



Designing for Public Space

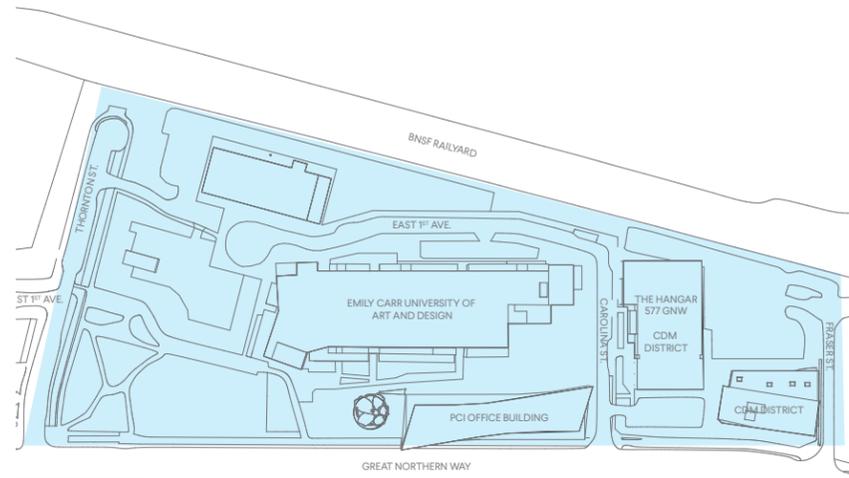
Phase 01 Final Report
for Great Northern Way Trust

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Updated June 11, 2019



Designing for Public Space is an ongoing project that engages a research team of Emily Carr design faculty and senior-level students to develop human-scale interventions and solutions for the public realm.

Utilizing principles adapted from architecture, urban design, industrial design and exhibition design practices, the project incorporates topics including context, way-finding, materiality and scale; as well as the collaborative and practical aspects of working in public space.



ABOUT GREAT NORTHERN WAY DISTRICT

This iteration of Designing for Public Space, developed in partnership with Great Northern Way Trust, focuses on the rapidly changing landscape of the Great Northern Way District, bordered by Thornton and Fraser Streets to the west and east, and East 1st Avenue and Great Northern Way to the north and south.

In consultation with Great Northern Way Trust, a core research team made up of two faculty and four design students engaged in a process that included primary and secondary site research, precedent studies, prototyping and on-site testing, and development of five initial concepts. Two of these were selected for further development within Phase 1, with the intent of informing any subsequent, more permanent work explored in subsequent phases.

Considerations of sustainability, public vs. private space, temporality and civic responsibility informed research and the development of prototypes. The intent of this project is to provide partners with creative, practical and innovative solutions to real-world matters situated in the public realm.

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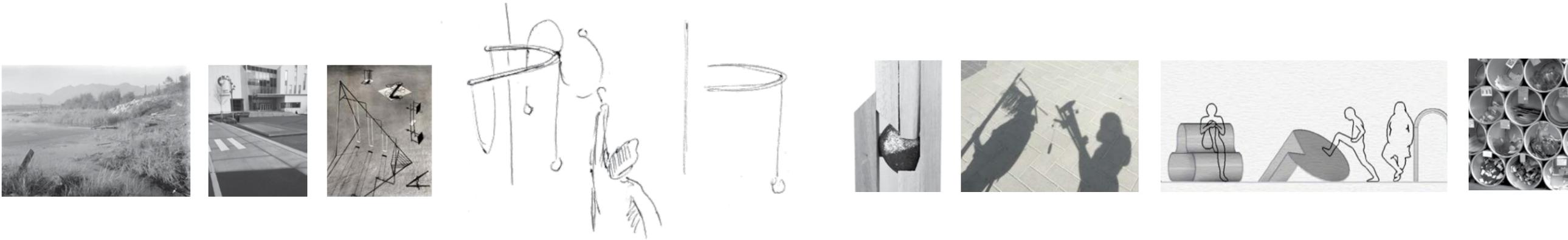
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Process Summary



Research> Precedent Studies> Concept Development> Prototyping and Testing> Synthesis> Redistribution

JANUARY 2019

MARCH 2019

MAY 2019

JUNE 2019

Research Summary



SITE HISTORY

Historically, the eastern basin of False Creek was a rich and productive marshland that extended east to Clark Drive. Once an important site to the Musqueam, Skxwú7mesh-ulh Úxwumixw (Squamish) and Tsleil-Waututh peoples for the harvest of food supplies, the area was drained to allow for the extension of the rail lines to Pacific Station. Evolving through the 20th century as part of Vancouver’s industrial core, the site specific to this project was headquarters to Finning Canada. When Finning relocated, the land was donated to four regional universities and Great Northern Way Trust was established.

CURRENT SITE CONDITIONS AND FUTURE PLANS

Recent and ongoing development of the area has included the Centre for Digital Media, Emily Carr University, and a number of commercial buildings and a public park (forthcoming). Commercial activity in the area is characterized by a concentration of technology companies, including Samsung and Blackbyrd Creative. The Millenium skytrain line will also dramatically change this area, with raised tracks extending west from VCC and cutting underground at a new station located at Great Northern Way and Thornton Streets.

Materially, the site is a mixture of highly designed new infrastructure made of glass, polished metal, landscaping and concrete alongside remnants of the site’s ecological and industrial past: crumbling pavement, weeds, chain-link fence, and graffiti.

SURVEYING AND SITE OBSERVATIONS

The most publicly active nodes of the site include the food truck area north of the Centre for Digital Media and the pedestrian/cycling trail that crosses the site east-west. Connections to the north and south are very limited for every form of transportation, with two cross-walks extending across Great Northern Way and a number of informal holes in the fence for traversing the train tracks to the north.

Snow in February helped us understand human movement patterns across the site, or ‘desire paths’ that didn’t always synch up with routes suggested by designed paths. Most public site activity occurs during working hours, with those on-site for work or school, with the exception of those passing through the site east-west on the cycling path.

SECONDARY SOURCES

A broad range of secondary sources contextualizing this project included the City of Vancouver zoning and bylaws, a VEC study entitled The Flats (2017) and GNWT’s own research such as Activating Vancouver’s Digital District (2018). We also looked at sources such as The Planner’s Guide to Tactical Urbanism (2013). Jane Jacobs’ Death and Life of Great American Cities provided a number of lenses for analysis of the site, including the ‘street ballet’ – the underlying choreography of humans public space – and ‘eyes on the street’ – the relationship between interior and exterior spaces and how they might contribute to feelings of safety, surveillance and stewardship of the public realm.



Story Sticks

A series of participatory workshops that engage stakeholders in intuitive methods of making, both within and for the public realm.



The Living Table

An outdoor gathering space for gardening, sharing food and collective meals.



Optic Tactile Acoustic

A series of built interventions that activate sensory experiences (sight, touch, sound) dispersed throughout the site.



Block Party! A Kit of Parts

A kit of parts to support large neighbourhood gatherings in common outdoor areas.



Shape Loop

A series of built interventions for physical activity dispersed throughout the site.

Concept Proposals

In March, 2019, our team presented five concepts to Great Northern Way Trust for review, discussion and selection. Two concepts, **Optic Tactile Acoustic (OTA)** and **Shape Loop**, were selected for further development.

INPUT FROM GREAT NORTHERN WAY TRUST

Optic Tactile Acoustic

“This concept was our number one choice. We like how it is relatively quick to implement compared to some of the other concepts and allows for a lot of creativity from the Team. The temporary nature of the concept aligns well with our changing site and it could perhaps turn into something we could replicate over time with new installations.

We’d like to see this concept refined into a final design, or at least a prototype, that the Team installs in the District by the project end date.”

Shape Loop

“We liked how this concept had different scales – i.e. painted lines on the pavement that encourage activity or the design of an entire structure. We also like how it has a functional purpose but at the same time is an art piece in and of itself.

For Shape Loop, the idea is to have two designs (one small scale and easy to implement, and one larger scale) that the Trust can refer to in the future when planning public realm improvements.

Small scale and temporary: develop a design that can be painted on the pavement in a proposed location in the District (perhaps informed by your public realm analysis) that encourages activity.

Larger scale and permanent: develop a design concept for a permanent structure with a proposed location in the District.”

Optic Tactile Acoustic

A series of 87 built interventions that activated the sensory experiences of sight, touch, and sound dispersed throughout the site.

Installed May 6 to May 13, 2019



OTA Concept Sketches



PRECEDENT FINDINGS

- simple, succinct gestures
- distinct yet integrated with site
- safe and accessible
- durable materials
- colourful and playful
- potential for utility (e.g. shelter, light)

INITIAL DESIGN CONSIDERATIONS

- focus on distinct sensory experiences
- play with site conditions (incl. wind, light)
- safe + accessible
- minimal impact on site
- buildings and fixtures
- small gestures to enhance user experience throughout the site

EARLY CONCEPT DRAWINGS FOR OPTIC TACTILE ACOUSTIC

OTA Site Use

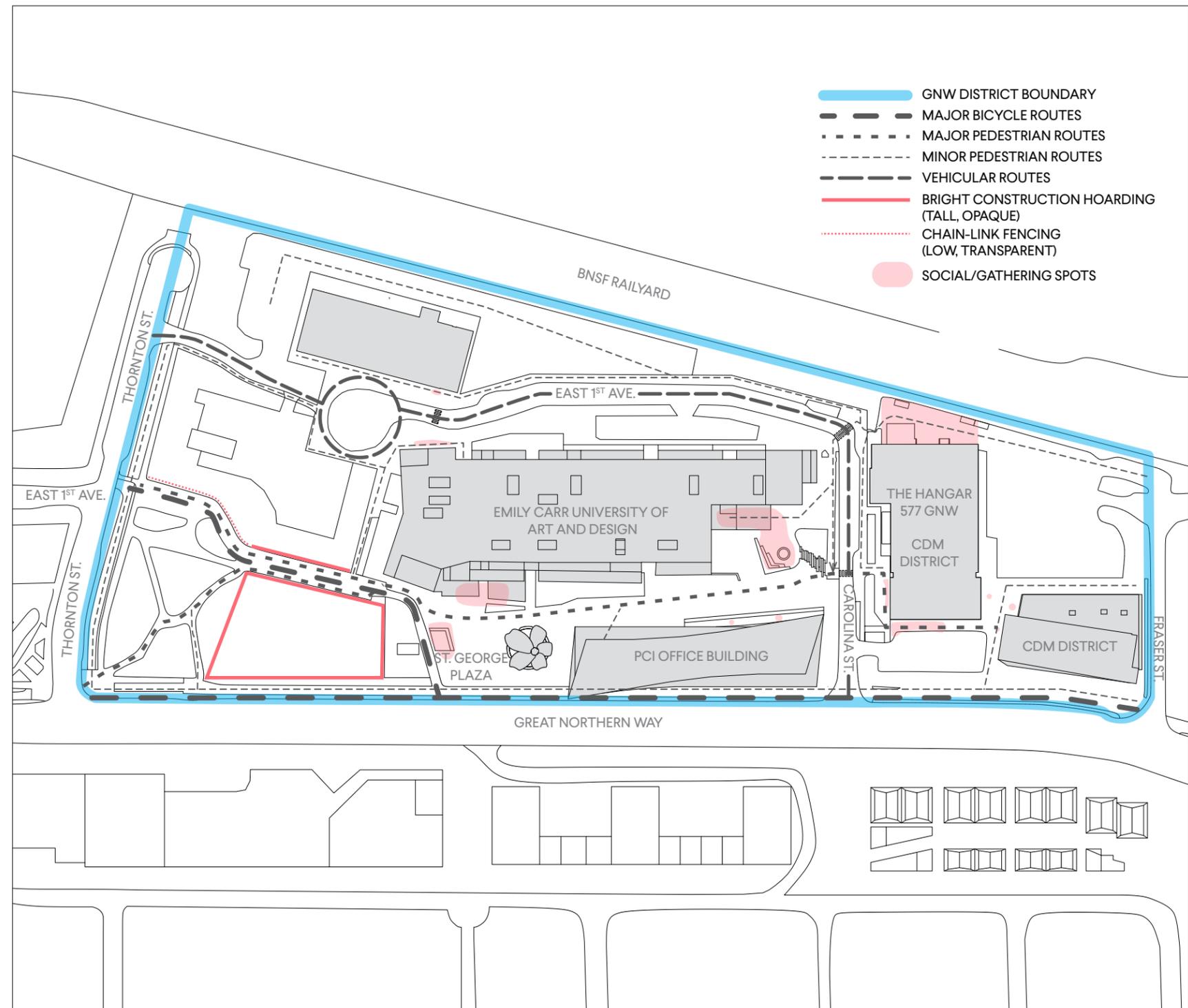
Emerging from the initial concept proposal, we developed **Optic Tactile Acoustic (OTA)** by integrating a set of design principles with site characteristics discovered through our studies. Site characteristics we considered included analysis of existing circulation patterns for pedestrians, cyclists and cars; social and gathering places; and the location of built elements such as construction hoarding and fences in relation to views and circulation systems.

THE PRINCIPLES WE WORKED WITH INCLUDED TO:

- Focus on distinct sensory experiences
- Play with site conditions (wind, light, views)
- Have minimal impact on site buildings and fixtures
- Create small gestures to enhance user experience throughout the site

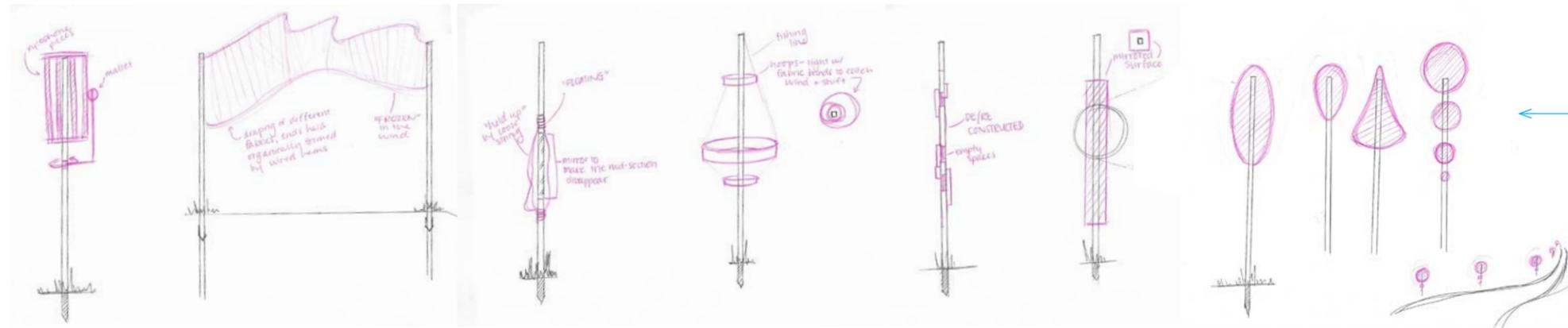
Our site research prompted us to work in a number of primary 'zones' in order to reach particular site users in distinct ways, such as considering a different speed of movement of cyclists along the east-west bike route compared to pedestrians assembled around the food trucks north of the Centre for Digital Media.

Where people move slowly, we created interesting and up-close pauses; things to stimulate the fingertips, subtle sounds and gestural responses to breezes and light. Where people move more quickly, we worked in series, creating dramatic movements that responded to winds, sound corridors, and highly reflective surfaces that catch light as one moves around them.



SITE PLAN SUMMARIZING FINDINGS FOR **OPTIC ACOUSTIC TACTILE**
 SCALE 1:2000

OTA Design Development



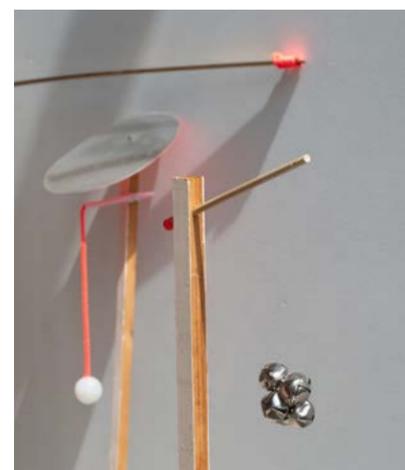
← THROUGH SKETCHING, WE EXPLORED DIFFERENT METHODS TO CREATE SENSORY EXPERIENCES USING THE WOOD STAKES AND OUR SELECTED MATERIAL PALETTE

DESIGN SKETCHES FOR OPTIC TACTILE ACOUSTIC INSTALLATION

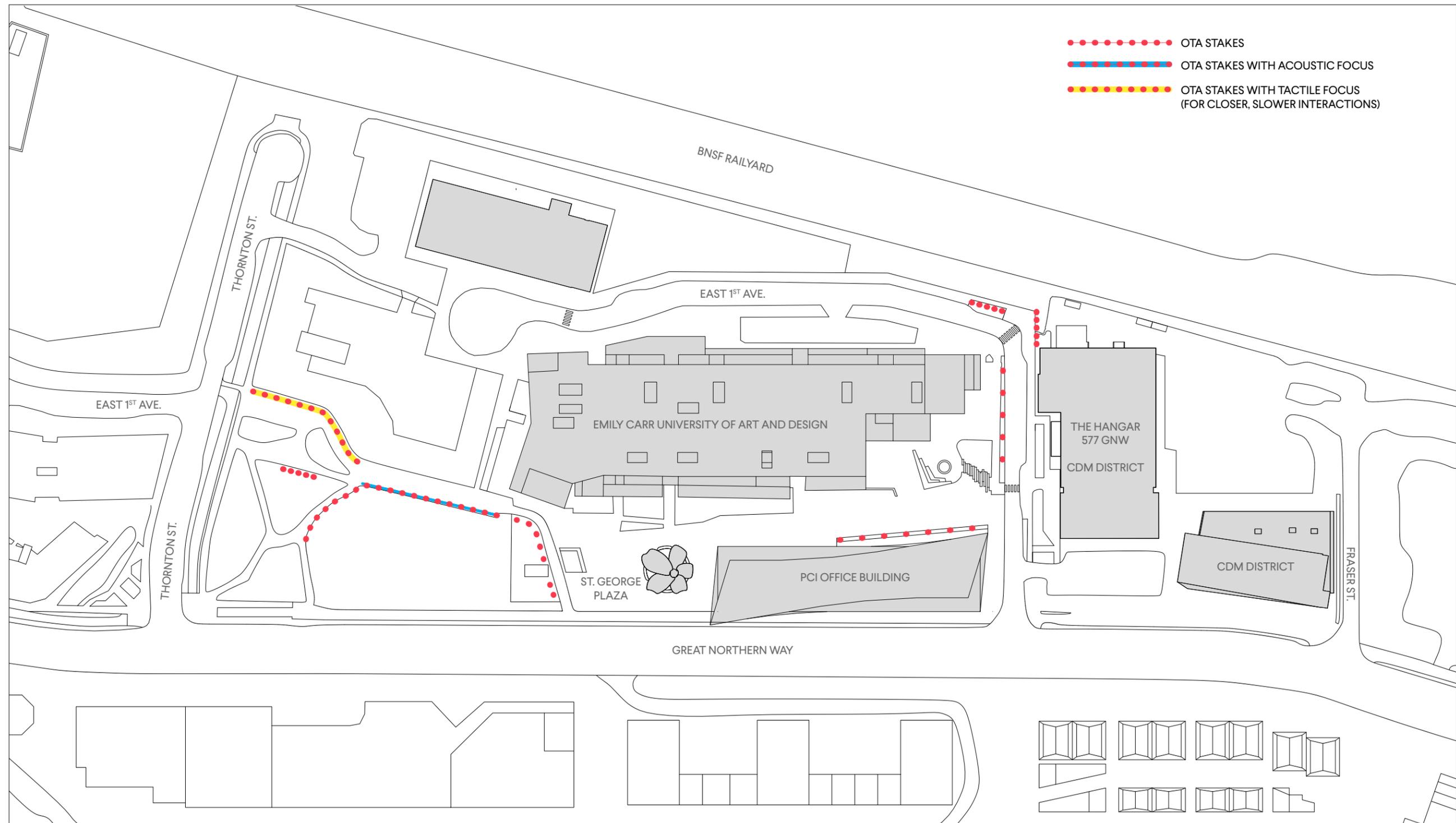


SAMPLE MATERIALS AND COLOUR PALETTE

- A DEFINED MATERIAL AND COLOUR PALETTE COMPOSED OF:
- NATURAL MATERIALS AND TEXTURES LIKE WOOD, TWINE AND COTTON STRING
 - SHINY, SILVER, REFLECTIVE METALLIC ELEMENTS
 - EARTH-TONES, BLUSH PINK AND PALE SALMON COLOURS
 - BRIGHT CYAN AND FLUORESCENT PINK-ORANGE



A SAMPLING OF THE OPTIC TACTILE ACOUSTIC STAKES

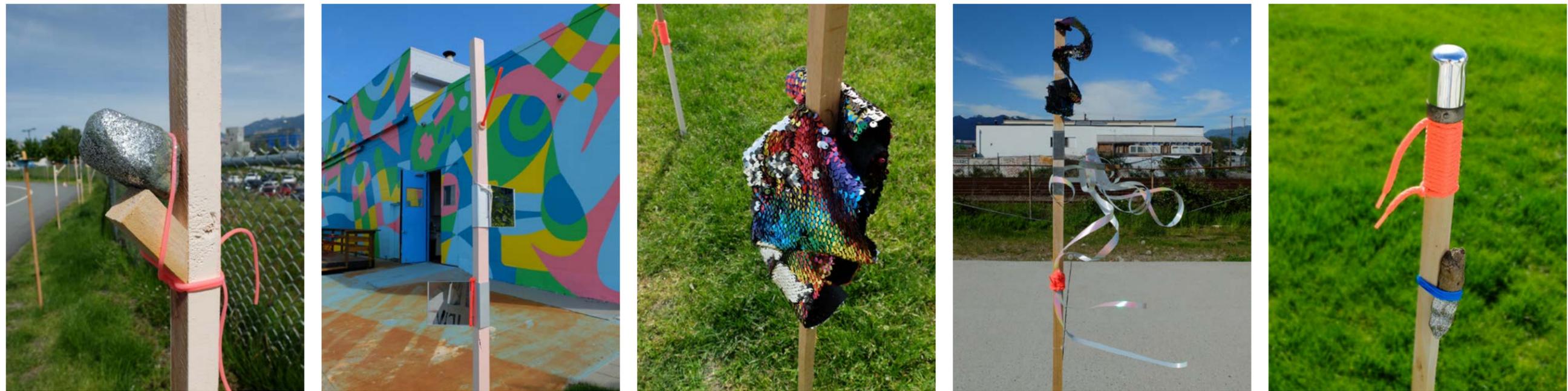


LOCATION PLAN OF OPTIC ACOUSTIC TACTILE INSTALLATION MAY 2019
SCALE 1:1500

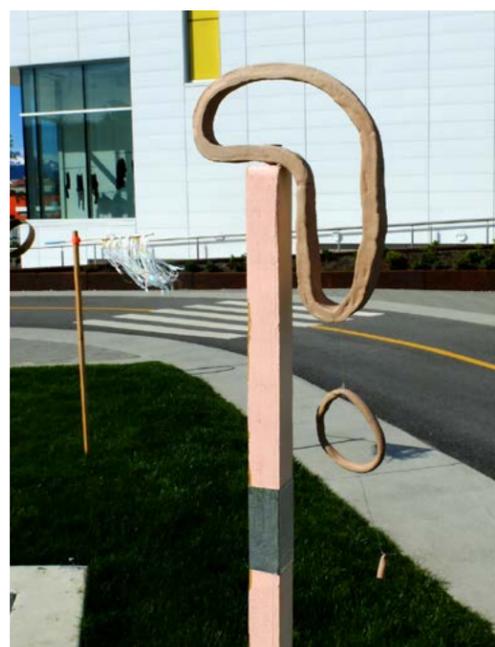
OTA Photo Documentation



Wind was a major factor in creating both visual movement and sound across a range of interventions. Prevailing winds from west to east informed where certain interventions were placed, and also helped us understand where more comfortable, sheltered places to pause or gather exist across the site.



Reflective materials, including mirrors, polished metal, sparkles and reflective fabric were important to create optical effects amidst a rich visual landscape.



We employed a range of assemblage techniques including binding with rope and string, and grouping off-cuts from extra wooden stakes. We also introduced a range of found objects, a few unexpected shapes made from clay, and rocks coated in glitter.



Many iterations played with balance. Objects were assembled like mobiles, dangling both optical and acoustic parts. The result was an animated yet temporary and fragile effect. This brought a degree of surprise, as typically objects installed in the public realm are designed for extreme durability and predictability.











OTA Summary of Findings

CONTRAST

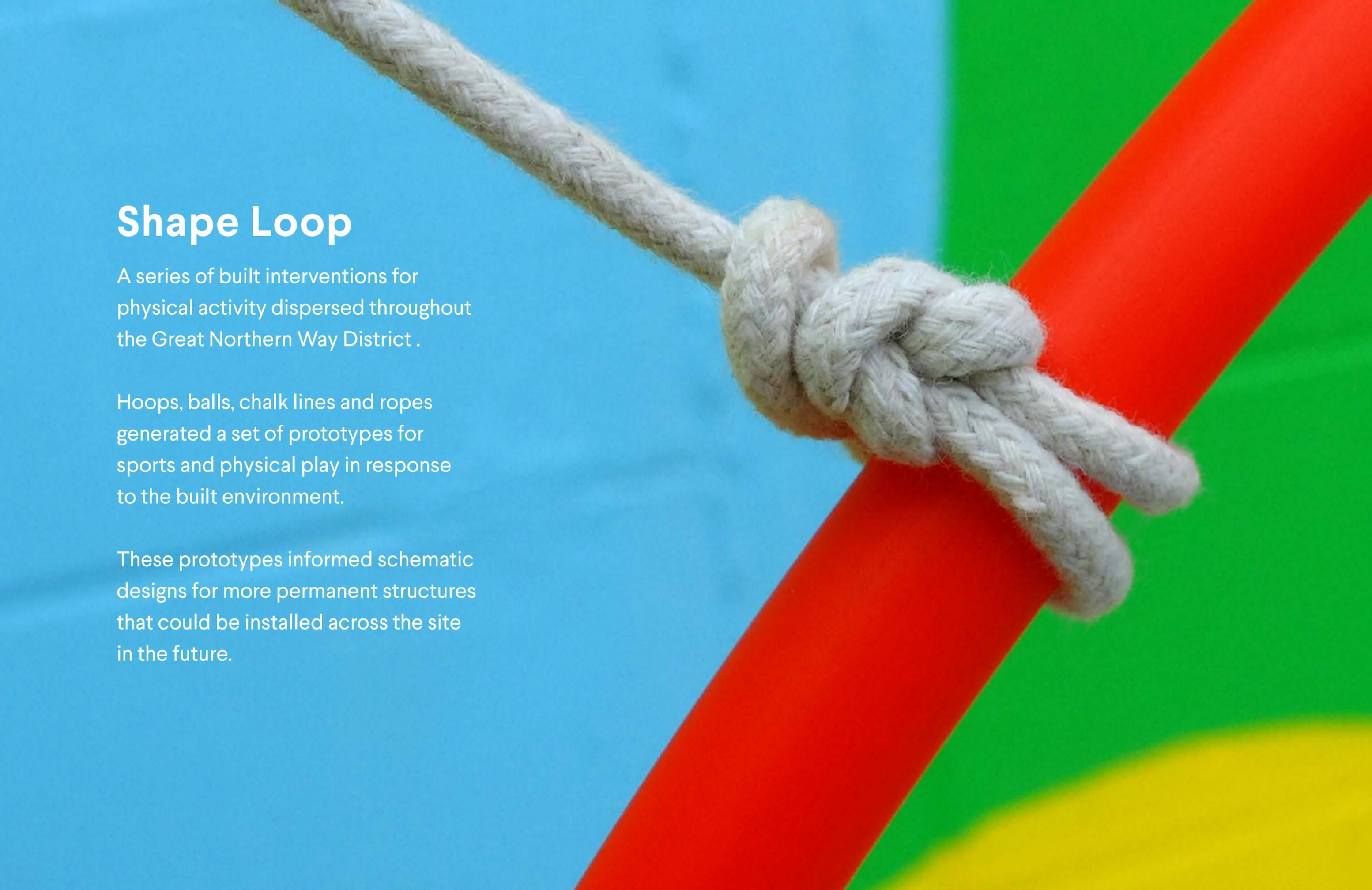
The backdrop of Great Northern Way District, including views and material palette, was great to work with in that it was easy to create contrast. We chose a limited and well-defined material palette that was intended to give the interventions a highly cohesive visual language, allow for extended sensory ranges, and stand out against the site. Future iterations of this concept might consider further amplification of contrast through the use of bolder pops of colour, larger reflective elements and louder or more varied sound conditions.

LEAVE NO TRACE

A major challenge of working in this temporary way in a highly designed environment was the difficulty in attaching to existing infrastructure. We adopted primary principles of safety and 'leave no trace,' which led us to a system of wooden stakes to support our **OTA** materials. Durability and stability in the ground were two challenges that came up that could be considered further in future.

ENGAGING SITE USERS

People, their habits and their methods for moving informed this concept; a key goal was to activate the sensory experience of the site for both those on-site for work or school and those passing through. When we overheard a father in Olympic Village telling his son about the chimes he biked past on Great Northern Way, we felt the heightened 'pass-through' experience was validated. We also observed many groups of people pausing to examine the interventions along the circulation paths and near the food trucks. As the site uses continue to evolve, locating interventions of this nature in accordance with human activities should remain a key principle.



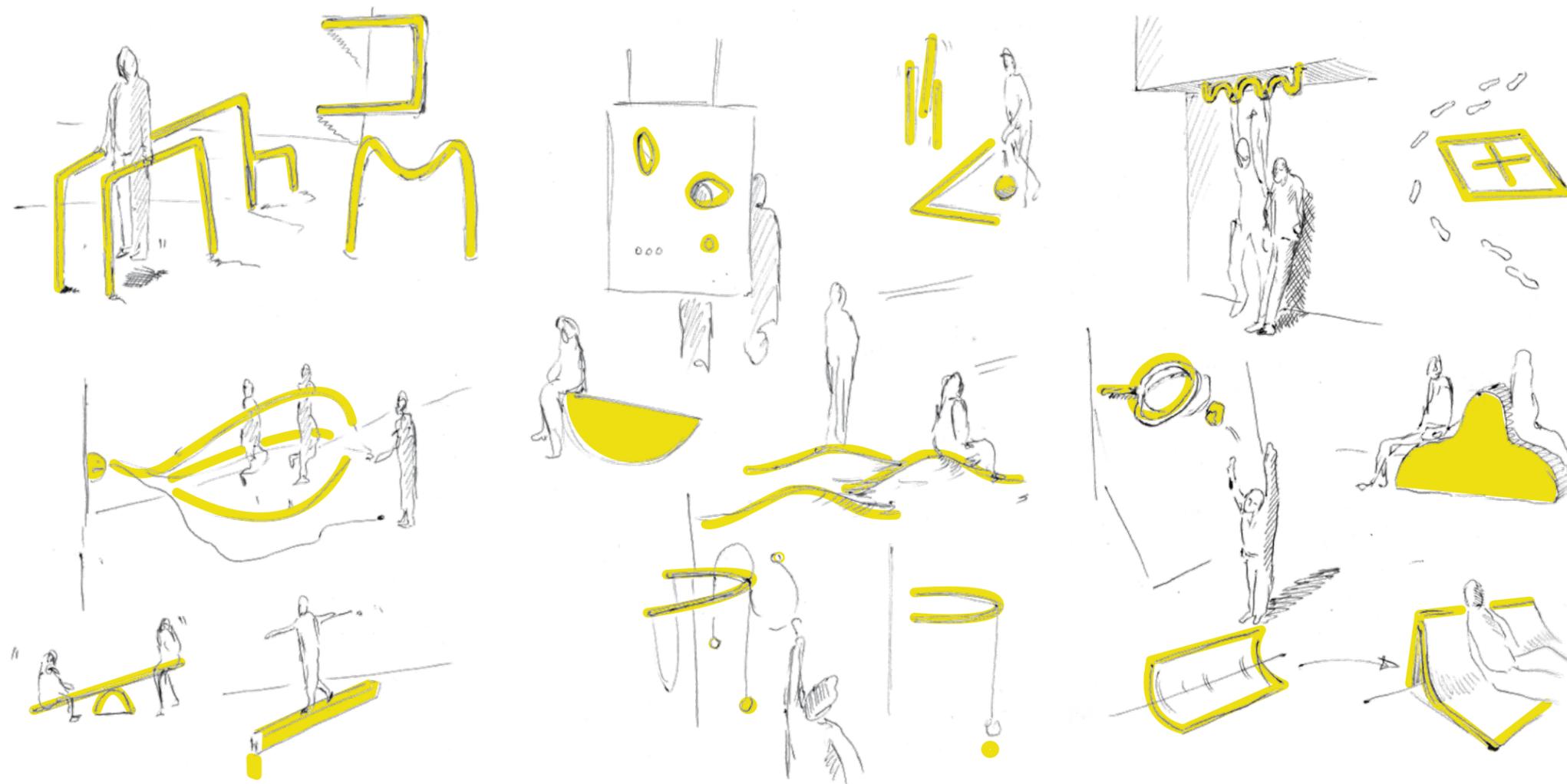
Shape Loop

A series of built interventions for physical activity dispersed throughout the Great Northern Way District .

Hoops, balls, chalk lines and ropes generated a set of prototypes for sports and physical play in response to the built environment.

These prototypes informed schematic designs for more permanent structures that could be installed across the site in the future.

Shape Loop Concept Sketches



EARLY CONCEPT DRAWINGS FOR SHAPE LOOP

PRECEDENT FINDINGS

- durable materials
- intuitive prompts and affordances
- ambiguous forms
- safe and accessible
- distinct yet integrated with site
- little to no moving parts

INITIAL DESIGN CONSIDERATIONS

- fitness-oriented
- solo exercises + games for groups
- playful
- curiously ambiguous
- intuitive
- safe + accessible
- minimal impact on site buildings and fixtures

Shape Loop Summary

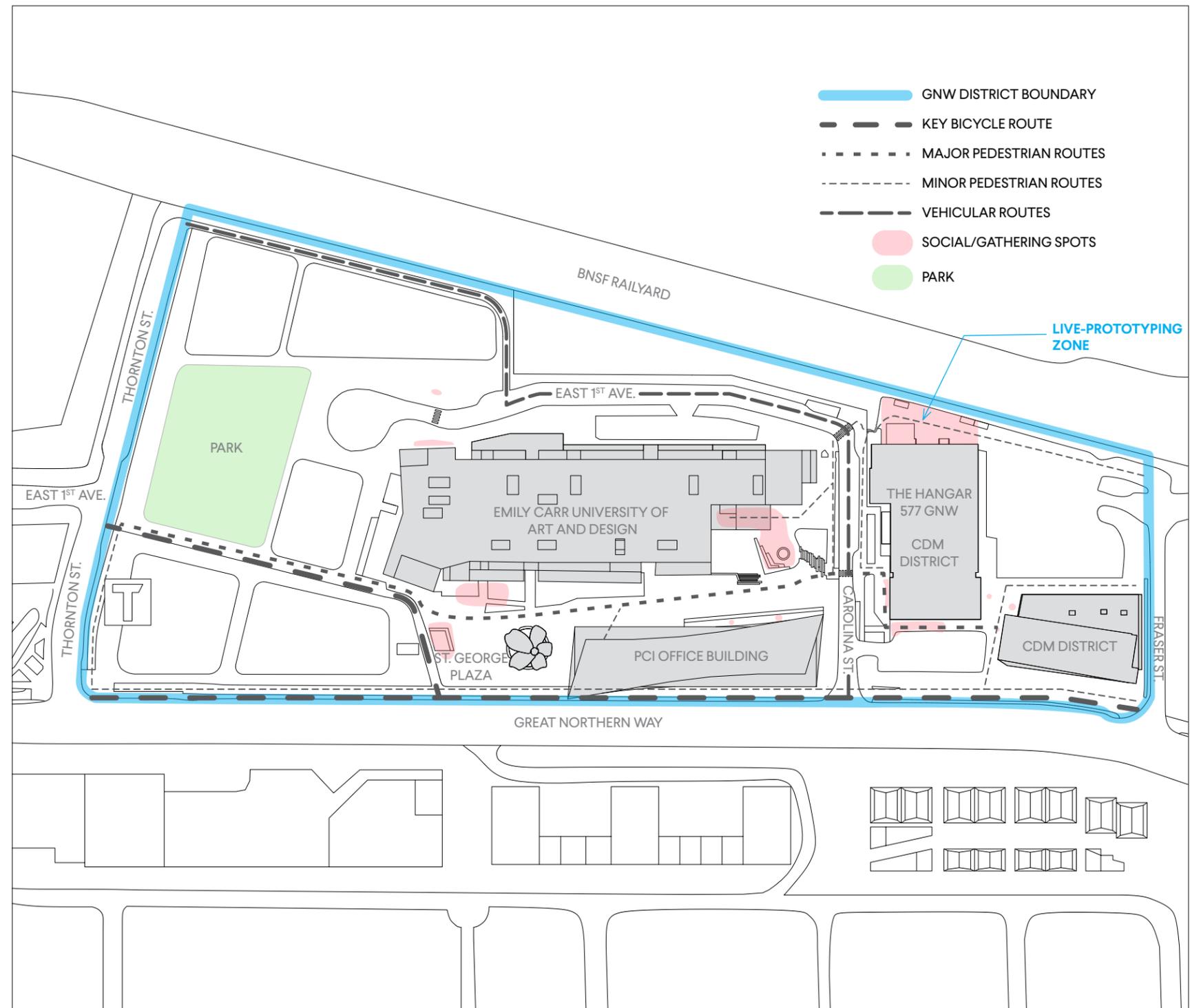
The logic for **Shape Loop** emerged from our GNW District Survey, in which an overwhelming number of respondents identified outdoor physical activities as the way they prefer to spend leisure time, alongside identifying gaps in existing infrastructure to support sports or physical play. Returning to our site research, we took cues from the built environment to locate different types of physical activity: social games adjacent to where people already gather, ball games that could make use of walls and other hardscapes, solitary activities like stretching where one could feel out of the through-routes of circulation patterns.

Our site analysis considered two primary groups of people: those already on-site for work or school, and those passing through via the cycling, car or pedestrian routes (plus future transit users).

A more permanent phase of **Shape Loop** has the potential to contribute to various site conditions, including:

- contributing to a sense of placemaking, by punctuating this district as a natural pause or destination for physical activity with a highly aesthetic visual language
- heightening social mixing amongst different kinds site users in informal and positive ways
- contributing to the health and wellbeing of site-users who are largely indoors and in front of screens for the bulk of their work day

Our **Shape Loop** prototyping, carried out over lunch hours during the week of May 13, 2019, focused on one area of the site at the north end of Carolina Street next to the daily food truck, and centered on a specific range of investigations. As with OTA, we limited our palette and materials to optimize a range of experiments and opportunities for interaction, while leaving no trace.

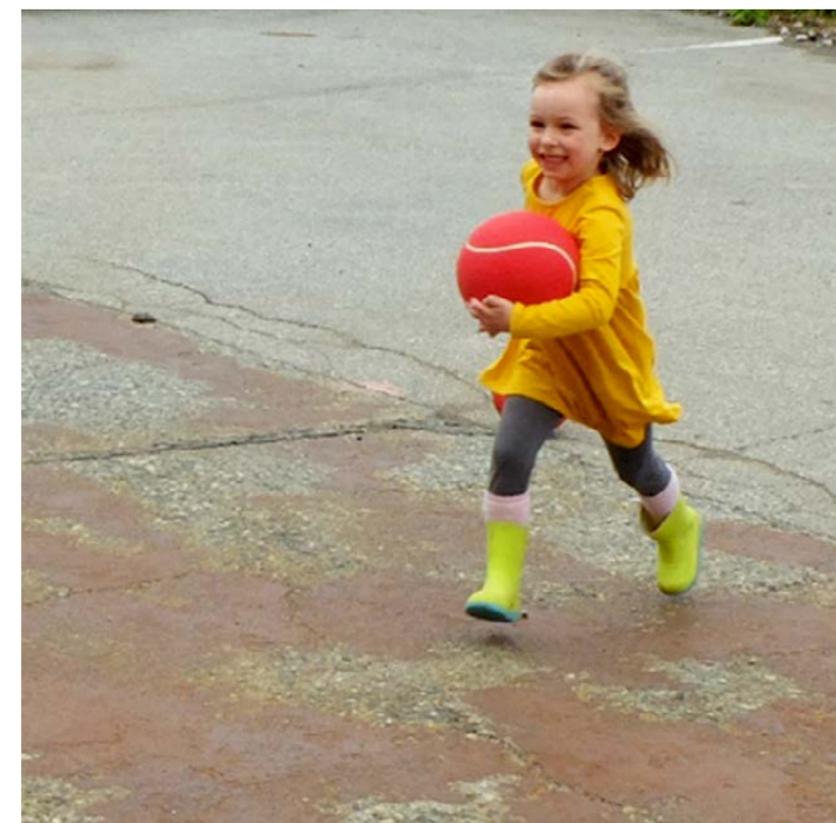
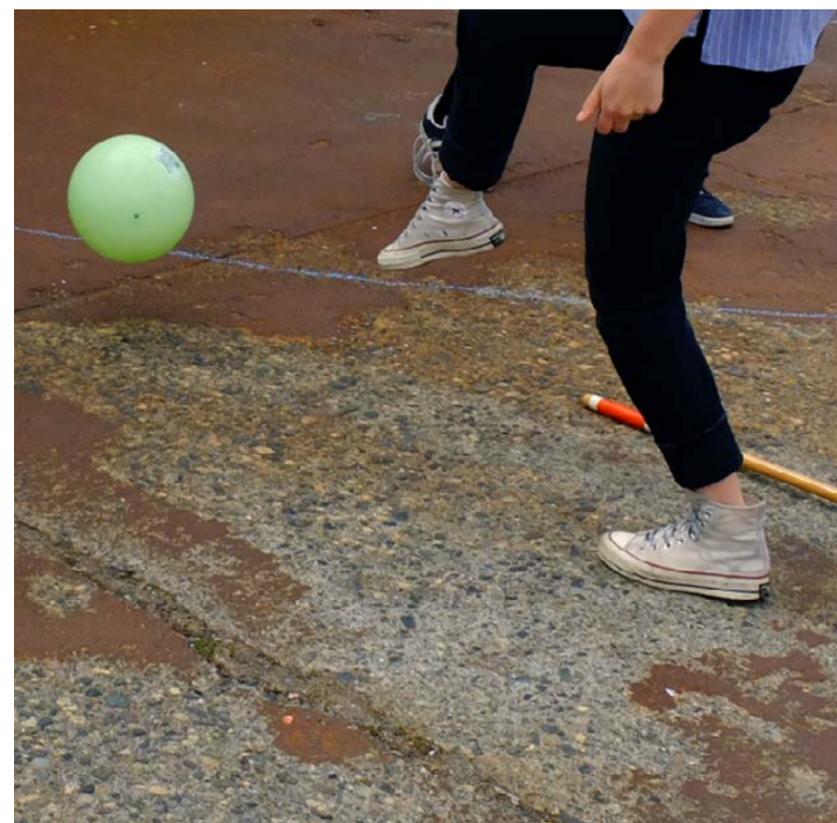
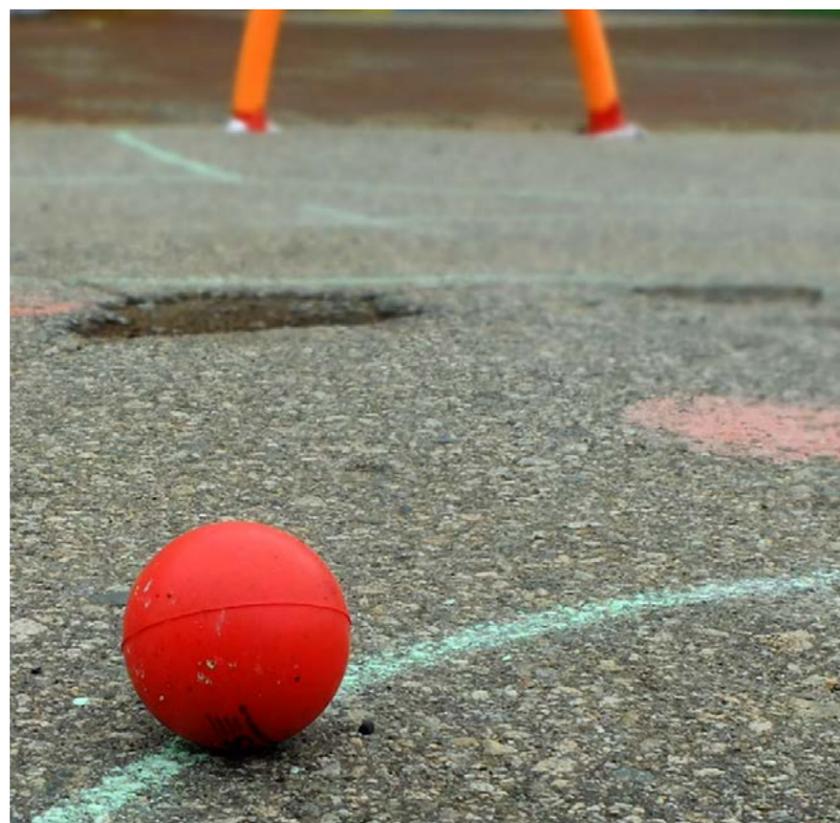


SITE PLAN SUMMARIZING RESEARCH FINDINGS FOR **SHAPE LOOP**

Note: This drawing combines existing site conditions (current site from ECUAD eastward, post-subway plan to the west)

SCALE 1:2000

Live-Prototyping Photo Documentation



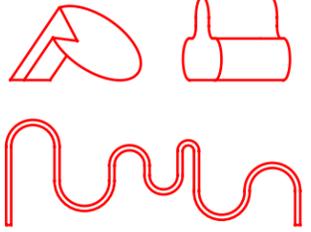
Really simple prompts for physical play, including chalk lines, ambiguous hoops and a variety of balls generated the most fun. Having children present and engaged in this kind of play also made the site feel very different.



Although only some people in the food truck lineup wanted to participate, the adjacency of active play-space gave those eating lunch something interesting to watch.

Several people waiting for lunch did want to join in, and played wall ball, hoop games and line tag with us. This was exactly the kind of low-stakes, informal social mixing we hoped to create through this concept. We believe in time, if a more permanent condition for play existed, site users would understand and engage in this kind of activity more.

Shape Loop Summary of Elements

Name	Description	Design Notes	Materials	Location	Timeline	Scope / Process
<p>Shape Structures</p> 	<p>A series of playfully ambiguous, human-sized structures designed to welcome activities including calisthenics, game play, stretching and seating.</p>	<p>All forms stem from simple shapes (circles, triangles, etc.).</p> <p>Planar, tubular and volumetric forms.</p> <p>Design for the ergonomic considerations of a wide spectrum of people.</p> <p>Bright but minimal paint finishes to contrast with site.</p> <p>Design for durability, safety and easy maintenance.</p>	<p>Detail design process required to research and budget materials, in collaboration with structural engineers and fabricators.</p> <p>Initial considerations include perforated sheet metal (stainless steel), round HSS, rubber (similar to material used for playground terrain).</p> <p>Finishes include durable powder-coating or marine-grade epoxy paint systems.</p>	<p>GNW District's future park (south-west area of the site, adjacent to bike route, walking routes and near subway station).</p>	<p>Post-subway installation.</p> <p><i>Shape Structures</i> could be developed in concert with the park's design, and installed as part of the park construction scope of work.</p>	<p>Most-involved scope.</p> <p>A detail design process that includes collaboration and consultation with structural engineers, landscape architects, GNW Trust, fabricators, COV (if required).</p> <p>Estimated 6 to 12 mths for detail design phase, 6 to 12 mths for fabrication and installation.</p> <p>Could be scaled to suit budget.</p>
<p>Loop Line</p> 	<p>A series of line-drawings, painted on the ground, to create a running circuit that traverses the site.</p>	<p>Design to connect all Shape Loop components together.</p> <p>Design for use by current site occupants as well as neighbours and commuters.</p> <p>Line drawings reference geometric shapes, and colours contrast with surroundings.</p> <p>Design to avoid conflict with existing way-finding and traffic.</p>	<p>Paint (standard road paint methods/materials.)</p>	<p>Traverses the GNW District. (Refer to site plan on previous page for proposed loop.)</p>	<p>Portions of <i>Loop Line</i> could be installed now, and evolve as the site changes during and post subway construction.</p> <p>A final <i>Loop Line</i> could be implemented post-subway.</p>	<p>Minimal to Moderate scope.</p> <p>Initial designs could be tested in studio (site plan drawings), and implemented using chalk or washable paint.</p> <p>A detail design process could include collaboration with GNW Trust, landscape architects and COV.</p>
<p>Hoop Court</p> 	<p>Hoops installed on walls and geometric lines painted on the ground to prompt interactive, inventive sports and play.</p>	<p>Reference well-known games (basketball, tennis, cricket, four-square), with details changed to prompt the invention of new games.</p> <p>Design for simple interfacing with existing site conditions, durability and safety.</p>	<p>Metal hoops.</p> <p>Balls (could be contained in a ball-cage for storage and access.)</p> <p>Paint (standard road paint methods/materials.)</p>	<p>Live-prototyping location (next to the food trucks, north-east corner of site.)</p> <p>Could also be implemented elsewhere on site, as the GNW District evolves.</p>	<p>Could be implemented immediately (following a brief detail design and fabrication phase).</p>	<p>Minimal scope.</p> <p>Initial concepts have been tested.</p> <p>Brief detail design phase, incl. collaboration with structural engineer and fabricators.</p>

Design Methodology

USER-CENTERED DESIGN

Existing exercise-based activities on site include cyclists and runners commuting through, to and from the site, and some site users have also been organizing informal ball games in one of the empty parking lots. We wanted to leverage how users were already interacting with the site, and also provide new and/or improved experiences.

In considering the habits and patterns of the site's users, we felt there was opportunity to serve users during work breaks (i.e. play a game over lunch hour), and to serve those wanting to engage in different exercise activities (jogging, calisthenics, stretching).

SITE SPECIFICITY

We identified the site's major and minor thoroughfares pedestrian and cycling thoroughfares. These routes are at times multi-modal, and in other areas are restricted to single use (for pedestrian, bicycles or vehicles). We also identified several existing gathering spots – areas where site occupants (from CDM, ECUAD and the PCI office building) organically converge, and some calmer areas conducive to more quiet or independent activities.

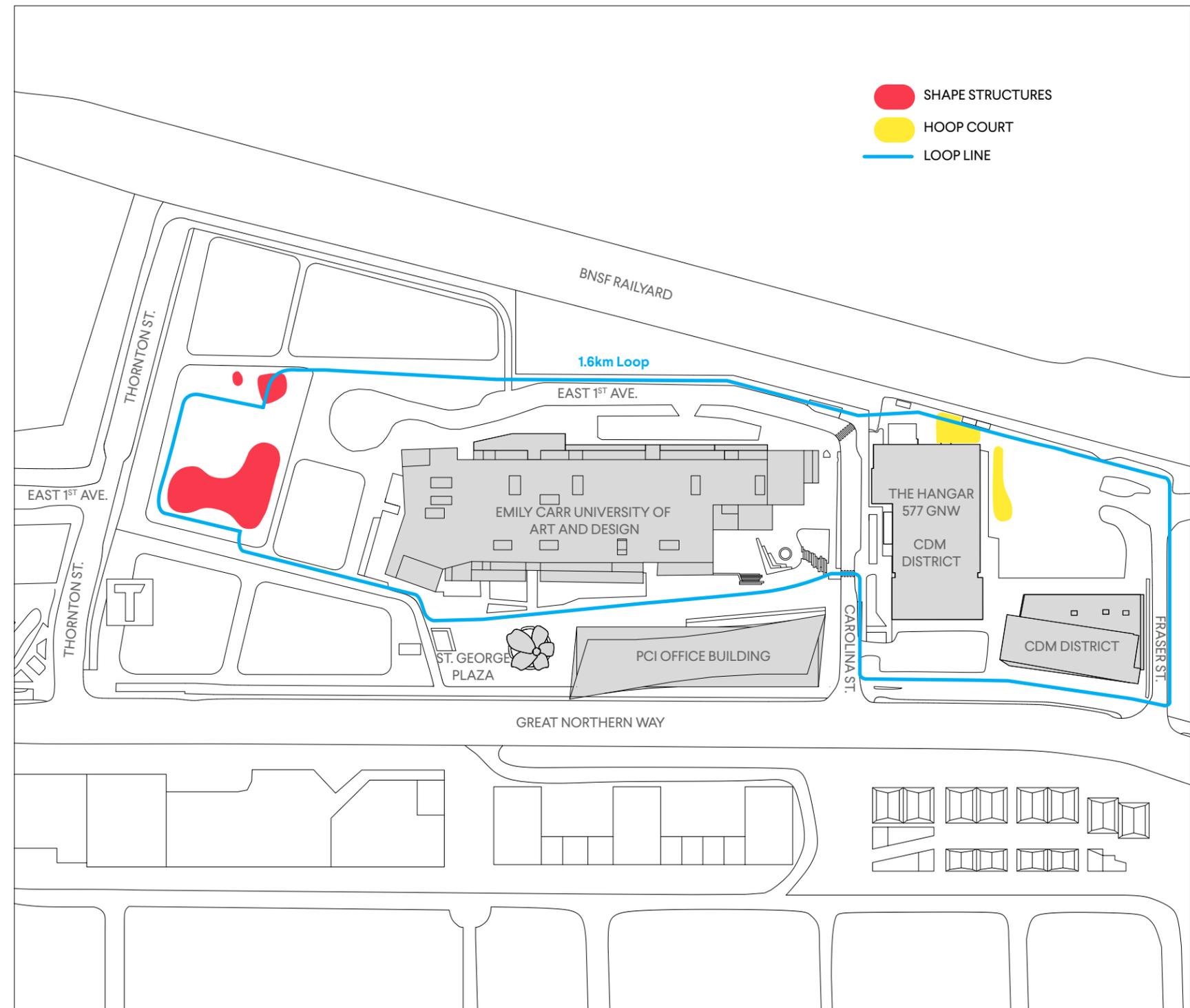
Of these areas, the zone near the food trucks showed immediate potential for testing some of our concepts through live prototyping. This zone proved to be not only ideal for temporary, quick prototyping, but also an opportune location for semi-permanent or permanent installation of one our concepts, *Hoop Court*.

CONCEPT DEVELOPMENT

Building from our user-centered design and site specificity findings as well as our precedent research and early concept development (see page 22), we developed three components for **Shape Loop**: *Shape Structures*, *Loop Line* and *Hoop Court*.

Hoop Court was tested through live prototyping (see pages 24-26, 29-30), and schematic designs were developed through CAD drawing and modelling for *Loop Line* and *Shape Structures*.

See next page for a breakdown of our **Shape Loop** concept proposal.



SITE PLAN SUMMARIZING RESEARCH FINDINGS FOR **SHAPE LOOP**

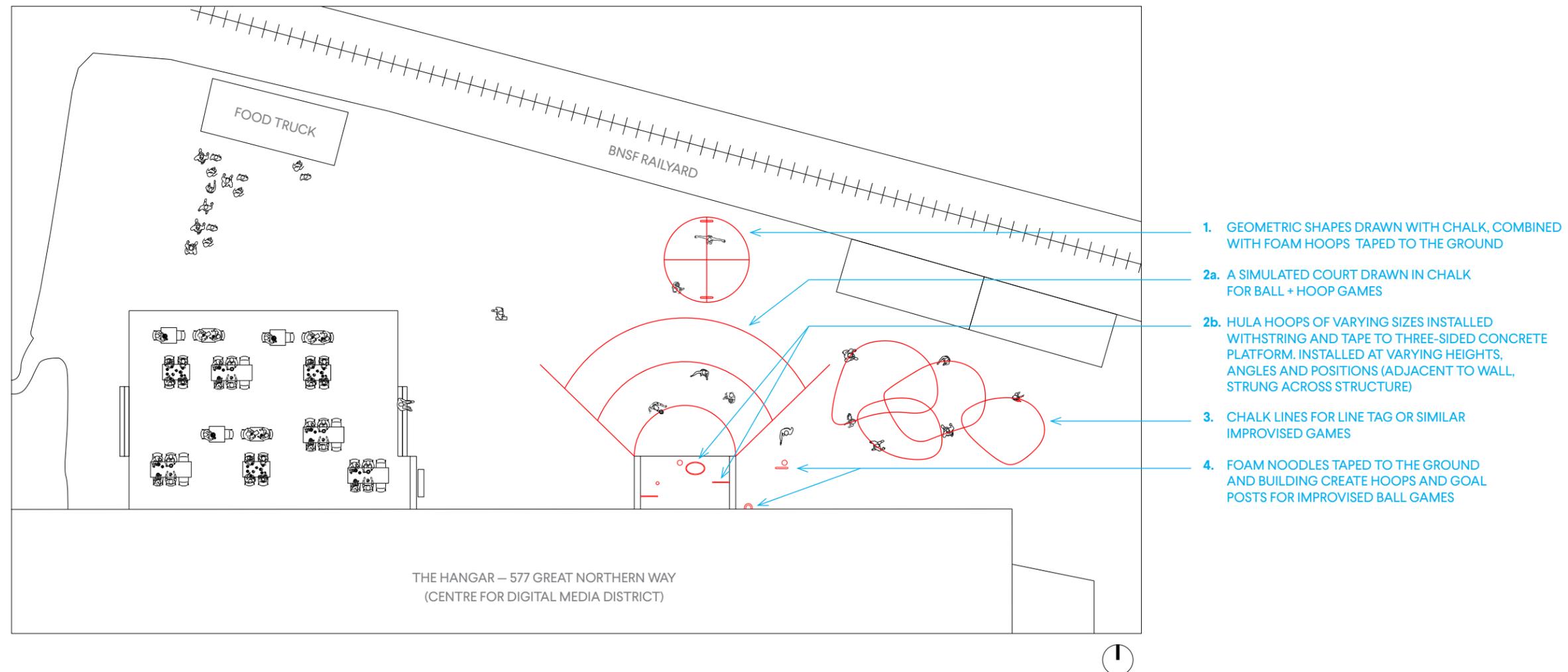
Note: This drawing combines existing site conditions (current site from ECUAD eastward, post-subway plan to the west)

SCALE 1:2000

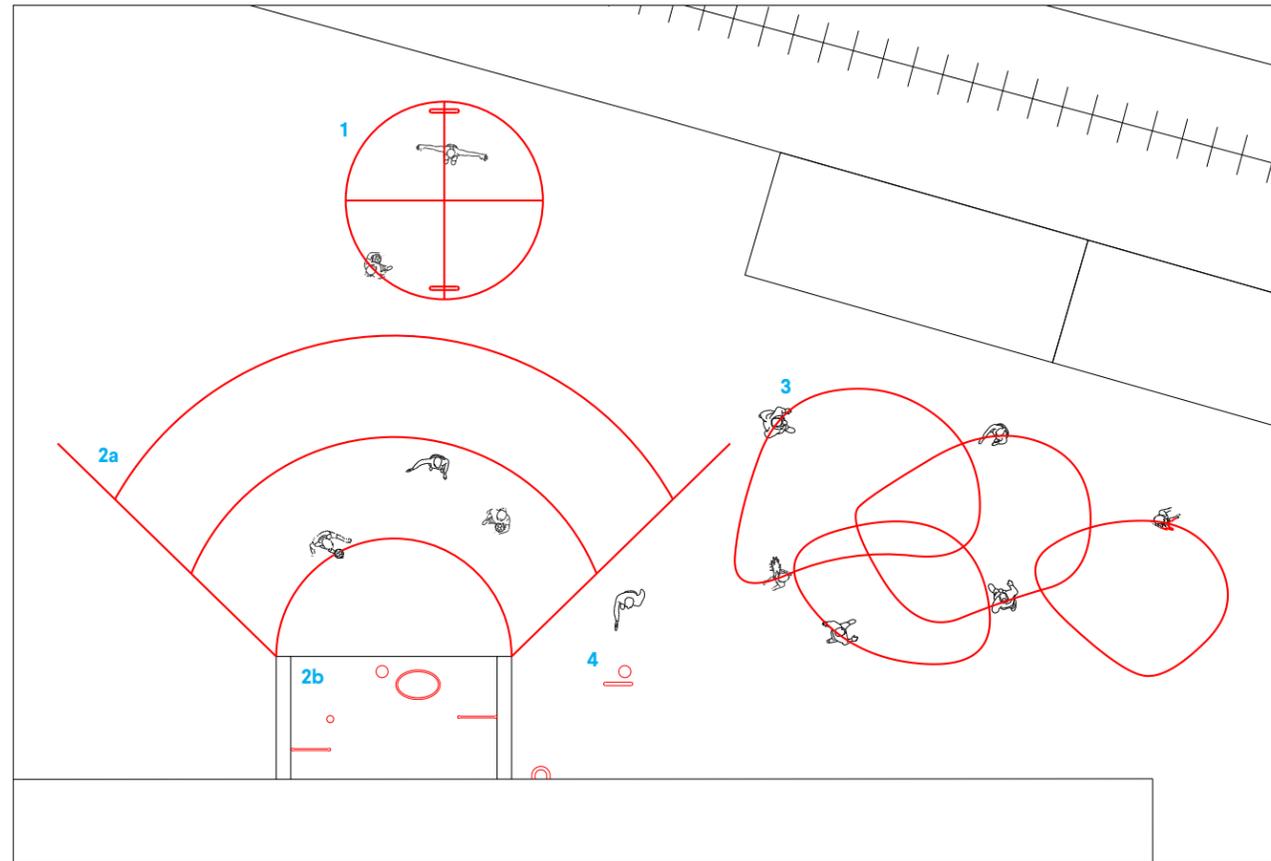
Hoop Court Prototyping Summary

Hoop Court live-prototyping was carried out over a few lunch hours during the week of May 13, 2019.

Our prototypes were made from hula hoops, string, foam noodles, chalk, flagging tape and duct tape. We also gathered a small collection of sports equipment (balls of different sizes, tennis rackets, croquet mallets.) Altogether, these materials and equipment were easy to deploy, shift and adapt each day.



SCHEMATIC PLAN OF HOOP COURT LIVE PROTOTYPING — MAY 15 to 17, 2019
SCALE 1:200

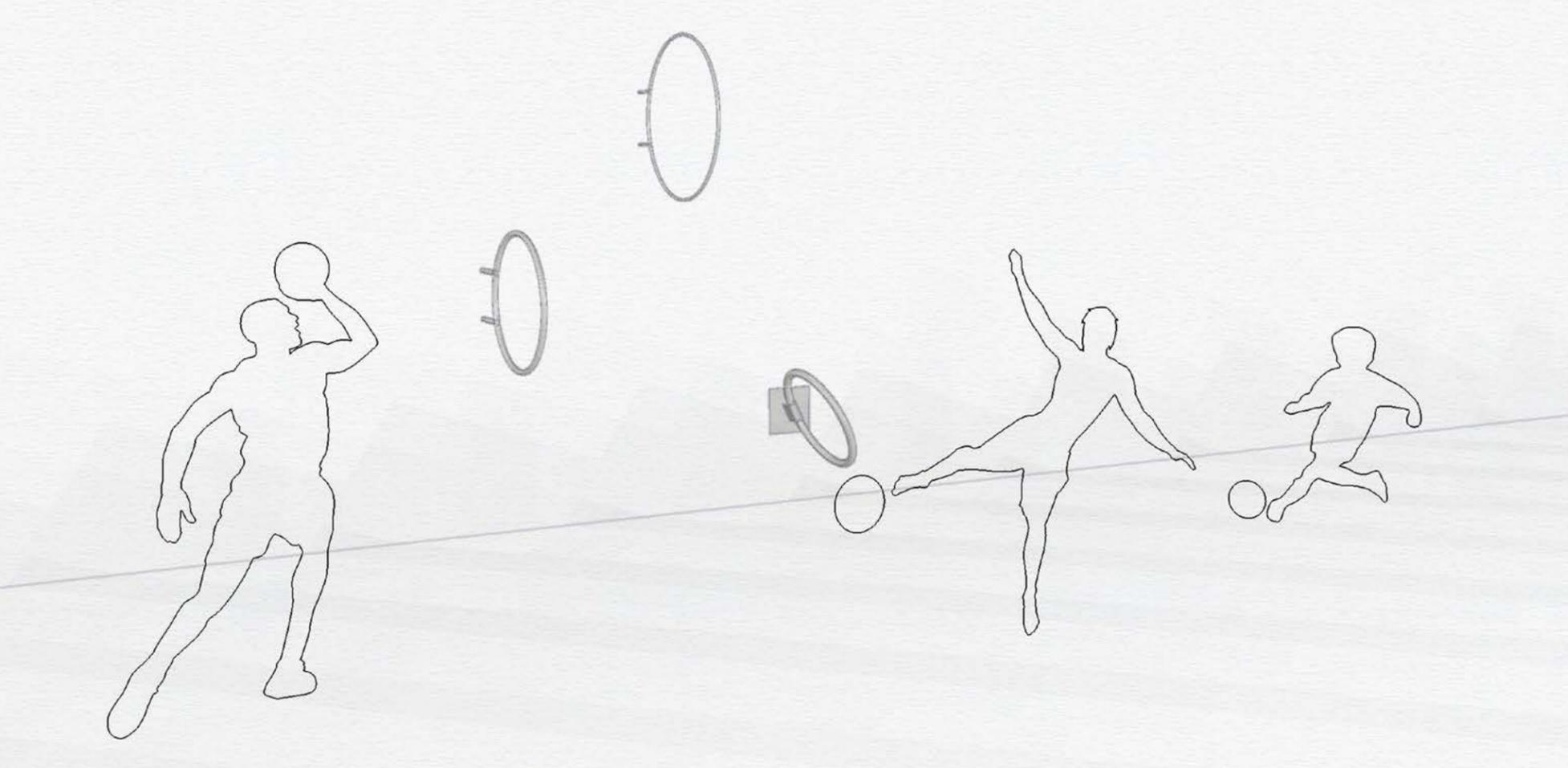


SCHEMATIC PLAN OF **HOOP COURT** LIVE PROTOTYPING
NTS



(right) PHOTO DOCUMENTATION OF **HOOP COURT** LIVE PROTOTYPING
MAY 15 to 17, 2019

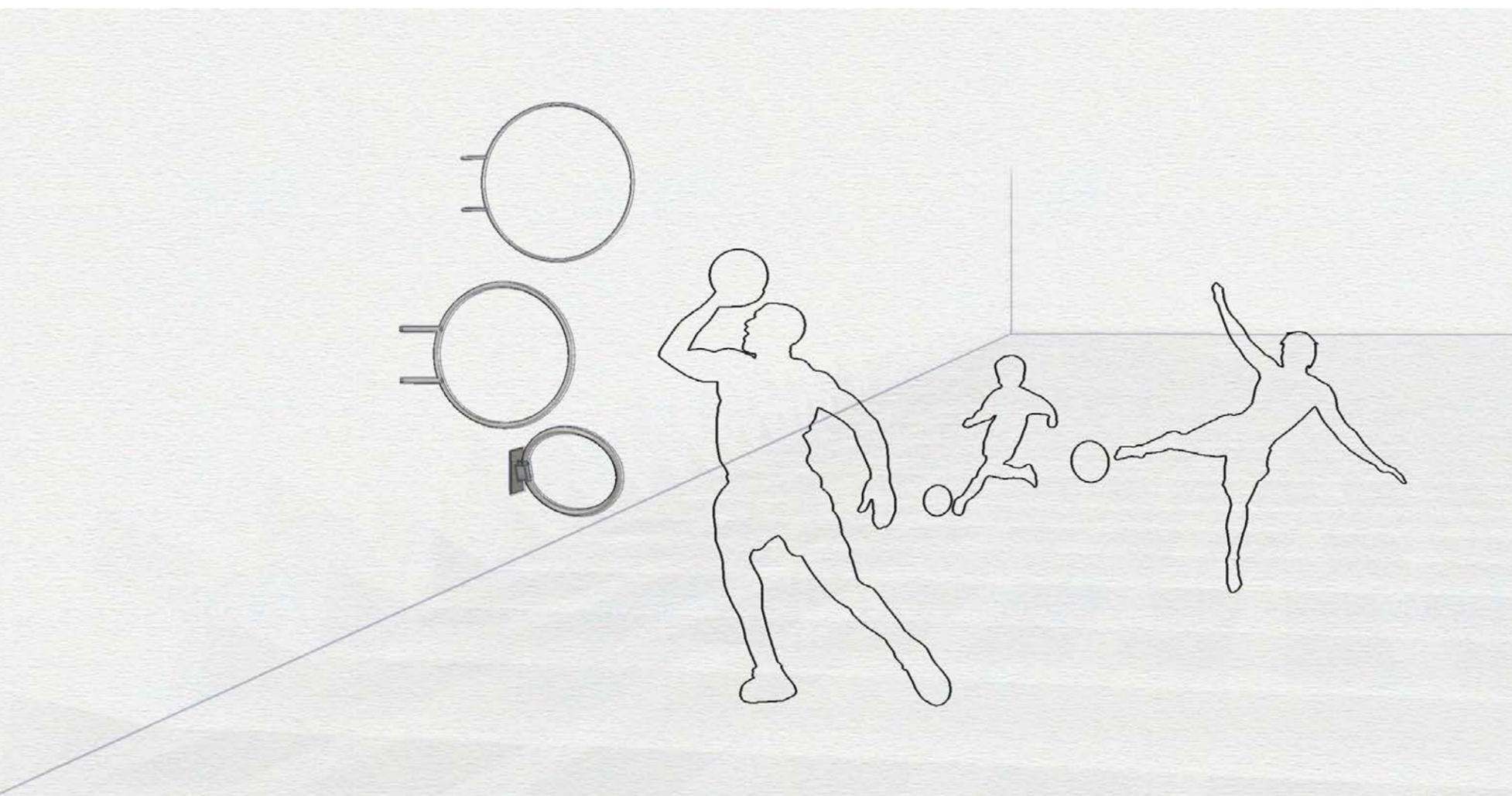


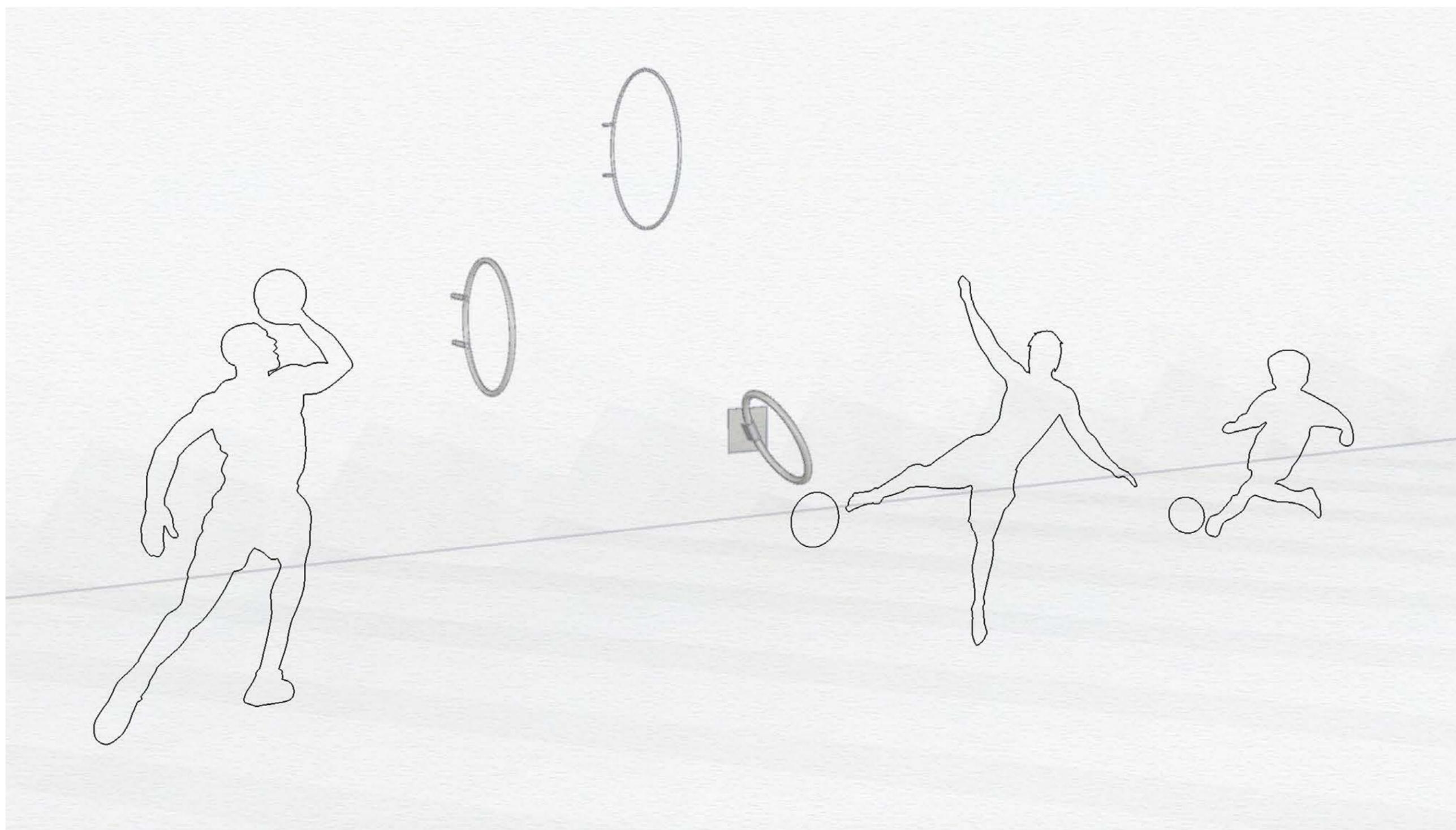


Hoop Court is conceived as hoops installed on walls and geometric lines painted on the ground to welcome interactive, inventive sports and play for site users.

The forms and arrangements reference well-known sports and games (think basketball, tennis, croquet, four-square and hop-scotch), while shifting proportions and details just enough to prompt the invention of new games and activities.

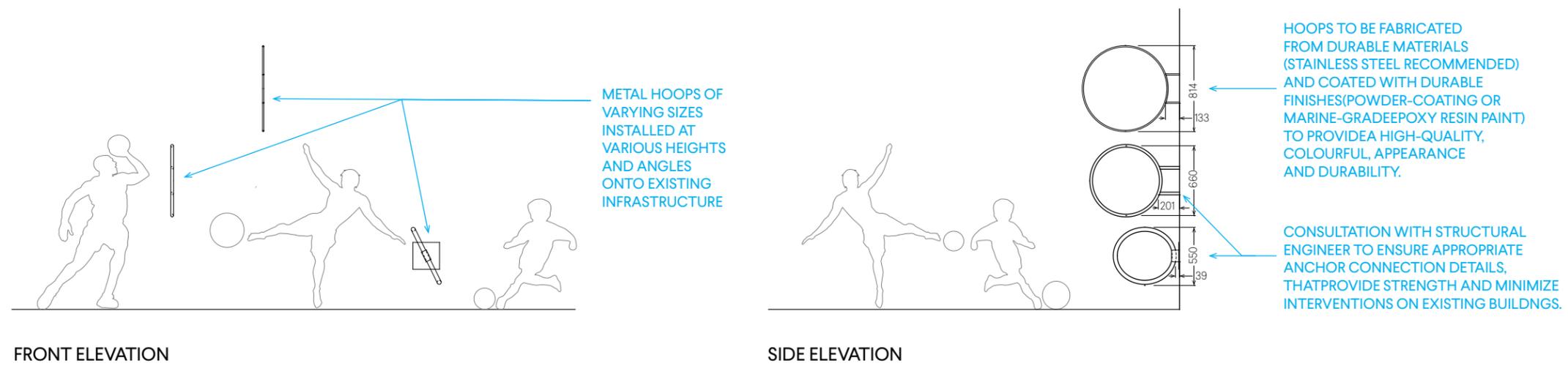
Designs could be easily installed on existing infrastructure for minimal cost.



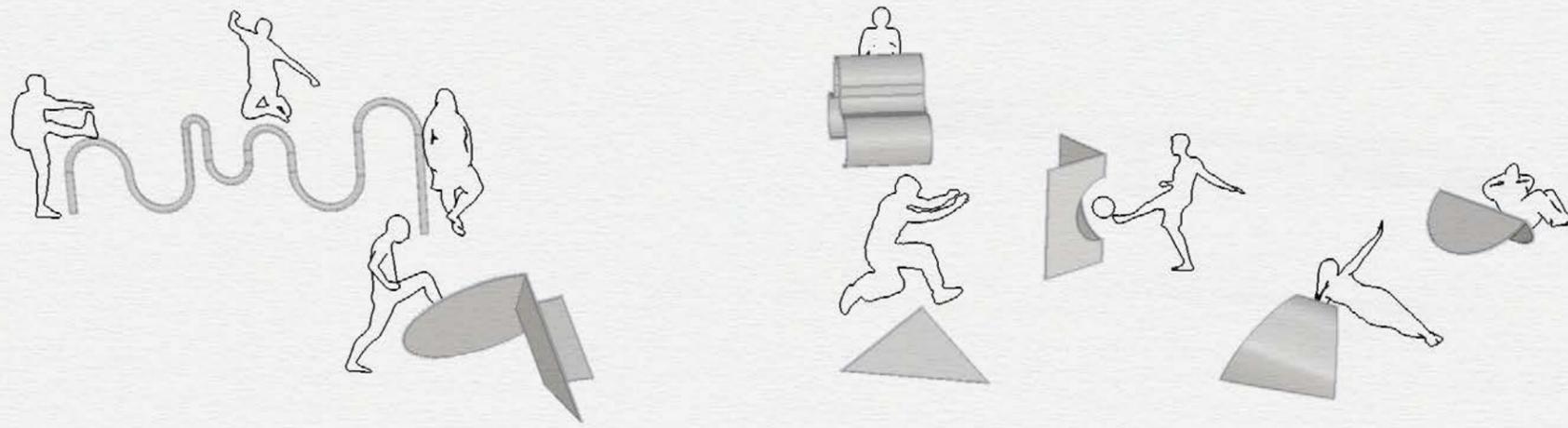


HOOP COURT CONCEPT RENDER (COURT DRAWINGS NOT SHOWN)

Hoop Court Schematic Designs



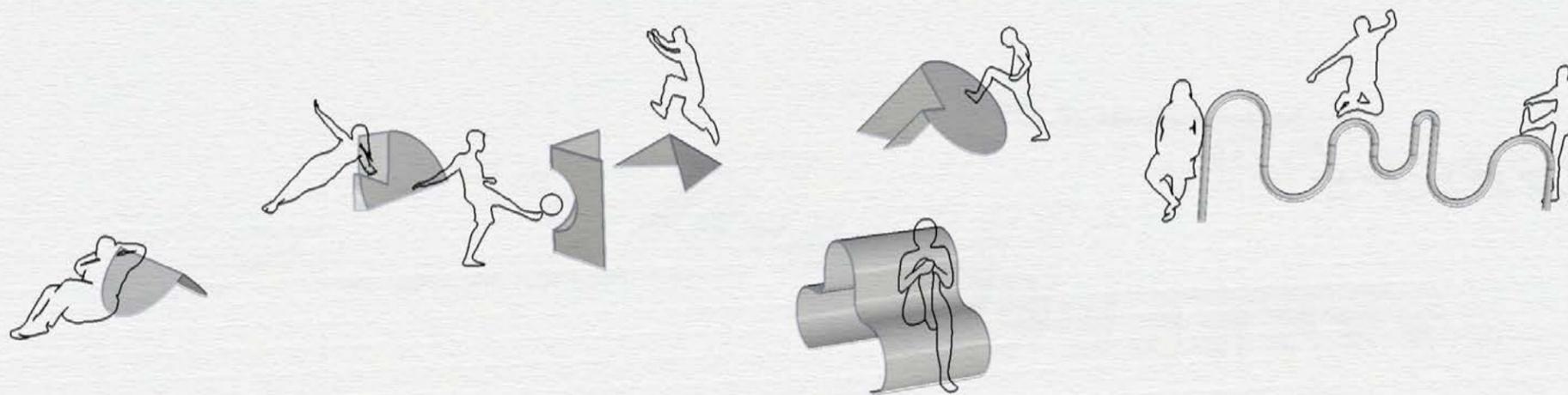
HOOP COURT SCHEMATIC ELEVATIONS (HOOP PORTION SHOWN ONLY)
SCALE 1:50

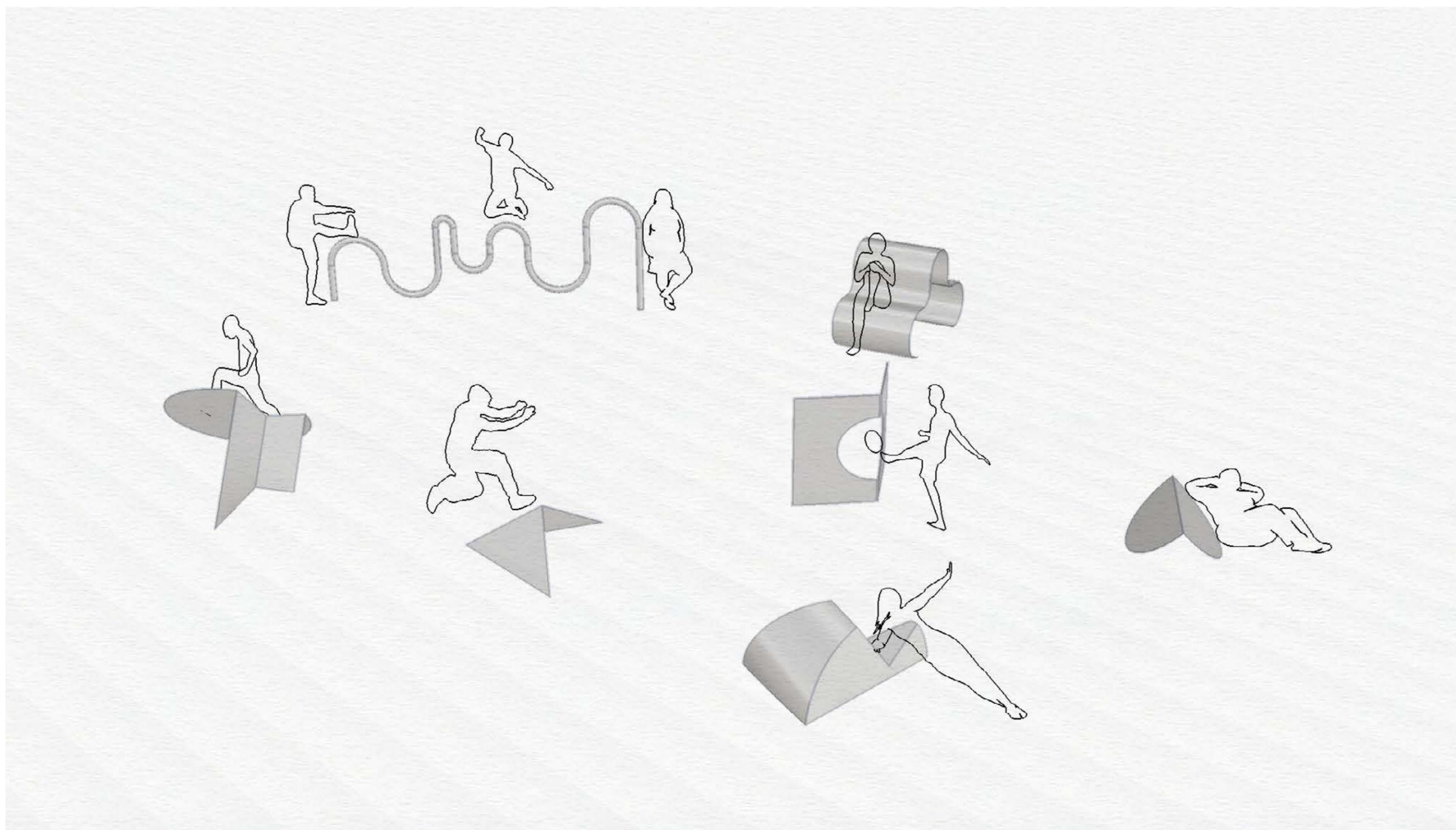


Shape Structures is a series of ambiguous, playful, human-scaled forms permanently installed in the site's future park.

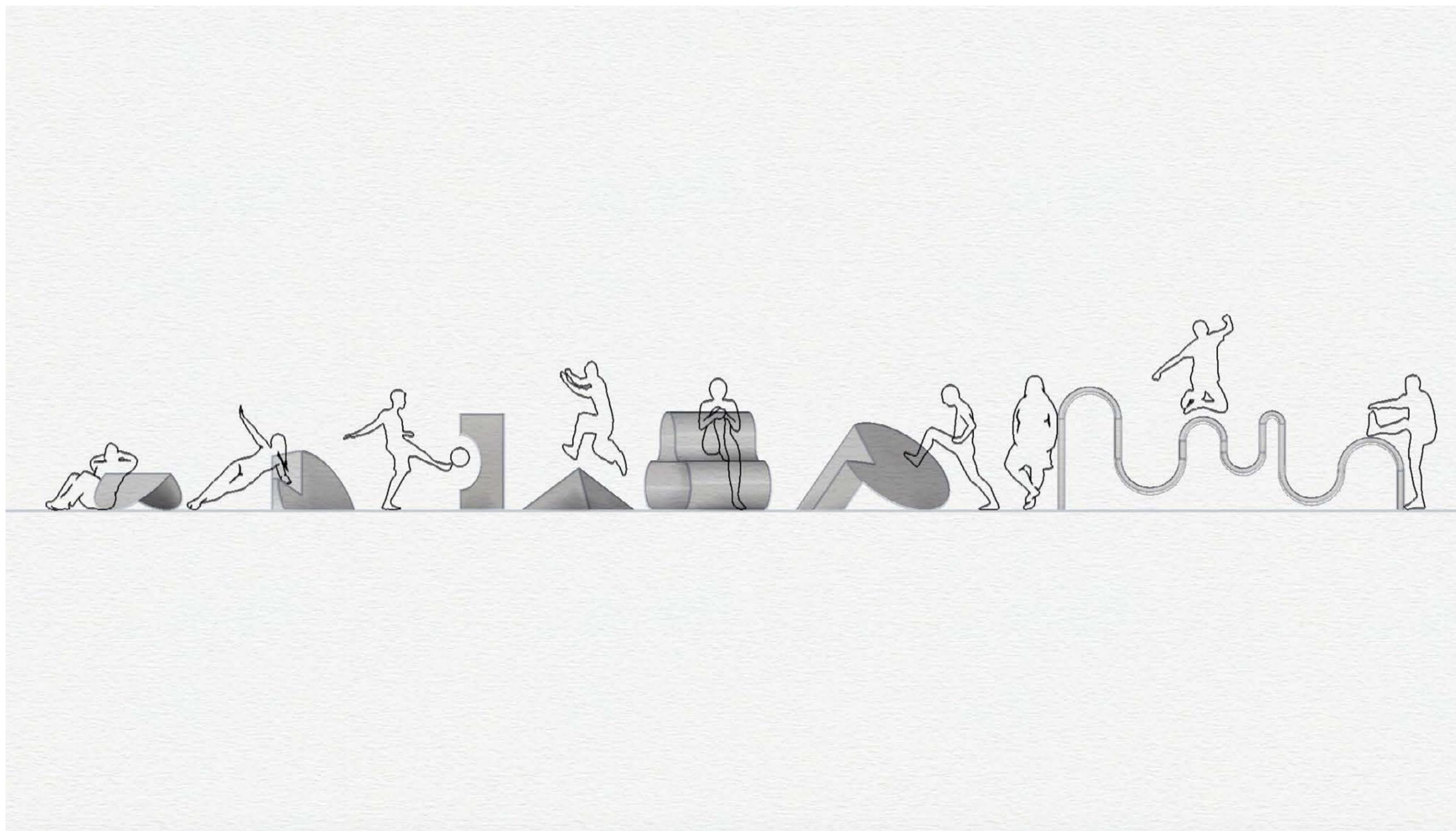
The forms stem from simple shapes (think circles, triangles, etc.) and range from planar, to tubular, to volumetric.

Durable materials, bright finishes, and ergonomic and safety considerations would provide structures that invite exercise, stretching and rest, while also creating visual delight for the park.



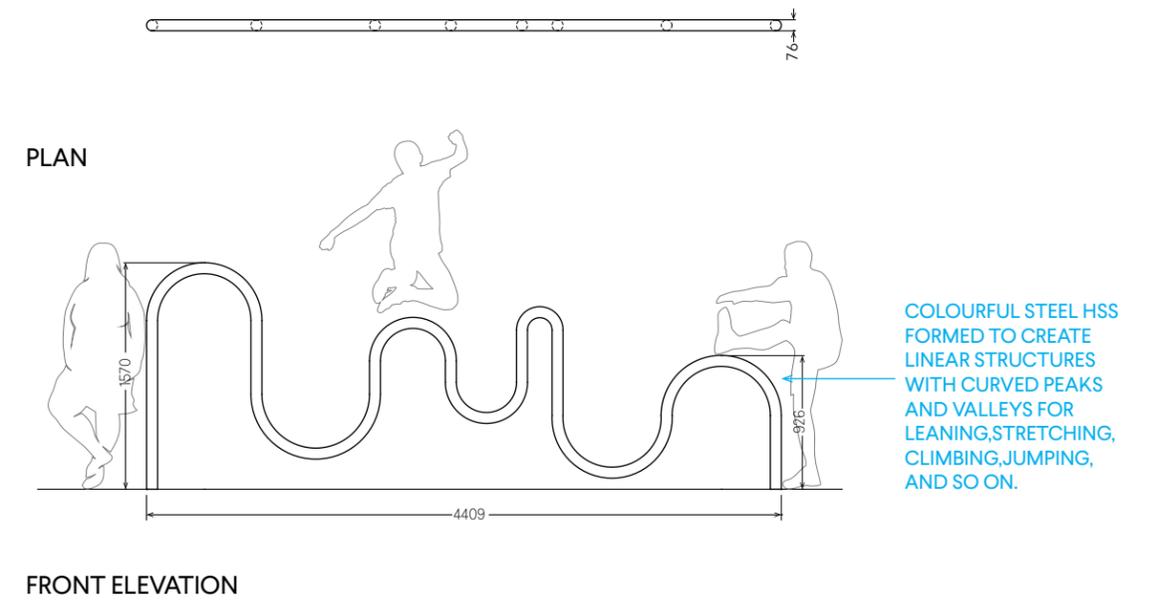
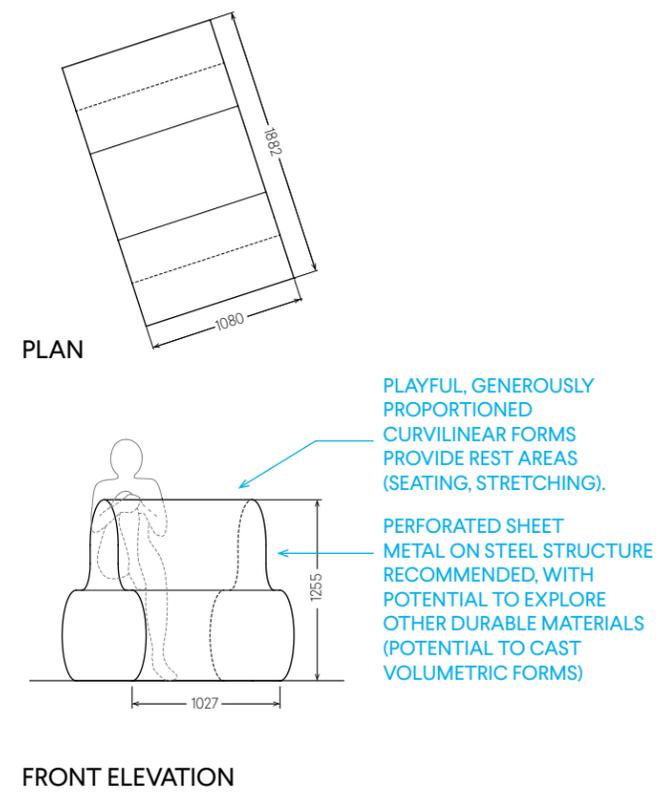
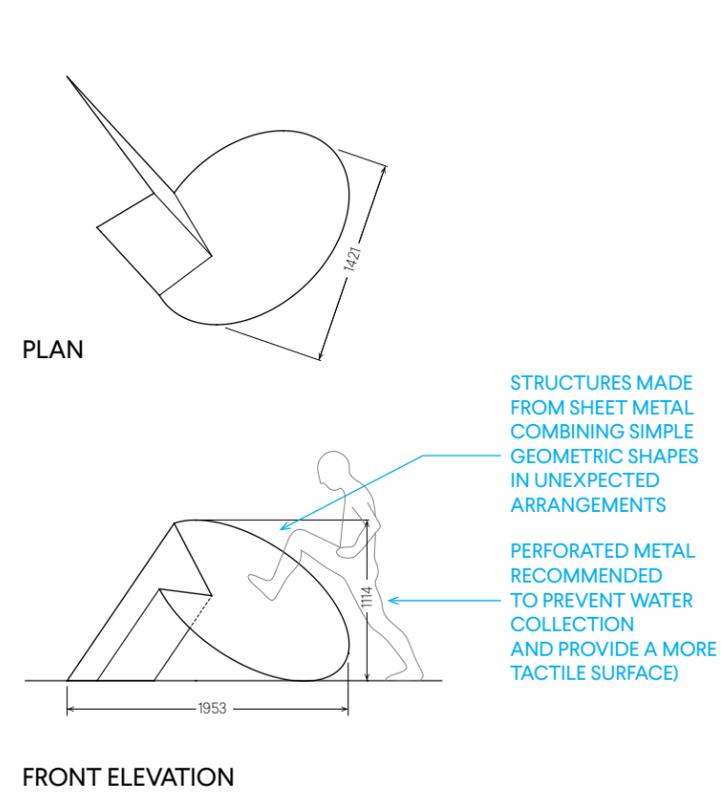


SHAPE STRUCTURES CONCEPT RENDER

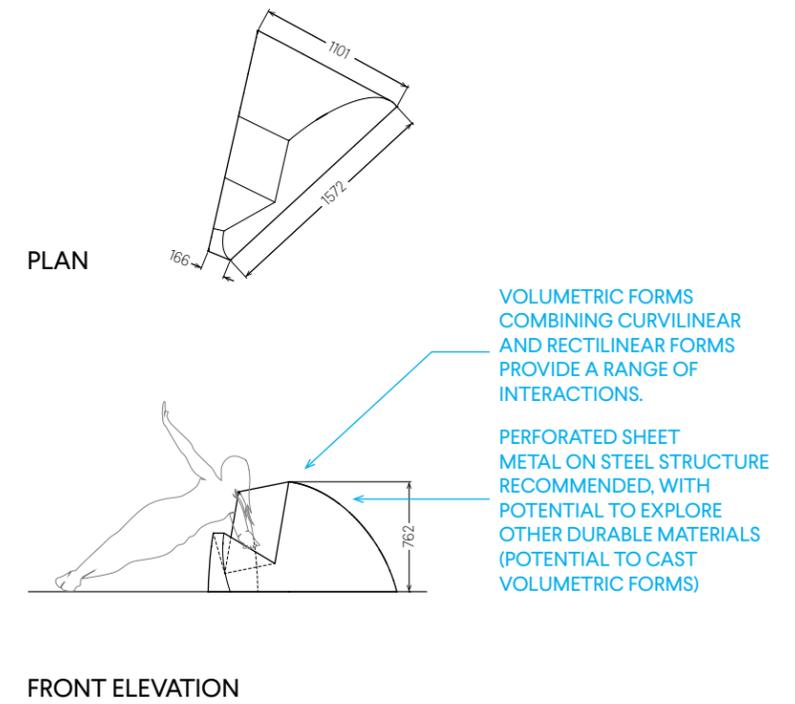
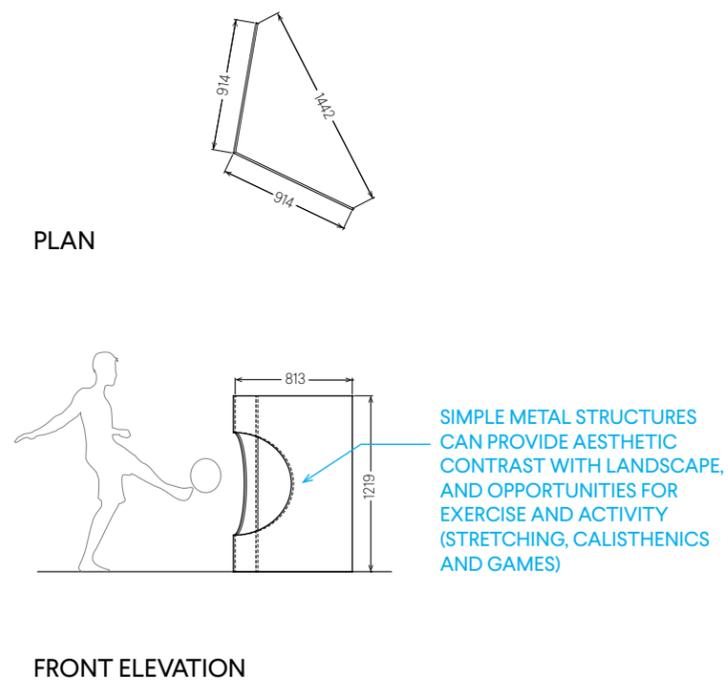
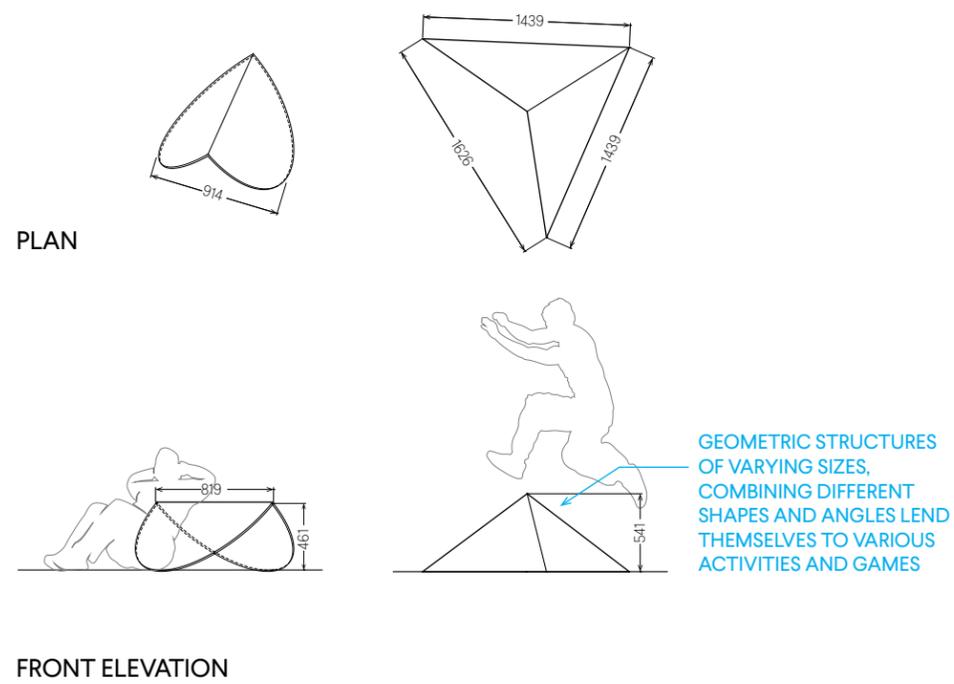


SHAPE STRUCTURES CONCEPT ELEVATION

Shape Structures Schematic Designs



SHAPE STRUCTURES SCHEMATIC ELEVATIONS
SCALE 1:50



SHAPE STRUCTURES SCHEMATIC ELEVATIONS
SCALE 1:50



Shape Loop Summary of Findings

INCIDENTAL SOCIAL MIXING

The best moments of **Shape Loop** testing happened when groups of strangers became so engrossed in competitive play that we forgot we didn't know each other. Any awkwardness completely disappeared; the premise for interaction became purely in the pursuit of game play. We believe this kind of social mixing is a genuine method toward meaningful relationships that break social and sectoral boundaries of the site.

ACTIVATING THE BODY, ACTIVATING THE SITE

The activation of our physical bodies, itself a kind of radical decompression for many who are bound to desks and screens for a lot of the day, paralleled **Shape Loop's** activation of the site. Witnessing groups of people moving, playing, and having fun became a great interruption to the quiet comings-and-goings from building to building or casual conversations clustered around the food trucks. We see these interruptions as an important way to diversify use of the public realm of this site. This activation could become part of the rhythm or 'choreography' of the site as habitual use develops.

SHAPE LOOP LANGUAGE

As a passive invitation to participate in physical activity, **Shape Loop** required a strong and recognizable language and set of affordances to stand out against the backdrop of Great Northern Way, and to convey permission to engage with the project. Familiar materials, colours and shapes adopted from sports contexts – chalk lines, rope, hoops, and balls – played an important role in creating these affordances. We believe this language could be highly developed and instantly recognizable for a more permanent iteration of **Shape Loop**, an attribute that would be particularly important as the project becomes more dispersed around the site. A strong aesthetic language could also contribute to a collective sense of identity and placemaking for this district: a kind of destination or stopping-place for certain kinds of physical play in public space not found elsewhere in the city.

Concluding Principles and Recommendations

KEY DESIGN PRINCIPLES

- Develop a more complex set of reasons and accommodations for site users to spend time in the public realm
- Consider all senses when designing for the public realm
- Create contrast with existing site materials
- Create contrast with common site uses (i.e. stationary versus active)
- Provide positive, active and unexpected encounters (i.e. moments of delight and/or play)
- Build capacity for incremental change in the public realm; accommodate 'slow and steady' in the face of rapid change
- Create opportunities for individual agency and customization of public spaces according to weather, social needs, and activity

PROPOSED SHORT-TERM ACTIONS (2019-2020)

Optic Tactile Acoustic

- Explore scope of Detail Design* for semi-permanent infrastructure to support ongoing iterations of this project (e.g. a system of stakes semi-permanent installation)
- With *Designing for Public Space* team, develop a process for temporary design elements and/or temporary public artworks to form new iterations of OTA (e.g. how else can we explore the optic, tactile acoustic interventions throughout the site)

Shape Loop

- Discuss feasibility and terms (incl. budget range) to execute Detail Design* process for each of the three **Shape Loop** elements (*Hoop Court, Loop Line, Shape Structures*)
- Integrate *Designing for Public Space* team into planning process for the future public park (potential to provide consultation for other public realm development areas as well)
- Commence and execute detail design process for *Hoop Court*; commence detail design processes for *Loop Line* and *Shape Structures*

PROPOSED MEDIUM-TERM ACTIONS (2020-2024)

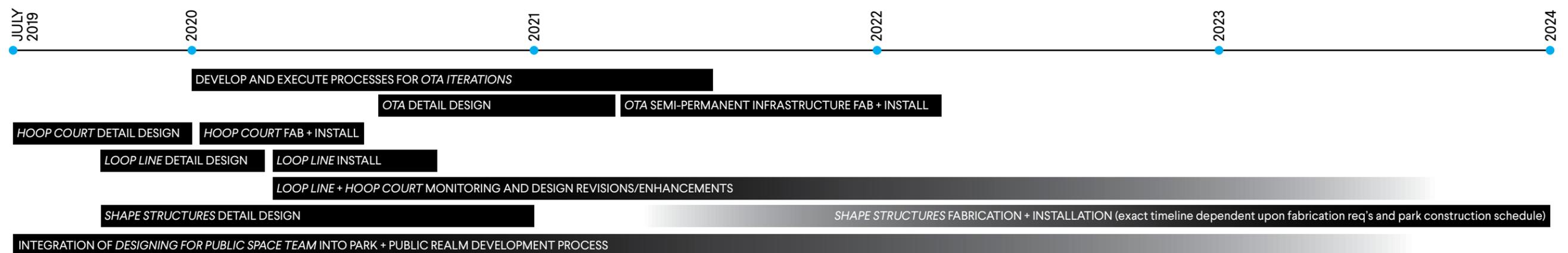
Optic Tactile Acoustic

- Execute Detail Design for semi-permanent infrastructure to support ongoing iterations of this project (stake system)
- With *Designing for Public Space* team, develop a process for temporary design elements and/or temporary public artworks to form new iterations of OTA

Shape Loop

- Install *Hoop Court*
- Complete detail design and commence fabrication process for *Loop Line* (timeline contingent upon landscape design completion and construction schedules)
- Complete Detail Design for *Shape Structures*
- Installation of *Shape Structures* in concert with construction of public park
- Ongoing reviews of *Hoop Court* and *Loop Line* elements in tandem with skytrain construction and other site development, with potential to modify, amplify or shift designs as needed

PROPOSED TIMELINE*



*Timelines as illustrated is schematic only, and would depend upon contracts, scope of work, stakeholder needs and schedule of associated public space design and development

*Recommended Detail Design process would include provision of:

- Consultation with fabricators, structural engineers and site stakeholders (COV, GNW Trust, landscape architects, etc.),
- Technical drawings (site plan, plans, elevations, sections, details and 3D digital models as required), sealed by Structural Engineer
- Detailed budget
- Detailed fabrication schedule and installation plan

Project Team

LEAD DESIGN RESEARCHERS

Charlotte Falk is an interdisciplinary designer and educator with a practice spanning public art, industrial design, communication design, and architecture. A graduate of the Master of Architecture program at the University of British Columbia, and the Bachelor of Design program at the University of Alberta (Industrial Design / Visual Communication Design / Fine Art), she most often designs for public space and publications. Falk's work focuses on creative processes at the convergence of disciplines, analog and digital, and 2D/3D/4D. Across these elements, emphasis is placed on how considerations for materiality, methodology, and technique are generative throughout the design process—and ultimately manifest experientially in design outcomes. In 2018, she facilitated a series of workshops titled Making Space, in partnership with Arts Assembly and supported by the BC Arts Council. These participatory events looked at alternative methods for site specificity, intuitive responses to space, and the democratization of design (publication forthcoming).

Laura Kozak is a designer, educator, and organizer. For fifteen years she has built partnerships and collaborated on projects with artists and organizations including Access Gallery, 221A, the Association of Independent Colleges of Art and Design, the Aboriginal Housing Society, the Vancouver Park Board, and the City of Vancouver. Recent publications include Open Source City (in Now Urbanism: the Future City is Here, Routledge, 2014), Infinite Mappings, with Rebecca Bayer (Access, 2015) and Design for Startups, with Kate Armstrong and Haig Armen (Living Labs, 2016). In 2014 she was a lead organizer of Culture and Community: Social Practice and the City with the City of Vancouver and Vancouver Park Board, and has curated numerous exhibitions and educational institutes, including Some Powers of Ten (221A, 2010), Design in the Field (2011) and Design Every Day (2012). A core interest in cartography and collaborative design of the urban environment informs her research and teaching practice. She holds a Master of Advanced Studies in Architecture from UBC and a BFA from Emily Carr, and currently teaches in the Master of Design program at Emily Carr.

STUDENT RESEARCH ASSISTANTS

Jean Chisholm was born and raised in Prince George, BC, and now lives and works in Vancouver as a communication and brand designer. She is currently enrolled in the Masters of Design program at Emily Carr University.

Through print and exhibition design, she is interested in exploring community engagement and local identities, often with a focus on her hometown and other northern BC communities. Jean also holds a degree in English from UNBC, a certificate in Community Economic Development from SFU, and has experience in editing, marketing, and event planning. She fills her free time by reading movie reviews and working on collaborative design projects.

Marcus Dénommé grew up on Algonquin Temiskaming First Nations territory in so-called Ontario, Canada. It was here at a young age that Dénommé began to explore street art and artistic interventions on public and private property. They have since lived on Kahnawake Mohawk territory, unceded Sinixt territory, and now lives and works on unceded Coast Salish territory. Here, they study at the Emily Carr University of Art + Design and explore communication design through traditional printmaking and bookmaking practices. Dénommé has exhibited in multiple independent shows in Vancouver, and is the editor of the publication Veins & Arterys.

Celine Hong is an industrial design student at Emily Carr. Her fascination with design stems from its ability to change our experience of the world for the better. With a philosophy grounded in research, she designs with a focus on the complicated and emotional experiences that make us human. Her recent work has been dedicated to mental health care, behaviour change, community happiness, and civic engagement. Read more about her designs at celinehong.com.

Augusta Lutynski studies industrial design with a focus in design research. Her work in design research has led her to gain knowledge and skills within a range of fields in and out of design. Through these experiences, she has developed an interdisciplinary approach to research and design that allows her to explore her projects through various methodologies. She is especially interested in involving users in her design process and evoking narratives and histories through design. By engaging with people and considering the spaces around a design, Augusta hopes to better strategize design solutions that are approachable and experiential for a user.

Acknowledgements

This research studied and took place on the unceded Indigenous territories of the Musqueam, Skwxú7mesh-ulh Úxwumixw (Squamish) and Tsleil-Waututh peoples.

Designing for Public Space is supported by Living Labs, one of four research centres at Emily Carr University. Living Labs supports creative projects, social venture and entrepreneurship driven by art and design, and builds projects and partnership models that use art and design as a mechanism for innovation and community building.

Images Jean Chisholm and Charlotte Falk

Models and Drawings Jean Chisholm, Marcus Dénomme, Charlotte Falk, Celine Hong, Laura Kozak and Augusta Lutynski

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