

**MONTRÉAL,**  
**VILLE**  
**UNESCO**  
**DE DESIGN /**  
**UNESCO**  
**CITY**  
**OF DESIGN**

**TOWARDS DESIGNATION AS A UNESCO CITY OF DESIGN**  
**APRIL 2006**

University St.  
Centre - Ville  
Downtown  
↓ ↓



**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.**



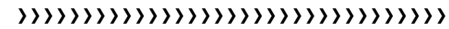
✕ Design as a rallying point is unique to Montréal ever since design quality became an objective in all municipal policies and strategies (Economic Development Strategy, Urban Plan, Heritage Policy, Cultural Development Policy, Strategic Plan for Sustainable Development). This objective is also an integral 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 21<sup>st</sup> 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 establishment in Montréal of the 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 integrated Design de ville/Ville de design 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. In this 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 in design excellence and reinforcing its role 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.



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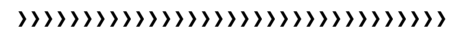
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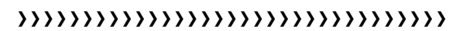
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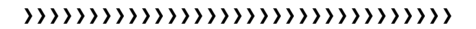
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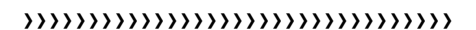


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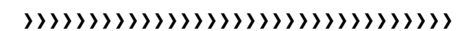


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OF DESIGN**



# INTERVIEW WITH THE MAYOR OF MONTREAL, GERALD 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.**



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 Montréalais 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.



**NEW  
DESIGN  
CITIES**  
**ANTWERPEN**  
**GLASGOW**  
**LISBOA**  
**MONTRÉAL**  
**SAINT-ÉTIENNE**  
**STOCKHOLM**  
**TIMES SQUARE**  
**NOUVELLES  
VILLES  
DE DESIGN**

Under the direction of  
**Sous la direction de**  
**MARIE-JOSÉE LACROIX**  
 with the participation of  
**avec la participation de**  
 FRANÇOIS BARRÉ  
 SASKIA SASSEN  
 JOHN THACKARA

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



**PRESS RELEASE**

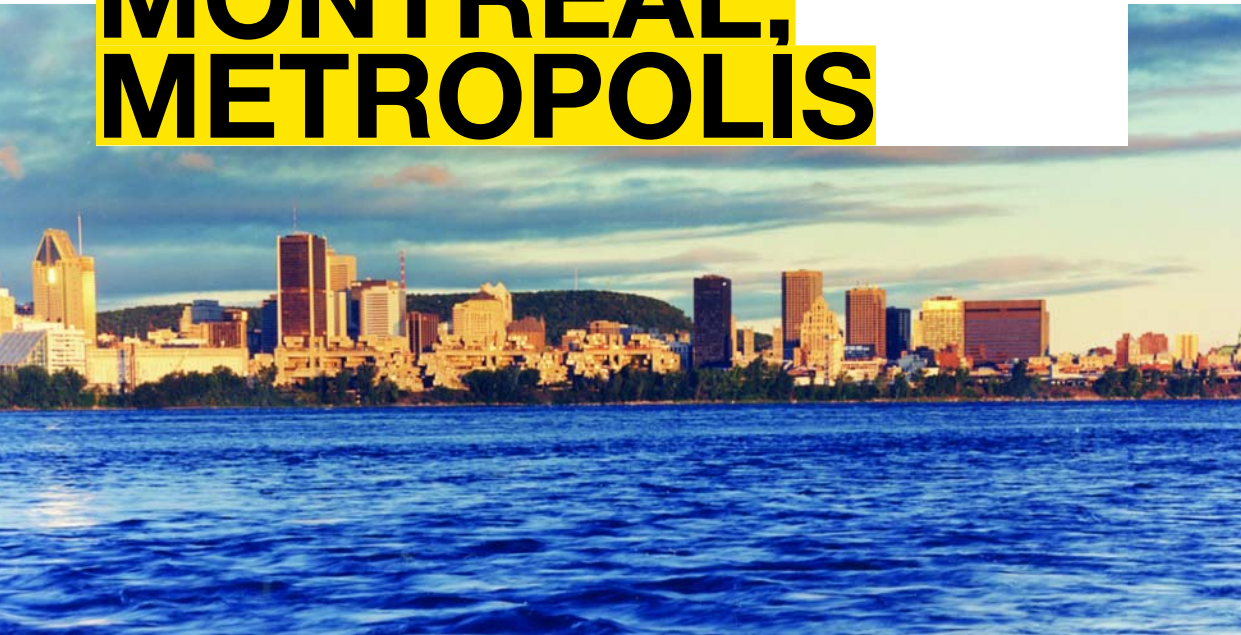
Montréal, September 22, 2005 – The City of Montréal today launched the book *Nouvelles villes de design/New Design Cities*, which is based on the proceedings of the symposium held in Montréal on October 6, 7 and 8, 2004, as part of the Dix-septièmes Entretiens du Centre Jacques Cartier. This event coincides 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**

# MONTREAL, METROPOLIS



✕ “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* IDENTIFIED 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.

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## **MONTREAL, 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 MONTREAL 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 diversity 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 abroad.
- >>> Because of the small local market, the city's creators, ever open to other disciplines, transcend linguistic and gender barriers, and we are forced to reinvent and to 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 resources.
- >>> 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.



## **MONTREAL, 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 in projects right from the planning stages forward.

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**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 IN 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*





# MONTREAL: AN OVERVIEW

01

## LAND

500 km<sup>2</sup> for the greater metropolitan area and 366 km<sup>2</sup> 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 diverse communities make up 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.

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### 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 19<sup>th</sup> 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 20<sup>th</sup> 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 centre 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 first 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 leads Canadian Cities in grants for academic research. The latest data show that universities received \$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.





# MONTREAL DESIGN IN NUMBERS

01

✕ DESIGN: A KEY DRIVER OF CULTURAL AND ECONOMIC LIFE IN MONTREAL ✕ “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 most strongly felt. 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 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 des métiers d'art du Québec (page 73) and Montréal Fashion Week (page 92).

**MONTRÉAL  
DESIGN**

**FROM  
YESTERDAY  
TO TODAY**



# THE EMERGENCE OF MODERNITY IN MONTREAL

MODERNITY IN THE AREAS OF ARCHITECTURE, GRAPHIC DESIGN, INDUSTRIAL DESIGN AND FASHION ONLY REALLY EMERGED AFTER WORLD WAR II. ✕ THIS WAS DUE TO THE INFLUX OF IMMIGRANTS, MAINLY EUROPEAN, AND MONTREALERS WHO WENT TO EUROPE OR THE US TO EXPAND THEIR KNOWLEDGE AND TRAINING.

By MARC H. CHOKO, full professor at École de design,  
director of Centre de design at Université du Québec à Montréal

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 in the world at the time. ✕ The subway, inaugurated on October 14, 1966, was the outcome of an incredible collaboration among engineers, architects and artists, with each 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 Îlots Saint-Martin by Ouellet, Reeves, Alain. This project was also known for the first experiments in preserving and renovating 19<sup>th</sup> 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 works. ✕ Finally, the hostess uniforms were the work of the young dress designer Michel Robichaud, who had already demonstrated his talents in work 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.



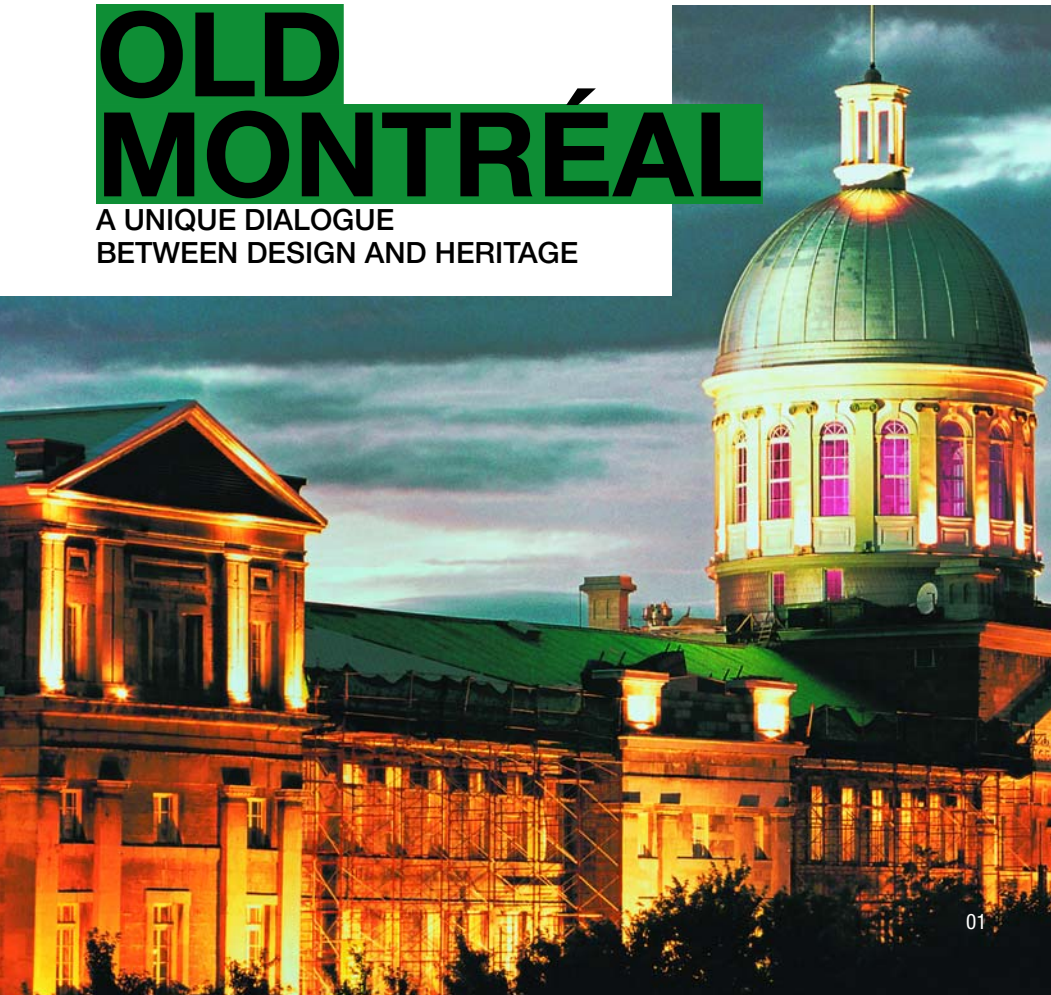
**CONSOLIDATING AND PROFESSIONALIZING DESIGN**

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, the Musée des Beaux-Arts de Montréal or the 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 sites for exhibiting design in Canada. ✕ Via Design, a commercial exhibition that included fashion, was launched in 1983. Ginette Gadoury then opened Centre Infodesign in 1986 and followed this with 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 strategic priorities 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 sites 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.



# OLD MONTREAL

A UNIQUE DIALOGUE  
BETWEEN DESIGN AND HERITAGE



By MARIO BRODEUR, Architect



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! ✕ In 1964, when the Québec government designated Old Montréal as a historic district, 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 17<sup>th</sup>, 18<sup>th</sup> and especially 19<sup>th</sup> centuries—was practically derelict. 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.

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Massive investments over the past 30 years—from, among others, 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?





**CREATIVITY  
AS A  
SIGN OF  
HOSPITALITY**

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



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. /28

Montréal is not encumbered by nostalgia, though 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 indoor and outdoor 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 take root by recovering and recycling the remnants 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.

## 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
<b>TOTAL</b>	<b>31,555</b>

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](http://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 a follower 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 creator 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 a single movement.



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## CLAUDE CORMIER

[WWW.CLAUDECORMIER.COM](http://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 designer of landscapes where in 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 near Taunton, England. The work of Claude Cormier and his team has been awarded many times.



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## KOEN DE WINTER



The industrial designer Koen De Winter completed his studies in ceramics at the École des Métiers d'Art de Maredsous, and then in industrial design at the Akademie voor Industriële Vormgeving in Eindhoven. His professional career led him first to Volvo AB in Sweden and then to Mepal/Rosti in Holland. In 1979, he arrived in Canada to work for Danesco Inc., a major kitchen product firm, where he served as vice-president and design manager for 16 years. He has served as president of the Association des designers industriels du Québec and then the Association of Canadian Industrial Designers in turn. Before establishing his design office, HippoDesign Inc., with the goal of serving the industry while giving young designers supervised professional experience, he was professor of industrial design at UQAM for eight years. In 2004, he set up Atelier Orange, a place for creating and producing ceramics in a rural setting that combines creation with manufacturing.



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✕ The quality of his practice has earned him many national and international awards. His products are part of many museum collections around the world, and he is the only Québec representative in the Museum of Modern Art's design collection in New York. Having designed more than 400 objects in areas as diverse as surgery and recreation, and written numerous publications, Koen de Winter was recognized for his outstanding career by his country of origin, Belgium, in 2006 with the prestigious Henri Van de Velde prize, named for the eminent Belgian architect/designer and educator.



## ANICK LA BISSONNIÈRE



Trained as an architect, Anick La Bissonnière comes to the theatre as a set designer, where she manipulates space and light with a visual accuracy and an eye for detail that is uniquely her own. From Swedish realism at the end of the 19th century, to Schiller adapted by Maraini, to the *Hamletmachine*, to Feydeau's mechanic, or the ghostly apparitions that burden the memory of Duras and Sylvia Plath, Anick La Bissonnière opens up spatial visions that are far removed from naturalism, but close to true feeling. Though she is often associated with architectural structures, materiality become work of art. Her work tends more towards invisible as in the set design for *Hamletmachine* or the pure, completely white space which functioned as a light receptacle in *Mademoiselle Julie*. Since 1999, Anick La Bissonnière has worked on six productions by Brigitte Haentjens, including *La Cloche de verre* at Théâtre de Quat'Sous, a production that garnered many awards in 2005.

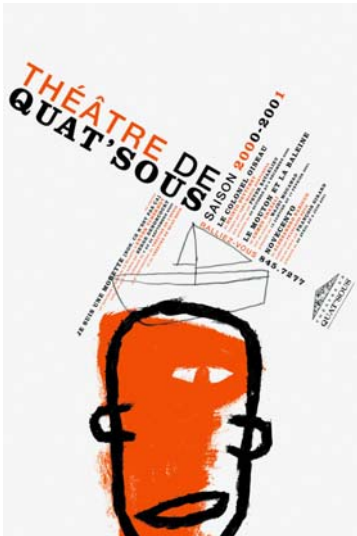


## ORANGETANGO

[WWW.ORANGETANGO.COM](http://WWW.ORANGETANGO.COM)



The orangetango agency is basically managed like a creative workshop, though its managers do have “somewhat of a business sense”. ✕ At times poster designer, at times commercial designer, the agency, founded in 1996 by its creative director, Mario Mercier, 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 multidisciplinary, such as for the Quartier des spectacles or the *Sense of the City* exhibition at the Canadian Centre for Architecture. ✕ 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](http://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 environmentally sound and more human form of Montréal design.







## MICHEL DALLAIRE

[WWW.DALLAIREDESIGN.COM](http://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. Joined by Gilles Bossé and Jacques Coutu, who had also studied in Sweden, he finally opened 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](http://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 preferred materials. 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 first work experience in the country of his 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

## MELVIN CHARNEY

As an artist and architect, theoretician and professor, Melvin Charney has produced a unique and sizeable body of work that integrates landscape sculpture, photography, architecture, painting, installation and architecture. Educated at the Yale University School of Art and Architecture, Mr. Charney has produced several works of public art, particularly *Skyscraper*, *Waterfall*, *Roads*, *Brooks...a Construction*, Place Berri in Montréal, and *The Garden* at the Canadian Centre for Architecture, which has over the years become a veritable symbol representing the city of Montréal. His work, underscored by many awards including the Prix Paul-Émile Borduas, has become an irrefutable reference both nationally and internationally. He also has the honour of being the only person to have represented Canada at the Venice Biennial as both an artist, in 1986, and an architect, in 2000. A long-time professor at the École d'architecture de l'Université de Montréal, where he founded and then directed the Unité d'architecture urbaine for 15 years, he influenced an entire generation of architects through the generosity that is so characteristic of his creations. Melvin Charney was appointed Commandeur de l'Ordre des Arts et des Lettres du Gouvernement français in March 2006.



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## MAURICE SAVOIE

Maurice Savoie is a ceramicist and in 2004, he became the first winner of the Prix Paul-Émile Borduas involved in arts and crafts. Maurice Savoie's major contribution lies in his willingness to approach ceramics with an attitude of experimentation and research. Since the 1960s, he has been creating murals and wall screens for both private clients and public commissions. This commitment to public art has led to not only an interest in architecture and a desire to connect with architects, but also to the attraction represented by the potential of this production context. One is reminded of the brick murals made in the industry and designed for Eaton's in the early 1960s, the integrated stoneware and cable work for the Québec Pavilion at Montréal's Expo 67 World's Fair, not to mention the cement, clay and pigment mural produced for the Canadian Chancery in Belgrade in 1984. Maurice Savoie has been involved in teaching for a number of years and remains today a source of inspiration for those who have chosen earth as a medium of expression.

# PROFESSIONAL ASSOCIATIONS

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



Association des architectes paysagistes du Québec  
[WWW.AAPQ.ORG](http://WWW.AAPQ.ORG)



Association des arts graphiques du Québec  
[WWW.AAGQ.QC.CA](http://WWW.AAGQ.QC.CA)



Association des designers industriels du Québec  
[WWW.ADIQ.QC.CA](http://WWW.ADIQ.QC.CA)



Association professionnelle des designers d'intérieur du Québec  
[WWW.APDIQ.COM](http://WWW.APDIQ.COM)



Conférence interprofessionnelle du design du Québec



Conseil des métiers d'art du Québec  
[WWW.METIERS-D-ART.QC.CA](http://WWW.METIERS-D-ART.QC.CA)



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



International Design Alliance  
[WWW.ICOGRADA.ORG](http://WWW.ICOGRADA.ORG)



Liaison Mode Montréal  
[WWW.LIAISONMODEMONTREAL.COM](http://WWW.LIAISONMODEMONTREAL.COM)



Ordre des architectes du Québec  
[WWW.OAQ.COM](http://WWW.OAQ.COM)



Ordre des urbanistes du Québec  
[WWW.OUQ.QC.CA](http://WWW.OUQ.QC.CA)



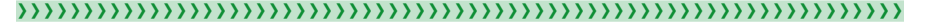






# EXHIBITIONS, PROMOTIONS AND EVENTS

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 50<sup>th</sup> 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, mostly oriented towards 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](http://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 24<sup>th</sup> 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](http://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 general curatore 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. Designers from Montréal included Jacques Bilodeau, Claude Cormier, François Morelli and Michel Goulet. [WWW.CIAC.CA](http://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 pairing an architect together with a novelist. [WWW.GALERIEMONOPOLI.COM](http://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](http://WWW.CHAMPLIBRE.COM)

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

## CANADIAN CENTRE FOR ARCHITECTURE (CCA)

[www.cca.qc.ca](http://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 holdings 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.







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

[WWW.CENTREDEDESIGN.UQAM.CA](http://WWW.CENTREDEDESIGN.UQAM.CA)



Since 1981, Centre de design – UQAM, the foremost exhibition space 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 awards.

✕ 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 one hundred Montréal designers were featured. ✕ 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 included housing 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 trends 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.



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**INSTITUT  
OF DESIGN  
MONTREAL  
(IDM)**

[WWW.IDM.QC.CA](http://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 as a leader in 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.



Institut de Design Montréal

Finally, under the aegis of Montréal International ([www.montrealinternational.com](http://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  
MONTREAL**

[WWW.HERITAGEMONTREAL.QC.CA](http://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. Its 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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## 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.



## SALON INTERNATIONAL DU DESIGN INTÉRIEUR DE MONTRÉAL (SIDIM)

[WWW.SIDIM.CA](http://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 over 20,000 m<sup>2</sup> 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.



**EXPO  
AGEING  
MONTREAL**

[WWW.IFA-FIV.ORG](http://WWW.IFA-FIV.ORG)



Montréal will be the 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.



**MONTREAL  
FASHION  
WEEK**

[WWW.MFW.CA](http://WWW.MFW.CA)



**MONTREAL 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 MONTREAL**

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 third largest apparel production centre in North America, after Los Angeles and New York, and the first in job concentration. The industry pays \$768 million in wages and generates \$3.6 billion in



goods, 80% of which are intended for the Canadian market. ✕ 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.



# 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](http://WWW.CREATIVITEMONTREAL.COM)  
*CRÉATIVITÉ MONTRÉAL*, a newsletter on the latest in Montréal design
- [WWW.MADEINMTL.COM](http://WWW.MADEINMTL.COM)  
*MADEINMTL.COM*, a virtual tour of Montréal covering all the latest developments
- [WWW.MOCOLOCO.COM](http://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, garden design and more general lifestyle issues. Though categorized as popular, these publications are important for raising awareness of the quality of the living environment. ✕ It is said that Québec is the province that produces and consumes the greatest number of decorating and lifestyle magazines in Canada.







## TOHU, LA CITÉ DES ARTS DU CIRQUE

[WWW.TOHU.CA](http://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](http://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 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, considered to be valuable tools for detailing large-scale projects embodying a part of our heritage, back on the agenda. The GBQ also helped democratize architectural creation while spreading the word about our know-how to the international arena.



02



## BENNY FARM

[WWW.BENNYFARM.ORG](http://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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✕ 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.





## LACHINE CANAL REVITALIZATION

[WWW.PC.GC.CA/LHN-NHS/QC/CANALLACHINE](http://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-19<sup>th</sup> 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 19<sup>th</sup> to the mid-20<sup>th</sup> century and evokes 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.





## 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, this partnership has opened up to include culture in general. A new generation of agreements, renewed several times over, is now targeting a multitude of fields of activity to help the population to have access to 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 represents a tangible recognition of Montréal's approach to the 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.



**DESIGN:  
CORE DRIVER**

**OF THE  
IMAGINING-  
BUILDING  
MONTREAL  
2025 PROJECT**



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# MUNICIPAL STRATEGIES

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× 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.

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# 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 establishments. Every year, close to 20 businesses were awarded distinction 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 10<sup>th</sup> 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.

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# 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](http://ville.montreal.qc.ca/montreal2025), provide a 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.

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# 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

**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."





**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 commission coaching, publication guidance, 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, information 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.



From among existing personnel, a network at the Montréal level will help put together a team of people involved in design promotion. A formula inspired by the United Kingdom, these “*champions of design*” will work with 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 partnerships 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.

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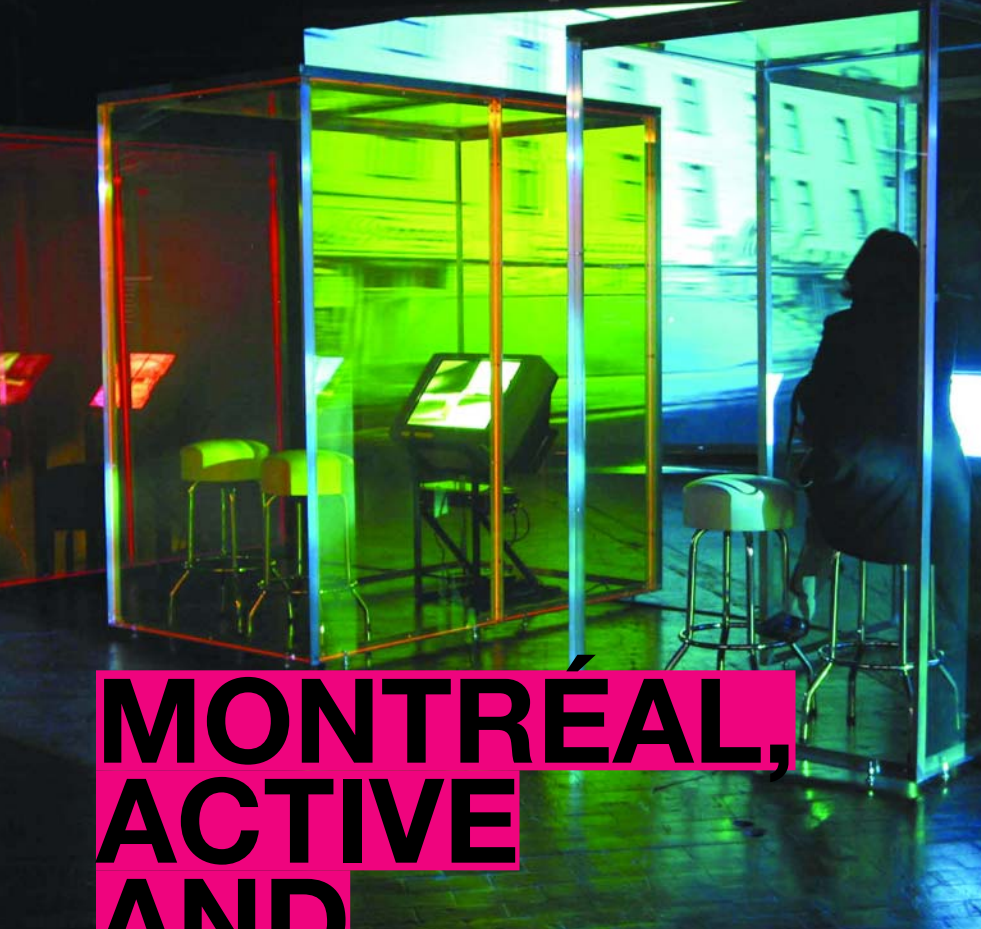
**MONTRÉAL’S INTEGRATED DESIGN ACTION PLAN WILL STRATEGICALLY HELP:**

- >>> 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**



# MONTREAL, ACTIVE AND INVENTIVE

01

By PHILIPPE POUSSAOUÉC-GONIDEC and SYLVAIN PAQUETTE, holder and researcher respectively,  
Université de Montréal UNESCO Chair on Landscape and Environment



Montréal, active and inventive, are powerful terms of sustainable economic and social development for this metropolis turned resolutely towards the 21<sup>st</sup> 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”.

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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*:



**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 contemporaneity. 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 has, 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 does not strive for monumental works or the superstar-architecture so prevalent in other cities worldwide. Rather Montréal looks towards 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 day-to-day urban 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 players 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 of potential. Structuring public initiatives that rely, in some cases, on participation that is voluntary, grass-roots level, 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 supported 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.



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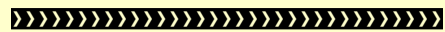
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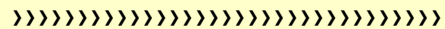
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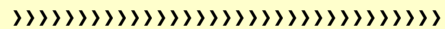


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**Data sources:** Unless otherwise indicated, the texts describing the groups, institutions or other organizations were taken from their Web site. Most of the designers' profiles come from a document accompanying the *Main Design 2004* exhibition prepared 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

# GOVERNING THE DESIGN ECONOMY IN MONTRÉAL, CANADA

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Cultural industries have assumed an increased importance to urban economic development. However, little attention has been paid to accommodating the complex set of activities—both cultural *and* economic—implicated in cultural production. A recognition of this complexity, however, has significant implications for policy. This paper considers the design sector in Montréal, a sector which has attained international visibility in recent years. We analyze the role played by four public and nonprofit institutions in regulating this sector and illuminate their mechanisms for reconciling commercial and aesthetic imperatives. An examination of such initiatives lends insight into the opportunities and the challenges within policy circles for accommodating a conceptualization of cultural industries that recognizes their irreducibly hybrid nature.

**Keywords:** *design services; cultural economy; urban-economic development policy; governance*

**Cultural industries have assumed** an increased importance to economic development. In an era of heightened global competition, primacy has been placed on creativity and aesthetics as ingredients for distinctiveness and indicators of vitality and dynamism on the part of both regions and firms. Goods and services that are imbued with symbolic—relative to utilitarian—attributes, and the production systems that give rise to them, are viewed as

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key sectors of growth in twenty-first-century capitalism (Scott 2000). And given the localization of these industries in large metropolitan areas, there has been heightened policy interest in the dynamics of urban creativity.

To date, however, policy interest and empirical trends have not translated into empirically grounded research studies or theoretically informed policy prescriptions. Past studies have drawn attention to the economic organization of such industries, acknowledging that they constitute distinct sectors by highlighting the complex system of actors that contribute directly to the creation, production, and distribution of a cultural product (Hirsh 1972, 2000; Bourdieu 1993). However, the policy context in which these industries are situated and the role that public and nonprofit institutions play in regulating their dynamics have received as of yet little attention in academic literature (cf. Mommaas 2004; Donald and Morrow 2003).

In this article, we consider the broader institutional arena through an examination of the institutions and levels of government regulating the design industry in Montréal, a sector which includes graphic, industrial, fashion, and interior design, as well as landscape architecture, urban design, and architecture.<sup>1</sup> As a cultural industry, design is an activity that unites form and function in the development of new products and landscapes, drawing on technical, aesthetic, and market considerations (Picard Report 1986; International Council of Societies of Industrial Design 2004). Products embodying principles of “good design” as defined by the design discipline are typically seen as higher quality, longer lasting, or better looking. Alternatively, products or environments may be more reliable, environmentally sustainable, or accessible. Such an activity shapes not only the physical form, but also the content and symbolic meanings of objects, and has become increasingly important in an era of design-led, information-rich, post-Fordist production. As such, design embodies both economic and cultural imperatives and all the potentials and challenges of that complexity.

Montréal is an interesting city in which to analyze the design industry because of its importance as a design capital. Measured in terms of employment, Montréal has a total of 16,690 employees in the design sector, and is the sixth largest center of design in North America—following New York, Boston, Toronto, Chicago, and Los Angeles (Design Industry Advisory Committee 2004).<sup>2</sup> Montréal has a larger share of Canada's design work force, relative to its proportion of the national population (Gertler and Vinodrai, 2004).<sup>3</sup> Designers within the province of Québec are heavily concentrated within Montréal (Design Industry Advisory Committee 2004; Statistics Canada Census of the Population 2001).<sup>4</sup>

Within Canada and the United States, Montréal enjoys a reputation as a city of style and fashion (Skegg 2002). As evidence of Montréal's stature as a

“design metropole,” the city recently won a competition to become the new headquarters location for the International Design Alliance (IDA).<sup>5</sup> We argue that the emergence of Montréal as a center of design has developed due to the rich institutional nexus that supports culture in the city and in the province of Québec. An examination of some of the initiatives involved in stimulating design lends insight into knowledges and modes of intervention, as well as the perspectives on the cultural economy that underlie the cultural-policy framework in the city. It also sheds light on the dual nature of design as an industry that combines artistic and commercial rationales, and which is supported for divergent reasons. Design is often seen as a tool for economic competitiveness, or alternatively as an expression of nationalism. What is unique about the Montréal case, however, is the degree to which a strong cultural mandate has informed modes of governance, given that it is as a francophone metropole in anglophone North America. The tension between cultural and economic rationalities forms the focus of our enquiry.

The article draws upon an analysis of government and institutional policy documents, as well as 26 intensive open-ended interviews with institutions involved in regulating design. These actors include nonprofit organizations, design schools, professional associations, museums, arts activist groups, and local, provincial, and national governments.<sup>6</sup> We explore the myriad ways in which institutions have been involved in governing design in Montréal.

The article is divided into four sections. In the first part, we review the history of different policy perspectives on cultural industries. In the second section, we explore the importance of institutions in shaping innovation and creativity and provide a framework for conceptualizing governance. The third section explores the governance of the design sector in Montréal. We review the historical context in which institutional investments in design have been made, and examine four main organizations and programs that have bolstered Montréal’s reputation as an international center of design. These include Commerce Design Montréal, Provincial Government Tax Credits, the Institute of Design Montréal (IDM), and Société de Développement des Entreprises Culturelles (SODEC). Through an examination of these case studies, we highlight some of the lessons of the Montréal case for urban-economic development policy. In the final section of the article, we highlight future challenges to the regulation of design.

### A GENEALOGY OF URBAN CULTURAL POLICIES

In recent years, there has been a great deal of interest in creativity and urban economic development (Pratt 1997b; Scott 2004; Power 2002). Flor-

ida (2002), for example, suggests that creativity has surpassed traditional factors such as land and resources in bolstering competitive advantage. In particular, Florida (2002) finds that places with a strong quality of life, a vibrant bohemian class, and a high level of cultural diversity are more likely to attract and retain talent (see also Gertler et al. 2002).

In addition to the more general interest in creativity (which exists across the economy), there has been a heightened interest in cultural industries themselves as creative artifacts (Pratt 1997b; Power 2002). Cultural industries now constitute a significant share of employment, trade, and output within metropolitan economies (Pratt 1997b; Scott 2000) and the growing importance of cultural industries as a base for economic development has forced economic geographers and planners to reconsider the relationship between the “economic” and the “cultural.” Traditionally, cultural industries have been marginalized, because from an economic point of view they are seen as derivative, not a true source of value (Pratt 1997a; Jackson 2002). Similarly, from an arts perspective, industries such as design are viewed as “commercial” and lacking in integrity.

The ability to translate a vision or a creation into a tangible product, however, demands aesthetic *and* commercial resources (Bjorkegren 1996; Howkins 2001). Like other artists, designers are in need of a continuous stream of stimulus and “inspiration” to innovate. Studies have shown that diverse contexts—those characterized by a range of cultures, architectural styles, social groupings, economic activities—are the preferred environments (Bain 2003).

An ability to materialize innovations and to test their application—that is, a process of learning by doing—requires technical and business resources. These resources not only establish the parameters of creativity but can offer insights into the frontiers for future rounds of creativity. Moreover, such considerations are even more critical for design when compared to other cultural industries. For most cultural industries (such as the performing or visual arts), the “artist” is the main driver or the engine of the industry and s/he tends to privilege aesthetic considerations in developing a vision. Economic activities, for example production or distribution, are critical insofar as they support the commercialization of an artist’s vision. For design fields such as fashion or product design, technical and commercial considerations are more dominant in the initial phases of innovation. In both scenarios, however, the “economy” constrains *and* enables. In the practice of cultural production, culture and economy are symbiotic.

Despite this articulation between “culture” and “economy,” policy makers have tended to isolate these dimensions. There have been three main phases in the development of policies surrounding the cultural economies of advanced

industrialized nations in Europe and North America (Bryan et al. 2000; Santagata 2002). In the 1950s and 1960s, policies typically focused on the establishment of institutions of high art (such as art museums, operas, and theaters). As Kong (2000) suggests, this focus on the “pre-electronic arts” did not incorporate an understanding of how culture could be exploited for economic development purposes. Similarly, when policies moved beyond the realm of subsidized arts to intervene in film or television, the focus was mainly on cultural values and mores rather than industrial strategy (Pratt 1997a).

The economic value of culture continued to be marginalized in the 1970s and 1980s when the emphasis was placed on cultural policies as a means of fulfilling social and political agendas. Here, the main objective was to expand access to cultural resources and to use cultural policy as a means of community building (Kong 2000).

For Kong (2000), a shift in thinking comes about in the mid-1980s, when national, provincial, and local governments begin to recognize the role of cultural industries in economic development and urban renewal. For local governments in particular, cultural-industrial policies become a vehicle for generating revenues in the context of neoliberalism and the gradual withdrawal of the nation-state. Aggressive cultural policies associated with increased employment, the growth of related services and industries, intra-urban synergies, and tourism come into ascendance (Kong 2000, 387). In addition to promoting and enhancing cultural industries directly, these policies are lauded for their ability to attract talent and create a new image for a city, foregrounding the growing importance of representation (Kong 2000, 387; see also Scott 2004). Culture is thus deployed as a means by which cities can distinguish themselves *and* their goods and services, reflecting the growing importance of culture in interurban competition.

A consequence of these policies however, as Kearns and Philo (1993, 18) argue, is that places are increasingly seen not so much as centers of cultural belonging but as “bundles of social and economic opportunity competing against one another in the open market for a share of the capital investment cake.” Similarly, Pratt (1997a, 1914) points out that many recent policies represent a “hijacking of culture” whereby culture is mobilized as a means to an alternative end:

Little, if any, concern is directed at the production of culture either by the industries or by the artists concerned. Where cultural policy has been figured otherwise, it has either been as a social-welfare or social-polarization palliative, or as an attempt at local economic promotion. What is absent is a degree of national coordination of such local policies, or on a broader canvas, a consideration of the relationship between cultural policy and industrial policy.

Cultural industries need to be viewed through a new lens acknowledging the mutually constitutive nature of “art” and “economy” (Pratt 1997a, 1915). Both theory and institutional practices need to accommodate the growing interdependence of social systems, acknowledging the range of activities—both cultural and economic—that sustain cultural production.

### THEORIZING THE GOVERNANCE OF CULTURAL SECTORS

A recognition of the social foundations of cultural economic activities has implications for analyzing how such activities are regulated. Economic sociologists and evolutionary economists have long acknowledged that an economic entity (such as a firm) does not operate as an atomistic unit but rather is embedded in a broader system of relations that can prescribe certain behaviors or constrain others (DiMaggio and Powell 1991; Nelson 1994; North 1990). Individual actors are limited in terms of knowledge (i.e., subject to bounded rationality) and in terms of resources, such that the process of innovation, demands the pooling of such assets. An ability to coordinate activities is also dependent on the more general set of institutions—the norms, conventions, and routines—that mediate relations. These institutions, what Veblen (1919, 239) has termed “settled habits of thought,” condition the nature of relations between actors and the functioning of the system as a whole.

The rise of the new knowledge economy, marked by rapid economic and technological change and heightened global competition, has promoted a renewed interest in analyzing the institutions that govern economic behavior and the processes shaping those institutions. In a context of volatile markets, many theorists have noted that economic development is increasingly tied to the ability of institutions to adapt to this growing complexity, and that policy should be focused on promoting responsive institutions (Amin 1999; Jessop 1997). The top-down, bureaucratic modes of intervention that characterized the postwar policy context are no longer tenable. The new economic reality, characterized by more specialized yet interdependent institutional orders, demands that policy be formulated and implemented by a myriad of organizations (public/private), mechanisms, and processes. Such policy would reflect the multiple logics and (often contested) interests that constitute contemporary economic life, transcending bureaucratic, functional divides and engaging a range of stakeholders at a variety of scales. In this context, “government” no longer refers narrowly to a formal structure. Rather, following

Foucault, the term “government” refers to the manifold ways in which the conduct of individuals and groups are directed (Foucault 1982, 221). This is not to suggest, as much of the recent literature on neoliberal governance attests, that the state abdicates its regulatory responsibilities. “Governance” here reflects a situation in which the state’s mode of intervention is more open and reflexive, encouraging dialogue and collaboration between distinct actors within the state (including those operating at subnational levels), as well as those outside the formal state apparatus.

New modes of regulation imply not only a shift in government practices, but more importantly, a shift in the mentalities of key actors to allow for negotiated policy directives. The literature on governmentality is instructive in understanding *how* “government” seeks to cultivate certain forms of behavior among individuals, populations, firms, and economies. According to Dean (1999), governmentality “is concerned with the means of calculation, both qualitative and quantitative, the type of governing authority or agency, the forms of knowledge, techniques and other means employed, the entity to be governed, and how it is conceived, the ends sought and the outcomes and consequences” (Dean 1999, 11). In the governmentality literature, however, a distinction is made between the “technologies” and the “rationalities” of government, such that “technologies of government” refer to the systems, procedures, devices, and methods employed to shape the conduct of actors, whereas “governmental rationalities” refer to elements of thought, reflections, and strategic calculations that inform such technologies (Rose and Miller 1992; Triantafillou 2004).

By emphasizing the bodies of knowledge and ways of thinking underpinning technologies of government, the literature on governmentality contributes to an understanding of the challenges entailed in formulating new policies. It draws attention to the fact that such bodies of knowledge are often taken for granted by those who are governing (Dean 1999). Over time, mentalities become institutionalized or “settled.” However, as Dean (1999, 27) argues, in moments of problematization, actors and agents pose the question of how one conducts government and how one governs conduct. Problematizations can be made concerning techniques, languages, grids of analysis, forms of knowledge, and expertise (Dean 1999, 28). Reflexivity on the part of those that govern is essential to an adaptation process and to the “unsettling” of past conventions and routines. Power is not determined a priori, but is the result of a constantly changing assemblage of techniques, practices, and rationalities (Dean 1999, 29).

Governmentality approaches are relevant for analyzing how cultural industries, such as design, are governed in the contemporary context. Like other knowledge economy sectors, cultural industries are subject to market volatility, as they have short-lived cycles and a constant need to innovate, demanding continual flows of information. These industries face even greater risk and uncertainty since their primary value is symbolic and ephemeral. Banks et al. (2000) argue that product obsolescence in other sectors, such as high-tech, is generally accommodated within business plans, cost-benefit analysis, or market research. In the case of the cultural economy, however, business goals are not defined solely in terms of profit but also in terms of aesthetic judgments. Thus, as a commodity that is highly place- and time-specific, a cultural product cannot efficiently be regulated by market mechanisms (Santagata 2004) or hierarchical modes of governance, which tend to be inflexible. As stated earlier, the creative process occurs within a system of interdependent relations, with the system encompassing both economic actors (e.g., distributors or producers) and cultural actors (e.g., artists or designers) and the flows of knowledge between them. It thus becomes important to examine how cultural and economic imperatives are incorporated into regimes of governance.

Accordingly, following from the governmentality literature, a cultural product does not represent the expression of a single interest, since power is not held in the hands of any one actor, but is an effect of the ensemble. Cultural objects are caught in particular tensions of power that have the effect of configuring the possible forms that they can take. Pratt (1997a, 1915) calls for an investigation of the various ordering practices that create artistic forms: “Ordering practices are simultaneously forms of knowledge and organizational practices, situated in time-spaces. The outcomes, the effects, are locally forged knowledges and practices of our world. These practices are the means by which we understand and identify with things such as culture . . . [and] industry.”

In examining the ordering practices within the present policy context, we illustrate how policies have sought to shape behavior and assess the relative successes and limits of such efforts. We suggest that most policies to date have, at best, only partially embraced the logic and practice of more reflexive forms of government. Due to old settled habits that govern current forms of intervention, most policies remain based on a narrow conception of what constitutes cultural-economic activities rather than capturing their hybrid form.

## GOVERNING DESIGN IN MONTRÉAL

### DISCOURSES OF DESIGN: DESIGN AS NATIONALISM, DESIGN AS COMPETITIVENESS

An examination of the design sector in Montréal offers a unique vantage point from which to illuminate such ordering practices. Relative to other North American cities, Montréal occupies a distinct cultural status as the key metropole of francophone Québec and this has had implications for cultural-industrial policy in the city. In the early 1990s, the province of Québec developed a cultural policy in response to cultural transformations of the preceding decades. These changes included the modernization of Québec society, with the decline of the Catholic Church, falling birth rates, and the rise of a new consumerist culture, as well as the democratization of culture through the development of new technologies, particularly new media. This policy was also a reflection of the rise of nationalist sentiments in the province in the 1970s and 1980s, which can be traced to the long-standing inequities faced by French Canadians, who existed as “second-class citizens in their own country” (Polese and Shearmur 2004, 334). The rise of Québec nationalism culminated in the election of a separatist provincial government in 1976 and a provincial referendum on separation in 1980. After the loss of this referendum, there was a widespread belief that the provincial government should support cultural sectors, which play an important role in identity formation. In addition to these factors, a major trend contributing to development of the Policy was the advent of globalization. There was a growing infiltration of cultural products from the United States, and a concern about being able to retain a market for local, francophone products and, by extension, the French language.

Thus, a central mandate of this policy, which remains in effect today, is the promotion of Québec culture through the support of cultural institutions (e.g., museums, public libraries, cultural organizations) and cultural industries.<sup>7</sup> There is recognition of the need for strong government intervention in the cultural sector, parallel to France (*La Politique Culturelle du Québec*, 1992). As an official with SODEC (Société de Développement des Entreprises Culturelles) argues,

The cultural policy . . . was due to the dynamism of the cultural milieu that demanded that government have a clear policy . . . [There was] . . . the need for clear orientations . . . considering the francophone situation of Québec in North America [and of the need] to rely on the state in the development of culture.

Because if you analyze the situation in Canada, there is only the province of Québec that has a cultural policy and a structured intervention in this area. When we look at the goals of the government of Québec in culture, it is more developed than the goals of the other provinces because here there is an issue of cultural identity, an issue of cultural specificity. (interview)

Given the concentration of cultural industries in Montréal, the policy highlights the city’s “special place within Québec” (*La Politique Culturelle du Québec* 1992, 132). It acknowledges the role cultural industries can play as a potential source of metropolitan growth and the need to coordinate cultural policies with existing local institutions.

Support for cultural industries in Montréal, and particularly the design industry, has also been prompted by economic trends affecting the Island of Montréal. Like other rustbelt cities, Montréal underwent a process of economic decline in the 1970s and 1980s, experiencing some of the worst effects of deindustrialization, poverty, and unemployment in Canada (Germain and Rose 2000; Gilbert 2004). The election of a separatist government in 1976 also had a profound impact on the metropolitan economy, as many of the English Montréal-controlled firms relocated their head offices to Toronto (Polese and Shearmur 2004, 336). With the subsequent liberalization of trade policies under the Canada-U.S. Free Trade agreement and NAFTA, it was increasingly acknowledged that manufacturing industries that remained could no longer compete on the basis of cost alone and a greater emphasis was placed on design and creativity as sources of competitiveness.

In 1985, a federal Ministerial Committee was set up, including the Minister of Regional Industrial Expansion and the Minister for Science and Technology, and was given a mandate to study the economy of the Montréal region. It was supported by a consultative committee made up of representatives from the private sector, unions, and universities (IDM 1999, 11). After extensive research, the committee’s report, known as the Picard Report (1986), identified design, along with seven other industries, as a key sector in the local economy.<sup>8</sup> Corresponding to the third phase of policy cited by Kong (2000), the report foregrounds the importance of design to consumer marketing, manufacturing, tourism, and cultural industries (Picard Report 1986, 137). The need for coordination between the various institutions regulating design was also highlighted:

Design, as an important aspect of Montréal businesses, must result from the culture of the city: a new commercial culture of design is the keystone to the export of manufactured goods and to the dynamism of the tourist and retail trades. For such a new culture to arise, Montréal will need the concerted efforts of its business, university and government sectors (Picard 1986, 137).

Thus, in light of these historic trends, Montréal is presently pursuing two parallel objectives with respect to design. On one hand, state policies stress the need for competitiveness and value-added production in an era of globalization. In accordance with this aim, initiatives are constructed to discipline local firms into new forms of rational economic behavior. On the other hand, the state also aims to preserve French Canadian culture through the establishment of a vibrant and distinct design culture. These contradictory discourses underpin the current policy nexus surrounding design.

Montréal has witnessed the development of a plethora of institutions aimed at supporting the design sector at both the provincial and local scales. These institutions have tried to accommodate a range of activities implicated in the design process, and as such, they represent an innovative set of policy models. Such institutions, however, also present some of the challenges associated in regulating the economic and cultural imperatives that the design sector embodies, imperatives that are often at odds with one another.

For our analysis here, four institutions in specific have been selected: Commerce Design Montréal, Québec's Tax Credit Program, IDM, and SODEC.<sup>9</sup> These case studies have been chosen because they are the most innovative initiatives in the city.<sup>10</sup> Our emphasis is not on abstract dimensions of thought encoded within regimes of governance, but with thought as it is embedded within explicit and systematic programs aimed at reforming the conduct of both businesses and citizens (Dean 1999, 18).

#### COMMERCE DESIGN MONTRÉAL

Since the 1980s, "design" has become a buzzword in the official discourse of various institutions and levels of government in Montréal. The Picard Report, for example, prompted the City of Montréal to create a Commissioner of Design, a position which is unique within the Canadian context (Interviews; Rochon 2004; Halpern 2005). The most innovative initiative that the Commissioner has introduced is the annual competition, "Commerce Design Montréal." In this competition, now in its tenth year, awards are given out for the innovative interior design of public spaces in the city, such as retail shops and restaurants. The competition is organized in partnership with the Québec government and other professional associations in the design sector, but is administered by the city. The Commissioner notes the importance of the urban in the formulation of cultural policy and the need to move away from centralized initiatives:

Commerce Design Montréal is the perfect example. I don't know of any organization that could do this kind of event. It is not in the mission of any other

organization, institution, except the city because the city has to reward the quality [of design] that has been done on the territory . . . This can't be done by an organization like a professional organization because the membership is national. It is not local. (interview, City of Montréal)

In order to be eligible to receive this award, the enterprise must hire a qualified designer to renovate their space. Awards are given out by a panel of experts to businesses with the best designs and then a directory is published of all winners so that firms interested in hiring an interior designer can access the list of designers. As a consequence, both companies and local designers have benefited from the award.<sup>11</sup> A key goal of the program, then, is to motivate local businesses and retail shops that otherwise might not invest in design. In order to stimulate investment in the built environment, a large number of awards are given out, "You really need to have examples very close to their business realities if you want to convince somebody" (Interview, City of Montréal official). The program seeks to encourage more competitive business practices and to encourage firms to invest in design.

Another goal of the program is to stimulate consumer awareness of design in the city. A guide is produced each year of all the winning entries, and a map is included detailing the locations of all sites. Bus tours are offered, and in 1998, a "People's Choice Award" was introduced to stimulate public engagement with the contest. The idea is to increase the public's knowledge and awareness of architecture and design. Its success is evident in the fact that 58,000 people voted in 2004 (Berkowicz 2004). In this mode of visioning, consumers are recast as "design citizens." The goal is to construct an active and enterprising citizenry (Dean 1999, 17).

The emphasis on a range of actors in the network, including the role of consumers in the process of cultural production, is an innovative feature of this program. The aim of this contest is also to stimulate tourism and to forge a set of associations with the city that will benefit other sectors. As a director at the city explains,

The idea is how do you take the design issue and make it so specific and amplify it to the point where it becomes an economic development tool. It is not economic development itself. The number of jobs we have in design are not going to make the economy in Montréal survive. So they have got to be looked at as a lever or as a tool for something much bigger. (interview, City of Montréal)

It is clear that Commerce Design Montréal aims to construct the City of Montréal as a "design metropole." The program is unique and other cities around the world have begun looking at this program as an example of "best

practice” in urban-economic development. In 2002, for example, Commerce Design Montréal received the Outstanding Achievement Award from the International Downtown Association, one of the highest distinctions given out for downtown revitalization (Commerce Design Montréal 2003–2004). The concept and logos for this competition were also recently exported to Saint-Etienne in France and to New York City.

Through this contest, design becomes a lever to “brand” the landscape of the city for both visitors and residents, and to position Montréal as a “design destination” (Interview, City of Montréal). As Sharon Zukin (1995, 3) argues, “the cultural power to create an image, to frame a vision, of the city has become more important as . . . traditional institutions—both social classes and political parties—have become less relevant mechanisms of expressing identity. Those who create images stamp a collective identity. Whether they are media corporations like Disney, art museums, or politicians, they are creating new spaces for public cultures.” Commerce Design Montréal encourages design intensity in the physical landscape of the city—in its stores, restaurants, and offices. The objective is for tourists and visitors to the city to gain an image of Montréal as a hotbed of contemporary design so as to enhance the sign value and competitiveness of products being manufactured and designed in Montréal and Québec.

In this conceptualization, design is not viewed as an industrial sector, but rather it is seen through the lens of urban renewal strategies. Programs like Commerce Design Montréal, while they enhance the image of the city as a center of style and fashion, do little to transcend an instrumental view of culture (Nylund 2001). Donald and Morrow (2003) point out that one of the risks associated with Richard Florida’s talent model, for example, is that local economic development schemes often focus on superficial place-marketing strategies rather than addressing the important investments needed to maintain creativity in an urban center. The focus is therefore on the image of the city, rather than on the dynamics and needs of the design sector itself. According to Mommaas (2004, 518), in such policies, the city is seen as “décor rather than function.” One needs to consider whether we are seeing the genuine revaluing of artistic values or whether we are witnessing a further “functionalization of culture” (Zukin 1995).

There is also a sense that the competition artificially fragments design from mainstream planning practices. For many, there is a growing recognition that design should be placed at the center of urban planning, rather than separated out into a distinct administrative realm. As one editorial notes, the Design Commissioner’s “influence is felt more profoundly within Montréal’s private sector community and less within the city’s bureaucratic ranks. She rarely works with the city’s Department of Urbanism. But the need for

collaboration is obvious” (Rochon 2004, R1). Those within the City government also question the limits of the existing institutional framework and the separation of design from other City departments (Interviews). Thus, the program forwards a narrow vision of design as aesthetics. Design is seen as a way to enhance the value of goods and to promote tourism. It is the economic dimension of design which is lauded, and design remains ghettoized into a separate disciplinary silo targeting the business sector, rather than something to be integrated into mainstream planning or broader social and environmental rationalities.

### PROVINCIAL TAX CREDITS

The Department of Développement Économique et Regional et Recherche de Québec has also taken a strong interest in fostering design innovation in the province. The primary vehicle for achieving this goal is a series of tax credits meant to encourage investment in fashion, furniture, and industrial design within commercially oriented enterprises to spur the development of distinctive, higher-value-added products ([http://www.mic.gouv.qc.ca/publications/design-industriel/De-Xsoi\(E\).doc](http://www.mic.gouv.qc.ca/publications/design-industriel/De-Xsoi(E).doc)). Inspired by a similar program in France, these credits took effect in 1994. They were introduced in the context of an economic downturn in a number of industries such as fashion and furniture. A government official notes,

industry was experiencing the decision to free trade and there was also an economic crisis that was not so far behind . . . So it was thought that one way to help the industry but not subsidize the industry, could be to support innovation and design. (interview, provincial government official)

In order to be eligible for the design tax credit, firms must employ the services of an unaffiliated outside design consultant qualified as an industrial, furniture, or fashion designer ([http://www.mic.qc.ca/publications/design-industriel/De-Xsoi\(E\).doc](http://www.mic.qc.ca/publications/design-industriel/De-Xsoi(E).doc)).<sup>12</sup> To date, the tax credit program is perceived to have been relatively successful in encouraging higher-value-added production in the furniture and fashion industries in particular. Within the furniture industry, for example, 52 companies took advantage of the credits in the first four years of the program. A key administrator of the program argues that the credits help to overcome the temptation on the part of local manufacturers to copy the designs of other firms rather than innovate (Anon. 1999, 1).<sup>13</sup> An industrial designer notes,

It is a sales incentive to say 40 percent of my fees, you will get them back at the end of the year whether you make a profit or not . . . It also demonstrates that if

the government is willing to invest that money then I guess it adds a little bit of validity to the claims we make that design is important and it is an . . . effective tool for competitiveness. (interview, industrial designer, Montréal)

Similar benefits have been cited in the fashion industry. According to the head of the Apparel Manufacturers Institute of Québec (AMIQ), the program has given six to seven million dollars back to the industry (Interview). The Director argues that the program has helped a lot of companies and that “this is why some of the companies do have design. They are not just doing only private label and they are able to sell and export in New York and wherever because they have a differentiated product” (interview, head of AMIQ).

Designers in other parts of Canada perceive these credits to have been successful in transforming the working practices of manufacturers in Québec and are currently struggling to introduce them. For example, in Ontario, an organization called the Design Industry Advisory Committee (DIAC) was set up by City of Toronto Economic Development Department. One of its goals is to lobby the Ontario government for design tax credits similar to those in Québec (DIAC 2004).

Tax credits offer a unique fiscal means for intervening in the economic sphere and for reforming it. As Dean (1999) notes, efforts to govern the economy often encompasses an attempt to shape who individuals and firms are and what they should be. For example, there is the construction of “the national population as lacking the capacities of enterprise and entrepreneurship required to be internationally competitive” (Dean 1999, 12). Government and institutional regulation of the design sector in Québec encourages individual businesses—industries, retail shops, restaurants—to invest in industrial, interior, and fashion design through incentives of various kinds. These tax credits thus rely upon a “design-as-progress discourse” (Skov 2002, 556), which is adopted as a means of grappling with the crisis in a number of mature industrial sectors related to free trade and globalization.

The tax credits have clearly had an impact on design innovation in manufacturing. In the face of these benefits, however, questions remain concerning the long-term viability and success of such a program. The benefits of the program are difficult to measure. In addition, as it is currently structured, the policy lacks a clear conception of design innovation and its hybrid nature. It views design first and foremost as a cost to be subsidized, rather than an asset that draws together the varied resources and knowledge bases within a company. Indeed, a number of designers interviewed complained that a major limitation to such an initiative is that it does not necessarily foster a greater appreciation or understanding of design on the part of manufacturers, or of the need for a greater dialogue and exchange between manufacturer and

designer. According to one fashion designer whose salary has been subsidized by the tax credits, “manufacturers only see one thing: making clothes and sell[ing]. They don’t think that creating is something they want to do. That’s the mentality up until now . . . the owner of the company has to have the personality first to improve a product and to know how to hire a designer that develops that personality in their way” (Interview, fashion designer). This tendency was corroborated by a manufacturer. Regarding the credits, he stated that he was already using a designer before he took advantage of the credits and that he did not see the credits as actively shaping or altering his strategy: “it just adds to the bottom line . . . you cannot let a subsidy influence you” (Interview, apparel manufacturer). Thus the program encourages a narrow conception of design as an economic cost—one laden with risk and uncertain rates of return. It does little to encourage a broader understanding of the creative, environmental, and cultural significance of design, or to create a design-driven ethos in manufacturing. The challenge remains to alter the mentalities and rationalities underpinning the practices, along with the practices themselves.

#### INSTITUTE OF DESIGN MONTRÉAL

In addition to Commerce Design Montréal, another by-product of the Picard Report was the creation of the Institute of Design Montréal (IDM) in 1989. The Institute of Design Montréal was officially launched in 1993 as a nonprofit organization whose mission is to “promote design as an *economic value* and to make Montréal a design centre of international caliber” (IDM 2001, 1; emphasis added).<sup>14</sup> The mandate of the organization covers all branches of design, including industrial design, graphic design, architecture, interior design, fashion design, new media, landscape design, and urban design. IDM gains support for its various programs from donor agencies, Canada Economic Development, the federal Department of Communications, and the City of Montréal.

IDM’s objective is to establish design as a “structure or platform for the future economy of Québec” (Conlogue 1993, C21) by having design “become a brand image for Québec products and a major lever for improving the competitiveness of Québec companies in the marketplace” (<http://www.idm.qc.ca>). As the director of IDM notes, “I want the private sector . . . to understand the *economic* value of design. I want them to integrate it in their business because if you integrate it, the costs of production are lower, the price of the product is better, the profitability is better. So they make more money . . . and create jobs” (interview). As with the tax credit program and the Commerce Design Awards, there is a belief that incentives are neces-

sary to persuade manufacturers to pursue a high-value-added, design-led strategy:

They understand . . . design when things are going well. [But] who is the first one fired? Used to be the marketing director, now it is the designer . . . There were a lot of companies, they were single owners who were getting older and they wanted to get the money, milk the cow . . . They were not a proud industry so they started milking . . . So what they were doing, they were going to Europe with a Polaroid camera, click click click. They would copy. . . . They were closing one after the other. I said, “that is it—no design” (interview, IDM official).

As with other programs, the underlying rationality is to transform the conduct of business away from practices of risk aversion and copying.

The vision of the organization is based on the notion that the Montréal region constitutes “the design development pole in Québec and that it contains many conditions conducive to making it a design centre of international caliber” (IDM 2001, 1). In its Strategic Action Plan, the Institute of Design Montréal (2001) identifies a number of key assets which the City of Montréal possesses in the area of design. These include strong government support and Montréal’s strategic positioning in North America as a multicultural city combining North American and European sensibilities, as well as the French and English languages. The liberal and open nature of the city and the absence of restrictive conventions is also cited, as is the consumer’s openness to novelty (IDM 2002, 7). Given that the vast majority of designers in Québec are in Montréal, attempts to govern design orchestrated at the provincial level fail to capture the geographically concentrated nature of these activities and miss opportunities for responding to their needs in appropriate ways. There is a perception that efforts to promote the design economy need to be coordinated from the urban level:

Design has economic value but also has a value distinguishing, not only the city but the country as well. But usually we sell a city’s name. We know cities for their design, not countries. The only exception is in Scandinavian countries where you have a Scandinavian style. Otherwise it is Milan, Paris, New York . . . (interview, Institute of Design Montréal).

Part of the Institute’s vision is to position Montréal as “Canada’s Milan” (Rose, 1996: F1).

The aims of IDM are to develop a design culture in the business community, government milieus, and the general public, and to stimulate private enterprises to utilize the services of design professionals. As their catalog notes, “the success earned in Canada and abroad reinforces the image of our

creativity and, with the passage of time, creates a design culture that is uniquely our own” (Institute of Design Montréal Awards Catalogue 1999, 8). IDM achieves its objectives through serving as a site of consensus building among major stakeholders in the province, such as professional associations, design promotion organizations, governments, and business associations. Their goal is to bring actors together and to serve as a center of networking. A significant amount of time is also spent leveraging money from government as well as other partners for the projects IDM runs. IDM hosts design conferences and organizes regular “brainstorming sessions” concerning important topics in design. These sessions, referred to as a “laboratory of ideas,” bring together designers, business people, design educators, and sociologists to talk about issues such as the aging population, ecodesign, health, and transportation (interview, official, IDM). These laboratories are meant to foster learning and to develop innovative design solutions to current societal problems. To facilitate its goals, IDM also offers a wide array of programs, including a design consultation service that enables small- and medium-sized firms to consult a designer. Through their marketing support program, IDM aids designers in presenting their product ideas at local and international trade shows.<sup>15</sup> Finally, a central focus of the organization is to construct a productive and consuming citizenry with a strong appreciation for design. In this regard, IDM was instrumental in the creation of *Formes*, a weekly page devoted to design in the daily Montréal newspaper, *LeDevoir* (IDM 1999, 41).

IDM is a clear example of an organization that conceives design as an industrial sector in itself, providing designers with useful tools, knowledges, and networks. The case of IDM also shows that an infrastructure outside of the state can play a major role in mobilizing a range of actors, with the potential to forge new articulations. In 2001, the Institute of Design Montréal invited its stakeholders—professional associations, governments, business associations, and design schools—to participate in a review of the organization’s mandate and accomplishments. A key strength identified by the stakeholders was the recognition earned by a number of designers and companies supported by the Institute (IDM 2001, 15).

The report also highlighted a number of challenges. In particular, it drew attention to the lack of collaboration between stakeholders in the design community. While the review acknowledged the positive efforts of the organization to get closer to the design community, some participants suggested that the organization often failed to listen to the design community, and that it had a “tendency to control” (IDM 2001, 14). Recommendations included improving the consensus-building approach of IDM.

There is also a suggestion in the report that commercial imperatives have been prioritized. The report notes that in addition to product design, IDM considers the contribution of design to “space, events, environments, and visual communications that can generate *commercial value and economic benefits*” (IDM 2001, 17; emphasis added). The bias toward economic rationalities is manifest in a criticism that the Institute tends to privilege certain design disciplines over others. Although no specific discipline is mentioned, industrial design (one of the more commercial fields) has been a focus of the Institute’s attention. Even with respect to other branches of design, it is generally the commercial benefits that the Institute stresses, rather than inherent cultural, environmental, or social values attached to design.

IDM operates on the basis of a narrow conception of design. A privileging of the economic dimension hinders its ability to accommodate the hybrid character of the sector. Moreover, the Institute’s top-down regulatory mechanisms also pose a challenge for encouraging reflexive institutional arrangements. A more direct engagement and inclusion of the relevant stakeholders can better ensure that the varied needs (cultural and economic) can be addressed and that intrasectoral synergies can be harnessed.

#### **SODEC (SOCIÉTÉ DE DÉVELOPPEMENT DES ENTERPRISES CULTURELLES)**

SODEC is a provincial agency overseen by the Ministry of Culture and Communications, which was established in 1995 as a by-product of the Cultural Policy. The program arose from the fusion of the Institut Québécois du Cinema and SOGIC (Société Générale des Industries Culturelles). Its development was a response to the restructuring of cultural industries in the late 1980s and 1990s, when a blurring of the boundaries between different sectors was resulting in greater interdependence and the need to look beyond individual sectors. Larger enterprises were consolidating and many of the smaller ones were subject to high rates of turnover. There was a concern that profitability was taking precedence over aesthetic innovation, and that more support was needed for small, niche producers, who were viewed as the vanguard of creativity (*La Politique Culturelle du Québec* 1992). SODEC was envisioned as an infrastructure that could coordinate—and expand—existing government assistance for cultural enterprises.

Like the Cultural Policy, more broadly, SODEC’s aim is to contribute to the construction of a distinct Québécois identity. As one official argues, “Québec is probably particular . . . because we do need to support our cultural identity . . . because it is a very small market . . . so we have to support it if you want it to still exist” (interview, SODEC official). For SODEC, cultural

enterprises are viewed as a means for both expressing and promoting culture. The motto of the organization is “parce-que notre culture est une force” [english translation: “because our culture is a force”] (<http://www.sodec.gouv.qc.ca>) and one official interpreted it in the following way: “SODEC works because our culture is a force. It is a force in the symbolic sense, a force in the sense of representation of identity, and it is also an economic force, a force of knowledge” (interview, SODEC official). Thus, a central objective of SODEC is to expand the economic potential of such enterprises by serving as a bridge between the worlds of art and business.

In particular, SODEC provides assistance to cultural activities that fall into one of six domains: film and television production, record and stage shows, books and specialty publishing, multimedia, heritage, and arts and crafts. Design-oriented enterprises tend to fall under the heading of “arts and crafts” and benefit from several programs that SODEC sponsors, including the provision of subsidies to businesses, in the form of grants, loans, and investments. According to one official, about 40 million dollars is earmarked for this program annually to assist businesses in the commercialization and the distribution of their products (interview, SODEC official). To qualify, the enterprise must be a small or medium-sized enterprise, specializing in limited runs.

SODEC also serves as a commercial “bank.” It provides similar financial products as conventional banks: term loans, revolving credit, and loan guarantees. In contrast to conventional banks, however, SODEC has developed an expertise over the years in ascribing economic value to creativity and establishing the risks involved in cultural production, so the organization will tend to charge lower interest rates. As one official acknowledges, “public institutions that give loans in cultural milieus like SODEC are very rare . . . the difference between SODEC and traditional banks is in their capacity to analyze cultural risks” (interview, SODEC official).

Apart from providing financial support, SODEC also facilitates networking between actors along the production chain. SODEC sponsors internships to link designers to established enterprises that can oversee the commercialization of their projects. SODEC also works with existing institutions or events, such as design exhibitions, to foster art-business links. A primary example of this is SODEC’s support of a section of Montréal’s International Interior Design Show (SIDIM), which is called “Série Limitée.” According to one official, the intention of Série Limitée is to “organize some meetings between business people interested in investing in designers and art and crafts designers, in order to create some sort of momentum and possibilities for these people to work together” (interview, SODEC official).

SODEC's export program is an initiative aimed at linking Québec producers to overseas buyers. SODEC provides funding so that enterprises can develop their export markets (interview, SODEC official). SODEC also sponsors trade missions and an annual competition. With the trade missions, SODEC encourages the collective presence of Québec designers in large, international markets by coordinating a kiosk stand. These collective showings have the benefit of enhancing visibility and lowering costs (interview, SODEC official). For SODEC, exporting is viewed as a natural part of an enterprise's evolution, especially given the limited market that exists in Canada, and as a means for transmitting Québec culture.

Thus, through its wide range of programs, SODEC—like IDM—intervenes at various points in the production chain, from the commercialization of culture to its marketing and distribution. These modes of intervention reflect their conceptualization of the cultural economy as an industrial sector, a view which is also suggested by their organizational structure. For each of the domains that SODEC supports, there is an advisory committee that is regularly consulted about the challenges that sector is facing, and which is made up of the key actors implicated in the respective sectors, for example, the creators, manufacturers, distributors, and retailers. In contrast to IDM, however, cultural growth as opposed to economic competitiveness is the starting point for SODEC and is the main reason its programs support artisans but not larger, more commercial enterprises. SODEC is a unique government body within the Canadian context, providing financial resources to cultural sectors but at the same time protecting artistic autonomy in a series of easily commodified sectors (such as film and design). Its mandate is to bring together the artistic and commercial—with the aim of constructing a vibrant, diverse, and fiercely independent cultural identity. Despite the fact that it is a provincial body, SODEC also acknowledges the urban dimension of cultural production. The organization's head office is based in Montréal. According to an official, "The fact that we are situated in Montréal [rather than in the capital, Québec City] is because Montréal is the metropolis of Québec and because the activities are concentrated in Montréal" (interview, SODEC official).

SODEC thus provides a unique form of intervention in the cultural policy milieu. Its focus on the cultural dimension of cultural products clearly distinguishes it from the other programs highlighted above. However, this focus also presents one of the main limitations of its current mode of intervention—the targeting of artisanal production at the expense of support for more commercial enterprises. In a recent report documenting SODEC's current activities and the challenges it faces, analysts suggest that the small size and limited resources of artisanal forms of production are the greatest weaknesses of this sector. Few such enterprises have the financial resources to hire

paid staff, invest in new product development or update equipment (SODEC 2005, 51).

These constraints present challenges for the efficacy of SODEC interventions. A broader focus on commercial cultural enterprises and the possibility for linkages with more artisanal producers could help to overcome some of the limits of current policies. It is clear that a major concern of the organization is the protection of the unique forms of cultural identification that artisanal producers provide. There is a fear of the dilution of artistic values in a "commercial sphere." However, this is based on a partial view of the channels in which culture is transmitted and reproduced. As O'Connor (1999, 6) suggests, the "commercial" sector is "a prime site of cultural consumption for the vast majority of the population. The role of 'arts' in this configuration needs to be rethought and not just 'defended' against the vulgar market." Thus, SODEC presents yet another case where the growing interdependence between culture and economy needs to be embraced in both the vision and practice of regulatory structures. Rather than viewing artisans and industrial-oriented innovators as oppositional, complementarities and interdependencies should be explored to promote long-term viability for both.

### **Future Challenges to the Governance of the Design Sector**

From the above discussion it is evident that a strong institutional regime has emerged for supporting design in the city, and that this policy arena has in part led to the crystallization of a vibrant cultural scene in Montréal. However, we suggest that even with an innovative policy context where cultural mandates have been important, challenges remain to build more dynamic and visionary partnerships among different levels and departments of government and between all of the actors involved in regulating design.

By its very nature, design is a difficult sector to regulate. Not only is it a cultural industry in its own right, combining economic and cultural imperatives, but it is also connected to many other spheres such as tourism, retailing, and manufacturing. An investigation of the ordering practices governing the design sector draws attention to the inherent "messiness of cultural industries" and to the preconceived objects of study that underpin urban cultural policy. We illustrate how design and culture are socially constructed through particular technologies and rationalities of government, and how current policies indicate a reductionism to essential categories such as culture and economy, art and commerce. We argue that while a range of unique initiatives have emerged within the city, these practices often privilege either the cultural dimensions of design (as in the case of SODEC) or the economic dimen-

sions (as in the case of the tax credit program, Commerce Design Montréal, and IDM). Molotch (2003, 665) suggests that designers are “a strategic entry into the problem of how economies and cultures connect because it is their job to make real the social, symbolic and aesthetic currents of their time and location.” Institutional actors recognize the hybridity of design, arguing that designers “have two personalities at the same time. Because it is really arts and business and I think this is part of the problem [in regulating the sector] as well” (interview, official, City of Montréal). This dual logic of design is seen to create challenges for governance. As the director of the Institute of Design Montréal argues, “What is design? Design is everything. According to me it is horizontal, vertical. It is intellectual, but surreal as well. So it doesn’t have a *place*. Some people think culture. Some people think it is economic value. It is both” (Institute of Design Montréal).

Despite the hybrid nature of design, a significant problem relates to the strong functional division of labor at all levels of government and institutional regulation. As described at the provincial level, design falls within the purview of both cultural and industrial departments, illustrating that there is often overlap and fragmentation within institutions in a regime of governance (Dean 1999, 21). An official in MDERR notes his strong desire to transcend these divisions,

We don’t really work with [SODEC]. I would like to find the overlap but it has not been the case. It is too bad. I suppose that the difference is that [the Ministry of] Culture is oriented toward art and artisan and we’re thinking in terms of manufacturing and industry and I think it’s wrong because we should mix both as far as creativity is concerned. . . . But one would argue that we are the business side which is not cultural and the other would argue that the cultural side is about creativity and art and has nothing to do with money and business. (interview)

City officials also acknowledge the necessity of working across departments such as economic development, culture, urban design, and tourism in an effort to foster design innovation (interviews). As Dean (1999) notes, the notion of governance encompasses an understanding of the way in which individuals and organizations question their own conduct in order to govern more efficiently. A key aspect of an analytics of government involves identifying the specific situations in which governance is called into question. While institutional inertia is a problem confronting the design sector, structures, routines, grids of analysis, and mentalities are beginning to show signs of rupture under the weight of the cultural economy. The challenge is to translate this into an institutionalized form.

## CONCLUSION

In the case of Montréal, a number of recent initiatives have attempted to promote the city as a center of high fashion and design. These programs and institutions are a by-product of the cultural-economic maelstrom the city confronted in the 1970s and 1980s, including deindustrialization and the crisis of Fordism, as well as free trade, globalization, and the rise of Québec nationalism. The disciplinary effects of growing interurban competition were also important in the development of an interventionist agenda surrounding culture, illustrating how policy arenas evolve continuously in conjunction with contextually specific economic and cultural circumstances. The institutional architecture that developed involves new technologies of government, new discourses of competitiveness and value-added production, and new subjectivities (such as the design citizen). Cultural institutions govern the behavior of a range of agents, including manufacturers, designers, consumers, students, educators, and retailers. In particular, they offer incentives to engage in more competitive and rational economic behavior on one hand and more nationalist cultural behavior on the other.

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. The institutional laboratory of Montréal provides a fertile terrain of policy experimentation in the field of urban cultural industries. Even though economic imperatives have often occupied center stage, Montréal is a best-case scenario for the promotion of cultural values in relation to economic values. In its desire to construct a distinct culture through the promotion of design, the city has recognized the importance of both cultural and economic rationalities. While the economic and cultural conditions that gave rise to Montréal’s cultural policies were historically and geographically distinct, there are innovative policy models here that could be adapted by other jurisdictions, such as tax credits, design competitions, loans, and mechanisms for networking. In an era of globalization, it has become critically important for industries and cities to invest in design and value-added production and to carve out a unique identity that cannot be duplicated in other locales. Design is key to these competitive dynamics.

Despite the innovative policy milieu that has emerged to support design, a number of challenges remain for the future. One of the problems is that initiatives have, for the most part, not fully accommodated the hybrid nature of design. Most policies target design as a means of constructing a distinct provincial culture or as a facilitator of economic regeneration and competitiveness. Existing institutional modalities continue to separate the cultural and economic aspects of design into discrete spheres. More attention could be

devoted to merging cultural and economic imperatives. We suggest the need for strategies that recognize the inherent value of cultural industries, strategies that nurture their production at all stages along the chain and in all their forms, niche or mass-market. Such strategies require a more enabling policy environment. Greater institutional dialogue and blurring of existing functional divisions of labor can better accommodate the interdependence between economy and culture.

## NOTES

1. A diverse array of activities are housed within the design sector. Industrial design, for example, includes the styling of consumer products such as sporting goods and furniture, as well as capital goods such as medical equipment. Fashion design is exclusively oriented toward the design of garments, while graphic design is focused on product packaging and advertising. Interior design refers to the decoration and styling of interior spaces such as homes, restaurants, and offices. Landscape architecture, urban design, and architecture all focus on exterior spaces.

2. This ranking is based on the total number of architects, landscape architects, industrial designers, graphic designers, interior designers, and theater, fashion, exhibit, and other creative designers (Gertler and Vinodrai 2004, 2). In this ranking, New York has a total of 35,200 designers, while the next largest center, Boston has 17,500 designers. Toronto, the third largest center of design employment, has a total of 17,300 designers (DIAC 2004). Vancouver ranks seventeenth in North America (DIAC 2004, 4).

3. Gertler and Vinodrai (2004) created a Design Index using a location quotient. A value greater than 1.0 on the Design Index indicates that a city has a higher percentage of designers in the workforce compared to the national labor force as a whole. Montréal's Design Index is 1.62 (cited in DIAC 2004). This index ranks fifth in North America (Gertler and Vinodrai 2004).

4. Of all the designers in Québec, 68% are in Montréal. The next largest center in the province is Québec City with approximately 2,500 designers. Sherbrooke, Trois-Rivières, and Chicoutimi-Jouquièrre all have a total employment in design of less than 500 (Gertler and Vinodrai 2004, 28).

5. Created in 2003, IDA brings together members represented under ICSID (International Council of Societies of Industrial Design) and ICOGRADA (International Council of Graphic Design Associations). The organization brings together 150 associations, industrialists, design offices, and universities in more than 50 countries. Montréal was unanimously chosen based on the detailed presentations of six finalist cities, including Copenhagen (ICSID 2004).

6. These interviews varied in length between one and three hours and were conducted by the authors between 2002 and 2004. The interviews were in English, although there were a few cases where a combination of English and French was used to achieve greater clarity. Participants were officials in charge of programs or organizations targeted at the design sector. They were selected based on their knowledge of particular initiatives and were generally directors of government departments or nonprofit agencies. An interview guide was used to direct the discussion. However, interviews were open-ended and participants were invited to introduce relevant issues as they saw fit. Topics included a discussion of the programs the participant ran and their history as well as the key challenges and successes achieved through these initiatives. The relationship between institutions governing design and the strengths and weaknesses of Montréal's design sector were also discussed.

7. There are some parallels here with state policies in France which have sought to protect French cinema and other creative sectors from the hegemony of U.S. culture (Scott 2000). Montréal has a continuing legacy of cultural, economic, and political ties to France, which derives much of its symbolic power from the prominence of fashion and design (Storper and Salais 1997).

8. The other six sectors cited in the report include high technology, finance and international trade, nongovernmental organizations (NGOs), tourism, transportation, and cultural industries.

9. Other unique institutions not discussed here include Sidim (the Salon Internationale du Design d'Interieur de Montréal), the Design Centre, Culture Montréal, Montréal Fashion Week, and Cité Multimedia.

10. This study was undertaken as part of two broader studies by the authors—one on the fashion industry in Montréal, and the other on industrial and graphic design in Toronto, Montréal, and Vancouver. A major impetus for the study was a recognition that many of the institutions supporting design in Montréal were absent in other parts of Canada.

11. Of all winning establishments, 46% reported an upswing in the number of customers and 51% stated they were attracting a new clientele. Of all winning designers, 80% said they gained new business contacts as a result of Commerce Design Montréal, and 46% said these contacts have led to contracts (<http://www.commercedesignmontreal.com>).

12. Since 2003, small and medium-sized businesses with assets less than \$25 million are able to deduct 30% of design costs. For large businesses with assets over \$50 million, the rate is 15%. (Government of Québec, Industrial Design Tax Credit, 1996).

13. As one example of success, a large furniture manufacturer in the province, Bestar Inc., hired an industrial designer through the tax credit program. The company's sales increased from \$35 million to \$70 million in four years, due in part to new products developed under the program (Anon. 1999, 2).

14. The organization was the brainchild of Helen Stavridou, Harry Parnass (a local architect, designer, entrepreneur, and professor at the University of Montréal), and Paul Dore of the Montréal Chamber of Commerce, and was initially funded by the federal and provincial governments in the wake of the Picard Report (interview, official, Institute of Design Montréal).

15. They also run another program called Enterprise Liaison helping designers to develop new products. IDM recognizes creativity and innovation in its annual design competition. Since 1995, the organization has also run a Business Integration Program for university graduates in all design disciplines. This program offers recent graduates the opportunity to gain work experience (IDM 1999, 38). Informational workshops are also mounted for young designers, offering an introduction to project management, marketing, intellectual property, and how to start up a design firm (IDM 1999, 39).

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