MONTRÉAL, DESIGN OF THE CITY / CITY OF DESIGN

TOWARDS DESIGNATION AS A UNESCO CITY OF DESIGN

APRIL 2006

Montréal designmontréal

L'Actualité, novembre 1967

FOR THE PRESENT PURPOSES, DESIGN IS DEFINED IN ITS BROADER SENSE, INCLUDING ALL THE CREATIVE DISCIPLINES THAT SHAPE AND HAVE THE POWER OF QUALIFYING AND ENRICHING OUR LIVING ENVIRONMENT: LANDSCAPE ARCHITECTURE, URBAN DESIGN, ARCHITECTURE, INTERIOR DESIGN, INDUSTRIAL DESIGN, GRAPHIC DESIGN, FASHION DESIGN. ›››

FOR THE CITY OF MONTRÉAL, DESIGN IS AN ACTIVITY OF IDEATION, CREATION, PLANNING, PRODUCTION AND MANAGEMENT THAT INFLUENCES THE QUALITY OF ITS LIVING ENVIRONMENT, MAKES ITS ECONOMY MORE COMPETITIVE, PARTICIPATES IN ITS CULTURAL EXPRESSION AND STRENGTHENS ITS IDENTITY AND THAT OF ITS BUSINESSES.

EXECUTIVE SUMMARY

Founded in 1642, Montréal has been a city of immigrants for four centuries. The only French-speaking city in North America where its population of more than 1,500,000 is predominantly bilingual and many of them speak a third language, Montréal comprises representatives of both the French-speaking and English-speaking communities, augmented by some 150 other communities of diverse origin making up 34% of its population. ✕ A modern metropolis that burst onto the international stage with the Expo ’67 World’s Fair, Montréal is now a knowledge city and Canada’s leading investor in university research. It is home to two French-speaking and two English-speaking universities, representing a total of 11 university institutions, along with approximately 50 Canada Research Chairs involved in developing a multitude of international networks. ✕ Montréal has a healthy economy, and optimism is the name of the game for the 2007–2010 period with an average expected annual economic growth of 2.9%. Montréal’s cutting-edge economic sectors are aerospace, information technology and biopharmaceuticals. ✕ Design in Québec is a development sector full of promise, and Montréal is where its economic impact is being felt the strongest. The latest statistics show the economic impact of design in Québec to be $1.18 billion, representing 31,173 jobs and making it the province’s largest cultural sector. The Greater Montréal area is where 65.3% of design workers call home, representing 20,356 jobs and economic benefits of more than $750 million. ✕ Montréal’s emergence onto the international scene as a city of design is confirmed by the sustained activity of the past twenty years, starting back in 1986, when design was recognized as a top-priority development sector. Design has thus become one of seven strategic directions guiding the region’s economic development, and governments have mobilized to make Montréal a world-class design centre. ✕ Montréal is the only city in North America that created a design office (Commissariat au design) in 1991 devoted exclusively to the development and promotion of design in the city. Montréal also has an extensive network of institutions dedicated to promotion and dissemination, and designers from all disciplines are increasingly making their mark as a driving force of cultural and economic life.

✕ Design is now a rallying point that is rather unique in Montréal since design quality became an objective in all municipal policies and strategies (Economic Development Strategy, Urban Plan, Heritage Policy, Cultural Development Policy, Strategic Plan for Sustainable Development). This objective is also an integral part of the plan known as Imagining – Building Montréal 2025 – A World of Creativity and Opportunities, launched in September 2005, which states: “Montréal wants to be one of the most attractive cities in the world because quality of life is a critical factor in the success of cities serving as beacons of the 21st century. As a consequence, to make Montréal an outstanding place to live, the City will be paying much closer attention to design and to the quality of urban planning, all with the goal of sustainable development.” ✕ On the strength of this recognition of design, the arrival of International Design Alliance’s head office in 2005, Commerce Design’s outstanding performance over the past ten years, and the New Design Cities symposium and book, which inspired the Montreal, Design of the city/City of design integrated strategy and prompted creation of the Design Montréal Task Force, the City now wants to do everything in its power to ensure the success of its future activities and, in that regard, the potential designation of Montréal as a UNESCO City of Design arrives at a strategic time. ✕ Indeed, being named a UNESCO City of Design will provide extraordinary leverage for rallying Montréalers around a common vision, fuelling new partnerships and facilitating the implementation of its design action plan. At the same time, membership in the UNESCO Creative Cities network is a unique opportunity for asserting Montréal’s leadership as a pole of design excellence and reinforcing its vocation as an international city. Because of the innovative nature of its design action plan, its designers and institutions who make up the exceptional human capital, and its long tradition of co-operation and sharing of knowledge and know-how, Montréal is poised to make a significant contribution to the development of the UNESCO Creative Cities network.

TABLE OF CONTENTS

BACKGROUND

09
INTERVIEW WITH THE MAYOR OF MONTRÉAL

12
THE CITY OF MONTRÉAL LAUNCHES THE BOOK *NOUVELLES VILLES DE DESIGN / NEW DESIGN CITIES*

MONTRÉAL IN GENERAL

14
MONTRÉAL, METROPOLIS

20
MONTRÉAL: AN OVERVIEW

22
MONTRÉAL DESIGN IN NUMBERS

MONTRÉAL DESIGN, FROM YESTERDAY TO TODAY

24
THE EMERGENCE OF MONTRÉAL MODERNITY

26
OLD MONTRÉAL

28
CREATIVITY AS A SIGN OF MONTRÉAL HOSPITALITY

DESIGN: CORE DRIVER OF THE *IMAGINING. BUILDING MONTRÉAL 2025* PROJECT

60
MUNICIPAL STRATEGIES

MONTRÉAL, SEEKING DESIGNATION AS A UNESCO CITY OF DESIGN

69
MONTRÉAL, ACTIVE AND INVENTIVE

APPENDIX

70

BACKGROUND

OF
APPLICATION
FOR
MONTRÉAL,
UNESCO CITY
OF DESIGN

INTERVIEW WITH THE MAYOR OF MONTRÉAL, GÉRALD TREMBLAY

Extracts from the interview in the book *Nouvelles villes de design,* Éditions Infopresse, septembre 2005 pp 124-127

DO YOU CONSIDER MONTRÉAL TO BE A NEW DESIGN CITY?

First of all, I believe that to be a design city it is not enough simply to announce it. You have to be very careful when you adopt slogans like "Montréal, capital of" this or that. Although it may be useful and important for consolidating a city's reputation, it must nevertheless reflect reality. I would therefore prefer to call Montréal a young design city, an emergent design city on the international scene. Why? Because design and designers represent a dynamic force in the culture and economy of Montréal, and the city is constantly gaining a better understanding of how this creative power can be used to serve the quality of its living environment. × Propelled onto the international stage by the 1967 World's Fair, Montréal is a modern city that draws both the curious and those interested in culture and design; they move here or come as tourists. People who choose to make Montréal their home like the access to a high-quality life style, while visitors are stimulated by the ambient creativity or attracted by the diversity of the retail offerings. All of these factors led to the recent decision by the International Design Alliance (the joint secretariat of ICSID and ICOGRADA) to establish its head office in Montréal. This choice was made from among some thirty candidate cities, and we are very proud of it. Montréal has some major assets to offer—numerous designers, high-quality educational institutions, and well-known exhibition centres—but I think that our main strength, and our distinction as a design city, is linked to the dissemination of creative design and architecture throughout the city, without regard to the size or nature of the project. There is a subtle omnipresence of creativity —discreet or dazzling—resulting from the increased accessibility of design, which in too many cities is reserved for the elite or confined to downtown areas. Thanks to initiatives such as Commerce Design Montréal and similar awareness-raising campaigns by a number of partners, DESIGN IN MONTRÉAL IS NOT SIMPLY FOR SHOW BUT A SOURCE OF DAILY WELL-BEING, AND IT IS BECOMING A BASIC VALUE FOR MONTRÉALERS. AS ITS CITIZENS BEGIN TO ACCEPT THIS FACT, MONTRÉAL WILL INEVITABLY ASSERT ITS STATUS AS A DESIGN CITY.

01 Montréal Jazz Festival

WHAT HAS YOUR PERSONAL CONTRIBUTION BEEN TO FACILITATING THE EMERGENCE OF YOUR DESIGN CITY?

First, I would say that I believe profoundly in the importance of design. And this conviction was not born yesterday. When I was minister of industry, science, and technology of Québec, from 1989 to 1994, I instituted the tax credit for design, a fiscal measure that was decisive in stimulating private investment in research and innovation in design; it is still in force today. This incentive expanded the market for Québec designers, almost two-thirds of whom are concentrated in Montréal. Under the initiative of Bernard Lamarre, I also supported the creation of the Institut de Design Montréal, whose mission is to promote design as an economic value and to make Montréal an international-calibre design centre. As mayor, I make decisions every day that have an impact on design in the city. It is my responsibility to be aware of this and to surround myself with people with the skills necessary to inform my judgments. We have therefore created a number of bodies that have this advisory role, including the Heritage Council and, especially, the Design Commission. Montréal is the only Canadian city to have a commissioner devoted exclusively to promoting design. This position, created by my predecessors fifteen years ago, has greatly contributed to the development of design in Montréal. My own contribution, no doubt, will have been to immediately recognize the strategic importance of this position within the municipal government and to support its actions and interventions. The challenge now is to broaden the scope of the commission's involvement with design in the city for an integrated approach to highlighting design in all our actions within our borders. The city, as an institution, must provide an example and be innovative in what it does. Being a better client for designers can help us better shape the city.

/10

WHY DO YOU BELIEVE THAT POSITIONING YOUR CITY THROUGH DESIGN IS IMPORTANT?

Design has meaning only when it enables human beings to live well and thrive. Design is important because it has an immense impact on our lives. Think, for example, of the design of products of all sorts, work environments, houses, parks, streets. × Thus, aspiring to become a design city means above all being concerned with the well-being of the citizens. It means advocating a better quality of life in a perspective of sustainable development. IN FACT, DESIGN IS AN EXTRAORDINARY TOOL OF SOCIAL INCLUSION. WESTERN CITIES ARE IN A PHASE OF RESTORING QUALITY (RECYCLING, REUSING, RESTORATING, REHABILITATING) IN A CONTEXT OF UNPRECEDENTED SOCIO-CULTURAL CHANGE, WHICH IMPLIES A COMPLETELY NEW COHABITATION OF POINTS OF VIEW AND A PLURALITY OF VALUES. ×

Recently, a design workshop was organized to choose a team of designers to develop an identity for the Quartier des spectacles de Montréal. This exercise in contextual design, which led to the selection of Swiss designer Ruedi Baur and Montréaler Jean Beaudouin of the Intégral international network, was more than simply a process of selecting professionals. Above all, it offered a forum for enriching the reflection on the expectations and needs of the different, sometimes divergent, interest groups that exist in the city, which generate an inclusive common vision indispensable to the project's success. To see design as essential to the future of Montréal is to seize the opportunity that this powerful design process offers us to [re]shape the city and everyone who lives in it.

WHAT EXAMPLES OF DESIGN PROMOTION STRATEGIES DEVELOPED IN OTHER CITIES HAVE INSPIRED YOU?

Montréal is a member of various international networks of cities (Metropolis, Association Internationale des Maires Francophones [AIMF], United Cities and Local Governments [UCLG]), and we have signed partnership agreements with cities all over the world. These relationships constantly feed into our thoughts and enhance our practices. Design has a cross-disciplinary aspect that touches many dimensions of municipal life, so we were inspired by the many actions taken by our colleagues in other cities, such as the lighting plan for Lyon. The Biennale Internationale Design in Saint-Étienne has also been an important source of inspiration for us. Because we are highly motivated to make design accessible, we would like to use certain basic principles of Saint-Étienne's concept to create a similar biennale in Montréal focusing on the Americas. More recently, as we have been looking for ways to provide Montréal with an integrated strategy for highlighting design articulated around the idea of an "innovative platform in design," the British CABE (Commission for Architecture and the Built Environment) model has inspired us enormously. We are convinced, among other things, that it would be very useful to form "design champions" as essential conduits through which to promote design quality in all boroughs of Montréal.

WHAT SHOULD THE ROLE OF THE CITIZEN, THE DESIGNER AND THE POLITICIAN BE IN THE DEVELOPMENT OF A DESIGN CITY?

Citizens must be critical and demanding. They must know how to recognize, appreciate and ask for high-quality design and architecture. They must also have a sense of responsibility for their living environment. Designers must initiate new ideas and be mediators. They are experts who must inspire and fully assume leadership. They must know how to translate, put into concrete form and project the aspirations of the elected officials and citizens. As for elected officials, they must have a unifying vision and take the risk of innovation both in choosing projects that are presented to them and in the implementation of processes.

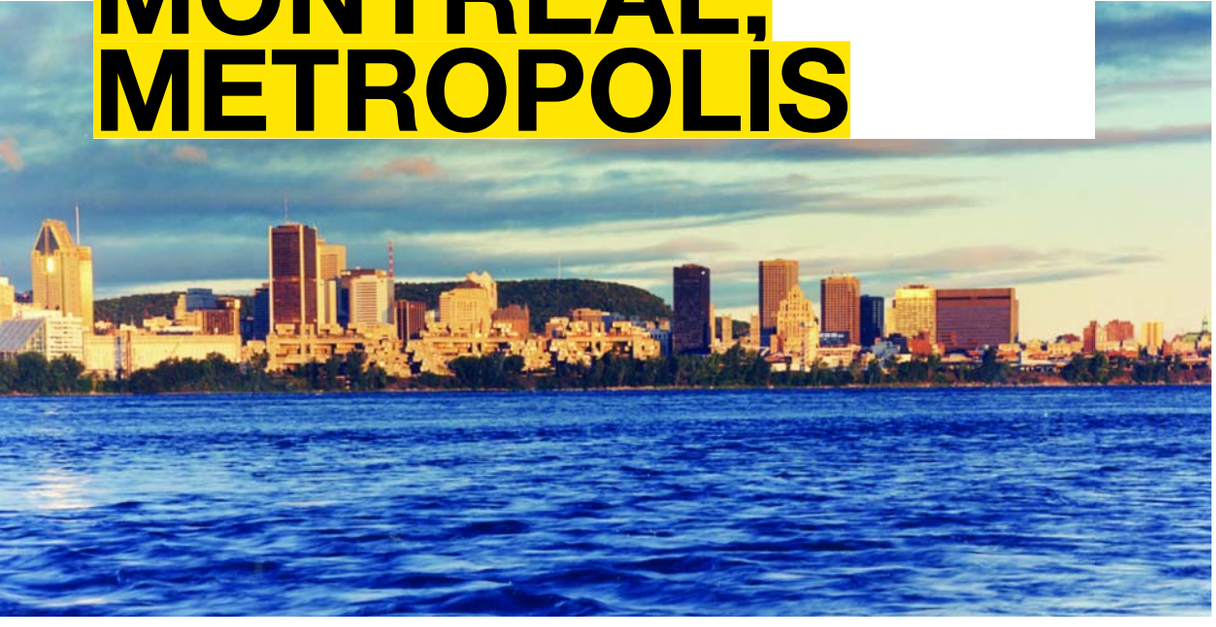
CITY OF MONTRÉAL LAUNCHES THE BOOK NOUVELLES VILLES DE DESIGN / NEW DESIGN CITIES

PRESS RELEASE

Montréal, September 22, 2005 – The City of Montréal today launched the book *Nouvelles villes de design/New Design Cities,* which is based on the proceedings of the symposium held in Montréal on October 6, 7 and 8, 2004, as part of the Dix-septièmes Entretiens du Centre Jacques Cartier. This event coincides with the introduction of the city's new design action plan. ✕ The book *Nouvelles villes de design/ New design Cities* is a second step, after the symposium, in the implementation of a network of synergy and awareness among emerging cities of design, initiated by the cities of Montréal and Saint-Étienne. The symposium has greatly influenced the book's editorial approach, under the supervision of Marie-Josée Lacroix, Design Commissioner for the City of Montréal, as well as its lively graphic design, signed by Montréal-based orangetango agency. ✕ Anvers, Glasgow, Lisbon, Montréal, Saint-Étienne, Stockholm and New York's Times Square are at the heart of this 330-page, richly illustrated, bilingual book. The book, just as the symposium from which it stems, involves case studies; i.e. actions or events that are at the foundation of the emergence of these seven cities as cities of design. These concrete examples are supported by reflections by three imminent thinkers of the modern city: François Barré (Paris), Saskia Sassen (Chicago) and John Thackara (Amsterdam and Bangalore). ✕ The historic characteristics and major assets of design are used as an introduction for each city/territory. The texts by symposium-attending experts (promoters and design thinkers) enrich the cities' portraits through the opinions of mayors, renowned or emerging designers and some of the cities' dedicated residents. ✕ The book *Nouvelles villes de design/New Design Cities* is a tool for reflection as well as a source of inspiration for all the key players involved in urban development, including elected city officials and municipal employees, urban planners, policy managers and managers of design promotion programs, experts involved in international marketing and travel promotion, designers of all fields, teachers and researchers as well as urban tourists and city dwellers. ✕ This book, which was published in Québec by Infopresse with the collaboration of Éditions Pyramyd, in France, will be available in bookstores throughout Europe and North America. In Canada, the book will be sold for $39 with a reduced price (subscription) of $29 until October 31. ✕ *Nouvelles villes de design/New Design Cities* is a publication of Commerce Design Montréal, an initiative of the City of Montréal in association with the Government of Québec and the Ville de Saint-Étienne, in partnership with its École régionale des Beaux-Arts.

MONTRÉAL IN GENERAL

MONTRÉAL, METROPOLIS



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× “WHAT IS MONTRÉAL?” ON WINNING OFFICE IN NOVEMBER 2001, MONTRÉAL’S NEW MAYOR, GÉRALD TREMBLAY, INVITED THE MUNICIPAL PUBLIC SERVICE AND REPRESENTATIVES OF CIVIL SOCIETY TO THE *MONTRÉAL SUMMIT (2002)* TO SETTLE ON A COMMON VISION FOR THE CITY’S FUTURE.
× *THE SUMMIT* SURFACED FIVE STRATEGIC DIRECTIONS, VERITABLE ACTION AND PLANNING GUIDES, TO SERVE AS REFERENCE POINTS FOR EACH OF THE PARTNERS COMMITTED TO IMPLEMENTING THE FINDINGS OF THIS MAJOR EVENT.

STRATEGIC DIRECTION 1 — MONTRÉAL, A CITY OF CREATION AND INNOVATION, OPEN TO THE WORLD

Creation, innovation and openness, this is Montréal's economic engine, which has also become the symbol of the City. Montréal occupies a natural place at the heart of Québec's development. It is an economic driver and creates wealth for Québec's entire economy. This is the vision chosen at the *Montréal Summit,* a vision where culture, research, technology, economics and knowledge are intimately related and mutually enriched, making Montréal one of the world's most desirable and most attractive cities.

THIS DEVELOPMENT DIRECTION ENCOMPASSES CULTURE, KNOWLEDGE, INNOVATION, ECONOMIC DEVELOPMENT, STRATEGIC TRANSPORTATION INFRASTRUCTURES, OPENNESS TO THE WORLD AND THE STRENGTHENING OF ECONOMIC SECTORS.

STRATEGIC DIRECTION 2 — MONTRÉAL, A CITY OF SUSTAINABLE DEVELOPMENT

Sustainable development is a key element in the quality of life of Montréal's inhabitants and an undeniable positioning asset. Sustainable development assumes effective as well as socially and ecologically equitable economic development driven by a new form of governance that urges all members of civil society to make a choice to get involved in the decision-making process. × Affirming that an accountable, responsible city must combine development and progress with respect for the environment and resources, *Montréal Summit* participants attached major importance to the milestones to be proposed so Montréal could develop policies and apply measures that would reflect this vision today and lay the groundwork for moving forward into tomorrow.

THIS DEVELOPMENT DIRECTION INCLUDES INTEGRATED MANAGEMENT OF THE ENVIRONMENT, THE INTEGRATED VISION OF SUSTAINABLE URBAN DEVELOPMENT (URBAN PLANNING PROGRAM AND OTHER PROJECTS), THE PROTECTION AND IMPROVEMENT OF NATURAL HERITAGE, AND THE DEVELOPMENT OF A FIRST-RATE URBAN PLANNING APPROACH.

STRATEGIC DIRECTION 3 — MONTRÉAL, AN OUTSTANDING PLACE TO LIVE, A BEACON OF SOLIDARITY AND INCLUSIVENESS

Cities ranked among the best in the world are cities where jobs abound but also, and perhaps more importantly, cities where it feels good to live and where quality of life is outstanding for all residents. × What sets the City of Montréal apart is the cultural and ethnic wealth of its community. However, too many citizens and groups are beset by problems of poverty and social integration, so the established directions prescribe specific actions for improving quality of life and solving these problems based on the values of openness, solidarity and respect.

THIS DEVELOPMENT DIRECTION INCLUDES PROJECTS RELATED TO THE URBAN ENVIRONMENT, SPORTS AND RECREATION, THE IMPROVEMENT AND DEVELOPMENT OF HOUSING, THE STRUGGLE AGAINST POVERTY, AS WELL AS FAIRNESS, ACCESSIBILITY AND DIVERSITY.

STRATEGIC DIRECTION 4 — MONTRÉAL, A DEMOCRATIC, FAIR AND TRANSPARENT CITY

Montréal wants to be known for how it puts democracy, representation and participation into practice. Vast and populous, formed of strong, deeply rooted communities, the City is structured to support local vitality and meet its citizens' specific needs. This participation is based on a practice of information, consultation and participatory democracy. × The projects grouped under this strategic direction rest on the values of democracy and transparency. The established directions aim at creating a dynamic and practices that strengthen the ties between the City and its citizens.

THIS DEVELOPMENT DIRECTION COVERS CITIZEN REPRESENTATION, CONSULTATION AND PARTICIPATION (DEMOCRACY) MECHANISMS AND SUPPORT FOR COMMUNITY LIVING.

STRATEGIC DIRECTION 5 — MONTRÉAL, AN EFFECTIVE ADMINISTRATION SERVING ITS CITIZENS

The City of Montréal serves its citizens and businesses. Performance is a core driver of the project to make Montréal a major North American metropolis. *Summit* participants stressed that, given the situation of declining resources, the City must develop new ways to fulfill its responsibilities by leveraging best practices in efficiency building. They must attach importance to the contribution of City employees and motivate them commensurate with their skills. × Establishing the "Connected City" will enable thousands of citizens to communicate faster and more effectively with their representatives. However, maintaining and improving the City's performance also raises the crucial issue of recurring funding for municipal operations. Since the *Summit,* the City has been committed to maintaining it while seeking a sustainable, all-encompassing solution.

THIS STRATEGIC DEVELOPMENT DIRECTION ADDRESSES RESPONSIBLE MANAGEMENT BASED ON A PARTNERSHIP WITH EMPLOYEES AND THE FINANCIAL FRAMEWORK TO BE TAILORED TO THE CITY'S NEEDS.

MONTRÉAL, A CULTURAL METROPOLIS

THE FIRST STRATEGIC DIRECTION, A CITY OF CREATION AND INNOVATION, OPEN TO THE WORLD, LED TO THE CULTURAL DEVELOPMENT POLICY ADOPTED ON AUGUST 29, 2005. IT IS ORGANIZED AROUND THE OBVIOUS CULTURAL STRENGTHS OF MONTRÉAL SOCIETY:

- Its population comprises the descendants of First Nations cultures, a majority of French-speaking guardians of Québec creativity, a historical English-speaking community connected to the vitality of North America, and many communities that bring cultural baggage from over a hundred countries around the world.
- Its extensive, rich and diverse heritage reflects the history of a City that never stops changing, inspires contemporary production and provides leverage for cultural, social and economic development.
- Its creators, artists and cultural entrepreneurs are making their mark here and elsewhere.
- Its creators, open to other disciplines, transcend linguistic and gender barriers and are forced to constantly reinvent because of the small local market and increase creative exchanges.
- A major centre of education, creation, production, promotion and preservation has been established in various artistic and cultural areas.
- A diversified cultural offering includes major events and a wide range of institutions and equipment.
- Citizens of all ages are involved in a wide variety of amateur artistic activities.
- An alert, curious public is always open to new ideas.
- Cultural circles have been organized to showcase on all fronts the crucial role culture plays in the life of citizens and communities.

Montréal is definitely more than simply a cultural city—it is a cultural metropolis. With its Cultural Development Policy, Montréal affirms that culture is a key driver of its development, economic vitality and future prosperity. Accessibility, support for the arts and culture, and the impact of culture on Montréalers' lifestyle are the three main issues underpinning the content of this Policy.

MONTRÉAL, A NEW CITY OF DESIGN

A KEY ISSUE COVERED IN THE CULTURAL DEVELOPMENT POLICY, THAT CONCERNING THE "IMPACT OF CULTURE ON MONTRÉALERS' LIFESTYLE", REFERS DIRECTLY TO EVERYDAY CULTURE.

Consequently, if cultural development strategies and their related activities are to produce the expected results, citizens must see culture as an attractive, valuable asset. Since culture must be present, expressed, recognized and valued throughout Montréalers' physical environment, this value can only be realized by improving the cultural quality of the citizens' living environment. × Urban planning and development are key tools in enriching culture. Only by supporting the quality of the city's architecture and urban design, and protecting and enhancing its heritage, will the City and real estate promoters be able to give citizens an environment that is at once harmonious and stimulating. × Therefore, the City has set itself the goal of integrating, not only into its planning program and policies but also into all of its daily operations, a constant concern for harmony, the pursuit of quality and the enrichment of art, culture and heritage. This integration will be facilitated by involving designers and artists as soon as projects reach the planning stages.

AS A RESULT, THE FOLLOWING COMMITMENT HAS BEEN MADE:
THE CITY WILL INTEGRATE MORE DESIGN INTO ITS PRACTICES—WHETHER THAT INVOLVES PLANNING PUBLIC SPACES AND NEW BUILDINGS AND STREET REPAIRS OR STREET FIXTURES—WHILE CONTINUING TO PROMOTE DESIGN AMONG ITS CITIZENS AND ITS INSTITUTIONAL OR PRIVATE PARTNERS, AND ITS EFFORTS TO POSITION MONTRÉAL AS AN INTERNATIONAL DESIGN CITY.

Source : Sommet de Montréal 2002

Montréal, métropole culturelle politique de développement culturel de la Ville de Montréal 2005–2015

réussir@montréal, Stratégie de développement économique 2005–2010 de la Ville de Montréal

Imagining – Building Montréal 2025

MONTRÉAL SUMMIT (2002)

Held on June 4, 5 and 6, 2002, the event brought together over 3,000 people from businesses, mutual interest groups and the municipal government to work together to prioritize activities. The *Montréal Summit* is part of a joint effort to position Montréal as a leader in North America. The *Montréal Summit* demonstrates a willingness to share power between municipal government, citizens and civil society. A democratic exercise unique in Canada, the *Montréal Summit* implemented an unprecedented collaboration, a collaboration that has continued every day since 2002.

MONTRÉAL, A CULTURAL METROPOLIS SUMMIT (2007)

The community is invited to a new Summit in 2007. It will be an opportunity not only to assess the results of activities stemming from the action items identified in 2002 of course, but also to prepare an action plan related to the Cultural Development Policy and especially to identify investments that will be needed to implement it.

"We have two things to do to prepare for this important Summit. The first is to identify the projects to be conducted, which will be discussed or announced or have their progress measured or even initiated at the Summit. To my mind, these projects must address the issues of accessibility to art and culture, support for creators and artists and the cultural quality of the living environment. ×
"The second job consists in mobilizing all sectors of civil society, and all levels of government, to convince the greatest number of people that Montréal, A Cultural Metropolis, is a fundamental necessity. We have to do this because, the way I see it, too few citizens, organizations and businesses still fail to understand the vital importance of culture for Montréal's future. Much more effort is needed to educate them!

× "Having said that, let me make one thing clear: I consider culture as a major strength of today's Montréal and especially the Montréal of the future. I sincerely believe that, if we all work together to get this message out loudly and clearly, it will be a lot easier to convince other sectors, especially the business sectors, to get involved—and I should also add invest!—in this most auspicious undertaking for Montréal. Because investing in culture is not patronage; it's investing in the future of our city!"

Extract from a speech by Mr. BENOIT LABONTÉ, Mayor of the Borough of Ville-Marie and member of the City of Montréal Executive Committee, responsible for Culture, Design and Heritage, during a talk to the *Culture Montréal* annual general assembly on March 17, 2006.

CULTURE MONTRÉAL

WWW.CULTUREMONTREAL.CA

An intimate part of Montréal life for close to 10 years but only recognized officially in 2002, Culture Montréal is an independent, non-profit organization that brings together all citizens interested in promoting culture as a key vector of Montréal's growth. A place for thinking, talking and acting, the organization is actively involved in defining and raising awareness of Montréal culture through research, analysis and communication activities. As a chosen mouthpiece, Culture Montréal plays a major role in positioning the City as a cultural metropolis by showcasing its creativity, cultural diversity and openness to both the rest of the nation and the world. It was especially instrumental in developing the City's first cultural policy, creating a major international network with other cultural cities (like New York), and organizing large international symposia to stimulate lively discussions between citizens and creators from both here and abroad.

01

MONTRÉAL: AN OVERVIEW

LAND

500 km² for the greater metropolitan area and 366 km² for the City. Montréal had 19 boroughs as of January 1, 2006.

SPECIFICS

The Montréal area, with its 3.5 inhabitants, is approximately one and half hours by plane from New York City or Washington, DC. Bounded on one side by Mount Royal and the other by the St. Lawrence River, this strategically placed island has opened its arms to immigrants for four centuries. × Montréal is the only completely bilingual city in North America in a country where bilingualism is guaranteed by national institutions that work in French and English to serve a multicultural, multiethnic society. Besides the two founding cultural communities, 150 other communities account for 34% of its population. × Elegant and traditional, dynamic and modern, at the crossroads of Europe and America, the City is built on a human scale and is well known for its lively downtown core. × Montréal provides a rare quality of life comparable to that of major urban centres anywhere in the world. Its moderate cost of living gives it an advantageous position over European or American cities. × Montréalers express their *joie de vivre* through a series of festivals: jazz, dance, film and theatre, not to mention its many restaurants, clubs, theatres, museums, contemporary dance companies, concert halls and world-renowned orchestras. × A network of tunnels over 30 kilometres long connected to the subway system gives residents access to downtown office buildings, entertainment complexes or residential towers without ever having to venture outside. × Its many parks provide an oasis of calm, the most famous and largest of which is Mount Royal, laid out by Frederick Law Olmsted. Covering 500 acres, it is an ideal spot for taking a stroll or enjoying outdoor activities in general.

01 Expo ‘67

HISTORY

In May 1642, a group of very religious French men and women founded Montréal on the shore of the St. Lawrence River, on a point of land that is now part of Old Montréal. Conquered in 1760 by England, it became the melting pot of two European cultures, adding to the cross-cultural mix which had already begun with First Nations people. At the end of the 19th century, Montréal was Canada's unchallenged metropolis. Construction of the transcontinental railway, large maritime firms that traded with Europe and Asia, and some major banks and corporations (fur, tobacco, flour, sugar, iron, etc.) made its fortune. World War II was a time of major industrial growth: aeronautics, optics, biochemistry, etc., but the post-war decline of traditional industries would force many corporate head offices and a large part of financial activity to flee to Toronto, which had become Canada's leading city. Recovery at the end of the 20th century was driven by not only emerging information and communication technologies, advertising agencies and the film industry, which spelled the return of good times for modern Montréal, but also a very active recreation and tourist sector, augmented particularly by international festivals and fine dining.

AN ECONOMY IN TRANSITION

Montréal's economic structure evolved in the period between 1981 and 2001. The service sectors boomed and took front and center in terms of activity. The manufacturing sector was completely transformed by the upsurge in high-tech firms, and more traditional sectors left downtown Montréal. × Montréal's economy is rapidly moving forward and ended 2005 on a positive note. Though some sectors are experiencing a downturn, key economic indicators are, for the most part, pointing in the right direction. × The labour market has returned excellent results: job creation, the activity ratio and the employment rate have made gains and, despite a slight rise in the unemployment rate, the number of welfare recipients is falling. × Job losses observed since 2000 in the manufacturing sector were compensated for by substantial gains in construction, information, culture and recreation and services. × Montréal's vitality and creativity are much in evidence because the City of Montréal ranks number one in Canada for number of patents granted. The number of invention patents has more than doubled on the Island of Montréal in the past six years. × Montréal is Canada's leading source of grants to university research. The latest data show that universities had $967 million in subsidized, sponsored research for 2003-2004. Grants more than doubled between 1997 and 2004. × The tourist industry has reported results topping those of 2004 despite a strong Canadian dollar. Montréal welcomed 7.5 million tourists in 2005, that is, 1.9% more than in 2004. × According to the Conference Board, optimism is the word for the 2007 to 2010 period, with an average annual economic growth of 2.9%. × The personal economic status of Montréalers should improve significantly in 2006. The expected growth in earnings of 4.8% in 2006 follows a 3.2% hike in 2005.

MONTRÉAL DESIGN IN NUMBERS

× DESIGN: A KEY DRIVER OF CULTURAL AND ECONOMIC LIFE IN MONTRÉAL × "THE DESIGN ECONOMY HAS EMERGED AS THE SUCCESSOR TO THE INFORMATION ECONOMY, WHICH IN TURN SUCCEEDED THE MANUFACTURING AND SERVICE ECONOMIES." ROGER MARTIN, Rotman School of Management, University of Toronto

In Québec, as elsewhere, design is a buoyant development sector, and Montréal is where the economic benefits of this sector of the culture are being felt more. Indeed, Montréal is both a city where design and designers represent a dynamic force in cultural and economic life and a city that increasingly knows how to place this creative power at the service of its quality of life. × According to the latest statistical data, the economic impact of design in Québec is $1.18 billion and represents 31,173 jobs. Design thus has the greatest share of the cultural sector with an impact representing 34% of the overall economic impact. × Of design workers, 65.3% live in the Greater Montréal area, which represents 20,356 jobs and economic benefits of over $750 million.

ECONOMIC IMPACT OF CULTURAL SECTOR IN QUÉBEC
$3.8 BILLION AND 82,870 JOBS

Design	$1.18 billion	31,173 jobs	34.0%
Film	$669 million	13,651 jobs	
Books	$757 million	12,640 jobs	
Art education	$330 million	7,697 jobs	
Heritage	$273 million	5,948 jobs	
Sound recording	$188 million	3,185 jobs	
Interpretative arts	$133 million	3,997 jobs	
Public administration	$92 million	1,930 jobs	
Cultural events	$82 million	1,712 jobs	
Visual arts and crafts	$46 million	939 jobs	

Source: Economic Impact of Culture and Communications Sector, MCC, September 2001 (1997–1998 data)

Note: Many other economic or statistical data on various aspects of the design sector in Montréal have been included in texts in the sections that follow. For additional information see also: Designers (page 58); Professional Associations (page 70), Conseil de métiers d'art du Québec (page 73) and Montréal Fashion Week (page 92).

MONTRÉAL DESIGN

FROM YESTERDAY TO TODAY

THE EMERGENCE OF MODERNITY IN MONTRÉAL

MODERNITY IN THE AREAS OF ARCHITECTURE, GRAPHIC DESIGN, INDUSTRIAL DESIGN AND FASHION ONLY REALLY EMERGED AFTER WORLD WAR II. × SUCH WAS THE CASE FOR MONTRÉALERS, SOME OF WHOM WENT TO EUROPE OR THE US TO IMPROVE THEIR KNOWLEDGE AND EDUCATION, AND IMMIGRANTS, MAINLY EUROPEANS.

Graphic design was certainly the area that grew the fastest at the time. People such as Raoul Bonin, Charles Feinmel, Allan Harrison or Henry Eveleigh would succeed others such as Rolf Harder, Ernst Roch, Fritz Gottschalk and Vittorio Fiorucci. Major up-and-coming pharmaceuticals firms and the paper industry were to be the main clients who saw the light, along with large cultural organizations. × Industrial design did not lag far behind. Household or office objects designed by a Henry Finkel, adhering tightly to the tenets of good US design, and the productions of a Julien Hébert or Jacques Guillon, whose Contour lawn chair and Nylon chair respectively were presented at the 1954 Milan Triennial, were to become icons of modern Québec design, marking a major renewal. × But architecture and urban development were the areas where Montréal activity truly intensified. In the footsteps of modernizers like Ernest Barott and Marcel Parizeau, Raymond Affleck and his associates Desbarats, Dimakopoulos and Lebensold conducted many major projects that were to change the face of downtown, particularly that of the Place des Arts complex in the 1960s. But the most notable achievement, which was to become a key element in Montréal's modern image, was unquestionably the construction at the end of the 1950s of Place Ville-Marie, the work of the great architect Ieoh Ming Pei. That era also marked the beginnings of Montréal's underground city, when the urban planner Vincent Ponte, a member of New York promoter William Zeckendorf's team, became one of the project's key players. One of the gurus of modern architecture, Ludwig Mies van der Rohe, signed his name to Westmount Square in 1964, while in the same year the Italians Luigi Moretti and Pier Luigi Nervi produced the Tour de la Bourse, the highest concrete structure on the planet at the time. × The subway, inaugurated on October 14, 1966, was the outcome of an incredible collaboration among engineers, architects and artists, with every station being assigned to a different team. This was a groundbreaking experiment, along with Stockholm, in the integration of public art. The firm of Guillon Design was responsible for designing the subway cars. × The modern movement was also to produce major social housing developments, starting in 1946 with Harold J. Doran's Benny's Farm project and then with those of Habitations Jeanne-Mance by Greenspoon, Freedlander, Dunne and Jacques Morin, and Ilôts Saint-Martin from Ouellet, Reeves, Alain. This project was also known for the first experiments in preserving and renovating 19th century workers' residences. × Finally, Montréal became Canada's fashion hub thanks to the work of leading designers such as Raoul-Jean Fouré, Jacques de Montjoye, Marie-France of Paris and France Davies, and then Michel Robichaud.

EXPO 67
A DESIGN EXPLOSION

Expo 67 was to be an incredible laboratory of design and an unparalleled showcase for all participating creators and their accomplishments. ✕ Concurrently with the work of foreign architects involved in designing pavilions for the various participating countries, the most celebrated of which was undoubtedly the American, Richard Buckminster Fuller, the federal government engaged the designers Julien Hébert and Jacques Guillon to create the street fixtures and part of the interior design for Habitat 67, an immense experimental residential project that arose from the drawing board of architect Moshe Safdie, an Israeli student and recent McGill University graduate. Architects Papineau, Gérin-Lajoie, LeBlanc designed the Québec Pavilion. ✕ The posters and other graphic creations designed by Studio Guy Lalumière also came to international attention through the photographs of these productions. ✕ Finally, the hostess uniforms were the work of the young dress designer Michel Robichaud, who had already exhibited his talents for Air Canada. ✕ All this earned Montréal international celebrity as one of the era's top design centres, which went a long way towards attracting much more talent.

CONSOLIDATING AND PROFESSIONALIZING DESIGN

The 1970s and 1980s were decades when special courses in design were added to curricula in the network of public colleges and Montréal's four major universities. ✕ Consequently, Université de Montréal, which housed the Institut d'urbanisme founded in 1961 and added the École d'architecture in 1968, created an Industrial Design section in 1973. McGill University launched an urban planning program in 1972 and then set up the School of Urban Planning in 1976. ✕ As regards Université du Québec à Montréal, it created graphic design and environmental design (architecture, industrial design and urban design) programs in 1974. followed by a program in urban studies in 1976. ✕ They were to become a crucible of knowledge for thousands of designers who quickly branched out into both government and private businesses actively involved in all areas of design. ✕ The 1976 Olympics would provide many of them with a new opportunity to expand their talents in everyone's eyes. Among them was the young designer Michel Dallaire, who made his name by creating the Olympic torch, while talented creators like Ernst Roch, Yvon Laroche, Pierre-Yves Pelletier and Guy Saint-Arnaud designed the series of posters that blanketed the globe. ✕ At the same time, large cultural institutions, such as the Musée des Arts décoratifs, Musée des Beaux-Arts de Montréal or Bibliothèque nationale, created design collections, while sites dedicated entirely to publicizing design saw the light of day. ✕ In 1979, the architect Phyllis Lambert founded the Canadian Centre for Architecture (CCA), one of the world's most prestigious conservation, research and exhibition institutions. ✕ In 1981, UQAM's Centre de design, started by a group of professors in its School of Design, opened its doors. It was to become one of the premier extension sites for design in Canada. ✕ Via Design, a commercial exhibition that included fashion, was launched in 1983. Ginette Gadoury then opened Centre Infodesign in 1986, followed by a collaboration with the Société des décorateurs-ensembliers du Québec to create the Salon international du design d'intérieur de Montréal (SIDIM) in 1989. ✕ The Picard Report, published in 1986, confirmed design as one of the seven priority strategic directions of Montréal's economic development and convinced both the Canadian and Québec governments, and the City of Montréal, to take action to turn Montréal into a world-class design centre. Also in the 1970s and 1980s, heritage protection and renewal programs, which had been experimented with earlier, were implemented on a broad scale. They affected not only prestigious buildings and historical complexes such as Old Montréal, but also residential neighbourhoods such as Milton Park, and even typical Montréal working class sectors, such as Plateau Mont-Royal, not to mention industrial lands.

Source: Marc H. Choko, full professor at École de design,
director of Centre de design at Université du Québec à Montréal

OLD MONTRÉAL

A UNIQUE DIALOGUE BETWEEN DESIGN AND HERITAGE

Though Québec passed a heritage protection act in 1922, “heritage awareness” would only become a way of life in the mid-1960s at the same time Montréal was implementing a limited urban redevelopment program in response to the wild optimism of the time. For example, professionals in the city’s Urban Planning Department expected in 1965 that the population of the metropolitan area would double to nearly 5,000,000 by the early 1980s. The 2001 census showed the population at 3,500,000! ✕ When the Québec government announced the historic district of Old Montréal in 1964, this site of the first European settlers—notable for the layout of streets dating back to the French Regime, its concentration of heritage buildings from the 17th, 18th and especially 20th centuries—was practically escheated. Because of that and partly in reaction to the “brutalism” of post-war modernity, it was to become one of the greatest vectors of awareness-raising for the City of Montréal and one of the largest areas of experimental design related to the living environment.

Massive investments over the past 30 years—among others from public authorities—in the revitalization of Old Montréal actually helped shape a very specific approach to interventions related to heritage and, subsequently, the city in general. Starting with the Québec government’s earliest financial involvement, the relevance and even nature of the intervention, in terms of both urban planning and architecture, became a major issue. Was everything to be rebuilt exactly as it was, as in Old Québec? Was one historical layer to be chosen at the expense of the others, and based on what criteria? Or was it necessary to build on the multiplicity of expressions specific to each period, respect the existing building and historical markings, while clearly proclaiming the legitimacy of the modern movement?

01 Philippe Poullaouec-Gonidec

“OLD MONTRÉAL, IN CONTRAST TO OLD QUÉBEC, IS NOT A UNIFORM WHOLE. IT IS HOME TO DISPARATE ARCHITECTURES, STYLES AND FUNCTIONS, RELATED DIRECTLY TO ITS PAST AS A CITY CENTRE, WHICH IS WHY IT IS DIFFICULT TO DEFINE THE “MONTRÉAL STYLE” TO BE FOLLOWED. ESPECIALLY BECAUSE OLD MONTRÉAL WAS A BATTLEFIELD AT THE TIME OF THE FIRST INTERVENTIONS! VACANT LOTS ABOUNDED AND, CONSEQUENTLY, SO DID BUILDING OPPORTUNITIES. THIS POSED NOT ONLY AN ARCHAEOLOGICAL PROBLEM, BUT ESPECIALLY ONE OF ARCHITECTURAL INTEGRATION. BUT, BECAUSE OF THIS UNINTERRUPTED SUCCESSION OF ERAS AND STYLES, SINCE WE TOO FELT WE HAD TO LEAVE THE MARK OF THE MODERN ERA, WE RESOLUTELY TOOK THE BET AND BOLDLY ASSERTED THE MODERN MOVEMENT!”

MONIQUE BARRIAULT in 25 ans d’entente

This commitment had repercussions not only on architectural integration but also on the redevelopment of public spaces. A still modern design based on an updated reading of the memory of places in connection with the archaeology, history and original typology produced user-friendly public spaces that both identified and were functional and perfectly compatible with the spirit of the historic district. The Champ-de-Mars esplanade with fortified foundations (1717–1738) surrounded by modern greenery, Place Jacques-Cartier with its formal simplicity and good use of materials, Place de la Dauversière and its mineral and plant mix, the garden of Château Ramezay with its interpretation of a vegetable garden at the time of the French Regime, Square Dalhousie and its rails illustrating the industrial era of the great railroads, Place D’Youville and its network of sidewalks and paths, or Square des Frères Charron, under development, with its interpretation of the natural ties between Old Montréal and Faubourg des Récollets, all illustrate the major role memory has played in their creation.

× One of the most famous examples of this design approach qualified as “contextual” is Dan S. Hanganu’s Pointe-à-Callière museum. It is noteworthy because it accommodates all heritage issues in both its design and its construction on pilings to preserve Montréal’s first Catholic cemetery, reuse of the original building’s lines, volume and material, and use of a very contemporary architectural vocabulary that follows the function of the interior rooms. This approach spread to all of Montréal’s heritage areas.

Beyond the investments, programs or policies, the success of Old Montréal’s rebirth is owed to the involvement of visionaries, many of whom were designers. Because these people lived there, defended it and invested in it as a workplace, and imagined and redefined it starting in the 1970s, and because they continue to live there, defend it, imagine it and enjoy it, Old Montréal now reflects our uniquely Montréal identity and remains a source of inspiration.

Source: MARIO BRODEUR, Architect

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CREATIVITY AS A SIGN OF HOSPITALITY

Some cities only want to be simple destinations, others are the stuff of dreams, and yet others are left behind in search of a better future. Montréal cleverly combines this flow of life between the Old World and New, between North and South, from conquest to identity, from menacing nature to the cheerful lights of the modern city. This portal to a vast continent exudes an air of excitement perfectly suited to the spirit of exploration, stimulating an insatiable appetite for discovery. Exploring the streets and houses of this city, with its architecture unique in North America, provides instant proof of the ingenuity of buildings that promise a comfortable place to stay or somewhere to just pass through.

01 Philippe Poullaouec-Gonidec

Montréal is not encumbered by nostalgia. The past has an active role to play here. It provides evidence of constant invention. A climate that fluctuates from one extreme to the other has produced inside and outside spaces where public life thrives freely but with great respect for privacy. More than 350 years have shaped this city, decade after decade. Colonial architecture mixes with Beaux-Arts buildings. Huddled blocks of Victorian homes make way here and there for apartment blocks. The seriousness of pace-setting structures in the international style (Place Ville-Marie, Westmount Square, Place Bonaventure, Habitat 67, etc.) coexists with the impulsiveness of humble commercial buildings adorned with multi-coloured signage.

The street is the sociomatrix. Large shopping centres, downtown or in the suburbs, are no less a prevailing factor in the pace of daily life. Streets like Mont-Royal, Saint-Laurent, Saint-Denis, De la Montagne and Sainte-Catherine bustle with life, boasting a cosmopolitan flair that denotes their cross-cultural function. In the areas of dance, visual arts, theatre, literature, architecture, music, media arts and design, cultural and artistic renewal follows with a formidable energy that of the new economy, which is totally reshaping the urban and social landscape of this great port city, Québec's metropolis and home to Canada's francophone culture. Whether blanketed in snow or baking in the summer sun, Montréal is unlike any other city in North America.

The architecture mirrors the excitement of this urban, hybrid world respectful of visitors, welcoming to immigrants. Here, common walls are not only a principle of urban planning, but also a way of life. Contemporary architecture bears out these characteristics. Recent buildings, designed by architects Dan Hanganu, Saia, Barbarese and Topouzanoff, Saucier and Perrotte, Éric Gauthier and Jacques Rousseau, to name but a few, have found in this local material an opportunity for an original, individual dialogue with shared global rhythms. Montréal is the cultural centre of architecture in Canada. Indeed, architecture is taught in three universities here, and it is the only Canadian city with two accredited schools of architecture, two schools of design and a landscape architecture school. Its diverse architectural heritage is unique in North America. The Canadian Centre for Architecture is recognized around the world for its remarkable collections and study centre that welcomes the best researchers. Half the architecture competitions held in Canada since 1960 have taken place in Québec, and most of the winners have been Montréalers. The award-winning achievements of Canadian architects are exemplary, and the Canada Council of the Arts has already presented its *Prix de Rome* to seven young Montréal creators since it was founded less than 20 years ago.

Contemporary design too has distanced itself from the ideal of *tabula rasa.* The world in general is being redefined more by an ethic of places and objects than by geography of transportation and the quest for the right form. Creation can only be take root by recovering and recycling the detached environments of the industrial revolution to make them both intimate and user-friendly. Like foundations that can withstand the trials (whims) of the design project turned towards the world. Slow and fast mix together. Then the horizon expands and creative energy is set free, without bias or boundary. The largest number, the goal of mass production, is always and everywhere different. Refusal to see society as one homogeneous whole, impertinence in the face of perceived notions, difference as value and the profuse capriciousness of intentions are, without a doubt the source of this new Montréal design. Among Montréal's designers, Jean-Pierre Viau, Claude Mauffette, Jean-François Jacques and Jean-Claude Chabauty are perfect representatives of this diversity and originality that typify design in Montréal. With these designers, imagination lies just around the corner.

Source: GEORGES ADAMCZYK, Director of École d'architecture at Université de Montréal

DESIGNERS

MONTRÉAL HAS OVER 20,000 DESIGNERS WORKING IN ALL AREAS OF DESIGN. FOLLOWING A BRIEF EXODUS OF CREATORS DURING THE 1980S ECONOMIC CRISIS, THIS PHENOMENON WAS REVERSED WITH AN INCREASE OF CLOSE TO 40% IN THE NUMBER OF DESIGNERS OVER THE PAST 10 YEARS.

THE DESIGNERS, WHO ARE DESCRIBED BRIEFLY BELOW, ILLUSTRATE SPECIFICALLY MONTRÉAL PRACTICES. ANOTHER SELECTION APPEARS FURTHER ON IN THE LIST OF THE CRÉATIVITÉ MONTRÉAL NEWSLETTER.

TABLE SHOWING BREAKDOWN OF DESIGN PROFESSIONALS IN QUÉBEC IN 2001

Architects	3,235
Architecture technologists and technicians	1,875
Landscape architects	590
Interior designers	2,665
Industrial designers	3,620
Graphic designers and illustrators	10,595
Graphics technicians	3,940
Urban and land use planners	1,120
Theatre designers, fashion stylists, exhibition designers and other artistic designers	3,915
TOTAL	31,555

65% of these workers reside in the Greater Montréal area.

Source: Statistics Canada, 2001 census.

Compilation: Institut de la statistique du Québec (Observatoire de la culture et des communications du Québec)

CLAUDE MAUFFETTE

WWW.CLAUDEMAUFFETTE.COM

Claude Mauffette, ex-sculptor and cabinetmaker, was trained in industrial design at Michel Dallaire in 1986 and 1987. He then opened his own office. In 1993, he received the Montréal Designer of the Year award handed out by the City of Montréal at the SIDIM conference. The practical/practice side of his creations and their irreducible functionalism make him an adherent of minimalist design, with no concession to adornment or the superfluous. One can thus say that he is an adept of “less is more”. One of his most recognized works is hands-down the celebrated Pant Saver mat. His work is at times that of an inventor, or even a “handyman” in the purest sense of the word. His objects have a seductive power that makes one want to possess them at any cost. He is, for example, the author of Hyper Walk, a small object that wedges between roller blade wheels so the user can walk safely. He also has to his credit several Trudeau brand corkscrews, including a completely automatic model that lets you insert the twisted end in the cork, pull it out and eject it all in one movement of the handle.

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CLAUDE CORMIER

WWW.CLAUDECORMIER.COM

With a degree in agronomy from the University of Guelph, in landscape architecture from the University of Toronto, and in design history from Harvard University, Claude Cormier is the author of landscapes where art and nature merge. He has run his own firm since 1996. Among his achievements are public spaces for the cities of Toronto, Las Vegas, Québec and Montréal. Claude Cormier also designs green spaces for institutions like Université du Québec à Montréal, McGill University and the Canadian Centre for Architecture Foundation. The facilities he develops for contemporary gardens probably represent some of his most surprising work. In 2004, he participated in the inauguration of the Festival of Gardens and Art in Sonoma Valley, California, and in the Biennale des jardins de Lyon in France in 2003. In 2000, he designed the *Blue Stick Garden* for the Reford Gardens International Garden Festival in Québec,. This installation was reproduced at Toronto’s Canada Blooms and Hestercombe Gardens in Taunton, England. The work of Claude Cormier and his team has been awarded many times.

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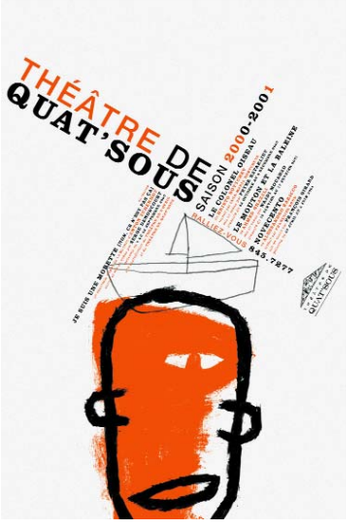
01 Claude Maufette 02 Jean-François Vézina



ORANGETANGO

WWW.ORANGETANGO.COM

The orangetango agency is basically managed like a creative workshop, though its managers do have “somewhat of a business sense”. × Both a poster designer and advertiser, the agency founded in 1996 by Mario Mercier, who is its creative director, has built its reputation and earned over a hundred national and international awards and endorsements by exploring new, bold directions, anchored in the intent and passion of its creations. × Orangetango participates in projects where graphic design becomes multisciplinary, such as for the Quartier des spectacles or the *Sense of the City* exhibition at the Canadian Centre for Architecture, for which the agency signed both the design and installation. × Its most notable latest achievements were the *Louve* at the Festival of New Cinema, the campaigns for Théâtre de Quat’sous and the books of Josée Di Stasio and *New Design Cities* for the City of Montréal.

PHILIPPE LUPIEN

WWW.SCHEME.QC.CA

Philippe Lupien is an urban designer, a professor at Université du Québec à Montréal, and host of a TV show on architecture (Visite Libre). Being at once a designer, teacher and popularizer of architecture and design in the media, he is highly representative of the new generation of designers who are engaged in a hybrid practice of their profession. A forerunner in many areas, Philippe Lupien is responsible for alerting the public to and generally raising their awareness of the need to move towards a more responsible architecture and design. By helping create and build exemplary buildings like the TOHU (Cité des Arts et du Cirque), and at the same time playfully sharing his knowledge, this Montréal creator and intellectual has opened the door to a more environmental and more human form of Montréal design.

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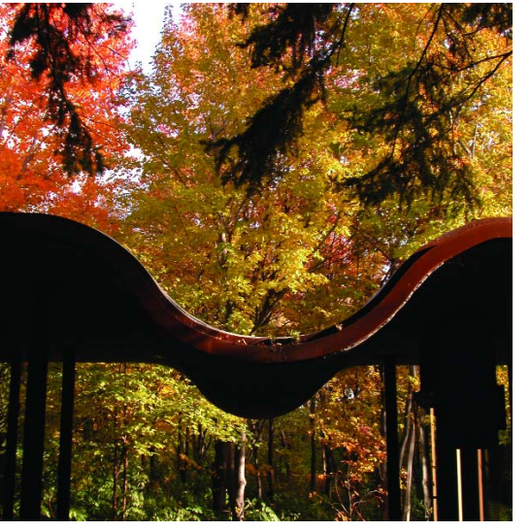
01 Claude Pinet



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SAUCIER+ PERROTTE

WWW.SAUCIERPERROTTE.COM

Architects Gilles Saucier and André Perrotte belong to those Montréal designers who have made a brilliant success of their careers both in Canada and abroad. They owe this international recognition to the universality of their language, an architecture that is at once foreign, expressive and contrasted, that echoes the extreme conditions covering our land. But they also owe their renown to their notable presence at the Venice Biennial in 2004 (over 100,000 visitors came to see these Canadian representatives of architecture). They have received over 30 awards for their work, which includes the highly coveted Governor General's Medal, given to the First Nations Garden Pavilion in Montréal. This building, which undulates like a wisp of smoke through the trees, conveys a message of both peace and understanding in the form of an enigmatic and poetic overhead path…

JEAN-PIERRE VIAU

WWW.JPVDESIGN.COM

He is surprised himself, and with no false modesty, at having done so many restaurants in the same city. In a hyper-competitive business of colleagues and false colleagues, they choose him. Montréal has always been his city—he was born here. In his neighbourhood of Mile-End, he has rubbed shoulders with all of the city's cultures and colours since his childhood. Orthodox Jews, Greeks and Portuguese still cross each other's paths there. ✕ The approximately 15 of his projects awarded by Commerce Design Montréal include spaces that have truly left their mark on the city and its inhabitants. Delightful spots very often associated with friendly get-togethers, family outings or romantic trysts. Places that make us love Montréal. The amazing success of some of these projects is due not only to the design, but also to this particular alchemy between the concept of business and its space, between container and contents, all fitting perfectly with his time. ✕ Pizzédélic was one of these notable adventures. A small project that grew beyond anyone's expectations. For the first time in Montréal, design had entered the world of the "democratic" restaurant business.

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01 Michel Tremblay 02 Marc Cramer

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MARIOUCHE

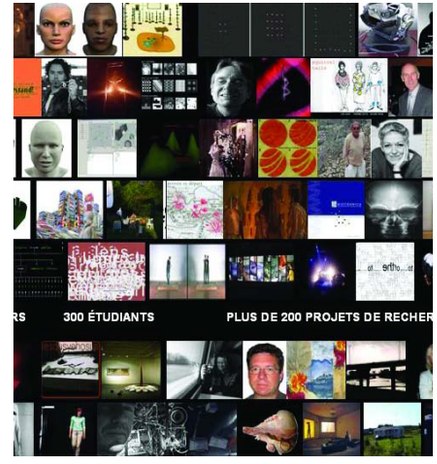
WWW.HARRICANA.QC.CA

Mariouche Gagné perfectly embodies the Québec creative movement, which flows counter to everything and which manages to assert itself through its daring and the beauty of its achievements. Who would have thought that recycling politically incorrect materials like fur would become all the rage? Nobody, except Mariouche Gagné, who decided to use bits of this taboo material to fashion veritable works of fashion art. Recycled fur, wool and silk, the designer never stopped at just fur. She uses her talents to transform various textiles and plastics into custom creations, circus costumes, accessories and other unique pieces she sells everywhere across North America and Europe. And that's how the style of the future, based on durable materials, was born.

HEXAGRAM

WWW.HEXAGRAM.ORG

Hexagram is an independent, non-profit institute that acts as a catalyst and promotes world-class research and creation in a university setting, and which acts as a bridge between industry and media arts. Formed in 2001, Hexagram is the first and largest institute of its kind in Canada. Its position between universities and the private sector gives it a strategic role as a bridge between content developed in universities and the industrial sector. The institute helps take research out of the lab, through exhibitions, publications and conferences, by encouraging the sharing of knowledge and technology and fuelling the debate to develop and maintain global leadership in the field. More than 75 artists/researchers and 350 graduate students at Concordia University and Université du Québec à Montréal are now working together to make Montréal a showcase of academic excellence in media arts and technology.



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01 Harricana 02 Hexagram

MICHEL DALLAIRE

WWW.DALLAIREDESIGN.COM

Michel Dallaire first trained with Julien Hébert, at the Institut des arts appliqués de Montréal, between 1959 and 1963. The following year, he studied design at Konstfackskolan, Stockholm's college of industrial arts, choosing furniture and metalwork as specialties. On returning to Montréal in 1965, he worked on the teams of Julien Hébert and Jacques Guillon. Among other projects, he helped plan the Canadian pavilion for Expo 67 and design furniture for Habitat 67. He then joined Gilles Bossé and Jacques Coutu, who had also studied in Sweden, finally opening his own office in 1974. ×

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His many achievements include the Olympic torch and furniture for the Olympic Village, in collaboration with André Jarry, for the 1976 Montréal Olympics. In the 1980s, he developed the SportRack, first designed for Pinso and then for Bic; furniture in the Linéa collection for Meubles Drouin; Picolo lamps for Sverige; and the CCM exerciser and Snofox sled. In the 1990s, he created the SportRack II for Pinso; the Nouvelle Vague pool; bottles for Lavo; seats in the IBM amphitheatre at École des Hautes Études Commerciales; furniture for workshops in Université de Montréal's Faculté d'aménagement; and the Angelcare sound and motion detector and Audisee systems. He completed the plan for Avenue Dufferin in Québec City; street furniture for the Quartier international in Montréal; furniture in the reading rooms of Grande Bibliothèque, and seats and accessories for Air Canada's Business Class service. × Michel Dallaire has received many awards, including the Design Canada prize in 1982 for the SportRack; the Design Québec prize in 1984 for the Linéa collection and the Gosh boat chair in 1985; and the Canada Award of Excellence in 1986 for Résentel brake levers. His entire body of work was recognized by the Paul-Émile-Borduas prize, which he received in 1991, and the Sam-Lapointe prize given to him in 2003.

DAN S. HANGANU

WWW.HANGANU.COM

Taking stock of the work of Dan S. Hanganu means entering a world where logic, humour and subtlety blend into a consistent whole. The architect, who prefers the rational and ethical to spurious ornamentation, has developed a true intuitive sense of the potential of materials, which he imbues with poetic symbolism. Hanganu designs buildings characterized by the extent of their volume, their layout and the materials he prefers to use. These are works in the image of their author—human and with significant effect. × Dan S. Hanganu graduated in architecture from the University of Bucharest in 1961 and gained his initial experience in his country of origin. He arrived in Canada in 1970 and worked until 1979 as a director of design in various offices in Montréal and Toronto. He then opened his own workshop and really began his career as an architect. His first jobs involved one of the most demanding challenges in his discipline, housing. "The basis of architecture is the dwelling. The house is in some way the cradle of architecture, its primary function." × Dan S. Hanganu's work is extremely diversified, ranging from the frontage on Rue de la Montagne, through the Val-de-l'Anse building on Nuns' Island, Pointe-à-Callière, Montréal's museum of archaeology

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and history, the Chaussegros-de-Léry complex, the Théâtre du Nouveau Monde, to the church at the Saint-Benoît-du-Lac monastery. × An architect and humanist, Dan S. Hanganu did not take the high road. His is an architectural design in which the creator's touch is felt everywhere: in the structure, the choice of materials, the fit of the building in its environment, the furniture—in short, it involves total design. This practice is not unanimously accepted, and achieving this ideal means having absolute control over construction techniques, the warrior's energy, the creator's fertile imagination and the strength to handle periods of doubt. Dan S. Hanganu's achievements, whether in Canada, Switzerland, Morocco or the ex-USSR, are eloquent proof that this ideal is well within his reach. × Mr. Hanganu received the Government of Québec's Paul-Émile-Borduas prize in 1992.

Source: YOLANDE CÔTÉ and CLAUDE JANELLE MCCQ

01 IDM 02 Stephan Poulin

PROFESSIONAL ASSOCIATIONS

MONTRÉAL IS THE HEADQUARTERS TO ALL OF QUÉBEC'S PROFESSIONAL ASSOCIATIONS IN THE FIELD. THEY ARE:

Association des architectes paysagistes du Québec
WWW.AAPQ.ORG

Association des arts graphiques du Québec
WWW.AAGQ.QC.CA

Association des designers industriels du Québec
WWW.ADIQ.QC.CA

Association professionnelle des designers d'intérieur du Québec
WWW.APDIQ.COM

Conférence interprofessionnelle du design du Québec

Conseil des métiers d'art du Québec
WWW.METIERS-D-ART.QC.CA

Fonds d'études et de recherches en design intérieur de l'Est

International Design Alliance
WWW.ICOGRADA.ORG

Liaison Mode Montréal
WWW.LIAISONMODEMONTREAL.COM

Ordre des architectes du Québec
WWW.OAQ.COM

Ordre des urbanistes du Québec
WWW.OUQ.QC.CA

INTERNATIONAL DESIGN ALLIANCE (ICSID+ICOGRADA=IDA)

WWW.ICOGRADA.ORG

IDA is an international organization whose goal is not only to help bring the various players involved in design (creators, manufacturers, distributors, promoters, decision makers, etc.) together, but also to develop design in all its forms by promoting creation and its economic value in our society. It is a new venture between founding partners International Council of Societies of Industrial Design (ICSID) and International Council of Graphic Design Associations (Icograda). In May 2005, IDA decided to set up its head office for the next 10 years in Montréal rather than Brussels, Turin, Nagoya, Copenhagen or Hong Kong. This not so insignificant choice illustrates the power of Montréal's attraction as a leading city of creation and innovation.

CONFÉRENCE INTERPROFESSIONNELLE DU DESIGN DU QUÉBEC

The Conférence interprofessionnelle du design, which comprises Québec's urban planners, architects, landscape architects, industrial designers, graphic designers and interior designers, is a legal entity and excellent federative advocate for the people in the profession. This board has attracted the interest of neighbouring countries while serving as inspiration for the IDA, which would like to accomplish internationally what Québec has managed to do locally, that is, build bridges between all players in the design sector, from those who design the objects to those who shape the landscape and build the city.

CONSEIL DES MÉTIERS D'ART DU QUÉBEC

WWW.METIERS-D-ART.QC.CA

In America, the first true professional association of arts and crafts designers, the American Craft Council, was created in the US in 1943. In Québec, it was in Montréal in 1949 that the first professional association was created, under the guidance of Jean-Marie Gauvreau, manager of the Office québécois de l'agriculture et de l'artisanat. × Many organizational modifications over the years finally led to creation of the Conseil des métiers d'art du Québec. It contains 800 professional craftspeople and is the only organization able to bring together all craftspeople in Québec based on technical criteria (basic master of crafts) and professional activity. Its activities (trade shows, exhibitions, etc.) generate sales of over $10 million a year and economic spin-offs of over $30 million. These professionals belong to various families affiliated around the raw materials of creation such as wood, ceramics, textiles, leather and skins, metal, paper, glass and other materials.

Of these craft designers, 39% live or work in Montréal, and nine specialized centres gave courses there in 2004:

- Centre de Céramique Bonsecours
- Conseil des métiers d'art du Québec
- Centre des métiers du cuir de Montréal
- Centre des métiers du verre du Québec
- Centre de recherche et de design en impression textile de Montréal
- Centre des textiles contemporains de Montréal
- École Joaillerie de Montréal
- Association des relieurs du Québec.

TRAINING AND RESEARCH

MONTRÉAL CLEARLY BELONGS TO THE NETWORK OF KNOWLEDGE-BASED CITIES, PARTICULARLY BECAUSE OF THE INTER-DISCIPLINARY APPROACH, SYNERGY AND DECOMPART-MENTALIZATION BEING SOUGHT BY MORE AND MORE OF ITS UNIVERSITIES, ARTISTIC INSTITUTIONS AND A GROWING NUMBER OF ITS ORGANIZATIONS INVOLVED IN MANY SECTORS.

IT IS HOME TO 20 COLLEGES, TWO FRENCH-SPEAKING UNIVERSITIES AND TWO ENGLISH-SPEAKING UNIVERSITIES. TO THESE UNIVERSITIES CAN BE ADDED, FOR EXAMPLE, OVER 50 CANADIAN RESEARCH CHAIRS IN THE SOCIAL SCIENCES AND HUMANITIES—PROOF THAT NETWORKS ARE VERY MUCH IN EVIDENCE MONTRÉAL.

- The Design Art Department at Concordia University offers a three-year program that focuses on interdependence between design, arts and human and applied science. It also gives out a graduate diploma in Digital Technologies in Design, and a Bachelor of Digital Image and Sound.
- The École de design industriel at Université de Montréal offers two professional programs in design: Industrial Design (four years) and Interior Design (three years). The Master of Design and Complexity and Ph.D. in Planning are open to designers seeking to do more advanced research work.
- The École de design at Université du Québec à Montréal (UQAM), created in 1974, has three undergraduate programs—Graphic Design and Environmental Design and, in collaboration with Collège LaSalle, Fashion Design (three years), along with three special graduate programs: Understanding and Protecting Modern Architecture; Event Design and Transportation Equipment Design (one year). Founded in the 1980s, the school organizes an annual summer session in international design where distinguished guest speakers talk about topics such as graphic design, the habitat and the city.
- The École d'architecture at Université de Montréal has a US-recognized training program, just like at McGill University.
- Urban planning is taught at Université de Montréal's Institut d'urbanisme, McGill University's School of Urban Planning and UQAM's École supérieure de science de la gestion.
- Université de Montréal has also taught Québec's only university course in Landscape Architecture for more than 30 years.

Three design-related research chairs are affiliated with Université de Montréal:

- Canada Research Chair on Built Heritage;
- UNESCO Chair on Landscape and Environment;
- Chair on Landscape and Environment.

Two are attached to UQAM:

- Canada Research Chair on Urban Heritage;
- Canada Research Chair in Urban and Regional Studies.

The university programs are augmented by many college-level programs providing technical training in all design-related disciplines.

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UNESCO CHAIR ON LANDSCAPE AND ENVIRONMENT WORKSHOP AT UNIVERSITÉ DE MONTRÉAL

WWW.UNESCO-PAYSAGE.UMONTREAL.CA

Every year in developing countries (Morocco 2004, Lebanon 2005, Tunisia 2006, South Korea 2007), the UNESCO Chair on Landscape and Environment at Université de Montréal (CUPEUM) organizes *Workshop_Atelier/terrain* (Workshops/Field Work) sessions on planning the fringe areas of cities and metropolises.

A unique place for conducting urban experiments, these sessions assemble more than 40 architecture, landscape architecture, urban planning and geography students from various countries in North and South America and form a college of international experts and professors to generate viable planning scenarios for local invited communities. These sessions are contests of ideas for which winning students receive UNESCO prizes. The CUPEUM *Workshop_Atelier/terrain* is a unique learning model for its multicultural and cross-disciplinary approach, which drives the creation of inventive and innovative projects for the viable development of emerging cities in developing countries. Part of CUPEUM's *Observatoire international des paysages périphériques: villes et métropoles,* these projects are outstanding laboratories for building networks of experience as well as encouraging open dialogue between cultures and reflective thinking about city design in the 21st century.

01 Philippe Poullaouec-Gonidec

LABORATOIRE D'ÉTUDE DE L'ARCHITECTURE POTENTIELLE (L.E.A.P.)

WWW.LEAP.UMONTREAL.CA

Laboratoire d'étude de l'architecture potentielle (L.E.A.P.) is dedicated to the theories and practices of modern architecture. Its main goal is to promote activities in the area of architectural research, especially as regards studies related to architecture projects (potential architecture). LEAP's strategic research directions concern:

- the generic analysis of reflective thinking practices and analogic thinking trajectories in the architecture project design during competitions between 1960 and 2000;
- the critical history of modern architecture in Canada;
- the philosophy of systems of representation and architectural design.

LEAP researchers work with research teams from various countries with which they maintain very close collaborative (partnership) or regular (network) contact such as EUROPAN (new architecture program).

EXHIBITIONS, PROMOTIONS AND EVENTS

DESIGN-RELATED EXHIBITIONS AND PROMOTIONS FULFILL A NUMBER OF DIVERSE VISIONS, WHICH INCLUDE THE HIGHLIGHTING OF MAJOR COLLECTIONS, THE PROMOTION OF MONTRÉAL HERITAGE AND THE PRODUCTION OF EVENTS THAT MERGE INNOVATION WITH INTERDISCIPLINARITY.

BESIDES THE PLAYERS PRESENTED ABOVE:

THE SALON DES MÉTIERS D'ART DU QUÉBEC is the oldest design event in Québec and celebrated its 50th anniversary in 2005. The Salon chose that occasion to hold the exhibition *50 ans de création au Salon des métiers d'art du Québec,* which featured the growth of arts and crafts, from traditional production to the latest creations most oriented around research, artistic expression and creativity in the design of utilitarian or decorative objects. The Salon's 2005 edition included 450 exhibitors and attracted over 258,000 visitors. WWW.SALONDESMETIERSDART.COM

THE INTERNATIONAL FESTIVAL OF FILM ON ART (FIFA) was created in 1981 under the aegis of the UNESCO International Council for Film, Television and Audiovisual Communication (IFTC). Directed by René Rozon, the FIFA held its 24th edition in 2006, attracting over 35,000 festival-goers. This edition's program included 280 films from some 30 countries and, as is the case every year, the FIFA devoted a major section to architecture and design. Besides its Montréal edition, the FIFA is well established in many venues across Québec and continues to tour the world presenting its list of top films, especially in France (Paris and Tourcoing) and the US (Boston, Saint Louis and Washington). WWW.ARTFIFA.COM

THE BIENNALE DE MONTRÉAL is organized by the Centre international d'art contemporain, which, under the direction of Claude Gosselin, earned a reputation, from 1985 to 1996, for holding major contemporary art events. The fourth edition of THE BIENNALE DE MONTRÉAL in 2004 operated under the theme *Agora : le domaine public,* and attracted visual artists, architects, urban designers and landscape designers interested in the future of cities. Claude Gosselin is also the commissioner general of the international biennial of Le Havre, France, *Arts le havre 2006,* whose *La Vie, la Ville* section provided a walking course on works that focused on how the city is perceived. Montréal designers were there, including Jacques Bilodeau, Claude Cormier, François Morelli and Michel Goulet. WWW.CIAC.CA

MONOPOLI is a centre for artists in the area of architecture with the goal of "rallying and stimulating all those passionate about how our built landscape is transformed and constructed". Designed by Commissioner Sophie Gironnay, MONOPOLI is currently hosting an event called *Les Archi-Fictions de Montréal: Six villes invisibles inventées et racontées par…,* which explores possible passageways between fiction and architecture by forming duos formed of an architect and a novelist.
WWW.GALERIEMONOPOLI.COM

CHAMP LIBRE, an artistic agency dedicated to promoting multimedia art and architecture, organizes in situ events, becoming part of the community and forming ties among current practices in contemporary art, architecture and emerging technologies. The Manifestation Internationale Vidéo et Art Électronique, Montréal (MIVAEM) highlights the work of Champ Libre every two years. The next edition of this event entitled *Invisible Cité/City of Invisible* is slated for September 2006 on the site of the Grande Bibliothèque du Québec. WWW.CHAMPLIBRE.COM

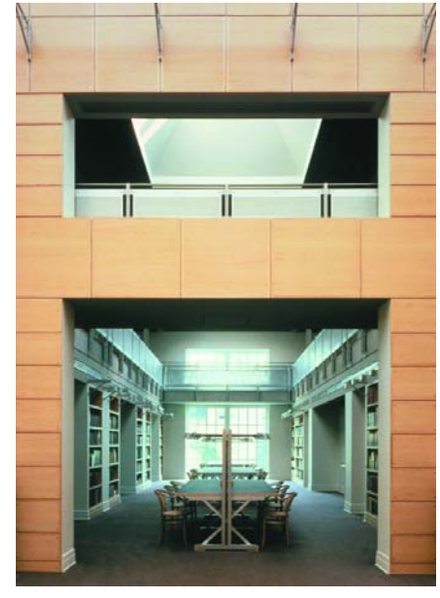
A newcomer to Montréal, Galerie-boutique COMMISSAIRE is dedicated to the very latest local and international design creations. This space shows off insolent or uncommon objects, carefully chosen by its two founders: Pierre Laramée (former advertiser) and Josée Lepage (ex-designer). They are presented in themed exhibitions. Under the theme of black, the architect Gilles Saucier is the guest commissioner of the exhibition currently under way.

CANADIAN CENTRE FOR ARCHITECTURE (CCA)

WWW.CCA.QC.CA

The Canadian Centre for Architecture (CCA) was founded in 1979 as a new form of cultural institution to build public awareness of the role of architecture in society, promote scholarly research in the field, and stimulate innovation in design practice. × The CCA is an international research centre and museum founded on the conviction that architecture is a public concern. Based on its extensive collections, the CCA is a leading voice in advancing knowledge, promoting public understanding, and widening thought and debate on the art of architecture, its history, theory, practice, and role in society today.

× Over 30 years ago, architect Phyllis Lambert began the collection that would become the cornerstone of the CCA. In addition to being founding director of the institution, Phyllis Lambert is Chair of its Board of Trustees. × Today the CCA Collection, comprising works dating from the Renaissance to the present day, documents the culture of architecture throughout the world—past, present, and future. It provides evidence in depth of cultural and intellectual circles of the past, points to the future of architectural thinking and practice, and reveals the changing character of thought and observation pertaining to architecture. Unparalleled in scope, the Prints and Drawings, Photographs, Archives and Library comprise of dynamically interrelated bodies of primary and secondary materials that advance thinking about the nature of the built domain and the ideas that underlie it.



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× Exhibitions and Public Educational Programs forge links between architectural thinking and practice, the history of ideas, and changing social and cultural conditions. Programs are both local and international in scope. They interpret architectural ideas to the wider public at all age-levels as well as to architects and scholars, aiming to reveal the richness of architectural and urban culture and to stimulate dynamic engagement with contemporary issues and debates. The CCA Bookstore specializes in the literature of architecture and an extensive range of interrelated topics, offering a selection of publications from around the world. × The Study Centre was inaugurated in 1997 as an international institute devoted to research in all aspects of architectural thought and practice. Through its Visiting Scholars Program, seminars, and colloquia, the Study Centre supports individual research efforts and advances broad new lines of discourse and investigation. Linking advanced research with public engagement in architecture, the CCA encourages scholars to pursue projects in the spirit of a broadly connective inquiry that cuts across time, space, and media.

01 Michel Boulet CCA

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MONTRÉAL MUSEUM OF FINE ARTS — DECORATIVE ARTS COLLECTION

WWW.MBAM.QC.CA

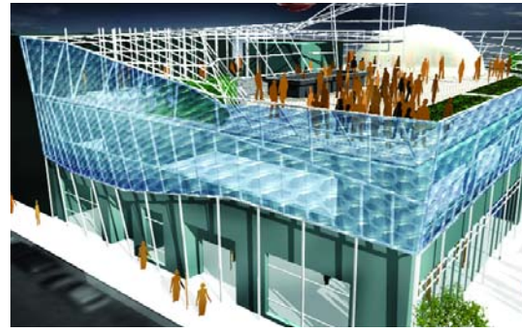
In 2000, the Montréal Museum of Fine Arts received a donation of one of the largest collections of decorative arts and design in North America, containing 5,000 objects from the mid-1930s to today. This collection bears the name of the founders of the Musée des Arts Décoratifs de Montréal, Liliane and David M. Stewart, and enabled the MMFA to set up within its walls one of the richest displays on the evolution of recent design. These acquisitions, which enhance the work done by F. Cleveland Morgan in 1910s, now make the institution one of the largest decorative arts museums on the American continent.

× Large international exhibitions, presented and organized by the Museum and accompanied by scientific catalogues, are regularly featured in its program: *Jack Lenor Larsen: Creator and Collector; Aluminium by Design: From Jewel to Jet; Masterpieces in Motion; What Modern Was: Design 1935–1965.* Next on the list starting in May 2006 is *Il modo italiano. Italian Design and Avant-garde in the 20th Century.*

SOCIETY FOR ARTS AND TECHNOLOGY (SAT)

WWW.SAT.QC.CA

Founded in 1996 by the organizers of the International Symposium for Electronic Art, the Society for Arts and Technology is a research and meeting centre for digital artists. Its current president is Monique Savoie. As a reference institution for today's art, its main goal is the national and international presentation of local artists who combine art, design, science and technology. SAT programs include the international residency initiative designed to bring artists and representatives of recognized digital arts organizations to Montréal. This initiative has given Montréal artists and curators a chance to explore opportunities for productions and co-productions with these individuals and extend the context of creation in media arts to the local artistic community. Through its many projects, such as the Weber server, which provides free storage and disk space for the Web sites of artists and organizations the world over, the SAT is a leader in collaboration and stimulation between the artistic and scientific disciplines of Montréal and elsewhere…



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01 Alex Kempkens 02 SAT

CENTRE DE DESIGN DE L'UNIVERSITÉ DU QUÉBEC À MONTRÉAL (UQAM)

WWW.CENTREDEDESIGN.UQAM.CA

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Since 1981, Centre de design – UQAM, the principal place in Canada devoted entirely to the promotion of all areas of design (graphic, industrial, fashion, architectural and urban design), has held more than 250 exhibitions, some 40 of which outside its walls, in cultural centres, museums or institutional and private galleries. × Its exhibitions, which feature the creations of great modern and contemporary designers from around the world and the best Québec productions, are open to students, professionals and the general public. × The Centre's creations range from exhibitions featuring top-quality set designs and graphic media to the production of touring exhibitions. The Centre's graphic creations, invitations, posters, brochures, catalogues and Web site have also won many prizes. × The three major exhibitions that follow eloquently illustrate the Centre's overall approach. ×

MAIN DESIGN 04

This exhibition provided a panorama of Québec creation in design against a backdrop of Boulevard Saint-Laurent—"The Main"—right at the beginnings of the latest urban trends. By juxtaposing animated images of Montréal life, interviews with creators and presentations of objects, *Main Design 04* presented a kaleidoscopic view of the latest creations in all areas of design: fashion, graphic design, industrial design, interior design, art objects and exhibition sites. More than a hundred Montréal designers were there. × It was designed and produced by the Centre de Design de l'UQAM, in collaboration with *Émission d.* From Musique Plus and with the help of Publicité Sauvage, for *Lille 2004, capitale européenne de la culture,* and then presented in Paris, Saint-Étienne and Montréal, with financial support from the Government of Québec and City of Montréal. ×

LE NOUVEAU MONTRÉAL

Projets urbains marquants dans le Vieux-Montréal × This exhibition used drawings, plans, photographs and models to explain some noteworthy projects involving past and future plans for Old Montréal and its surrounding area. × The major projects presented included especially residences in Faubourg Québec, Cité du multimédia, Montréal's Quartier international, the renovation of infrastructures and public spaces or the Musée Pointe-à-Callière. The exhibition produced by the Centre de Design de l'UQAM received financial support from the Government of Québec, the City of Montréal and Caisse de dépôt et placement Québec. It was presented in Montréal, Lyon, Brussels and New York. ×

L'AFFICHE CONTEMPORAINE AU QUÉBEC

This exhibition displayed 100 posters illustrating the various graphic currents and best creations from the 1960s to today. × Produced by the Centre de Design de l'UQAM with financial backing from the Government of Québec and Conseil des Arts de Montréal, it visited six Montréal cultural centres, and then Chicoutimi and Québec City, as well as museums in China, Argentina and Mexico.

01 Michel Bunelle

INSTITUT OF DESIGN MONTRÉAL (IDM)

WWW.IDM.QC.CA

The goal of the Institute of Design Montréal (IDM), inaugurated in 1993 and directed by Eleni Stavridou, is to promote design as an economic value and have Montreal become a design centre of international calibre. Its objectives are:

- to have design become a brand image for Quebec products and a major lever for improving the competitiveness of Quebec companies in the marketplace;
- to reinforce Montreal's role as a design development pole in Quebec and as an international centre of excellence in design.

To accomplish that, the IDM has implemented programs involving consultation, financial support for professional designers and new designers, matching of student designers with businesses, bursaries, job integration, information workshops, design diagnostics and consulting services. The IDM supports specific activities such as a design experimentation laboratory, a focus group, opportunity studies, conferences and exhibitions, and multidisciplinary research.

IDÉ

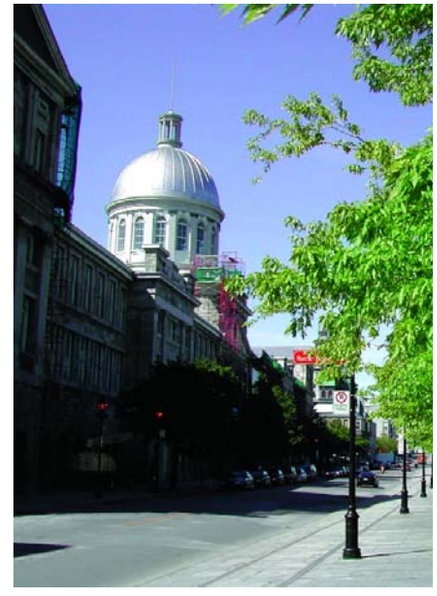
Institut de Design Montréal

Finally, under the aegis of Montréal International (www.montrealinternational.com), whose mission is to support the economic development of Greater Montréal and increase its international status, the Institute was very instrumental in establishing the head office of International Design Alliance in Montréal. × May, designated by the Institute of Design Montréal as Design Month, is the time chosen for promotional events. The program includes exhibitions by students from all Montréal design schools, the Salon international de design intérieur de Montréal and the awarding of Institute of Design Montréal prizes and bursaries.

HÉRITAGE MONTRÉAL

WWW.HERITAGEMONTREAL.QC.CA

Héritage Montréal is an independent, non-profit, private organization dedicated to the preservation of Montreal's urban, architectural, landscape and social heritage. It program director, Dinu Bumbaru, has also been an elected member of the Executive Committee of the International Council on Monuments and Sites (ICOMOS) since 1993. Héritage Montréal's mission is to promote both advocacy and education, helping people understand the great richness of Montreal's urban environment (Architectours), as well as to remain a vigilant critic and maintain a critical presence among architects, urban planners, owners and political decision makers to prevent ill-conceived plans from impoverishing the urban environment or robbing it of its originality. Through its Orange and Lemon awards, handed out every year to new Montréal buildings, Héritage Montréal, along with Save Montréal, encourages creation and urban design on top-quality projects, featured for their social, cultural and economic values.



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01 City of Montréal

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DOCOMOMO QUÉBEC

Created in 1989 as Montréal Moderne, DOCOMOMO Québec is a non-profit organization devoted to providing knowledge about and preserving modern architecture in Québec and making the general public and decision makers aware of the importance of this built heritage. Since 1994, DOCOMOMO Québec has belonged to the DOCOMOMO International network, with which are affiliated some 40 national or regional groups from Europe, the Americas and Asia.

× DOCOMOMO is the acronym for Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement. The primary mission of DOCOMOMO International, founded in 1988 in the Netherlands, is to provide the historical knowledge and technical know-how needed to preserve the most important buildings, sites and neighbourhoods of the Modern Movement. DOCOMOMO International's goal is to prevent their destruction and oversee the creation of a global inventory, in which DOCOMOMO Québec is involved as a regional member.

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SALON INTERNATIONAL DU DESIGN INTÉRIEUR DE MONTRÉAL (SIDIM)

WWW.SIDIM.CA

Founded in 1989 by Ginette Gadoury, SIDIM (Montréal International Interior Design Show) is one of the largest annual interior design shows in Canada. Reflecting the vitality of emerging design, the show, which takes place at the end of May, is an opportunity to discover new local and global design trends. Every year, 300 businesses showcase a selection of their products in a over 20,000 m^2 of space.

SIDIM has always managed to take the pulse of businesses, from both here and abroad, devoted to the design, production, distribution and retail sale of products and services used in interior design. SIDIM's success is due to the originality of its thematic projects such as the *Tribune de designers*, which shines a spotlight on the latest works of Québec designers. Also noteworthy are programs such as *Point de mire*, *Mobilier d'ici à demain*, *Série Limitée*, *Le Quartier Affaires*, *Eurodesign* and *Tendenza Italia*. Working with public and private partners, SIDIM awards annual bursaries in a variety of categories to underscore the excellence of Québec creation. A platform for economic and cultural exchanges that cannot be ignored, the event is a catalyst of talents and a stimulator of Montréal creativity. It clearly contributes to improving Montréal's status on the local, national and international scenes.

01 Philippe Poullaouec-Gonidec 02 SIDIM

EXPO AGEING MONTRÉAL

WWW.IFA-FIV.ORG

Montréal will site of a world exposition on design innovation for the ageing in 2008: Expo Ageing Montreal. This international event will take the form of an exhibition and scientific congress to motivate thinking about opportunities for exploiting design to benefit our ageing society. Under the aegis of the International Federation on Ageing (IFA), the congress will bring together the world's leading designers, manufacturers, researchers, service providers, planners, developers and government policymakers. The Expo will connect design to ageing through the production of objects and environments from applied research. This interface will improve the quality of life of older people through greater independence and autonomy for all ages. The event will also showcase the awareness and interest of decision makers and creators who are already involved in developing a living environment that responds to generational and cultural nuances of communities around the world.

MONTRÉAL FASHION WEEK

WWW.MFW.CA

MONTRÉAL FASHION WEEK

The mission of Montréal Fashion Week is to promote Québec designers to the fashion industry, buyers and journalists. Created in September 2001 by Liaison Mode Montréal, Montréal Fashion Week is set to hold its 9th edition. From the time it was first launched, this event has allowed the fashion press and buyers to discover emerging labels ×

LIAISON MODE MONTRÉAL

The instigator of Montréal Fashion Week, Liaison Mode Montréal is a group of associations dedicated to raising national and international awareness of the fashion and clothing industry, positioning Montréal as one of North America's major creative and production centres. ×

SENSATION MODE

Founded in 1999, Sensation Mode seeks to position Montreal as a fashion hub on both the national and international scenes. To this end, it raises awareness of the know-how, creativity and diverse commercial offering of the city, increasing its visibility by coordinating various initiatives targeting a common objective. × Sensation Mode produces and stages the largest fashion events in Canada, including the Montreal Fashion and Design Festival and Montreal Fashion Week. In support of these different initiatives, it has developed the expertise and strategic marketing tools needed to ensure their outreach. × In the process, Sensation Mode has become known for its unique, avant-garde concepts. In fact, experiences proposed by Sensation Mode offer partners associated with different projects a unique platform for their operations. × Sensation Mode's unequalled expertise in its field allows it to provide its clients with peerless turnkey service. × The fashion industry in Montréal is the leading employer in the manufacturing sector with its 33,530 jobs. Montréal is the 3rd largest apparel production centre in North America, after Los Angeles and New York, and the 1st in job concentration. The industry pays $768 million in wages and generates $3.6 billion in manufacturing shipments, 80% of which are intended for the Canadian market. ×

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Montréal, a city of creation and innovation, is known for its international population and its multiple cultural influences. A city open to the world and to differences, it serves as an inspiration for its many creators. It offers the best of both worlds, an American lifestyle with a European flair.

01 Jimmy Hamelin

MEDIA

IF THE MEDIA ARE ANY INDICATOR OF A SECTOR'S VITALITY, DESIGN IS CLEARLY VERY ALIVE AND WELL.

THEY INCLUDE:

TV /

- *ÉMISSION D*, a weekly magazine broadcast to all French-speaking audiences via TV5, mixing fashion and design
- *VISITE LIBRE,* show dedicated to the architecture and planning of private Québec residences, both old and new

MAGAZINES /

- *INTÉRIEURS,* the sector's largest international networking magazine
- *ARQ (architecture Québec), EGO, Vie des arts, Grafika, Urbania,* specialized journals

WEEKLIES /

- *VOIR LA VIE, VOIR LA VILLE,* a monthly insert in a free cultural weekly

WEB /

WWW.CREATIVITEMONTREAL.COM
CRÉATIVITÉ MONTRÉAL, a newsletter on the latest in Montréal design

WWW.MADEINMTL.COM
MADEINMTL.COM, a virtual tour of Montréal covering all the latest developments

WWW.MOCOLOCO.COM
MOCOMONTREAL, a Web magazine and directory of everything on contemporary design and architecture

Of final note is the availability of a multitude of public publications and TV shows covering interior design, gardening design and more general lifestyle issues. Though categorized as popular, these publications are just as important for raising requirements related to a quality living environment. ✕ It is said that Québec is the province that produces and consumes the greatest number of decorating and lifestyle magazines in Canada.

CRÉATIVITÉ MONTRÉAL

A portal for discussion and communication between designers and the Montréal public that went online on February 21, 2006, Créativité Montréal is an initiative of Communication Design Montréal developed in partnership with the City of Montréal. As a Web site and weekly electronic magazine, Créativité Montréal keeps in touch with the population and the community design providing the latest news in the areas of architecture, design and the city. With its search engine, the site is a tremendous information tool for learning about Montréal's dynamic design sector and the evolution of the urban environment through various forms of creation. × Some of the latest news from Créativité Montréal showing what's happening in architecture, design and the city:

To subscribe to the newsletter:
WWW.CREATIVITEMONTREAL.COM

››› ***LES 10 ANS DE L'ATELIER IN SITU***
ATELIER IN SITU is celebrating its 10th anniversary! A decade devoted to architecture that is innovative, ingenious and open to its physical, as well as social and cultural, environment.

››› ***UN MONTRÉALAIS SUR LA ROUTE DE LA SOIE EN CHINE*** — Transdisciplinarity, architecture in motion, the global search for exploration of cultural identities: the practice of JEAN BEAUDOIN and his Intégral studio is structured around various issues and experiences related to chance in travel and encounters.

››› ***L'ATELIER SCRAP, LA SECONDE VIE DES ORIFLAMMES*** — They flutter in the wind for a few weeks, announce the latest events, flaunt their colours, and then disappear…

››› ***VU DANS LA PRESSE INTERNATIONALE***
In the Australian magazine *POL Oxygen:* the Goulet House, developed by Montréal architects SAIA, BARBARESE and TOPOUZANOV, and a portrait of the Montréal office of SAUCIER + PERROTTE under the flattering title *Architects of Imagination.*

››› ***DÉCOR DE FIN DE PARTY À LA SOIRÉE URBANIA*** — The designer ANTOINE LAVERDIÈRE launches his event design section by holding a kick-off evening for the latest edition of *Urbania* devoted to parties.

››› ***LA BELGIQUE HONORE LE DESIGNER KOEN DE WINTER KOEN DE WINTER,*** a prolific industrial designer and creator of a multitude of domestic and recreational objects, receives a prestigious design award from his native country, Belgium.

PATHFINDER PROJECTS

DESIGN QUALITY AND INNOVATION ARE EVIDENT THROUGHOUT THE CITY IN BOTH HIGH-END AND WORKING-CLASS NEIGHBOURHOODS. INNOVATIVE, PROMISING ACHIEVEMENTS ILLUSTRATE THIS POST-SPECTACULAR CREATIVITY. MONTRÉAL ACTUALLY RELIES MORE ON DESIGNS OR CONSTRUCTIONS THAT SOLICIT THE DIRECT PARTICIPATION OF CITIZENS. THIS INVOLVEMENT MAY BE FINANCIAL AS IN THE CASE OF MONTRÉAL'S QUARTIER INTERNATIONAL OR RELY ON CONSENSUS-BUILDING AS IN THE CASE OF BENNY FARM.

01

QUARTIER INTERNATIONAL DE MONTRÉAL (QIM)

WWW.QIMTL.QC.CA

Created in 1999, the Quartier international de Montréal (QIM) is a non-profit organization that sprung from the desire of the Montréal community, under the leadership of the Caisse de dépôt et placement du Québec, to give the city a prestigious district of world calibre: the QIM project. × Inaugurated in 2004, the Quartier international is a new urban area located between the city's business district and Old Montréal. As a large-scale development and revitalization project, the QIM's mission is to promote and develop Montréal's international vocation. It is an environment that is truly contemporary, prestigious and exclusive offering an exceptional quality of life right in the heart of downtown × Given its superior development concept and status as Canada's hub for international activities, the Quartier has become Montréal's prime sector for strategic growth. The project, representing an investment of more than $90 million, is the product of a unique partnership between public and private sectors. Current spin-offs from this major undertaking total more than $1 billion. ×

01 Alain Laforest et Pierre Zabbal

The QIM project would not have been possible without the vision and social conscience of the sector's property owners. In fact, these landlords voluntarily accepted to invest in a public project not only to maximize their investments but also to become involved in a meaningful way in improving the environment for their employees and everyone who comes to the Quartier international. Through the Landlords Association of the Quartier international de Montréal, property owners agreed to invest more than $8 million in public property and lands (streets, sidewalks, trees, parks, etc.) by way of a voluntary local improvement tax. ✕ The vision of overall planning developed from the outset and which made it possible to work simultaneously on from the urban to the object, is a second characteristic of the project. The concept's consistency is mainly due by sector to:

››› Concept: Daoust Lestage — Architecture and Urban Design
››› Architecture-Urban Design: Consortium Daoust Lestage — Provencher, Roy et associés
››› Civil Engineering: GÉNIVAR
››› Industrial Design: Michel Dallaire Design Industriel Inc.
››› Lighting: Éclairage public

The Quartier international de Montréal project has won several local and international competitions. The project has received universal praise and earned distinctions in more than 12 different categories, confirming the QIM approach and conviction that quality investments in urban design and development stimulate additional quality investments by the sector's property owners. This dynamic has generated significant spinoffs in a number of industries from architecture, real estate and tourism to engineering, culture, design and management. Of the 22 awards received, the QIM was especially honoured by the equivalent of an Oscar in urban project management—the 2005 PMI Project of the Year award given out by the Project Management Institute. ✕ Designed to enhance the well-being of pedestrians and turned towards the future and the world, the QIM is a perfect example of the successful utilization of design to shape the face of Montréal.

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01 Jonathan Picard (QIM)

TOHU, LA CITÉ DES ARTS DU CIRQUE

WWW.TOHU.CA

The mission of La Cité des arts du cirque is to make Montréal an international circus arts capital while participating in the rehabilitation of the Saint-Michel Environmental Complex (ex-Miron Quarry) and revitalization of the Saint-Michel District. It was founded by the National Circus School, En Piste—Québec's association of circus professionals, and Cirque du Soleil. Aware of the context in which the Cité des arts du cirque is evolving, the organization expanded its mission to add environmental and community components.

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× In 2003, after operating for four years under the name Cité des arts du cirque, the organization adopted a new identity—TOHU—which reflects its many fields of activity and its mission. The emergence of TOHU is a core driver of local and international mobilization around initiatives centered on sustainable development and the social economy. × In 2004, TOHU la Cité des arts du cirque opened the doors to the building housing its operations—an example of green architecture designed in a consortium by Schème Consultants, Jodoin, Lamarre, Pratte et associés architectes, the architect Jacques Plante, and the firm of Martin Roy et associés – ingénieurs conseil. Entering the TOHU pavilion is to penetrate a world where every space and every experience enjoyed on the site respects the environment. Several items alert visitors to the principles and tangible applications of sustainable buildings, such as, for example, the eco heating, ice bunker and passive geothermics, the natural/hybrid ventilation and the natural basin. To guide its ecological construction efforts, TOHU aimed for the "gold" level in the LEED (Leadership in Energy and Environmental Design) international certification. × Since its inauguration, TOHU la Cité des arts du cirque has won many prizes and awards in architecture and sustainable development and has inspired the development of other projects both locally and internationally.

GRANDE BIBLIOTHÈQUE AND ARCHIVES NATIONALES DU QUÉBEC

WWW.BANQ.QC.CA

Inaugurated in 2005, the Grande Bibliothèque du Québec is one of the projects that supported the largest architectural creativity operation ever organized in Québec. The contract for the design and development of this public building was actually granted following an international competition that attracted the greatest names in architecture, and the team of Patkau/Croft-Pelletier/Gilles Guité Architectes came out the winner of this interactive process. Concurrently with this contest, a second competition was held to choose the designer of all the furniture for the new library (Michel Dallaire). Consequently, the GBQ has helped put major competitions back on the agenda, considered a recognized tool for conducting large-scale projects aimed at embodying a part of our heritage. The GBQ also helped democratize architectural creation while spreading the word about our know-how to the international arena.

02

01 Alain Laforest 02 Giovanni de Paoli

PLANNING OF PLACE ÉMILIE-GAMELIN AND PLACE D'YOUVILLE

«*Place du 350e anniversaire*» of the founding of Montréal, Parc Émilie-Gamelin was designed between 1990 and 1992 by Montréal landscape architects Philippe Poullaouec-Gonidec and Peter Jacobs and features the work of Canadian artist and architect, Melvin Charney. Located in the heart of Montréal's Latin Quarter, this is a unique public square; it is emblematic of the renewal of Montréal's open spaces. Though it is a public space that breaks from the neo-Victorian formalism of Montréal's public squares, it is anchored in its territory, its memory. The identity of this place is characterized by both the expression of its immediate urban setting or belonging to the topography with Mount Royal, a symbol of the City Montréal. Winner of many awards of excellence and the subject of several international publications, Place Émilie-Gamelin, expresses through its narrative evocations the importance of enhancing the singularities of the Montréal landscape in urban design. A voluntary or hybrid public space between the idea of square, park and urban plaza, this place has, since opening to the public, become a place for political, social and cultural expression where a citizen's right to free speech mixes with that of being able to laze about freely in today's urban setting.

× To celebrate Montréal's 350th anniversary, France asked five of its most prominent creators to take a new look at the New World by proposing a planning concept for Place D'Youville in Old Montréal. These "new looks " were not very compatible with the square's actual heritage, but they led to a second exercise involving a local competition, a municipal first. Following an invitation to tender, three firms were chosen for the idea competition stage in early 1997. Groupe Cardinal Hardy inc./Claude Cormier, architectes paysagistes won the competition with their tightly woven sidewalks. Besides preserving all the monuments and works of art already there, evocation of the site's material memory was limited to the William Collector, an impressive work of engineering from the early 19th century—accessible from the Musée Pointe-à-Callière—which channels a river. The collector has been transposed into a central sidewalk axis in granite. Phase 1 of the project ended in 1999. Winner of many awards, Place D'Youville quickly became a favourite of the resident owners and workers because of its obvious friendly atmosphere. × Both these public squares are among the best illustrations of the typically Montréal contextual approach that transcribes the memory of a place through a resolutely contemporary design.

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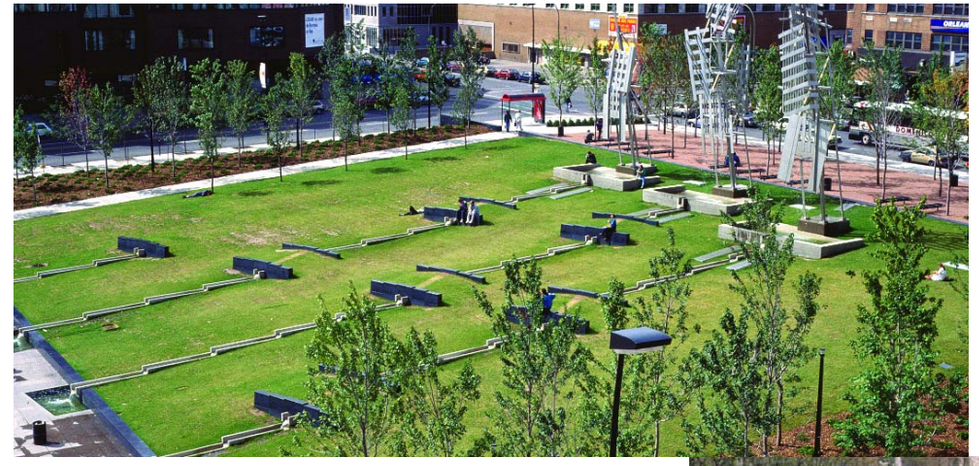

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01 Philippe Poullaouec-Gonidec 02 Normand Rajotte

BENNY FARM

WWW.BENNYFARM.ORG

Located in Montréal's Notre-Dame-de-Grâce District and occupying an area of some 18 acres (7.3 hectares), the Benny Farm complex was planned in 1946 and 1947 as a garden town. The Canada Lands Company has owned it since 1999.

× The goal of the Benny Farm redevelopment project is to try to provide a solution that responds to the needs of Notre-Dame-de-Grâce while blending harmoniously into the surrounding neighbourhood. The new development includes some 530 affordable homes intended for low and middle income households. The entire site involves various types of tenure (co-ops, non-profit housing, private and co-owned rental units) and types of housing (row housing, triplexes, sixplexes and apartment buildings). More than a third of the units are intended for home ownership. The rental units, approximately 200 units administered by co-ops and non-profit organizations (NPOs), target specific groups: retirees, new families, single mothers and mobility impaired persons. The City of Montréal is heavily involved in the Benny Farm redevelopment strategy, particularly when it comes to zoning changes and funding for the various affordable housing programs (via Opération Solidarité 5000 logements). The proposed redevelopment includes many innovations in the areas of public participation, planning, design and sustainable development.

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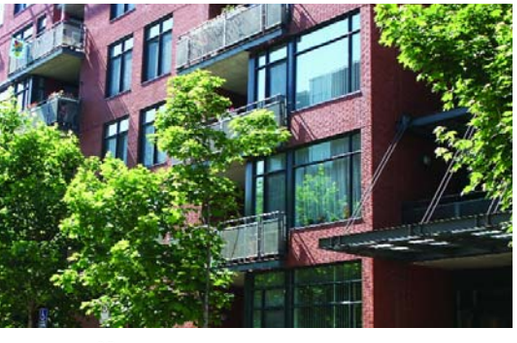

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01, 02 City of Montréal

× In 2006, the members of the Benny Farm Task Force received the Canada Urban Institute Leadership award in the City Renewal category. This Canada-wide award recognizes the exemplary contribution individuals have made to the revitalization and enrichment of cities. The Canada Urban Institute therefore acknowledges the outstanding contribution of the Benny Farm Task Force to attitude-building, the promotion of public participation and transformation of the city landscape for future generations.

× For its redevelopment, Benny Farm drew on the expertise of many consultants, including those from architects Pearl, Poddubiuk et associés (L'OEUF), which agreed to several years and projects. L'OEUF (L'Office de l'éclectisme urbain et fonctionnel), founded in 1992, is an office that supports a diversified, expanded architecture practice. Working in the architecture mainstream while remaining alert to political and ecological issues often excluded from the practice's context, L'OEUF develops architectures that strive to fit with the latent social and environmental features of a particular context, to surface them and to exploit them so they become the basis of the architectural project. The Greening of the Infrastructure project at Benny Farm recently won an international award in the sustainable construction competition held by the HOLCIM FOUNDATION FOR SUSTAINABLE CONSTRUCTION.

AMÉNAGEMENT DU VIEUX-PORT DE MONTRÉAL

WWW.VIEUXPORTDEMONTREAL.COM

When the St. Lawrence Seaway opened in 1959, it smoothed the way for ocean liners to travel through to the Great Lakes without stopping in Montréal. The port suffered a serious downturn in activity. × In 1977, the Canadian government announced its plans to redevelop the old section of the port. In 1979, the population was invited to comment on four possible redevelopment plans. × The site is now home to a vast multifunctional development that includes high-density housing. The lively reactions this project elicited led to two public consultations six years apart. Little by little, the recommendations adopted suggested redeveloping the site into a park while maintaining port operations. Montréalers passionately wanted to have a wide view onto the river because the port's location in front of the old city was the only sizeable piece of public land that could provide river access along the entire 25-kilometre shoreline occupied by the port.

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× In 1981, this part of the Port of Montréal was decommissioned, and its administration was placed in the hands of the Société du Vieux-Port de Montréal. With this change of status, the old docks lining the river lost their harbour function. Starting in 1981 and following a master plan prepared by Peter Rose, architect, and Jodoin Lamarre Pratte & ass. Architectes to free up the space between Old Montréal and the river, the hangars and grain silos were demolished, six of the eight railway tracks following Rue de la Commune were removed, and the now freed-up land was developed into a promenade and green space (1984). × A few years later, the master plan was updated by the Cardinal Hardy Group. The new concept was based on the site's identity as a port and industrial facility and proposed using archaeological remnants as the basis for the narrative program. × The same firm was also hired to redevelop the Bonsecours and Écluses sectors, build the Maison des Éclusiers and Pavillon Jacques-Cartier, and design the street furniture and lighting. Collaborators and consultants were put to work in specific areas of specialization, such as Parent, Latreille & ass., Pluram inc., Chan & Krieger Arch., Georges Sexton Ass., Peter Walker & Partners, Landscape Architecture, Morelli Designers, Simon Cayouette and Lucien Chartrand & ass. The Pavillon du bassin Bonsecours is the work of Luc Laporte, architect. These jobs were completed in 1992.

× Later on in 2000, the Centre des sciences de Montréal was created in one of the hangars on the King Edward Quay. This exhibition centre was developed by the consortium of architects comprising Daoust Lestage et Faucher, Aubertin, Brodeur, Gauthier. × Since this redevelopment, the site has been used for a multitude of artistic, heritage, recreational, nautical and sports events that keep it bustling with life year round. The venue quickly became the favourite meeting-place of Montréalers. × The Old Port of Montréal remains a unique case of the complete rehabilitation of an industrial site on the seaside or riverfront for entirely public purposes; it has also garnered international recognition for the excellence of the work.

01 Denis Labine

LACHINE CANAL REVITALIZATION

WWW.PC.GC.CA/LHN-NHS/QC/CANALLACHINE

The 14-kilometre Lachine Canal cuts across the south-western part of the Island of Montréal. This man-made navigable corridor was originally designed as a way to avoid the Lachine Rapids and facilitate navigation along the St. Lawrence. The first canal, dug between 1821 and 1825, was expanded substantially between 1843 and 1848, and then between 1873 and 1884. Its five twinned locks drop some 14 metres. × This canal and its related engineering works provide unique evidence of how navigation on the St. Lawrence and maritime transportation in Canada have evolved. They also bring to mind the decisive role the canal played as the headend of the network of canals connecting the Atlantic Ocean to the heart of the continent.

× The canal had a major impact on Montréal's industrial and urban growth as the first home to the Canadian manufacturing industry. From the mid-19th century on, the proximity of the Port of Montréal, the large volume of commercial traffic and the hydraulic potential of the water passing through its locks helped start up many of the industries that gave birth to one of the largest industrial corridors on the continent and in the British Empire. × The industrial buildings that remain today along the canal, together with the transportation equipment and infrastructures that abut and straddle the waterway, create a considerable landscape that testifies to Montréal's industrial boom from the 19th to the mid-20th century and that evoke the role the Lachine Canal played in that boom. × Since being transferred to Parks Canada in 1978, the Lachine Canal, declared a national historic site, has served mainly as a city park for recreation. During the 1970s, 1980s and 1990s, the development of a green space criss-crossed by a bicycle path and pedestrian walkways gave area residents access to an urban area that had been gradually abandoned once the canal was closed to through traffic.

× Following several years of discussion, negotiation and planning, the Canadian government and the City of Montréal announced in 1997 the initiation of the Lachine Canal Revitalization Project ($100 million). These public funds have since generated private investments of some $250 million. × Parks Canada and its federal financial partners have thus been working on restoring the canal's infrastructures (locks, spillways, retaining walls, etc.) to make them operational once again. The canal has been open to pleasure boating since 2002.

× For its part, the City of Montréal's investments in the lands it owns on the sides of the canal have included such projects as the development or redevelopment of public spaces, and the construction of road infrastructures or visitor service buildings. × Many designers have been asked to take part in the work. They include Williams, Asselin, Ackaoui and Associates, a firm of landscape architects, for the development plan entitled *Plan d'ensemble, esquisses d'aménagement et motifs d'aménagement.* × The beautification operation has also required the collaboration of several public, community and private organizations to both develop and manage the site. This ongoing revitalization project is helping the Sud-ouest de Montréal borough get its economy back up to cruising speed and thus serve as leverage to attract many of the privately funded projects in both the industrial and residential sectors.

PUBLIC SECTOR PARTNERSHIPS

MOTIVATING THE PRIVATE SECTOR TO INVEST IN PRODUCTS WHOSE ADDED VALUE IS TIED DIRECTLY TO CREATIVE MOVEMENTS SUCH AS DESIGN OFTEN HELPS STIMULATE THE INVOLVEMENT OF THE PUBLIC SECTOR. FOR CONTRACTORS, GOVERNMENTS ARE A KIND OF RECOGNITION OF THE GRAVITY AND VALUE OF THOSE INVESTMENTS.

× GIVEN SUCH A CONTEXT, THE CITY OF MONTRÉAL ENTERED INTO PARTNERSHIPS WITH THE PROVINCIAL GOVERNMENT TO PROMOTE THE DESIGN SECTOR AND CARRY OUT URBAN ACTIVITIES QUALIFIED BY DESIGN.

SUPPORT FOR PROMOTION OF THE DESIGN SECTOR

In the past few years, the governments of Canada and Québec have agreed to pool their efforts in order to maximize the effects of their respective interventions on Quebec's design industry. The key government granting agencies in the design sector in Québec are:

For the Government of Québec:

- Ministère des Affaires municipales et des Régions du Québec (MAMR);
- Ministère de la Culture et des Communications (MCC);
- Ministère du Développement économique, de l'Innovation et de l'Exportation (MDEIE).

For the federal government:

- Canada Economic Development (CED).

The general objectives targeted by the granting agencies concern two aspects: the integration of design into business and the national and international outreach of Quebec design:

- As concerns the integration of design into business, the goal is to make manufacturing and commercial enterprises more competitive by showing them the value of design as a factor of innovation and competitiveness.
- As concerns the national and international outreach of Québec design, the goal is to raise the visibility of design, develop new markets for products and designers and boost the status of Montréal and Québec design in the global marketplace.

These partners have invested over $7.1 million to achieve these two objectives since 2001.

SUPPORT FOR REQUALIFICATION OF THE CITY THROUGH DESIGN

Programs whose key objectives are to improve the living environment obviously provide major leverage for city design. The Urban Renewal Program, a product of the partnership between the Government of Québec and the City of Montréal, is the first example. It supports "integrated urban revitalization" types of approaches intended for certain sectors targeted by the city's land. These approaches are aimed mainly at improving both the living conditions of the population and the physical environment in which they are developing. ×

The second example concerns the Canada-Quebec Infrastructure Works Program and the Québec-Municipalities Program. Investments in rebuilding the water system, sewage and road networks often provide the opportunity to rethink the surface layout of these restored public rights of way. The other category of project these programs support concerns public facilities such as the renovation, expansion or construction of sports complexes or public markets. These are just some of the many opportunities available to contribute directly to the design of the city through interdepartmental alliances.

AGREEMENT ON MONTRÉAL'S CULTURAL DEVELOPMENT

The first cultural partnership with the Government of Québec was formed in Montréal with the Agreement on Old Montréal and Montréal's Heritage in 1979. Since 1995 on, this partnership has opened up to include culture in general. A new generation of agreements renewed several times is now targeting a multitude of fields of activity to help the population access and participate in arts and culture. ✕ The Commerce Design Montréal program received its first financial support under the Agreement on the Cultural Development of Montréal in 1999. Its goal was to support the program to increase public awareness of commercial design. The ministerial partner's participation has evolved since then. The new strategic direction is now to support initiatives to revitalize heritage through design under Design Montréal's integrated action plan. This is tangible recognition of the strictly Montréal approach to this cohabitation of heritage and design.

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FONDS DE DÉVELOPPEMENT DE LA MÉTROPOLE

The Fonds de développement de la métropole (FDM) has been supporting design initiatives since 1997. For example, towards the end of the 1980s, it was a partner in the *Petites hôtelleries* network, which helped create a distinctive signature for the hotel industry in Old Montréal as a complement to the Agreement on the Cultural Development of Montréal. Escheated properties are recycled into high-end boutique hotels this way. Most of them have won awards in the Commerce Design Montréal competition, such as the Gault Hotel, designed by architects YH2.

✕ From 2001 to 2004, the FDM injected close to $3 million into six design organizations to hold design exhibitions that toured abroad, a Salon international du design d'intérieur de Montréal (SIDIM), activities to promote and grow the national and international status of Québec designers, the Commerce Design Montréal competition, Montréal Fashion Weeks, and the Sensation Mode Festival.

01 Le photographe masqué

DESIGN: CORE DRIVER

OF THE IMAGINING-BUILDING MONTRÉAL 2025 PROJECT

01

MUNICIPAL STRATEGIES

× MUNICIPAL STRATEGIES ARE ORIENTED AROUND IMPROVING THE CITY'S DESIGN AND PROMOTING MONTRÉAL AS A CITY OF DESIGN.

Since 1991, through the actions of its Commissariat au design, which combines the job of publicizing outstanding achievements with the role of supporting design orders (competition for the furniture for the Casino de Montréal and Grande Bibliothèque du Québec, workshop on the identity of the Quartier des spectacles, etc.), the City is making private and public players aware of the benefits of quality in design. Following a major awareness-raising effort from 1995 to 2004 targeting merchants (retailers, restaurant owners, hotel operators, artisans) via the Commerce Design Montréal program—which it initiated and which has now been adopted by other cities around the world—the City announced in September 2005 its new integrated action plan *Montréal, Design of the City/City of Design* aimed at introducing the concept of design innovation into all decisions and activities affecting the built environment and at intensifying international networking of Montréal design.

01 City of Montréal

COMMERCE DESIGN MONTRÉAL

The Commerce Design Montréal competition is a City of Montréal initiative carried out from 1995 to 2004 in partnership with the Government of Québec and in collaboration with several public and private partners (Tourisme Montréal, Hydro-Québec, MusiquePlus, etc). With its objective of improving the city's living environment, raising its image and making it more attractive, all in the interests of sustainable development and social integration, this program rewarded Montréal businesses that used the services of Québec interior design or architecture professionals to improve their establishment. Every year, close to 20 businesses were awarded by a jury of experts for the overall quality of their design. × The contest quickly grew with the gradual addition of a number of secondary activities: publication of a design guide and Web site, series of guided tours, street theatre, press relations, public votes, etc. These activities helped Commerce Design Montréal constantly expand its influence among both the public and merchants. For example, over 58,000 people took part in the People's Choice in 2004, demonstrating that the initially proposed objectives of outreach and social inclusion had been achieved. The various tools and strategies implemented over the years were also used to constantly promote the winning businesses, raise the consciousness of the public so it would demand more of design quality, confirm and enable the emergence of Québec design talent and establish Montréal's position as a young design metropolis. × Commerce Design Montréal's impact was recognized in 2002 when the City of Montréal was given an Outstanding Achievement Award, grand prize in all International Downtown Association categories, for its structuring, innovative, mobilizing and reproducible nature. Montréal has been actively exporting its concept abroad since 2003. Three complete or partial licences have been granted at the request of the Ville de Saint-Étienne and Chambre de commerce et d'industrie de Lyon, in France, and the Times Square District in New York City.

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× At the close of the 10th Commerce Design Montréal competition in 2004, an international symposium was organized around the theme *New Design Cities.* Created in the wake of the partnership with Ville de Saint-Étienne, the goal of this symposium was to stimulate dialogue on the various design-based placement and development strategies implemented by cities like Anvers, Glasgow, Lisbon, Montréal, New York, Saint-Étienne and Stockholm. × At the end of a request for proposals issued to key Montréal design agencies, continuation of the commercial design enrichment program started by the Commerce Design Montréal contest has now been entrusted to the partner organization, Communication Design Montréal, a non-profit operation founded by Bruno Gautier, president of Éditions Infopresse, with the mission of promoting the cultural, economic and social interests of stakeholders in the communication and design sectors.

01 David Smith

CITY OF MONTRÉAL URBAN PLAN

Initiated at the Montréal Summit in June 2002 and adopted by City Council in November 2004, the City of Montréal Urban Plan is the outcome of a major consensus-building effort among elected officials, representatives from all boroughs, the municipal government, sector stakeholders, municipal services and, more generally, Montréalers who had the chance to express their concerns and wishes during public consultations. The Plan describes the design vision for developing Montréal lands. Besides recommending strategic directions, it includes a series of means for implementing them. It also provides for systematic, transparent monitoring of this implementation via an annual assessment report submitted by a City Council commission every spring for public examination. × The City of Montréal has set up various advisory bodies such as the Conseil du patrimoine, Comité d'architecture et d'urbanisme and Office de consultation publique de Montréal to encourage participatory democracy and support implementation of the Urban Plan. × In 2004, the Canadian Institute of Planners bestowed its award for Planning Excellence in the Urban Design category on the City of Montréal for the quality of its Urban Plan as a planning document that is accessible, appropriate and facilitates the crucial connection between urban planning and action.

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MONTRÉAL 2025 MODEL: SECURING CITIZEN BUY-IN

The municipal government has developed a unique tool to ensure that residents can take part in Montréal's growth. The virtual model and some 100 fact sheets found at ville.montreal.qc.ca/montreal2025, are remarkable means for understanding and building a society. × The City of Montréal presents the evolution of the projects initiated by the City, governments, public institutions, organizations or businesses to secure citizen buy-in and stimulate public debate. The population can now monitor the progress of the work and use a window designed expressly for that purpose to send in their comments. A strategic and tactical task force, formed of professionals working for the City, then coordinates and responds to the citizens. × Facilitating the dialogue between the city and its citizens, Montréal 2025 enriches the urban development process and will guarantee that Montréal has the best quality of life in North America by 2025.

01 City of Montréal

MONTRÉAL, DESIGN OF THE CITY/ CITY OF DESIGN INTEGRATED ACTION PLAN

× BEING NAMED A UNESCO CITY OF DESIGN WILL PROVIDE OUTSTANDING LEVERAGE TO FACILITATE IMPLEMENTATION OF THE CITY OF MONTRÉAL'S INTEGRATED ACTION PLAN
× IMPLEMENTING THE INTEGRATED ACTION PLAN WILL ENABLE THE CITY OF MONTRÉAL TO PLAY A STRUCTURING ROLE IN THE DEVELOPMENT OF THE UNESCO CREATIVE CITIES NETWORK

09/22/2005: MONTRÉAL LAUNCHES ITS DESIGN ACTION PLAN

"But why is Montréal so interested in design? Because we, in Montréal, are convinced that design plays a key role in the city's social, cultural and economic growth. Design, beauty and creativity are important elements that set Montréal apart from other cities of the world and attract tourists, new residents and businesses. Given the global competition among cities, the City of Montréal's design action plan will play a strategic role in enhancing the city's image and identity, making it more attractive, improving the performance of its economy, developing a sense of pride and improving its inhabitants' quality of life. Our administration has taken a high-profile position in favour of a quality living environment. It is one of the main objectives of the Urban Plan and of all sector-based plans adopted since. On all fronts, we emphasize that design is one of the elements necessary to improve the quality of life and—I might add on this car-free day—sustainable development."

STÉPHANE HARBOUR, Mayor of the Borough of Outremont
Member of the Montréal Urban Community Executive Committee

"Our new action plan Montréal, Design of the City/City of Design was part of the economic development strategy that I made public last June. It is an essential element of the game plan entitled Imagining – Building Montréal 2025, which the Mayor launched a week ago. It is an important step in acknowledging design as a means of improving quality of life and as a vector for growth. Our objective is now to strengthen Montréal's reputation as a city of design, by aggressively promoting our achievements in the field of city design – on the local and international scenes. The city of Montréal intends to focus on its first design responsibility … the city itself. We wish to set an example by remaining true to ourselves, as city leaders, clients and design promoters, in all our actions."

ALAN DESOUSA, Mayor of the Borough of Saint-Laurent
Member of the City of Montréal Executive Committee, responsible for economic development, sustainable development and the *Montréal 2025* project

Extracts from speeches given by STÉPHANE HARBOUR and ALAN DESOUSA during the launch of the integrated design plan: Montréal, Design of the City/City of Design on September 22, 2005

Montréal's development as a centre of design excellence is structured around the implementation of a design action plan aimed at working with municipal and government stakeholders to "*make the city better*" while also helping, through a variety of partnerships and networks, to assert Montréal's national and international leadership as a "*city of design*".

With its various components, this design action plan fits within the integrated vision Montréal wants to promote by helping create *knowledge* and enhance local *know-how,* by inspiring and stimulating *creation* in all disciplines associated with city design (architecture, urban design, landscape architecture, etc.) and by helping get the word out to the world about the City of Montréal and its creators.

Another goal of this design action plan is to organize the development of a shared forward-looking vision, which is conveyed by, among other things, the organization of a rallying point: an urban design forum to outline plans for Montréal in the coming decades and to highlight, at regular intervals, the design-related activities being carried out by the City of Montréal and its partners.

OBJECTIVES AND COMPONENTS

The *Montréal, Design of the City/City of Design* action plan has two key objectives:

- Improve Montréal's "*design of the city*".
- Strengthen Montréal's position as a "*city of design*".

These objectives can be achieved in partnership with the stakeholders helping to build the city and those helping promote and disseminate design.

IMPROVING MONTRÉAL'S DESIGN OF THE CITY

is a common goal of many municipal plans, strategies and policies:

- ECONOMIC DEVELOPMENT STRATEGY: "The City will support design innovation to improve the quality of public spaces and the built environment."
- URBAN DEVELOPMENT PLAN: "The City will support the development of a broader culture of quality, excellence and creativity in urban planning and architecture."
- HERITAGE POLICY: "The City must use all necessary means to become an exemplary property and promote the improvement of quality of the living environment."
- CULTURAL DEVELOPMENT POLICY: "The City is committed to better integrating design into its practices while continuing its effort to promote design to its institutional and private partners."
- STRATEGIC SUSTAINABLE DEVELOPMENT PLAN: "The City will implement an 'ecosustainable' industrial design contest to revitalize creation and promote best practices while helping publicize Montréal's influence as a city of design."

THIS OBJECTIVE IS ALSO AN INTEGRAL PART OF THE *IMAGINING — BUILDING MONTRÉAL 2025 — A WORLD OF CREATIVITY AND OPPORTUNITIES* PLAN, LAUNCHED IN SEPTEMBER 2005.

"Montréal's goal is to assert itself as one of the most attractive cites in the world because the quality of the living environment is a critical success factor for world-class cities in the 21st century. So, to make Montréal an outstanding place to live, the City will pay more attention to design and the quality of urban planning, all in the interests of sustainable development."

ASSERTING MONTRÉAL AS A CITY OF DESIGN

is an objective validated by the ongoing activities of the past 20 years, publication of the Picard Report in 1986, which acknowledges design as a top-priority development sector, and implementation of the International Design Alliance in Montréal in 2005:

- 1986 Rapport Picard
- 1986 Picard Report
- 1989 Salon international en design d'intérieur (SIDIM)
- 1991 Commissariat au design de la Ville de Montréal
- 1993 Institut de design Montréal
- 1995 Commerce Design Montréal Competition
- 1998 *La commande publique en architecture, en art et en design* — Symposium
- 2004 *New Design Cities* — Symposium
- 2005 International Design Alliance/Montréal

THE MONTRÉAL, DESIGN OF THE CITY/CITY OF DESIGN ACTION PLAN HAS THREE KEY COMPONENTS:

- Implement a co-ordinating and expertise unit, the *Design Montréal* action group with various functions: experimentation, awareness-raising activities, training, promotion.
- Hold a *forward-looking structuring communication event.*
- Build diversified *networks* at the local, regional, national and international levels.

MONTRÉAL: 20 YEARS OF SUSTAINED DESIGN ACTIVITY

"WE ARGUE THAT THE EMERGENCE OF A STRONG INSTITUTIONAL BASE IS A MAJOR REASON FOR PROMINENCE OF DESIGN IN URBAN POLITICAL DISCOURSE IN MONTRÉAL AND FOR THE SUCCESS OF THE DESIGN SECTOR IN THE CITY."

DEBORAH LESLIE, University of Toronto / NORMA M. RANTISI, Concordia University

designmontréal

CO-ORDINATING AND EXPERTISE UNIT: DESIGN MONTRÉAL ACTION GROUP

"Montréal has demonstrated its creativity on some notable projects in the past, but design quality must now become the City's signature on its own urban planning and development activities and be expressed in all of its boroughs. To do that, we initiated in September 2005 an integrated design action plan with two key goals: improve the design of the city and strengthen Montréal's position as a city of design. To implement this action plan, the municipal administration formed last January the Design Montréal action group, a co-ordinating and expertise unit that has three key functions: coaching, communication and networking."

Extract from a speech made by MR. BENOIT LABONTÉ,
Mayor of the Borough of Ville-Marie and Member of the City of Montréal Executive Committee,
responsible for Culture, Design and Heritage announcing the implementation of DESIGN MONTRÉAL
during the launch of Créativité Montréal on March 9, 2006

To apply its action plan and create the required partnerships, the City of Montréal has set up a co-ordinating and expertise unit called *Design Montréal,* whose role is based on the power of conviction and the opting in of its partners, all to support and complement existing administrative control.

Design Montréal's activity, which is interdisciplinary, is very often carried out in partnership with private businesses, promotional organizations and Montréal research centres and has many functions: design order coaching, guide publication, training seminars, competition and workshop organization, promotion and dissemination of best practices and communication and outreach activities.

Defining itself as a *laboratory of innovation,* Design Montréal fixes its activities firmly in the Montréal reality, building an expandable partnership with interested boroughs and targeting a certain number of various types of urban projects that become sites for trying out new effective processes and practices. From year to year, all these projects serve to showcase how the City's design has improved and to reinforce Montréal's position as a city of design.

To help it in its work, Design Montréal has set up two advisory committees: an internal "*city design*" committee, made up of project managers, and a "*city of design*" external committee, made up of representatives of city organizations involved in design promotion and awareness (Institut de Design Montréal, Centre de design de l'UQAM, SIDIM, Communication Design Montréal, etc).

FORWARD-LOOKING, STRUCTURING COMMUNICATION EVENT

As was done in the Commerce Design Montréal contest and following the example of other dynamic cities, Montréal's approach is to tie its activities concerning the city's design as tightly as possible to structuring communication activities. That makes the event a key component of urban life and enables the development of a shared vision of the city's future, the act of "communicating" being the very foundation of the process of making the city, in direct connection with the act of "designing."

Consequently, Design Montréal is the organizer of a forward-looking event: a large *urban forum* that helps outline plans for Montréal in the coming decades and that highlights the implementation of the design action plan by the City and its partners. A report on past activities and current projects forms the main program for this public event open to all: elected officials, promoters and citizens, managers, creators and researchers, from both here and abroad.

The frequency at which this event is to be held remains to be determined (every three or five years); however, to stimulate and maintain Montréalers' interest, communication activities are programmed cumulatively during the years preceding the editions of the event. To mark the kick-off of this innovative rally, communications will gradually be sent out starting in 2006 with the preparation of a directory of *Montréal's best practices* in design.

LOCAL, REGIONAL, NATIONAL AND INTERNATIONAL NETWORKING

The main goal of national and international networks is to help promote Montréal as a city of design, thereby helping make the City more attractive to tourists and foreign businesses while enabling the development of outside markets for Montréal's design creators.

Also, a network at the Montréal level will help to put together from among existing personnel a team of agents involved in design promotion, "*champions of design*", in each borough, people who can convey Design Montréal's directions. A formula inspired by the United Kingdom, these "*champions of design*" work in interested boroughs to promote design quality and prepare a design action plan for their boroughs.

To strengthen its national leadership role, Montréal will set up a "*Mayors Institute to Improve Design in Cities*", based on the *Mayors' Institute on City Design* model, which has existed in the US since 1986 and whose goal is to improve design and quality of life in American cities by drawing on the efforts of their elected officials, mayors. Based on the case study and the organization of training seminars, the Institute will first start working at the borough level and then move on to the regional and national levels. The Institute also provides leverage for developing new collaborative efforts with American cities.

Internationally, the City is benefiting from large international meetings to position itself as a city of design, promote the skills of Montréal design professionals and help develop markets in Europe, Asia and the Americas. Montréal is also actively involved in developing new networks of cities such as the *UNESCO Creative Cities Network.*

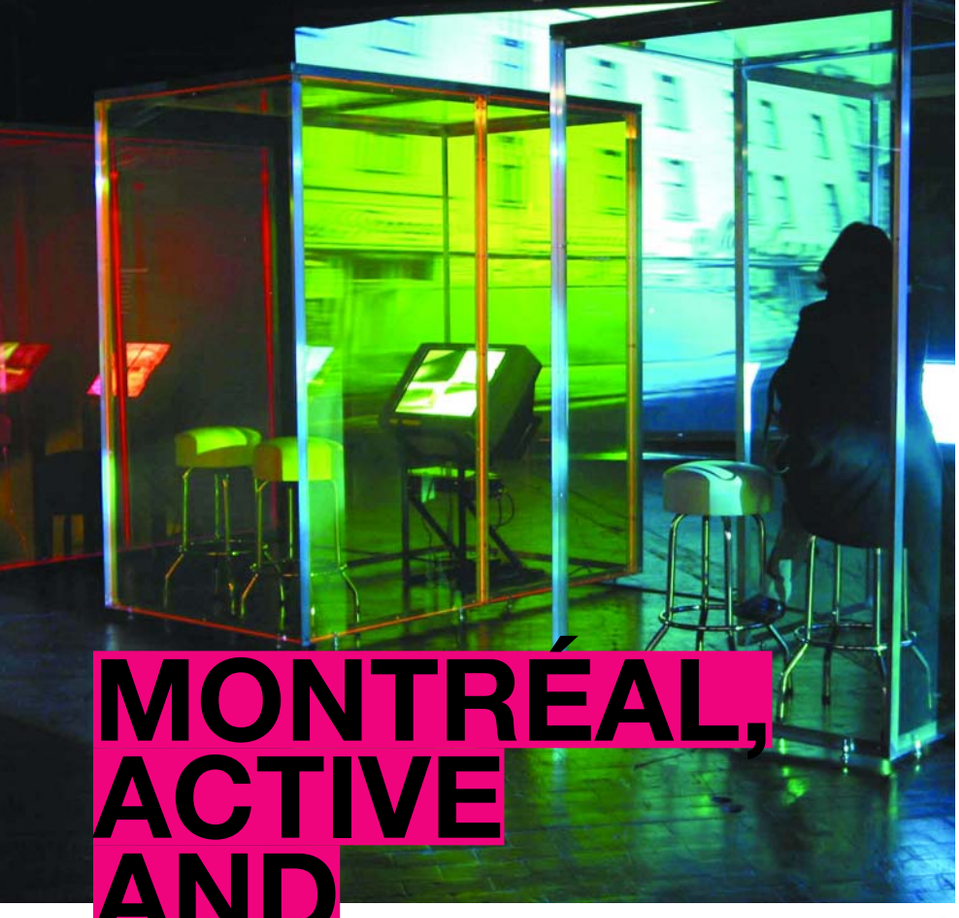
A fundamental challenge of today's corporations is to build dynamic, visionary partnerships crossing various levels of governance and between all players in a particular sector. The value of a sector such as design is that it integrates cultural, economic, social and environmental issues and that it is connected to many other spheres of activity such as tourism, production or marketing. As a result, the success of the City of Montréal's design action plan will depend on the expanded partnership to be formed and, with regard to that, the *UNESCO Creative Cities Network* is an outstanding platform for promoting Montréal's design activities and sharing lessons learned in its action plan with the Network's other members.

MONTRÉAL'S INTEGRATED DESIGN ACTION PLAN WILL STRATEGICALLY HELP:

- improve its inhabitants' quality of life
- boost the City's image and identity
- make it more attractive
- improve its economic performance
- assert its leadership as a centre of design excellence

MONTRÉAL

SEEKING DESIGNATION AS A UNESCO CITY OF DESIGN



MONTRÉAL, ACTIVE AND INVENTIVE

01

Montréal, active and inventive, are powerful terms of sustainable economic and social development for this metropolis turned resolutely towards the 21st century and open to a diversity of cultures and ideas. On the strength of the human commitment of a network of creators and cultural institutions acting both locally and globally, Montréal stands out for its design leadership. Creation of the Design Montréal municipal action group in 2005, the presence of many public and private groups and partnerships eager to promote, publicize and get involved in design (e.g. UQAM Centre de design, Société des arts technologiques, Institute of Design Montréal), and the implementation of structuring public strategies and policies (e.g. City of Montréal Cultural Policy and Sustainable Development Policy) are the brilliant expression of design innovation serving development and a quality of "living together".

Montréalers' culture and identity, embedded in the "here and now", represent a vision of the future and a structuring group of resources, knowledge and active individuals committed to their community and fully aware of global issues. Three key attributes also underpin the foundations of this concept of *Montréal—A Creative City:*

01 UQAM Centre de design

MONTRÉAL, A CITY OF MANY. Montréal's creative potential is intimately tied to the First Nations and immigrant roots that have shaped its living environment, its many landscapes, its streets, its architecture, its interiors and its art of making design. Cultural plurality is the heart and soul that always accompanies this city's designs and that is very evident in its contemporaneousness. Its hybrid linguistic identity (anglophone and francophone), its *unique blend* of cultural influences from Europe and America, and its character as a cosmopolitan city open to the world, set Montréal apart as a city of *cultural diversity.* This conveys a powerful ability to innovate, as evidenced by the leadership of its creators, the variety and originality of its cultural productions and design projects, and the quality of its institutions of higher learning. This outstanding *human capital* is the key vector of this crucible of creativity.

MONTRÉAL, A CITY EMERGING. Calm in the face of today's globalization, Montréal takes an inventive approach to today's urban conditions. Firmly rooted in its cultural, social and economic differences, Montréal is, above all, the crazy desire to live the amazing experience of daily life in the streets, be they landscaped boulevards, shopping promenades or festival sites, both summer and winter. It is no accident that the Montréal landscape creates, especially, expressive figures of its interiors in the image of *Commerce Design Montréal,* which has been developing for over more than a decade on its territory. Montréal's intention is not a quest for monumental works, superstar-architectures, to look like so many other cities around the world, but rather projects that requalify its living spaces year round. It is the challenge of this *emerging city of creativity,* this spirit that finds clear expression in the constant renewal of what is, in terms of both its formal qualities, social and cultural matrix and governance, the logic of projects and experiments.

× Consequently, Montréal's current and future commitment, built around the *Design of the City/City of Design* project, is to recognize design as a unifying, unfailing tool of sustainable economic development, social integration, quality of life, cultural diversity and urban well-being. This commitment for decades to come is being driven by a strong desire to *democratize design.* Also, far from relegating design to the restricted circle of an elite and limiting its activities to serve form—or even spectacle—alone, this commitment provides further impetus to *the openness of design as a project useful and essential to the economy, the environment, the quality of the city's ordinary day-to-day living environment and the promotion of a human space that resonates directly with other cultures.*

MONTRÉAL, A CITY OF DIALOGUE. Drawing on an extensive network of partners actively involved in design and creation (e.g. creators, academics, public and private institutions, professional associations, mutual interest groups), Montréal offers a unique, *cohesive* platform that generates structuring, innovative and enabling activities. Backed by international awareness and recognition of the initiatives and *knowledge* resulting from these especially constructive local and regional networks (e.g. Canadian Centre for Architecture, UNESCO Chair on Landscape and Environment, Commerce Design Montréal, Centre de design de l'UQAM), it is well positioned today as the leader in municipal strategy promoting design and, more broadly, as a city of *exemplary projects* involved heavily in transferring knowledge abroad—especially to emerging or developing countries. Its collaborative networks connect the Americas, Europe, Asia and Africa into a singularity —one of open dialogue with the world because therein lie its origins.

UNESCO CREATIVE/DESIGN CITIES NETWORK — CONVERGENCES AND PERSPECTIVES

The unique synergy among the key players in Montréal design, the structuring and consistent nature of the promotional, awareness-raising and public activities carried out, and the quality of the human capital available place Montréal in a solid position to confront the challenge of sustainable development for cities. To do that, it relies on unique, exceptional public knowledge that helps renew and democratize the design project culture.

Two key types of leverage now set Montréal's structuring action apart as a centre of international design excellence. They represent new areas of potential supporting strong alliances to be formed with the new design cities.

UNIQUE, ACTIVE INSTITUTIONS. Montréal has a diverse, growing network of public institutions, at the municipal, university, mutual interest and private levels, that are helping enhance local action, emulate productive synergies and partnerships, and export knowledge and know-how internationally. Developing particular and complementary kinds of expertise, this network of institutions and actors is a local and global reference centre for new, original and cutting-edge types of public action.

INNOVATIVE PROJECTS. Finally, Montréal is a veritable laboratory of projects whose spin-offs are especially valuable as examples and demonstrations. Structuring public initiatives that rely, in some cases, on participation that is voluntary, bottom-up and reaching all of the city's sectors (e.g. requalification of the city's normal living environments) can be implemented for the greater benefit of both urban players and stakeholders and for all of civil society. These processes unquestionably make Montréal a sustainable platform for the economic and social development of the city of today. Once again, they demonstrate this city's powerful potential as a model of the use of creativity in implementing projects, partnerships, coaching activities and multiple, innovative programs.

Clearly, forming an alliance of *UNESCO Design Cities* is a unique opportunity for asserting the leadership of this centre of local, national and international design excellence. Relying on lessons learned, the structuring nature and solidarity of its network of players and institutions, and the pioneering activities it has at its disposal (e.g. Design Action Plan), Montréal will make a significant contribution to the network of *UNESCO Design Cities.*

Montréal's commitment, coupled with the dedicated energy of the key players in design (creators, professionals, academics, etc.), has political will backed by proactive elected municipal officials convinced of this cross-functional area of activity.

Consequently, joining the alliance of *UNESCO Creative/Design Cities* makes for a unifying, consistent project founded on the emulation of highly qualified professional resources, experiments with the project's processes, professional, political and social coaching of activities, promotion of best practices, as well as high-level co-operation and the sharing of knowledge and know-how.

Source: PHILIPPE POULLAOUEC-GONIDEC and SYLVAIN PAQUETTE, holder and researcher respectively, Université de Montréal UNESCO Chair on Landscape and Environment

STEERING COMMITTEE MONTRÉAL, UNESCO CITY OF DESIGN

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Mayor of the Borough of Ville-Marie, member of City of Montréal Executive Committee responsible for Culture, Design and Heritage and the Downtown

PRIVATE-SECTOR REPRESENTATIVE

› Bruno Gautier
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CIVIL SOCIETY SECTOR REPRESENTATIVE

› Anne-Marie Jean
General Manager of Culture Montréal (see page 37)

DESIGN PROFESSIONAL

› Geneviève Angio-Morneau
A young designer for a major Montréal design firm, she works on museum design projects in Canada (Québec and Ontario) and abroad (Singapore) and was also involved in design promotion as organizer of the *New Design Cities* symposium in 2004.

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Data sources: Unless otherwise indicated, the texts describing the groups, institutions or other organizations were taken from their Web site. Most of the designers' profiles come from a document accompanying the *Main Design 2004* exhibition prepared by Centre de design de l'Université du Québec à Montréal. Finally, some of the data on Montréal come from Montréal's application to secure the head office of the International Design Alliance, prepared by Montréal International in 2005.

SINCERE THANKS TO EVERYONE WHO HELPED OUT.

APPENDIX

_Nouvelles villes de design New Design Cities

T.Emmanuelle Vieira

Qu'est-ce que Montréal, Times Square, Glasgow, Anvers, Stockholm, Saint-Étienne et Lisbonne ont en commun? Ce sont sept lieux de taille moyenne réunis dans un très bel ouvrage intitulé *Nouvelles villes de design*. Le livre fait suite à un colloque tenu au Centre Canadien d'Architecture (17es Entretiens du Centre Jacques-Cartier, Montréal, octobre 2004), en prolonge les entretiens et devient un merveilleux outil de réflexion ainsi qu'une source d'inspiration. Grâce aux témoignages des maires, des designers, des citoyens de chacune des villes et aux propos de trois éminents penseurs de la ville et du design, François Barré (Paris), Saskia Sassen (Chicago) et John Thackara (Amsterdam et Bangalore), ce recueil est une étude de cas unique. Il offre un regard différent sur ces villes qui deviennent ou sont en voie de devenir de véritables métropoles du design, pas uniquement en raison de la notoriété de leurs designers, ou de leurs institutions et événements en design, mais aussi grâce à la détermination qu'elles ont à faire évoluer leur territoire autour d'une création basée sur un dialogue constant entre tous ses acteurs.

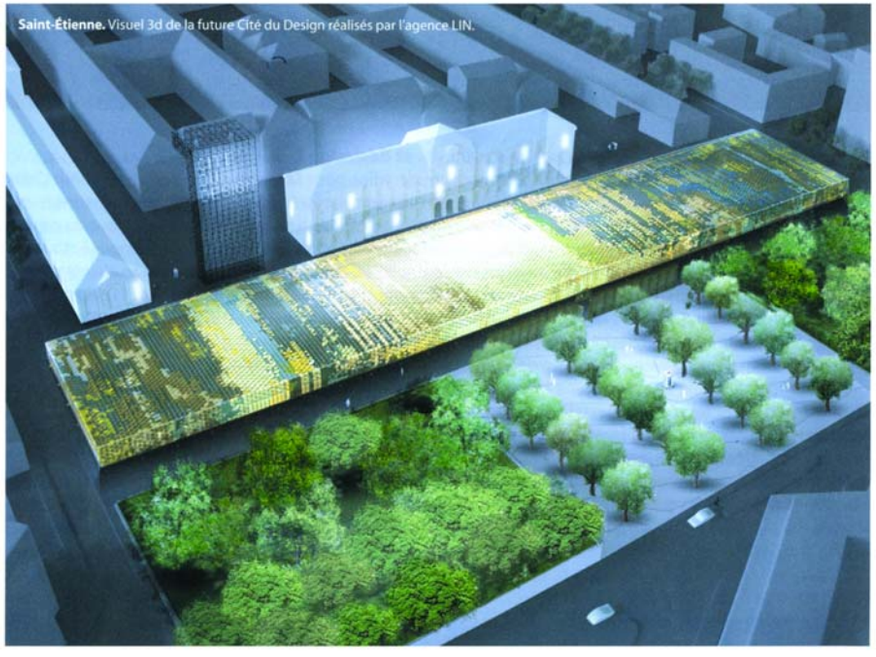
What do Montréal, Times Square, Glasgow, Antwerp, Stockholm, Saint-Étienne and Lisbon have in common? These are the seven medium-sized cities drawn together in a beautiful book entitled Nouvelles villes de design (New Design Cities). This book is an outcome of the 17th entretiens du Centre Jacques Cartier, an international symposium held in October, 2004, at Montréal's Canadian Centre for Architecture. The publication is both thought provoking and a source of inspiration. Testimonials from mayors, designers, and citizens of each community, as well as the ideas of three eminent experts on cities and design, François Barré (Paris), Saskia Sassen (Chicago), and John Thackara (Amsterdam and Bangalore) make up this collection of case studies. It examines how these different cities are becoming, or have become, a design metropolis, due to the fame of their designers, their design events and institutions, as well as their commitment to creative redevelopment based on consultation with all the stakeholders.

Marie-Josée Lacroix est commissaire au design à la Ville de Montréal, instigatrice du récent colloque sur les villes de design et maintenant initiatrice et directrice de cet ouvrage (en collaboration étroite avec Josyane Franc de la Ville de Saint-Étienne). Marie-Josée Lacroix, Design Commissioner for the City of Montréal, was the driving force behind the international symposium on New Design Cities and author of this book, in collaboration with Josyane Franc from Saint-Etienne.

Pourquoi avoir choisi ces villes pour parler d'urbanité et de design ?
D'abord, nous voulions nous limiter à un petit nombre de villes pour favoriser un dialogue de fond. L'idée de départ est venue de Montréal et de Saint-Étienne. Nous sommes très liées depuis quelques années par notre volonté commune de mettre en place des programmes destinés à requalifier l'urbain autour du design. Ensuite, le choix de Glasgow, de Lisbonne, d'Anvers, de Stockholm et de Times Square s'est imposé : tous ces modèles urbains ont en commun d'être devenus de véritables laboratoires d'expérimentation, de création et d'innovation en matière de design, avec comme particularité d'avoir instauré le dialogue et la participation publique dans chacune de leurs démarches. Dans le cas de certaines villes, ce sont des événements internationaux qui ont été des catalyseurs de ce processus : je pense bien évidemment à Glasgow 99, à Experimenta Design à Lisbonne ou à la Biennale Design de Saint-Étienne. Dans le cas d'Anvers, ce sont les designers de mode qui ont propulsé la ville à l'avant-scène internationale (alors qu'elle n'avait pas ce passé-là). Pour Stockholm, c'est le tourisme et les médias lifestyle qui ont fait renaître cette ville de design… Les motivations du choix des villes étaient donc très différentes, parce que le thème NVD englobait à la fois celui de villes qui misent sur la communication, les événements médiatisés et les interventions territoriales autour du design. On voulait avant tout analyser les processus qui ont permis l'émergence de ces villes comme villes de design. Un choix qui éliminait d'office les grandes capitales du design… »

Why did you pick these cities as studies for urban design?
First of all, we wanted to select only a small number of cities to allow for in-depth discussions. The concept started with Montréal and Saint-Étienne. We have had a common interest over the past several years to redefine our urban planning based on design. In keeping with this approach, we needed urban centres that were already involved in this sort of experimentation, that were committed to and practiced community involvement, particularly in terms of design innovation and development; Glasgow, Lisbon, Antwerp, Stockholm and New York's Time Square were obvious choices. For some the fact of hosting international events kicked off their evolution. Glasgow 99, Experimenta Design in Lisbon, and the Biennale Design in Saint-Étienne are examples. It was the fashion industry, new to Antwerp, that brought them to our attention; Stockholm was "rediscovered" by tourist and lifestyle media. So all the cities were selected for very different reasons, and that is because "New Design Cities" embraces communications, media events and municipal involvement in the field of design. What we wanted to study was what motivated them to become design cities, automatically eliminating the well known major design centres.

En lisant le livre, je me suis aperçue que les notions «ville de design» et «design de ville» n'avaient pas la même signification selon les cultures et selon les continents. En Europe, la culture de la ville et du projet repose souvent sur un tracé, une planification urbaine de grands ensembles, alors que pour Times Square ou Montréal, elle renvoie à des interventions plus spontanées…
Oui, en effet, si l'on prend l'exemple de Saint-Étienne, on constate qu'il y a un véritable projet d'ensemble, soutenu par une volonté politique qui consiste à mettre dans le coup le résidant et le designer dans la construction de la ville à toutes les échelles. Dans le cas de Montréal, outre certaines grandes réalisations telles que le Quartier international, la transformation de la ville passe beaucoup par de plus petites interventions de proximité à l'échelle des quartiers. Par exemple, avec Commerce Design Montréal, nous avions misé sur le design des commerces qui peut faire la différence dans le quotidien des gens, ce que John Thackara appelle «le post-spectaculaire», avec lequel on n'est pas dans le grand projet (la stratégie d'image), mais plutôt dans «la requalification des espaces ordinaires», selon les propos de François Barré. Il est vrai qu'on a besoin de grands projets et de planification structurée; toutes les villes ont ce désir d'emblèmes très forts, d'institutions qui vont marquer leur époque. Mais pour nous – et peut-être qu'il s'agit là d'un trait de nos racines anglo-saxonnes –, la qualité de l'expérience des villes, non pas leur attractivité, ne repose pas uniquement sur ces interventions phares, d'exception, elle dépend plutôt beaucoup de la dissémination de l'effort créatif partout dans la ville.



Saint-Étienne. Visuel 3d de la future Cité du Design réalisés par l'agence LIN.

I noticed, in reading your book, that the notions of "design cities" and "cities of design" didn't mean the same thing depending on culture and continent. In Europe, a city's culture is based on a grand plan of urban design, while for Times Square and Montreal, design springs more from spontaneous decisions.
You're right. Sainte-Étienne had developed an all encompassing plan which had the political will and support to engage the populace in the design, down to the smallest details. In Montreal's case, except for some major large scale projects like the International Quarter, the city's transformation comes from smaller projects at the local and borough level. For example, when we launched Commerce Design Montréal, our focus was on design for businesses, which have an effect on the population's daily life, what John Thackara calls the "post-spectacular", and not on strategizing on the overall look, but more in the "redefining of common space" as François Barré would describe it. We need major projects and a well-defined plan; all cities want to build strong enduring symbols and institutions that will leave their mark. But for us, maybe because of our anglo-saxon roots, the quality of life in the city, and its attraction, does not depend on these major projects, but on results of design throughout the city.

Dans le livre, vous avez choisi de donner la parole au maire de chaque ville, à un citoyen engagé et à des designers qui se sont investis dans des réalisations. Leurs réflexions recoupent souvent celles des trois personnalités qui se penchent sur la question des villes de design…
Oui, en effet, ce qui semble préoccuper tout le monde, c'est cette interface entre le projet de ville et le citoyen, et comment l'expert, le designer peut être un médiateur pour que tous les intervenants et acteurs de la ville puissent se rencontrer. Tous sont à peu près d'accord pour dire qu'une ville de design, c'est une ville qui rapproche le design de sa fonction de mieux-être et qui adopte un projet social en s'appuyant sur la communication, mais aussi sur une intervention sur le cadre de vie qui va faire que le citoyen donne un sens au design. C'est donc un projet à la fois créatif, politique et social. Une ville de design existe s'il y a une adhésion de la population à son projet, si le public comprend les bienfaits du design, si le politique endosse aussi le rôle des créateurs dans le projet et si on a de bons médiateurs et de bons promoteurs capables de traduire ces intentions dans des projets qui parlent aux gens. Comme le dit si justement mon collègue Denis Lemieux dans sa synthèse du colloque sur les villes de design, «faire la ville, c'est la comprendre, la concevoir, la construire et la communiquer : quatre actions aussi importantes l'une que l'autre et caractérisées par un processus continu d'échanges et d'interactions».

»

Lisbonne. Car Parking Silos, Voyager 2003, ExperimentaDesign 2003.
Design: Nuno Mateus Guerreiro

You invited the mayors, a citizen and a designer, each involved in the seven cities, to speak. Their thoughts often cut across those of your trio of thinkers on design cities.
Yes, in effect what concerns everyone regarding this issue is the interface between the city plan and the citizens, how designers can be effective mediators in bringing all of the players to the table. Everyone pretty well agrees that a "design city" is a city that approaches design for its betterment and that approaches a social project through effective communications and expects residents to have a say in the end result. So it is a political, creative and social project. A "design" city can only exist with the support of the residents if they understand the benefits – if the politicians support the designers, and if we have competent intervenors, both mediators and promoters, who can translate the project and its objectives to the people. Denis Lemieux said it best, at the close of the international symposium, "Building a city means understanding it, conceiving it, building it and letting everyone know about it: four equally important but distinct actions. All of this backed by a continual process of exchange and interaction."

Gérald Tremblay, maire de Montréal, souligne un point important dans le livre lorsqu'il dit que «nos villes occidentales sont en phase de requalification (recyclage, réutilisation, restauration, réhabilitation), dans un contexte de mutation socioculturelle sans précédent, ce qui nécessite une cohabitation toute nouvelle de points de vue et de valeurs». Qu'en pensez-vous?
Selon moi, le design est l'outil idéal pour fédérer, pour obtenir une vision intégrée et réussir cette requalification. Bizarrement, les sept villes que nous avons choisies ont presque toutes en commun un passé industriel. Elles sont pour la plupart portuaires et post-industrielles, et elles ont toutes eu à redéfinir leur économie dans le tertiaire. Ce repositionnement a complètement changé leur visage. Le design a été porteur d'idées nouvelles, de création, de planification, de production et de gestion pour ces villes. Il leur a permis de se façonner une nouvelle identité tout en relançant leur économie. Les stratégies de positionnement et de croissance urbaine par le design sont spécifiques à chaque ville, et c'est l'étude de tous ces cas que nous trouvons passionnante et riche en enseignements!

In your book, Gerald Tremblay underlines an important point when he says "Cities in the western world are restructuring themselves (recycling, reusing, restoring, rehabilitating) in an unprecedented period of social re-invention. This requires a whole new thinking about values and points of view." What do you think?
I think that the ideal tool to successfully build a common vision, is design. Interestingly enough, the seven cities in the book all had an industrial past. They are mostly ports and post-industrial cities, and they have all had to redefine themselves in the service sector. This completely changed them. Design brought innovative ideas of planning, production and management of these cities. It allowed cities to create new identities for themselves and re-launch their economies. How each city positions itself and plans for urban growth is specific to itself, and it is these case studies that are so fascinating.

Times Square. Blue Fin restaurant, design: Rockwell Group

Pour en revenir au cas de Montréal, le concours Commerce Design Montréal, lancé en 1995, a largement contribué à la qualification de la métropole comme «nouvelle ville de design». Grâce à cet événement qui s'est déroulé pendant 10 ans, Montréal est apparue comme une ville dans laquelle il fait bon vivre, un endroit où les designers talentueux sont capables de rivaliser avec le reste de la planète et de porter le développement de leur ville. Or ce concours s'est arrêté l'année dernière… Va-t-il revenir?
Très certainement, et sous une autre forme que nous allons très bientôt annoncer… L'effet structurant et tangible que ce programme a eu, tant sur le cadre de vie des Montréalais que sur l'image de la ville, a été reconnu, et plusieurs villes, à l'instar de Saint-Étienne et de Times Square, reprennent le concept ou s'en inspirent. Tout cela nous motive à intensifier notre action pour consolider la notoriété de Montréal en tant que «ville de design» au moyen d'interventions sur le «design de ville»…

Coming back to Montréal, the Commerce Design Montreal competition launched in 1995 seems to have contributed to our becoming a "new design city". For ten years this event has highlighted Montréal as the place to live, a place where talented designers are second to none and contribute to the city's evolution. Was the tenth anniversary its last, or will we see it back?
It'll be back, of course, but with a different format which will be announced soon. The structural and tangible results that this program produced for life in Montéal as well as for the city's image, are noticeable. In fact, several cities, following the example of New York's Times Square and Saint-Étienne in France, have taken inspiration from this concept or simply adopted it. This is driving us to consolidate our actions to keep Montréal in the forefront as a "design city" by being a "city of design".

Montréal. Commerce Design Montréal, hotel Gault, design: YH2 + Paul Bernier architecte + Fournier, Gersovitz, Moss et associés architectes

Nouvelles villes de design est publié par les Éditions Infopresse (Montréal) et Pyramyd (France). Il sera en vente au Canada et en Europe à partir de la mi-septembre. Je vous conseille vivement de vous plonger dans ces sept escales aux cultures et aux designs différents. Un livre plein d'idées et de réflexions mises en valeur par un graphisme ludique et dynamique signé orangetango!
Nouvelles villes de design is published by les Éditions Infopresse (Montréal) and Pyramid (France). It will be available in Canada and Europe in mid-September. I highly recommend it; the seven cities with their varied culture and design give you a lot to think about. The dynamic and playful layout designed by orangetango adds to this enjoyment. ⊏

By Tim McKeough

Montreal's Modest Proposal

By encouraging design at the community level, the city is improving its streets—one business at a time.

Since the Guggenheim Bilbao opened its doors in 1997, there's been a lot of talk about how design and architecture can improve a city's prospects—but the results have been mixed. For example, Zaha Hadid's Contemporary Arts Center in Cincinnati opened to critical acclaim in 2003, but the long exodus of residents from that city to the suburbs shows no sign of stemming. Milwaukee's ongoing population decline continues despite Santiago Calatrava's lauded addition to the Milwaukee Art Museum in 2001. And there's no shortage of similarly intended new projects in the works. Cleveland is pushing ahead with Rafael Viñoly's Cleveland Museum of Art expansion even though previous projects, including I. M. Pei's Rock and Roll Hall of Fame and Museum, haven't turned the city's fortunes around. Brooklyn is debating a Frank Gehry arena that proponents argue will bring the borough some of Manhattan's commercial luster. And Moshe Safdie is working on a museum in Bentonville, Arkansas, that supporters say will anchor further economic growth in the city that is home to Wal-Mart. But in the face of all this big-name architectural activity, a 10-year-old program in Montreal that fosters small-scale business improvements and community input is proving that good design—not necessarily "starchitecture"—can in fact generate big rewards.

The trouble with betting on an iconic building—or a few—to transform a city is that the area of improvement is tightly focused and the impact doesn't always filter down. Neighborhoods still get lackluster development in more routine construction. "Every city thinks, If we get a fancy architect to build a building, things will turn around," says Joel Kotkin, an urban affairs consultant and author of *The City: A Global History*. "I don't know if that's such a great idea. As celebrity architecture becomes commonplace it loses its novelty. In certain places there may be better ways to use the money—whether it goes toward schools, public infrastructure, or something to stimulate the economy. I think celebrity architecture has become a self-reinforcing industry for the design community. It empowers them, but I'm not sure that it's always the best public policy."

Taking a different tack, the City of Montreal founded Commerce Design Montreal (CDM) in 1995 to revitalize commercial streets by demonstrating to merchants the value of investing in the services of design professionals. In an annual competition a jury of architects, designers, and prominent community members selects 20 businesses that have undertaken exemplary construction or renovations. These winners form the basis of a promotional campaign that runs throughout the summer and includes city design guides, guided walking tours, advertisements, and pop-up kiosks at community events, which help drive consumers to the businesses. Citizens and visitors are then asked to vote on their favorite designs for a People's Choice Award, which is announced in the fall. The cost of the intense promotional campaign that drives it all is about $823,000 a year. **continued on page 78**

Commerce Design Montreal winners, clockwise from top: Gallimard bookstore, by Sophie Charlebois (2001); Boutros + Pratte's Adonis Middle Eastern supermarket (2004); Orbite salon (1999), by Saucier Perrotte; INPHO's Mile End Bar (2003); and the Alfred Dallaire funeral home (2000), by Richer-Noël. Inside: Erich Nagler, Inc. second from left, courtesy Les Architectes Boutros + Pratte; others courtesy Commerce Design Montreal

Montreal's Modest Proposal

continued from page 76

A diverse group of winners is purposely selected. "It's not a matter of size. It's not a matter of money. It's not a matter of being downtown and in very trendy places," says Montreal's design commissioner, Marie-Josée Lacroix, who heads CDM. "We want to undo this preconceived idea that good design is elitist." Honored businesses have ranged from upscale restaurants and hotels to everyday food stores and Laundromats. For example, the large Middle Eastern supermarket Adonis, based on the concept of a covered marketplace with a series of small shops and stalls, won an award last year. The Alfred Dallaire funeral home, honored in 2000, updates the traditional parlor by bringing in sunlight from expansive windows and offering an airy consultation center that's open to the community. Selected in 2003, Hôtel Gault is a spare Modernist space set in a restored nineteenth-century warehouse in the city's oldest section. "These businesses are the soul of the city. They're in the heart of the city, and if they are badly designed, they can destroy your experience," Lacroix says.

One of the key differences between CDM and the planning of a major architectural project such as a museum or a stadium is that it relies heavily on public participation. Lacroix says the inclusion of the People's Choice Award is necessary to effect citywide improvement. "We need to continue to get the public involved in the evaluation of architecture and design because it's the only way you can make them more demanding," she says. "Then the overall quality of architecture and design will improve. It's basic, but sometimes in this milieu we forget about the population."

A recent survey conducted among past winners found that 51 percent of businesses attracted new customers after winning awards, and 40 percent registered higher sales. The promotional campaign also appears to be instrumental, encouraging almost a hundred new establishments that have undertaken design work to enter the program each year. These investments in professional architecture and design at the community level have helped Montreal streets come alive.

Other cities have noticed the results and have come knocking: CDM has already been exported to Saint-Étienne, France, and New York's Times Square. The City of Montreal, which owns rights for the program, sells licenses and lends its expertise to help spin-offs get up and running. Saint-Étienne originally put itself on the design map with the 1998 launch of its international biennial. It is one of many cities—including Lisbon, Rotterdam, and London—that are now using design festivals as another high-profile way to harness the power of architecture and design. Much like brand-name architectural projects, festivals generate exposure, pull in tourism dollars, and increase discussion among designers—but they don't necessarily leave behind concrete changes.

"During [the biennials], the owners of the shops and the chambers of commerce were always asking me what they could do to participate during the festival and what the result was in terms of design in the city," says Josyane Franc, international relations manager at Saint-Étienne's School of Art and Design, which helps organize both the biennial and Commerce Design, implemented in 2003. "There was always this question about why the city organizes such an event. When I heard about the competition in Montreal, I thought it was a good program to do here to integrate local city life." Because of its smaller size, Saint-Étienne (population 185,000) is running the program every two years, with the second edition currently under way.

Times Square, also hosting its second edition (cosponsored by *Metropolis*), introduced the program last year for slightly different reasons. "Some people say Times Square is in danger of losing some of its authenticity," says Tim Tompkins, president of the Times Square Alliance. But the organization hopes that Times Square will continue to differentiate itself from generic commercial spaces in other cities. "Because Times Square **continued on page 80**

Montreal's Modest Proposal

continued from page 78

is so expensive, it is more likely that businesses coming in may be part of a national chain. We're saying that's alright, but if you're going to come here, do something different. Don't just have it be like every other location." With its emphasis on notable high-quality business design, the Commerce Design program fit the bill. "There's a deliberate focus on trying to influence businesses—whether they're a chain store, a small restaurant, or even a Laundromat—to invest in good design as an economic-development strategy," Tompkins says. Times Square's inaugural jury selections last year, part of the centennial celebration, included a John's pizzeria outpost in a former church, the McGraw-Hill building's public plaza with a waterfall wall, and a miniscule U.S. Armed Forces recruiting station on a traffic island.

CDM normally honors the winner of its People's Choice Award in October. However, after celebrating the program's tenth anniversary last year, Montreal is taking a break in 2005 to further study its impacts and map out its future. Given its success to date, the city intends to expand the reach to other sectors. When CDM resumes in 2006, it will still include a business component but may also focus on an additional area—possibly housing, parks, or street design. "It will be an area of activity that has a huge impact on the quality of the city," Lacroix says, noting that CDM's expansion has to be in the public realm. "It can't be residential interiors, for instance. My business is to really try to develop the quality where it has an impact on all citizens."

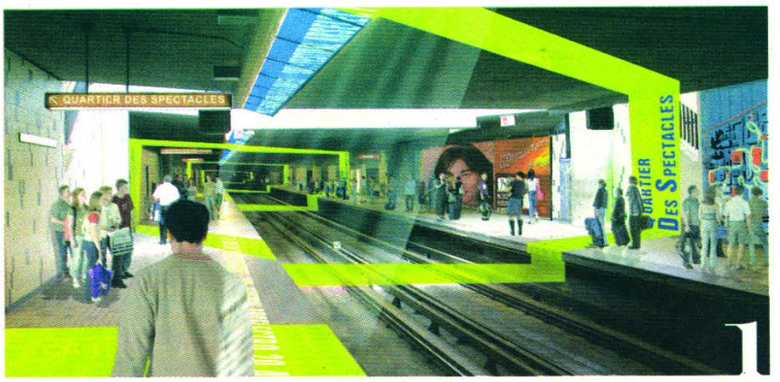
While it's too early to judge whether the Commerce Design program will have similar success in smaller Saint-Étienne and bigger Times Square, Montreal stands as a powerful case study. Even though CDM may not generate projects as sexy as celebrity architecture, it has managed to have a significant impact on Montreal's urban environment at a relatively low cost. Now the program will be put to the test in a different way. If broadening its scope in Montreal works and CDM's influence sweeps from commercial streets into other areas at the same time spin-off programs take root elsewhere, the city will have a lot more than its own neighborhoods to be proud of. It will have a proven, versatile design tool that can be put to use in other cities. As Kotkin points out, "Anything that looks at how streets or neighborhoods look and focuses on things that are doable without massive amounts of money for celebrity architecture is a great idea. We need to focus more on the day-to-day life in cities and not so much on any one symbolic architectural feat." □

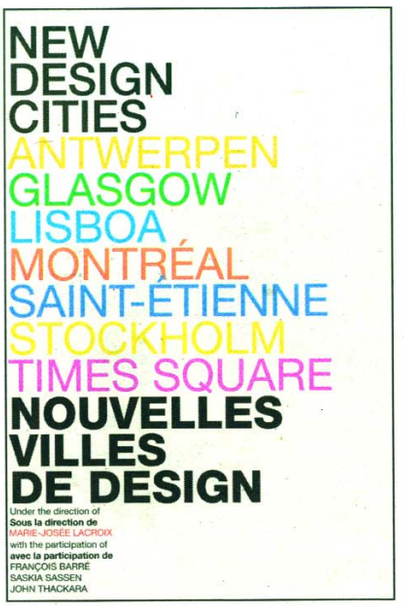
‹SUITE DE LA COUVERTURE› Design de ville!

Pour accompagner cette transformation, il ne manquait plus qu'une politique du design: c'est chose faite! Avec la présentation du nouveau plan ***Montréal, Ville de design|Design de ville*** porté par deux élus de la ville en même temps, et le lancement du livre ***Nouvelle Villes de Design***, dans lequel Montréal apparaît déjà clairement comme une entité où bouillonnent l'innovation et les promesses d'un avenir urbain et architectural encourageant, notre belle cité va enfin pouvoir sortir de sa coquille pour éclater au grand jour…

Le 22 septembre 2005 les élus ont rendu public le nouveau plan d'action pour faire de Montréal non seulement une «ville de design», c'est-à-dire un laboratoire extraordinaire qui encourage et soutient le travail des designers, mais aussi une ville dont l'amélioration du cadre de vie passe nécessairement par le «design de la ville». Ce plan porté par deux élus de la ville en même temps, Alan DeSousa, responsable du développement durable et du développement économique et Stéphane Harbour, responsable de l'aménagement du territoire, de l'urbanisme et de l'architecture, est une première historique! On n'avait jamais vu autant de détermination et de passion autour d'un projet qui promet de se construire au fil du temps et qui s'inscrit dans la vision du maire Gérald Tremblay, ***Imaginer – Réaliser Montréal 2025***.

Mais, rappelons que ce plan d'action est d'abord le fruit d'années de réflexion dont le cheminement a pu se faire notamment grâce à un concours: ***«La Ville de Montréal a mené pendant dix ans, avec un très grand succès, le concours Commerce Design Montréal qui a permis d'améliorer la qualité du design des commerces montréalais et de positionner la ville comme jeune métropole du design. Il est temps maintenant d'élargir l'action à toutes les disciplines associées au design et à l'ensemble du domaine urbain. Notre objectif est désormais de consolider la renommée de Montréal comme ville de design par une communication dynamique de nos réussites en matière de design de ville»***, a expliqué Alan DeSousa.





UNE POLITIQUE DU DESIGN QUI S'ANNONCE EFFICACE

Du point de vue opérationnel, le plan d'action ***Ville de design | Design de ville*** (élaboré par le Commissariat au design et appuyé par l'expertise professionnelle et l'appui financier du ministère de la Culture et des Communications) semble efficace et s'articule autour de trois principales composantes. Tout d'abord, la mise en place d'une structure de coordination et d'expertise dont l'objectif principal sera de favoriser le développement d'une culture du design et d'aider les maîtres d'ouvrage et les maîtres d'œuvre à concevoir et à réaliser de meilleurs projets. Cela passera par un meilleur accompagnement de la commande en design à l'aide d'activités de formation, par l'organisation d'ateliers, de concours (…). Ensuite, la création d'un festival international de design, qui aura lieu tous les 3 ou 5 ans, et qui viendra projeter et esquisser le Montréal du XXI[e] siècle tout en permettant le développement d'une vision prospective partagée de la ville. Enfin, le développement de réseaux d'agents de promotion du design qui agira non seulement à l'échelle municipale, mais aussi nationale et internationale, pour inscrire Montréal dans les réseaux existants des nouvelles villes de design.

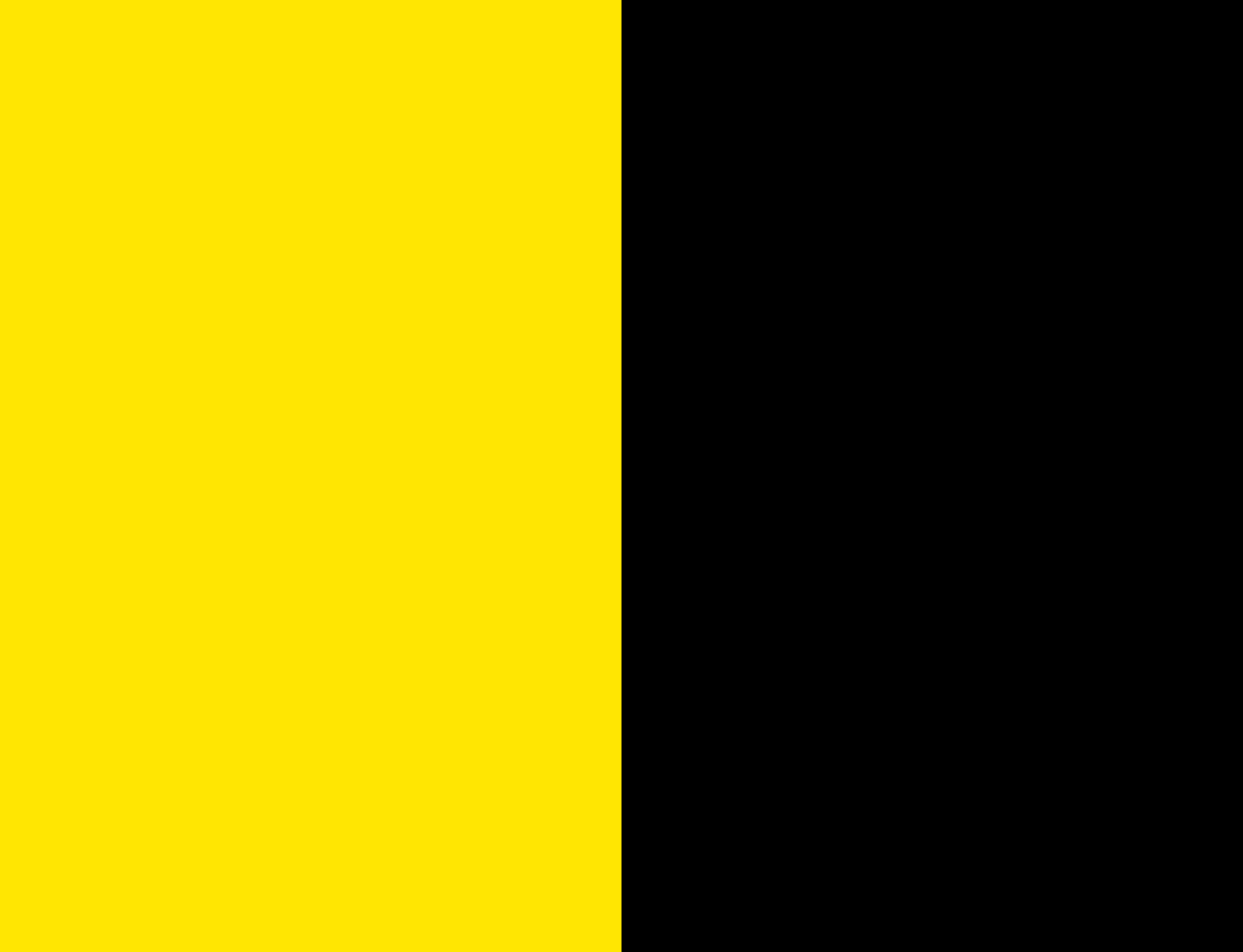
Par le passé, la Ville n'a pas toujours fait la démonstration de l'importance qu'elle accorde au design et à l'architecture. Mais aujourd'hui, elle semble vouloir s'impliquer en amont et en aval en intervenant de manière plus responsable en matière de promotion de la qualité et de l'innovation en design. La question que l'on se pose est la suivante: quel impact ce plan va-t-il avoir, par exemple sur les projets architecturaux actuellement en gestation? Est-ce que les CHUM, Campus universitaires, Îlot voyageurs, Quartier des spectacles, pour ne nommer que quelques-uns des grands projets à venir, vont avoir droit à un meilleur «accompagnement» de la ville? Nul ne le sait, mais en revanche, ce que tout le monde semble espérer, c'est qu'il y aura beaucoup plus de transparence, et de communication dans le processus de création des grands projets, une transparence déjà amorcée dans le développement d'un concept d'identité pour le Quartier des spectacles de Montréal, un projet ouvert au public, nettement visible sur Internet, et qui a mené en février dernier la phase finale de son concours sous la forme d'ateliers, ce qui a permis d'impliquer pleinement public, designers et décideurs.

QUI PILOTERA CE BATEAU?

La mise en œuvre de cette politique de design sera pilotée par une structure légère d'intervention, le «Bureau de l'innovation en design», regroupant l'actuelle commissaire au design, Marie-Josée Lacroix, à laquelle se joindrait, dès janvier 2006, une équipe d'experts. Pour l'appuyer dans son travail, le «Bureau», dont le nom est provisoire, développera un partenariat élargi et mettra en place deux comités: un comité interne «design de ville», formé de gestionnaires de projets, et un comité externe «ville de design», formé de représentants des organismes montréalais de promotion et de diffusion en design. À court terme, le partenariat s'amorcera plus directement avec Communications Design Montréal, organisme sélectionné par la Ville pour effectuer un travail de promotion du design et poursuivre, au moyen de nouvelles activités, la valorisation du design de commerce entrepris avec le concours Commerce Design Montréal. «Le succès de ce plan d'action repose sur l'établissement de partenariats [à l'exemple de celui que nous venons d'annoncer avec Communications Design Montréal] entre les intervenants qui contribuent à bâtir la ville et ceux qui travaillent à la promotion et à la diffusion du design», a souligné Stéphane Harbour.

MONTRÉAL, «NOUVELLE VILLE DE DESIGN»

Le jour du lancement de ce plan d'action coïncidait aussi avec celui du lancement du très bel ouvrage intitulé *Nouvelles Villes de Design* (coédité par Infopress et Pyramyd, et vendu partout dans le monde). Dans ce livre Montréal apparaît aux côtés de Times Square, Glasgow, Anvers, Stockholm, Saint-Étienne et Lisbonne, comme l'un des sept territoires de taille moyenne qui deviennent ou sont en passe de devenir de véritables métropoles du design, pas uniquement à cause de la notoriété de leurs designers ou de leurs institutions et événements en design, mais aussi grâce à la détermination de faire évoluer leur territoire autour d'une création basée sur un dialogue constant entre tous les acteurs de la ville. Le livre, qui fait suite à un colloque tenu au Centre canadien d'architecture (17[es] Entretiens Jacques Cartier, Montréal, octobre 2004), en prolonge les entretiens et devient un merveilleux outil de réflexion qui permet de comprendre, à travers des exemples concrets, ce qu'une politique de design et des acteurs impliqués dans la construction de la ville, sont capables de faire ensemble. «Ce qui semble préoccuper tout le monde dans le livre, c'est cette interface entre le projet de ville et le citoyen et comment l'expert, le designer, peut être un médiateur pour que tous les intervenants et acteurs de la ville puissent se rencontrer. Tous sont à peu près d'accord pour dire qu'une ville de design, c'est une ville qui adopte un projet social en s'appuyant sur la communication, mais aussi sur une intervention sur le cadre de vie qui va faire que le citoyen donne un sens au design, et qui rapproche le design de sa fonction de mieux-être. C'est donc un projet à la fois créatif, politique et social. Une ville de design existe s'il y a une adhésion de la population à son projet, si le public comprend les bienfaits du design, si le politique endosse aussi le rôle des créateurs dans le projet de ville, et si on a de bons médiateurs et de bons promoteurs capables de traduire ces intentions à travers des projets qui parlent aux gens. Comme le dit si justement mon collègue Denis Lemieux, dans sa synthèse du colloque sur les villes de design: «Faire la ville, c'est la comprendre, la concevoir, la construire et la communiquer: quatre actions aussi importantes l'une que l'autre,

UN
Le quartier des spectacles, l'un des projets architecturaux actuellement en gestation à Montréal.

DEUX ET TROIS
Saint-Etienne et Times Square, deux terrains fertiles pour le design.