RESEARCH REPORT
ENGAGEMENT TYPOLOGIES IN PROFESSIONAL PRACTICE

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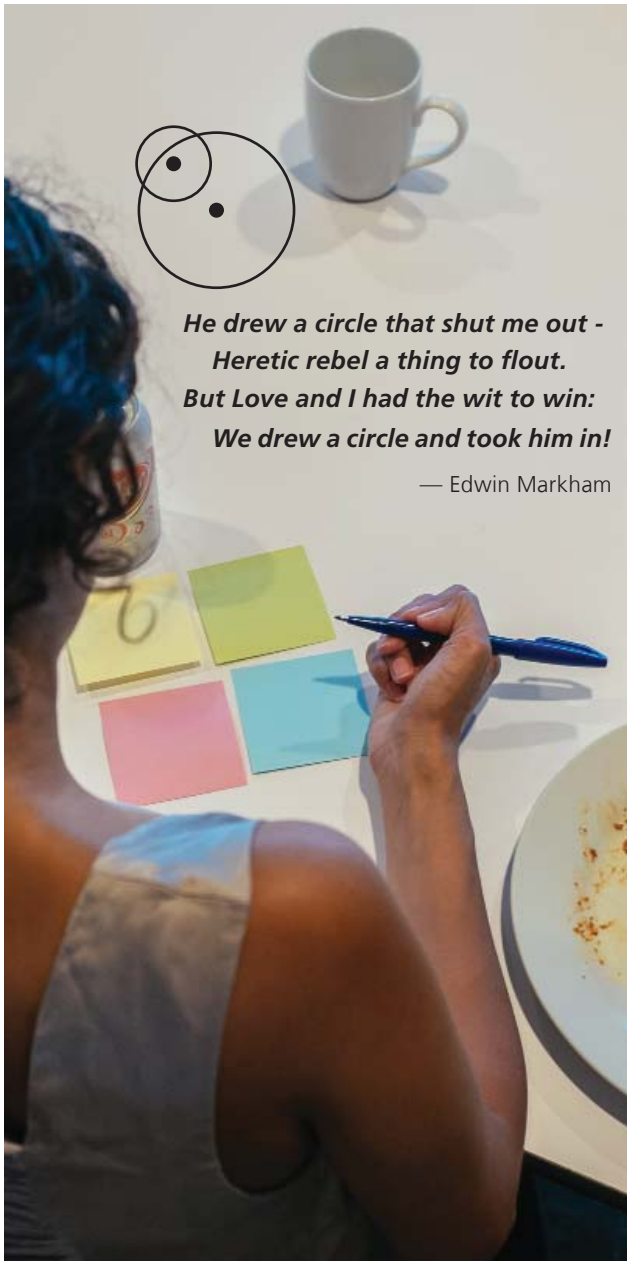
He drew a circle that shut me out -
Heretic rebel a thing to flout.
But Love and I had the wit to win:
We drew a circle and took him in!

— Edwin Markham

Edwin Markham's poem describes two views of how community engagement is typically approached. On one hand there is the view that design is solely within the domain of the designer and is something to be protected against outside tampering, especially from the community who may have differing perspectives. Likewise, there are community members who feel they have been misled one too many times by developers and designers unaware of the neighbors they affect. As designers, we often draw circles around ourselves to protect the precious process of design, while the community draws circles around themselves to protect against what they see as an unpredictable and siloed development process.

Rather than drawing exclusive circles around ourselves and dueling from across the bow, Markham's poem suggests that we may have better success if we place ourselves within the same bounds as others and look to each other as peers working towards common goals. Drawing the circle to include a variety of stakeholders from the start may in fact ease the unpredictability we all fear. Including stakeholders from the community early in the design process may reveal perspectives relevant to the program and opportunities of the project, while transparency in the process also amends the fear of the unknown that community members are often reacting to when they oppose new development.

The circles begin to be drawn as soon as consideration for a project arises. By the time most designers are in front of a community presenting design concepts they have already drawn the circle around themselves and their clients. Bringing stakeholders in from the start by sharing information, asking targeted questions, or even collaborating on opportunities for the project draws the circle around us all. This inclusiveness will likely serve the project throughout its development and beyond by making for a more informed design and fostering advocates rather than advisories in those that it impacts.

2 | INTRODUCTION

Researchers and professionals are increasingly looking beyond the physical products of design to the economic, social, and environmental impacts of those products. As citizens, clients, and regulators are progressively considering these multifaceted impacts of development, new demands are placed on the capacity of the design professional to engage perspectives outside of their typical expertise. Community engagement has increasingly been integrated into the study and practice of fields such as city planning, government, and corporate enterprise, however few models exist for engagement in the corporate practice of architecture.

Though 48% of the top 1,000 firms according to Design Intelligence's Almanac of Architecture are medium-sized (21-100 people), they represent only 6% of firms employing community engagement techniques (Brown Wilson, 2014). Large firms tend to have more resources to devote towards identifying ways to incorporate engagement into their everyday work, while small firms may have the flexibility in work flow to adapt to novel design processes that creatively engage stakeholders. Accordingly, the majority of projects celebrated by the profession and academia for excellence in community engagement tend to come from specialized university-based and small practices or large international enterprises. There are very few cases available for medium-sized architectural practices serving a wide range of client and project types from which to learn.

At the same time, the challenge for design-driven practices to make engagement of stakeholders a meaningful part of the design process has advanced to the foreground in many communities facing exceptional environmental, economic, and social pressures. Several publications over recent decades have evaluated the varying levels of participation an engagement process elicits, allowing for further refinement of conceptual tools and methods. In addition to identifying operational methodologies, practitioners looking to incorporate engagement into the design process must also overcome concerns that

engagement is too time-intensive and produces unappealing design-by-committee aesthetics. Testing theories against the environment of the typical design practice enables the seasoning of a framework for every-day engagement on behalf of timely and remarkable architecture.

Growing citizen savviness and nascent public participation regulations are challenging the design and development community in New Orleans to construct novel engagement processes for identifying project parameters and priorities. Eskew+Dumez+Ripple has over two decades of experience contributing to the exceptional civic culture and built environment of the New Orleans region and beyond. The firm continuously seeks to combine design excellence, performance and resiliency in a practice rooted in the community. In order to support the firm's commitment to culture, civility, and collaborative design, the focus of the 2014/2015 Fellowship Program was to conduct applied research in the field of community engagement. This report provides an examination of existing engagement practices at Eskew+Dumez+Ripple and an analysis of the motivations, methods, and opportunities for engagement in typical project types.

TERMS & TYPES

Community-engagement, as it applies to architecture, is a practice of involving stakeholders in learning and decision-making throughout the design process. Stakeholders typically include those who are impacted by or are served by the project (such as the users of a building or neighbors of a project) although, some practitioners choose to include those who carry out the work (such as the design team and other professionals) and those who make decisions about the work (such as clients

and regulatory bodies) in their definition. The process of engaging stakeholders varies depending on the type of project and its context, but the common goal of engagement is to draw out deeper perspectives and voices from those who have a stake in the project's outcomes.

The lens through which many practitioners look when considering whether or how to do engagement is that of project type. In several discussions across the studio at Eskew+Dumez+Ripple, project type seemed to be the primary driver for considering incorporating engagement into the design process. Accordingly, this research effort is largely based on case studies of projects identified by members of the studio through surveys and discussions as projects which represent typical or exceptional cases of stakeholder engagement in the design process. Projects tend to fall in four general categories: projects with public, private, semi-public or institutional clients. Though these categories seem to be widely accepted in design practice, the lines between them are permeable.

The engagement strategies of the following projects were discussed in individual and group interviews with Eskew+Dumez+Ripple principals, associates, and designers who worked on them or were identified by their colleagues as having knowledge of the engagement processes. The projects are introduced over the following pages to provide background information on their program and architectural intentions. The specific reasons for engagement and methods used on each project are identified in the following section including patterns between project types, motivations, and methods. The final section of this report explores examples of engagement plans prepared throughout the fellowship for each project type and lessons for forming future engagement strategies.

PUBLIC

Public projects are those that are commissioned by public agencies with public funds and involve the design of large public spaces.

Reinventing the Crescent

The firm's most known public project is the Reinventing the Crescent riverfront master plan and the first phase of its implementation, Crescent Park. The development plan includes 15 unique public spaces along the entire East Bank of New Orleans in order to reclaim the riverfront for public space. William Gilchrist, director of Place-Based Planning for the City of New Orleans called the plan "an innovative and radical approach to readdressing the levee on the Mississippi" and is confident that the project "will transform the visual and physical connection of the city to the river."

PRIVATE

Private projects are typically commissioned by developers for the purpose of making a monetary profit and meeting a specific market demand.

600 Carondelet

This mixed-use development utilizes historic tax credits for the renovation of an existing 9 story circa 1929 building with Art Deco elements and a contemporary 4 story addition. The program includes a 234 room boutique hotel, bar, restaurant, meeting spaces, retail and a rooftop pool deck and lounge that will feature lush planting and views of downtown. The project is punctuated with elements that recall images of New Orleans, such as a carriage way and courtyard, balcony gardens, and an eclectic collection of interior materials and furnishings.

American Can Co.

The American Can Co. development houses 268 living units as well as ground floor retail along a major neighborhood corridor. The project consists of the re-imagination of the retail components and amenities at the existing American Can Co. development within the historic fabric of the building. The retail components have the potential to contribute to a more vibrant neighborhood scale commercial center for its residents and neighbors. There is an opportunity to offer tenants the ability to occupy space within a prominent retail destination in the city.

Semi-public projects are those that are intended to serve a public function, but are commissioned by a private or non-governmental entity.

ST. MARTHA CATHOLIC CHURCH

This Roman Catholic Church, replacing an existing worship space that has been converted to a multi-purpose Parish Hall, was designed through a series of interactive, hands-on workshops with the entire church congregation. The church is sited in the middle of a suburban neighborhood, surrounded by the rear yards of adjacent single-family residences. The new worship space is strategically located at the center of the church property adjacent to a large grove of trees, engaging the existing landscape to connect the church to nature.

JAZZ & HERITAGE CENTER

This project includes the renovation and expansion of an existing historic funeral home on New Orleans' historic Rampart Street corridor. The facility houses a center for music education and performance in addition to expanded community outreach for the non-profit. The performance space is a flat floor design that accommodates up to 200 people depending on the seating configuration. Through state-of-the-art acoustical strategies the center is designed to have minimal sound impact on the surrounding neighborhood, while fostering the historic musical culture of the area.

TRANSFIGURATION OF THE LORD CHURCH

The renovation of this existing church building was necessitated by the onslaught of floodwaters following Hurricane Katrina in 2005. The church is home to a new Parish created out of the joining of three Parishes in the area following population loss from Hurricane Katrina. The building, which includes a 15,000 square foot sanctuary and a 7,500 square foot rectory, is designed to accommodate a reduced Parish population within the shell of the large existing space. This renovation of this existing church provides a united identity for the newly formed Parish.

ROSA F. KELLER LIBRARY AND COMMUNITY CENTER

Located in the heart of New Orleans' Broadmoor neighborhood, where flooding due to Hurricane Katrina was particularly devastating, the Rosa F. Keller Library and Community Center serves as a testament to a community's recovery and the city's evolving relationship with water. This 10,000 square foot FEMA replacement project incorporates the complete restoration of an original 1917 historic residence, converting it into a neighborhood community center, and the construction of a replacement library wing designed so the buildings can function as a single unit or independent of one another for divergent uses.

INSTITUTIONAL

Institutional projects can be either public or private and usually serve a public purpose, but institutional clients tend to be very unique in their decision-making structure.

TULANE SCHOOL OF SOCIAL WORK

Tulane's School of Social Work relocated downtown from its historic academic Uptown, in order to engage both faculty members and students with the community in new and meaningful ways and reassert the academic mission and purpose of the School: "To Do Work That Matters". Contained in the former Elks Building, a neoclassical structure built in 1917, the School of Social Work occupies the third and fourth floors offering more than 21,000 square feet of study, classroom and meeting spaces to satisfy the broad and diverse curriculum offered to its students.

TULANE HOWARD-TILTON MEMORIAL LIBRARY

The Tulane Howard-Tilton Memorial Library (HTML) sustained major flood damage to its basement as a result of Hurricane Katrina in 2005. The University developed a Hazard Mitigation Program in consultation with FEMA to construct two additional floors to the existing library in order to house elements formerly located in the basement as well as additional stacks. The new two-story addition extends above the existing oak tree canopy. Thus, the building has a strong architectural impact requiring thoughtful integration with both the campus and the residential neighborhood to the south.

CHILDREN'S HOSPITAL MASTER PLAN

In order to continue to serve its mission to provide comprehensive pediatric health care, Children's Hospital is redeveloping the former Marine Hospital site adjacent to their existing campus. The master plan must navigate historic structures and heritage trees on the 1870's campus while incorporating innovative stormwater management features, community functions, and additional programming requirements for Children's Hospital. The new development must also be sensitive to concerns from the neighboring historic Audubon and West Riverside neighborhoods about density and traffic.

3 | CURRENT PRACTICE

This section of the report describes common engagement motivations and methods discussed by studio members in the case study projects. The four major motivations for stakeholder engagement (a desire to bring transparency to the process, to help make decisions, to promote a specific design agenda, and because it builds the firm's reputation and connectivity) and the four main methods of engagement (speaking from the stage, asking questions, facilitating discussion, and conducting workshops) identified in this section provide a baseline for engagement as it is practiced at Eskew+Dumez+Ripple. These motivations and methods are then mapped in order to identify patterns and draw more general conclusions about motivations and methods which transcend project type and those which may be distinct. These patterns could be useful in identifying appropriate engagement strategies for future projects.

Designers may engage stakeholders for several reasons, but it is usually instigated by one of two events: someone has asked for it to happen or someone has determined that more information is needed to inform the design. Clients and regulatory agencies are increasingly expecting design professionals to engage with project stakeholders. Development and financial regulations are gradually requiring more public review for projects seeking exceptions in zoning or particular streams of funding. Likewise, clients are increasingly recognizing the potential impact public opinion can have on their project schedule and perceptions of the project in the community. Some forward thinking developers are even starting to recognize the value of involving stakeholders in identifying development opportunities that not only perform financially for project partners, but also perform environmentally and socially for the community at large.

Practitioners are also increasingly recognizing the value diverse perspectives bring to a design solution. Design practices described as human-centered, social impact, public interest, and participatory are increasingly infiltrating professional practice. Companies such as IDEO employ a human-centered design approach because they believe the people who face the problems designers are looking to solve are often the ones who hold the key to their answer, and the designer's role is to bring it out and put form to it.

Designers at Eskew+Dumez+Ripple described why stakeholders are engaged in specific projects through a series of interviews and facilitated discussions. Four major motivations for stakeholder engagement in projects included: a desire to bring transparency to the design and development process, to help make critical programming and design decisions, to help promote a specific design agenda, and because it builds the firm's reputation and connectivity within the community they work.

TRANSPARENCY

Several projects were mentioned with regard to engagement for the sake of transparency towards members of a specific community or interest group. Engagement in these instances is often required by a regulatory body for private or public development or is done to help head off opposition to the proposed development. The intention is usually to inform stakeholders of the project and answer questions related to a design or development proposal.

As regulatory and cultural systems continue to adjust to contemporary engagement expectations, transparency will increasingly become standard practice in development processes.

The most straightforward example of this motivation can be found in private projects such as the retail redevelopment at the **American Can Co.** in the Mid-City neighborhood and **600 Carondelet** in the heart of the Central Business District. These projects were two of the first in the office to go through the New Orleans City Planning Commission's Neighborhood Participation Program (NPP), which was adopted in July of 2012. This program is required for any project requesting zoning changes, conditional uses, and variances in order to provide neighborhood residents sufficient time to learn of the proposed land use action and comment on it. Project representatives are required to provide documentation of a public meeting where stakeholders from the surrounding neighborhood, relevant organizations, and businesses are invited to hear about the proposal and provide feedback. Both of the NPP meetings for American Can Co. (October 2014) and 600 Carondelet (December 2013) met these

requirements and were done in order to provide stakeholders notification that the project was happening and an opportunity to comment on how it may impact them.

Similarly, institutions often conduct stakeholder engagement meetings when their proposed projects may impact neighboring properties. A majority of the institutions in New Orleans operate within residential districts and must remain sensitive to the scale and character of adjacent neighborhoods. One example of this is **Children's Hospital**'s current pursuit to extend its campus to an adjacent property, which was formerly another medical institution and contains several historically significant structures. In order to guide this redevelopment, the hospital is undergoing a master planning process. Relatively early on in this process Children's began discussions with representatives from neighborhood organizations, the historic preservation community, and city leaders in order to inform them of the hospital's plans and get feedback from those who may be impacted. By starting these conversations early, Children's hopes to provide opportunities for stakeholders to learn about the hospital's plans and build support within the surrounding community for the institution's growth.

Semi-public projects also prioritize transparency in the design and development process. Eskew+Dumez+Ripple often works with clients that provide important services to the community, but aren't themselves a public entity. In these cases, the client is often very aware of the need for transparency in the development process in order to preserve and sometimes enhance their relationship with their neighbors and the stakeholders they serve. One example of this is the **Jazz and Heritage Center** in the historic Treme neighborhood. The design team for this project conducted several presentations to neighborhood organizations in order to introduce them to the project and convey how the project's potential impact on their daily life would be minimized.

Often the lines of communication between the client, stakeholders, and design team are porous when the client's business is to serve the community. The client's established relationships with community leaders and the community's involvement with the client's mission may make it easier to come to a level of understanding when it comes to development issues. In these cases, transparency is tied to a desire to be a good neighbor and preserving the client's relationships within the community.

Engagement in public projects is also often done out of a need for transparency. Several public forums and stakeholder meetings were held for the **Reinventing the Crescent** master planning process from February 2007 to January 2009. Due to the use of public funds for the project and the intended public benefits, stakeholder engagement was mandated. Participants in the meetings recalled that much of the public interest in the project came from a desire to rebuild a just and accessible city in the aftermath of Hurricane Katrina. Stakeholders were concerned about conflicts of interest, corruption, and ensuring residents would be able to return home. The public forums and stakeholder and steering committee meetings held at each stage in the process were also documented on a public website for those who were unable to participate in person.

Stakeholders listen to a presentation about the Reinventing the Crescent riverfront master plan.

Transparency becomes especially important when communities are recovering from a traumatic event such as Hurricane Katrina. The uncertainty that follows such events can make proposals for development especially divisive and may exacerbate feelings of distrust of those who are perceived as outsiders. In New Orleans recovery from Hurricane Katrina has had long-lasting impacts on how stakeholders are engaged in the development process. Calls for more transparency in the process have engendered a savvy citizenry who are paying close attention to how the city is rebuilt. In fact the NPP requirement for proposed land use actions is a product of demands for public engagement in development decisions following Hurricane Katrina. As regulatory and cultural systems continue to adjust to contemporary engagement expectations, transparency will increasingly become standard practice in development processes.

⚖ MAKE DECISIONS

Designers at Eskew+Dumez+Ripple often engage stakeholders in order to gain a deeper understanding of a project's programming needs and stakeholder preferences. This typically happens early in the design process and the information collected is usually memorialized in a programming document and conveyed back to the stakeholder group to confirm accurate understanding of their perspective. These engagements often come with a design education component to ensure stakeholders are able to make informed recommendations to the project team.

The design team was able to develop a rapport with stakeholders through engagement that helped them make design decisions to ensure the project better served its constituents.

Private development projects may find benefits in engaging stakeholders to make decisions as the design team for **American Can Co.** discovered. A survey administered by the project team at the project's NPP meeting revealed strong stakeholder desires for bicycle parking and more visible pedestrian access to the site. This helped the design team make decisions about lighting and site design according to stakeholder preferences for alternative modes of transportation.

Semi-public clients with missions to serve a social need in the community often seek design processes that engage their stakeholders in decision-making in order to ensure the project serves their unique needs. The most obvious examples of this are the **St. Martha Catholic Church** in Harvey, LA and the **Transfiguration of the Lord Church** in New Orleans, LA. In both of these projects members of the church's congregation were invited to a series of teaching sessions and workshops that informed the spatial planning of the church's program and design character. In order for stakeholders to provide valuable input they were first given information about the latest thinking in liturgical design and general architectural design. Stakeholders then participated in exercises where they expressed their spatial and experiential preferences through collective programming

Members of St. Martha Catholic Church engage in a workshop to inform programming decisions.

diagrams and visual surveys. The information collected in these sessions directly impacted programming and design decisions.

Sometimes stakeholders are engaged in order to make decisions before the design team is even involved in the project. In the **Rosa F. Keller Library** project, residents of the Broadmoor neighborhood were involved in a grass roots effort to identify redevelopment priorities for the community following Hurricane Katrina. The need for a multi-functional library emerged from several meetings and focus groups conducted by the Broadmoor Improvement Association. Although Eskew+Dumez+Ripple's contractual involvement in the design of Rosa F. Keller Library had little direct stakeholder engagement, staff members informally contributed their knowledge and resources in these early stages to lay out a list of requirements for the library based on the neighborhood's unique needs. Through a collaborative community effort, a non-traditional program and funding sources were identified and Eskew+Dumez+Ripple was formally brought on as the architect.

Another example of pre-design stakeholder involvement in decision-making can be found in the **Tulane School of Social Work** project. In the fall of 2012, nearly six months before Eskew+Dumez+Ripple was hired as the project's designer, a series of planning and visioning sessions were conducted with faculty, staff, students, and community partners. These stakeholders participated in discussions about experiences in their practice and teaching of social work and what the future of the school might look like as it and the university grow. Stakeholders came to an important breakthrough in these sessions when they participated in an exercise where they mapped all of the School's community partnerships. This exercise made it clear their community was not near the uptown campus and was critical in opening up the conversation about relocating the school downtown to be near their constituencies.

These discussions resulted in a planning document rooted in the motto of the school to "Do the Work That Matters" which identified the place and space implications of the school's relocation and growth. This document then served as a starting point for the design team to work from. The team was able to use information from the planning and visioning sessions to continue the development and discussion of the building design with stakeholders who already had knowledge of the project and process.

In all of the cases presented here, the design team was able to develop a rapport with stakeholders through engagement that helped them make design decisions to ensure the project better served its constituents. This reason for engagement transcended project type, proving useful for semi-public, private, and institutional projects. Stakeholders who take part in the decision-making process often take a relative amount of ownership in the project and may prove to be valuable proponents and care-takers of the project throughout its life-cycle.

PROMOTE GOOD DESIGN

Several project team members identified opportunities to leverage stakeholder input in order to push against the status quo and advocate for what they saw as better design solutions. When designers face budget and regulatory obstacles, having a clear directive from project stakeholders may help make the case for design elements that serve needs that may otherwise not be considered. This reason emerged in both semi-public and institutional projects, but could conceptually translate to private and public projects as well. Engagement of stakeholders can provide valuable evidence in any case where divergent project goals are competing for resources such as money, special regulatory considerations, or design attention.

Engagement provides designers with a valuable tool to determine who has a say in the process and to build support for decisions that prioritize good design.

One example of this can be found in the **Rosa F. Keller Library** project. Being a disaster recovery project funded through the Federal Emergency Management Administration (FEMA) it is especially exceptional that the library was able to be rebuilt in the form it is today. Typically FEMA funding for rebuilding is contingent on the new construction being purely an exact replacement of what existed prior to the disaster event. If this requirement had held for Keller it would not be the community hub for redevelopment it is today. The early involvement of stakeholders from the Broadmoor community enabled organizers to access professional assistance and additional funding sources to supplement the improvement costs of the new library. This secured a seat at the decision-making table for the Broadmoor Improvement Association in order to ensure the final product met the community's needs despite resistance from the regulatory status quo.

Broadmoor residents fight for the recovery of their neighborhood despite proposals to abandon it.

Another example of using stakeholder engagement to promote good design appears in the **St. Martha Catholic Church** project. Since the project was new construction on a large site owned by the church, placement of the new building was one of the first design decisions to make. Although the design team had their own opinions coming into the project about where the new building should be located, they felt it was a decision that needed to be made in collaboration with an informed stakeholder group. The design team held an education session on site design where they took stakeholders through the thought process on how the location of the building would impact the function and experience of the spaces. In the end, a collaborative decision was made to locate the building near an idyllic tree grove on the site. Though this was the location the design team would have likely chosen in the beginning, engaging stakeholders in the decision-making process turned them into early advocates for good design generating a group of informed allies for the duration of the design process.

Sometimes this is done in a tactical way such as in the case of the **Tulane Howard-Tilton Memorial Library**. After the project was under way advocacy for energy savings through additional design interventions was initiated by a class of students in the Tulane School of Architecture. A student project to monitor the use of the library revealed a dramatic mismatch between low occupancy of certain library spaces and the mass amount of energy consumed lighting the spaces. Continuous data collection over time and the sharing of these findings with university decision-makers eventually led the university to agree to modifications of the library's lighting system to be more responsive to actual occupant use. This form of tactical engagement of and by stakeholders outside of the direct project team influenced a small but meaningful intervention that makes for a more responsive and responsible building.

Progressive designers are often pushing up against traditional notions of what a building should look like and how it should

function. Our interest in good design is rooted in our desire to make spaces that serve people well in a variety of ways. Most of us have encountered instances where this interest in good design is overshadowed by other more powerful interests. Engagement provides designers with a valuable tool to determine who has a say in the process and build support for decisions that prioritize good design.

GOOD FOR BUSINESS

Many project team members noted the fact that engaging stakeholders is often done in anticipation of potential hurdles for the project or to build beneficial partnerships. Businesses are often built on relationships, this includes the business of architecture as well as the businesses of most of our clients. Engagement is one way to foster those relationships for the benefit of current and future projects.

These stories exhibit the value of engagement in building long-term support and seeing the project as a success in the eyes of those it is intended to serve.

Private development projects such as **600 Carondelet** saw the benefit of engaging stakeholders in discussions about the project in order to ensure the project would not be denied regulatory approvals due to potentially powerful opposition. The developer went beyond regulatory requirements for engagement and came to formal agreements with neighboring properties about the parameters of the development. Recognition that stakeholders outside of the client group could have an impact on the success of the development led to engagement that made good business sense. Had this strategy not been employed the

project's schedule and very existence could have been under threat by stakeholder opposition.

Similarly, it often makes good business sense for organizations that serve a community to engage them in the development process. In the **Transfiguration of the Lord Church**, the client recognized the need for early stakeholder buy-in for the project to be successful as a space for bringing the local catholic community together. The engagement process fostered a level of community ownership over the building that led to a stronger parish and united identity over the long-term.

Institutional clients are often concerned with maintaining good relationships within the their institution and with the greater community. Engagement in this case is often driven by a need to gain support for the project from those within the institution that are impacted as well as gain acceptance within the community the institution neighbors and serves. At both the **Tulane School of Social Work** and the **Tulane Howard-Tilton Memorial Library**, the design team, with the help of Tulane administrators, engaged faculty and staff in discussions about their needs. The design team and Tulane administrators recognized the importance of getting buy-in from those who will use the building daily in order for the project to be considered a success. The project team and administrators on the library project went one step further by engaging representatives from the neighborhood bordering campus through several direct meetings and presentations in order to come to a mutual understanding of the impacts of the building design on adjacent residents.

Another institutional client, **Children's Hospital**, identified an early potential road bump for the project when local historic preservation activists called for the historic designation of the entire campus the hospital was expanding onto. Though the hospital had already been planning to preserve the iconic historic structures on the site, historic designation of the entire property could limit future development plans for the hospital.

Representatives from the hospital immediately began reaching out to historic preservation organizations and regulatory agencies to engage in conversations about the future of the campus. With discussions still underway, the team continues to make progress towards achieving goals shared by Children's Hospital and preservation activists to redevelop the campus in a way that is historically appropriate as well as achieves the hospital's mission.

As architects "we find fulfillment in our profession through our clients, and it's so much more meaningful when you work with people impacting the community."

These stories from institutional, private, and semi-public projects exhibit the value of engagement in building long-term support for all involved and seeing the project as a success in the eyes of those it is intended to serve. Furthermore, engagement outside of everyday projects is important for knowing what is happening in the city, building an identity as professionals who care about progress, and demonstrating the relevance of design skills to the challenges people in the community face. One associate made the point that as architects "we find fulfillment in our profession through our clients, and it's so much more meaningful when you work with people impacting the community." This fulfillment is found by people at the firm through participation in pro-bono projects within the office and involvement in civic organizations outside of the office.

For example, the **Eskew+Dumez+Ripple Martin Luther King Jr. Day of Service** generates new connections with organizations who don't normally have access to design expertise and offers employees an opportunity to demonstrate the value of design to the issues they see in their community. Just four months after this one day pro-bono marathon, several projects continue to generate new connections to the firm for paid design services.

Likewise, employee involvement in programs like the National Organization for Minority Architect's (NOMA) **Project Pipeline** brings a greater awareness of issues in the city and a greater awareness of the relevance of design to how we live. Partnerships fostered through civic engagement outside of the firm's everyday business feeds employee's desires to have a greater impact on the community they live in and builds networks for new opportunities for the firm.

Students in NOMA's Project Pipeline summer camp learn about architectural programming.

Several manuals for engagement have been produced to guide designers of all kinds in the process of making it possible for people to be involved in shaping their environment. Henry Sanoff's book *Community Participation Methods in Design and Planning* outlines participation purposes and methods as well as examples of how participation happens in educational facilities, housing, and urban and rural environments. Bella Martin and Bruce Hanington's book *Universal Methods of Design* outlines 100 engagement and synthesis methods with examples of their use and indexed by the phases for design that they are relevant to. Nick Wates' publication *The Community Planning Handbook* provides an even greater assortment of methods, scenarios, programs, and case studies of engagement in shaping the built environment. Even IDEO's infamous engagement process has recently been memorialized in *The Field Guide to Human-Centered Design* which describes methods for involving stakeholders in processes of design inspiration, ideation, and implementation as well as the mind sets required to facilitate a good engagement process.

The products of the 2014/2015 Research Fellowship include "A Pocket Guide to Engagement Design" and an accompanying "Card Deck of Engagement Methods" which synthesize the processes and methods identified in the academic and practice literature into a more streamlined process for designers at Eskew+Dumez+Ripple. Studio members practiced using the tools in the guide and the card deck in a workshop series facilitated by the Fellow. These tools are also demonstrated in the following section of this report which discusses optimum engagement strategies for each project type.

Some practitioners have even gone so far as to create a typology of participation based on the level of engagement. Sherry Arnstein's 1969 article "A Ladder of Citizen Participation" is the most widely recognized framework for evaluating the quality of engagement efforts. Arnstein identifies eight levels of participation that fall into three general categories starting with

non-participation, which include therapy and manipulation. The middle range levels are called degrees of tokenism and include informing, consultation, and placation. The highest levels of engagement are labeled degrees of citizen power and include partnership, delegated power, and citizen control. Arnstein's position is that participation is really about sharing decision-making power with stakeholders, and as such the most authentic engagement strategies should strive to treat stakeholders as equal partners in the process.

Mark Gillem introduces another scale for evaluating engagement in his paper "Perspectives on Participation: Facilitating Community Involvement in the Design Process" which was developed by Fredrik Wulz. This scale includes the following categories (ranked from least amount of stakeholder involvement to most): representation, questionary, regionalism, dialogue, alternative, co-decision, and self-decision. This scale also places a high value on the stakeholder taking part in decision-making.

For simplicity sake, the Fellow reduced the available research on levels of engagement into four main categories for designers at Eskew+Dumez+Ripple to consider. These categories in order from most participatory to least include:

Collaborate
A partnership is formed with stakeholders to share in the decision-making process including development of alternatives and identification of the preferred solution.

Involve
Stakeholders are involved throughout most of the process to ensure their interests are consistently understood and considered.

Consult
The stakeholders provide input at pre-designated points in the process which may or may not influence the project.

Inform
Stakeholders know about a project that might impact them, but have minimal influence on the decision-making process.

There is obviously no shortage of methods and tools available to practitioners looking to get stakeholders involved in their projects. The barrier to incorporating meaningful engagement in the design process is more often the time available to plan and a willingness to share decision-making power, rather than access information about methods. For this reason designers tend to stick to a limited reserve of methods that they find safe and reliable. The four methods discussed in this section were repeatedly described by firm employees as ones they have used reliably in past projects. The discussion of each method is also paired with recommendations to enhance the method through new engagement strategies in order to move them up the scale of participation for more meaningful engagement.

SPEAK FROM THE STAGE

Public presentations followed by a question and answer period is the most common form of engagement described by designers, and the most dreaded. These are typically community meetings were the designer presents slides of data, diagrams, and designs and then answers questions from the audience. This method usually results in the conveyance of information and a few people speaking their mind, while most of the room remains silent. These meetings are mostly associated with an effort to bring more transparency into the development process.

Private and public projects are most known for using this method, especially considering the new NPP requirements for land use changes. The NPP meetings discussed previously for

Allen Eskew presents concepts for the Reinventing the Crescent riverfront master plan.

600 Carondelet and **American Can Co.** both fall into this category. Public projects tend to use this tool in order to broadcast information to the public about a proposed project. **Reinventing the Crescent** had multiple public presentations and neighborhood meetings at each phase of the design process. The **Jazz & Heritage Center** also had several presentations for neighborhood residents and community members to see the proposed design.

Attendees are typically given a chance to ask questions or make comments that may be taken under consideration by the design team.

This method is used after design work has begun in an effort to share information without allowing stakeholders to have too much control over the product. Attendees are typically given a chance to ask questions or make comments that may be taken under consideration by the design team, although the project is usually too far into design to make substantial changes. Though this is a very common method, it tends to be used in a way that puts it very low on participation scales.

PROTOTYPING

One way to push public meetings even further is to design tools that help stakeholders engage in a conversation and experiment with new ideas. Many creative planning and design organizations develop prototypes for projects to help generate interest and get more stakeholders involved in the discussion. One example of this is Hester Street Collaborative's **Waterfront on Wheels** initiative. Project partners worked with the design team to facilitate a series of workshops around envisioning the future for public park space on the East River waterfront in New York City. The team built a scale model of the section of the riverfront they were investigating and put it on a bike trailer so it could be easily transported to different community functions. Stakeholders were given simple model making materials and asked to build their vision for the park into the model.

Through this process, stakeholders generated dozens of models expressing their desires for different park programs, spatial organizations, and environmental features. These models were documented and synthesized by the project team into recommendations for the park's design. The mobile model made the engagement process fun and interesting for a diverse set of stakeholders.

Hester Street's waterfront on wheels is a mobile tool for stakeholders to envision future park space on the East River.
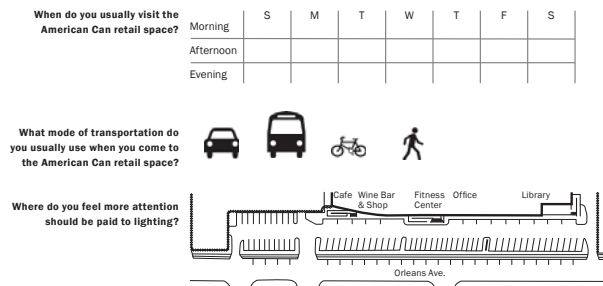
? POP THE QUESTION

Designers often gather data about stakeholder preferences through paper, door-to-door, or online surveys and observational methods. Asking directed questions helps the design team understand stakeholder perspectives on specific aspects of a project. This method also provides hard data for the design team to base decisions on.

Surveys are used in a variety of ways to gather important data about stakeholder needs, but they tend to elicit one-way communication.

This method was used successfully in two projects identified by designers at Eskew+Dumez+Ripple, one private and one institutional. The **American Can Co.** team distributed a survey to participants at their NPP meeting in order to understand when people went to the site most frequently, what kind of transportation they use, where they feel lighting could be improved, and what concerns or questions they have about the project. This information provided the team with a deeper understanding of how people experience the site and what improvements they feel are important. This also helped stakeholders take more of an active role in what would otherwise have been a typical "speak from the stage" community meeting.

Another type of survey method was used for the **Tulane Howard-Tilton Memorial Library** when students instrumented the building to document how often certain spaces were occupied in order to answer questions about appropriate lighting strategies for the library. This survey provided evidence to justify modifications to the lighting design of the building in order to save more energy and make the building more responsive to its

AMERICAN CAN RETAIL FACADE IMPROVEMENTS
Community Meeting   October 20, 2014

When do you usually visit the American Can retail space?		S	M	T	W	T	F	S
	Morning							
	Afternoon							
	Evening							

What mode of transportation do you usually use when you come to the American Can retail space?

Where do you feel more attention should be paid to lighting?

Cafe Wine Bar & Shop   Fitness Center   Office   Library

Orleans Ave.

Attendees at the American Can Co. NPP meeting were invited to fill out a survey about their experiences on the site.

occupants' needs. Without this evidence, decision-makers at the university may not have otherwise agreed to the proposed improvements.

Surveys may be used in a variety of ways throughout the design process to gather important data about stakeholder needs, but they tend to elicit one-way communication. Stakeholders do not have much assurance that their input will influence the decision-making process and are treated more like consultants rather than partners in the project. This puts the method on the mid to lower end of most participatory scales.

CROWD SOURCING

Many online platforms are emerging to help designers get more substantial feedback on design and development proposals. Online engagement platforms provide a convenient venue for communication between stakeholders and the project team that goes beyond the typical survey method. Visitors to a project's page are able to access project information, leave comments, and participate in surveys or interactive mapping depending on the capabilities of the specific platform. They also provide a way for stakeholders to easily keep up to date on project progress. These tools may also allow the project team to reach a wider

audience than typically reached through traditional community meetings or surveys with less time spent in preparation.

Some of the benefits of online engagement include cost efficiency, data collection, representation, and transparency. These tools are usually less costly and time consuming than organizing and advertising a traditional public meeting, but they do require maintenance to facilitate a productive discussion. Most tools can easily produce reports of data collected as evidence of engagement or for future reference throughout the design process. They allow the team to capture the opinions of those that don't typically attend a community meeting and provides the project team and stakeholders a trusted venue to share information about the project.

Some potential concerns about using an online engagement platforms include privacy, level of engagement, and maintenance. Stakeholders may not be willing to share their information in order to participate. Most tools available on current platforms rank low on participatory levels so they would likely still need to be paired with more in-depth engagement strategies. Like other social media outlets the page must appear active to users in order to keep them engaged, which requires time and effort by the project team to facilitate the conversation.

Community members are asked to engage in a conversation about important places along Mass Avenue on coUrbanize.

MindMixer is a widely used platform for local government and organizations to generate conversations about desired development. The tool was specifically designed to improve the participation experience around long-range and relatively large-scale planning efforts. Another platform called **coUrbanize** was created specifically for development projects. Stakeholders use coUrbanize to learn about real estate and urban development projects happening in their community and share their thoughts on the projects. Real estate developers, project planners, and municipalities use coUrbanize to share information and gather stakeholder feedback to supplement in-person engagement. Both platforms provide options to customize the project site to include tools such as surveys, open comment forums, events calendars, live streaming, and interactive mapping.

FACILITATE CONVERSATIONS

The designer's role in smaller assemblies is often to facilitate conversations between clients, users, neighbors, and representatives from organized groups. Designers provide the background expertise and graphic translation of concepts that help stakeholders participate in a discussion and articulate their perspective or vision for the project. This method was by far the most identified engagement strategy used in projects discussed by team members at Eskew+Dumez+Ripple.

Stakeholders who are involved in conversations, rather than consulted or informed, feel they have played a role in the decision-making process.
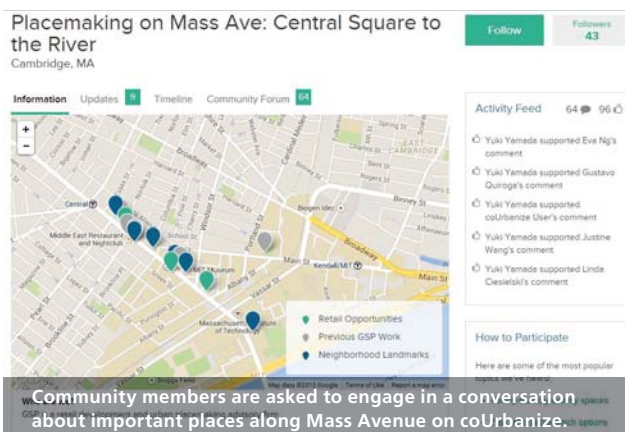
The most cited reasons for facilitating conversations was that it was good for business for the project, client, or the firm. All of the institutional projects in this study, the **Tulane School of Social Work**, the **Tulane Howard-Tilton Memorial Library**, and the **Children's Hospital Master Plan** employed facilitated conversations in order to come to consensus on project priorities. In some instances the project teams developed tools to help stakeholders engage in the conversation.

Designers developed a series of before and after renderings for the Tulane Howard-Tilton Memorial Library project in order to have productive conversations with nearby residents about sightlines and privacy. The team for the Children's Hospital Master Plan built a scaled model that helped stakeholders from the hospital board and the surrounding community understand and discuss the spatial massing and proximity of proposed structures on the redeveloped campus. One private project, **600 Carondelet** also used facilitated conversations to come to an agreement with residents in surrounding buildings about the proposed development.

Facilitated conversations are also useful in projects with a public purpose to help stakeholders define what their priorities are for the project. For example, designers helped community members

Nearby residents discuss the Children's Hospital master plan over a physical model of the campus.

from the Broadmoor Improvement Association document their priorities for rebuilding in a Neighborhood Recovery Plan which included the program requirements and vision for the renovation of **Rosa F. Keller Library**.

When a designer acts as a facilitator they must set their own opinions aside and listen to other perspectives. This method puts an amount of control in the stakeholders' hands by ensuring their perspective is understood and considered. In most cases, stakeholders who are involved in conversations, rather than consulted or informed of a project, feel they have played a role in the decision-making process.

GAMIFICATION

Some practitioners try to infuse new energy into the conversation by introducing gamification techniques as described in Josh Lerner's book *Making Democracy Fun: How Game Design Can Empower Citizens and Transform Politics*. Lerner begins his first chapter with a description of a public meeting in New York City about Brooklyn's Atlantic Yards which he refers to as a "nasty battle" and "about as much fun as, well, your average municipal hearing." Needless to say the developer of the project won no supporters from the presentation and most stakeholders left angrier than ever.

Lerner and many other creative organizers contend that the average approaches to engagement are simply not attractive to most people and are often seen as pointless to engage in. If community meetings and conversations were designed like a good game with defined rules, measurable outcomes, and decision-making as the core activity, they would enable more diverse participation on multiple scales. Games also have the power to build participant's capacity to engage by learning information and strategies as they go.

A local example of this method being used is **Participatory Budgeting NOLA**, which aims to bring transparency and

Participants distribute red beans "dollars" among city services in a Participatory Budgeting NOLA meeting.

PIPE CLEANER DREAMS

Several Eskew+Dumez+Ripple team members recalled workshops where stakeholders participated in making design decisions by using design tools such as drawing, modeling, and precedent images to graphically convey their personal or collective vision. This usually requires prior skill building activities in order to make sure everyone understands the task at hand and is able to use the available tools.

Having gone through the design process themselves, stakeholders were able to understand the design decisions that were made and trace their personal influence on the project.

accountability to city government. One engagement method they use is holding community meetings where representatives from different city agencies "pitch" the benefits their services bring to the city and what their budgetary needs are. Meeting participants are then provided with a cup of red beans representing the city's annual budget and asked to distribute their red beans among bowls representing city agencies according to what they believe is best for the community.

The results are calculated and shared with officials from the city government in hopes that having this community perspective will help them make more informed decisions about where the city puts its resources. Getting a primer on how budgetary decisions are made and what is at stake helps participants engage in conversations amongst themselves and with city leaders about their priorities. The playful atmosphere created in gamification scenarios often enables participants to relax and engage in more meaningful and informed conversations.

The design process for both the **Transfiguration of the Lord Church** and the **St. Martha Catholic Church** included multiple workshops at the beginning of the design process. Parishioners learned about liturgical recommendations, participated in a "taste test" to describe their desired worship experience, and took part in a programming exercise where they laid out configurations of important elements of the church using construction paper and pipe cleaners. This information directly informed the team's design approach and parishioners who participated felt their input had been considered and valued even if it didn't necessarily make it into the final project.

One team member recalled a parishioner from the Transfiguration of the Lord Church who had been so moved after participating in the process that they teared up during a final design presentation. The parishioner said they had been skeptical at first that all of their opinions would be heard and incorporated by the design team and still result in a beautiful building, but the engagement

Members of the Transfiguration of the Lord Church work on a conceptual plan for the sanctuary.

experience had been so well planned and executed that the final product not only functioned how the community wanted it to, but also resulted in a remarkable piece of architecture. Having gone through the design process themselves, stakeholders were able to understand the design decisions that were made and trace their personal influence on the project.

Although designers essentially live in charrette mode on a daily basis, it isn't often they get to bring outside stakeholders into the process. If done early enough in the project, engaging stakeholders in design workshops can provide valuable insight into the project parameters and goals while building advocates for good design in those the project is intended to serve. The high level of shared decision-making this method allows puts it at the top of most engagement scales.

CREATIVE ORGANIZING

Organizations doing engagement in New Orleans today have had to battle charrette-fatigue in recent years. Many residents have participated in numerous workshops and charrettes in the Hurricane Katrina recovery effort and are simply tired of it.

Some organizations have turned to creative organizing tactics to gain interest and engagement in a project. One example of this is the organization **Blights Out**, which works to transform blighted structures into cultural resources. They use a method they call "performing architecture" to activate blighted properties and generate positive discussion and action around issues of blight and disinvestment in New Orleans neighborhoods.

In one engagement event the organization hosted, participants traversed a neighborhood in a second line stopping at blighted structures to observe performances and storytelling art installations. The organization hopes to use these events to start conversations about seeing vacant structures as potential assets rather than threats to the community. Blights Out seeks to refine a replicable model for community-led blight remediation and affordable property redevelopment.

These forms of creative engagement work well to keep people involved and make the project stand out from the typical engagement process. Projects that depend on a getting a variety of stakeholder input or rely on stakeholders to take ownership in order to be successful should consider designing more creative engagement strategies into their design processes.

Community members view a performance on a blighted property during Blights Out's second line.

The portfolio of a design practice usually displays a technical and aesthetic expertise that has been built up over years of practice. Designers examine their previous experiences for lessons learned and overarching themes in order to describe the ethics behind their practice. These processes and products may be defined by their engagement practices as much as their conceptual approaches. In examining the engagement motivations and methods of past and current projects at Eskew+Dumez+Ripple, a few themes emerged. The diagram on the facing page maps the engagement motivations and methods for each project discussed in this section of the report. Some projects displayed multiple motives and/or methods throughout its design and development process.

The most apparent finding is that transparency is the most diverse motivation for engagement identified by design practitioners at Eskew+Dumez+Ripple. The desire to distribute information about development plans is shared by private, public, semi-public, and institutional projects alike. This is most often done by 'speaking from the stage' at the types of public meetings most of us imagine when we think of community engagement.

Engagement for the sake of making design or programming decisions is also a widely recognized motivation, but it appears to be done with mostly semi-public projects or those with very defined stakeholder groups such. Designers expressed apprehension about using engagement for decision-making in private and public development because of the unpredictably of stakeholder input. These barriers may be overcome by strengthening knowledge within project teams of engagement methods that allow them to involve stakeholders in very targeted ways in order to uncover useful and timely information that can influence the decision-making process.
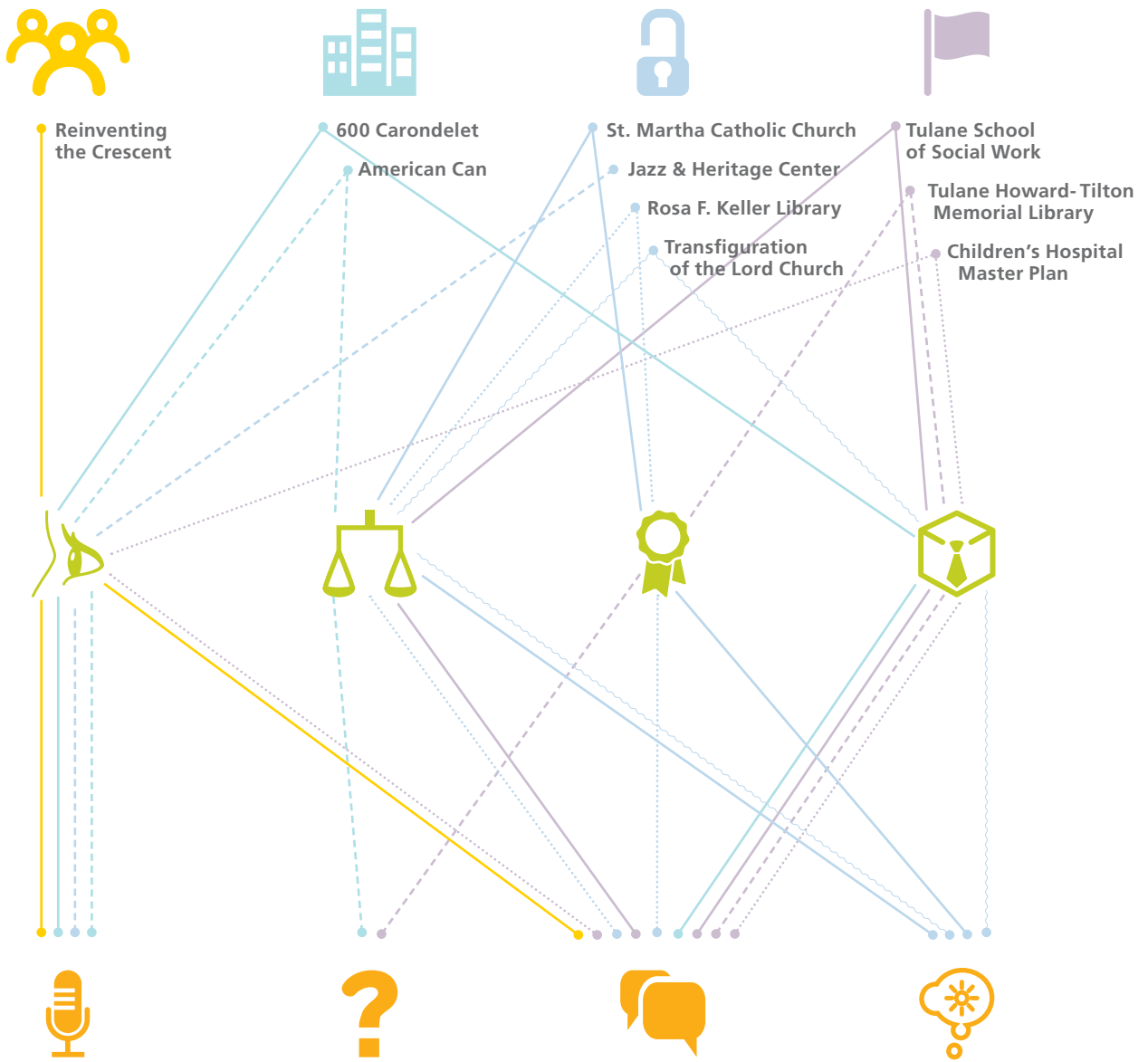
The most widely used method by far is facilitation, though designers aren't always aware when they are doing it. One of the most powerful tools designers have at their disposal is the ability to give form to conceptual ideas about space. Demonstrating this skill is vital in successfully facilitating conversations between stakeholders who may have divergent goals for a project. Tools such as technical drawings, models, sketches, renderings, and the like help everyone involved start the discussion from the same place.

Though conducting 'pipe cleaner dreams' workshops with stakeholders are widely recognized by designers in the studio as the ideal type of community engagement, the method has only been used on a few very specific projects. Expanding the use of workshops or design charrettes to other project types may help push the studio's overall approach to engagement higher up the scale of meaningful participation.

Improving engagement approaches to include more meaningful participation could improve project outcomes in several ways. As we learned with the Transfiguration of the Lord Church, stakeholders will have a better understanding of how design decisions are made and are more likely to support the project if they feel their opinions have been valued. The Rosa F. Keller Library project taught us that stakeholder involvement early in the process helps define clear programming goals for the project and turns them into powerful advocates for good design that meets their needs.

As designers increasingly engage stakeholders as allies in the project and not only share information, but invite them to the decision-making table, they also become advocates for the power of good design. To reference Markham's poem quoted at the beginning of this report, drawing a more inclusive circle from the start of a project makes more allies than foes, which could translate to a more successful project economically, environmentally, and socially.
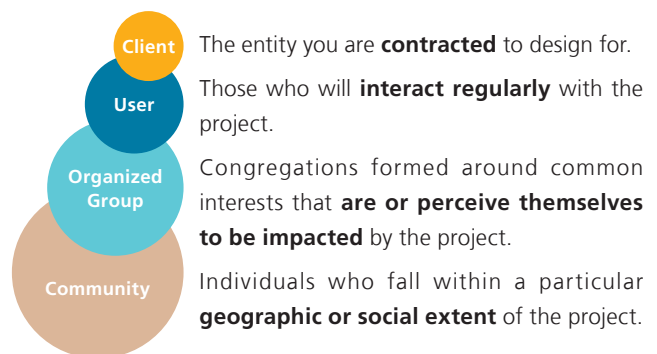
Reinventing
the Crescent

600 Carondelet

American Can

St. Martha Catholic Church

Jazz & Heritage Center

Rosa F. Keller Library

Transfiguration
of the Lord Church

Tulane School
of Social Work

Tulane Howard- Tilton
Memorial Library

Children's Hospital
Master Plan

4 | OPTIMUM ENGAGEMENT

As stakeholder engagement continues to gain recognition as a valuable step in the design process, project schedules are increasingly being planned with engagement in mind. The amount and depth of engagement interactions planned for a project will likely depend on the type of project and the project team's goals. Private, public, semi-public, and institutional projects will likely have distinct audiences requiring their own kit of engagement strategies.

One of the goals of the 2014-2015 Research Fellowship was to identify and test methods that work across these project types and those which may be more specific to certain practice areas. Since planning is a vital step to any engagement effort, this section of the report explores engagement plans that were composed for projects from each of the project type categories identified. In each of the following projects stakeholder engagement was either required by a regulatory agency or the clients themselves, reinforcing the notion that engagement is increasingly becoming a valued piece of the design process.

The following engagement plans and stakeholder diagrams were designed in accordance with the 'Pocket Guide to Engagement Design' which was also composed as part of the 2014-2015 Research Fellowship. Stakeholders are identified according to four categories: clients, users, organized and regulatory groups, and general community members.

Client The entity you are **contracted** to design for.

User Those who will **interact regularly** with the project.

Organized Group Congregations formed around common interests that **are or perceive themselves to be impacted** by the project.

Community Individuals who fall within a particular **geographic or social extent** of the project.

The relationships between a project's stakeholders will depend on the context and history of the project and place, thus each stakeholder diagram is unique to its relative project. Below are a few examples of the types of stakeholder diagrams that might appear with different projects.
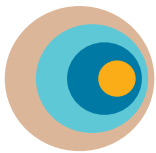
Nested

Parts represent the interest of the whole and communication is fluid across scales.

Bubble

Existing channels of communication allow for overlap of some groups.

Siloed

Unclear channels of communication or overlapping motives separate groups.

Some project teams may find it useful to examine stakeholders by the amount of influence they could potentially have on a project and how their goals may align or conflict with those of the project team.

STAKEHOLDER MAP OF INFLUENCE

Influence	Project Goals			Competing Goals	
DECISIVE POWER					
ACTIVE PARTICIPANT					
TAKEN INTO ACCOUNT					
NOT ON THE RADAR					
	Aligned		Undecided		Aligned

The amount of influence a stakeholder may have on the process is determined by their formal decision making power as well as their own perceptions of their possible influence on the project.

Decisive Power
They are key decision makers in the process.

Active Participant
They should or strongly perceive they should play a role.

Taken into account
They could provide valuable information but aren't the focus.

Not on the Radar
Not impacted by or do not claim a stake in the project.

The engagement schedules presented in this section follow the typical project schedule from project definition to construction, but arrange individual engagement activities according to the opportunity they give stakeholders to provide input on the project. Generally, methods which solicit input that has a high likelihood of influencing the project outcomes are higher on the chart. Each schedule also maps the overall engagement throughout the project with a dashed line representing the potential impact stakeholders may have over project outcomes.

ENGAGEMENT STRATEGY PLANNER
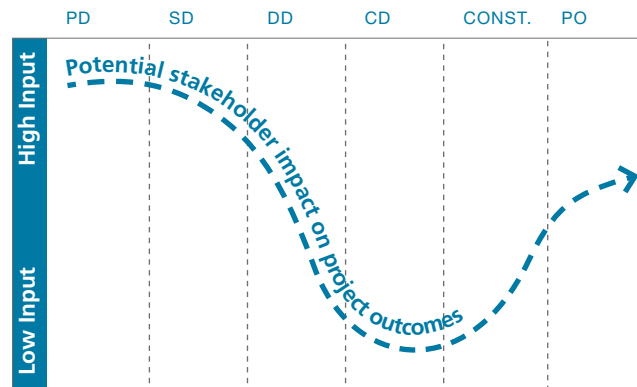
MILLER PARK

The City of Chattanooga seeks to make improvements to an urban park and the major boulevards connecting to it in order to promote and support a variety of public, cultural, social, and economic activities in the city center. Chattanooga's identity as a great outdoor city relies on its strong open space network which supports good connectivity, economic viability and resilience, public art, and a healthy and active quality of life for its citizens. The Miller Park District is not only the spatial and psychological center of the city, but has also been the subject of local discourse over how public space in the city should serve its citizens. The redesign of the park and it's adjacent green spaces is seen as a step towards reconnecting the city with the public functions of open space and supporting a vibrant downtown.

Considering the site's history, the City was especially concerned with how the design team plans to engage the community in the design process. The design team selection process focused heavily on each team's community engagement strategy including how to engage with cultural institutions and nearby residents. An accounting of relevant stakeholder groups and an engagement plan was done as part of Eskew+Dumez+Ripple's interview preparation for the project.
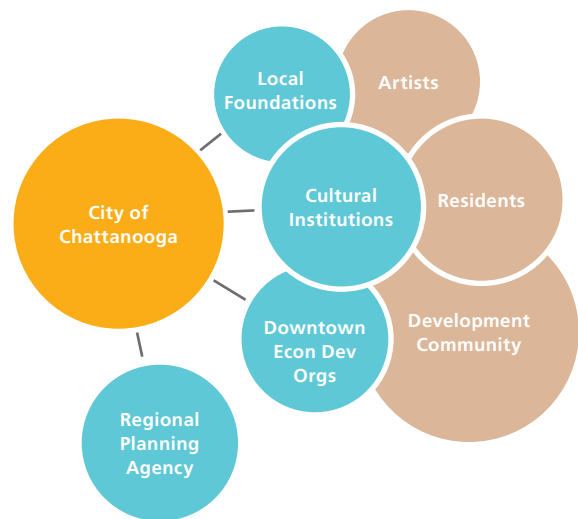
The team found that many of the decision makers with the City were also heavily involved in local foundations, cultural institutions, and economic development organizations working in and around the city center. These semi-public organizations are already heavily involved in the community and were identified as potential allies in the design process. Engaging these organizations early on provides access to established networks within the larger community of residents, artists, and business owners in the area.

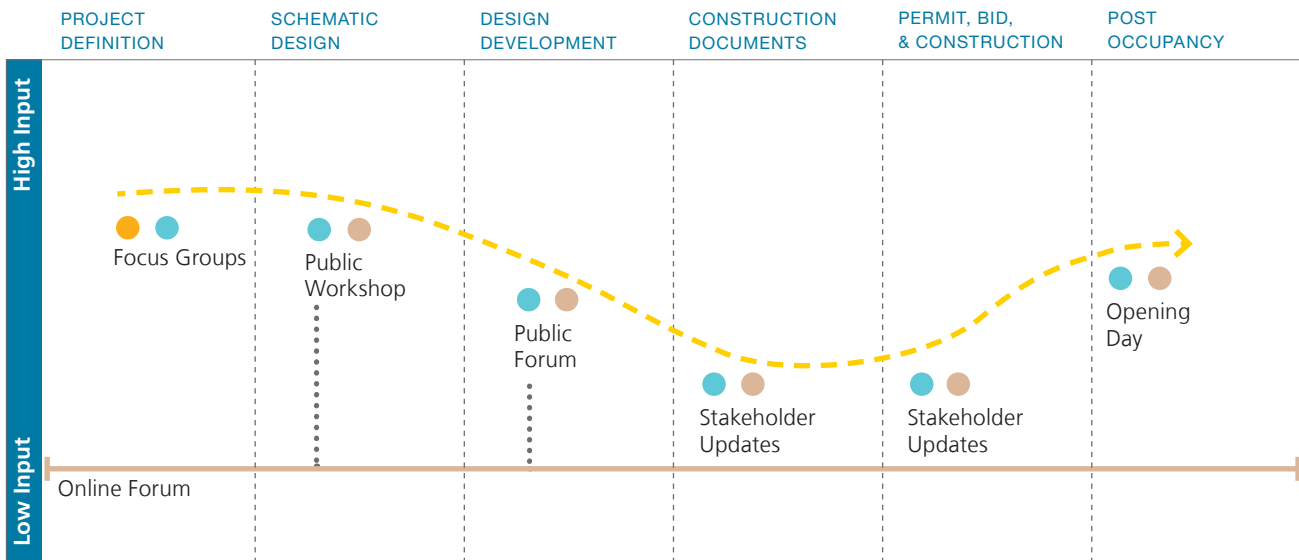The proposed engagement plan includes focus groups with small groups of stakeholders as well as design workshops open to the public early in the project definition and schematic design phases in order to provide high levels of stakeholder input at a point when it has the most potential influence on the project. As the project moves into design development and construction documents stakeholders are kept informed and invited to provide feedback, though it may have less impact on the project's outcomes.

The plan also proposes a community celebration after the project is completed hosted in conjunction with local cultural and community organizations. This would help "reintroduce" the community to the park and experience how their involvement influenced the park's design. This event would also serve as a symbolic transfer of ownership of the park to the community.

MILLER PARK STAKEHOLDER DIAGRAM

MILLER PARK ENGAGEMENT PLAN

	PROJECT DEFINITION	SCHEMATIC DESIGN	DESIGN DEVELOPMENT	CONSTRUCTION DOCUMENTS	PERMIT, BID, & CONSTRUCTION	POST OCCUPANCY

High Input

Low Input

Focus Groups

Public Workshop

Public Forum

Stakeholder Updates

Stakeholder Updates

Opening Day

Online Forum

ACTION	STRATEGY	PARTICIPANTS
Online Forum	Cast a wide net for getting feedback and sharing project information. Pair with "off-line" methods to build momentum and reach a wider audience.	Open to all stakeholders
Focus Groups	Identify stakeholders and begin to build trust by getting to know their perspective and thoughts relative to the project.	Client group & organized groups
Public Workshop	Build consensus around how stakeholders want to use open space in the city center. Provide examples of precedents that relate to the priorities identified so far and invite participants to collaborate on programming the project site.	All stakeholders
Public Forum	Stakeholders review and respond to findings so far.	All stakeholders
Stakeholder Updates	Keep the lines of communication open by posting updates through the online platform and hosting meetings as needed.	All stakeholders
Opening Day	Recognize shared ownership of achievements by inviting community organizations to take part in an event to help strengthen their connection to the park and future programming of it.	All stakeholders, especially organized groups

NEW ORLEANS CULINARY & HOSPITALITY INSTITUTE

The New Orleans Culinary & Hospitality Institute's (NOCHI) mission is to advance the development and practice of the culinary arts and to support the growth of the hospitality and tourism industry in the New Orleans region. NOCHI has multiple stakeholders including a diverse client and user group, affiliations with industry organizations, and residential and commercial neighbors. The project is a renovation of a complex of two historic buildings and a recent addition located off the iconic Lee Circle into a multifaceted education facility.
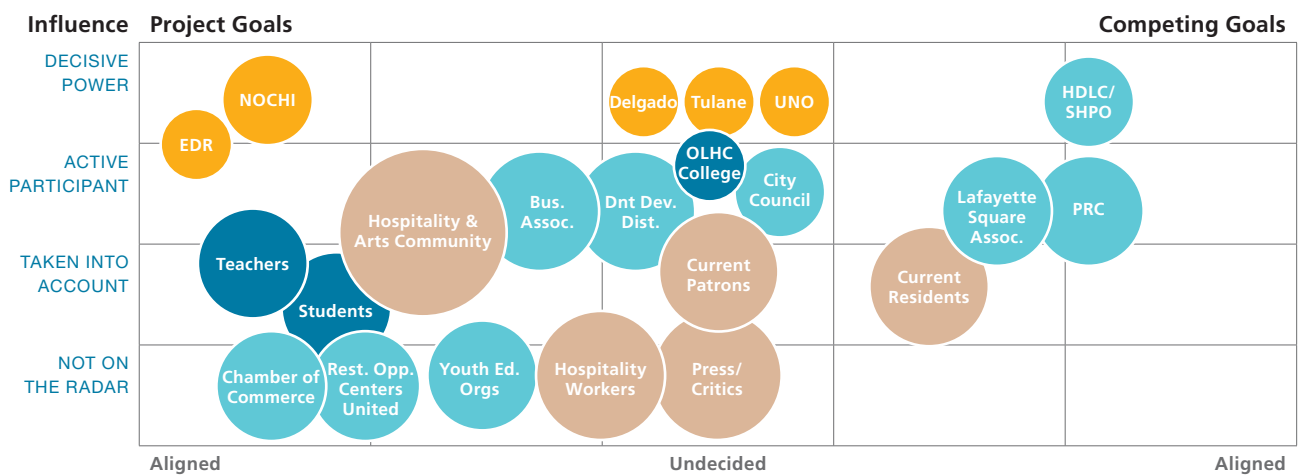
The entire Eskew+Dumez+Ripple studio participated an engagement planning exercise where NOCHI was used as a test case. The following engagement plan was provided to the project team as a recommended course of action. Though the plan has not been fully implemented due to project constrains it still provides an engagement framework which may be applicable to similar projects in the future.

The first exercise was to map the potential project stakeholders according to what their goals may be and how much influence they could have over the project's outcomes. This mapping revealed that there are several stakeholders with a relatively high amount of influence whose goals may not completely align with the project team's, while stakeholders with relatively low amounts of influence may align more with the project team's goals.
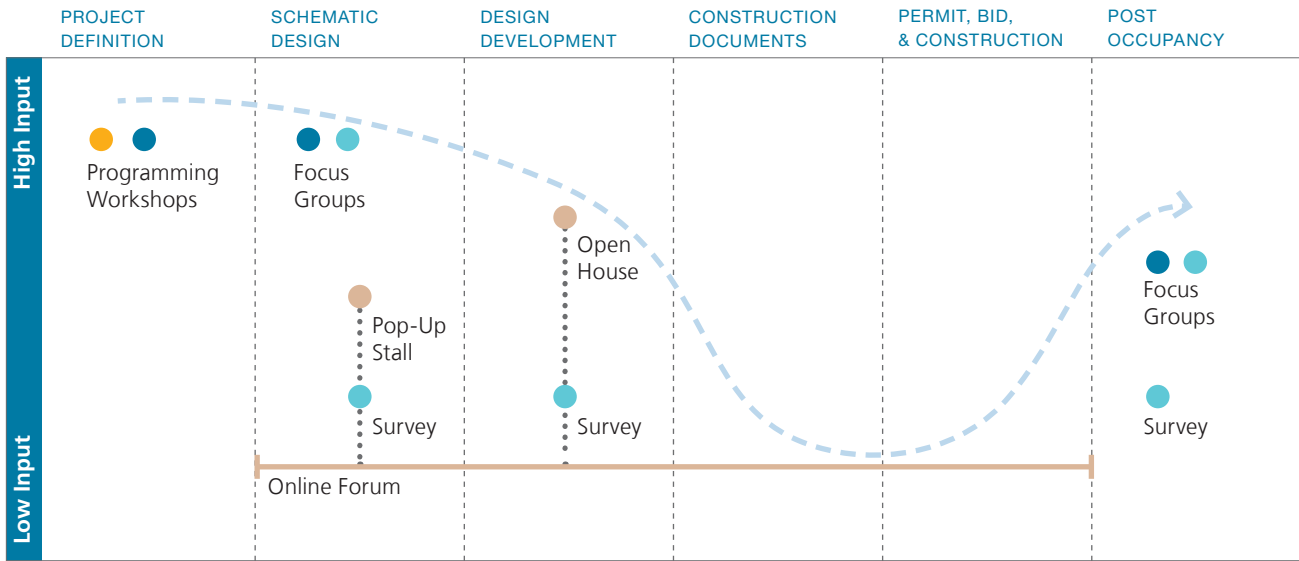
Accordingly, the resulting engagement plan works simultaneously to come to a consensus among decision-makers and highlight the perspectives of less influential stakeholders in order to build support for the project team's goals. By working closely with the client group, users, and representatives from potential partner organizations early in the design process the team would be able to clearly define project goals and overcome potential road blocks later on in the project. The engagement plan also calls for outreach strategy to the wider culinary and hospitality industry, downtown residents, and the historic preservation communities to share information about the institute and gather meaningful feedback about the project.

NEW ORLEANS CULINARY & HOSPITALITY INSTITUTE STAKEHOLDER MAP OF INFLUENCE

NEW ORLEANS CULINARY & HOSPITALITY INSTITUTE ENGAGEMENT PLAN

PROJECT DEFINITION	SCHEMATIC DESIGN	DESIGN DEVELOPMENT	CONSTRUCTION DOCUMENTS	PERMIT, BID, & CONSTRUCTION	POST OCCUPANCY

High Input

Programming Workshops

Focus Groups

Open House

Pop-Up Stall

Focus Groups

Survey

Survey

Survey

Online Forum

Low Input

| ACTION	STRATEGY	PARTICIPANTS
Programming Workshops	Establish program & adjacencies through diagramming with clients and potential users of the space.	Client group & end users
Online Forum	Keep stakeholders informed of project progress and occasionally solicit stakeholder feedback on specific questions.	All stakeholders
Focus Groups	Targeted interviews to understand perspectives of key industry stakeholders and users to inform design decisions and evaluate the project post occupancy.	Users, organized groups
Pop-Up Stall	Temporary installation to expose stakeholders to the institute, understand wider community concerns, and build interest in the project.	All stakeholders
Survey	Collect self-reported data to pre-test and follow-up on specific issues that arise in the pop-up stall, open house, and other engagement activities.	Users, organized groups
Open House	Event to share information collected through engagement activities and provide an in-person opportunity for community members to voice concerns that have not been addressed yet and work through solutions.	All stakeholders

AMERICAN CAN COMPANY

While readers are already familiar with the American Can Co. project from previous sections in this report, it is worth exploring the project's entire planned engagement strategy for applicability to other private projects. Though the need for engagement was initially instigated by a regulatory requirement by the City Planning Commission to conduct a Neighborhood Participation Program meeting, the team took it as an opportunity to gather information and build support for the project. This support was seen as valuable not only for deflecting potential opposition, but also for raising the profile of the retail space for future business vitality.

The first step to the engagement planning process included identifying important stakeholders and what their concerns with regard to the project may be. Each tenant, neighborhood organization, and regulatory agency that would be impacted by or could impact the project were identified. Potential key issues were then charted for each stakeholder and paired with a possible design response. This information led to the development of an engagement plan that could speak to the stakeholders and concerns identified in order to gain support for the project.

The engagement plan relied largely on multiple stakeholder meetings in order to understand individual perspectives from different stakeholder groups. By involving stakeholders one-on-one in the process the team hoped to build personal relationships that would translate to future support for the project. The plan called for an Open House meeting where stakeholders would be invited to learn about the project and contribute their experiences and knowledge of the site to a conversation about its future. The strategy of maintaining contact with these stakeholders throughout the design process was intended to provide open lines of communication in order to amend any grievances or concerns without impacting the project schedule.

Though this engagement plan is comparatively light in formal activities it is an example of the power in developing personal relationships with stakeholders. The team went into the project expecting opposition from neighborhood groups known to be disruptive in the development community, but engagement efforts were rewarded with the project's relatively easy passage through regulatory public hearings.
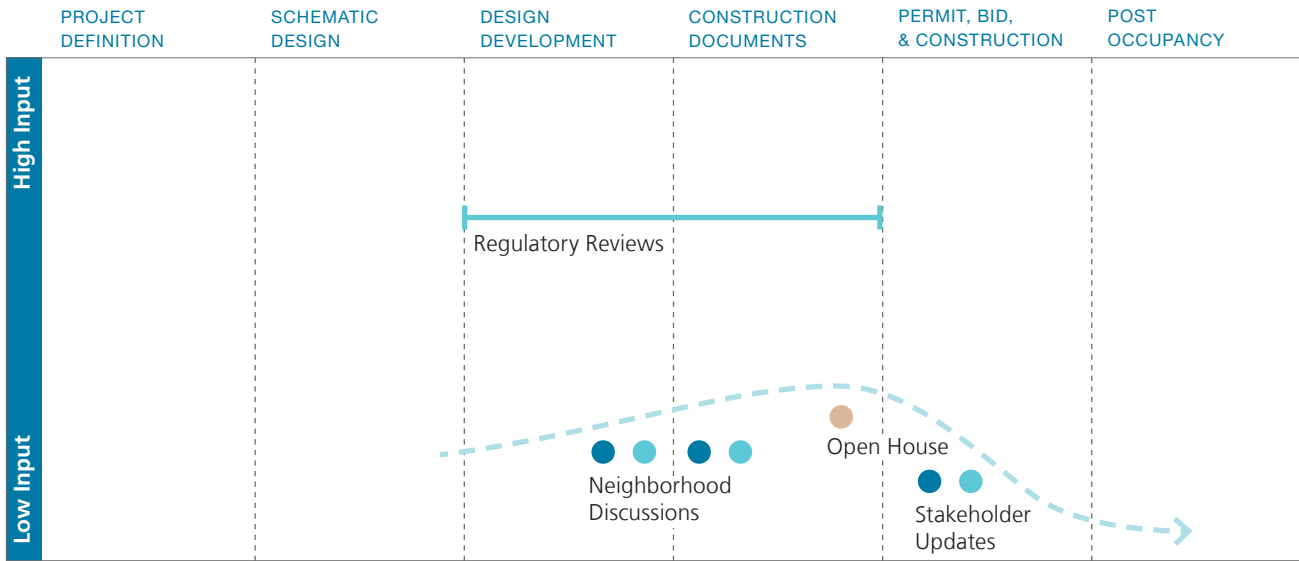
American Can Company Stakeholder Diagram
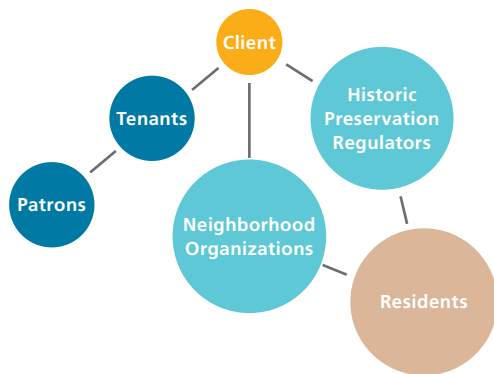
Potential Concerns	Design Response
Safety: lighting, enclosure	Lighting study; collaborate with security district
Parking: loss of spaces	Enhance bike & transit connections; contract with an overflow lot
Visibility: business signage	Signage study; work with businesses on signage strategy
Operations: construction & business future	Collaborate with owner and businesses
History: preservation of building	Make compelling case for economic vitality for the development as a whole

AMERICAN CAN COMPANY ENGAGEMENT PLAN

| | PROJECT DEFINITION | SCHEMATIC DESIGN | DESIGN DEVELOPMENT | CONSTRUCTION DOCUMENTS | PERMIT, BID, & CONSTRUCTION | POST OCCUPANCY |

Regulatory Reviews

Open House

Neighborhood Discussions

Stakeholder Updates

ACTION	STRATEGY	PARTICIPANTS
Regulatory Reviews	Involved representatives from the Historic Landmarks Commission early on to get design feedback.	Regulatory agencies
Neighborhood Discussions	Personal meetings with merchants, business organizations, & individual residents to gather information from stakeholders about current retail use and to gauge there reception to change. Generate support for the project and gather letters of support from stakeholders when possible.	Residents, neighborhood representatives, & retail tenants
Open House (NPP Meeting)	Discuss the design proposal & highlighted contribution to the commercial vitality of the site. Engage participants in identifying additional concerns through conversation and a survey handout. Document for the Neighborhood Participation Program requirement and use as a venue to continue gathering formal letters of support for the project.	Open to all stakeholders
Stakeholder Updates	Continue to communicate with residents and retail tenants about important project milestones and the construction schedule.	Neighborhood representatives & retail tenants

TULANE UNIVERSITY
MASTER PLAN

In January of 2015 Eskew+Dumez+Ripple partnered with multiple project teams to respond to a Request for Proposals to compose a University Master Plan for Tulane. This is the first time the university has undertaken a master plan which encompasses its multiple campuses and satellite properties across the city. The goal of this planning effort is to develop a cohesive, synergistic approach for campus developments and improvements across multiple campuses. As an institution which strongly identifies with its context, place, and people, Tulane established community engagement as a priority in the process of plotting their campus' future.

Two distinct stakeholder groups were identified by the project team. The first of which was the community that exists within the boundaries of the campuses including stakeholders from administrative, academic, and student affairs departments. The second being those who may often interact with the campus even though they aren't part of the university itself such as other partner institutions, community groups, and neighborhood organizations representing nearby residents. Since these
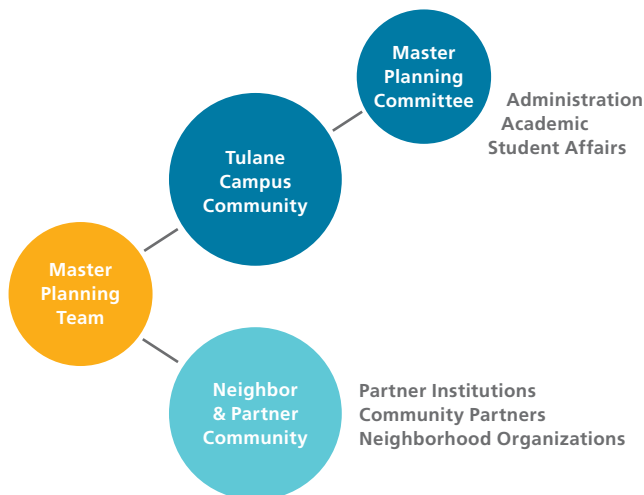
two groups will be impacted in different ways by university development, they would likely require slightly different engagement tracks.

The engagement plan called for the formation of a Master Planning Committee composed of representatives from the three major sectors of campus life: administration, academics, and student affairs, to collaborate with the planning team. The larger campus community would also be engaged in visioning meetings and workshops to help define planning goals and provide information about their experiences on campus.
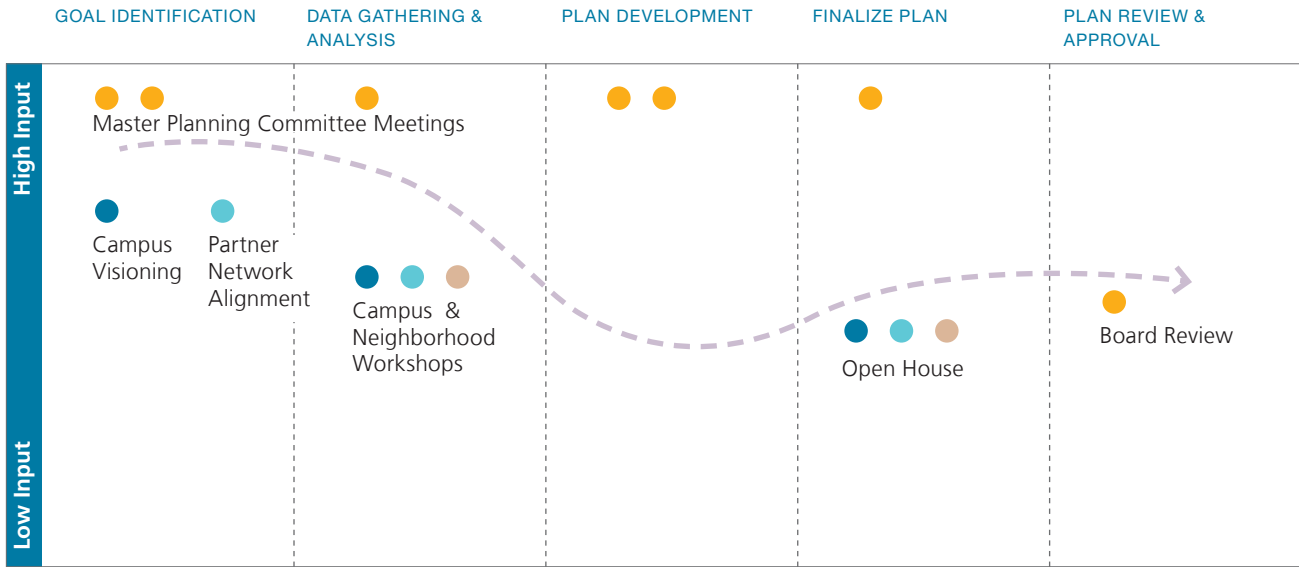
Parallel to the on-campus engagement would also be off-campus engagement with stakeholders from neighbor and partner communities. Individual and group meetings with representatives from neighborhood groups and partner institutions would give the planning team an opportunity to share University goals and work to align them with the outside community's vision. Following this network building the planning team would host a neighborhood workshop to engage the off-campus community in refining campus planning objectives.

The team would then use the data and priorities collected over the first engagement phase to develop a responsive planning proposal. Both the on- and off-campus communities would then be invited to come together at an Open House to respond to and refine the planning proposal prior to Board review and approval of the final University Master Plan.

TULANE MASTER PLAN STAKEHOLDER DIAGRAM

TULANE UNIVERSITY MASTER PLAN ENGAGEMENT PLAN

| ACTION	STRATEGY	PARTICIPANTS
Master Planning Committee	A committee composed of representatives from administrative, academic, and student affairs departments meets regularly to review planning progress.	University representatives
Campus Visioning	Meet with on-campus community members to define planning goals and gather information about stakeholder experiences on campus.	Campus users
Partner Network Alignment	Start a dialogue with representatives from neighborhood groups and partner institutions to align campus planning goals with a larger community vision.	Neighborhood groups & partner institutions
Campus & Neighborhood Workshops	Host on- and off-campus workshops to engage the University and neighborhood communities in identifying planning priorities. Provide opportunities for stakeholders to share their experiences on campus and vision for its future.	Open to all stakeholders
Open House	Present a draft of the plan for feedback from on- and off-campus stakeholders.	All stakeholders
Board Review	Final plan review and approval by Tulane University Board	University Board

Though each engagement plan is designed for a specific context there are a few interesting intersections across the project types identified in this report. The stakeholders will likely be similar for similar project types as will the strategies to engage them.

Both the public and semi-public projects followed similar engagement tracks where stakeholders had opportunities to provide meaningful input early in the project. Stakeholders in these projects also had a role to play in activating and evaluating the project after completion. Both types of projects had multiple sets of stakeholders with varying interests whom the project team either needed information from or needed support from. Their engagement plans employed different strategies to reach different stakeholder groups. The semi-public project had the benefit of a slightly more defined user and client group who the team was able to engage at a very high level early on. Whereas, the engagement plan for the public project took a more broad engagement approach at the start in order to more clearly define their stakeholders moving forward.

The public and institutional projects also displayed some overlaps in their engagement plans as both had a series of distinct stakeholder groups. Those who would interact with the project most often were the primary focus of engagement activities. The private project had the least opportunities for stakeholder input and engagement occurred much later in the project schedule than other types of projects. The institutional project, though it had a slightly different type of schedule because it was a planning project, turned out to be a hybrid of the others with multiple engagement opportunities early on as well as towards the project's completion.

One reason for the differences in strategies could be traced to the motivations for engagement in the first place. Both institutional and private projects typically have a regulatory review stage which requires public participation of some kind. Since these reviews typically happen after a large portion of the design work has been done, the engagement they require also happens late in the project schedule.

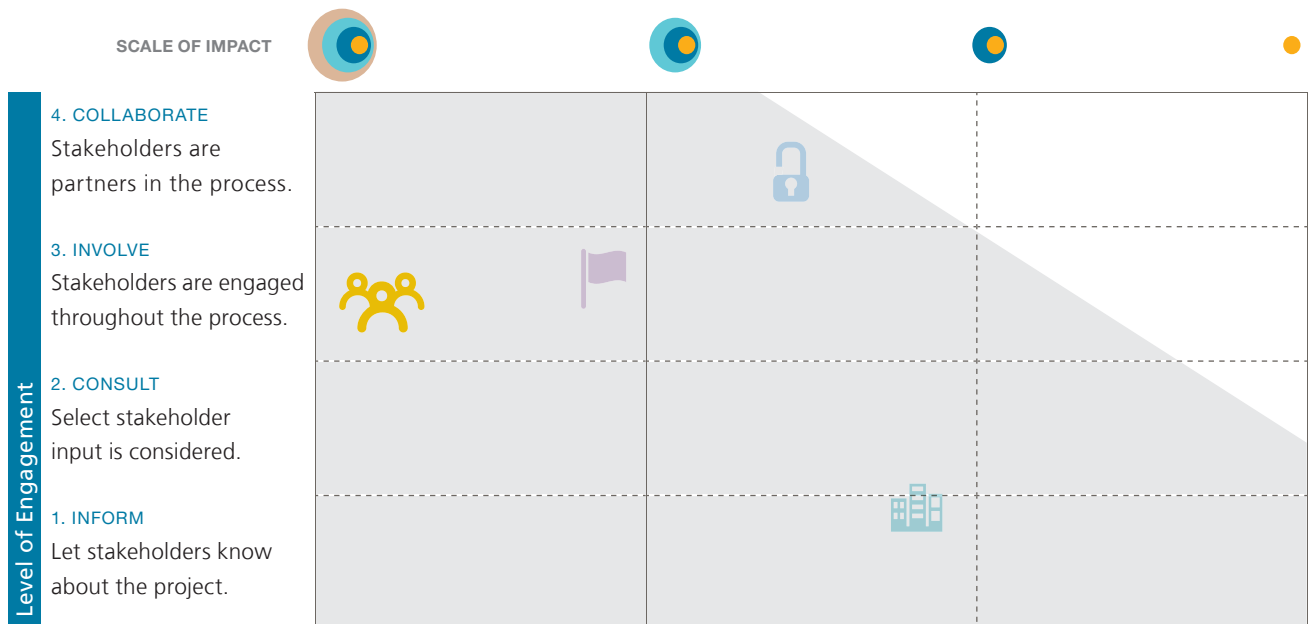**ENGAGEMENT PLAN INTERSECTIONS**
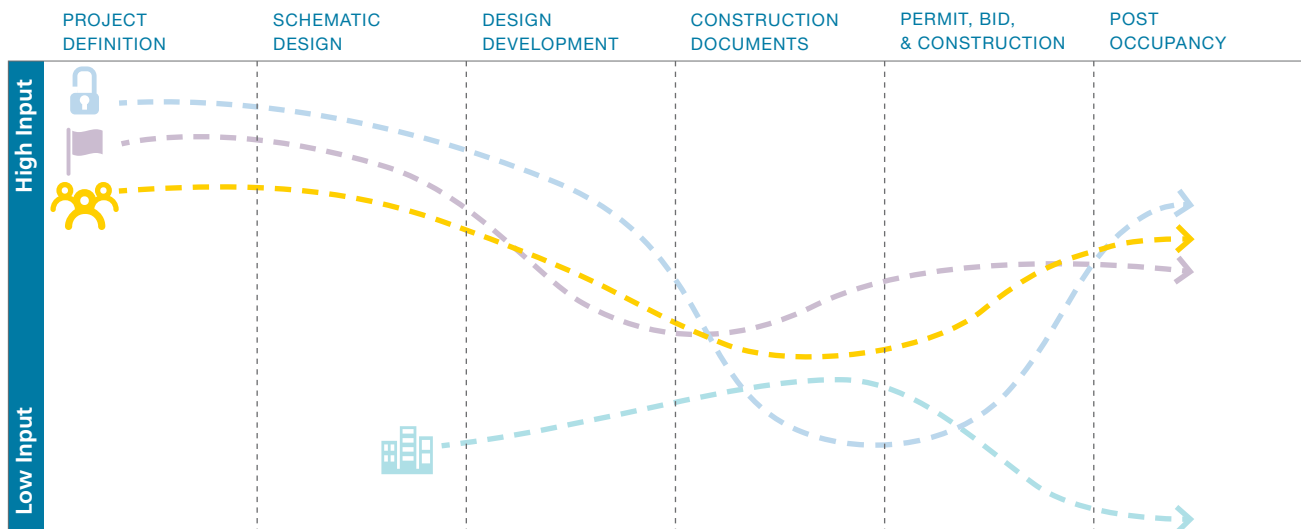
On the other hand, the public and semi-public projects are both coming to the table with diverse stakeholder groups who will likely have a history with the site, project, or agency commissioning the project, requiring a higher level of awareness by the design team. Stakeholder engagement occurs early in these types of projects because of the potential impact the project could have on stakeholders and the potential influence stakeholders could have on the project's success.

The Engagement Target chart below is another tool that may help teams in evaluating the overall engagement strategy a project. Placing the project on the chart according to the scale of stakeholders involved in the project and the role they place in the decision-making process may help guide a design team towards appropriate engagement strategies. The projects

identified in this section of the report may be indicative of where projects of similar types may fall on the chart. The semi-public project exhibited the highest level of engagement, but focused its engagement strategies towards organized groups, users, and clients, while the private project had the lowest level of stakeholder engagement and focused mainly on users and the client. The institutional and public projects fell in the middle on level of engagement and involved a greater variety of stakeholders.

In all types of projects, engagement tends to include a combination of informal conversations and structured activities with a diverse set of stakeholders. These approaches work together to build trusting relationships and generate understanding of the perspectives and information that can improve a design solution.

ENGAGEMENT TARGET

SCALE OF IMPACT

4. COLLABORATE
Stakeholders are partners in the process.

3. INVOLVE
Stakeholders are engaged throughout the process.

2. CONSULT
Select stakeholder input is considered.

1. INFORM
Let stakeholders know about the project.

Level of Engagement

5 | CONCLUDING THOUGHTS

Although an engagement strategy in many ways requires design attention as much as a building does in order to ensure it meets a project's needs, this research reveals a few important patterns that may be useful starting points for project teams looking to incorporate engagement into their design process.

Transparency is a common denominator.

Informing stakeholders of development that might impact them is one of the most basic reasons for engagement. Team members and clients from every project type expressed a desire for transparency as at least one of the motivators for stakeholder engagement. This motivation also appears frequently in instances where public review is part of regulatory requirements for private and public projects.

Facilitation is a core skill for engagement.

Every type of project and motivation for engagement relied on facilitation as a method of involving stakeholders in the design process. The ability to listen to and synthesize stakeholder input into design outcomes is a key skill for today's design practitioner. Facilitation skills help the design team identify the criteria by which a project's success will be judged and making sure the appropriate perspectives are represented in those conversations is an important part of the facilitation process.

Institutional and semi-public projects are prime for engagement.

The amount of stakeholder engagement on a project usually comes down to the client's preferences and the community's aspirations. From the cases examined here, it seems institutional and semi-public projects have a conducive mix of defined stakeholder groups and community-oriented mission for stakeholder engagement to play a role in the design process. In both the case studies of current practices and the engagement plans developed for perspective projects, clients of institutional and semi-public projects expressed a desire to involve stakeholder perspectives early in the decision-making process. Engagement in these projects typically helps team members clearly define project goals and specific needs to be addressed. Private and public projects on the other hand tend to have too few or too many stakeholders, making it difficult to identify key moments when stakeholder input can influence the decision-making process.
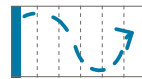
Significant engagement requires preparation.

The case study projects that planned for engagement at a specific stage in the design process were able to gather information that impacted the project more substantially than those whose engagement was more reactionary to community concerns or regulatory requirements. Planning for engagement allows the project team to identify the type of information that would be most vital to the project and design strategies to that end. The engagement plans in the last section of the report demonstrate one approach to engagement design.

The research provided in this report is intended to be used as a baseline for future engagement strategies in professional architectural practice. Weaving these engagement processes and methods into the design process at Eskew+Dumez+Ripple will contribute to the firm's values of design excellence, performance, collaboration, and civic leadership.

6 | RESOURCES

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