

# **DEVELOPING CREATIVE TOOLS FOR FACILITATING CITIZEN ENGAGEMENT IN THE PLANNING OF PUBLIC SPACES**

**A case of Lancaster City Council**

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### **Contents**

Executive Summary .....	1
1. Introduction .....	2
2. Research Approach .....	3
2.1. Goal and objectives .....	3
2.2. Research process and methods .....	3
3. Literature Review .....	6
3.1. Urban design and public spaces .....	6
3.1.1. Urban design for people and with people .....	6
3.1.2. Public spaces in urban design .....	8
3.2. Public participation .....	10
3.2.1. Public participation in design and planning public space .....	11
3.2.2. Public participation methods .....	12
3.3. Design intervention for engaging people .....	13
3.4. Creative tools for facilitating citizen engagement .....	18
4. Initial Findings .....	22

5. Field Research .....	23
5.1. Citizens .....	23
5.1.1. Non-participant observation .....	23
5.1.2. Interviews .....	24
5.1.3. Survey .....	25
5.2. Council officer .....	29
5.2.1. Shadowing .....	29
5.3. Case study - 'Beyond the Castle' .....	30
6. Research Findings .....	36
7. Design Development .....	38
7.1. Design process and ideas .....	39
7.2. New platform for knowledge exchange .....	42
7.2.1. Principles .....	42
7.2.2. Functions .....	43
7.2.3. New platform and tools for knowledge exchange .....	45
8. Discussion of Finalised Proposals .....	48
9. Conclusions and Implications of proposals .....	50
References .....	52
Appendices .....	58
Appendix 1-1. Interview transcript (1) .....	58
Appendix 1-2. Interview transcript (2) .....	60
Appendix 1-3. Interview transcript (3) .....	64
Appendix 2. Survey_ background of participants .....	70
Appendix 3. New platform and tools for knowledge exchange .....	71

## **Executive Summary**

The goal of this project is to design a set of tools to help Lancaster City Council collaborate with citizens in the planning and designing of public spaces. This project undertook secondary and primary research in Lancaster between 14<sup>th</sup> May and 13<sup>th</sup> August. Based on the research, it suggests potential solutions which would help Lancaster City Council capture citizens' needs and access local knowledge and creativity.

### **Field research presents several key findings:**

- Although public spaces are important for social life of the citizens, the survey indicated a low participation rate in public consultation events for public spaces. In addition, some people have negative perspectives on the policies of the City Council.
- The Council officer has difficulty obtaining quick and clear information from the public, so a creative tool is needed for the better planning of public spaces.
- Creative tools make it easier for the public to participate in events, and help people generate ideas for the park, providing a practical opportunity for involvement in planning public spaces.

### **Design development provides the following suggestions:**

This project aims to design creative tools for the exchange of knowledge between citizens and council. The design ultimately aims at eliciting quick responses and clear comments from more people with two final solutions.

- New platform for helping council officers to design their own approaches for knowledge exchange.
- Physical tools for facilitating knowledge exchange during public consultation events.

## **1. Introduction**

Effective public participation in urban design and planning is believed to have played a significant role in establishing local confidence in councils (Dede, Dikmen and Ayten, 2012). This is because public participation helps planners and designers to make use of community expertise and local knowledge and understand the needs and views of local communities, which can improve citizen satisfaction and lead to better plans and designs (Goulding, 2009; Al-Kodmany, 1999).

For public participation, Lancaster City Council guides its citizens, via its website, notice boards and e-mail, to become involved and take part in its public consultations, so that it can get their opinions (Lancaster City Council, 2013). However, although the public sector and planners have considered citizens as users of public spaces, the latter often are not active, so public spaces are, in many cases, not adapted to the actual needs of the users and are used in a way which is unlike the original purpose (Siu, 2003). Siu (2003:71) argues that public spaces should be planned and designed with “a high degree of userfitness”, considering “the particular needs and preferences of different user groups”. In this regard, Sanders (2000) suggests the need for appropriate tools to achieve a useful response from the public in the design process, so many researchers suggest various methods such as visualisation (King, Conley, Latimer and Ferrari, 1989), hands-on skills (Sanoff, 2008) and digital techniques (Al-Kodmany, 1999).

This research will look at public participation by which Lancaster City Council could organise a solution for the development of public spaces to meet citizens' needs. Therefore, this research suggests effective tools to encourage the public to be creatively involved in planning and designing public spaces and help Lancaster City Council understand their needs, so it targets Lancaster citizens as users of public areas and Lancaster City Council as planners.

## **2. Research Approach**

### **2.1. Goal and objectives**

The goal of this project is to design creative tools to help Lancaster City Council facilitate citizen engagement in the planning and designing of public spaces. This project focuses on identifying and evaluating creative and effective methods by which Lancaster City Council can capture citizens' needs and access local knowledge and creativity. It is based on a conceptual theory which underlines the importance of the techniques for facilitating public participation in planning and design (Al-Kodmany, 1999; Lee, 2006; Dede, Dikmen and Ayten, 2012; Sanoff, 2008). The objectives are as follows:

- To determine Lancaster City Council's needs when developing local public areas
- To explore fun tools for attracting and involving people in the planning process
- To explore how Lancaster City Council can communicate with citizens to attract their attention and identify their needs in public spaces
- To develop effective public participation tools for producing better plans and designs of public spaces

### **2.2. Research process and methods**

In order to identify and evaluate the needs for creative tools to engage citizens in the planning of public spaces, this study adopts mixed-methods research, in which qualitative and quantitative research merge together. Creswell and Clark (2007:9-10) identify the advantages of the mixed-methods research; it can "provide more comprehensive and persuasive evidence for studying a research problem than either quantitative or qualitative research alone", and "solve problems using both numbers

and words”.

Qualitative research is regarded as a way of explaining and capturing people’s social life by focusing on their lived experiences (Punch, 1998). Three types of qualitative field research methods were employed in this research to access lived experiences: non-participant observation; qualitative interviews; and shadowing. Data were collected by non-participant observation of public consultation to identify current settings of the consultation event; face to face and email interviews with three participants of the event; shadowing a Council officer to explore their needs for creative tools in public consultation. For a case study –project of ‘Beyond the Castle’, semi-structured interviews were held with experts to obtain their advice for creating tools. In addition, as a quantitative method, a questionnaire survey of local people in Lancaster supported this research with a wide range of opinions of citizens. Detailed information about the research procedure is as follows:



Methods	Participants	Date	Place
<b>Non- participant Observation</b>	-	14 <sup>th</sup> May	The Storey, Lancaster
<b>Interview</b>	Three participants	24 <sup>th</sup> May ~ 25 <sup>th</sup> May	Lancaster
<b>Shadowing Interview</b>	Public Realm Officer	14 <sup>th</sup> June 17 <sup>th</sup> July	Morecambe Town Hall
<b>Survey</b>	Citizens of Lancaster	10 <sup>th</sup> June ~ 13 <sup>th</sup> July	Lancaster & Morecambe
<b>Interview</b>	Experts of 'Beyond the Castle'	18 <sup>th</sup> June ~ 11 <sup>th</sup> July	Skype, Lancaster
<b>Brainstorming</b>	Council officers	9 <sup>th</sup> July	Happy Mount Park
<b>Non- participant Observation</b>	-	13 <sup>th</sup> July	Happy Mount Park
<b>Validation</b>	Expert of 'Beyond the Castle'	13 <sup>th</sup> August	Lancaster

### *Non-participant Observation*

The initial approach to understanding the setting is non-participant observation of the group of individuals and their forms of behaviour, prior to interacting with members or developing interview protocols (Research Connections, 2013). By observing the public consultation event of Lancaster City Council, this research could approach their current settings and methods of communicating with the public in the event.

### *Interview with participants of the public consultation*

The interview method is a survey research by direct contact to collect interviewee's experiences and opinions (Martin and Hanington, 2012). Based on observation in the public consultation event, three participants of the event were interviewed; this led to evaluation of current methods and identification of the needs for new methods.

### *Shadowing*

Shadowing as an exploratory research method leads to insights of decision patterns and experiences of participants (Martin and Hanington, 2012). By shadowing a Public Realm Officer of Lancaster City Council during an officer meeting, this research could approach its current methods of planning public spaces and its needs. In addition, in-depth interview was a useful method that was used to obtain a deeper understanding of the Council's needs.

### *Survey*

This survey focused on identifying the experience and views of new tools for public consultation on plans for public spaces.

### *Interview with experts*



The interview method aims to obtain interviewee's experiences and opinions directly (Martin and Hanington, 2012). Based on the 'Beyond the Castle' project undertaken from February 2012 - 13, three experts who participated in the project were interviewed; this led this research to identify their experience and views about designing creative tools for people's engagement.

### *Brainstorming*

Brainstorming involves users' participation and is used to encourage group creativity for generating ideas and concepts (Martin and Hanington, 2012). Through brainstorming in public consultation events for developing public spaces in Happy Mount Park, this research tried out the prototype tools with Council officers to evaluate and identify developments of them.

## **3. Literature Review**

### **3.1. Urban design and public spaces**

#### **3.1.1. Urban design for people and with people**

According to Cowan (2009), urban design is the process of assigning design elements to the city and its buildings, which require plans for the arrangement of buildings, transport systems, and other public spaces. This means urban design is closer to the "urban form and built fabric" for making a physical environment (Radford, 2010:380). In this sense, urban design has traditionally been monopolized by architects, urban designers and landscape architects, and they often concentrate only on design, without giving sufficient consideration to "the socio-cultural-historic aspects of human interactions" in the city (Kasprisin, 2011:2). This is the reason why urban design, without considerable understanding of the users, often causes social

problems such as indiscriminate development in urban renewal projects (Southworth, Craz, Lindsay and Morhayim, 2012).

Urban design is related to the establishment of “connections between people and places”, developing the sustainable and flourishing economic life of citizens for environmental and social progress (Department for Communities and Local Government, 2000:8). Moreover, because of the complex and changing nature of cities, urban design involves a diverse range of people as well as the design professions (Roberts and Greed, 2001). In addition, in the urban design fields, the approach of social research dealing with the diversity and complexities of society has shed the illusion of urban images that architecture and planning alone produced (Southworth, et al., 2012).

“Urban design defines the intentional forming of the spatial dimensions of human settlements, both from direct design actions and as influenced by public policy. These actions and policies are based on the stories, meanings, and functional needs observed in and assessed from the integral forces within human settlements “ (Kasprisin, 2011:1).

Urban design is defined as the intentional activities of making places for people (Kasprisin, 2011; Department for Communities and Local Government, 2000), requiring interdisciplinary engagement, such as technical, political, economic, and social (Kasprisin, 2011). Moreover, citizens, as users and their social and cultural background, make a greater contribution to the all processes of an urban project (Kasprisin, 2011).

Successful urban design should propose pleasant urban open areas for people, which is predicted to be invested constantly in the public realm for civic pride and their high-quality public life (CABE, 2011). This is because public spaces can improve the quality of life in the city (URBAN DESIGN, n.d.) and outdoor spaces are important

for the health of local people, encouraging sports and healthy lifestyles (CABE, 2011), so this paper will go on to explore the public spaces in urban design.

### **3.1.2. Public spaces in urban design**

In 1933, people involved with urban architecture strongly proposed open spaces as an essential principle of modern town planning in the International Congress of Modern Architecture (CIAM [its acronym in French]), considering open spaces as “the lungs of the city” (Banerjee, 2001:11). In addition, public spaces are the places in which people gather to enjoy the city life with others, including not only large commercial facilities and squares, but also small and local parks (URBAN DESIGN, n.d.). In this regard, public spaces are where citizens facilitate communication with the physical environment and other people (Rapoport, 1977 in Viña, 2010). Similarly, Worpole and Knox (2007) emphasise the social value of public spaces in towns and cities; public spaces such as a street markets, parks and café play a significant role in the social life of people (Worpole and Knox, 2007).

However, because of insufficient internal funds, public space requirements in the urban plans of cities have remained unimplemented, and with declining maintenance, public spaces have been avoided by the public (Banerjee, 2001).

#### **The crisis of public spaces in the contemporary city**

Lehtovuori (2010:1) stresses the value of public space in the city, emphasising the need for open places where people can gather, “Public urban space is the key site of the coming-together of different actors and influences, thus becoming the ‘soul’ of the city and breeding ground of its urban character”. However, it seems that the disconnection between public spaces and the public has widened rapidly beyond the urban areas (Banerjee, 2001; Aurigi and Graham, 1997).

Two reasons have prevented interaction between the public and public spaces. The first is an increasing trend towards the planning of large-scale shopping centres in cities (Aurigi and Graham,1997), involving design competition and image marketing focused on consumerist and aesthetic values of public spaces (Groth and Corijn, 2005). The emphasis of design elements in public spaces seems to overlook “complex and emerging social and cultural potentials” (Lehtovuori, 2010:2) and historical values of the city (Banerjee, 2001). Moreover, most commercial facilities, such as corporate plazas and shopping malls, are “privatized public spaces, not truly public” (Banerjee, 2001:12). In addition, it defends the public realm and the original purpose of public spaces as places for political meeting (Lehtovuori, 2010).

Secondly, innovative digital technology has reformed the interaction between places and people and relationships between people (Banerjee, 2001). Although new social technologies like the internet are suggesting new public life in cyberspace, and more people can access information and have communication with others, it insulates people from the public spaces and social life and leads to the “overall decline of the public realm and public space” (Banerjee, 2001:12). For example, digital technology has caused social inequality in access to IT and electronic network (Banerjee, 2001; Aurigi and Graham, 1997). Additionally, as people do their daily activities through the Internet, they minimize the need for personal meetings in public spaces (Banerjee, 2001).

When a new arena of public spaces emerges, there is a need to ensure that it cannot be a substitute for direct social interactions, and public life in cities needs to be built on the development of direct interactions in real spaces (Aurigi and Graham, 1997). In many cases, the recent process of planning for public spaces has accessed local knowledge, including not only environmental but also social and cultural information of people, and design by public participation has resulted in various successful

developments of public spaces (Southworth, et al., 2012): local facilities, such as a new skate park for young people in Cambridgeshire, the redesign project of the Edward Square which is now very popular locally, a gardening project in Mint Street Park which now attracts large numbers of lunchtime visitors from local businesses (CABE, 2006). Therefore, there will be a move towards public participation in the design of public spaces to solve the problems which may be faced in contemporary cities.

### 3.2. Public participation

When it comes to the relationship between councils and citizens, public participation is arranged to interest the public in the policy-making process, and this can lead to better policy and public services (Brown and Keast, 2003). In this regard, a milestone in this vein of planning scholarship was Sherry Arnstein’s article "A Ladder of Citizen Participation", so Carson (2008) and Good Practice Participate (2011) reconsider Arnstein’s idea and it can be illustrated with levels of citizen engagement (Figure 1). From the beginning in planning a policy, it needs to be considered the levels to which citizens will be involved, and some projects may entail a mix of these levels (Good Practice Participate, 2011).

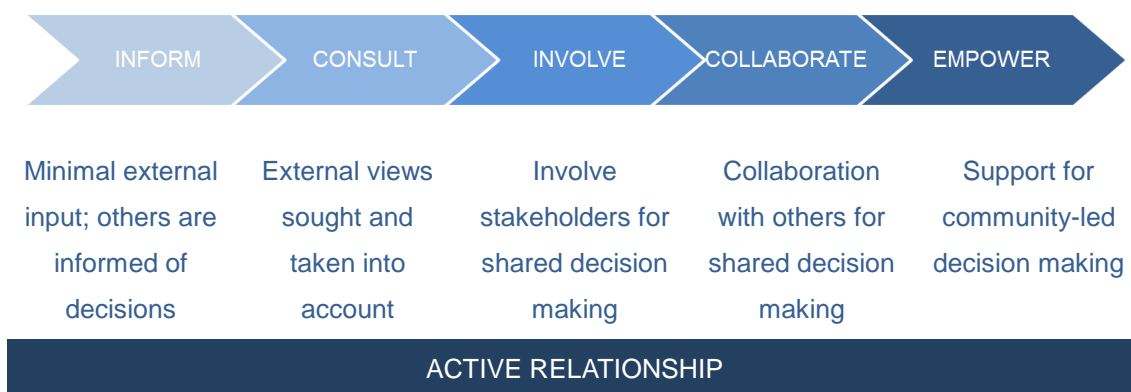


Figure 1. Levels of citizen engagement

Ultimately, the process of public participation aims at extending and improving the trust in local councils and stimulating local active democracy of citizens (Woodward, 2000). The governmental departments invite the public in order to collect their opinions, influencing the decision-making on particular issues, and in this event, people are encouraged to express their positions which is used to create policy (Lee, 2006).

### **3.2.1. Public participation in design and planning public space**

Francis (1999:61) says that since the beginning of the 1960s, public participation has encouraged and empowered citizens in design and planning public spaces, and led public spaces to be “more socially and environmentally responsible”. This is because “better public decisions happen when the public is involved in the decision-making processes” and “people have more ownership for the program’s success if they have had a part in creating it” (Sanoff, 2008:63). In other words, the importance of public participation has been highlighted in urban design (Dede, Dikmen and Ayten, 2012). In order to obtain local interest and the necessary political support for planning of public spaces, it is essential to promote public participation (Schmidt and Németh, 2010), especially in the early stages (Roberts and Greed, 2001).

#### **Benefits of public participation**

Some reports address four types of benefits of public participation can be obtained in planning and designing public space. Firstly, benefits for the citizens as users can represent an increased citizen awareness of having an influence on the decision making process (Sanoff, 2002; Dede, Dikmen and Ayten, 2012). Moreover, public participation satisfies the demands of users, their wishes and anticipations (Wates, 1985 in Al-Kodmany, 1999). Secondly, through public participation, the local council

is able to meet people's needs and offer them opportunities for political participation, and it will facilitate them to be involved in larger political issues (Sanoff, 2002). Thirdly, designers are able to obtain more relevant and most recent information, creating various design ideas (Sanoff, 2002; Siu, 2003). Lastly, public participation allows planners to produce better outcomes which meet users' needs (Siu, 2003).

To ensure the benefits, it is anticipated that methods for helping design activity of the public will be applied, clarifying user-centred approach (Roberts and Greed, 2001). Additionally, a range of techniques contribute to making citizen engagement effective by leading collaboration of designers and citizens to be creative (Sanoff, 2008).

### **3.2.2. Public participation methods**

Goulding (2009:39) suggests that in order to access local knowledge, councils should "keep people well-informed about services and policies; listen and respond to people's views and concerns through consultation; engage people in decisions about changes to services and policies; improve the accessibility and accountability of the council to local people; and build trust". With these challenges, councils should develop platforms of working which make people to be more active in the decision-making process about their environments (Goulding, 2009).

In urban design, non-participative design is a traditional method, which urban planners announce their design plans and complicated processes with various skills of briefing and simulation (Wagner, et al., 2009). Although this is significant to urban design in terms of their communicational aspect, there are limits on it (Wagner, et al., 2009). In this regard, more meaningful participation approach is needed for designing with people (Roberts and Greed, 2001), and the methods of urban design are in the midst of change, towards "interactive, often tangible interfaces" in urban planning (Wagner, et al., 2009:185).

According to the degree of Engagement, the methods for participative design divide into six steps (Dialogue by Design, 2012:10):

1. INFORMATION GIVING - Fact sheets, Websites, Exhibitions
2. INFORMATION GATHERING - Surveys, Questionnaires, Focus groups
3. CONSULTATION - Consultation papers, Public meetings, Surgeries
4. PARTICIPATION – Deliberative workshops, Stakeholder dialogue processes
5. COLLABORATION - Advisory Panels, Local Strategic, Partnerships
6. DELEGATED AUTHORITY – Ballots, Referenda, Delegated decision-making

In addition, recently, the participative forms have also been developed for design intervention to support human interactions among the various stakeholders and users in real complex public environments (Wagner, et al., 2009). Accordingly, the cases of design intervention in planning public spaces are dealt with in more detail.

### **3.3. Design intervention for engaging people**

Recently, design interventions of urban practices are regenerating public spaces in cities around the world, developing various methods across the humanities and environmental design (CED Berkeley, 2013). The practical design of urban public places is produced from a humane-scale perspective, improving people's experience through design intervention in public urban places, so methods of participation have been explored for engaging people to urban environments (Viña, 2010).

#### **Cases of design intervention for engaging people**

##### *Animato \_ Turku, Finland*

*Animato*, a research project for design intervention, aimed at promoting people engagement in Turku city, in order to interact with each other and exchange their knowledge about their city such as its identity and functional needs (Viña, 2010). In



this project, a set of tools was designed for engaging local people in the process of plans for public spaces. The physical platform was designed by three free-standing of magnetic walls, allowing “a coherent circulation and pleasant people flow on the site” (Viña, 2010:238) (Figure 2). This also enabled communication with each other, sharing public concerns with others (Viña, 2011). In addition, the artifacts were composed of markers and three magnetic tools (Figure 2); words, geometrical shapes and representative images, intended “to be usable, accessible and attractive” (Viña, 2010:237). In this project, design intervention through activities with tools contribute to sharing people’s ideas for the future of the city (Viña, 2010), guiding people closer to the site in order to explore the event, and to respond to the artifact (Viña, 2011).



Figure 2. Animato – magnetic walls (Viña, 2010:236), magnetic elements (Viña, 2011:2)

### *Design tools for a place branding \_ Bollebygd, Sweden*

This project illustrates the process of using participatory design tools in place branding for Bollebygd, a small city in Sweden, in order to provoke user participation in place branding (Kraff and Jernsand, 2013). Firstly, the exhibition was held to visualise ideas from their preliminary research and make information easier for people to understand (Kraff and Jernsand, 2013). The exhibition stimulated the visitor to be active, and guide people to comment and express their needs and views of the

project by voting for Bollebygd's core values and putting ideas on an "idea tree" (Kraff and Jernsand, 2013:7) (Figure 3).



Figure 3. Exhibition, vote for feedback and "idea tree" (Kraff and Jernsand, 2013:7)

Next, they developed illustrations to understand what citizens believe as Bollebygd's identity through a workshop. As if chatting face-to-face with others, it was intended that people could talk about current and future Bollebygd; "Bollebygd today with a silhouette of a man standing still and Bollebygd in the future was illustrated by the silhouette of a man jumping forward" (Kraff and Jernsand, 2013:8). Moreover, to support participants, they offered tools for visualization consisting of magazines for cutting out images and coloured pencils for drawing (Figure 4).



Figure 4. Visual means to help ideation (Kraff and Jernsand, 2013:8)

Lastly, through another workshop, participants were asked to make their future city as they want and imagine, using building blocks, coloured fabric, and other materials (Kraff and Jernsand, 2013)(Figure 5).

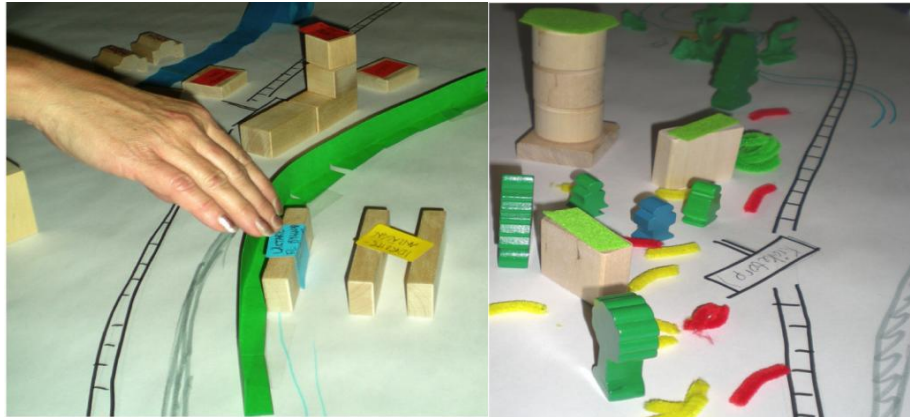


Figure 5. Prototyping the future Bollebygd (Kraff and Jernsand, 2013:9)

During the whole process, the visualised process with the visual materials keeps the participants active, and results in four ideas on possible visions which could develop into tangible values for place branding (Kraff and Jernsand, 2013).

#### *Participatory scenario making \_ Genk, Belgium*

This research focuses on designing a scenario toolkit to address environmental issues in the area of Genk-Zuid with various participants with different background (Hagenaars and Huybrechts, 2013). For participants' awareness of the issues, Hagenaars and Huybrechts (2013) generated a set of tools to lead the participants to the public participation activities; making maps in the field of the environmental issues. Among identifiable tools which signify different institutions such as the city hall, school, and other facilities in the city, participants can choose something and draw on it, using chalk (Hagenaars and Huybrechts, 2013). Moreover, using string, people can connect these identifiable tools to make the map (Hagenaars and Huybrechts, 2013) (Figure 6).



Figure 6. tools for making map in the ground (Hagenaars and Huybrechts, 2013:15)

Next, the participants write a story on the boards using the tools with fictional characters of residents, and this can make it easier to promote participation by local residents in “a constructive dialogue on this difficult topic” (Hagenaars and Huybrechts, 2013:16). In addition, they develop a ‘mobile-community-studio’ to approach citizens in the local area and to attract more people to the design process (Figure 7).



Figure 7. ‘mobile-community-studio’ and scenario toolkits  
(Hagenaars and Huybrechts, 2013:16)

In this project, a set of tangible instruments and a mobile studio for addressing local environmental matters guide participants towards the local issues and enable participants to enter into dialogue about the issues with their views.

## **Participatory design**

In the case studies summarized above, participatory design tools contribute to creating and managing places for people with the power to change (Sanoff, 2008), and provoke citizen engagement as the design practice for “collective creativity” (Sanders & Stappers, 2008:5). In this regard, participatory design has been led by Scandinavian countries since the 1970s; people as users are actively involved in the whole process of design from the early design steps (Sanders, 2006; Sanders and Stappers, 2008). In participatory design, early researches were conducted in designing ICT systems for users (Sanoff, 2008), and then it was developed to cover broader areas, including not only product design, space design and architecture, but also service design and transformation design (Sanders and Stappers, 2008). For these people’s animated participation in the design process, “the use of physical artifacts as thinking tools” is essential during the whole design process (Sanders, 2006:6). Moreover, designers need design tools to consider the users before integrating the users into the design process (Kraff and Jernsand, 2013).

### **3.4. Creative tools for facilitating citizen engagement**

Traditionally, participatory design has focused on the ways to articulate design proposals of non-designers in order to develop it into a professional work (Sanders, Brandt and Binder, 2010). This is because the tools enable participants to be out of the stage which deals with abstract images, and can move toward tangible and practical results (Kraff and Jernsand, 2013).

Sanders developed tools for participatory design in the mid 1980s; she identified that “preschool children (as well as their teachers and parents) could be useful partners in the design development process if we give them appropriate tools with which to express themselves” (Sanders, 2000:3). As one of the pioneers in tools for public

participation, Sanders (2001) argues that every person has creative potential and can take part in the design process, so she developed research tools (Figure 8). Subsequently, tools for participatory design have been used not only to explore participants - their emotional response, interest and personal experience, but also to generate ideas, design concepts, future scenarios and prototyping (Sanders, 2000; Sanders, Brandt and Binder, 2010; Kraff and Jernsand, 2013).



Figure 8. Generative tools (Sanders, 2000:5, 6)

### **Creative facilitation**

Participatory design tools were adopted to develop toolkits to collaborate with non-designers in order to help them express their feelings, ideas and dreams about the future (Sanders, 2000). Therefore, when participants encounter these materials, they can provide designers and researchers with valuable information which can be translated into “meaningful designs” (Hagenaars and Huybrechts, 2013:7). In this regard, Tippett and Connelly (2011) state that it would be difficult for direct participation to involve every group of people in an intended process without forcing them. Additionally, for the better outcomes for people and other stakeholders, more explorative and creative processes are needed, considering productivity and potentiality of local knowledge, based on creative facilitation (Christiansen and Bunt, 2012). Therefore, several researchers use different approaches, representing a movement beyond the restrained participation process such as participatory design:

'Meta-design' (Fisher, 2003), 'Creative Thinking' (Tippett and Connelly, 2011), 'Design Thinking' (Cruickshank and Evans, 2012), 'Democratic Innovation' (Carolan and Cruickshank, 2011), and 'Knowledge Exchange' (Cruickshank, Whitham and Morris, 2012).

### **Knowledge exchange**

According to Lowitja Institute (2012), "knowledge exchange is a two-way process between researchers and the users of research, in which research is used to change what is done (policy and planning) or how things are done (practice and systems)". In this regard, knowledge exchange plays a significant role in "any collaborative, productive or creative process involving more than one person" (Cruickshank, Whitham and Morris, 2012:453).

In order to manage knowledge effectively, it should be supported by the use of digital technology, such as internet and computer systems (Desouza, 2003b). However, IT solutions often cannot stimulate knowledge exchange to what it is expected (Desouza, 2003a). Although people are able to move regardless of time and place through the use of internet, it cannot facilitate sharing of knowledge between people (Desouza, 2003a). Therefore, Desouza (2003b) suggests a people-centered approach to encourage people to talk and share their information. Similarly, knowledge exchange is considered as a human-to-human interaction which can be observed without communication technology (Cruickshank, Whitham and Morris, 2012).

In terms of the vision, design for knowledge exchange can propose a platform and process to promote the transition from individuals' ideas and experience to knowledge which can be shared, associated with creative facilitation (Cruickshank, Whitham and Morris, 2012). In addition, it can move toward a new approach for



allowing others to design their own methods or tools for knowledge exchange (Cruickshank, Whitham and Morris, 2012).

### **Creative tools**

According to Engine (2012), in order to meet more complex challenges, expectations and needs of residents with reduced budgets, many local governments are moving toward innovative practice, demanding toolkits for supporting it. Engine was involved in a project of Kent Council, 'SILK – Social Innovation Lab for Kent' (Engine, 2012). Kent Council believes, "the best solutions come from the people who are closest to the issue, so the SILK Methodology provides creative and innovative ways to engage with people and approach projects, and enables a collective ownership and responsibility for project design, delivery and outcomes" (SILK, n.d.).

For creative thinking and synthesis of ideas within and across groups, tools for facilitating people engagement need to provide energy and enthusiasm; help people dispel the fear of not having their say, and serve its purpose clearly with fun (Ketso, 2012). These fun tools are able to lead people to collaborate effectively, helping to resolve communication difficulties from the beginning (Tippett and Connelly, 2011).

According to Essex Engagement Toolkit (n.d.), for effective public engagement, people are involved in 'creative activities, such as games, role-play, graffiti walls, and taking photos', and the activities are designed to provide information and a framework for drawing responses and helping them think creatively. In these activities, toolkits help people demonstrate a wide range of abilities and communicate with others, and think creatively and produce innovative ideas and solutions (Essex Engagement Toolkit, n.d.).



## 4. Initial Findings

According to Kasprisin (2011), urban design is the intentional activities of making places for people, involving various stakeholders and citizens as users. Some researchers indicate that considerable understanding of people as users is significant in urban renewal projects (Southworth, et al., 2012; Department for Communities and Local Government, 2000; Roberts and Greed, 2001).

Urban open space is an essential factor in a city plan (Banerjee, 2001), as public spaces are valuable for the social life of people (Rapoport, 1977 in Viña, 2010; Worpole and Knox, 2007). However, as the need for public space in the urban plans has been overlooked, public spaces have been insulated from the public and been used improperly (Banerjee, 2001; Aurigi and Graham, 1997; Groth and Corijn, 2005; Lehtovuori, 2010).

To resolve this crisis of public spaces in the contemporary city, in the future, people's way of life should be considered when public space is planned and designed (Banerjee, 2001). In this regard, the recent processes of planning for public spaces have been approached by public participation, accessing local knowledge, and some public participation has resulted in successful developments of plans for public spaces (Southworth, et al., 2012; CABE, 2006).

The practical design of urban public places is produced from a human-scale perspective, improving people's experience through design intervention in public urban places (Sanoff, 2008; Dede, Dikmen and Ayten, 2012). In order to engage people in urban environments, methods of participation have been explored (Viña, 2010). Goulding (2009) states that design tools should be developed to enable people to be more active in public participation for their environments. These tools for public engagement in the planning process of public spaces have been developed

from the user-centered perspective, and many researchers have studied the platforms for design intervention to support human interactions between the various participants in public spaces (Viña, 2010;Wagner, et al., 2009; Kraff and Jernsand, 2013; Hagenaars and Huybrechts, 2013).

For the more practical process, some papers propose several movements toward more creative facilitation for public participation. Knowledge exchange is also one approach, contributing to a collaborative, productive or creative process of public participation (Cruickshank, Whitham and Morris, 2012). This study attempts to employ a platform of knowledge exchange for active participation; it provides information for people and effectively draws responses from them. In addition, in the context of creative tools, these toolkits help people think of creative and innovative ideas by making them aware of potential abilities, and to communicate with others (Tippett and Connelly, 2011). Therefore, tools were suggested as final solutions for facilitating knowledge exchange to generate better ideas and solutions in public consultation events.

## **5. Field Research**

### **5.1. Citizens**

#### **5.1.1. Non-participant observation**

As the first phase of the field research, the public consultation event of Lancaster City Council was observed by non-participant observation on 14<sup>th</sup> May 2013 in order to access how the event was organised and how people took part in the event.

Information of the event was offered via e-mail, facebook, parents' school notice board; previous registration was required for participation. A platform for two hosts

who communicated with each of the participants was provided (Figure 9); two hosts addressed purposes and issues of the public consultation and information on it, and then the participants were involved in open discussion– one-to-one question and answer. However, not all participants took part in communication with hosts during the event, as about 25 participants among 50 participants expressed their views.



Figure 9. Current setting of public consultation

### 5.1.2. Interviews

Interviews with three participants of the above public consultation event were conducted on 24<sup>th</sup> and 25<sup>th</sup> May in order to lead to an understanding of a public consultation event and identify their views of the event. One participant attended face-to-face and others answered by email.

In interviews with citizens, all interviewees thought public spaces were crucial in their life in Lancaster.

*“People can meet together in public spaces, and talk about what is going on and happening in Lancaster. Public spaces enable people to do social chatting.” (Citizen 1, male, 75 years)*

*“Public parks, squares and markets are important to the identity of any town, but are most important to encourage communication between members of the public.”*  
(Citizen 2, female, 49 years)

*“We need more public parks for children, so they should be safe.”* (Citizen 3, female, 29 years)

However, some citizens had negative responses in planning public spaces, and one participant mentioned methods for public participation.

*I would be more inclined to put forward ideas if there were greater opportunities for providing input into future development, and if I could feel that everyone’s ideas would be given consideration. The political situation in UK, with first-past-the-post government tends to exclude ideas which do not come from the ruling group.”*  
(Citizen 2, female, 49 years)

*“I have always been interested in planning and design of public spaces, but sometimes I disagree with the final planning decisions... I know of several methods for encouraging people to create ideas in planning public spaces; they are useful to attract people”* (Citizen 1, male, 75 years)

### **5.1.3. Survey**

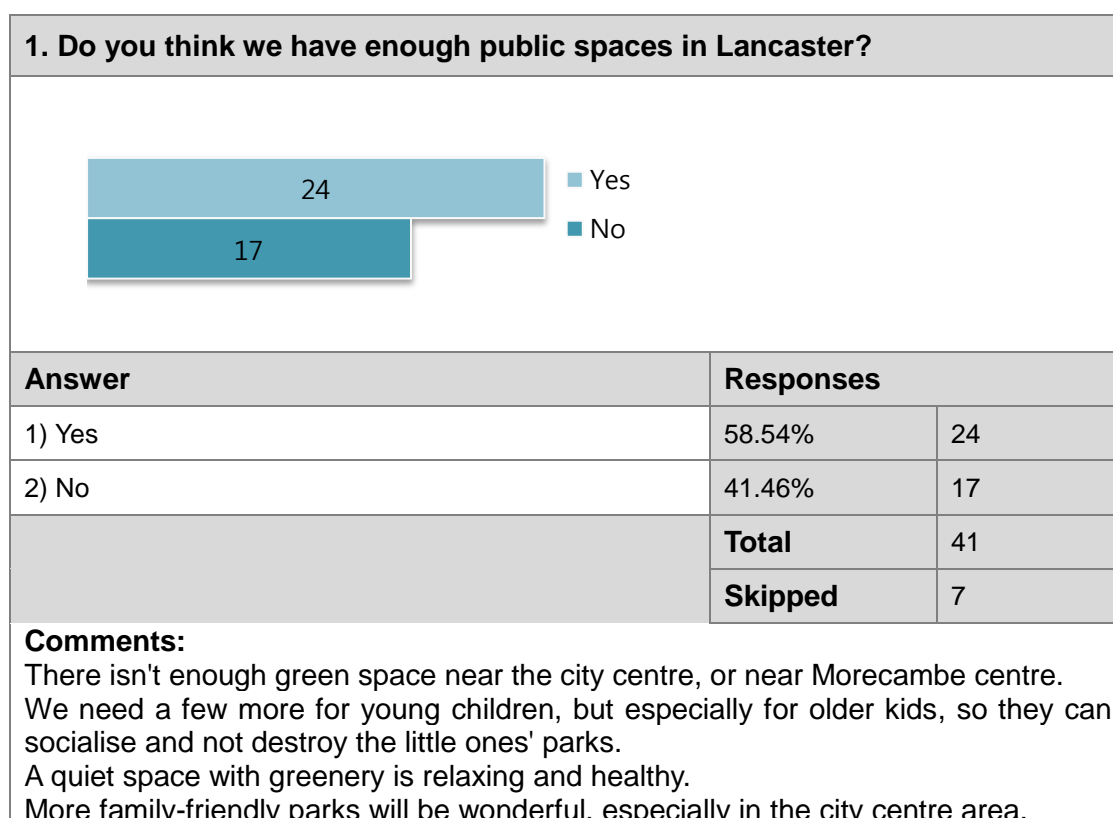
Through on-line and offline questionnaires, a survey was conducted in Lancaster and Morecambe between 10<sup>th</sup> June and 13<sup>th</sup> July. 48 citizens of Lancaster district took part in the survey during the three weeks. The questions were designed to

understand people’s views on public spaces in Lancaster, their experiences of public consultation for public spaces and opinions about new tools of public consultation.

Three questions in the first part are related to participants’ background. The results are available in Appendix 2.

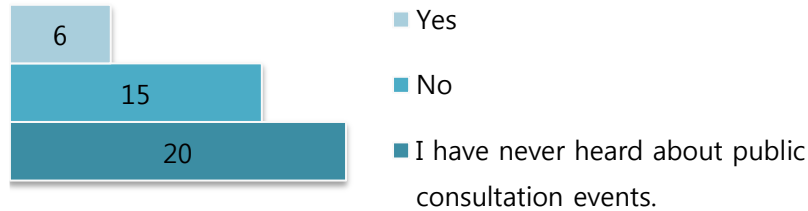
As main issues, the detailed questions and results are as follows:

In the first question, 41.46 per cent of participants thought that they didn’t have enough public spaces in Lancaster. This is because they needed green places for family and children, especially in the centre area of the city or Morecambe.



Secondly, many people (85.37%) have never participated in public consultation events, even 48.78 per cent of citizens have never heard about public consultation events.

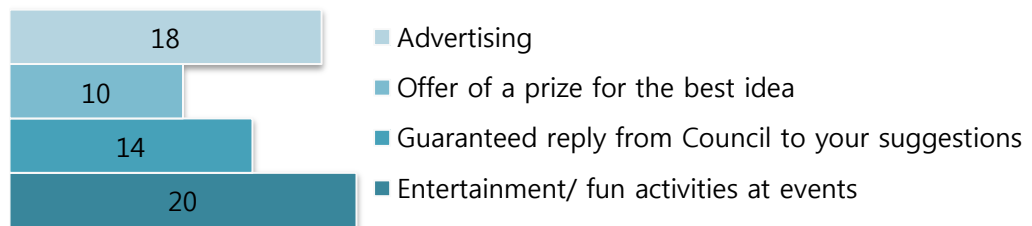
**2. Have you ever taken part in consultation events on plans for public spaces in Lancaster?**



Answer	Responses	
1) Yes	14.63%	6
2) No	36.59%	15
3) I have never heard about public consultation events.	48.78%	20
	<b>Total</b>	41
	<b>Skipped</b>	7

When it comes to the methods for encouraging people to participate in the public consultation events, 20 people thought that entertainment or fun activities at events was helpful.

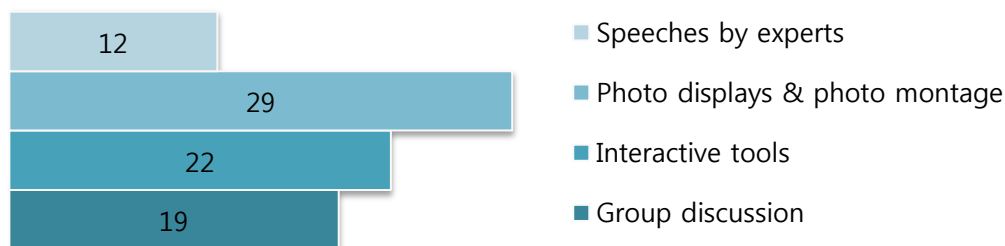
**3. What would encourage you to participate in the public consultation events?**



Answer	Responses	
1) Advertising	43.90%	18
2) Offer of a prize for the best idea	24.39%	10
3) Guaranteed reply from Council to your suggestions	34.15%	14
4) Entertainment/ fun activities at events	48.78%	20
* People may select more than one checkbox, so percentages may add up to more than 100%.	<b>Total</b>	41
	<b>Skipped</b>	7

In a way of making public consultation events more effective, 20 citizens chose visual tools such as photo displays & photo montage. Someone thought effective visual displays to get the maximum number of people were needed in consultations.

**4. Which of the following do you think make public consultation events more effective?**

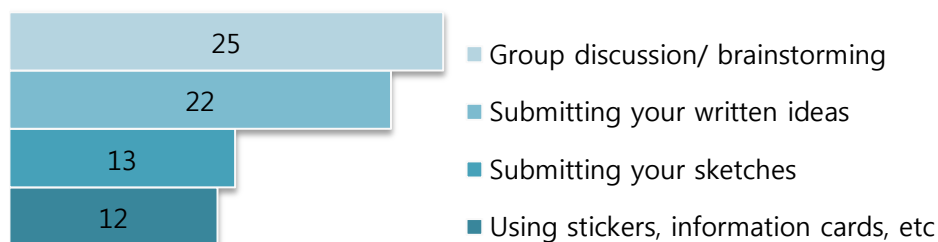


Answer	Responses	
1) Speeches by experts	29.27%	12
2) Photo displays & photo montage	70.73%	29
3) Interactive tools (white boards, presentation...)	53.66%	22
4) Group discussion	46.34%	19
* People may select more than one checkbox, so percentages may add up to more than 100%.	<b>Total</b>	41
	<b>Skipped</b>	7

**Others:**  
 visual techniques  
 open discussion with all stakeholders

In terms of a technique for promoting ideas of the public, 25 participants prefer group discussion or brainstorming as a means of sharing others knowledge.

**5. Which of the following activities do you consider best for bringing out your ideas for public spaces?**



Answer	Responses	
1) Group discussion/ brainstorming	60.98%	25
2) Submitting your written ideas	53.66%	22
3) Submitting your sketches	31.71%	13
4) Using stickers, information cards, etc.	29.27%	12
* People may select more than one checkbox, so percentages may add up to more than 100%.	<b>Total</b>	41
	<b>Skipped</b>	7
<b>Others:</b> design competition, sharing other ideas Facebook, twitter etc.		

## 5.2. Council officer

### 5.2.1. Shadowing

As a stakeholder of this project, a Public Realm Officer of Lancaster City Council was observed by shadowing on 14th June 2013 at Morecambe Town Hall, in order to identify council officers' needs of tools. She had a meeting with another officer of Lancaster City Council for the regeneration project of Happy Mount Park and discussed consultation events to develop a new master plan for it. The main issues were illustrated, based on the map made by stakeholders of the Happy Mount Park (Figure 10); they addressed various methods and any limitations for proposing consultation events.

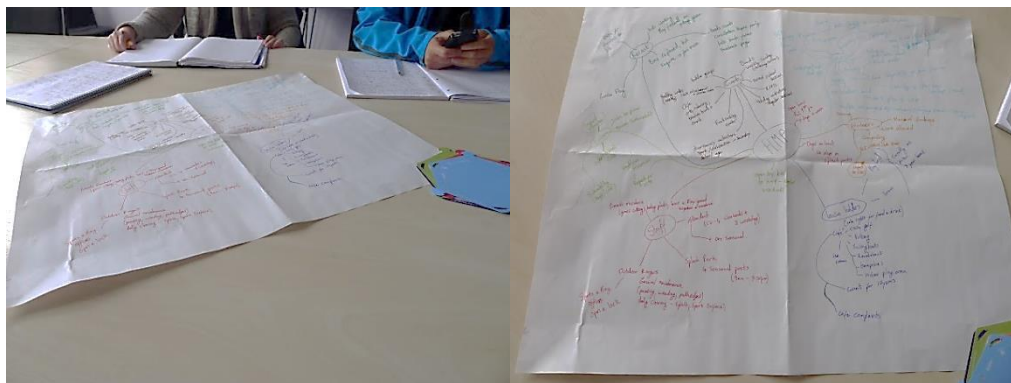


Figure 10. Officer meeting

They were planning eight consultation events between July and October 2013 for the



Happy Mount Park Master Plan, involving not only residents of Lancaster City, but also volunteers, lease holders, staff and other stakeholders of this project. For a better outcome, they needed some tools to attract people and support the consultation events in the field (Happy Mount Park).

*“people want to talk, but the officers are busy...different techniques which were used at the university are very interesting...The tools we use are to attract people...we put the cards up, using the tools; people see them and are curious; they then add their comments...Without the tools, people are just sitting and talking...It has to be quick and clear.” (Public Realm Officer)*

Throughout the meeting, the Public Realm Officer addressed the need for tools to support public consultation events for the planning of public spaces:

- To allow people to understand about the event and its information quickly and intensively
- To attract people to events, and stimulate their interest
- To provoke people's quick response

### **5.3. Case study - 'Beyond the Castle'**

#### **Desk research & interviews**

This part provides information on one case study of 'Beyond the Castle', describing a practical project for regenerating a large green space around Lancaster Castle in the heart of the city of Lancaster in the UK. The case study was conducted by desk research through a project report via Imagination Lancaster website and interviews with three experts who were involved in the project. Interviews with three experts

were conducted between 18<sup>th</sup> June and 11<sup>th</sup> July, in order to identify their experiences and views of the project for designing creative tools for people engagement. One interviewee participated in the interview via Skype, and the others took part in face-to-face interviews.

'Beyond the Castle' is a co-design project, involving over 700 people(non-designers) during 12 months from February 2012 for the future development of the public space, as a part of the PROUD project funded by the European Union through the INTERREG IVB programme, and led by Imagination, the design research lab in Lancaster University (Imagination Lancaster, 2013). It presented a challenge in the transition from current Lancaster City Council's City Park project to a creative process. Therefore, people aged between 3 and 92 participated in a series of diverse activities in order to generate hundreds of creative ideas, drawings, stories, models and proposals (Imagination Lancaster, 2013).

These co-design activities took place with five events, using various tools, allowing people not only to collaborate with others, but also to contribute creatively. According to Imagination Lancaster (2013) and interviews with experts, the five events and the tools which were employed in the processes can be summarised as follows.

### ***Beyond the Castle***

The first event to offer information on the project was held for people in the central shopping square in Lancaster. It represented the area 'Beyond the Castle', so passers-by were invited to the activities with washing line and a wooden icon to improve on a three-metre model of the area. People chose and put wooden icons on the grass to symbolise themselves, and wrote how they wanted to use the space in the future (Figure 11). "As the washing line and wooden icon provided a visual picture of the place, they helped the team to explain the concept of 'co-design' to many

passersby and market future events they could participate in.” (Project manager, interview, 11.07.2013)



Figure 11. 'Beyond the Castle' - washing line, wooden icon (Imagination Lancaster, 2013)

### ***Just Imagine All The Stories and the Shape of the Park***

This consisted of eight interconnected activities undertaken in the green field behind the Castle and connected the studio in The Storey Creative Industries Centre - a centre for arts and education in the community. Through storytelling, this event brought out issues from the past by talking about a living Roman centurion and a swamp fairy. Therefore, participants drew out many ideas from the History and Heritage by use of a map, and could attach their comments about where they felt they'd orientate it (Figure 12). This was intended to obtain a deeper interaction, targeting families and the young.



Figure 12. Documenting their story with map (Imagination Lancaster, 2013)

Next, taking the results of activities in the park, and developing them in a studio of the Storey Building, participants made a clay model of their ideas from the map for the future of the Castle area (Figure 13). In this open access event, people, aged three to 92 stayed for over 30 minutes working on their models. People physically engaged in the event with natural materials such as clay, cardboard and paper.



Figure 13. Clay model making (Imagination Lancaster, 2013)

### ***Visioning***

As an open event in which everyone could participate without any registration, participants understood the more than 1000 ideas derived from previous events and organised them through labelling them as 'don't forgets'. This activity kept people involved in the process. In addition, with different coloured stickers, people were guided to vote for each theme: heritage and industry, culture and leisure, landscape (Figure 14).



Figure 14. Analysing and curating all the ideas with stickers (Imagination Lancaster, 2013)

Therefore, when people looked at them, they could identify themes by the colours and analyse the data with the colour-coded stickers.

### ***Interactive Co-Design Exhibition***

As the last event, this is a good example of co-designing an activity with the elements. The analysis of the co-design process at previous events showed that there were not only a large number of similar opinions on wishes for the site, but also overlapping ideas about the development of the space. PROUD team arranged some activities in which visitors were asked to participate in co-designing solutions and proposals for the area that had been created by that time.

“Participants selected a sticker of one of the core values from the pyramid that they feel best represents their interest in the area. They then selected a sticker from the themes wall which contained a summary of the ideas to enhance the site as well as the contradictions in the data. The final step asked them to select a sticker question” (Imagination Lancaster, 2013).

After that, participants exercised alone or with others to propose a solution with the stickers and the cardboard box on which they could write their ideas and the final solution on the side (Figure 15). Thus, these were displayed in the central part of the exhibition.

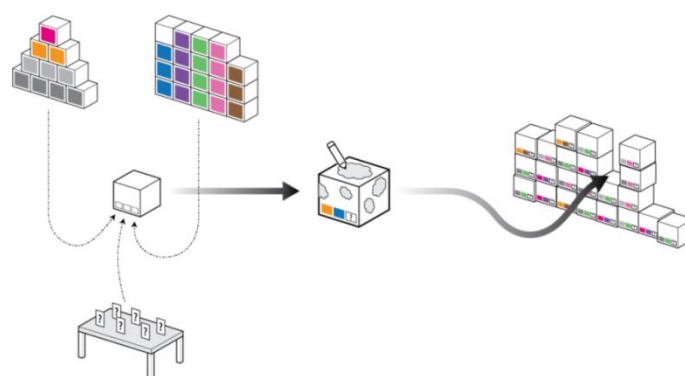


Figure 15. Co-designing at the Exhibition (Imagination Lancaster, 2013)

For each event described above, tools were adopted for collaborating with citizens, and experts of ‘Beyond the Castle’ showed how they were used, what they contributed to and what they showed (Figure 16).

Tools for facilitating people participation	
Washing line Wood icon	<p><i>Description:</i> People selected and positioned wooden icons from washing line to represent themselves and wrote how they wanted to use the space in the future.</p> <p><i>Insight:</i> As the start the co-design project, they gave a valuable insight into peoples aspirations, wishes and views.</p> <p><i>Notice:</i> Wooden icons are very tactile-natured, and intrigue passersby. The washing line is good for attracting people. It does not need to be too complex.</p>
Detailed map	<p><i>Description:</i> People came up with many ideas to bring the History &amp; Heritage to life over the whole area.</p> <p><i>Insight:</i> It tended to bring out practical ideas and some concepts.</p> <p><i>Notice:</i> It was not the most creative way for generating innovative ideas, and it took some time to organise.</p>
Clay model	<p><i>Description:</i> Participants built clay models of possible developments in the Castle area.</p> <p><i>Insight:</i> People very physically engaged and were much more imaginative; teenagers and children were especially attracted to the models.</p> <p><i>Notice:</i> Alternative materials needed to be used as well, as some people didn't want to get dirtied by the clay. The materials were affordable, but the results were light and easily destroyed.</p>
Sticker	<p><i>Description:</i> Participants used stickers for voting.</p> <p><i>Insight:</i> When people looked at it, people could count up the colours and figure out the data with the colour-coded stickers.</p> <p><i>Notice:</i> It was an exercise to add a value, and it needed a system for value judgement.</p>

Figure 16. Physical tools of ‘Beyond the Castle’

This case study informed of the co-design process of collaboration with the public for public spaces and creative tools for involving people. The tools were useful for people not only to participate in co-design events, but also to generate their ideas.

## **6. Research Findings**

Based on the literature review and field research, it can be identified that public consultation events need to be supported for raising people's participation in the planning of public spaces.

In terms of the needs of citizens, although public spaces are important for social life of the citizens in Lancaster, most of them had no experience of public consultation events for public spaces. The questionnaire survey showed that 14.63 per cent of respondents had experience of participating in public consultation events for public spaces, while 48.78 of citizens had never heard about these public consultation events. In addition, interviews with citizens indicated that some people had negative perspectives on policies of the City Council, and they demanded that all the people's opinions and wishes should be considered in the plan. Through public participation, citizens as users of public spaces can address their needs influencing on the decision making process (Sanoff, 2002; Dede, Dikmen and Ayten, 2012), and satisfy the outcomes reflecting their wishes (Wates, 1985 in Al-Kodmany, 1999).

For effective public participation, 20 of the 48 people surveyed selected entertainment or fun activities at events for promoting them to participate in the public consultation events. Moreover, many people chose visual displays as effective methods, and ticked group discussion/brainstorming to help them share ideas with others as a tool for generating ideas in the public consultation. In this regard, visual methods enable citizens to understand the issues in public participation and effectively communicate with others. (Al-Kodmany, 1999). Fun tools for promoting citizen engagement help people overcome the fear of not having their say (Ketso, 2012) and provide easy access to collaboration processes from the beginning (Tippett and Connelly, 2011). A human interaction approach is considered to

encourage people to communicate and share their knowledge (Desouza, 2003a; Desouza, 2003b; Cruickshank, Whitham and Morris, 2012).

The Council officer said that opinions of residents were essential for developing a master plan of public spaces. She has communicated with citizens to understand their views and wishes about the future of the spaces in public consultation events. However, it was not easy to obtain quick and clear information from participants. Therefore, she explained that creative tools were necessary for the better planning of public spaces and a successful outcome, helping people to understand the purpose of the plan and make comments quickly.

In public participation, the local council is able to meet the requirements of citizens, and this can result in better policy (Brown and Keast, 2003; Siu, 2003). In order to produce better outcomes, more explorative and creative processes for public participation are needed, considering productivity and potentiality of local knowledge, based on creative facilitation (Christiansen and Bunt, 2012).

Through desk research and interviews with experts, the case study of the project – ‘Beyond the Castle’, introduced several creative tools to help people generate creative and good ideas for the park. Tools made it easy for the public to engage in public participation events and to be more imaginative, providing a practical opportunity to be involved in planning public spaces. People were attracted to the process of planning by physically being engaged with tools. In addition, the Council obtained valuable information on people’s wishes and opinions and their practical ideas through offering an in-depth exercise using a set of tools.

The direction that emerged from the research findings was new tools for the



knowledge exchange, in order to facilitate people engagement in public consultation events. This is because, as noted above, as citizens showed a low participation rate in the events, because of lack of information, they wanted not only fun activities to attract them into the process of planning, but also a means of sharing others' ideas to create new ideas for public spaces. Council officers needed to share information quickly with citizens during public consultation events. In this regard, some knowledge is difficult to communicate or share with others; it should be changed so anyone can understand it (Desouza, 2003a). Beyond the role of information transfer, knowledge exchange is a new way for encouraging cooperation, productivity and creativity which everyone has (Cruickshank, Whitham and Morris, 2012). Therefore, knowledge exchange can attract various stakeholders with different backgrounds to solve problems, especially specific problems such as the development of a public space (Cruickshank, Whitham and Morris, 2012). For these reasons, new platforms for knowledge exchange that involve people need to be considered as a direction for a design development.

## **7. Design Development**

Based on the research findings from the primary research and literature review, this project aims to design creative tools for the knowledge exchange between citizens and council officers in the planning for public spaces. The design ultimately aims at eliciting quick responses and clear comments from a wider range of people by the use of new forms of tools provided by the local council. The tools include “a form of interaction” and a new platform for helping Lancaster Council “to design their own knowledge exchange approaches based on a framework of tools” (Cruickshank, Whitham and Morris, 2012:453). The following sub-sections introduce the process of designing solutions, the design principles, functions and the platform for knowledge

exchange in public consultation events of Lancaster City Council.

## 7.1. Design process and ideas

Ideas for solutions were generated, based on the requirements of a council officer. From the findings of the field research, current knowledge flows were identified by a knowledge exchange map (Figure 17).

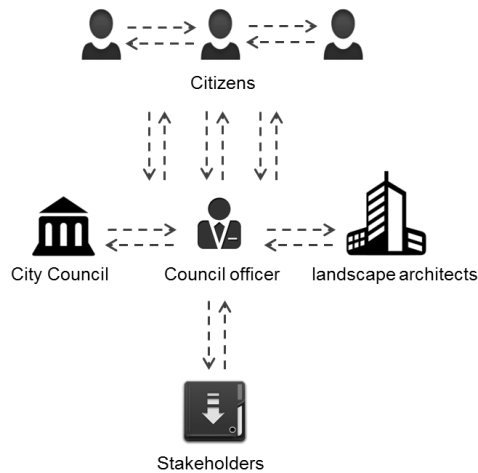


Figure 17. Knowledge exchange map; the current process

In public consultation events, exchange of information on events and projects has occurred between a council officer and not only citizens, but also stakeholders, landscape architects and other council officers. The council officer needed tools to support this interaction.

Design development starts by considering an opportunity map to generate ideas (Figure 18).

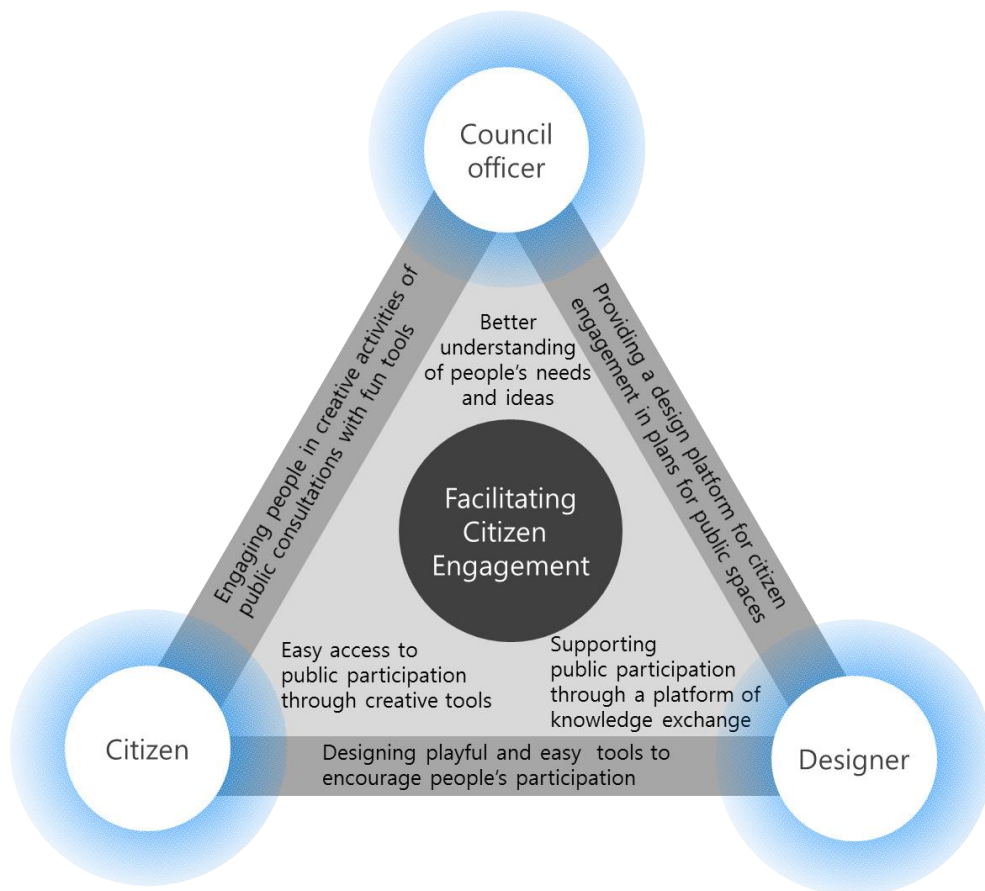


Figure 18. Opportunity map

Initial ideas have been strongly focused on physical tools which were used during public consultation events, because citizens could physically engage in the public consultation by means of these tools and council officers required tools to arouse people's curiosity and quickly obtain their responses.

In order to reflect the perspectives of council officers and citizens in the design solutions, the initial design of the tools, based on the tools of 'Beyond the Castle', was validated through the public consultation event for the regeneration project of Happy Mount Park (Figure 19). Validation for council officers was conducted through brainstorming in Happy Mount Park and by interview with a Public Realm Officer to generate ideas for new tools and identify improvements for it.



Figure 19. Physical tools for public consultation events in Happy Mount Park

Although the tools, such as washing line, definitely created people's interest and showed that there was an event going on, the number of people who participated in the event was no more than the Council Officer expected. In addition, through an interview, the council officer addressed a new form for public consultation.

*“People seemed to be in the park for a reason such as the Splash Park and did not want to get involved in anything else. [We need to] move [toward] visual tools, and focus on the outcome required and how that can be achieved better... different consultation format, etc.” (Public Realm Officer, interview, 17.07.2013)*

The Council officers suggested more attractive solutions for guiding more people to the event area. These opinions were reflected in developing the final solutions to create more practical and active interactions between council officers and citizens by the use of tools during public consultation events.

Final solutions are divided into two parts: a new platform for helping council officers to design their own approaches to knowledge exchange, and physical tools for facilitating knowledge exchange during public consultation events. Visualized design materials for proposed solutions are introduced in the appendix 3.

## 7.2. New platform for knowledge exchange

### 7.2.1. Principles

Before designing a new platform for knowledge exchange, some of the key principles, which are relevant to the information interaction between the public and council officers, are laid out. These principles are based on the insights from the literature review and the field research (Figure 20).

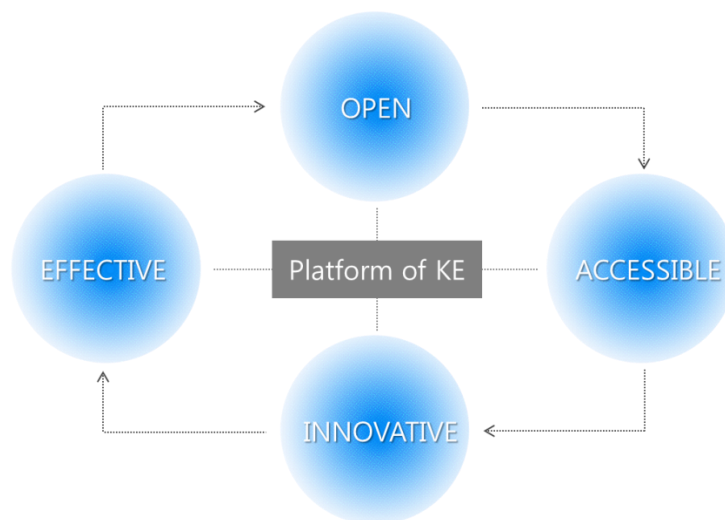


Figure 20. Principles of platform for knowledge exchange (KE)

- *OPEN* – The case study indicates that insights and ideas can, and should, come from anywhere and everywhere. In particular, people are usually the experts in their own lives, and can solve a problem in their own way (Lee, 2006; Siu, 2003; Sanoff, 2002). “The tools we used helped to open up people’s imagination” (expert 3, interview, 11.07.2013).

- *ACCESSIBLE* – For effective public engagement, the process of the public consultation event should be easy to follow (Tippett and Connelly, 2011). A citizens' survey showed that people could be attracted by entertainment or fun activities in the public consultation events. "Tools made it easy for people to engage: people were able to contribute their thoughts, experiences and wishes to the plans for public spaces" (expert 2, interview, 3.07.2013).
- *INNOVATIVE* – A council officer stated that creative tools for public consultation were essential in order to achieve a better outcome for public spaces. Tools allow people to see the world around them from different perspectives and to generate good ideas (Ketso, 2012).
- *EFFECTIVE* – A case study indicated that for effective interaction during events, visual and physical tools are needed to provide a practical opportunity for people participation in planning public spaces. Citizens could understand the concepts of public participation with visual techniques and are able to express informed opinions (Al-Kodmany, 1999; King, et al., 1989). In the survey, people said that visual tools make public consultation events more effective.

A new platform for knowledge exchange for the City Council is designed, based upon the above principles, in order to enhance citizen engagement in the planning of public spaces.

### **7.2.2. Functions**

A practical knowledge exchange framework has been explored by means of a number of models. As an example, it can be illustrated by its five components: *Problem, Context, Knowledge, Intervention, and Use* (Ward, Smith, House and Hamer, 2012). They explain that, "the framework shows the range of characteristics

and activities associated with each of the five components” (Ward et al., 2012:302). Based on the characteristics and activities, the platform for Knowledge Exchange (KE) and its functions can be considered to facilitate people engagement, according to the levels of citizens engagement from the secondary research – inform, consult, involve, collaborate, empower (Carson, 2008) (Figure 21). Knowledge exchange increases from the early stage of public participation.

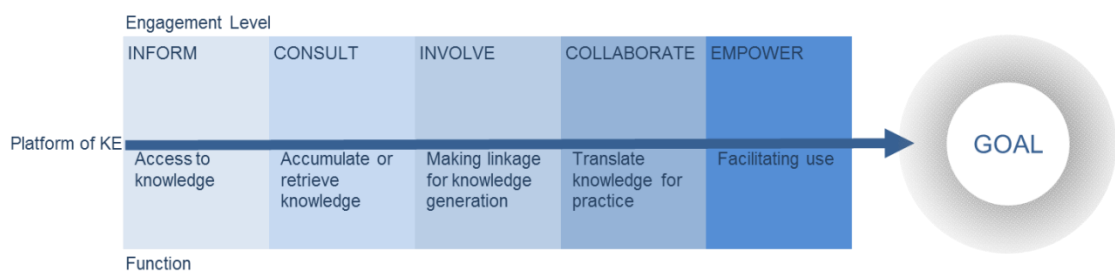


Figure 21. Functions of the KE framework

A new platform of KE would allow a council officer to quickly interchange the required knowledge with the public and stakeholders. KE platform would support the process of knowledge exchange between council officers and citizens or stakeholders (Figure 22).

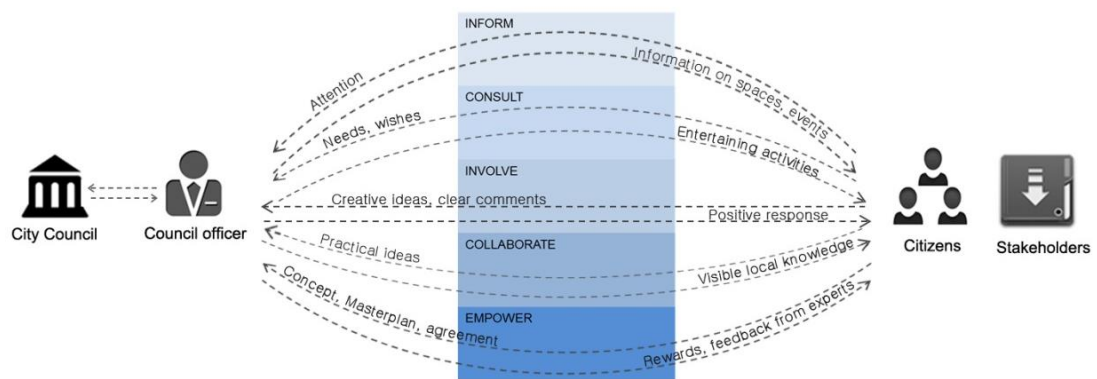


Figure 22. New platform for knowledge exchange



### **7.2.3. New platform and tools for knowledge exchange**

According to the new platform for knowledge exchange, tools for people engagement during public consultation events can be proposed.

#### **1. INFORM**

In this phase, the KE platform disseminates information to the public and attracts more people by the use of open and accessible tools. This enables people to be aware of events and attracts their attention.

#### ***Showcasing coach***

Showcasing is a great opportunity to communicate and obtain feedback from people. “One of the advantages of a design-led approach is that it is visual and can be presented back to individuals or groups who are central to the project. Opening up the project to an external audience may encourage the presentation to be of a higher quality” (SILK, n.d.). A showcasing coach is a movable exhibition space to open up public consultation events in the local area. This allows passers-by to see what the Council is planning and the planning processes they can be involved in. A showcasing coach is designed to exhibit; its inside is used to present visual information like photos, and the outside is covered in whiteboard sheet for people to write or draw, as they wish. As a profile raiser, a showcasing coach is a tool, presenting the project and its process to an external audience. It might encourage people’s attention through visual-exhibition showcasing events. People would get the opportunity to access knowledge of the project.

#### ***Display cart***

A mobile tool kit is a form of portable design studio which makes it easier for



participants to engage in the design process (Hagenaars and Huybrechts, 2013). A display cart is a mobile tool kit to directly disseminate information on public consultation events in the local area. This allows people in every part of the district to access the information council officers request and the issues involved. A display cart consists of a wooden frame, built so that it can be dismantled and reassembled; it consists of a table, which can be used to set up information cards and feedback cards for people. The back wall of the cart is used to display visual materials like photos. A display cart is a tool which supports the profile-raiser that starts public consultation events. It can produce comments from the public, providing insights for the City Council. It may also have an additional layer of explanation that identifies issues of the local area and opportunities for public participation, promoting people's interests.

## **2. CONSULT**

Council officers can collect knowledge from people, arouse people's interest and make it easy to quickly acquire comments with innovative and creative tools.

### ***Wish card***

In order to inform the project development and outcome, it is essential that citizens express what they want to obtain, focusing on their experience and their feelings (SILK, n.d.).

A wish card is a tool for obtaining knowledge quickly from participants in public consultation events. It can be a useful guide in the development process of public spaces, helping to maintain focus on the needs of users. Each card has a full sentence with a space to write an idea and comment during public consultation,

contributing to information which council officers wish to collect. For example, “I want \_\_\_\_\_ of the park to be \_\_\_\_\_”. It can be useful for detailed plans, development of initial ideas and evaluation of prototypes. A wish card can bring out varying levels of people’s needs in respect of public spaces. It leads participants to publicly express their wishes, based on their experience and feeling.

### **3. INVOLVE**

In the involve phase, council officers can steer people to the work, in order to generate knowledge and support creative ideas with innovative tools.

#### ***Idea net***

An idea net is a tool to visually display information and people’s ideas in the area of public consultation events. It allows people easy access to public participation and concentration on issues which the Council wants to deal with. Information is located at the centre of a net, detailing the issue which the Council intends to focus on. Participants’ comments related to this issue are arranged in a radial pattern. The idea net is valuable for generating ideas from participants in public consultation events. People express their convergent views on given issues. It may result in a large volume of local knowledge on a particular topic.

### **4. COLLABORATE**

In this phase, council officers could facilitate collaboration in transforming knowledge and ideas into practice and strengthen a positive relationship with citizens.

#### ***Thinking footpath***

A map was developed, telling individual citizens the story of a future user

(Imagination Lancaster, 2011). It produced practical ideas, as people sometimes drew more detailed ideas in the project 'Beyond the Castle'.

The thinking footpath is an experiential tool kit for visual representation of a journey in the public area. It helps practical ideas to be made available by displaying their experiences in this area with related materials such as photos, documents and examples from other districts. According to the footpath on the ground, a set of free-standings is built to represent the main points of the public spaces. Visual materials on the each standing are used to display issues which the Council wants to focus on. Participants can write or draw their own ideas in the margins of the standings. The thinking footpath is a visual tool for people to share the key issues, their experience and their own ideas with others about public spaces. The combination of walking activities and visual materials supports the practical ideas of participants. As people walk along the path, they can explore the area and generate ideas.

## **5. EMPOWER**

As a last phase, this plays the role of facilitator in using accumulated knowledge in the planning of public spaces. Council officers can produce ideas for formulating a better master plan and obtain people's agreement in the final planning decisions.

## **8. Discussion of Finalised Proposals**

The core value of the finalised proposals is a platform for effective knowledge exchange; council officers could provide useful information to attract people in the process of planning for public spaces, and they could quickly obtain the necessary information from the public. The solution aimed to improve the information flow

between council officers and citizens during public participation by supporting public consultation.

Nevertheless, there are two challenges to be considered in this project. The first is that some people are reluctant to reveal their knowledge openly and exchange their knowledge with others. This view considers that knowledge is inseparable from the people who own the knowledge (Hansen, Nohria and Tierney, 1999). Wasko and Fara (2000:156) report, "Knowledge is still considered a private good owned by the individual, and its development and exchange occurs through one-to-one interactions". In the field research, it was also observed that some participants did not want to display their comments on the washing line. Instead, they wrote their opinions on the cards and submitted them to council officers directly in the public consultation events of Happy Mount Park. Council officers said that they often met these people, so current methods such as a questionnaire form and a box should be set on a table. Therefore, council officers need some time to guide the public to consider their knowledge as "a public good" (Wasko and Fara, 2000:155); not only can it be shared openly and managed by a community, but also can produce new knowledge when people interact with others who have their own knowledge (Kogut and Zander, 1992).

As a second challenge, the platform for knowledge exchange is asked to provide a deeper understanding of local knowledge. Each community develops its own diverse knowledge within its community, so in order to develop local knowledge, its own communication systems have to support it (Boland and Tenkasi, 1995). The flow of knowledge can be stimulated by communication systems that support the respective needs of separate groups (Boland and Tenkasi, 1995). In addition, people intend to

engage public participation in order to follow current issues and new ideas, so making knowledge available, useful, and helpful to the community is the main key to success for community (Wasko and Fara, 2000). In this regard, Jarvenpaa and Staples (2000) state that “information usefulness was most strongly associated with the person's use of collaborative media.” Therefore, public participation in a platform of knowledge exchange needs to be accompanied by the development of a communication system, such as a web-based service or by providing telephone or notebook facilities for communication. A council officer also said that active feedback via a communication medium such as Facebook is necessary. However, it is not within the scope of this research to cover every aspect of the subject and it focuses on developing physical tools; supporting this knowledge exchange by communication technology was, of necessity, limited.

## **9. Conclusions and Implications of proposals**

Returning to the questions posed at the beginning of this study, it is now possible to state why many people have not participated in a public consultation process for public space, what the problems are, how design contributes to dealing with the issues and what the practical solutions are.

The initial research identified a principal cause as being that there is insufficient information on public consultation and policy for public spaces. As regards this reason, some researchers argue that the framework for sharing and interchanging of information could facilitate people participation (Cruickshank, Whitham and Morris, 2012; Wasko and Fara, 2000). New ideas are created when people collaborate by exchanging their personal knowledge with others (Kogut and Zander, 1992). For active knowledge exchange, design can suggest tools for promoting and a new approach for helping others to make their own methods for knowledge exchange

(Cruickshank, Whitham and Morris, 2012). Therefore, solutions were developed to propose physical tools for facilitating knowledge exchange during public consultation, and guide council officers to design their platform for knowledge exchange.

One advantage of the final solution is that council officers are able to obtain useful information quickly through easy access to local knowledge. This may result in a better outcome for public spaces. On the other hand, the solution enables people to generate creative ideas for their public spaces, and encourage more people to participate in the decision-making process. A platform and tools for collaborative working could provide people with the opportunity to openly participate in public spaces. Positive experiences through physical and practical activities in public participation will contribute to the continuous participation of citizens.

Public participation by exchanging and sharing of local knowledge is critical, and if it is supported by a new platform and tools for knowledge exchange, it could provide a creative knowledge flow to facilitate citizen engagement. Therefore, the City Council should encourage people to continue to offer their information in the planning of local areas.

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## **Appendix 1. Interview transcript**

### **1-1. Interview transcript (1)**

Date: 18th June 2013

Interviewee: expert 1 (of the project- 'Beyond the Castle')

#### **- What was your role in the project – 'Beyond the Castle'?**

As a part of design team which had five designers, I was asked for concept design and 3D design, but in the end we shared all of roles, I designed not only processes and tools, but also techniques through co-design with other designers.... How to come up with tools, I was asked to drawing, illustrator, laser cutting, building carpentry. It's quite diverse.

#### **- What was the most important thing to you in this project?**

The design of the tools is a sort of a logical consequence of concept. The concept is to focus mostly on the people and the situation that you have to design for. If you do thorough research, we did all kind of research to get our hands on this matter, to fully understand what the problems and the possibilities were with what kind of group we dealt with and from that we tried to form a concept, that sort of logically comes from this investigation. The most important is that design for these tools is not an invention; it is like a logical consequence of research. We had the term co-design, but the existence of the phenomena tools, which we used according to co-design concept, was entirely new for me. So we didn't do any radical research, we did practical and investigational on-site research.

#### **- How did you design a set of tools for the creative engagement in the project?**

First event, we were aware that this should be an aware waking event, the point you are not trying to have contact with really specific people as many people as possible. You can imagine that tools is a sort of more designed for this. But the thing is you don't come up with design for a set of tools in advance in this process. Now I do with my other project follow 'Beyond the Castle', but in this project, it was learning by doing...we were trying to come up with staffs' ideas for tools, but it was not a case of all the tools being designed in advance, but there was a sort of gradually happening of process, because we had to learn so much from each events. We tried different ways of approaching and handling people we work with us, that is also very important in this project, because we are design team, 5 people, unlike one designer.

#### **- Is it easy to develop creative tools for this project?**

It is not easy to design tools and techniques, because we have to collaborate with people.

Tools and techniques for the use of these tools are equally important, so you design not only tools but also consider techniques of the tools as. It is not easy to design tools because you have got a clue with what kind of people were you dealing with? Moreover, it was difficult as a foreigner with no experience which works with British people, so it is difficult to understand local people, their culture. On the other hand, I did some co-design project after 'Beyond the Castle'. Maybe it didn't play such a big role this culture. I just finished project for street in the city where I lived. I had really close connection to residences, and that was really tough because the interaction with people so direct, in 'Beyond the Castle' we had to engage such a large and diverse group, maybe that was more easy to design tools and techniques because you don't know who are addressing. In a later project, with a close connection to the residents, it was found to be more difficult, as the people addressed their views more directly and strongly.

**- What have you learnt (identified) from this project?**

Because I didn't have any co-design experiences in advance, so the existence of process to engage users, everyone is an expert in their own way, that is really important, I means experts not as a being citizens in Lancaster, have their experiences, in this sense, they are experts. It is on field whether you are educated or not, it is not relevant to co-design project. That's an important thing. I learned a lot of design tools because for me designing chair is just clear. For me, it is difficult what do I do, what I like to do. Through Beyond the Castle, I learned to design a process whereby other people can be creative, so in that sense I can say that design is a very aesthetic and beautiful tool and can help people to look at the world differently and try to come up with good ideas for the park.

**- How do you measure the success of these creative tools?**

Although we didn't measure at all, we just observed, felt, and saw how people interacted with the tools. And you try to see whether the information which you thought you would get would be relevant. It's difficult, to analyse the qualitative data. It can be observed through interaction between people, responding with way you thought, better or worse, whatever. I think you are sensitive in this events or workshop, whatever kind of form you choose to use tools for, they have to be sensitive during the process to see whether something is well or not.

**- What do you think should be considered in designing tools for effective interaction between council officers and local communities?**

That's very easy, make it in the co-design process, because if you look into designing tools for engaging community in co-design processes, it is most important to talk to people, to different groups, make sure design something and then have workshops or events to test and back to refine it (prototype); once that is completed, the process needs to be refined.

## **1-2. Interview transcript (2)**

Date: 3rd July 2013

Interviewee: expert 2 (of the project- 'Beyond the Castle')

### **- What was your role in the project – 'Beyond the Castle'?**

I was a facilitator in the event, so it was to design some of the public engagements in the event, and to facilitate, which is to bring everybody together, encourage them to talk to each other about their experiences. Also I was a part of team which also designed bigger interactions, so for example the exhibition, I was the part of the group that contributed to the design of the exhibition for the 'Beyond the Castle', called 'Picture This', and, as a part of 'Beyond the Castle' design team, we all worked very closely on contributing our views, so where I was principally the facilitator, I also had input into it, and somebody else as well.

### **- What was the most important thing to you in this project?**

The most important to me was to make sure that everybody who was involved had really positive experiences, their contribution was really valued, and as for the quality of experience, the method, usually, for getting the greatest value from the contribution was to listen to it and make sure it will be heard.

### **- How did you design a set of tools for the creative engagement in the project?**

Each of the events has a different mechanism. In the first one, it was very visual in Market Square; we took a lot of spaces in Market Square with big constructions to mimic the park, and we had lots of wooden icons. It was quite artistic, and that drew people to it, and when we spotted people, we got them to use the icon to indicate what kind of user they were, whether they were walkers, cyclists, children going the park. We used physical means to engage them. Similarly, at the event of course, to imagine the shape of the park, we used materials.... wood, clay....and we actually built models, so people very physically engaged again; they bring ideas to life through model making. In the consultation with the public and stakeholder groups, it was much more suitable to use these techniques....just using different conversation to engage people. Stakeholder groups mean people who had an interest in the project, representing environmental or historical aspects.

### **- Is it easy to develop creative tools for this project?**

I didn't develop any particular tools, I used conversational methods of engagement or I used materials to engage people. I couldn't honestly say that I developed tools, not like Bobby, who was also involved. Have you spoken to him? I would say he did develop tools because he developed some which I worked with him on. We came up with different things.... there were

tools, but I would say that's not usually the way we worked...I think what was the key, maybe, were the tools we developed with volunteers working on the project. We developed with them some protocols about how to engage with people. I think that's the tools to encourage and promote effective conversation.

**- What have you learned (identified) from this project?**

Working with a team does massively improve the quality of the eventual outcome. I don't usually work in a team; I usually work alone. Through working in a team, it's a luxury, and through their eyes ideas as well were considered from different perspectives, and it was enormously helpful for me, because it made me consider things in different perspectives; it also made us test each other. Testing ideas is adding value to a test; it was a unique, beneficial experience; I don't think I have known such luxury or a similar experience. There were five of us and we all came from different occupations; it was a coincidence and an iterative learning experience..... learn, try, test, challenge, learn, try, test, challenge...it was fantastic. I learned what it was all about, also the levels the skills of people who worked on it; we were working together, able to improve our skill levels, an opening where you find yourself working within a team, designing something. That is the case. I'm with people inputting in at different levels now; this is the right co-design issue. Because we were a team who were coming together to work with people in a co-design process, we wanted a co-design team. I think that we developed, ourselves, methods of working together which enabled us to always feel..... to mostly feel, because there was an exception..... that each was able to represent the use, skills and experience of the representative teams, and that was very helpful. What we then had to do was engage, take that and use that, to agree our methods of engaging with everybody else to bring effective co-design. When we talk about tools, one of the others suggested designing boxes we used in exhibition, how we'd use different boxes, use different faces, or sides of the boxes in different ways. That was a tool that made it easy for people to engage: people were able to contribute their thoughts, plans and hopes. The key was the openness, with different design teams trying different things, and then making them fit the public. They didn't constrict the people they engaged with...we didn't try to force one method, one technique, but lots of different settings. It was said, and I also think this, that tools have to be tailored and delivered to the particular people at a particular time on any day and every day, clay, wood, card and modelling them into structures in the park. Among participants, we had 3-year old boys and some kids of 9 or 10 months..... that was the span. We had to make methods of working. However, we were all using the same tools to engage them. It was the right way to use conversation for engagement, the way we used it, with the people, the way you enable them to use words, the way, fundamentally, that was going to get their feelings. That was what I contributed. There was another way, where you get conducted to models or images or different sizes of box, but it usually begins with conversation. I think I would place



great emphasis on the need to get those tools in place, which encourage that sort of face-to-face engagement with people, because the key thing about that is making people feel safe, making people valued, making people feel listened to, and sometimes they say things you don't want to hear, sometimes they will say, "This is all poisonous, why are we doing this?", so you've got to take them to the point of making them feel "I will trust you, I will invest some of my time", so it's all about valuing their time, their contribution, what you have to do, which could be all the other tools. I think it's important that the first tool should work and you get it right.

**- How do you measure the success of these creative tools?**

The main success is that they created a very visible statement, they were able visually to demonstrate the breadth of engagement, because if we had to represent that textually, it would be a lot of writing, whereas the boxes and models and things from the afternoon in the park contributed to a different texture of involvement, that was very visually represented. I think that's good, I think it looked like..... well, it didn't look like the worst evidence: a large number of people had contributed in very different ways, so I think the success of the tools was evident in the extent. I don't remember the number of people who were involved, but were a lot...hundreds and hundreds of people. Maybe also we encouraged bravery and we encouraged people to really be imaginative. Now, this short-term success is that it produced bravery imaginative ideas. What's really important, however is that they are respected and valued afterwards, because somebody comes along, spends 30 minutes producing images, models or boxes, and then nothing happens. They write these things and they don't lead to anything. I think that in any co-design project it's what happens afterwards and how things are taken or not taken, and how they're reported back to the people, because you want to be able to continue to engage people in such processes. They say people have so many people they know or people who hear about what they've done, so it's not enough, as I want to go back to Lancaster on another project, to be told that, "not only did we think nothing would happen, we told you nothing would happen; you said something would and just look!" So I don't want that obviously, so I think about short-term success, which I can imagine taking us through the initial project, and much more significant long term success will follow.

**- What do you think should be considered in designing tools for effective interaction between council officers and local communities?**

If we replaced the word, 'childish' with 'playful', that was definitely one objective: to be playful with materials. It was not the people who engaged in the particular event I had responsibility for who produced building models. People took so seriously the models they were constructing. There was a family of 5. (3 children, 2 adults) and they set around for ...it was just under an hour or just over an hour. They sat around a table, they built models together of

the park they would like, and they were talking throughout the process; it was a really valuable learning experience with the family, about what they like, what they want, what their aspirational dreams were, what they might, just for fun, do next week, next month, next year... the methods of doing it, some bits of clay, some bits of card, the sort of thing children would do, but the way in which they employed them!. The first group was playful rather than reflecting and considering "What does it mean for the family there..... Which is there.....but that didn't matter; we talked about environmental, intergenerational needs, different generational needs, we talked about being together. It's something I defy anybody to say is childish. I think it was a powerful impact, and that family got more out of the process than we got out of the family. We just got a model of their perfect park, but it was very insular; they will essentially just be building a park for them to talk about. Now there's no way we'd made any set element for it. We considered how people will be affected, what their vehicle is, what their neighbour's car is. The family gets together to talk about it....really powerful! Young men, young women, maybe they stay late, they were building tiny worlds they want the world to represent ,stone walls, ancient stone walls, they sat together talking about the walls, the importance of ancient stone walls, by actually rolling piece of paper into tiny pieces of different shapes as stones and trying to construct them into a wall. As it happens, that wall didn't make it into the exhibition.....too fragile! We waited, and they were the last people to leave. The man was determined to build exactly that, so their use of materials was very poor, as were the means of engaging him and his partner into thinking about the method architecturally, but in terms of our output, we all have one end, because in the next stage it all crumbles into a tiny fizzle. We did have a sense of how that process, how those tools and methods were able to engage them. This is a superficial thing, where a little boy and a little girl will come along and build a slide and that sort of thing with me, so it enables people to engage in different points ...some people played with clay, some talked without making anything with clay. Clay is light and it's easy to destroy, so they maybe thought there would be more easy access through an interview.

**- What do you think about tools for attracting people into events in the field?**

The last step is important, to value people, to make sure people know their value. And then they can share their experience with others. The tools should be playful, visual, not complicated, something simple, and easy to engage with, something that you can work with, be it with a young person or an old person. It is just good not to keep people thinking, but to get them doing something.

### **1-3. Interview transcript (3)**

Date: 11th July 2013

Interviewee: expert 3 (of the project- 'Beyond the Castle')

#### **- What was your role in the project – 'Beyond the Castle'?**

As a design manager, I managed the process of the project rather than the design itself and I was the link between City and County Council and design team. I was making sure that things got done, shaping the brief of the Council and briefing the design team about what their job was, and making sure that, if the brief changed, sharing that with the design team .

#### **- What was the most important thing to you in this project?**

The important thing was that the Council were happy with the quality of ideas which the co-design generated. The Council was our partner, rather than our client; we worked with them, they weren't telling us what to do. It was an agreed objective. So we wanted them to be able to have the data and an idea of when we could move on to the next stage of the project. And we wanted the community to be happy with a good experience of co-design. I managed relationships between the Council and the design team. I was not much responsible for design and design process. We were letting go of control of the actual design.

#### **- What have you learnt (identified) from this project?**

Co-design is difficult, really not easy, it's very challenging to work in that way because of the numbers, genders and ideas and trying to balance everything. Co-design is very challenging, but it's possible. You've got a site that has restraints. It involves the people letting go of control and handing it over to the public's ideas, what they wanted. So where the Council, would manage a project and know the outcome, with co-design you don't know the outcomes, you create a framework for people to work with, it's easier for people to be creative when they have something to respond to. It's a good thing to let the public to be practical and to manage their ideas, so, for us, letting go of control was a good thing, but only because of the design process, the guiding factor.

We had our objectives in the Council, and they were about developing shared aspirations with the public, but with the public you work with them to find the opportunities and challenges for the site, so we don't say to the public, "This is what we think we should be doing", In co-design it's very much about letting them know what the problem is and they'll respond with their own solutions. We were checking at the original workshop that the schemes were correct and they told us what they thought the problems and the opportunities would be, and we designed the project from that, and if something quite unexpected came in, we'd have to change our design project.

**- Do you think tools were play a significant role on co-design project?**

I just think that at a basic level, you use your intuition in treating people, for example, in Market Square, you're standing there with a clip board, trying to stop people, and saying, 'do you know park over there?', 'how do you use the park?'. If you were just stood there with a clipboard, people probably would dash right past me, but because we had this tower, with all the AstroTurf, they'd be excited about the project and you'd say, 'Come on over and see it', and the moment they stood on the AstroTurf, they were like..... Helen was asking about the hexagon tools she was going to shape, and the competition with them, to get people to come over, and I thought the tools we used helped to open up people's imagination. It wasn't a literal representation of the park, it was more abstract. Then, we got people to open up with ideas more. It also...I found, if somebody came to the event that had 'baggage', as we say they might have a grudge against the Council from some project that never happened 20 years ago....this happens, people come to an event and they want to get something off their chests. I had one who said 'that park over there, I said something to somebody, but nothing happened. Isn't it disgraceful?' So they come to an event and you're trying to get them excited about the project, and they're just not happy. They've got a lot on their chests. With tools, it is a practical opportunity, and I said, "OK, I heard what you said and now, this is your opportunity to do something. What would you do? This is your opportunity, now, and when you've got something physical to distract them with, to get them involved....

You've got to channel their energy. Instead of having a negative conversation about what the Council did or did not do over the past 20 years, the tools go, 'OK, let's hear what you would do? Let's park that. Have a look at some solutions and give us your ideas, and when you've got something physical to distract them with, they get involved, and they say 'I don't want any change in policy.' Sometimes, people just want to use the tools. Maybe with the story-telling event, where people don't want you to record the events, so we never write it down, we never force people to do it. There are additional options, but most people are happy for you to write it down, but not everybody will.

At the model-making event, people liked the workshop, they really enjoyed themselves. We left them on their own. They didn't see it as a chore at all.

**- How do you measure the success of these creative tools?**

To me, it was the success of where we got it to, how many people were engaged, the quality of the ideas that came out was very good at the end, and, if you read the final report, there's a clear level of aspiration for success, because we generated so many ideas, and you can see the level of ambition in all of us....the Council are now doing their bit and they'll soon be ready.....but the real indicator of the success of the programme is what the people wanted

and how we they will get that in the park when it is created, and that will take time, how they've taken on board the main messages, the level of change that people wanted and the system. I don't think you can judge it yet. The success is that we engaged the people creatively. But it's by no means finished yet. There's a long way to go.

**- What do you think should be considered in designing creative tools?**

The people you want to engage with, what age group they are, what backgrounds they have, how creative they are, are they used to being creative or is that going to be a barrier and those visual tools, how much detail you ask them for. In 'Beyond the Castle' we asked for different levels of detail. At first we asked for quite common things, 'How did you find it?', 'What do you think we should do with it?', but by the exhibition, when we'd really worked with people for a long time, we were really asking people for fine details, so looking at design tools and trying to see how far down the process it was and how much you could ask of people.

Yes, but I'd say we're going to design tools for parents as well, but some tools can be designed for children and some for adults. Not everything works for all groups. Some tools might do, but sometimes you just have an adaptation of a tool for a child or an adult, different version of the same thing.

**- Talk about the tools of 'Beyond the Castle' in more detail.**

*Wooden Icons*

I think the first one was with the wooden icon. Yes, on the grass, on the park table. They're very tactile-natured. People wanted to pick them up. You know, the feel, the wooden feel, people liked to pick them up. They were attracted to them. Yes, they were quite sharp on the bottom at first, so we had to stick them into the table; we didn't want anyone hurting themselves. That was a bit of a disadvantage. We could have used real turf, but if it rains.....

They were on a spike, and that's fine if you're on real grass, but we were on AstroTurf, so we had to ask the design team to have a look at it. They had to put them in. We had a lot of discussion about that. I do think that they were really nice and helpful for people to give a visual picture of the place. They were kind of like a time-lapse. You could see how many people were attracted by them, how many people would go up to them and then they'd pin their comments onto it. Yes, I think they were really nice.

*Washing line*

Yes, for that first event we just pinned things on the washing line. We didn't use it for more than that, because we were sticking in the models.

I think the washing line is good for attracting people. 'What's that hanging over there?' Anyone

can pin something onto a washing line. You don't have to go into anything too complex. It's every-day. Everyone uses a washing line.

It depends how you use them. For just hanging people's comments on them, so that other people can see what's happened, they're really nice, and they're outdoors.

#### *Detailed map*

Yes, that tended to bring out the practical ideas. Some of them were more conceptual, such as tethering hot-air balloons, but, I didn't think it's the way the map was,,. a lot of the comments were about service in the past and the nature trails here. They tended to draw more practical ideas..some of the time, not all of the time. Also, a lot of people found it easy to engage with. Most people can draw...it's just a case of 'Have a look at the map and draw on it.' So, it was an accessible tool, but I don't necessarily think it was the most creative, in terms of the ideas it generated. It's just those maps were a precursor to the people going in to Storeys to make a model. That was on the same day, so the maps were just a way of saying, 'Explore the map and get an idea of the site and the nature of the thing was that when they went into Storeys and did the clay model, and most people did both parts of the event, the models people made were really imaginative. We gave people the modelling materials and, rather than just saying 'Have a go', you'd say, 'How about a big platform or a children's playground?' They got a lot more creative with the models, and the models engaged teenagers and children more. I don't think they were that keen on the map.

There were a number of events in this one, and we co-designed some story-telling.

Yes, that's one event together.....that was an event in the park, and then they'd go to Storeys to make a model, and that all happened on the same day. It was an event just to merge in all the stories, which was a request from the Park to review all the activities, so that varied. So you went to the camp, and we drew all their ideas on what they decided on. There was a Roman centurion, and we used the mechanism that we called Ribbon Stonewell. It's a piece of ribbon and you walk to the end of it and you met a real-life centurion, and he's talking about the history of the place and the Romans, and we'd bring them back up and we'd ask them, 'How you'd bring that issue to life?', and we had a map-keeper plotting where people in the past had said where they would, and we had this map, an abstract one on the ground and we drew a big circle where people had put the past markers on it, and people would attach their comments about where they felt they'd orientate it, so that you know, using the metaphor of the story-telling and that worked quite well with the families. But it's quite hard to organize, it involves quite a lot to do.

In Storey's. They were in the Park, you have a map and then you go and make a model of your ideas. So the Storey's event came after the one in Market Square.

### *Clay model*

That was on the 4<sup>th</sup> August and we had one on the 8<sup>th</sup> September which was just to imagine all the stories that they'd prepared, 22<sup>nd</sup> September just to imagine the shape of the Park, which was the map and the model, then we had the decision workshop where we analysed all the data checked that our business landscape was OK, that people weren't taking space from it and then analysing the data in the decision workshop to enter the exhibition to get a picture of what people were saying, what was in common with the data, where the contradictions and tensions were and then design a cardboard box effect for the exhibition to respond to everything and saying, 'Given these contradictions, how would you solve the problem?'

That's just to imagine the shape of the park.

Oh, the disadvantages are the transport. We had to bring them up here to the Decision workshop and it was hard to ensure they didn't just break apart, but at the end of the day, people just love the clay. They had materials to use as well, cardboard and paper, if they didn't want to get messy with the clay.

Only because we needed them here, and there were so many models, and they were made of cardboard; by the time we got them here they were, like, broken, but on the actual day, it worked really well. It was cheap, as well. It wasn't an expensive workshop.

### *Cardboard boxes*

We wanted to use tools that were really acceptable because normally exhibitions aren't interactive, you don't touch things, and we wanted them to touch and feel and co-design, so we came up with cardboard boxes and stickers and pens, because we didn't think people would be scared trying, and it worked really well. And the tower of ideas contributed to the exhibition. We were using people's ideas to build the exhibition, and it worked really well.

I think people would have liked the exhibition to be open longer. But we just didn't have the resources. I just never want to see a cardboard box again. But it worked really well. It was an in-depth exercise where people could do it swiftly, if they wanted to, or they could do it in quite complex way. Some people used every side of the box, and really set themselves a design challenge.

Yes, the exhibition was made up of little boxes, but again that was an affordable way of doing it. We could buy a big-exhibition system and we recycled all those boxes for members of the community. People wanted to get rid of them we used them as resources.

### *Stickers*

In the workshop we were using stickers for people to vote....a different colour for each theme we started out with: heritage and industry, culture and leisure, landscape, We got people to go round the room with a different coloured sticker, so that culture and heritage might have been green, and they would jot down ideas on heritage and history, and we were checking that those themes were correct,

Yes, were counting up the colours and analysing the data with the colour-coded stickers, so when people looked at it, they'd say 'There are a lot of ideas about heritage and history', there are a lot of ideas about culture, and we were looking to see if there was a theme that did emerge, such as everything that did emerge could actually just be put into 'environment'.

If you have a tool that's used, that's a value exercise, and that was in the decision workshop, and you've got all these ideas and you need a value system to judge them against

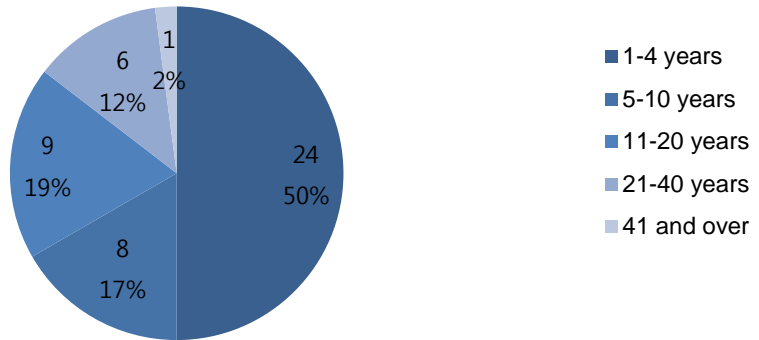
The main was that those values could change every time you got some different people in the room. You could do the values exercise with twenty people, then do it with a different 20 people and get different results. But our exercise in the exhibition was asking people to use the values against, so we were double-checking that, because we had all the value-stickers on the boxes and the decisions that were coming out were as we had coming out at the decision workshop. So people would .... The values people created were being used again and again, so we'd know they were successful. I'd definitely use the values one again.

You're talking about it being sustainable. The Council might have a budget for that sort of thing now and again, but it's not really your job to be seeing it through, is it? Having an actual budget would be nice, but.....

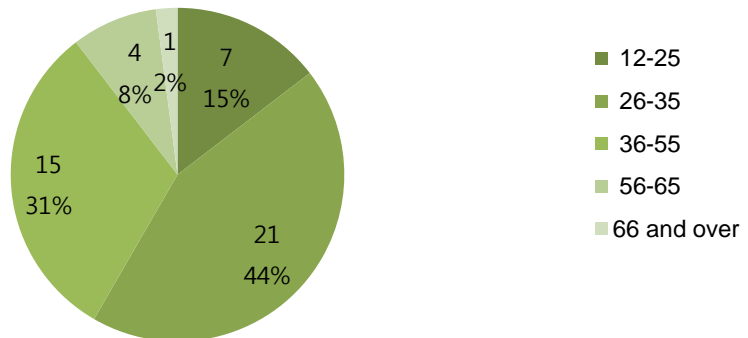


## Appendix 2. Survey\_ background of 48 participants

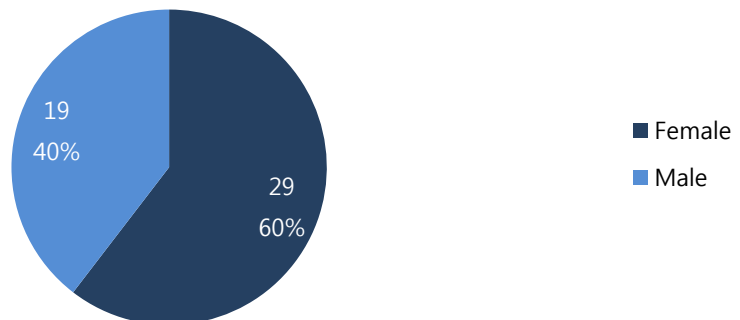
### 1. How long have you been in Lancaster?



### 2. What is your age?



### 3. What is your gender?



## Appendix 3. New platform and tools for knowledge exchange

### 1. INFORM

# 01 INFORM


ACCESS TO KNOWLEDGE

This phase aims to:  
disseminate information to the public  
and attract more people by the use of open and accessible tools.

Desired outcomes are:  
> **People are aware of events**  
> **Events attract attention**

KE Tools

Showcasing coach    Display cart    Add your tools    Add your tools

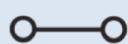
 **TIP**

**Continue to provide visual sources**  
Continue to remind people of your project and how they can participate in it. Hang visual data and photos on the wall or free standings; they will serve as both information on your process and an inspiration for future work.

**Make atmosphere open**  
Existing and potential users are a critical source of insight and new ideas. Actively looking for people and remaining available to different people will ensure your initiative for innovative developments.

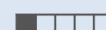
**What we are saying**  
This phase lists information on opportunities for citizens to have their say about council plans.

Suggestion:  
Repeating this phase, when you move to the next, may be effective, as people can continue to be involved in the process.



# Showcasing coach

KE Tools



“ To enable people to access information on the planning process at any time, and anywhere ”

## MATERIALS



Coach  
Visualised information  
Whiteboard sheet

## WHAT

A showcasing coach is a movable exhibition space to open up public consultation events in the local area. This allows passers-by to see what council officers plan and the planning processes they can be involved in.

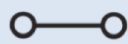
## HOW

A showcasing coach is designed to exhibit; its inside is used to present visual information like photos, and the outside is covered in whiteboard sheet for people to write or draw, as they wish.

Information exhibition – displaying visual materials inside coach.  
Accessing local knowledge – seeing existing and potential citizens as users of public spaces.

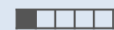
## OUTPUTS

A showcasing coach is a tool, presenting the project and its process to an external audience. It might encourage people's attention through visual-exhibition showcasing events. People would get the opportunity to access knowledge of the project.



# Display cart

KE Tools



“ To enable people to access information on the planning process at any time, and anywhere ”

## MATERIALS



Re-assembly wooden frame  
Information card, photos  
Wooden icons  
Feedback sheet

## WHAT

A display cart is a mobile tool kit to directly disseminate information on public consultation events in the local area. This allows people in every part of the district to access the information council officers request and the issues involved.

## HOW

A display cart consists of a wooden frame, built so that it can be dismantled and reassembled; it consists of a table, which can be used to set up information cards and feedback cards for people. The back wall of the cart is used to display visual materials like photos.

Information display– hanging visual materials on the cart.  
Visiting– visiting members of the public to obtain feedback and perspectives.

## OUTPUTS

A display cart is a tool which supports the profile-raiser that starts public consultation events. It can produce comments from the public, providing insights for the City Council. It may also have an additional layer of explanation that identifies issues of the local area and opportunities for public participation, promoting people's interests.

## 2. CONSULT

# 02

# CONSULT



## ACCUMULATE KNOWLEDGE

This phase aims to:  
collect knowledge from people,  
arouse people's interest  
and make it easy to quickly acquire comments with innovative and creative tools.

Desired outcomes are :

- > **People's interest**
- > **Insight of people's needs, wishes**



KE Tools

Wish  
card

Voting

Add  
your  
tools

Add  
your  
tools



TIP

### **Provide entertaining activities**

Fun activities in public consultation events help the Council successfully engage more citizens, as well as other stakeholders.


### **Make sure it is not difficult**

It should help to catch people's attention. In order to attract citizens, it is essential that it should not be complex, but should be simple.


### **What you are saying**

Council pays attention to what people are saying, in order to keep people's interest in the whole processes of the planning.

## 2-1. CONSULT - tools\_ Wish card




# Wish card

KE Tools  


“ To make public consultation easy to follow and get their immediate responses”

**MATERIALS**



Card with a simple sentence  
Pen

\* the instructions or a set of visual instructions with a demo card to be more accessible for all ages.

**WHAT**

A wish card is a tool for obtaining knowledge quickly from participation in public consultation events. It can be a useful guide in the development process of public spaces, helping to maintain focus on the needs of users.


**HOW**

Each card has a full sentence with a space to write an idea and comment during public consultation, contributing to information which council officers wish to collect. For example, “I want \_\_\_\_\_ of the park to be \_\_\_\_\_”. It can be useful for detailed plans, development of initial ideas and evaluation of prototypes.


**OUTPUTS**

A wish card can bring out varying levels of people’s needs in respect of public spaces. It leads participants to publicly express their wishes, based on their experience and feeling.


## 2-2. CONSULT - tools\_ Voting



# Voting

KE Tools

“ To make public consultation easy to follow and get their immediate responses”

<b>MATERIALS</b>	 <p>Post Citizens' feedback cards Stickers</p>
<b>WHAT</b>	Voting is an activity which allows for ease and quick participation of the public in consultation events. It can be a useful guide in development process of public spaces, helping maintain focus on the needs of users.
<b>HOW</b>	Posts, which can be used on four sides, are set on the field, and photos or citizens' feedback cards are put on each side.  Issue visualisation– hanging photos or comments from citizens on the post. Guiding the vote – helping people put stickers on perspectives they agree with.
<b>OUTPUTS</b>	Voting is useful in giving everyone opportunities of participation. People not only give their views to officers, but also share their opinions with others, inspiring them with new ideas.

### 3. INVOLVE

# 03

## INVOLVE



### GENERATE KNOWLEDGE

This phase aims to:  
lead people to the work, in order to generate knowledge  
and support creative ideas with innovative tools.

Desired outcomes are :

- > **Creative ideas**
- > **Clear comments from participants**



KE Tools

Idea  
net

Add  
your  
tools

Add  
your  
tools

Add  
your  
tools



TIP

#### **Make interaction visible**

Visualisation of interaction with participants make the process of knowledge exchange clear and comprehensible during public consultation events. Then people share their knowledge with others to fuel inspiration.

#### **Respect for the opinions of individuals**


Involving people with differing perspectives can help the Council uncover creative ideas. It needs to be focused on facilitating a variety of people to work together productively in order to generate ideas.

#### **Provide a positive response**


Saying "Great, and..." rather than "OK, but..." is better for promoting the generation of ideas.




### 3-1. INVOLVE - tools\_ Idea net



# Idea net

KE Tools  


“ To stimulate citizens’ creative ideas of public spaces and look for inspiration for better plan ”

<b>MATERIALS</b>	<div style="display: flex; align-items: center;"><ul style="list-style-type: none"><li>Wooden frame</li><li>Cobweb net</li><li>Photos or information card</li><li>Feedback card</li></ul><p style="font-size: small; margin-top: 10px;">* a visual example of what it means and what people are being asked to do</p></div>
<b>WHAT</b>	An idea net is a tool to visually display information and people’s ideas in the area of public consultation events. It allows people easy access to public participation and concentration on issues which the Council wants to deal with.
<b>HOW</b>	<p>Information is located at the centre of a net, detailing the issue which the Council intends to focus on. Participants’ comments related to this issue are arranged in a radial pattern.</p> <p>Visual topic– setting topics up in the middle of the net. Link – collecting comments linked to the topic.</p>
<b>OUTPUTS</b>	The idea net is valuable for generating ideas from participants in public consultation events. People express their convergent views on given issues. It may result in a large volume of local knowledge on a particular topic.

## 4. COLLABORATE

# 04

## COLLABORATE



### TRANSLATE KNOWLEDGE

This phase aims to:  
facilitate collaboration in transforming knowledge and ideas into practice  
and strengthen a positive relationship with citizens.

Desired outcomes are :

- > **Practical ideas**
- > **in-depth understanding of local knowledge**



KE Tools

Thinking  
Footpath

Add  
your  
tools

Add  
your  
tools

Add  
your  
tools



TIP

#### **Make the needs of people visible**

Visualise every participants' ideas to shows what people are doing and saying, so everyone knows what is going on.


#### **Explore local knowledge**

To achieve innovative plans of the local space, the Council need to fully explore the area which the Council should develop through an in-depth understanding of local knowledge. It requires collaboration with experts in the field to access public knowledge.


#### **Ask what to develop**

Ask people what went well and what would be better for the next time during public consultation events. Everyone will improve their positive experience in the events.

## 4-1. COLLABORATE - tools\_ Thinking footpath




# Thinking footpath

KE Tools  


“ To transform knowledge and ideas into practice and a guarantee to reflect their opinions”

**MATERIALS**



Foot path  
Free-standings and photos  
stickers

**WHAT**

The thinking footpath is an experiential tool kit for visual representation of a journey in the public area. It helps practical ideas to be made available by displaying their experiences in this area with related materials such as photos, documents and examples from other districts.

**HOW**

According to the footpath on the ground, a set of free-standings is built to represent the main points of the public spaces. Visual materials on the each standing are used to display issues which the Council wants to focus on. Participants can write or draw their own ideas in the margins of the standings.

Footpath – mapping a people’s main route in the space  
Free-standings – identifying touchpoints which people encounter

**OUTPUTS**

The thinking footpath is a visual tool for people to share the key issues, their experience and their own ideas with others about public spaces. The combination of walking activities and visual materials supports the practical ideas of participants. As people walk along the path, they can explore the area and generate ideas.

## 5. EMPOWER

# 05

## EMPOWER



### FACILITATING USE OF KNOWLEDGE

This phase aims to:  
produce ideas for formulating a better master plan  
and obtain people's agreement in the final planning decisions.

Desired outcomes are :

- > **Plans for development of public spaces**
- > **Citizens' decisions**



KE Tools

Questionnaire

Add  
your  
tools

Add  
your  
tools

Add  
your  
tools



TIP

#### **Validation with various group**

Involving a range of stakeholders ensure they have the opportunity to review and assess their ideas and to develop them further. In turn this will build more support for your plan and increase your chances of successful implementation.

#### **Feedback from outside experts**

Sharing your plans from the public with external experts give you valuable feedback. Be sure to clearly tell them what kind of feedback you'd like from them.

#### **Provide rewards**

Informing participants of what they have accomplished an important action that contributes to the local areas.