveyors. Copenhagen, DK. (2002). 2.
3. Ministry of Environment. Planning Act LBK 883, 2004, Ch. 1, Part 1.

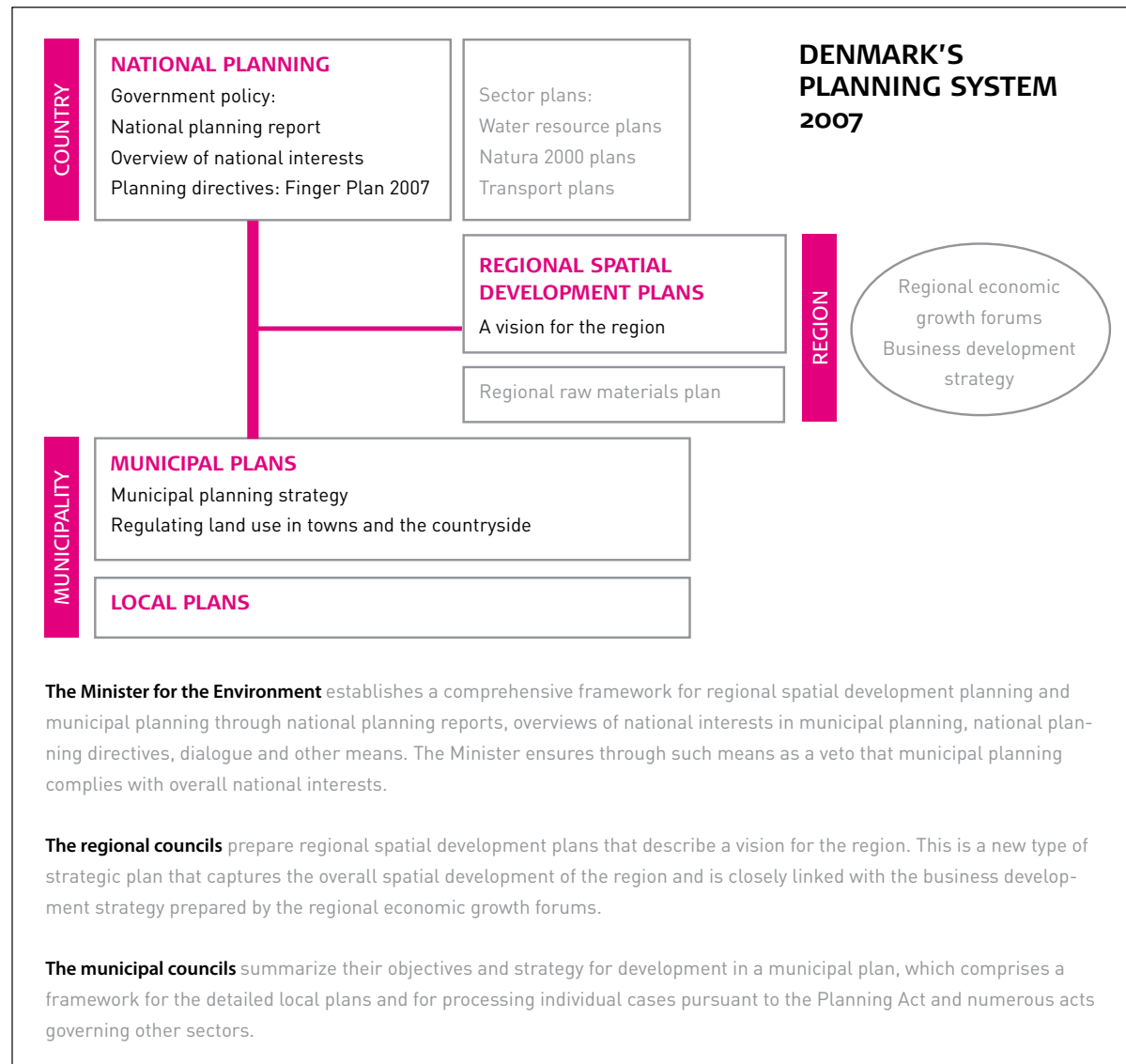


Figure 5 .The Danish Planning System

Source: Spatial planning in Denmark, The Ministry of the Environment, 2007. <http://www.ouka.fi/tekninen/innourba/publications/Spatial%20planning%20in%20Denmark.pdf> (Assessed April 15, 2011)

of securing economic growth." <sup>4</sup> The second, and perhaps more influential change to city wide policy, Desfor and Jørgensen describe as a shift from "government to governance;" from a formalized urban planning system to a project oriented development system.<sup>5</sup> (Figure 6)

The shift to governance along with economic development pressure escalated the need for quick waterfront development. During the late 1980s and early 1990s The Government of Denmark's strategy for Copenhagen to become the nation's 'locomotive' for economic growth.<sup>6</sup> During the period, many ports and harbors throughout Denmark were suffering from the consequences of economic restructuring and technological change. <sup>7</sup> During the past forty years, the municipality redeveloped Copenhagen's harborfront with priorities geared toward economic growth to boost the regions economic output. Anders Lund, Eric Clark , and Hans Andersen, academics within the Copenhagen University and Lund University,

4. Desfor and Jorgensen. 481  
 5. Ibid. 484.  
 6. Ibid.  
 7. Ibid.

	PROCESS	ACTORS
WELFARE GOVERNMENT	A continuation of a formalized, urban planning system	Elected officials promoting bureaucratic, holistic and long-term policy instruments with a predefined, functional division of labour between the various administrative bodies
WELFARE GOVERNANCE	Project-oriented development which aims for a regeneration of growth	A mix of actors and projects Initiated by entrepreneurs within the building sector or by public in entrepreneurial activities within various administrative levels.

Figure 6: Comparison of Welfare Government and Governance Attributes  
 Source: Author

have collaboratively researched the social and economic geography changes within the Copenhagen Waterfront, finding that waterfront redevelopment projects were conceptualized in accord with ongoing patterns of economic restructuring. These patterns were:

1. Economic growth issues dominate policy priorities
2. The public agenda is more outward looking than inward looking in perspective
3. The public sector has embraced entrepreneurial forms of organization and behavior.<sup>8</sup>

As a result of the added pressure and government policy shift, the government focused on redeveloping underutilized waterfront land in a project oriented manner. In piecemeal fashion, various actors with differing spatial and temporal interests, directly influenced the planning process of waterfront development. It is critical to note that the direction toward cooperation between public and private enterprise with a focus on economy, reestablished new structures of power relations which were then translated into planning procedures.

8. A. Lund, H. T. Andersen, and E. Clark. Creative Copenhagen; Globalization, Urban Governance and Social Change. *European Planning Studies*. 9, no. 7 (2001) 857.

Recognizing the economic importance of regeneration, the Government of Denmark and the Municipality of Copenhagen undertook a number of initiatives in an attempt to identify waterfront problems and propose possible solutions. However, the majority of these initiatives were disconnected from one another and as a result the effort for producing a comprehensive plan for the harborfront was unsuccessful. In 1987, a discussion within the Danish Parliament commenced the initial large scale formal process; a survey of waterfront conditions.<sup>9</sup> The Ministry of Environment was in the process of compiling a survey of the conditions and architectural importance of buildings in the country and had begun focusing on the merit of buildings in Copenhagen's harbor. The survey resulted in a freeze on developments in Copenhagen's port. In response to these complex issues, the Government of Denmark formed the Copenhagen Harbour Committee. Under a mandate the committee studied alternative development frameworks for the port areas, to identify port boundaries, and to consider financing models for possible development schemes. The Copenhagen Harbour Committee Members was formed with representatives from the following groups:

- The Council of Greater Copenhagen
- The Port Authority of Copenhagen
- The Ministry of Transportation
- The Ministry of Environment
- Academics
- Private sector businesses
- Union officials<sup>10</sup>

The City of Copenhagen declined to have a representative on the committee and instead worked on

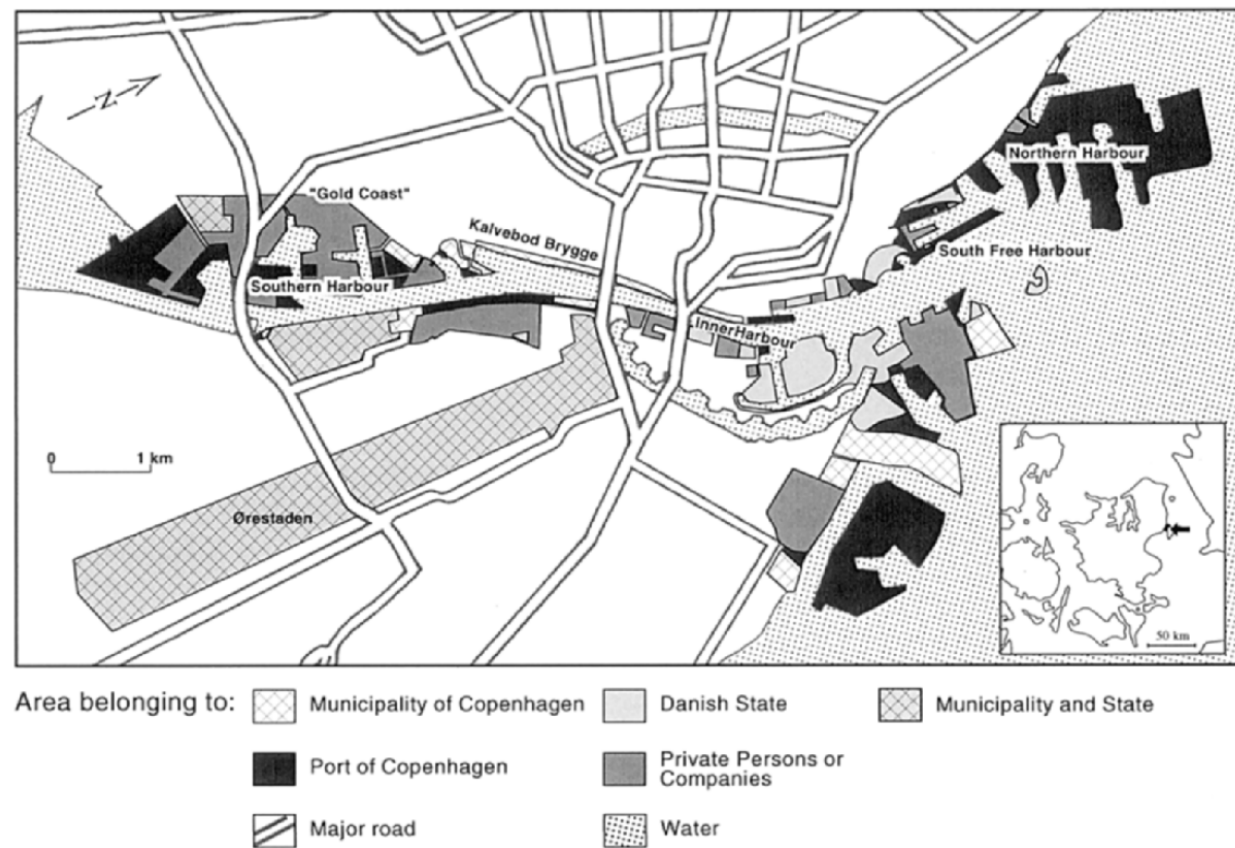
9. Desfor and Jorgensen.  
484.

10. Ibid.

Copenhagen's Municipal Plan with their own recommendations for the harborfront. As a result the document was disconnected from the Copenhagen Harbour Committee's values and goals. Under the circumstances, the Municipal Plan was rendered ineffective due to committee dissension and inconsistency due to timing. In March of 1989 the Government of Denmark's announced that the Navy would be moving its facilities from the Inner Harbour vacating 70 hectares (roughly 7,535,000 square

Figure 7. The principal landowners along Copenhagen's waterfront in 1996.

Source: Desfor and Jorgensen. 483.



feet) of prime waterfront land. This opened the possibility for a range of alternative uses, of which the committee did not address.<sup>11</sup> (Figure 7)

The report also recommended the establishment of a new organization to manage waterfront developments. The organization would function as a development corporation and form a partnership between the Government of Denmark and the Municipality of Copenhagen. Additionally the Port Authority would have a presence on its Board of Directors. The new development corporation would have considerable financial and regulatory power beyond that of private corporations. For example, the development corporation could issue bonds to finance this construction, and revenues gained from increased land values and invested interest would secure and repay the bonds. Such a corporation could improve the harborfront through constructing major harbor projects by having the financial means to undertake cleaning up contaminated soil and ground water. However, the creation of this organization would reestablish power relations into the private sector.<sup>12</sup>

Pressured by the need to facilitate economic growth in the area, the government undertook the task of creating a development corporation to ensure corporate growth within the harborfront. In 2000, the Denmark government adopted an Act of Parliament which transferred 1.7 billion Danish Kroner (322 million US dollars) of the Port Authority of Copenhagen's assets into a publicly owned limited liability corporation, the Port of Copenhagen.<sup>13</sup> The government action quickly created a legal dispute. By the nature of the formation, the Port of Copenhagen was structured as a private sector organization following profit maximization whereas legally it was to "be an arms-length agent of the Government of Denmark."<sup>14</sup> Since the development corporation was tied in legal disputes, the waterfront development failed to progress forward. As these legal proceedings became public knowledge and became publicly criticized for profit maximization strategies, the government reacted by creating a new way of planning for the

11. Desfor and Jorgensen. 484.

12. Bent Flyvbjerg, *Rationality and Power*. 237.

13. Desfor and Jorgensen. 485.

14. Ibid.

waterfront.

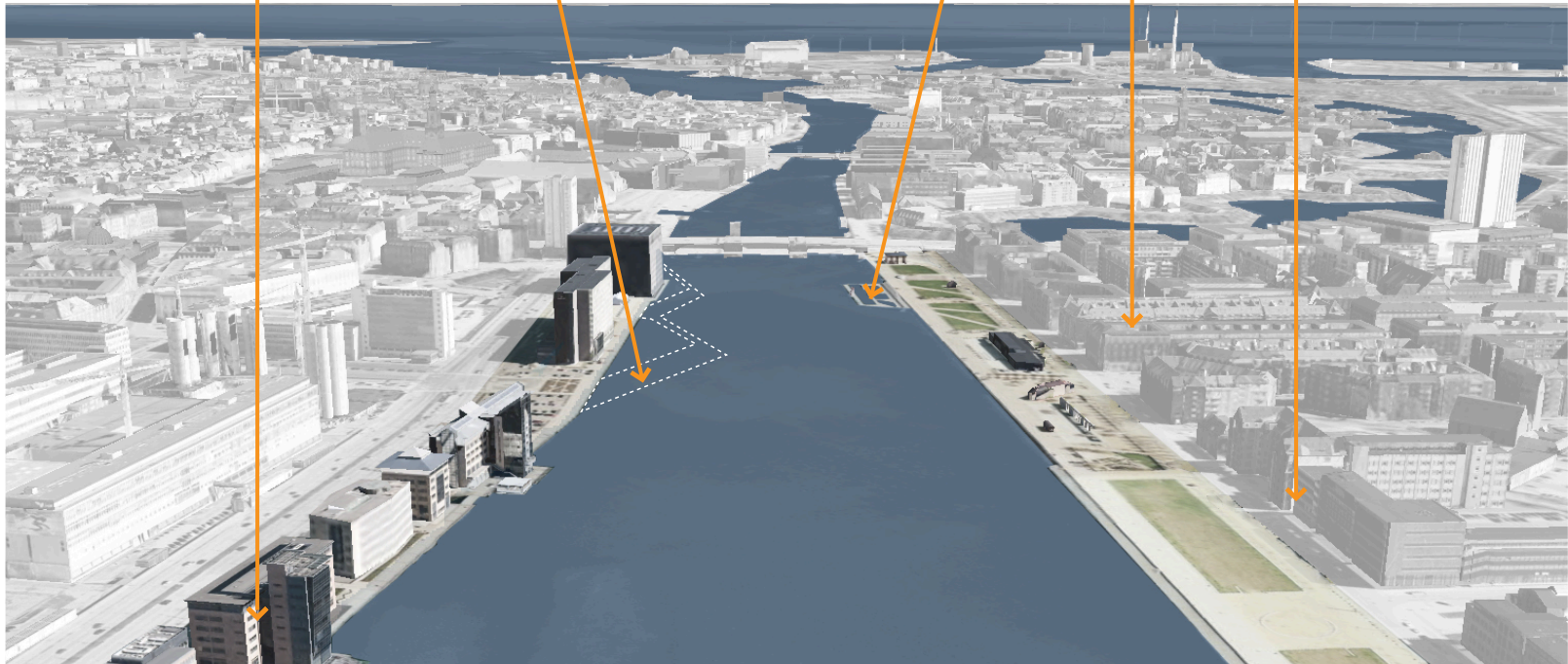
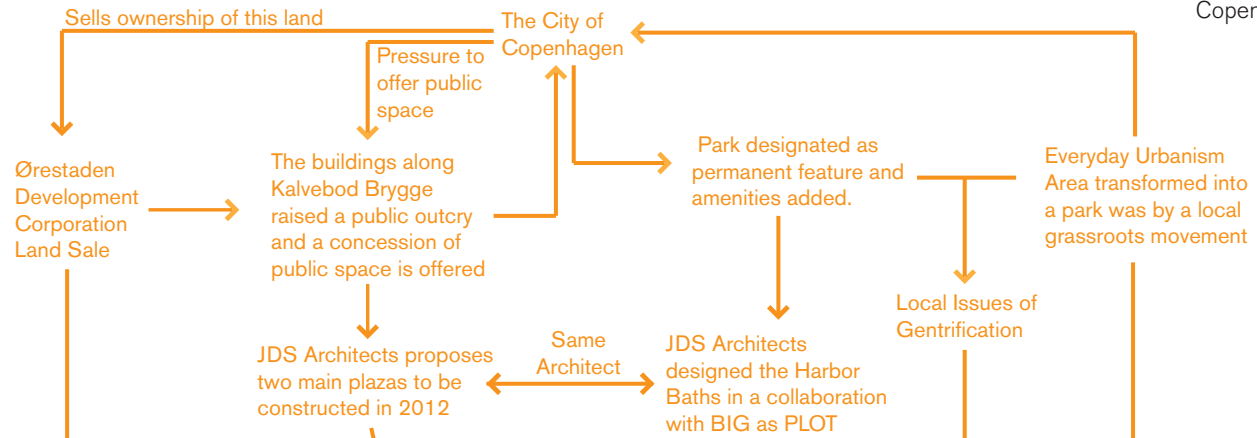
Senior politicians created a “Vision Group” to provide a shared vision and a new discourse for the waterfront development. Raising concerns in their collaborative work about the Vision Group progress, Desfor and Jørgensen argue that the opportunity for local democracy is shortened due to the Vision Group intervention. Although the Vision Group increased stability to urban politics and enabled economic growth to proceed in the midst of political scandal, the new process streamlined the approval process and did not address issues of public access to the waterfront nor long term waterfront economy. Since the rapid physical development of current economically viable companies creates a unbalanced waterfront economy, market fluctuations in these concentrated sectors would have a negative impact on physical waterfront development.<sup>15</sup> The vision group allowed development which would support short term political interest verse long term public interest.

As these strategies provoked criticism, the municipality moved forward with more conventional planning strategies. The Greater Copenhagen Region Plan 2005, prepared by the Greater Copenhagen Authority (HUR) , provides a strategy for the Copenhagen waterfront. The Port and City Development Corporation also provided a report in 2007 on urban harborfront development. Despite these strategic plans, a comprehensive plan for the entire waterfront has yet to be created. The south portion of the harborfront case study illustrates the subsequent piecemeal and reactive approaches to development which instigated an informal public participation. (Figure 8) The spatial comparison of Islands Brygge and Kalvebod Brygge diagram illustrates the relationship between the sites and the reactionary planning and political constraints which created the spaces.

15. Desfor and Jorgensen. 494.

Figure 8. (Opposite Page) Spatial relationship comparison of Islands brygge and Kalvebod Brygge

Source: Author



## SOUTH HARBORFRONT

Historically Copenhagen's harbor areas have been separated from surrounding neighborhoods with industrial activities. Port Services constructed a 3034 ft (925 meters) quay infrastructure in 1901, paving over the natural salt marshes which composed the region.<sup>16</sup> (Figures 9-13) Similar to other working waterfronts, as manufacturing industries relocated, new opportunities for use of these spaces were realized. Due to the lack of a comprehensive plan of the waterfront, various actors and different interests developed the waterfront.

Islands Brygge is a former dockland area which used cooperative, participative and communicative forms of informal participation to form public space. Beginning in the 1970's, the residents of Islands

Figures 9-13. Evolution of South Harborfront area of Copenhagen

Sources (Left to Right):  
Copenhagen, 1659, <http://www.landsarkivetkbh.dk/oresund/billeder/ill/kort%201659.pdf>, (accessed March 14, 2011).

Copenhagen, 1770, <http://www.landsarkivetkbh.dk/oresund/billeder/ill/kort%20Hersleb%201770.pdf>, (accessed March 14, 2011).

Meyer, Joseph, Copenhagen. 1844. Instituts zu Hildburghausen, Amsterdam, David Rumsey Historical Map Collection, <http://www.davidrumsey.com>, (accessed March 14, 2011).

Copenhagen, 1906, <http://www.landsarkivetkbh.dk/oresund/billeder/ill/kort%201906.pdf> (accessed March 14, 2011).

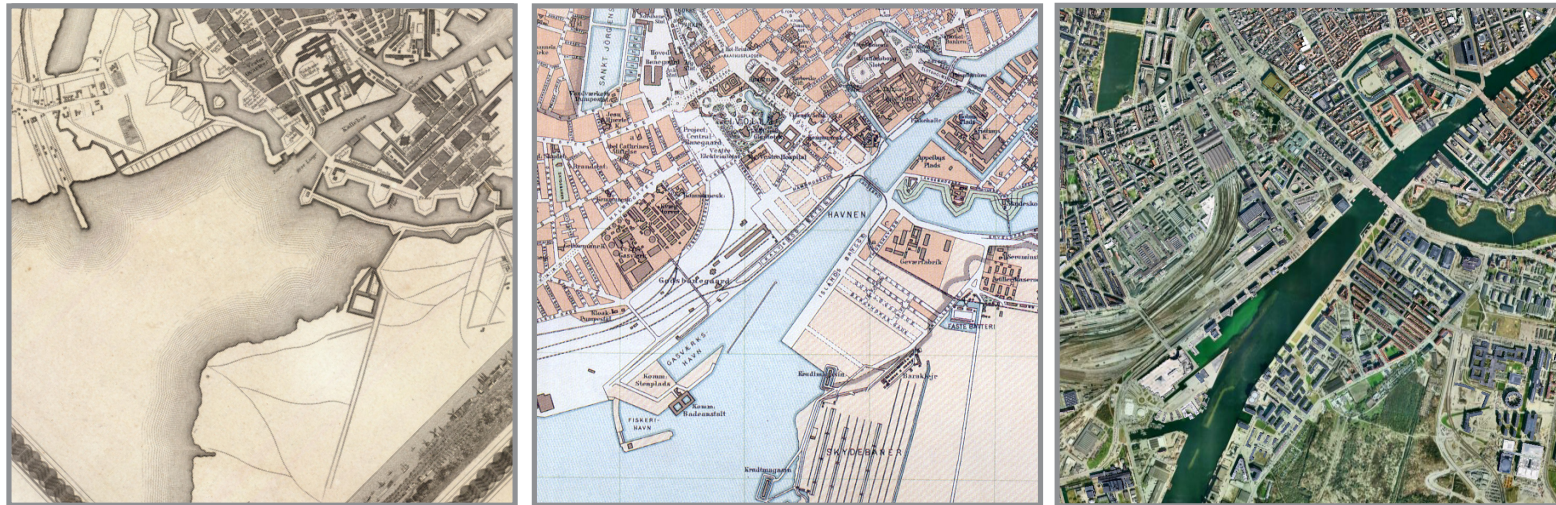
Google. (2011) Google Earth [Computer program]. (Accessed March 18, 2011.)



Brygge communicated that the housing densities were very high and that the area needed a park. The municipality failed to provide the amenity and in 1978, the first plans to transform the dockland into a park was conceived through a local grassroots movement. In the spring of 1984 several hundred residents laid out a provisional park, as a happening. <sup>17</sup> (Figure 14)

Islands Brygge was initially created with the residents empowerment and mobilization. Subsequent additional development of the public space remained concurrent with citizen vision. The original park of 1 hectare (107,639 square feet) was temporarily granted to the Islands Brygge Local Council. In 1993, The Roads and Parks Department decided to grant the money to complete the park and provide permanent design solutions. In response, the neighborhood council established a fund to support the park. In 1995, the park was extended with an additional 2.8 hectares (301,389 square ft) of waterfront

16. "Havneparkens historie."  
Kobenhavns Kommune.  
[http://www.kk.dk/Erhverv/TilladelseOgBevillinger/](http://www.kk.dk/Erhverv/TilladelseOgBevillinger/VejeOgPladser/arrangementer/Pladsguide/IslandsBryggeHavneparken/ParkensHistorie.aspx)  
[VejeOgPladser/](http://www.kk.dk/Erhverv/TilladelseOgBevillinger/VejeOgPladser/arrangementer/Pladsguide/IslandsBryggeHavneparken/ParkensHistorie.aspx)  
[arrangementer/Pladsguide/](http://www.kk.dk/Erhverv/TilladelseOgBevillinger/arrangementer/Pladsguide/IslandsBryggeHavneparken/ParkensHistorie.aspx)  
[IslandsBryggeHavneparken/](http://www.kk.dk/Erhverv/TilladelseOgBevillinger/arrangementer/Pladsguide/IslandsBryggeHavneparken/ParkensHistorie.aspx)  
[ParkensHistorie.aspx](http://www.kk.dk/Erhverv/TilladelseOgBevillinger/arrangementer/Pladsguide/IslandsBryggeHavneparken/ParkensHistorie.aspx).  
(Assessed April 22, 2011)



17. "Havneparkens historie."

18. Ibid.

19. Elinor Ostrom, A Behavioral Approach to the Rational Choice Theory of Collective Action: Presidential Address, American Political Science Association, The American Political Science Review 92(1) 1998. 1

space through the combined efforts of the neighborhood council and the Road and Parks Department.<sup>17</sup> The Islands Brygge park incorporates accessibility, safety and programmatic flexibility into the public space. Over time the partnership continued to provide additional amenities to the park such as the Harbor Baths, a popular design by PLOT architects, which has made it possible for residents and visitors to go for a swim in the city center into Copenhagen's clean harbor waters.<sup>18</sup> (Figure 15)

Islands Brygge is a successful example of a community combining common interest and becoming empowered through the creation of a public space. (Figure 16) The public participation project analysis diagram compares the design process time line and public participation events which shaped the design



Figure 14. Islands Brygge Working Waterfront during 19th century

Source: Zalewski, Barbara. 2004. *Islands brygge: fra skepsis til succes*. [s.l.]: Nostra. 134

processes. As the diagram suggests, the creation of the Island Brygge park was instigated with a collective group effort empowered through high degrees of citizen power. Elinor Ostrom, an American political economist and Nobel Prize laureate has written about the political framework and social change. In her work on behavior and theory of collective action, she presents the argument that within communities, individuals who are caught in social dilemmas are likely to innovate institutional structure by developing a system of informal social controls.<sup>19</sup> In the Islands Brygge case, the government's lack of action allowed for the opportunity of social innovation. Utilizing informal public participation the residents of Islands brygge were able to successfully develop city interest in providing supplemental funding toward their project. As the park continued to expand, citizens combined efforts with the Roads and Parks Department, creating a neighborhood council. Through this process citizens established a partnership and continued to direct the design outcome of their park.

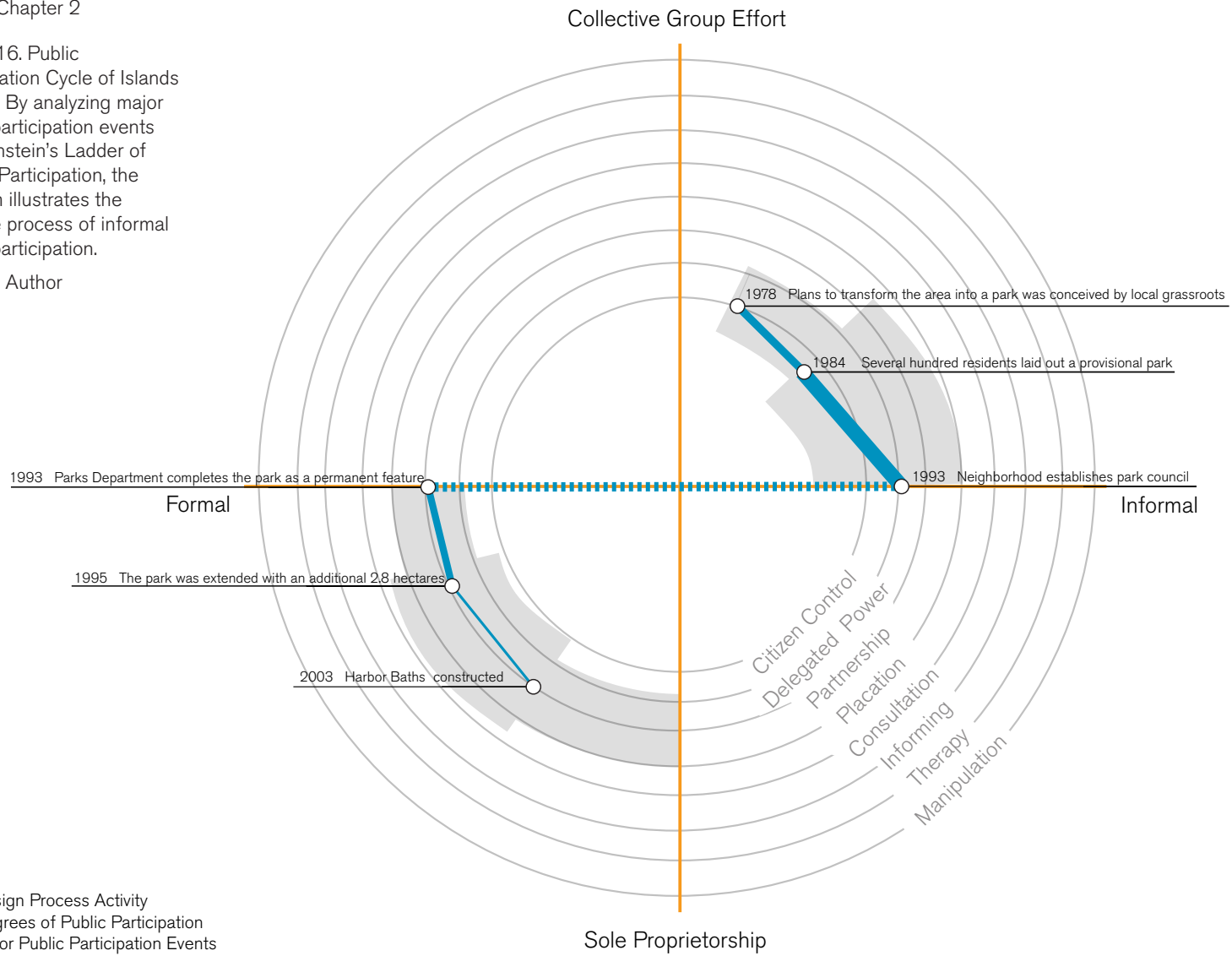
Figure 15. Islands Brygge Harbor Baths

Source: "Copenhagen Harbour Bath / PLOT," ArchDaily, <http://www.archdaily.com/11216/copenhagen-harbour-bath-plot/> (assessed Feb. 22, 2011)



Figure 16. Public Participation Cycle of Islands Brygge. By analyzing major public participation events with Arnstein's Ladder of Citizen Participation, the diagram illustrates the reactive process of informal public participation.

Source: Author



Across the Harbor, Kalvebod Brygge is a largely fragmented development on a narrow strip of central waterfront land. (Figure 17). The City of Copenhagen once owned this strip of land along the shore of the harbor with access to other inner city areas. The pressure on the city as the locomotive of growth, directed development toward economic interests. In order to provide economic incentive for private development within the city as development of Copenhagen was expanding outwardly, the Danish parliament passed laws to create the another urban development corporation “Ørestadsselskabet”, [Ørestaden]. In the early 1990s, the City sold ownership to the Ørestaden Development Corporation to finance the construction of the a new Metro rail link.<sup>20</sup> The Ørestaden corporation then subdivided the land sold the pieces to private developers, who developed the land with little to no public participation. By

20. Desfor and Jorgensen.  
486.

Figure 17. Across the harbor  
Kalvebod Brygge

Source: “Morning in the  
Harbour,” Copenhagen Eye,  
2010, [copenhageneye.blogspot.com/2010/07/morning-in-habour.html](http://copenhageneye.blogspot.com/2010/07/morning-in-habour.html)  
(assessed Feb. 22, 2011)



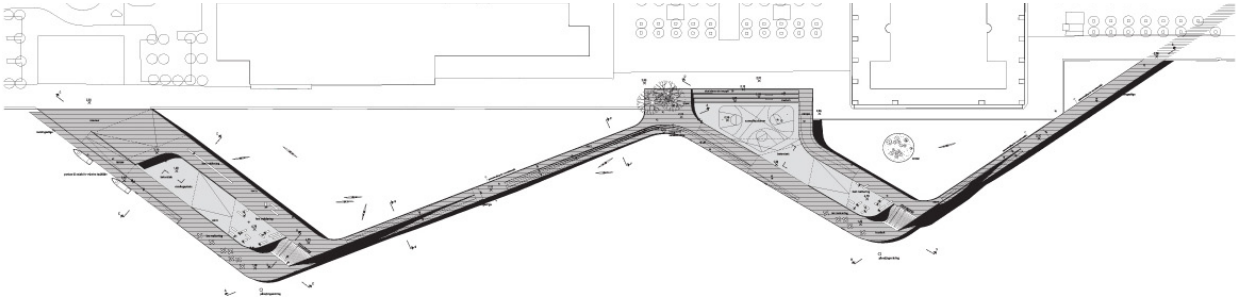


Figure 18 Kalvebod Brygge proposed development  
Source: Copenhagen construction and development, Skyscraper City, <http://www.skyscrapercity.com/showthread.php?t=415393&page=296> (assessed April 8, 2011)

the mid-1990s individual developers had constructed a North American style shopping centre, a hotel complex and other large office buildings which aesthetically and contextually created a public outcry. Unreflective of the city center building structure, these buildings walled off the public waterfront from the rest of the city.<sup>21</sup>

The public values of access to the waterfront is being reconfigured onto Kalvebod Brygge site. Islands Brygge's success is in process of being grafted across the harbor. JDS architects, the same architects who had collaborated as PLOT architects on the Harbor Baths project, propose a new design which promises a larger spectrum of public activities and better connections to city areas such as the central train station and Trivoli, Copenhagen's famous city amusement park. (Figure 18) This new proposed waterfront consists of two plazas extended over the water in response to sun and wind conditions. The southern pier is flexible public space which allows events along the waterfront, specifically for the creative industry.<sup>22</sup>

Kalvebod Brygge is an example of market driven development with little to no public participation. Landowners and developers pursued their interests, as they perceived them. (Figure 19) The public participation project analysis diagram compares the design process time line and public response which shaped the design outcome. The diagram represents the Kalvebod Brygge formal process of development which created a strong public informal response. Although the strong public response generated another design, a retrofit of public space to be completed in 2012, the public participation process only involved degrees of tokenism; informing, consultation and placation.

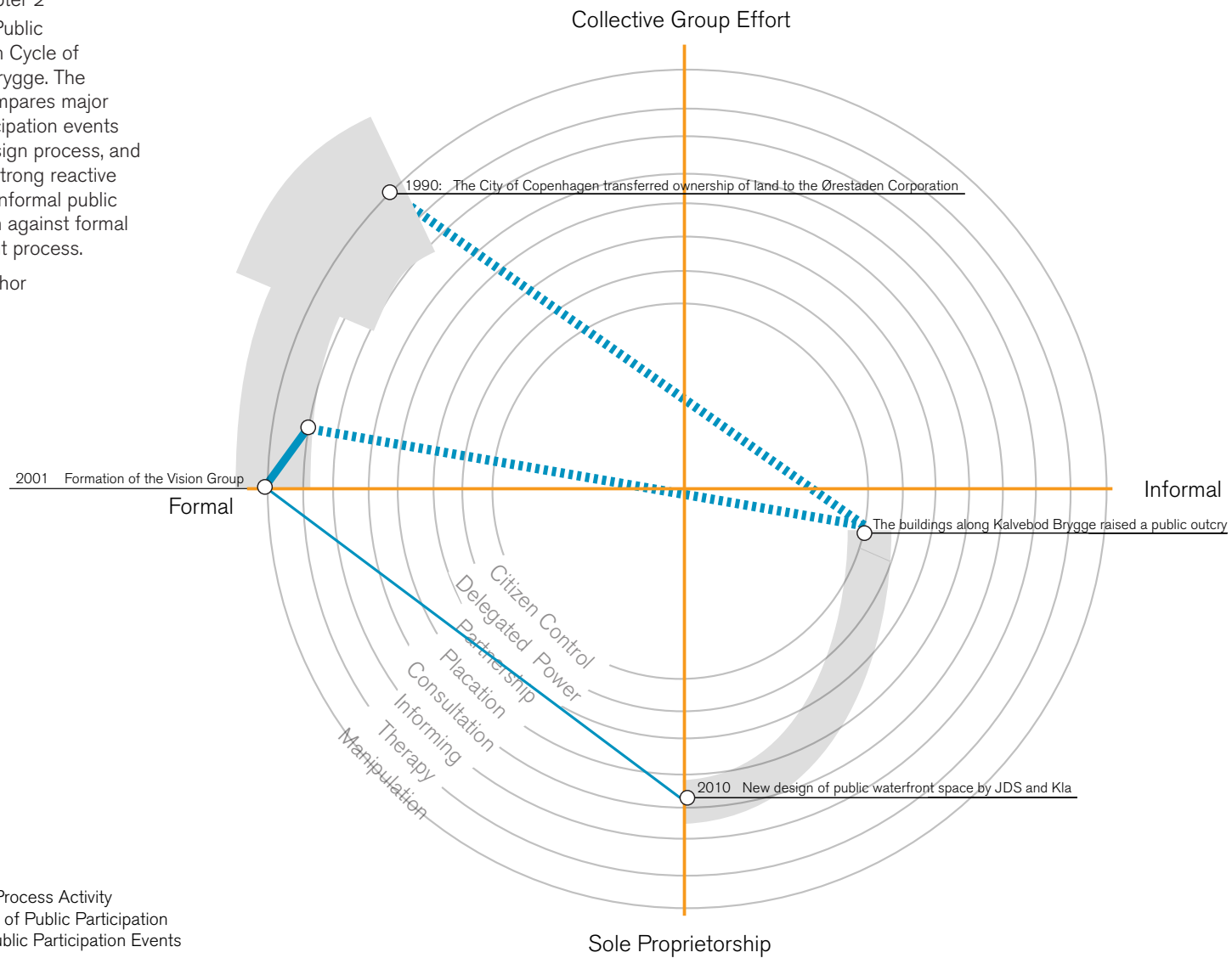
The political environment and planning process of Copenhagen's harbor development is arguably more open and flexible to citizen and grassroots movements, although also more susceptible to developer

21. Desfor and Jorgensen. 486.

22. "Kalvebod Brygge" Architecture News Plus. <http://www.architecturenewsplus.com/projects/783> (assessed April 22, 2011)

Figure 19. Public Participation Cycle of Kalvebod Brygge. The diagram compares major public participation events with the design process, and shows the strong reactive process of informal public participation against formal development process.

Source: Author



interest. The lack of comprehensive plan for the harborfront created reactive process of public participation, as shown by the simplified participation cycles of the sites. (Figure 20) This lack of formal plan provided the opportunity for citizens to form their own informal process of cooperative, participative, and communicative methods of decision-making for the Islands Brygge public space. On the other side of the harbor, economic interest fueled the development of Kalvebod Brygge which created an undesired outcome and reactive public participation. However, it is critical to note that the negative experience with the development acted as a catalyst for questioning market-driven development for all of Copenhagen's harborfront.<sup>23</sup>

23. Desfor and Jorgensen. 486.

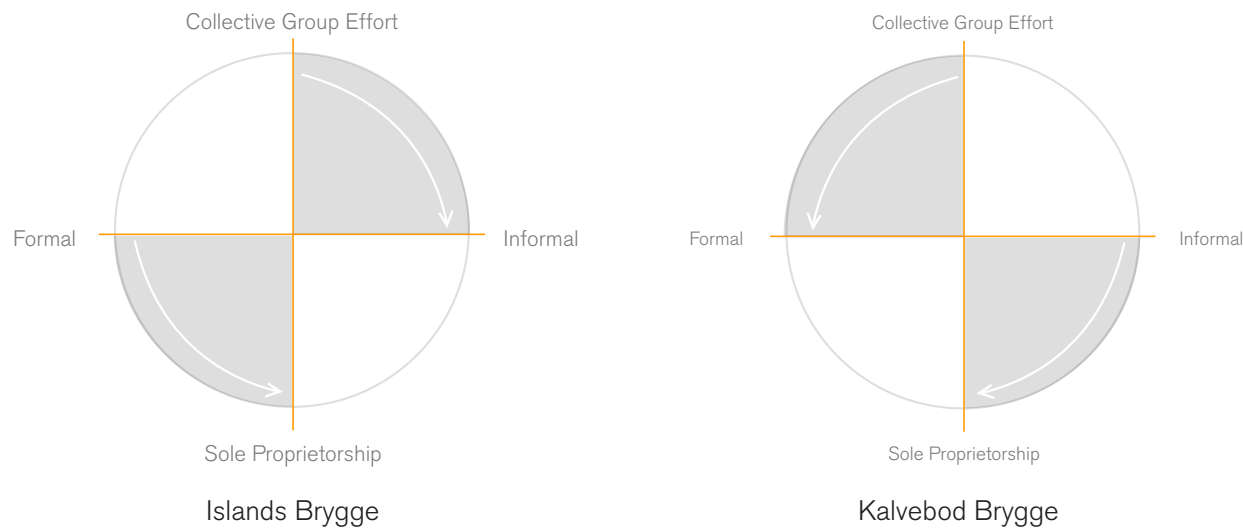


Figure 20. Comparison of the Public Participation cycles of South Harborfront. Grey areas mark public participation activity. White arrow denotes time.

Source: Author

## Chapter 3: 59.21 STOCKHOLM

*“Scandinavians, who like other people around the world have experiences the construction of one megaproject after another during the past decade, have coined a term to describe the lack in megaproject decision making of accustomed transparency and involvement of civil society: ‘democracy deficit’”<sup>1</sup>*

Swedish municipalities have great authority over local land use and control over planning development. Planning approval is dictated through a very systematic process of project development. Within this chapter, the ongoing planning and design discussion of Slussen, a waterfront frontage linking the historic city Gamla Stan to Södermalm, is used to illustrate the political framework and highly organized planning process which produces a formalized process of public participation.

Historically, Sweden has a long tradition of strong government involvement and master planning. In the late 1980's, philosophical and political approaches to planning shifted from specific stipulations to general guidelines. The former state Planning Law, Byggnatslag, gave specific open space standards for distance, area, and design. The new state Planning Law, Planbildleg, is philosophical in content but also requires municipalities to produce a comprehensive plan.<sup>2</sup> The comprehensive plan provides guidance for decisions on land use and the development or preservation of the built environment. The municipal document also must address reported national interest. (Figure 21)

1. Bent Flyvbjerg, Nils Bruzelius, and Werner Rothengatter. 2003. *Megaprojects and risk: an anatomy of ambition*. Cambridge, Cambridge University Press. 5.

2. Paul Wilkinson, "Urban Open Space Planning in Finland, Norway, and Sweden." *Leisure Studies* 7, no. 3 (1988): 282.

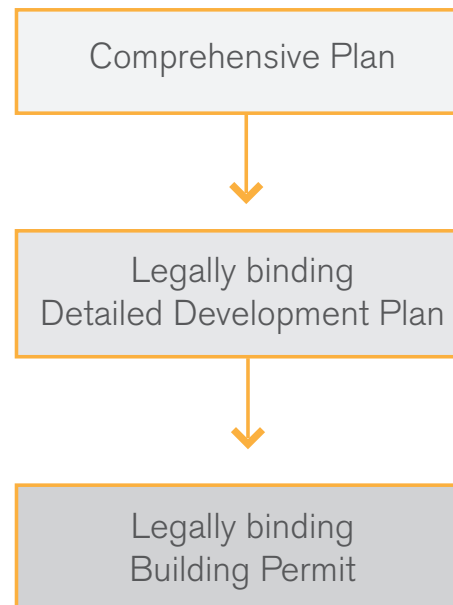


Figure 21. Swedish Planning Process

Source: Author

Paul Wilkinson, a political science academic, has written about this change in policy and how it influences planning. In this approach, individual municipalities were given the power to examine their own current use and set their own standards, which “represents a swing away from nation-wide standards and norms of all kinds; it is more philosophical than directive and gives much more local autonomy to municipalities, for example, in setting their own open space standards. This may create a problem for some municipalities, particularly Stockholm which is faced with strong pressures to re-zone, in its next municipal master plan, some existing open spaces into industrial and residential uses; the outcome will not be known for some time.”<sup>3</sup> Along with a more flexible plan, the strong pressure to rezone influences land use and development decision-making. It also produces a climate where confrontations are inevitable, and as Flyvbjerg distills within “open confrontations rationality yields to power.”<sup>4</sup> The preposition is reflective of Stockholm's planning approaches to development.

Economic interest strongly influences development within Stockholm. Thomas Hall, a professor of Art History at Stockholm University, has focused his research on the history of architecture and urban design, particularly in Stockholm, revealing the actors and interests behind decision making. Hall summaries the main factor in Stockholm planning as “a fundamental agreement between the Social Democrats and the non-socialist parties that Stockholm should be given priority, and that investments in the capital are necessary for Sweden’s future. The crucial differences are not found inside Stockholm City Hall, but between Stockholm County and the provinces. The shifts of majority in the city and county of Stockholm are spectacular events which do not play the decisive part the actors would like us to believe in order that they can muster their forces”<sup>5</sup> Nationally and regionally, Stockholm is given strong national interest and priority in capital investments. Consequently Stockholm is also under pressure to generate an economic viable investment for Sweden.

3. Wilkinson, 4.

4. Flyvbjerg, *Rationality and Power : Democracy in Practice*. 237

5. Thomas Hall and Martin Rörby. 2009. *Stockholm: the making of a metropolis*. London: Routledge. 204

Under regional and national pressure, the city of Stockholm is progressing toward the self proclaimed title, “Northern Europe’s most business friendly city.” This initiative is reflected in the city documents, such as the annual report. “The City shall attract businesses and visitors by investing in tourism and improving its position as an event city. The City shall be a professional, efficient partner for business by creating simple, straightforward procedures for building permit applications and various permits. Stockholm shall be Northern Europe’s most business-friendly city.”<sup>6</sup> As a part of accommodating for business development, the city is seeking ways to shorten the application and approval process of development permitting. As with Copenhagen, this change responds to short term political interest instead of long term public interest. Shortening the public’s commenting process, in effect curtails the opportunity for local democracy. Additionally a rapid project approval process leads to rapid physical development of currently economically viable companies, which creates an unbalanced waterfront economy in the long term.

6. City of Stockholm, *Annual Report*, City Executive Office, 2009, 32.



Figure 22. City of Stockholm Organization

Source: City of Stockholm, Annual Report, 12.

Often referred to as a planning monopoly, the City of Stockholm has a great deal of power and control over development. This is largely due to the substantial amount of resources the city has at its disposal, the City Council, the City's supreme decision-making body is composed of 101 members, and the City of Stockholm has over 42,000 employees.<sup>7</sup> It should come to no surprise that with this amount of human resources, the project approval and public participation process is systematic and formally organized. (Figure 22)

Stockholm's current master plan, adopted in 1999, marked a significant change to Stockholm's urban development priorities. The 1999 Stockholm City Plan sought to renew and redefine existing neighborhoods and older harbor industrial areas as mixed-use neighborhoods, a way of "building the city inwards".<sup>8</sup> By 2030, Stockholm expects the population will increase by 200 000 new people.<sup>9</sup> Housing, commercial uses and infrastructure including waterfront public space is currently being planned to provide additional space for the growing population. In 2007, the City Planning Department began the process of preparing a draft master plan focused on nine areas with strategic, implementation and environment-oriented approaches. The process of updating Stockholm's master plan is characterized by dialogue and interaction of many departments and companies within the City of Stockholm.<sup>9</sup>

In order to clarify the process for organization between city departments and companies, the development of projects are dictated in great detail including three specified opportunities for public comment.

1. Exploratory of Land: The preliminary exploratory study investigates the conditions for the proposal.
2. Start Phase: The planning process start is decided by the City Planning, outlining the foreseeable

7. City of Stockholm, *Annual Report*, 32.

8. City of Stockholm, *Stockholm City Plan*, The City Planning Administration, 2009, 3.

9. Ibid. 4.

issues to be addressed and scheduling

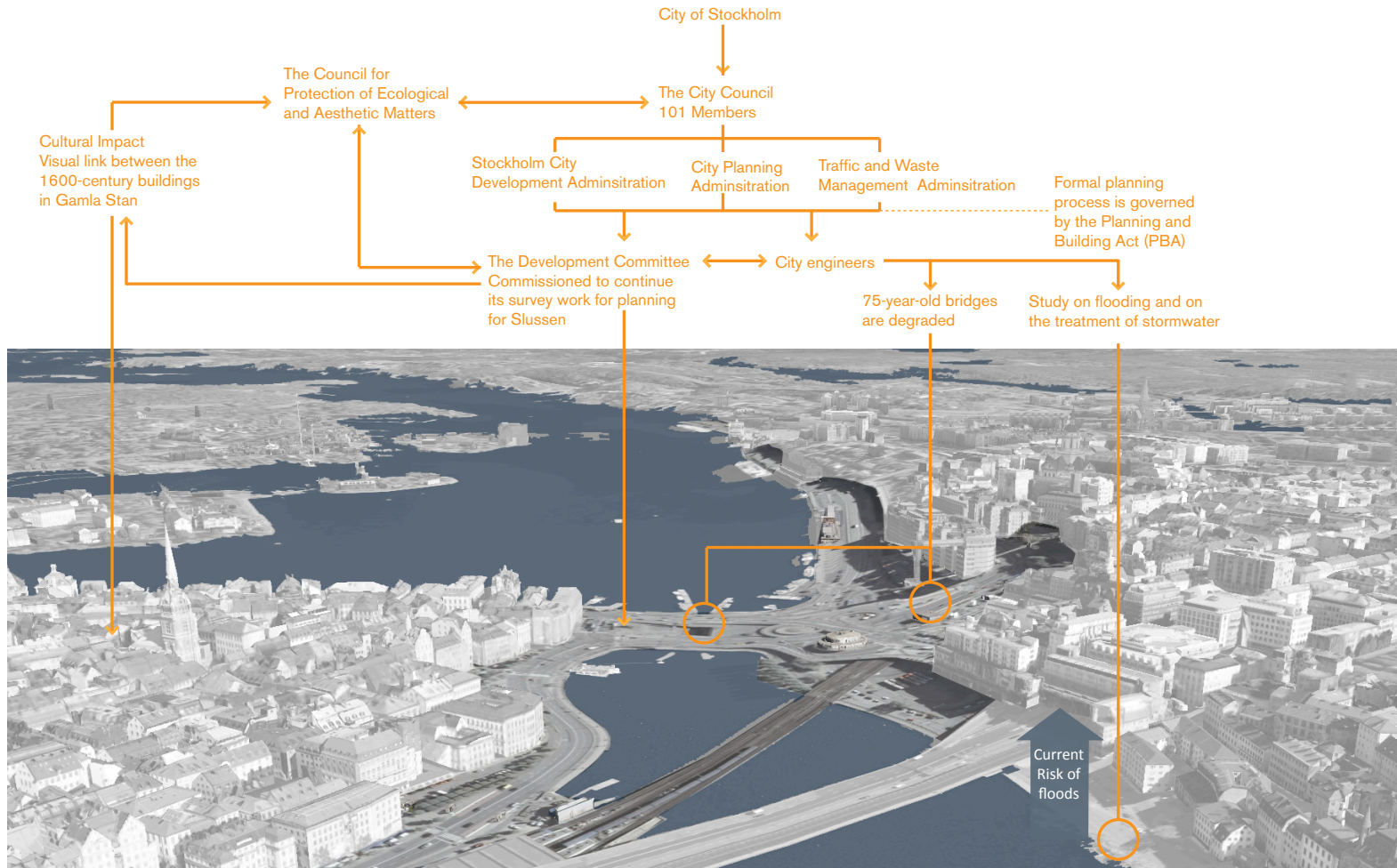
3. Program Phase: In an application the program states the goals and points outright. There is an opportunity for close residents and stakeholders to make comments during exhibition and/or a open house event.
4. Planning Phase: A detailed plan proposal with a consultation plan, similar to program consultation.
5. Exhibition Stage: After the final plan proposal is clarified, it is exhibited for a minimum of three weeks. At this stage, this is the final opportunity to comment on the proposal otherwise the right of appeal is lost.
6. Approval / Adoption: City Planning Committee must approve adoption. Larger project must also be approved by City Council.
7. Appeal: Upon adoption, the plan may be appealed by the County Board, which could then be appealed to the government.
8. Res judicata: If the plan is not subject to appeal or the appeals are rejected the plan implementation can begin.<sup>10</sup>

10. "Plan Process," City of Stockholm. Planning <http://www.stockholm.se/TrafikStadsplanering/Stadsplanering/Planprocessen/> (accessed May 1, 2011).

The development permitting process produces a formalized method of public participation. This formal approach will be illustrated through the study of the Slussen Urban Redesign Project, a proposed major multi-use destination and transportation hub located on the northern edge of Stockholm's Södermalm island anticipated to start construction in 2013 and completed in 2020. (Figure 23) The spatial comparison of Slussen diagram illustrates the relationship between the sites highly organized and systematic planning and political approaches involved in the design process.

Figure 23. (Opposite) Spatial Relationships diagram of Slussen

Source: Author



Historically, the lock has been an important junction for transportation and commerce. Slussen is composed of a complex series of bridges, boat locks, pedestrian walkways and an underground bus and subway transit station. The structure has been rebuilt three times since the 17th century, and the current form was constructed in 1935.<sup>11</sup> (Figure 24-28) Once considered a modern architectural marvel, the infrastructure is currently in need of extensive repair. Annual inspections provide supporting data for the replacement of the structure. To maintain safety and reduce the risk of injury, between 5 and 10 tons of surface concrete is removed and repaired annually. In the long range, there is also a flood risk due to higher levels of water caused by global warming.<sup>12</sup> In response to the outdated infrastructure

Figures 24-28. Evolution of Slussen over time

Sources (Left to Right):

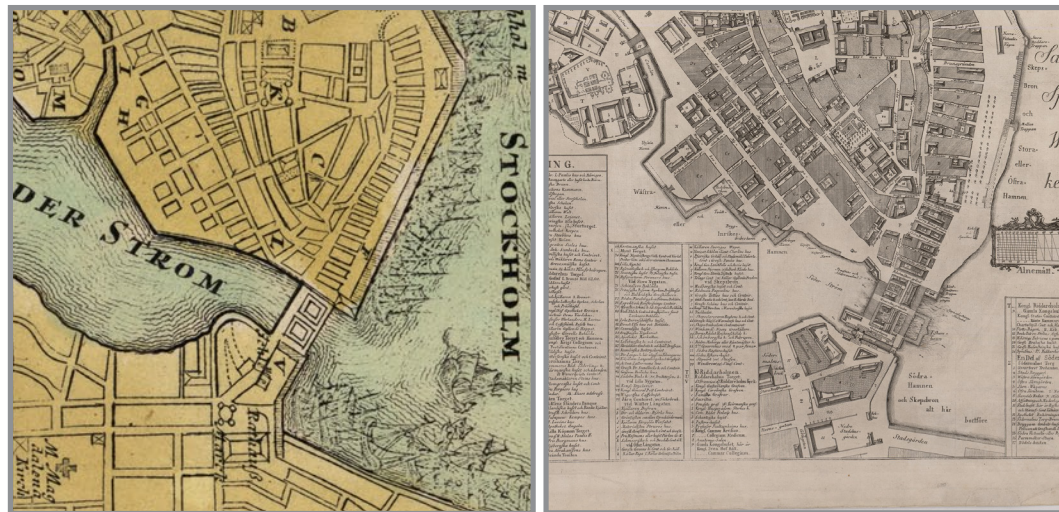
Homann, Johann Baptisit, 1700, Stockholm City Archives, <http://www.stockholmskallan.se/> (accessed March 16, 2011).

Brolin Jonas, Stockholm Stad, 1771, Stockholm City Archives, <http://www.stockholmskallan.se/> (accessed March 16, 2011).

Meyer, Joseph, Stockholm. 1844. Instituts zu Hildburghausen, Amsterdam, David Rumsey Historical Map Collection, <http://www.davidrumsey.com>, (accessed March 14, 2011).

Krakau, Carl-Otto, 1926 Stockholm, 1926, <http://www.stockholmskallan.se/> (accessed March 16, 2011).

Google. (2011) Google Earth [Computer program]. (Accessed March 18, 2011.)



and flooding risks, the City of Stockholm has decided to demolish the lock and build a new infrastructure facility, addressing the current and future needs.

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Thus far the design development of Slussen has followed a complicated and controversial process. The lock's future has been discussed for several years beginning with an idea competition held in the early 1990s, which did not lead to any formal proposals. In 2001, another competition was held and Nyrén, Tyréns, ELU architects was announced as the winner. Two alternatives were studied and analyzed; a reconstruction of the current structure and the winning design. Over a time period of three months both proposals were displayed to the public and interested parties had the opportunity to make comments. Ultimately the City Planning Board elected to move forward with the new alternative in December of

11. "Slussens history" City of Stockholm, <http://www.stockholm.se/Fristaende-webbplatser/Fackforvaltningssajter/Exploateringskontoret/NyaSlussen/Om-projektet/Bakgrund/Slussens-historia> (accessed May 8, 2011).

12. "Technical life," City of Stockholm, <http://www.stockholm.se/Fristaende-webbplatser/Fackforvaltningssajter/Exploateringskontoret/NyaSlussen/In-English/Technical-life1/> (accessed May 8, 2011).



2007. The same year, city officials addressed the Slussen renewal as part of Stockholm's Vision 2030. However, Nyréns proposal was not approved by the majority of politicians. In May 2008, City Planning Mayor Michael Söderlund announced a new competition with five different architectural firms, shortly before he unexpectedly announced his resignation. Mayor Kristina Axen Olin also resigned during the same time period. Two of the city's leading politicians consequently relinquished the responsibility for the finance and urban affairs of the project which had jumped from an estimated 4 billion SEK (625 million US dollars) to an estimated 8 billion SEK (1.3 billion US dollars)<sup>13</sup>

Nevertheless, the project proceeded forward to a selection of architect phase, where the public had the opportunity to comment. Beginning on October 24, 2008 the five design proposals from Ateliers Jean Nouvel and Habiter Autrement, BIG, Foster + Partners and Mountain Architects, Wingårdh Architects and the previously selected architect, Nyrén Architects were displayed for four months. During the exhibition period, the 920 people submitted comments; nearly 140 commented in favor of Nyrén's proposal, 140 for Foster + Partners' proposal, 120 for Nouvel's proposal, 90 select BIG's proposal and 10 for Wingårdh's proposal.<sup>14</sup> Others suggested that the various proposals should be combined. After a multistage interview process and design competition, Foster and Partners was selected by the Land Planning Board, City Planning and Transport and Waste Management Committee in May of 2009. The main concept of the Foster and Partners' original urban design is to create a modern civic urban quarter, providing new public spaces and buildings, an accessible quayside, and pedestrian and cycle routes in addition to the transportation and lock infrastructure. (Figure 29) In addition to a new design for public space, the proposal is part of the economic incentive for the area. The plan would provide the city significant income approximately 10 percent of the cost.<sup>15</sup>

After the time and financial constraints were reviewed and approved by City Council, the Foster +

13. "Slussen - a fairy tale but (happily?) End " Stadsbyggnad , Swedish Municipal-Industrial Society No. 5 2010 <http://www.stadsbyggnad.org/2010/10/slussen-%E2%80%93-en-saga-utan-lyckligt-slut/> (accessed May 1, 2011).

14. Project Milestones, City of Stockholm, <http://www.stockholm.se/Fristaende-webbplatser/Fackforvaltningssajter/Exploateringskontoret/NyaSlussen/Om-projektet/Bakgrund/Projektets-milstolpar/> (accessed May 8, 2011).

15. "Slussen - a fairy tale but (happily?) End "

Partners composed a consultation plan. As part of the formal public participation process, the plan was presented on June 10, 2010. During the event, nearly 10,000 people visited the project's showroom and 1,200 comments were submitted. Approximately 1,100 of these comments submitted by individuals and 100 comments submitted by stakeholders. The high levels of public participation portray the public's commitment to the site. Although, these comments relate to a wide range of issues, the most repeated public concern focused on private development impacts on views and proximity to water.

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Figure 29. Foster's Original Design Proposal

Source: "Foster + Partners Enters Competition To Design Pedestrian Bridge In Slussen" 2008, ArchiCentral, <http://www.archicentral.com/foster-partners-enters-competition-to-design-pedestrian-bridge-in-slussen-40/> (accessed May 8, 2011).





about traffic engineering.”<sup>16</sup> (Figure 31) Beyond the technical implications of the design constraints, the redesign of Slussen is an economic and long term cultural issue. Although Fosters' design is characterized as economic, the Swedish Municipal Rating criticized the proceedings sharply by giving the city its next to lowest scores. The criticism is based on the selling of assets to private enterprise as a short term economic strategy which would not translate to be a sustainable long term economic policy.<sup>17</sup>

16. Bernt Lindgren, “Slussens future at risk” [http://www.slussen.nu/index.php?option=com\\_content&view=article&id=256:slussens-framtid&catid=1:aktuella](http://www.slussen.nu/index.php?option=com_content&view=article&id=256:slussens-framtid&catid=1:aktuella) (accessed May 8, 2011).

17. “Slussen - a fairy tale but (happily?) End “



Figure 31 Hundreds of residents gathered to protest against Slussen's plan on February 20, 2011

Source: Bernt Lindgren, Liberty City, [http://www.slussen.nu/index.php?option=com\\_content&view=article&id=251:frihetens-plats&catid=1:aktuella](http://www.slussen.nu/index.php?option=com_content&view=article&id=251:frihetens-plats&catid=1:aktuella) (accessed May 8, 2011).

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18. Lindgren.

Figure 32 Foster's Final Design; View of Catherine Park in Old Town in the background

Source: "Press photos" City of Stockholm, <http://www.stockholm.se/Fristaende-webbplatser/Fackforvaltnings sajter/Exploateringskontoret/NyaSlussen/Pressbilder/> (accessed May 8, 2011).

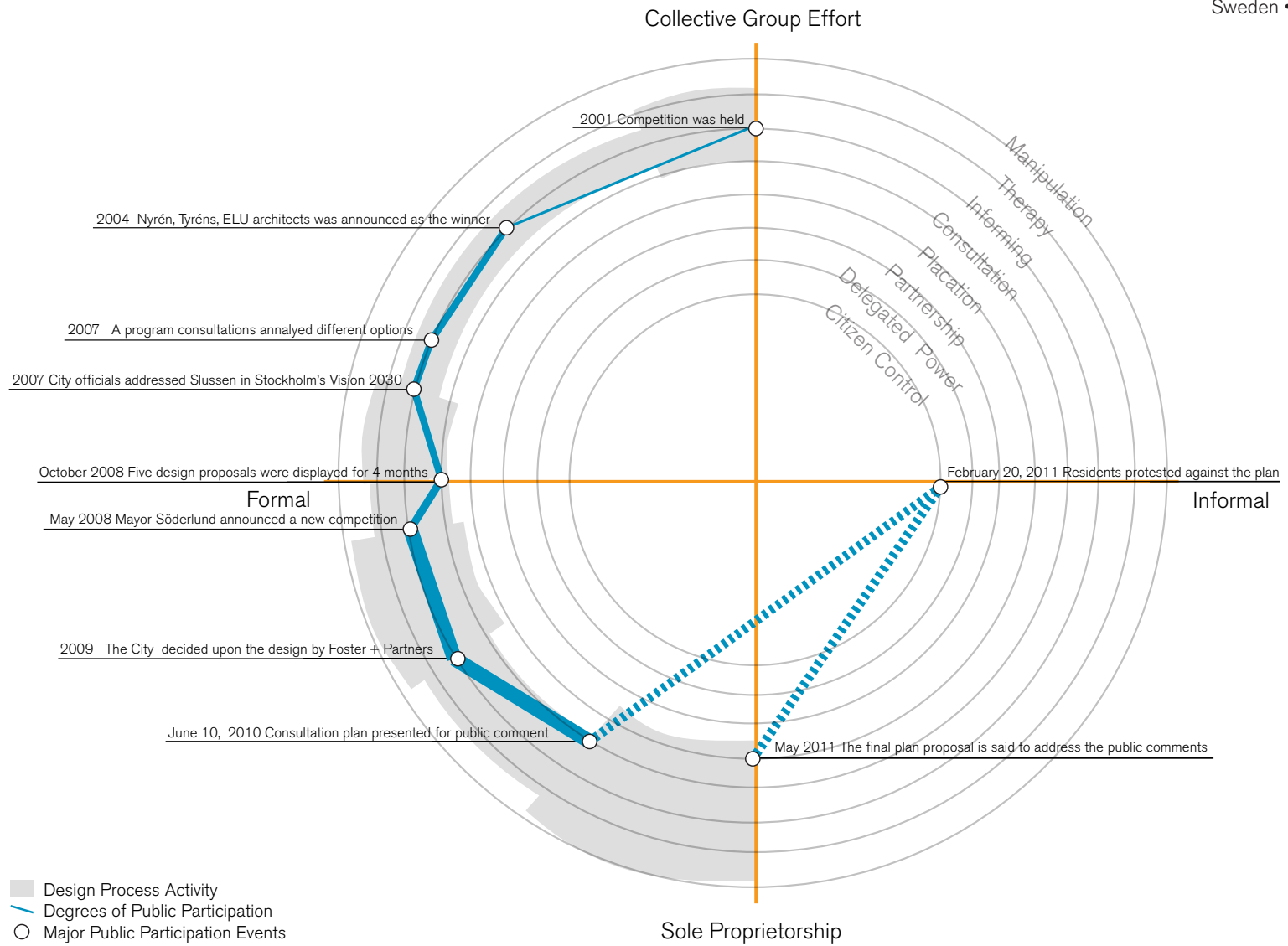
Figure 33 (facing page) Public Participation Cycle for Slussen. Analyzing major participation events with criteria from Arnstein's Ladder, the diagram maps the formal process and an informal public reaction.

Source: Author

The final plan proposal is said to address the public comments. Key elements of the proposal include a new park, square, and two new private buildings which will have ground floor public spaces below the office functions. (Figure 32) The proposal is currently exhibited for the next month, with representatives from the project on hand to answer questions. <sup>18</sup>

A wide range of knowledge is transparent and available online throughout the highly organized process. Although transparent, the formalized process of public participation is insufficient in producing citizen participation above the levels of tokenism. The public participation project analysis diagram compares the initially collective design process and the formalized process of public participation. (Figure 33) As the





design process progressed from a collective group effort to a sole proprietorship design, the methods of public participation followed degrees of tokenism; informing, consultation, and placation. When compared to Copenhagen, Stockholm's formal process follows a guided process. (Figure 34) The February 20, 2011 protest event demonstrates that the guided formal public participation process did allow for an adequate representation of public opinion. With such a vocal and interested public however, a partnership would be possible to form and could move the process beyond degrees of tokenism toward citizen empowerment.

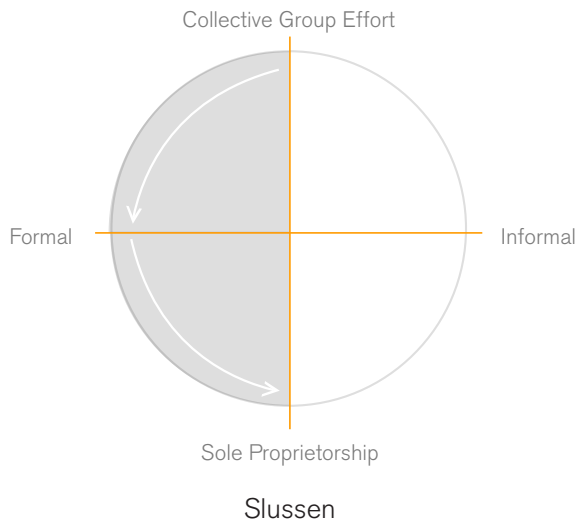
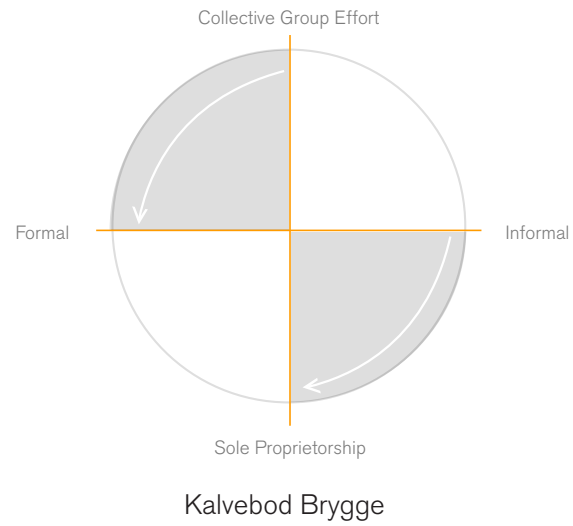
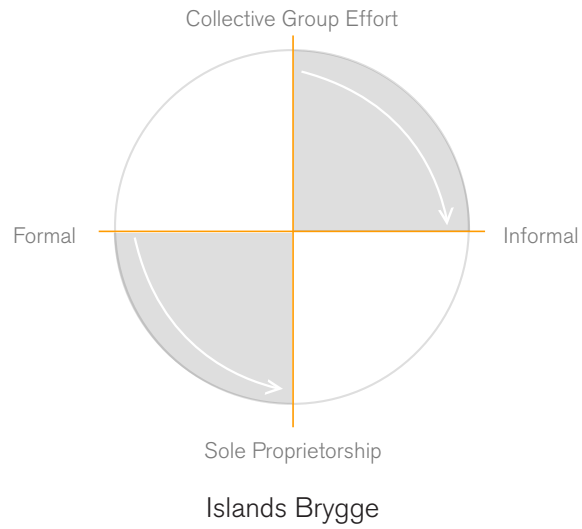


Figure 34. Comparison of the Public Participation cycles  
Grey areas mark public participation activity. White arrow denotes time.

Source: Author

## **Chapter 4: 47.60 SEATTLE**

*“In contemporary theory, a technological “ecology” replaces poetic dwelling; an overly aestheticized attitude displaces the power of symbolic content; parodic historicism replaces history and tradition; nostalgic regionalism opposes contemporary modernity; a fundamentalist “ nature” movement displaces art and cultural representation; and the uncritical dogmatism of different camps replaces critical dialogue.”<sup>1</sup>*

Shortly after the 2001 Nisqually earthquake, the city of Seattle began several separated efforts for the design and planning of the waterfront . This chapter relates the past efforts of formal public dialogue to the ongoing design process and public participation strategies.

### **POLITICAL CONTEXT**

In the United States, the value of the right to own private property is reflected in all facets of the physical environment including planning, zoning, infrastructure and government services. As a result parcel ownership is diverse and complicated. Within this political framework, planning is created on the local level through municipal plans and regional plans. However urban development must also comply with a number of federal, state, and local regulations.

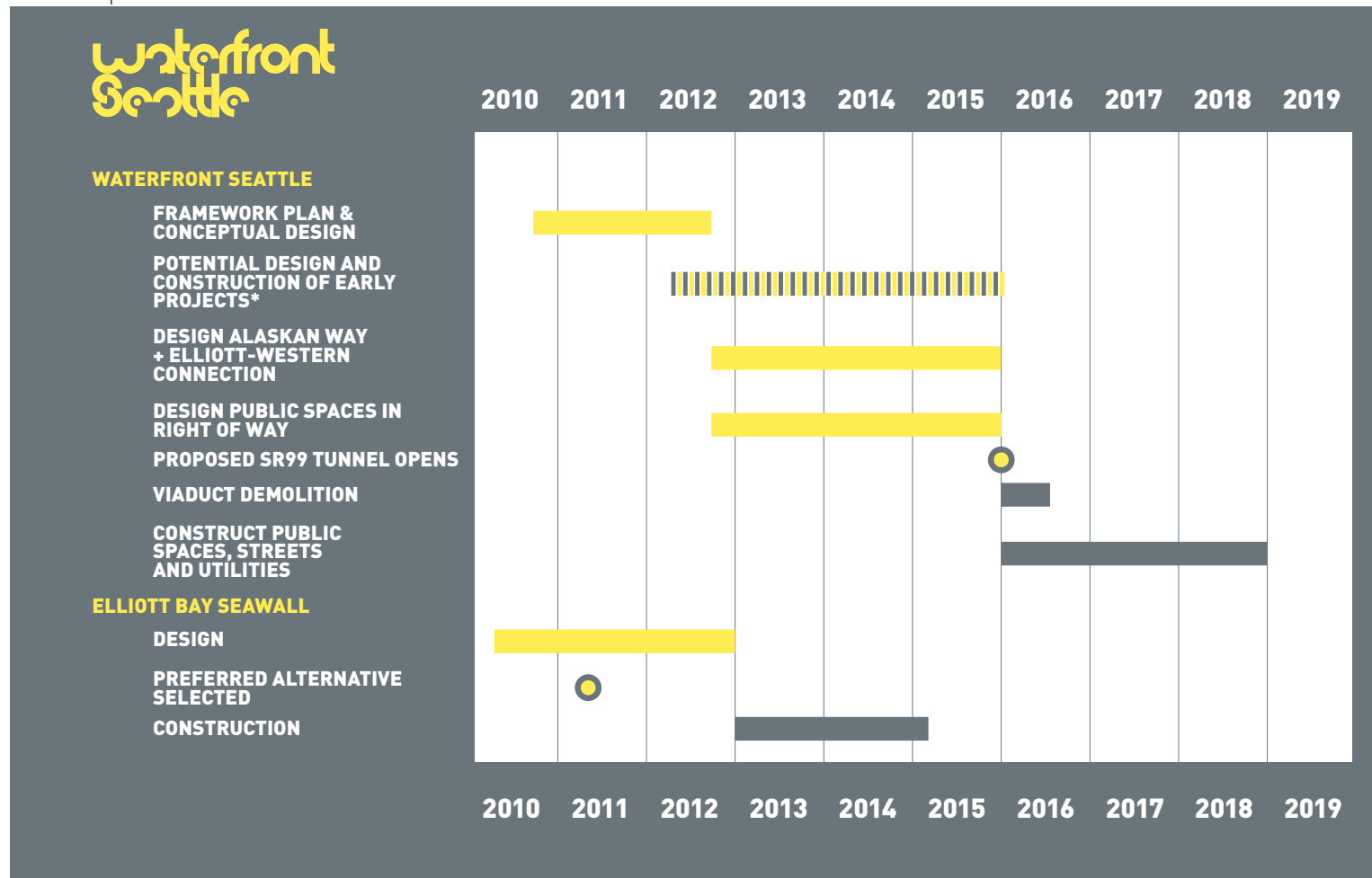
Similar to Copenhagen, the Port of Seattle is suffering through consequences of economic restructuring and technological change. The City of Seattle recognizes this need of renewing economic vitality and addresses waterfront revitalization in within the comprehensive plan as a matter of statewide significance, encouraging the construction of “economically viable marine uses to meet the needs of waterborne commerce and facilitate the revitalization of downtown’s waterfront.”<sup>2</sup>

As with Stockholm’s Slussen project, costs are expensive and environmental and social implications are numerous. As a result of its complexity, the project must comply with a number of federal, state, and local regulations, Locally, the planning constraints of the seawall, are compliance with the City of Seattle’s developing land use plans. Additionally the US Corp of Engineers has identified a federal interest in storm damage reduction and related ecosystem restoration as well as compliance with the following federal regulations:

- National Environmental Policy Act
- National Historic Preservation Act
- Clean Water Act
- Rivers and Harbors Act
- Endangered Species Act
- Coastal Zone Management Act
- Clean Air Act
- Native American Grave Protection and Repatriation Act
- Comprehensive Environmental Response, Compensation, and Liability Act
- Resource Conservation and Recovery Act

1. Corner, James. “A Discourse on Theory I: “Sounding the Depths” Origins, Theory, and Representation.” *Landscape journal* 9, no. 2 (1990): 75.

2. City of Seattle, *Toward a Sustainable Seattle*, Seattle Comprehensive Plan, January 2005, 88



**\*EARLY PROJECTS COULD INCLUDE:**  
 Improved east-west pedestrian connections  
 Railroad Way S. pedestrian street  
 Pedestrian bridge at Vine St & hillclimb assist at Union St  
 Waterfront Park, Pier 62/63

= DESIGN  
 = CONSTRUCTION  
 = MILESTONE  
 = POTENTIAL

- Executive Order 12898 Action for Addressing Environmental Justice in Minority and Low Income Populations
- Executive Order 11990 Protection of Wetlands
- Executive Order 11988 Floodplain Management
- Executive Order 13175 Consultation and Coordination with Indian Tribal Governments
- ER 200-2-2, Procedures for Implementing National Environmental Policy Act
- ER 1105-2-100, Planning Guidance Notebook<sup>3</sup>

To address the urgency of the seawall, the Waterfront has been divided into two projects with varying timelines; The Elliot Bay Seawall, and The Central Waterfront Plan. The Central Waterfront design team will design the public space vision and transportation expertise. The Elliott Bay Seawall Project team will provide engineering services and environmental habitat design expertise and is due to be completed in 2016, before the Central Waterfront Plan is completed. <sup>4</sup> (Figure 35) The City of Seattle decided that is not essential for final plans for the waterfront redevelopment to be complete in order to move forward with the construction of the seawall project, since the seawall should be designed to accommodate and work with a variety of Seattle waterfront design options.<sup>5</sup> In order to produce an integrated process, the two different design teams must work collaboratively, especially to gain consensus in spending taxpayer finances for the project.

Large scale public space funded through taxpayer support faces additional challenges. Within such projects, as opposed to typical client and designer relationships, design roles are renegotiated to not only produce images to convey design intentions, but more critically, to create specific branding and image generation for conveying competence. These communicated images are crucial in gaining public support to finance the project in the design phase, as well as after construction, to create a drive for public use.

3. US Corps of Engineers. "Elliott Bay, Washington. Shore Protection and Storm Damage Reduction" Section 905(b) (WRDA 86) Analysis August 2003. 10

4. Seattle Department of Transportation "2011-2012 Proposed Budget," 2.

Figures 35. (opposite page) Seattle Waterfront Project Timeline

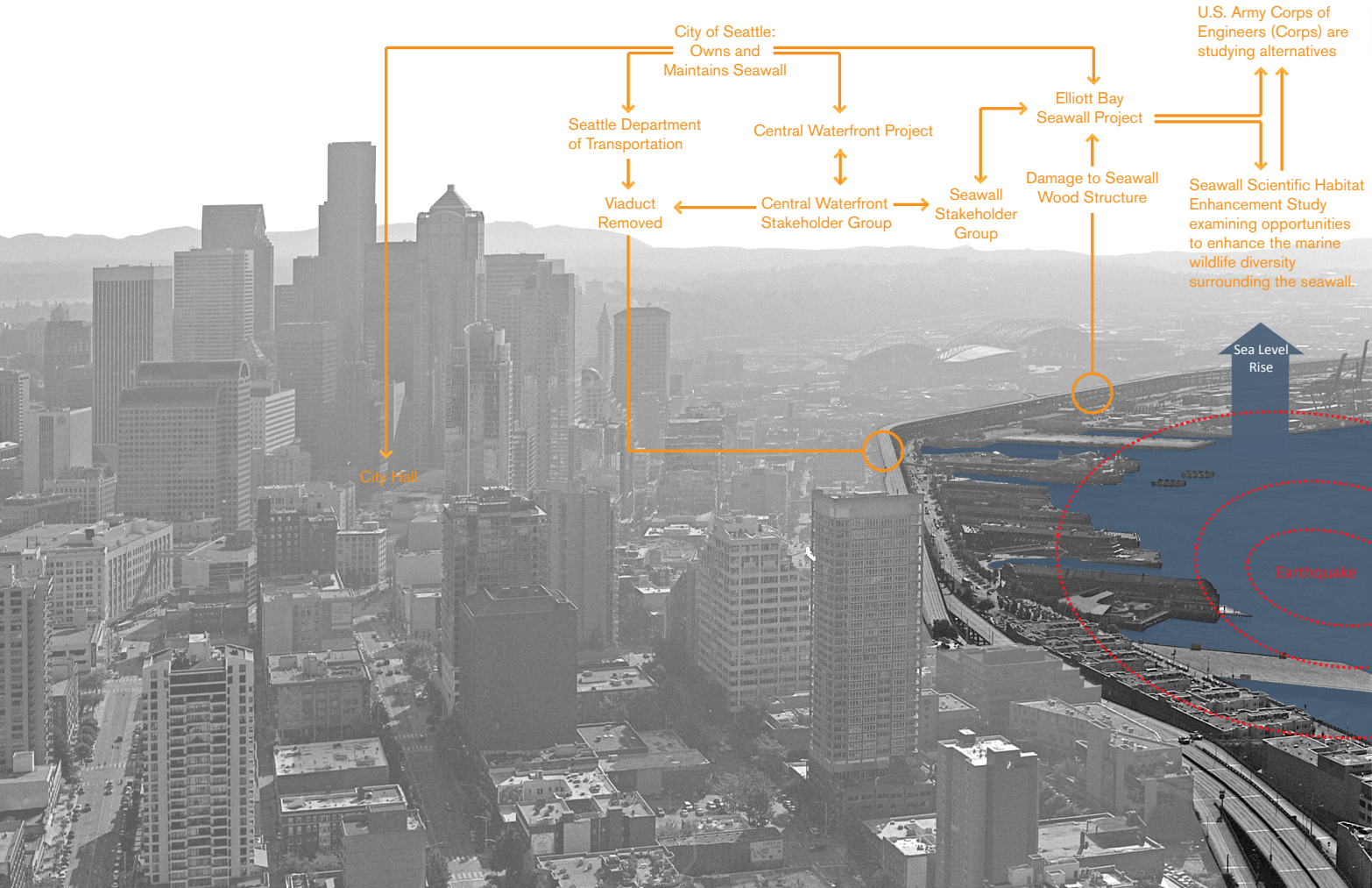
Source: Project Timeline. Waterfront Seattle, [http://waterfrontseattle.org/upload/file\\_20110518215502/timelineswf1.pdf](http://waterfrontseattle.org/upload/file_20110518215502/timelineswf1.pdf).(accessed August 20, 2011).

5. Lawrence Vale and Sam Bass Warner. 2001. *Imaging the city: continuing struggles and new directions*. New Brunswick, NJ: Center for Urban Policy Research. xxiii.

Vale and Warner, Urban designers and academics, specifically call planners and designers to become more image conscious and cultivate awareness within the image making process. "Cities are no longer built; they are imaged."<sup>5</sup> As protagonists of the promise of image making, Vale and Warner argue for using media and media's physical influence to our advantage in creating spaces. However using the influence of media to our advantage emerges other set of challenges. These challenges of using imaging and branding in public space design process will be expanded on through the study of the Seattle Central Waterfront Project, a proposed redevelopment of 9 acres of waterfront lands located on the western edge of downtown Seattle. (Figure 36) ) The spatial diagram illustrates the proximity of downtown to the waterfront and highlights the different projects components and their respective planning teams.

Figure 36. (opposite page)  
Spatial Relationships diagram  
of Seattle

Source: Author



THE CENTRAL WATERFRONT

6. "Elliott Bay Seawall Project," City of Seattle Department of Transportation, <http://www.seattle.gov/transportation/seawall.htm> (Assessed March 15, 2011)

Following the 2001 Nisqually Quake, the need to rebuild the seawall and viaduct became an urgent issue. Initially constructed in 1916, the Elliott Bay Seawall continues to support transportation and infrastructure, stabilizes soil for major utilities and serves as a protective wall against wind driven storm waves.<sup>9</sup> (Figures 37-41) In the event of a future earthquake, the ability of the seawall to continue providing support to surrounding buildings and infrastructure is significantly diminished. The structure is predicted to have a 1 in 10 chance of failure from an earthquake in the next 10 years.<sup>6</sup> If sections of the seawall structure were to fail, soils would liquefy and also destabilize the viaduct structure.

Figures 37-41. Evolution of Seattle Waterfront over time

Sources (Left to Right):

Anderson, O.P. and Co., City of Seattle and Environs. 1890, David Rumsey Historical Map Collection, <http://www.davidrumsey.com>, (accessed March 14, 2011).

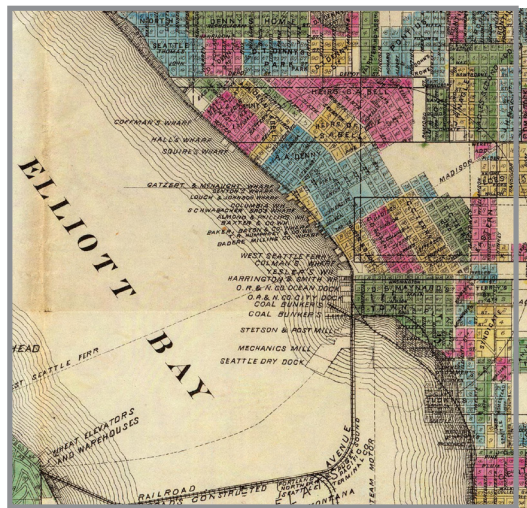
Rand McNally and Company, Seattle, 1924, David Rumsey Historical Map Collection, <http://www.davidrumsey.com>, (accessed March 14, 2011).

Aerial survey of Seattle, 1946 Seattle, south of N/NE 85th St. 1 : 12,000

Rand McNally and Company, Seattle, 1980

Google. (2011) Google Earth [Computer program]. (Accessed March 18, 2011.)

Since the earthquake event, the city of Seattle has informed the public in formal outreach strategies.

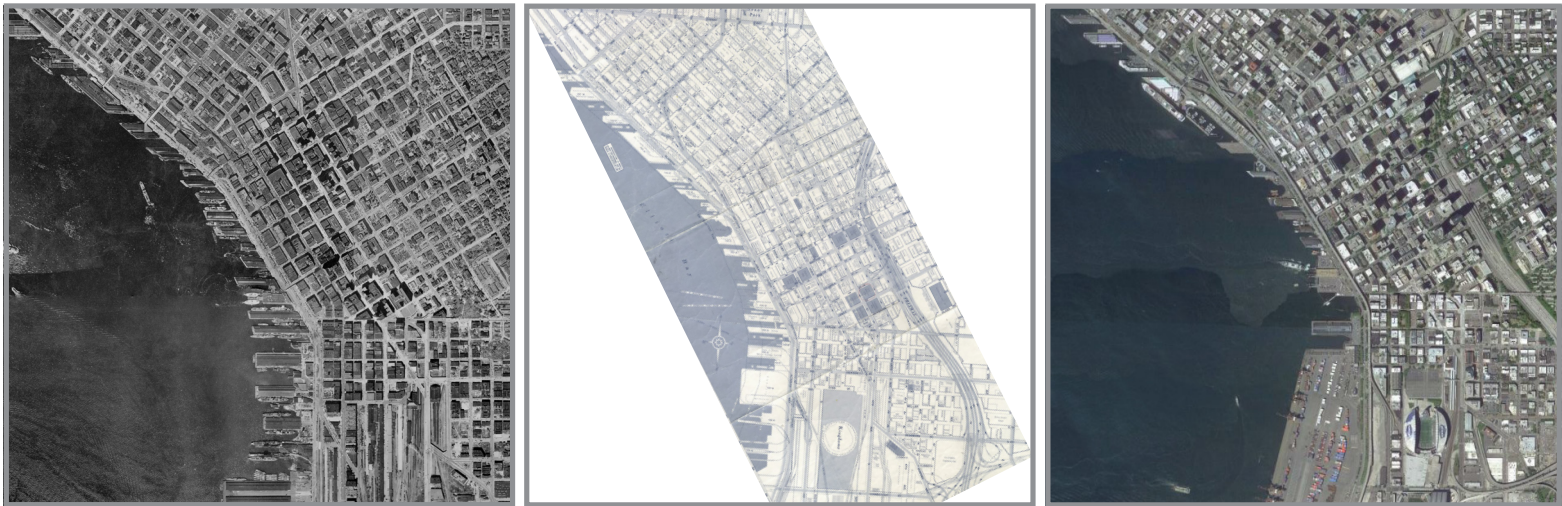


Shortly after the preparation of a background report, the Department of Planning and Development (DPD) several forums educated the public about the need for rebuilding the viaduct. In June of 2003, the first of several waterfront public forums introduced the project and encouraged designers, neighborhood advocates, and stakeholders to become involved. Approximately 200 attended the event.<sup>7</sup> During the meeting, commissioners facilitated a role playing workshop to gather local knowledge about waterfront values and perceived barriers.

Several months later, City staff created five discussion groups; Transportation, Urban Design, Natural Environment and Ecology, Economic Development, and Neighborhood/Community. The groups, composed of technical experts and key stakeholders, advised the city on key issues, challenges and opportunities. Over the course of two months these groups met 13 times.<sup>8</sup>

7. Department of Planning and Development. *Mayor's Recommendations: Seattle Central Waterfront Concept Plan*. City of Seattle. 2006. 6.

8. Ibid.



9. David Yeaworth, "Waterfront Design Collaborative: Introduction," Allied Arts, [http://www.alliedarts-seattle.org/index.php?option=com\\_content&task=view&id=16&Itemid=27](http://www.alliedarts-seattle.org/index.php?option=com_content&task=view&id=16&Itemid=27) (Assessed August 15, 2011)

10. Department of Planning and Development. *Mayor's Recommendations: Seattle Central Waterfront Concept Plan*. 7.

11. Ibid.

12. Ibid., 8.

During this time period, Allied Arts, an arts advocacy organization that had in the past worked to save the Pike Place Market and Pioneer Square held a month long design collaborative. Allied Arts guided the design teams which were composed of various members of the Seattle design community, including a dozen of UW students, with several principles to prioritize the waterfront as a destination instead of a transportation corridor:

- The Alaskan Way Viaduct will be removed
- All pass-through-Seattle traffic will travel below the surface
- Pedestrian experience will take priority over vehicular activity on the surface of the waterfront.<sup>9</sup>

Several members of the Planning and Design Commission also outreached to high school students, and created a class at a local public high school, Center School, which focused on the youth use of the waterfront. Students presented their reports at the second waterfront public forum, held in November of 2003.<sup>10</sup> During the meeting, commissioners facilitated an interactive session on the priorities generated at the initial public forum and the findings of the various discussion groups. The interactive session identified common priorities between the expert knowledge from discussion groups with the broader local perspectives from the role playing session. These priorities guided the draft Framework Principles and design parameters for the 2004 Waterfront Charrette, held in 2004. The Waterfront Charrette was intended to (1) identify visionary ideas, (2) expand the list of considered (3) provide creative input to inform the Central Waterfront Concept Plan, (4) educate people (5) gauge public opinion.<sup>11</sup> Three hundred designers, planners, artists, and citizens from five countries, created twenty two schemes for the waterfront. Approximately 600 people attended the presentation of charrette results in April of 2004.<sup>12</sup>

Following the charrette, City Staff began drafting the Waterfront Concept Plan, which later formed the basis of the Mayor's Recommended Objectives and Strategies. In July of 2004 a Waterfront Advisory

team was also formed to advise City Staff in the drafting of the Concept Plan. The plan was publicly presented at an open house in February of 2005 where approximately 200 people attended, and a updated plan was presented in February of 2006 where approximately 150 people attended.<sup>13</sup>

For several years, the design and public process tapered due to a debate on traffic alternatives for the viaduct. In the Summer of 2005 the Allied Arts worked upon a second design collaboration, specifically for tunnel alternative.<sup>14</sup> After a long debate on traffic alternatives, on January 10th, the City of Seattle declared to move forward with the tunnel option with the adoption of city council resolution 30726. (Waterfront concept plan page 8) Although the tunnel option is still being debated, the city has moved forward with the design process. After a careful review of 30 firms submitting their qualifications, the Seattle Department of Transportation publicly announced James Corner Field Operations as the design team for the Central Waterfront on September 21, 2010<sup>15</sup>

James Corner is both a practitioner as well as an academic. In both realms of work, Corner often focuses on representation, phenomenology, and hermeneutics of design. Corner has strong convictions toward image making, viewing drawing and representation as landscape architect's main task. "Drawing is perhaps all and everything that landscape architects do. Only in rare and special circumstances do they actually build; others do that, such as masons, carpenters and gardeners. Instead, landscape architects draw. They draw in order to construe and construct visions and arguments about dwelling and landscape."<sup>16</sup> Tracing the changing perspectives on representation, Corner proposes in his academic work, that the turn of the 18th century led to a major shift in representation where symbolic expression was "replaced not only by the autonomy of instrumental representation grounded in scientism, but also by an aesthetic representation grounded in the fallacies of taste."<sup>17</sup> Against the excessive technological approach to design, as well as the purely autonomous aesthetic driven approach, Corner calls to fellow

13. Department of Planning and Development. *Mayor's Recommendations: Seattle Central Waterfront Concept Plan*. 7.

14. Hou, Jeffrey. 2006. Hybrid Landscapes: Toward an Inclusive Ecological Urbanism on Seattle's Central Waterfront. Getting Real: Design Ethos Now. ACSA 94th Annual Conference, Cheng, R. and P. J. Tripeny, (Eds.). March 30th to April 3rd, 2006. Salt Lake City, Utah. 246.

15. "Design Firm Selected For Seattle Central Waterfront Project." KIRO Seattle. <http://www.kirotv.com/news/25102908/detail.html>. (Assessed March 15, 2011)

16. Corner, James. "Projection and Disclosure in Drawing." *Landscape Architecture* 83, no. 5 (1993): 64

17. Corner, James. "A Discourse on Theory I: "Sounding the Depths" Origins, Theory, and Representation." *Landscape Journal* 9, no. 2 (1990): 68.

landscape architects to develop a cohesive theory. "Theory's original mediatory role between the human and the divine, the immediate and the eternal, appears to have ended...Landscape architectural theory ought therefore to find its basis in the realm of perception and the phenomenological, the essential origins of existential meaning." <sup>11</sup>

Corner uses the image itself for constructing visions, as a method of creating an informative hybridized image. "Landscape and image are inseparable. Without image there is no such thing as landscape only unmediated environment." <sup>19</sup> Corner's statement reiterates Vale and Warner sentiment that cities today are imaged. However, Vale and Warner expand the realm of imaging to be much more open and translatable to other disciplines. "To a greater extent than ever before places no longer simply have images; they are continually being imaged (and reimaged) often in ways that are highly self-conscious and highly contentious." <sup>20</sup> The challenge of imaging lies then lies in becoming aware of what the image will itself manifest, and how in the future it might be reimaged. Since, James Corner align directly to the image as part of this profession, his process of image making becomes critical to analyze.

Posed against the traditional view of planning as overly institutionalized, Corner advocates for a process of "inventive mediation" in order to develop alternatives to the conventional master plan. <sup>21</sup> However, navigating this process by responding to codes and plans is not enough to facilitate public participation. Addressing the design needs within the public participation process, Corner voices his concern in the current hierarchical model as lacking distinct hierarchy. "Without kings, autocratic presidents, singular corporate leaders, or similarly single minded 'clients with power and authority,' it is very difficult to produce significantly innovative work. The kind of ad-hoc, inclusionist populism that passes as participatory public process today typically leads to dull projects bland politics, and general cultural inertia" <sup>22</sup> Counteracting the "inclusionist populism" approach, Corner describes his own process and design of

18. Corner, James. "Projection and Disclosure in Drawing." 75-77.

19. Corner, James. Recovering Landscape : Essays in Contemporary *Landscape Architecture*. New York: Princeton Architectural Press, 1999.153.

20. Lawrence Vale and Sam Bass Warner. xv.

21. Corner, James. "Field Operations." *Architectural Design* 69, no. 7-8 (1999): 53.

22. Corner, James. "Not Unlike Life Itself: Landscape Strategy Now." *Harvard Design Magazine* 2004, no. 21 (2004): 32.

process extensively; as a “temporal orchestration”<sup>23</sup> He argues for Landscape and Ecology as methods appropriate in addressing messy and complex realities. The dualities of large scale organization and open relationship structure become open-ended. Corner’s designs are a platform from which new types of urban life can evolve.

In a more qualitative and interpretive approach to design, disciplines outside of design can also use storytelling as a method of communication. With sensitivity to this type of process, James Corner Field Operations collaborates with Tomato, a collective group of graphic artists, designers, musicians and writers. The firm works with branding activities such as hosting workshops, publishing, exhibiting, live performances and public speaking, working with clients in the areas of advertising, architecture, fashion, public installations, music, television, film and graphic design. Tomato strength is founded on the generation of storytelling as “symbiosis between ‘idea-,making’ and ‘world marking.’”<sup>24</sup> The firm has successfully generated an approach to aiding the image generating process, and publishes regularly upon the branding process. Working collaboratively with Field Operations, as well as other Architects, Tomato strengthens design imaging by adding a story, which communicates to audiences and has successfully facilitated the creation of highly regarded built projects.

As image makers and storytellers, Field Operations and Tomato addressed the Seattle Public on February 17, 2010.<sup>25</sup> Visual images were shown by Corner, explaining the Seattle context and future potential opportunities. Visual Media supported new approaches for consensus design by utilizing social media such as Facebook, Twitter, and web surveys. However during the public event, public participation roles remained conventional. The process of gathering public and stakeholder consensus was illustrated in a graphic which animated different groups working collaboratively, yet had minimal information as to how this process would work. (Figures 42-43) Although the typical public process has the opportunity to guide

23. Corner, James. “Field Operations.” 53.

24. Warwicker, John. 2008. The floating world: Ukiyoe [a tomato project]. Göttingen: Steidl Mack. 234

25. Corner, James. Waterfront Seattle Event at the Aquarium February 17th, 2011 <http://waterfrontseattle.org/> (accessed March 18, 2011).





Figure 42(Opposite) Exerts Slides from the Waterfront Seattle Event Presentation

Source: Corner, James. Waterfront Seattle Event at the Aquarium February 17th, 2011

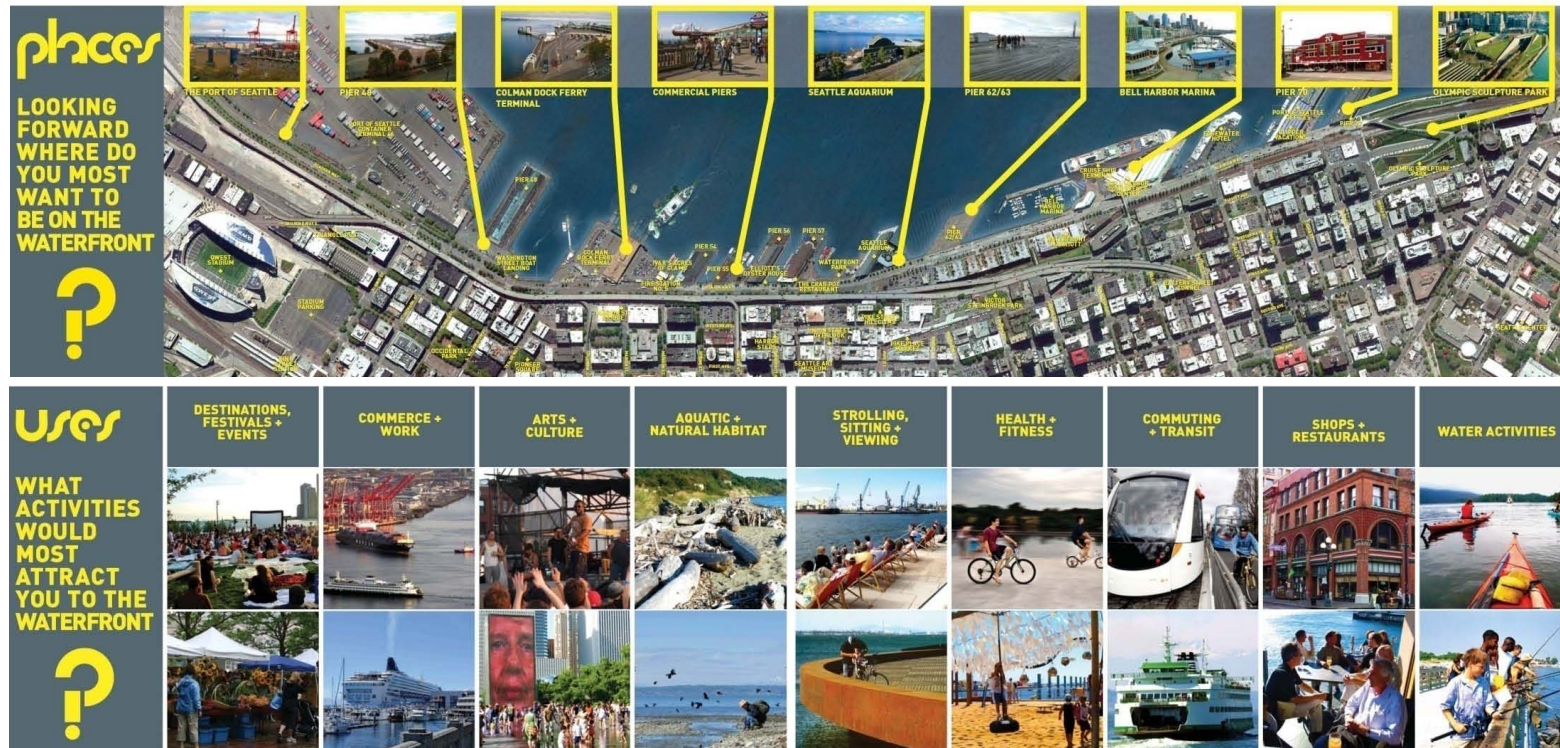
Figure 43 Exerts Slides from the Waterfront Seattle Event Presentation

Source: Corner, James. Waterfront Seattle Event at the Aquarium February 17th, 2011

the reconstruction of the waterfront, this another solution driven approach, which appropriates specific types of knowledge and information in order to define and create a solvable solution. The questions which were posed to the public in the February 17th meeting; Where do you most want to be on the waterfront?, What activates would most attract you to the waterfront?, are valid strategies and approaches for gaining information (Figure 44) However these questions produce answers for specific solutions and miss the benefits of being reactive and responding to specific current issues.

Figure 44. Presentation Boards at Public Event

Source: Corner, James. Waterfront Seattle Event at the Aquarium February 17th, 2011



During the second public meeting held on May 19, Corner presented three design concepts as well as a “quick win” concept of installing temporary hot tub on piers 62/63 (Figure 45). The idea raised positive and negative discussion. Although there might be some question as to whether or not this concept is the right event for the waterfront, the event does create incentive to learn more about waterfront and provides a reason for the public to test the function of the site prior to the final design. Such an event is critical for the waterfront since the waterfront space has been largely unused by residents due to physical boundaries which have historically disconnected the waterfront from downtown. The design process must

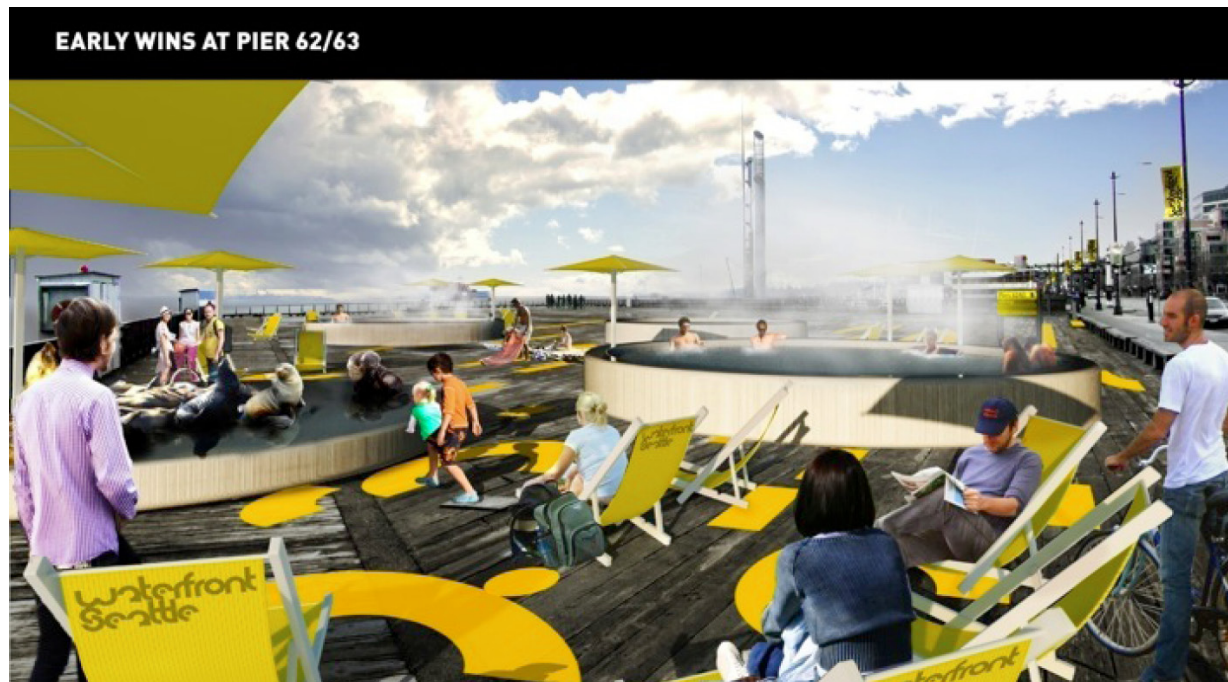


Figure 45 Early Wins as part of James Corner Presentation at the Public Event

Source: Corner, James. Waterfront Seattle Event at the Aquarium May 19th, 2011

address how to create a major community connection for the long term use of the waterfront.

The City of Seattle has kept the public informed through formal outreach strategies for the generation of goals and values for the urban waterfront. (Figure 46) Compared to case studies, the Seattle design process is similar to Stockholm. (Figure 47) As with Stockholm, guided formal public participation process risks not obtaining an adequate representation of public opinion. Additionally there has been a large gap in time within the process due to debate of the tunnel alternative. As a result, the past planning public outreach strategies for the waterfront is disconnected from the current process. Although the goals and values are likely to remain the same, the sustaining dialogue providing giving public ownership to the process must be regenerated. Events such as Corner's "quick wins" should be expanded on and invested in to obtain perspectives and views from a diverse range of the population aside from the active constituents already involved.

In seeking to involve the local public into the decision making of the design process, how might this design process change? In assimilating priorities and goals, the way in which knowledge is obtained affects the outcome. More effort must be undertaken to obtain perspectives from a diverse range of the population. With sensitivity to many types of knowledge, expertise is still regarded as valid, however it must also be reactive to ensure local knowledge is also given an important role. An approach which seeks to develop and capture multiple perspectives as a self informing process, would frame a much different "problem."

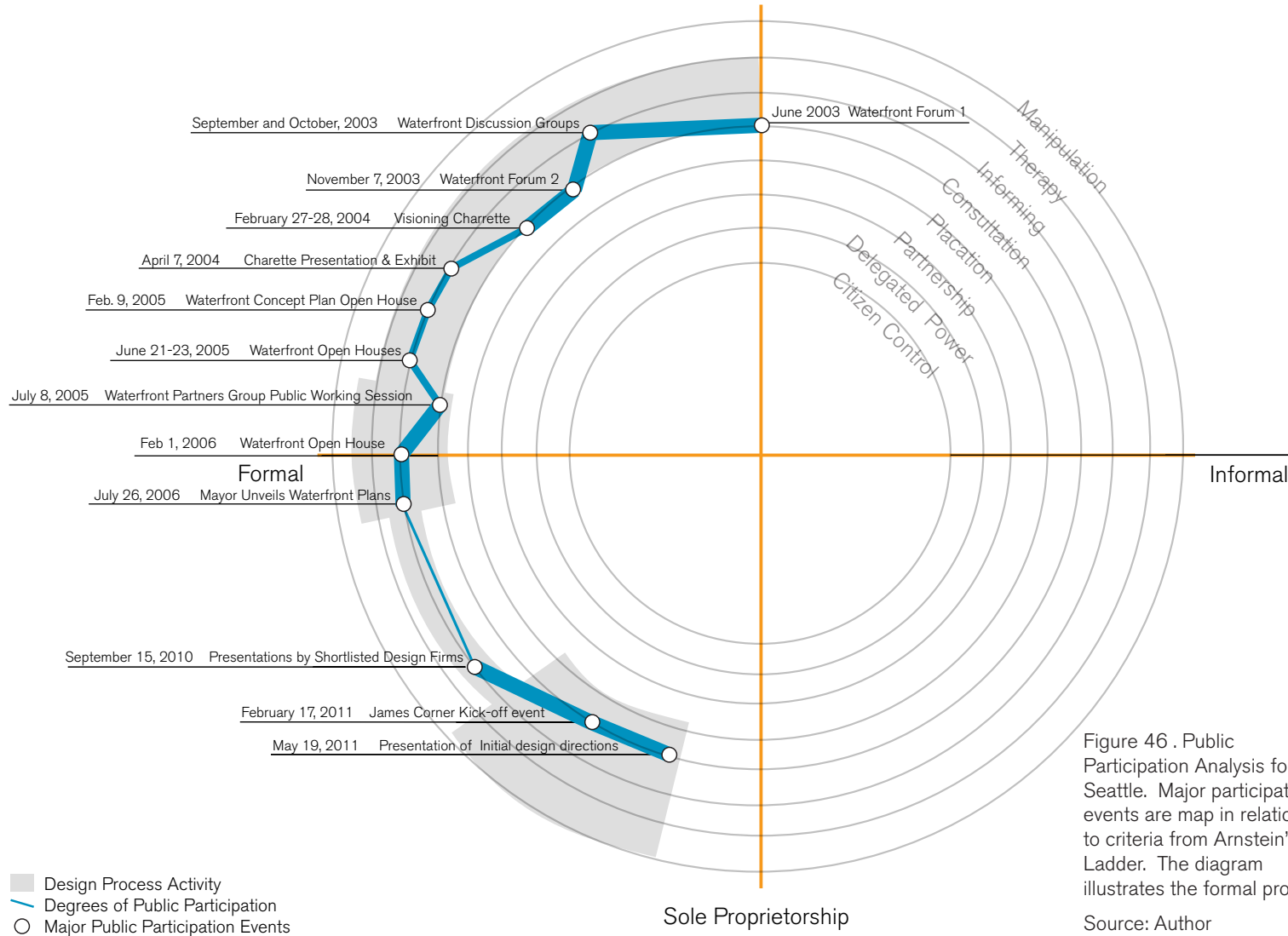


Figure 46 . Public Participation Analysis for Seattle. Major participation events are map in relation to criteria from Arnstein's Ladder. The diagram illustrates the formal process. Source: Author

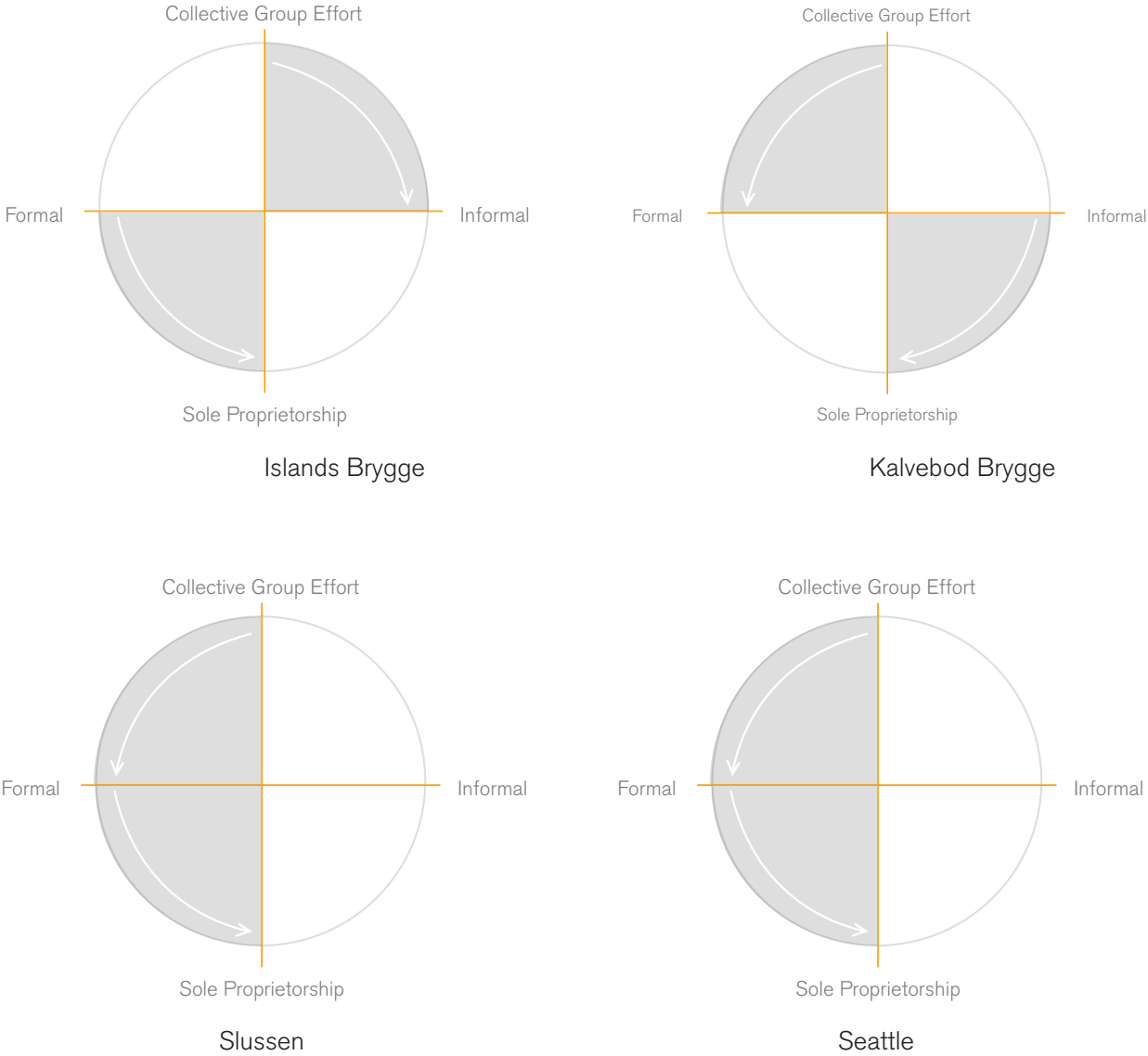


Figure 47. Comparison of the Public Participation cycles  
Grey areas mark public participation activity. White arrow denotes time.

Source: Author

## Chapter 5: Process Design

*“The waterfront calls for an open mind. In major cities that were once or are still world ports, from Rotterdam to Yokohama to New York, the call is especially intense. Still flowing with the give-and -take of goods, people, and cultures, today's , most successful waterfronts offer the experience and articulate the values of an open society, in which ideas are exchanges freely, transparent transactions are valued, and people are free to come and go.”*

Waterfronts are more complex than simply post-industrial spaces requiring a “spatio-temporal fix” that responds to changes in economy and capitalist crises.<sup>2</sup> As civic spaces, they require a different strategy for regeneration; a strategy which is not solely focused on the rebranding of a space for new opportunities of economy or aesthetics. Rather the focus should be redirected on crafting an evolving public activity for the purpose of long term space inhabitation and ownership. The following chapter builds upon past waterfront planning efforts and James Corner’s concept of “quick wins” to establish a self evolving form of public participation.

1. Raymond Gastil, *Beyond the Edge : New York's New Waterfront*. New York, N.Y.: Princeton Architectural Press, 2002.

2. David Harvey, *A Brief History of Neoliberalism*. Oxford University Press: Oxford (2005) 66.

3. Hayden, Dolores "The Power of Place: Urban Landscapes as Public History' 109

SUPPORTING A REFLECTIVE PROCESS

Public place contains public memory, and within this collection of memory, there is power. Dolores Hayden, a professor and urban historian, defines the power of place as “the power of ordinary urban landscapes to nurture citizens' public memory, to encompass shared time in the form of shared territory.”<sup>3</sup> Although the power of place can engage and solicit public participation, it is largely unused within planning and public participation. Lynne Manzo has researched the lack of place discussion in the

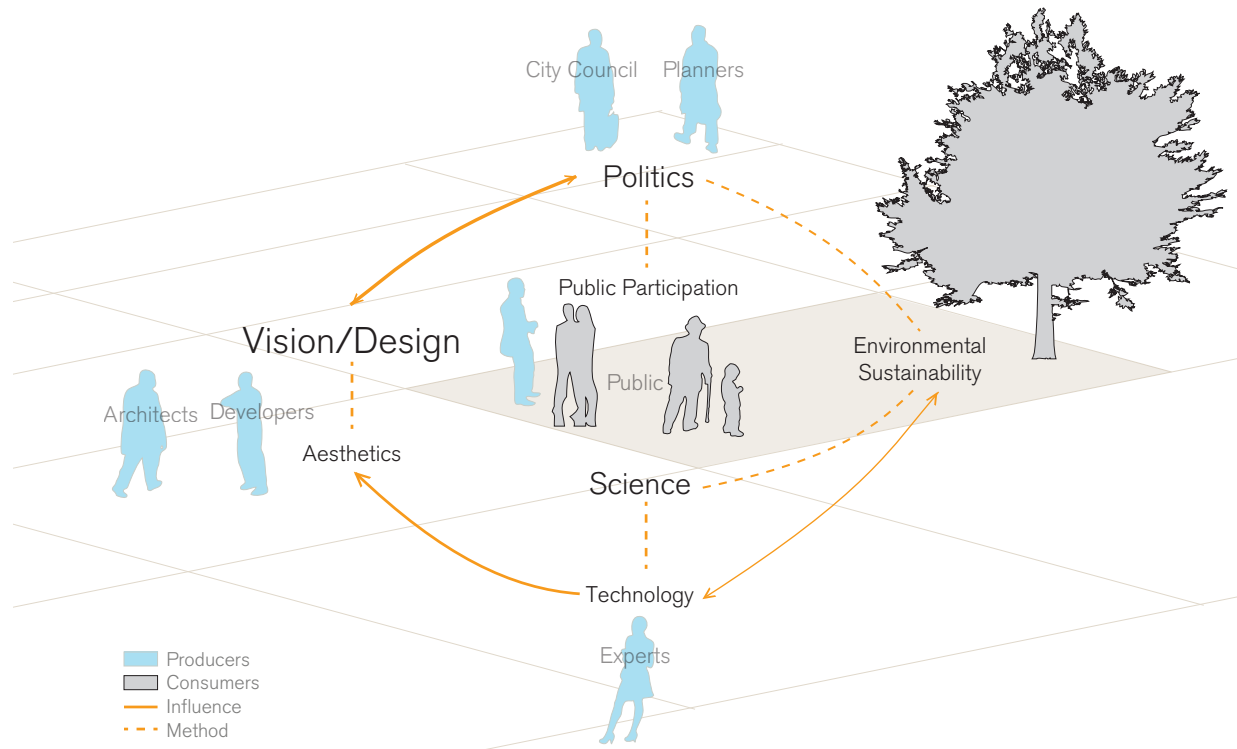


Figure 48. Conventional Design Process Public Participation.

Source: Author

planning discipline. “While planners enthusiastically pursued issues of participation and other social dynamics in planning, the study of the nature and role of place meaning and attachment were left largely to environmental and community psychologists.”<sup>4</sup> Although place attachments contain mobilizing power, no one discipline addresses the full potential in planning. Manzo calls for a collaboration of the disciplines to progress forward with an ecological perspective, which would engage the multiple levels of the individual, group, organization, community, city, region and society for analysis.<sup>5</sup>

4. Manzo, L. C. “Finding Common Ground: The Importance of Place Attachment to Community Participation and Planning.” *Journal of Planning Literature* 20, no. 4 (2006): 336
5. *Ibid.* 336.

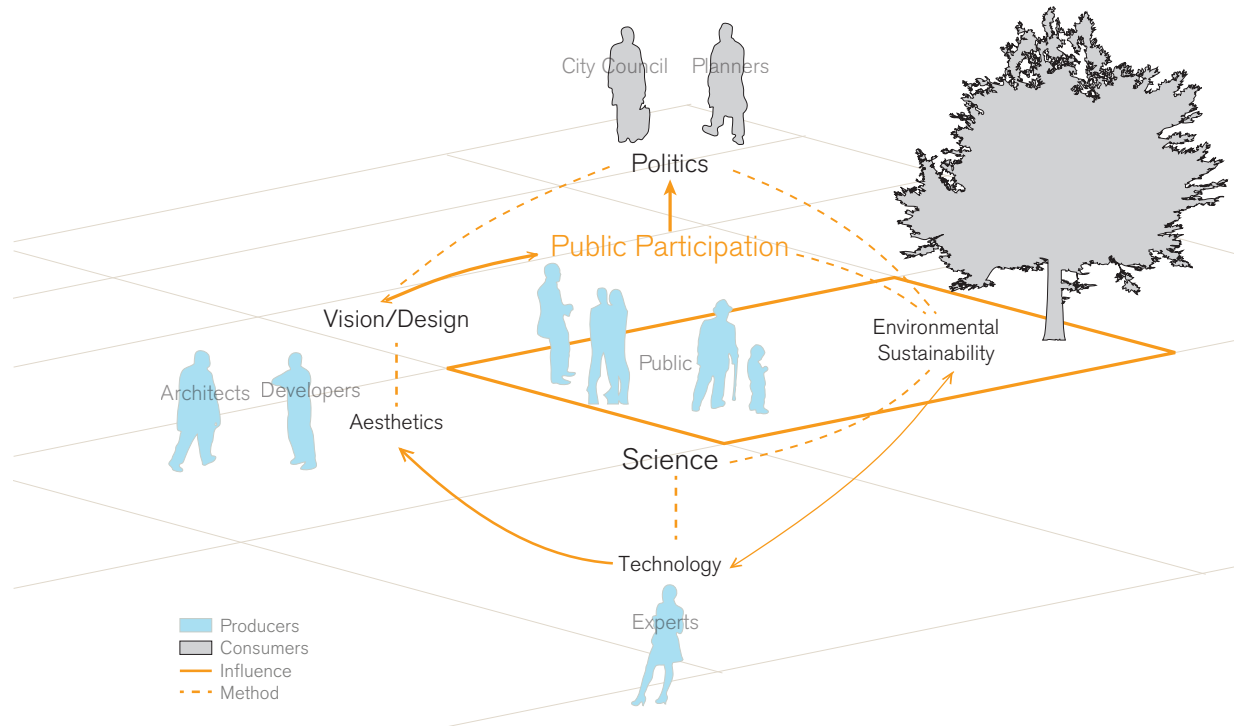


Figure 49. Design Process Empowering Public Participation.

Source: Author

This disconnection between planners and psychologists, is also transferable to other disciplines and the way in which we view the design of public spaces in general. In a typical megaproject design process the design is a vision of the designer/engineer. The design team negotiates the values of the environment, ecology and aesthetics into a design solution. (Figure 48) Public involvement within this process is often limited to participatory planning events where viewpoints from stakeholders are gathered in between design iterations; usually in initial phases of information gathering from the public or much later in the process for approval. Information collection in the initial phases of the process may or may not contribute to decision making.

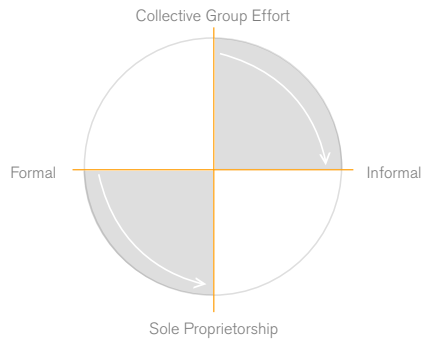
Recognizing the potential of the power of place to can guide initial excitement about the process and provide a basis for social learning. (Figure 49) Through social learning public participation and design process are mutually strengthened. Design practice and public participation collectively articulate a balanced process which define strategic planning activities.

The different types of public participation approaches can be defined as reactive, guiding or reflective processes. (Figure 50) Historically public spaces were created by nearby communities, supporting their needs through informal processes similar to Copenhagen's Harborfront. These communities used localized knowledge and the informal approaches to power of place in public space creation. It is critical to note that the same reactive process also created undesired spaces. With a purely reactionary approach, comprehensive vision or direction would become difficult to assemble. Without direction, the process risks the reproduction of unbalanced power relations, however could be counteracted with the collection of diverse sets of knowledge.

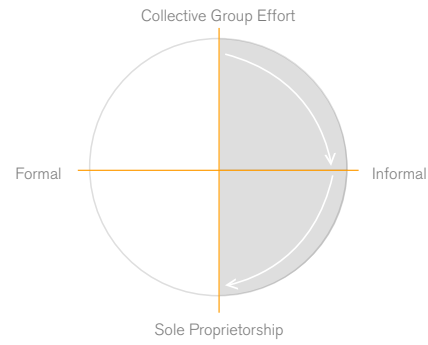
Figure 50. (opposite page)  
Different Types of Design  
Process. Grey areas mark  
public participation activity.  
White arrow denotes time.

Source: Author

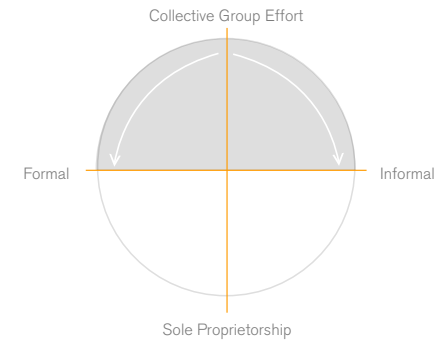
Through a formal and guided process, Stockholm attempts address the public's needs within the design



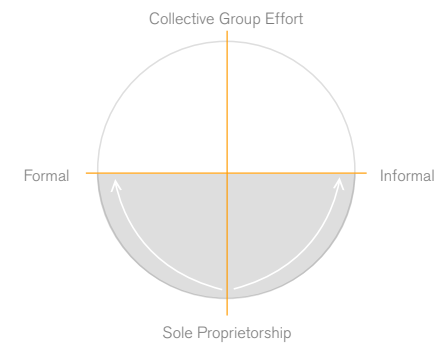
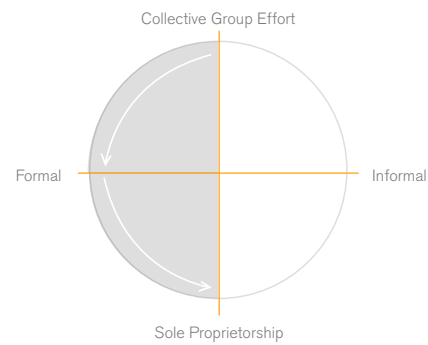
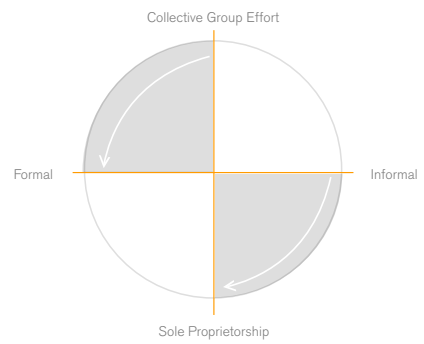
Reactive Processes



Guiding Processes



Reflective Processes



process. However, the process does not address all the public concerns, which leads to delays and controversies. The City of Seattle planning process is similar in direction. Corner voices his concern in the current hierarchical model as lacking distinct hierarchy. "Without kings, autocratic presidents, singular corporate leaders, or similarly single minded 'clients with power and authority,' it is very difficult to produce significantly innovative work. The kind of ad-hoc, inclusionist populism that passes as participatory public process today typically leads to dull projects bland politics, and general cultural inertia"<sup>6</sup>

Counteracting the "inclusionist populism" approach, Corner describes his own process and design of process extensively; as a "temporal orchestration"<sup>7</sup> In order to facilitate the best opportunity for both a public participation and Corner's role, the process should be redirected as a reflective process, one of mutual learning and balance. The following proposal creates a self evolving reflective process which acts as a catalyst in developing new possibilities of public space design within the city while simultaneously empowering the public.

6. Corner, James. "Not Unlike Life Itself: Landscape Strategy Now." *Harvard Design Magazine* 2004, no. 21 (2004): 32.

7. Corner, James. "Field Operations." 53.

### *Overview*

Public participation transforms the design process as an active part of physical design. Perspectives and views from a diverse range of public are obtained through a temporary design intervention capturing both the formal and informal modes of participation. This event establishes a cyclical process, which claims ownership over the design process and strengthens social networks for future participation.

### *Organization*

In order to organize the event a community outreach committee is formed to publicly announce the event and invited the public to participate. After a social media and public marketing campaign, the committee organizes the public participants into seven groups based on James Corner's interpretation of waterfront districts. Groups are strategically composed to build upon existing spatial relationships and address potential conflict of spacial uses. (Figure 51) For example, the Ferry Terminal Team is composed of residents, local commuters, stakeholders, businesses, and organizations within the district as well as technical transportation experts; representatives from the Port of Seattle and Washington State Ferries. The groups are formed two months in advance to allow for discussion and planning and perhaps prefabrication of materials.

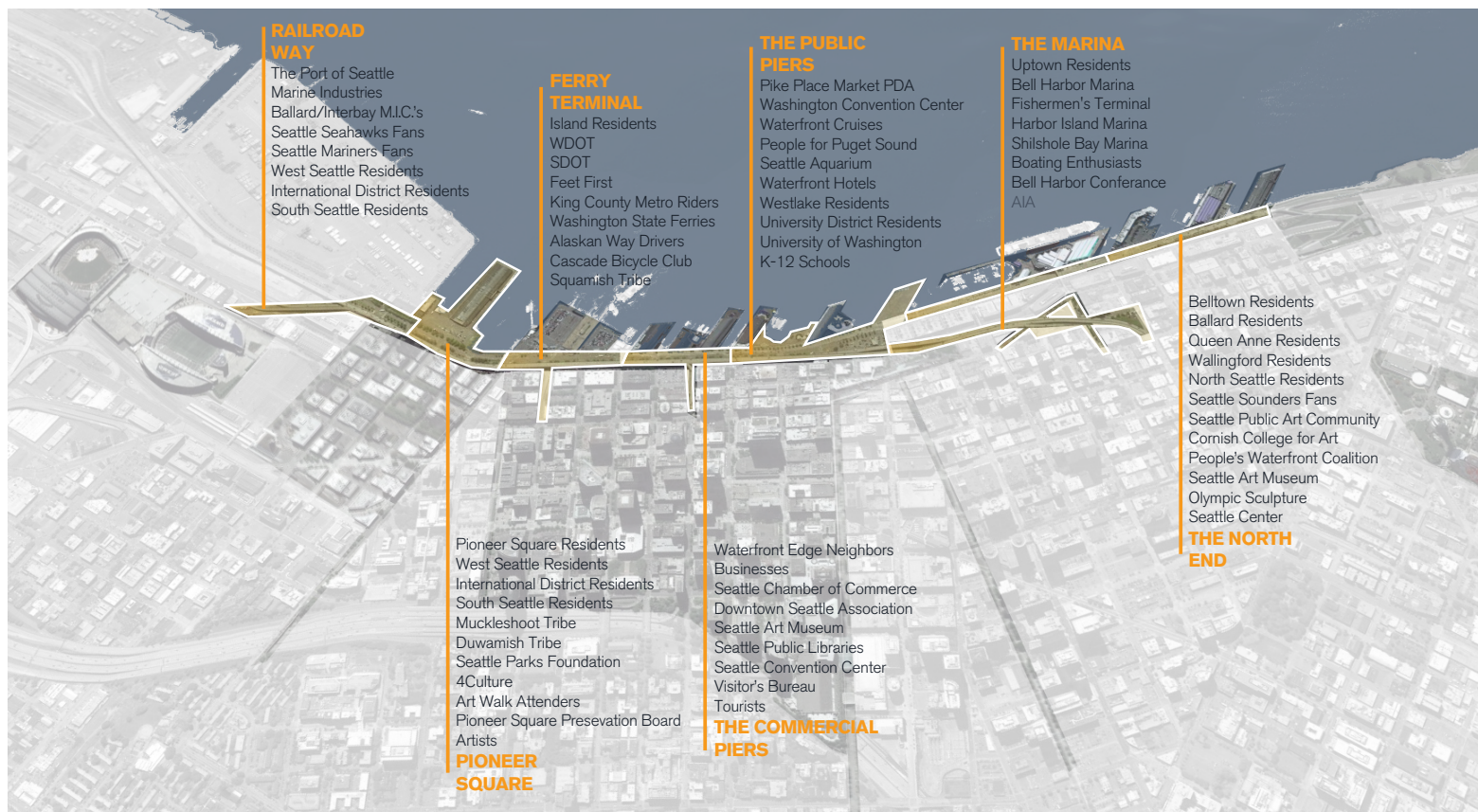
Simple constraints help maintain flexible design intention and a cohesive installation for the exhibition. Each of the seven groups is given an equal amount of base resources. The supplied materials are simple:

- Sheets of plywood are supplied for prefabrication purposes to create seating/ platforms
- Vegetation is rented/borrowed from local nurseries to allow for the temporary installation.

Figure 51. Temporal Action Group Teams

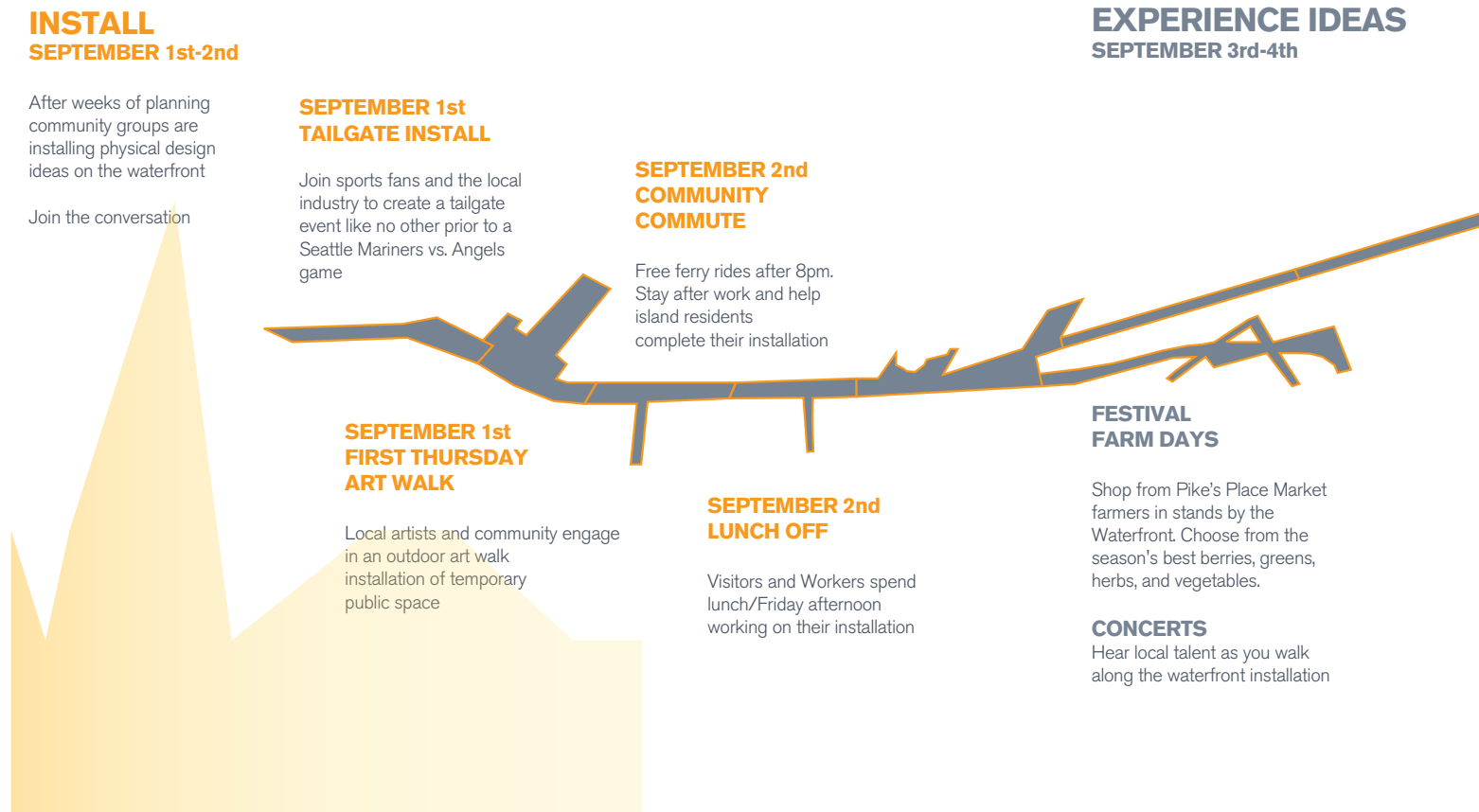
Source: Author

- Paint allows for complex visions to be drawn onto the site, claiming the area. After the event, the paint will serve as a reminder to the ideas and allow for waterfront visitors to engage the markings informally.
- Additional objects and materials are welcome with group support.



The event offers citizen control and interpretation of the design process temporarily. The user-generated invention adopts the power of place and public memory to create incentive for users to attend and engage the site. During the event participants are given the opportunities to offer ideas and build community relationships. Participants engage their creativity in a spatial way, offering a different

Figure 52 Temporal Action Installation Event Schedule  
Source: Author



approach from typical public consultation.

Over a period of four days, a temporary installation of ideas is constructed and exhibited on the waterfront. Set into existing events held on the waterfront, the event draws residents and visitors to participate in assembly of structures or through informal observation (Figure 53) Seattle residents, waterfront business owners and tenants, design professionals, organizations, technical experts, and youth representatives from local schools install their collaborative work and display their ideas to the public to experience and comment on. The user designed temporary waterfront installation involves and develops knowledge as an inclusive creative process.

#### *Success factors*

The purpose of the exhibition is to expand the possibilities of ideas. The self informing public participation event creates temporary public space which offers the following values:

1. Multiple site perspectives, which reveal historical and social context rooted in the power of place.
2. Integrated multiple functions and multiple simultaneous perspectives of the site
3. The exploration of possibilities, which is more open than permanent design.

A temporary event transcends the conflict inherent in megaprojects; high cost, large scale, significant technical constraints and differing expertise. Designs are investigated and created over a short period of time. The event provides low risk to the process of testing ideas due to the impermanence of the event and the subsequent low level of commitment. It is critical to note that the event is not just about working through individual conflict or a individual design process. Spatial collaboration transcends typical issues since there is more opportunity to realize different solutions in a non binding way.

Figure 53. Example of  
Proposed Public Participation  
Event Installation

Source: Author



*Related Projects*

Currently there are planning methods which seek to involve public participation in a creative manner on a smaller scale. Co design Laboratories, a progressive research department within Denmark University, uses and develops creative methods of public participation.<sup>8</sup> These methods mobilize and engage the public through design games and scenarios such as “rehearsing the future.” Working on the concept of “everyday innovation,” the public is engaged creatively.<sup>9</sup> There are many groups which use these outreach methods of public participation such as the Detroit Collaborative Center, Project for Public Spaces, and Portland’s City Repair Program.

Creative public participation is also used to educate and inform the public. Although not necessarily tied to a comprehensive design process, events, such as PARK(ing) Day are successful in establishing an active spatial exploration of urban space which is user generated. PARK(ing) Day initiates public participation through the temporary reuse of metered parking spaces in order to raise awareness to auto dependant urban infrastructure. The event draws a wide range of public involvement and ideas, ranging from the miniature parks to the expression of local character or raise awareness of an important issues. Since the project’s conception in 2005, by Rebar, a San Francisco-based art and design studio, the project has sparked the creation of 800 installations in more than 180 cities in 30 countries on six continents.

8. Co design Laboratories, <http://codesignklyngen.wordpress.com/> (accessed May 16, 2011).

9. Ibid.

10. Resources, Parking Day, <http://parkingday.org/resources/> (accessed July 16, 2011).

There has not been a process which creatively draws the public to participate spatially for the design of a megaproject. This type of spatial collaboration could draw on the power of place to facilitate the opportunity for a reflective public participation. For the Seattle waterfront, a reflective process can strengthen both the public’s role and Corner’s role into a supportive relationship, one of mutual learning and balance.

*Post Event*

After the event, group input is specifically invited to comment on alternatives and whether any additional attributes should be considered in the design process of the Seattle Central Waterfront Design team. The event establishes an dialog between design and community which is mutually educational. Building upon Corner's concept of "quick wins," participants become engaged and feel invested in the process in a relatively short period of time.

In order to continue to balance formal design concepts from the design team and informal design ideas from the public, the event establishes an annual happening on the waterfront. These ephemeral events have a lasting influence on the waterfront's future. Since both the design team and the public have the opportunity to creatively test ideas, the power of decision-making is redistributed through the annual open transfer of ideas. Following each annual event, citizens are better prepared to argue for different design solutions having experienced the educational benefits of the spacial public space design exercise.

Through the annual event process, participants actively shape and contribute ideas to the design outcome of the waterfront. The wide collection of local knowledge transforms the design process. As an active part of physical design, multiple perspectives creatively test possibilities. The temporary design intervention captures both the formal and informal modes of participation and establishes a self informing process which has the ability to transcend conflict. The events establishes a strong community connection to the site, which upon design completion, transfers to long term space inhabitation. Ownership is claimed over design process and strengthens social networks for future inhabitation and participation.

## Conclusion

The design of civic waterfronts is inherently complex due to added pressures of high cost, scale, engineering, and differing expertise. Although the success of a public space is difficult to measure, one aspect is inarguably true; it must be used. Seattle is similar to Copenhagen in that the waterfront space has been largely unused due to physical boundaries which have historically disconnected the waterfront from downtown. As a result the design process must address how to create a major community connection and commitment, or risks creating space simply for tourist use. Bearing this in mind, It was my intention to develop a process which would facilitate community growth and empowerment for the long term use of the waterfront. In order to transcend megaproject pressures and empower community group within the design process, public participation can formed as an active part of temporary physical design.

As part of my proposal, I sought to design a process which could be adopted into the current planning process. This model is similar to the concept behind James Corner's process of orchestration and "quick wins" with the same goals of educating and engaging the public. The model, however, seeks to educate and engage the public through spacial interaction and the power of place. Through this model, public participation can transform the balance of decision making by establishing a self informing process which has the ability to educate the public and openly transcend conflict through the physical design

and installation. With the collaboration of the public and the design team, the post event dialog opens the design process and invites values to be examined and debated. Multiple perspectives creatively test possibilities while strengthening social networks for the public space inhabitation as well as future participation. The model allows for the opportunity to design more effectively with the population.

As I worked on this thesis, investigating and looking at different case studies, I realized that there are many possibilities for further exploration, and other different events and models could be planned which balance the relationship between formal and informal public participation and the design team vision. It is not my intention to claim that this process could solve all the design issues with the Seattle Waterfront. The proposal, however does offer public involvement in decision making through unconventional method of spacial engagement. This method opens the design process up for discussion. I conclude that these concepts are important for designers, planners and the public to contemplate and establish new ways to communicate with each other in order to create spaces for local community long term inhabitation.

## **Afterword**

Public participation is a vast and challenging topic across the design and planning disciplines. As a design student studying both urban planning and architecture, it was my intension to explore and propose a self-evolving design process with community involvement clearly affecting the decision-making process to ultimately test the influence such a process has on design.

Upon finishing this thesis I had the opportunity to see the idea of temporary installation as design inquiry actualized. My thesis committee member Nancy Rottle and Kathryn R. Merlino assigned a public interaction installation as part of the Scan/Design Master studio. The installations were specifically aimed at provoking public interaction and education on the waterfront. Over the course of one and a half weeks, students designed, constructed, and exhibited a series of "Quick Win Site Expressions." The students' installations created a platform for mutable experience. Users could shape their experiences and choose their level of engagement, including expected responses such as children play, and unexpected occurrence of a couple posing for wedding photos. This temporal shaping of place created a mutually beneficial dialog and educational experience between the user and the designer.

During the past six months, I have expanded this original thesis work by exploring and testing the idea of self-evolving public participation into a

design proposal. Building upon this study of public participation models, I focused on how to facilitate an open dialogue between public participation and design in my Master of Architecture thesis, “Pier 48: Collaborative Consumption.” In my second thesis, I propose a method to address how user generated design can translate into architecture. Drawing connections between the current practice of interdisciplinary design and research on user-generated design, I argue for the method of collaborative consumption—a sedimentation of user generated program and test this method with a simulation and design project on Pier 48 in Seattle.

Upon finishing both theses, I conclude that it is important for designers, planners, and the public to establish new ways to design and create public places for local community long-term inhabitation. As a proponent for public participation, I argue that designers must adapt the design process for public spaces to truly become public places—shared by residents, passersby, and tourists.. In order to create such places, the urban design profession requires a research extension into the design process methodology, to explore the potential of community involvement in shaping places collectively.

## Appendix A Series of Quick Win Site Expressions













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