THE CREATIVE URBAN PLANNER

The investigation of creativity within Urban Planning

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This Master Thesis is analyzing how mediating, within urban planning, can be seen as a creative activity. Because of the complexity of the concept of ''creativity'', there was used one specific concept. To answer the research question, case of mediating within practice was analyzed.

The theoretical chapter was divided into two parts: 1.Theories of collaborative planning and 2.The concept of creativity. Those two parts were later combined in the theoretical analysis part which later was used as glasses to analyze the case.

Based on the theoretical analysis, a mediator cannot be seen as creative, but rather as a facilitator of a creative process, where negotiation process is seen as a creative one. Furthermore, it also argues that the dialogue is the process where individuals develop a creative mindset which prepares them to enter the negotiation (creative) process. However, this was taken up again in the discussion chapter and it was argued that planner can actually be seen as a creative practitioner because he creates the creative mindset, within the process of dialogue, among participants.

Preface

This Master Thesis was conducted by Jonas Robenhagen and Radu Danila, during the fourth semester of Urban Planning and Management program at the University of Aalborg. The Master Thesis itself was conducted from 1st February 2017 to 2nd June 2017.

Special thanks and gratitude goes to Enza Lissandrello, the associate professor at Aalborg University, for valuable supervision and support in writing this project.

As a reference system for the sources, the Harvard Style method was used in the text and bibliography. In the text the references are presented as (*Surname, year*) and in the bibliography is being listed as follows (*the writers' surname and the year of publication*). When quotes are presented, it is followed by the page number where it can be found

The Master Thesis is divided into chapters and subchapters which are numbered and presented in a chronological order. For example for chapters: *3. Theoretical framework part I* and for subchapters: *3.1 From government towards governance.* Figures are presented in chronological order as well and are given a number that corresponds to the chapter where it is located.

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INTRODUCTION

In 2016, the authors of this Master Thesis participated in a program called Creative Genius, at Aalborg University, as a part of the 3rd semester at Urban Planning and Management master program. Leaving out of account, the rather ambitious title of ''Creative Genius'', the aim of the program is to develop the student's ability to work more creatively within their own fields, and potentially create an impact within their professions. This also means, that students learn how to break the patterns of thinking within their own profession, and move towards new innovative directions. However, breaking the patterns of thinking within a profession is not easy at all, and requires some skills as well as techniques to be applied. During the program, students had been introduced to different theories about creativity with the purpose of developing a creative mindset among the participants. A mindset, which should help students prevent those elements, which can hinder creativity when applied within own profession (Genius, 2007).

According to this program, creativity can be understood as a competence or a skill, which can be trained, stimulated and improved. However, the focus of the Creative Genius program has not only been to provide and teach some of the creativity techniques and methods, but also to teach how to facilitate those trainings, where individuals can acquire some of the unique abilities, and become more open-minded and creative. This is related to the ability of organizing creative environments, where creativity can flourish in collaboration with other individuals. Within the creative genius program, there is an understanding, that creativity is not limited to a certain type of profession, which is illustrated in its interdisciplinary approach. This interdisciplinary approach can be understood in relation to its open admission for all kinds of professions. In addition to that, the interdisciplinary approach can also be understood in relation to the understanding of creativity used in the program. At the creative genius program, creativity is partly defined as the ability to use all types of knowledge, for instance knowledge from other fields and areas (Genius, 2007).

The intention of this Master Thesis is rooted in a personal interest and curiosity about the links between creativity and the profession of Urban Planning. A personal interest and curiosity, which is evoked by the creative genius program and notion, that creativity is maybe something broader than first assumed. If creativity can be applied in a variety of professions, then what is the relationship between creativity and urban planning practice? This will rather focus on mediation in urban planning and the place of creativity in it. It will try to see what is common between creativity as a concept and mediation as a planner's practice. This Master Thesis consists of 9 chapters. **Chapter 1** (Problem Presentation) will elaborate on how

creativity in the field of urban planning is being understood. In addition to that, the focus will be introduced and the research question. **Chapter 2** (Research Design) is going to present the process and the sequence of all those steps that are going to be taken to investigate and answer the research question. This part will also show the figure of the structure of this project in order to make it clear for the reader not only what parts does this project have, but also how they are interconnected and how those parts work together. **Chapter 3** (Theoretical Framework Part 1) will present the role of mediating within the field of urban planning. This part will present the shift within planning and the role of the planner. In addition to that, there will also be another part called (theoretical framework Part 2), which elaborate the concept of creativity used in this Master Thesis . **Chapter 4** (Theoretical Analysis) will answer the first part of the research question. It will be done by comparing different concepts introduced in chapter 3, from both, theoretical framework part 1 and part 2. **Chapter 5** (Methods) will elaborate on the methods that were used to answer the second part of the research question. This part will explain what methods have been used and the reason behind using those methods. Also in this part it will be explained how the theoretical analysis part will be used in the analysis part. **Chapter 6** (Analysis) will present the case which was analyzed to answer the second part of the research question. This part has also the purpose to investigate the potential of creativity in communicative planning process. **Chapter 7** (Discussion) will discuss the planner working as a facilitator of a creative process. Also it will discuss the concept of creativity within urban planning. **Chapter 8** (Conclusion) In this chapter the results will be presented. **Chapter 9** (Bibliography) here the overview of the used references will be presented.

1 PROBLEM PRESENTATION

During this chapter, the focus of this mater thesis will be described, which is creativity within urban planning. This will be done by using different literature within urban planning as part of exploring, how creativity and its role within planning is perceived within the academic field. The main theme of this Master Thesis is creativity within urban planning practice. At the end of this chapter, the concrete focus within this Master Thesis will be explained. This will be done by explaining a certain aspect of urban planning, which will be investigated in relation to creativity

1.1 Creativity within the existing literature of urban planning

Within the existing literature of creativity and urban planning, two fields seem to exist concerning creativity. The first field has the focus on creativity as a key driver for urban development and is used under the banner of the creative city (Landry, 2008) and the creative class (Florida, 2005). Most of the literature related to this field is concerned with how policy and plan maker around the world interpret those concepts, and applied them in urban planning strategies.

In 2011, Robert Huggins and Nick Clifton published an article, where they investigated the relationship between the creative class and an area's competitiveness. In recent years, the competitiveness of an area has received an increasing attention among the policy and plan makers in UK. In this context, competitiveness has been related to the national level with a focus on the shift from an industrial based economy towards a knowledge based focus. In this transformation, creativity has been viewed as a key component within the development of the cities in UK. Creativity has, in this perspective, been understood as the city's ability to produce innovation, and thereby compete on a global scale. However, creativity is not an isolated phenomenon but relates to a certain class of individuals, the creative class (Huggins & Clifton, 2011). According to Florida, localities and regions can achieve advantages within the knowledge based economy, if they can attract the creative class. A creative class, which has the ability to generate innovation, and thereby stimulate economy growth and prosperity in the area (Florida, 2005). A key element within the frame of the creative class is therefore to attract this class to the area. In this perspective, the characteristics of an area plays a crucial role, when it comes to attract those individuals. Among different things, the area needs to be attractive for the creative class, not only in relation to the conditions of the natural and built environment, but also in terms of having the opportunity of benefitting

from diverse cultural and social offers and facilities. In addition to that, the area needs to be open and tolerant for diverse groups in terms of ethnic, race and lifestyle (Huggins & Clifton, 2011).

In 2012, Hans Kjetil Lysgård published an article, where he investigated the increasing focus on cultural development in Nordic countries, and its relationship with the concepts of the creative class and city. In recent years, cultural development has received more intention within policy. This is caused by some emerging trends within the Nordic cities. Among some of those trends, there is an acknowledgment, that Nordic cities cannot achieve economic growth and prosperity within the traditional and industrial city. In this context, cultural development has been viewed as an alternative way of developing Nordic cities. Another trend is related to the change of economy, where culture in general seems to become more important and integrated in the economic growth of the Nordic cities. The last trend is the appearance of globalization, which has placed more emphasis on the competitiveness on a national, regional and local level. In this perspective, the quality of a city and its attractiveness, according to its physical condition and cultural environment, has received a lot of intention in the Nordic development strategies. A strong cultural life within cities, has also been viewed as something, which is important for the marketing of the city and its international profile. In this context, an active cultural life within the city has by itself been viewed as an important quality for achievement of growth, prosperity and welfare within the cities (Lysgård, 2012).

Because of those trends, the cultural led development has got an increasing intention in Nordic countries. In this perspective, the cultural led development has been related to the creative class. The argument is that the type of jobs, which are required has changed towards jobs that require high-level of competence, and containing the aspect of creativity. In this regard, the creative class has been viewed as an important class of individuals, because they can occupy those jobs (Lysgård, 2012).

As in (Huggins & Clifton, 2011) there is also a focus on attracting this class to the cities. However, what makes that article different from (Huggins & Clifton, 2011) is that in the Nordic countries the creative class is also linked to the producer of cultural products, which can create economic development. In this perspective, creativity is linked to a certain type of individuals, who can occupy new type of jobs, and create economic growth through the creation of cultural products. In this regard, creativity is viewed as an ability, which can stimulate the production or cultural products (Lysgård, 2012).

In 2015, Emiko Kakiuchi published an article, where she investigated how Japan has used the concept of the creative city as part of a planning tool. The investigation focused on a city in japan called Kanazawa, and how the plan and policy maker used this concept for urban development. In the case of Kanazawa, the creative city was linked to the promotion of traditional crafts as part of making the city more attractive, and thereby increasing its competitiveness. In this regard, creativity was linked to certain types of creative activities relating to culture. In this context, they used the term creative industries, which was defined as

"individual creativity, skills and talent which has the potential for creating wealth and jobs". The case of Kanazawa is interesting, because the interpretation of the creative cities was related to the traditionally craft of the area and promotion of its cultural existence (Kakiuchi, 2015). As in (Lysgård, 2012), creativity was also viewed as certain abilities, which could produce cultural products and thereby stimulate economic growth.

These different examples illustrate how creativity has been linked to a mean for achieving development in cities. The way policy and plan makers interpret the term creativity is different from case to case, but they all share the assumption, that creativity can lead to economic and urban development. In this regard, the notion of creativity is related to a certain type of individuals, who possess some specific abilities. From a planning perspective this also means, that the focus is to attract those individuals to the cities. This can be done in diverse ways, but the importance is that cities are opened for diversity, tolerance, inclusiveness and have a rich cultural environment. This is viewed as essential elements when the creative class is deciding where to locate (Borén & Young, 2013). What is interesting within the frame of the creative city and class is that there seems to be an assumption, that some individuals or cities are more creative than others. This is also present in the discourse of the creative class, which is often understood as an urban phenomenon. This means, that urban areas are viewed as being better at attracting the creative class, because they represent the lifestyle, which those individuals would prefer (Huggins & Clifton, 2011). However, the division is not only reduced to individuals and places, but also to certain types of industries. In that context, creative industries can be defined as" advertising, architecture, art and antiques, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio" (Kakiuchi, 2015). Those industries are viewed as being creative, innovative and flexible. However, in an article made by Winifred Curran in 2010, this standpoint was criticized and argued that creativity should be seen in a broader spectrum. The argument is that creativity is also present in a more traditional manufacturing, because some of them have overcome the outsourcing trend, and is still present in western cities. According to the Winifred Curran, this illustrates that traditional industries are also able to be creative, innovative and flexible within the changing economy (Curran, 2010).

Within the context of the creative city and class there seems to be paid no interest of creativity in relation to urban planning practice. Whether this is related to the division within the concept of creativity is unclear. However, based on this a wondering question could be asked: If the planner's focus is to attract the creative class to the city, how is that possible if the planner by him/herself is not concerned with creativity in their own profession?

1.1.1 Criticism of the creative city and the creative class

While the concept of creative city and class has been widely used, both concepts have also received a lot of criticism from the academic world according to how they have been implemented in different development strategies. Among the different criticisms, there seems to be problems related to the analytical precision of the creative city and class. This opens the possibility of interpreting the meaning behind the concepts in diverse ways. This also means, that the definition of who is creative and who is not can vary from case to case (Borén & Young, 2013). Another criticism has been centered around the potential of the creative city and class, and whether it can generate contribute with growth (Lysgård, 2012; Kakiuchi, 2015; Borén & Young, 2013). In relation to the potential of the creative city and class, it is also argued that when implementing those concepts in urban development strategy, it can lead to a social cost within the city. This perspective has been related to the idea, that there is a risk of gentrification if such concepts are being applied (Hansen, et al., 2010; Grodach, 2013).

According to Thomas Borén and Craig Young, the creative city and class have been under heavy criticism from the academic world and in many ways also justified. However, when the academic world criticizes those two concepts, they rarely come with any alternative ways of using creativity within urban development. In this context, Thomas Borén and Craig Young argues that there is a need for moving away from the discussion concerning cons and pros with this two concepts, and instead focus on a broader perspective of creativity. This is related to a focus on a deeper understanding of the concept and the potentials of it. In this context, Thomas Borén and Craig Young brings offers an example of how creativity could be used within urban planning field. The idea is to establish a collaboration between urban planners, and those individuals who are viewed as being creative. According to them, the potential of such idea could lead to the improvement of the plan making practices. The argument is, that when creative individuals are invited in the process of urban planning, the process by itself can become more creative (Borén & Young, 2013). This viewpoint is relevant, because it illustrates the second field of creativity within urban planning. A second field within the existing literature of urban planning, where creativity is related to practice of urban planning.

1.2 Creativity in urban planning practice

As mention in the previous section, creativity has also been investigated in relation to the practice of urban planning and planning field in general. While the relationship between creativity and planning is differently viewed within the academic literature of urban planning, there seems to be a mutual understanding that creativity does have a positive impact on the field of planning.

In 1998, Judith E. Innes published an article, where she related creativity and innovation to the point, that planning practice in US had become more complex than ever before. Planning practice in US has been

under constant development with an increasing complexity within the profession. This complexity can be viewed in relation to the many changing aspects within the practice of the US planning profession. In this context, the work of the planner in US has changed towards covering a broader spectrum of responsibilities then previously. Before, the planner in US had the focus on local land use, while the focus later has moved towards also covering negotiation and handling different competing interest. In addition to that, planners in US also need a broader foundation of knowledge and be prepared to collaborate with diverse types of experts. However, the collaboration is not restricted only to diverse types of experts, but also the collaboration with the political system, private developers and the public. In this sense, the planner's job is also to assist those, who are involved in the planning process. With the increasing complexity within the profession of planning, the author argues that planners in US are creative and innovative. The reason for such a viewpoint is rooted in the idea, that planners in US need to adapt and be flexible in relation to the many problems they face constantly within their day to day practice. This leads to an approach, where new modes of planning practice, and roles of the planner are being invented/discovered according to a specific situation (Innes, 1998).

Beside the complexity of the planning practice, Judith E. Innes also argues that planning needs to confront the continues changes of the society. In this context, planners need to be able to adapt to the present situation and be creative while the future unfold itself. In addition to that, creativity is also important because the future is uncertain, and thereby the planners need to be creative as part of shaping the future in ways it cannot be predicted in the present moment. In this perspective, the planner cannot rely on blueprints, but must co-create the city in relation to those who are affected by the outcome of planning process (Innes, 1998). Judith E. Innes relates creativity to the ability of dealing with the complexity within the profession of urban planning. In this regard, she talks about collaboration with different actors within the planning process, where the planner operates as a mediator (Innes, 1998).

In 2013, John Forester published an article about a story of Ric Richardson, who worked as a mediator in a local development project. In the article, Ric Richardson explain how he worked as a mediator between a group of residents and merchants, who were against a local development plan of their area. Ric Richardson performed a negotiation process as part of seeking consensus between the two-conflicting partners in the development project. Throughout the process, a common language and an understanding of each other standpoint was created. This resulted in the creation of a common platform, where they could solve the problem of conflicting interests. In this regard, Ric Richardson argues that the role as a mediator can be viewed as a creative activity. According him, the role of mediating is creative, because he had to work in the face of uncertainty, and be able to adapt and be flexible in relation to the changeable situation. In addition to that, the creative process, seen in the role of a mediator, was also to identify and frame ideas, which

would not foster furthermore conflicts between the two partners, but instead create consensus (Forester, 2013).

In Judith E. Innes article (Innes, 1998), she also relates creativity with the ability of dealing with the increasing complexity of the cities. The notion of complexity within the city and creativity has also been elaborated in (Sandercook, 2004). In the article, Leonie Sandercook argues that the future of the cities will be challenged by their increasing diversity, and thereby advocates for a new mode of planning thinking and practices, which can handle those new challenges. New challenges, which is related to the conflicting interests of diverse groups in the cities. In this new mode of planning thinking and practices, the abilities such as imagination, play an important role. In relation to the ability of imagination, Leonie Sandercook views risk-taking and creativity as vital components for achieving this new mode of planning. In this regard, she argues that taking risks and let go of the obsession of control and certainty is important, if the problems of the future cities should be solved. The planner cannot rely on the rules, ties or truths of how they normally plan the cities, because the cities are under constant change. However, risk taking is by itself not enough if there do not exist any innovative ideas. Creativity is therefore important in producing innovative ideas (Sandercook, 2004).

Without going deeper into the discussion of creativity, she brings three ways of how creativity can be related to urban planning. The first way is related to the idea, that within planning departments there must be a degree of creative leadership. Creative leadership is here understood as the ability to create the right climate for the generation of ideas. The leader should also be able to recognize creativity and make space for it to thrive. The second way is an elaboration of the first one, but places it emphasis on enhancing the citizens' creativity by creating a space, where it can contribute to the planning process (Sandercook, 2004).

The idea of creative leadership is also present in (Kunzmann, 2004). In addition to that, the idea about creative leadership is further elaborated by the notion, that there seems to be a discussion about some governments within a country being more creative than other, depending on the financial situation. According Klaus R. Kunzmann, there can exist creativity in any governments, but it is the matter of the degree of creative leadership, which is important for challenging the bureaucracy, lack of ideas and apathy (Kunzmann, 2004).

What is shared among (Innes, 1998; Kunzmann, 2004; Forester, 2013; Sandercook, 2004) is the idea that creativity is related to the ability of dealing with complexity within the role of the planner. In addition to that, creativity is also related to the ability of working within the complexity of the cities and under the uncertainty of the future. However, what is also shared among (Innes, 1998; Forester, 2013; Sandercook, 2004) is a lack of an in-depth elaboration of creativity as a concept. In (Kunzmann, 2004; Higgins & Morgan,

200) the conceptualization of creativity has been elaborated in relation to urban planning.

In (Kunzmann, 2004), Klaus R. Kunzmann describes how different definitions of creativity can be viewed in relation to urban planning. In this regard, he problematizes the understanding of creativity as the ability of producing new and original ideas in relation to urban planning. The reason for this is found in the notion that often, when planners try to solve specific problems or produce plans, they will be met by the politicians with the standpoint, that such idea also needs to be feasible. From his perspective, the definition of a creative person is more reasonable in relation to urban planning. In this regard, a creative person can be defined as one, who produce ideas, thoughts or actions, which changes the existing domain, or transform the existing domain into a new one. According to the him, a creative planner is therefore one, who operates as an urban or regional guerrilla, and undermine the established bureaucrat and political agenda (Kunzmann, 2004).

In (Higgins & Morgan, 200), Marilyn Higgins and James Morgan define the concepts of creativity and innovation and its meaning for planning practice. Within the article, they define creativity as the ability of repackaging and combining knowledge in innovative ways, and which have some sort of practical usefulness or adds value. In addition to that, they also add on by stating, that creativity is also about redefining problems and solutions, and tolerance for uncertainty, which is comparable with the planning process. In this context, Marilyn Higgins and James Morgan use the concept of creative thinking as a key competence for those, who work and deal with changes, and which is fundamental for planners. In addition to that, creativity is also about seeing things from a new perspective and breaking the patterns of the traditional way of thinking and solving problems. This is argued to be very important within the profession of planning, because the changes in our societies are coming so rapid and incoherent, that there is a need for planners, who are able to think creatively and turn problems into potentials instead (Kunzmann, 2004).

Marilyn Higgins and James Morgan also distinguish between creativity and innovation. While those two concepts have often been viewed as synonyms, still some difference exists. Generally, creativity can be understood as the process of making innovation, where innovation is the product of the creative process. In relation to planning, creativity is viewed as important for both: the process and the product. Within the creative process, data can be interpreted in a new way and innovative solutions can be found within conflicting interests. The product on the other hand is the output of the creative process, and can be a design or a plan for a specific area. In other words, creativity is therefore the competence for developing innovative end products (Higgins & Morgan, 200).

In (Higgins & Morgan, 200), they also applied a questionnaire in relation to planners from UK as part of understand, how and when planners find creativity relevant in their day to day practice. Among the

responses, there was an agreement that creativity was important in many diverse types of planning practices. Here, creativity was viewed as an essential element within the organization's culture and the staff's competence. In addition to that, creativity was also related to themes as flexibility, solving problems and overcoming barriers (Higgins & Morgan, 200).

1.3 The focus of this Master Thesis

As mention in the previous part, the first field of creativity and urban planning, under the banner of the creative city and class, shows that creativity is related to a mean for urban development. In this context, creativity is not viewed as something related to the profession of planning, but instead to a group of individuals, who possess specific abilities. Those abilities are important for both the transformation of the economy, based on knowledge, and a cultural led development strategy, where culture by itself becomes an economic value.

The second field of creativity and urban planning has its emphasis on planning practice, and has as well received a great deal of attention within the academic field of urban planning. As the above section shows, this perspective on creativity is highly complex and no simple answer exists in relation to how creativity is to be understood, and how it is relevant within urban planning. However, what seem to be a shared perspective of creativity is the notion that urban planning is under a high degree of uncertainty. In this context, creativity is viewed as something important for planners when practicing planning, because it helps them to become more flexible and adaptable as planners. Becoming flexible and adaptable is important today, as both the planning profession and the post-modern society is under constant development Instead of relying on old knowledge and practices, the planner needs to create innovative ways of practicing planning, which corresponds to the change of society, and the role of the planner in it. This perspective is also related to the ability of creative thinking. Apart from the uncertainty and complexity of planning, creativity is also being related to the ability of handle conflicting interests and create consensus among the involve partners in the planning processes.

What seems to be common for this field is the idea that creativity is related to urban planning. However, there is a difference in relation to whether planning is already a creative profession or should be developed towards a more creative profession. While those perspectives on creativity bring insight into how creativity is understood and why it is important, there still seems to lack a deeper understanding of the concepts of creativity. In other words, the literature within this field seems to operate on a general level without an in-depth understanding of what creativity is, how it can be performed and what can hinder the thrive of creativity within urban planning practice.

If urban planning and creativity is related to each other's already or should be in the future, there is a need for a deeper investigation of what role the concept of creativity has within urban planning practice. A

deeper understanding of the concept of creativity is therefore necessary for exploring the potential of creativity in urban planning practice. The point of departure of this Master Thesis is therefore, whether urban planning can be viewed as a creative profession, and if so, then what makes it creative?

1.4 Research question and delimitation

While the point of departure of this Master Thesis is whether planning can be understood as a creative profession, it is acknowledged that such focus is rather broad one. Urban planning as a profession contains many aspects and with many diverse types of practices. As an example, urban planning can both be about conducting local plans or citizen participation, which each has its own practice and its own theories. In addition to that, the practice can also depend on the specific planning situation. This complexity within the profession of urban planning can also be seen within the way how different authors relate creativity to planning, where each idea or link of creativity to planning depends on the specific aspect of planning.

Based on those considerations, it is found relevant to concretize the focus of this Master Thesis. In this regard, a certain aspect of urban planning and its relationship with creativity will be the focus. The focus of this Master Thesis is therefore centered around the aspect of planning, which involves collaboration with actors outside the planning bureaucracy. In this regard, it was argued that creativity was important for the planners, because planners had to deal with the complexity of shaping the uncertain future and in collaboration with divers types of interest. This view was based on the viewpoint, that planners need to shape the uncertain future in collaboration with those, who was affected by the purpose of the planning (Innes, 1998; Sandercook, 2004). This viewpoint was further elaborated in (Forester, 2013), where mediating within urban planning was related to a creativity activity. In this process, planners as mediators must operate with different interests and find places, where the different actors can share common ground. The process of finding shared ground among divers types of actors is linked with a creative process, which can lead to innovative solutions. In this regard, the role as a mediator within urban planning is viewed as one of the aspects, that makes urban planning a creative profession (Forester, 2013). Based on this focus the following research question in this Master Thesis is:

> **What makes mediating within urban planning a creative activity from a theoretical perspective, and how is this creative activity reflected in practice?**

By offering a deeper conceptualization of creativity as a concept, this Master Thesis will try to bring new perspectives on the relationship between mediating and creativity, and thereby contribute to the discussion of creativity and its potentials in urban planning. According to the Master Thesis, the discussion of creativity and its potential within urban planning lacks a deeper understanding of what creativity is, and how it can be performed. If creativity has a positive influence on mediating within urban planning it is relevant to further investigate how this potential can be understood. By investigating the potential of creativity within urban planning from a deeper conceptualization of creativity, this mater thesis wants to contribute by bringing new perspectives on mediating. New perspective on mediating, which can be used when planners are practicing mediation in collaborative planning process. In this regard, the work of the Master Thesis should also be seen in relation the viewpoint of Marilyn Higgins and James Morgan, who argue that there is a need of creating more awareness about the potential of creativity within planning (Higgins & Morgan, 200).

2 RESEARCH DESIGN

In the following chapter, the process of investigating the research question in this Master Thesis will be described. In this regard, the chapter will contain a further explanation of the research question, and its division between a theoretical and practical perspective. In addition to that, the concepts within the theoretical framework will be explained, and how those concepts will be used to answer the first part of the research question. Afterwards, there will be an explanation of how the first part of the Master Thesis will be used to answer the second part of the research question, which emphasis on the practical level of mediating and creativity. As part of explaining the research design figure 2.1 will be used. The figure xx illustrates the structure of the Master Thesis and the research question will be answered.

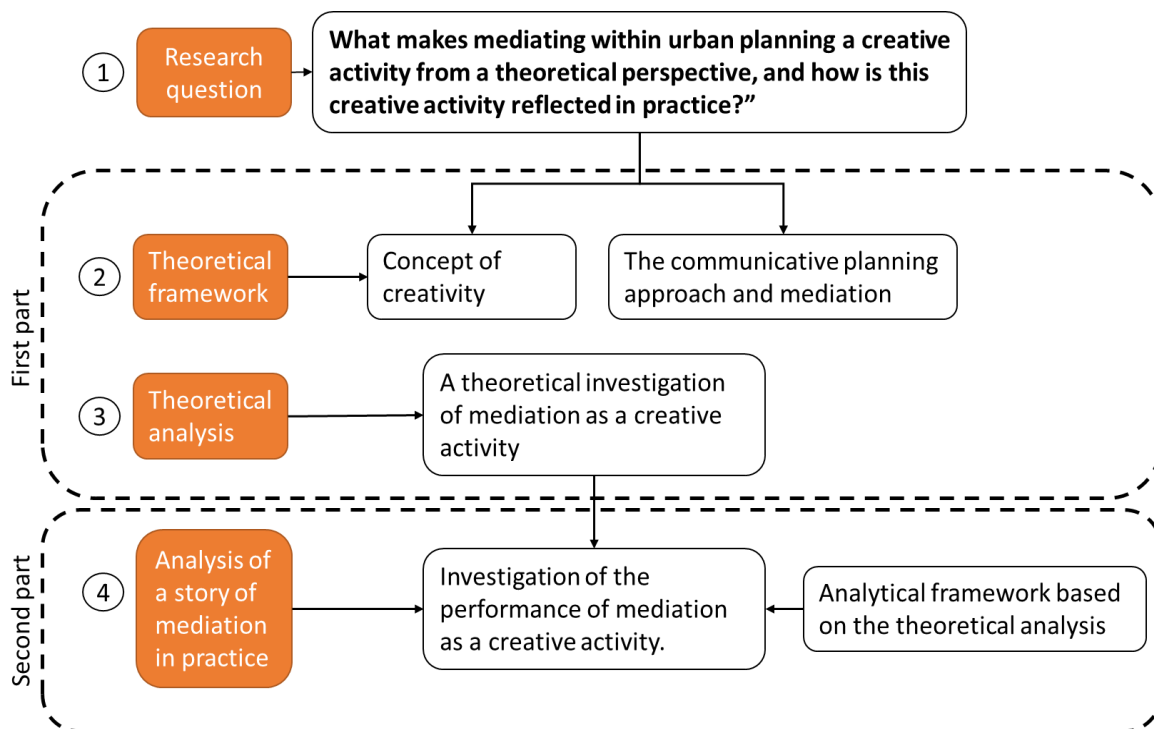*Figure 2.11: Research design in this Master Thesis.*

2.1 Clarification of the research question

In 2002, Bish Sanyal published an essay *Globalization, ethnical compromise and planning theory,* where he questioned the relevance of theories of planning according to planning practices. In this regard, he argued, that theories of planning were not relevant for planning practice, because planning practice is more

dynamic. In this regard, when planners were practicing planning, they could rarely find answers related to planning practice within the theories of planning. In this regard, it was argued that theories of planning where not relevant for planning practice, because they were not corresponding with the reality (Sanyal, 2002)**.** As a respond to this view point, John Friedman published *why do planning theory,* in 2003*.* According to him, planning practice does not exist without any theory, which explain how planning should be practiced. In this regard, it was argued that when planners were practicing planning, they used consciously or subconsciously a theory about how they ought to plan. That type of theories, according to Friedman, were defined by a normative understanding of how planning ought to be, and described the common nature of different planning specializations (Friedmann, 2003)**.** In 2003, E.R. Alexander published the essay *Response to why do planning theory,* which was a response to Friedman's understanding of planning theories, and its relevance for planning practices. E.R. Alexander questioned John Friedman's understanding of planning practice as a universal form. According to him, planning practices were not based on any specific theory of planning, but rather a mix of many different practices used by different planners. In this regard, planning practices were defined by the specific context which the planner where working within. Therefore, planner would use diverse types of methods and theories of planning depending of the specific context. Instead of viewing theories of planning as defining practice, E.R. Alexander argued that theories of planning are rather an ideology of how planning ought to be practiced (Alexander, 2003).

This internal discussion between these three authors, illustrates the difference between understanding planning from a theoretical perspective, as well as from a practical perspective. In this regard, this Master Thesis follows the same view point as E.R. Alexander, that theories of planning are rather an understanding of how planning ought to be, and that practice can be different from that. Taking this view point into account, this means that when this Master Thesis investigates the relationship between mediating and creativity within urban planning from a theoretical perspective, the focus becomes whether creativity has any potential role within mediating and urban planning. However, following this viewpoint, it can therefore not be concluded, that because there exists a relationship between creativity and mediating within urban planning from a theoretical standpoint, this is also present within urban planning practice. Instead focusing on a theoretical perspective, this Master Thesis therefore also focuses on the practice perspective of creativity and mediation within urban planning. By doing that, this Master Thesis will also investigate how creativity and mediating within urban planning is being performed and how the performance of mediating can be seen as a creative activity. By focusing on a theoretical and practical level, this Master Thesis will answer both, how creativity on a more theoretical perspective can be related to mediating, and how this is reflected in practice. By doing that, this Master Thesis will also try to bring a more detail and nuance view on how creativity can be understood within urban planning practices.

2.3 Theoretical frame work

For the investigation of whether mediating within urban planning from a theoretical perspective can be understood as a creative activity, the theoretical framework will be centered around exploring the concept of mediating within urban planning and creativity. In this regard, the theoretical framework will consist of two parts. The first part will be centered around mediating within urban planning and its roots within communicative planning theory. To further elaborate this perspective, the work of John Forester, related to mediation and negotiation (Forester, 2007; Forester, 2008; Forester, 2012), and the work of Judith Innes, related to consensus building (Innes, 1998; Innes & Booher, 1999) will be considered.

   Beside mediating within urban planning, the theoretical framework will also explore the concept of creativity. Creativity has a long history with different perceptions and understandings related to the concept, which is also present today (Albert, 2010). Creativity as a concept thereby has many different understandings. However, in this Master Thesis, creativity will be elaborated as the concept of "the unlimited application of knowledge" developed by Christian Byrge & Søren Hansen (Byrge & Hansen, 2014). In this sense, creativity as a concept will be unpacked by elaborating from "an unlimited application of knowledge", which will be the second part of the theoretical framework.

2.4 Theoretical analysis

To answer the first part of the research question of how mediating within planning can be understood as a creative activity from a theoretical perspective, this Master Thesis will conduct a theoretical analysis of the concepts presented in the theoretical frame work. This theoretical analysis will be based on a comparison between the concept of creativity derived from "Unlimited application of knowledge" (Byrge & Hansen, 2014) and the work of John Forester in relation to mediating and negotiation (Forester, 2007; Forester, 2008; Forester, 2012) and Judith Innes in relation to consensus building (Innes, 1998; Innes & Booher, 1999). In other words, the theoretical analysis will be a comparison between how mediating within urban planning shares some of the same values, principles and/or purposes, which can be found in the concept of creativity presented in this Master Thesis. By doing that, this Master Thesis will investigate how mediating from a theoretical perspective contains or does not contain elements, which can indicate whether mediating within urban planning can be understood as a creative activity.

2.5 The analysis of mediating in practice

This Master Thesis not only to seek to understand how mediation within urban planning can be understood as a creative activity from a theoretical perspective, but also the way mediation is being practiced and how the performance of mediation can be seen as a creative activity. This is rooted in the assumption, that there might be a difference between the theoretical perspective of mediating and then how it is carried out in practice. As part of the investigation of the practical perspective on mediation, this Master Thesis will use

a story of which serves as an example of mediation in practice, where Ric Richardson (the mediator) was able to create a common platform between conflicting parties. According to Ric Richardson, his role within the process as mediator was viewed as a creative activity (Forester, 2013). In this project, this story is interpreted as part of investigation of how the performance of mediation can be seen as a creative activity. To analyze the story, the theoretical analysis of the relationship between mediating within urban planning and creativity derived from "unlimited application of knowledge" (Byrge & Hansen, 2014) will be used as the analytical framework. By analyzing the story in relation to the performance of mediation and creativity, the second part of the research question will be addressed.

FIRST PART OF THE MASTER THESIS:

A theoretical investigation of mediating within urban planning and creativity

3 THEORETICAL FRAMEWORK PART 1

URBAN PLANNING

As mention previously, the focus of the first part of the research question is to investigate how mediating, within urban planning, can be understood as a creative activity from a theoretical perspective. Before going into detail about what mediating within urban planning is, the first part of the theoretical framework will explain why mediating in planning is important. Mediating within planning is a complex theme, and it cannot be excluded that mediating, in some form or another has always existed within urban planning. However, in the first part of the theoretical framework, there will be an elaboration on a transformation, which has occurred within urban planning and the role of the planner. This transformation has created a space, where mediating has become a relevant and integrated part of the daily work of the today's planners. This transformation will be described by the notion of the shift from government towards governance, and the development of the communicative planning paradigm. In relation to the communicative planning paradigm, Judith Innes and John Forester will be used as part of elaborating the concept of mediating within urban planning.

3.1 From government towards governance

It can be argued that planning practice has faced a shift, which can be understood as the change from government towards network governance. This shift can be seen in relation to the way planning previously has been practiced from a hierarchically and bureaucratically oriented system with a top-down approach. In this context, before, planners were viewed as experts, who planed and handled public interest in collaboration with politicians. Today, it is being argued that planning is occurring in networks between different actors, for example public administration, stakeholders and civil society, which is also happening on diverse levels as global, national, regional and local. One of the arguments behind this shift in planning practice has been, that planning cannot be practiced by one single actor. The problems, which the society is facing are so complex, that they need to be solved in collaboration and involvement of both, public and private sphere. It has therefore been argued that planning today happens in fragmented network governance system, which goes across public and private boundaries (Agger & Hoffmann, 2008; Sehested, 2009). The shift towards network governance also means that planning is not so much any more about developing comprehensive plans or master plans for the city and/or regions. Instead, the planner needs to also involve actors, who are affected by the planning issues, so that those actors, by participating and

framing the problem, can also contribute and help to find means for solving the problem (Agger & Hoffmann, 2008).

This shift towards network governance can further be elaborated by a development, which has occurred from the start of the 1990s in many of western European countries, where planning and development is done through projects. This trend can also be understood as project planning, where the project is developed through a bottom-up approach and outside of the planning system, in collaboration with citizens, organizations other parties with private interests. In this context, projects become a joint action as part of solving some of the local problems in an area. Urban development can therefore be understood as a result of projects carried out by private investors or experiments financed by state programs (Sehested, 2009).

3.1.1 The role of the planner

With the development towards network governance, the role of the planners has also changed from being an expert towards a facilitator and a mediator. This means, that planners can no longer maintain their traditional and professional role, but instead needs to work as facilitators, creating those spaces where other actors can be involved to contribute to the planning process (Agger & Hoffmann, 2008). The planner today can not only operate as a professional expert, who practices specialized tasks and has the monopoly over the urban planning field. Within the network governance perspective, the planners' role is therefore to ensure, that planning process and the collaboration with different involved actors, within networks, is happening in a democratic way. One of the responsibility of a planner is therefore to facilitate a process within the network by generating processes and dialogues, that ensure that all actors involved, have the possibility to express and formulate their visions and interests. In addition to that, planner might also need to operate as a mediator and negotiator between the involved actor's interests, and try to find common platforms for making agreement(s) (Sehested, 2009).

This change in the role of the planner can also be understood as a reduction of planning as an expert profession, where the planner develops best means for the city. Instead, other types of knowledge, which is not possessed by the planner, is also seen as relevant for the planning process. The knowledge possessed by planners is being combined with knowledge possessed by private actors, as for example private companies or citizens. In addition to that, also other types of knowledge from other professions, is viewed as relevant for the planning process, thus it can be argued that the profession of planning has moved towards an interdisciplinary one, where the planner needs to collaborate with other types of professions and fields (Sehested & Lund, 2012).

3.1.2 Network governance and its potentials

The potential of network governance and the involvement of more actors in planning is based on different assumptions. One assumption is, that when planning is done in networks and with involvement of actors outside the planning administration, it can lead to a planning process, where more resources are added in the process. Among different resources, one of them is knowledge, which can be understood as local knowledge, about an area, possessed by those who live in the area, which is knowledge that a planner does not possess or has no access to at the same degree. This transfer of knowledge can lead to a more qualitied result of a planning process (Byplanlaboratorium, 2006)**.**

In the context of urban renewal, one of the arguments for involving citizens and private companies has also been, that the projects within the city are become more sustainable. One reason is, because when involving those actors into the plan process, the engagement and ownership of the project increases. This enhances the sustainability of the project, in the context of time, because there will be lesser resistance of the project. In addition to that, the involved actors can also possess knowledge about what is the real problem in the area and thereby optimize the projects according to solving those problems. This again can lead to a higher engagement and ownership of the project and thereby reduce the resistance among individuals, who are affected by an urban renewal project. (Agger, et al., 2000)*.*

The engagement and ownership of a project can also be understood as way to legitimize the project by involving the affected actors. By involving those actors, the project's legitimacy can be strengthened, because the project will not be viewed only as a political decision, but also as a decision of those who affected by such a project. The involvement of actors in the plan-making and decision-making process can legitimize the project and reduce conflicts, thereby ensuring the effect of the project on the local area (Seltzer & Mahmoudi, 2012; Byplanlaboratorium, 2006).

3.2 Why mediating in urban planning from a theoretical perspective

As mention in the previous part, it can be argued that planning has underwent a transformation, which can be understood as a movement towards an interdisciplinary and holistic approach, with the involvement of actors outside the planning system. This development within planning as profession can also be understood in relation to an intellectual wave within the academic world, which has influenced the role of the planner. In this regard, the intellectual wave within the academic world has become the foundation of the development of urban planning as a profession, and expressed in the diverse types of planning approaches (Healy, 2012).This can also be understood as the development of several types of planning theories, where each has different viewpoints on what urban planning is and what the role of the planner is. Those planning theories has been developed through time, and can be understood as either criticism of each other or a further development of pervious planning theories (Allmendinger, 2009).

The development within urban planning as profession through planning theories is a complex matter, and therefore this Master Thesis will only describe the rational planning and the communicative planning approaches. In addition to that, this Master Thesis will not go into detail about each planning theory, but instead is just drawing on some of the more general character of each planning theory. This is done with the purpose of further elaboration of the change within the profession of planning and to describe the role of mediating within urban planning. This is done also because this Master Thesis views the purpose and the role of planning in each planning theory as an expression of the relevance of mediating within urban planning from a theoretical standpoint.

3.2.1 Rational planning approach

The rational planning approach raised in the 1960s and has been developed from a contribution of different theorists. This also means, that the rational planning approach contains different versions of a rational planner. In the following part, the rational planning approach will be described more generally, with the focus on the shared concepts between different versions (Allmendinger, 2009).

Generally, rational planning approach is based on the idea, that means and goals within planning are divided. According to this approach, the focus of the planner is to develop means to achieve the goals. In this regard, there is a division within the responsibility between the planner and the politician, where the politician has the responsibility of setting goals. This division is rooted in the understanding of a planner as an objective and neutral expert, who develops the means through a rational approach, with a focus on logical competences and reasons. This self-perception of the planners' role as searching for rational means, while setting goals is something which exist within the political system, and which cannot be rational. The core idea about the planner within this planning approach is therefore to act with a rational mindset, and develop different means to achieve those goals. This is done through the development of different means, by using scientific rules, and evaluating their effectiveness in relation to the achievement of goals. For a rational planner, planning process is a rational process with emphasis on a technical orientation by conducting different technical analysis. The rational planning approach is therefore also inspired by positivism, and the idea that there exists one truth, which can be revealed by using certain scientific and validated methods (Allmendinger, 2009; Dalton, 1986).

3.2.1.1 The criticism of rational planning

While this description of the rational planning approach is rather simple and general, it serves the purpose of illustrating what have been the center of the discussion within the field of planning, and the foundation for many of the later planning theories. The criticism of rational planning has been centered around the idea, that the planner is operating from an objective and value free position with a rationality based on knowledge conducted with the use of scientific principles and technical tools. However, before going into

detail about how that discussion was carried out, there will first be a description of the more generally discussion, which the discussion within planning was inspired by (Allmendinger, 2009).

The idea about planning as a rational process, which is carried out by using the principles of science, can be termed as the period of modernism. The modernism can be linked to the Enlightenment period, where individuals were moving away from the mode of thinking influenced by irrationalities of myths, religions, superstitions, etc. Instead, individuals moved towards a more scientific mode of thinking with the notion of rational objectivism. In this regard, modernism can be understood within the mode of planning defined by rational planning approach. Later, new perspective appeared in the light of modernism and can be characterized as neo-modernism and post-modernism. While those movements are different they still share something in common, which can be related to the idea about objective knowledge (Allmendinger, 2009).

For post-modernism, the idea bout objective knowledge does not exist, because all types of knowledges are relative and social constructed. This was also related to the notion, that society is becoming more fragmented and pluralistic. In addition to that, scientific knowledge could not be objective, because science is just narratives or stories based on assumptions and values. For the post-modernist, the desire of achieving objective knowledge about the world should be dismissed, because it would not be possible, but instead individuals should embrace the differences and uncertainty within the society (Allmendinger, 2009).

For neo-modernism, was accepted the idea about objective knowledge, where knowledge was not only defined by a scientific and instrumental rationality. One of the contributor of this perspective was Jürgen Habermas, who stated that there does not exist an overreaching rationality defined by scientific and instrumental rationality. In his view, it was about reclaiming rationality, which has been dominated and defined by the instrumental and scientific realm. To reduce the dominance of scientific dominance of objectivism, there should be developed new forms of objectivity based on agreements between individuals through open and free discussions. The problem with the instrumental and scientific rationality, was that it pushed away other ways of thinking and knowing (Allmendinger, 2009).

According to Jürgen Habermas the world was divided into two spheres, the lifeworld and the system world. The life world was based on social interaction and personal relations between individuals, where individuals could share practical knowledge. On the other hand, the system world was operating through power, interests, which defines the context of the life world, and how to behave within that world. In Jürgen Habermas view, the system had taken over the life world and thereby dominated and restricted individuals within the life world to behave in a certain way. This was related to the notion that scientific and instrumental rationality dominates and exists within the system world, which also dismissed other types of thinking and knowing (Allmendinger, 2009).

The contribution from Jürgen Habermas has become the foundation and inspiration of the discussion within the field of planning. The instrumental rationality, which Jürgen Habermas was talking about, was related to the criticism of the rational planning approach. According to Friedman, there had been a tendency among planners to claim, that because of their advanced degree within their profession, it had given them a privilege access to objective, scientific and technical knowledge, which were superior to other types of knowledge. This perspective has been one of the core component within the communicative planning approach (Allmendinger, 2009).

According to this perspective of planning, the technical and practical knowledge, used within planning, has dominated the way planning has been carried out. This was problematic, because planners were operating within an organization, that not only produced instrumental result, but also reproducing social and political relationships. Following the argument of Jürgen Habermas, planners had become part of the system world, who, by their instrumental rationality, were contributing to maintain power relations, thus making planning process undemocratic. The rational planning approach had therefore contributed to a state, where the system world had dominated the lifeworld by dictating what was proper knowledge and proper processes when doing planning (Allmendinger, 2009).

3.2.2 The communicative planning approach

Taking the perspective from Jürgen Habermas into account, it can be argued that the communicative planning approach is about reformulating the instrumental rationality. This means, that relevant knowledge in planning is not only defined by and based on technical and theoretical knowledge. Instead, the communicative planning approach views the production of knowledge as a social process between individuals, and thereby it creates a space for other types of knowledge to be relevant for use within a planning process. In this sense, the communicative planning approach advocates for a more collaborative process of planning with the involvement of individuals outside the administrative and political system. The communicative planning approach also has its focus on the micro processes of planning, where individuals are interacting with each other, and making sense out of things together (Healy, 2012). This is also related to the idea that planning as a democratic enterprise, where planner's focus is to make planning more democratic, by allowing other types of knowledge and actors to participate in the planning process. This is done with the purpose of avoiding the influence of powerful actors over the planning process, and thereby making it undemocratic (Allmendinger, 2009).

Apart from making the planning process a democratic enterprise, communicative planning approach is also based on the assumption, that society is under a constant and undergoing development, which leads to a more fragmented and complex society with different values and views. The communicative planning approach therefore also questioned, how the planner can plan within such a complex and dynamic system

by only using certain types of knowledge and methods that are based on past events. The communicative planning approach therefore views the world as more complex and dynamic, which cannot be dealt with, unless seeking collaboration with other actors, and applying other types of knowledge (Allmendinger, 2009; Healy, 2012; Innes, 1998).

The communicative planning approach has different contributors, where each emphasis on different elements within this planning paradigm. In the following part, some of the work by Judith E. Innes (Innes, 1998; Innes & Booher, 1999) and John Forester (Forester, 2007; Forester, 2008; Forester, 2012) will be presented as part of elaborate two concepts within communicative planning approach.

3.2.3 Judith E. Innes and consensus building

Judith E. Innes emphases on collaborative planning is inspired and rooted within the communicative planning approach. According to her, to achieving such ideals, that communicative planning approach emphasis on, the planning process must be built on dialogue and consensus building. In those processes, other types of knowledge can occur within the planning process, which is different from scientific knowledge, used in the rational planning paradigm (Innes & Booher, 1999).

However, to have dialogue and consensus building within a planning process, there are some important aspects to consider. When facilitating those processes all the actors, with potential interests in planning issues or tasks, must be invited. In this context, it is also important that all the participating actors are equally informed, listened to and respected. This ideal is to ensure that each participant is equal in the process, so that everyone has the possibility to speaking, challenge assumptions and question the status que. Apart from that, participants must all not lie, and what is being said should be understandable among the involved actors. Here, it is also important that what is being claimed, must have some acceptable reasons. If those criterions are meet, the communicative planning approach would argue, that another type of rationality is made, which can be called communicative rationality. One of the roles of the planner, according Judith E. Innes, is to ensure that such processes with dialogue and consensus, are carrying out under the before mentioned conditions (Innes, 1998; Innes & Booher, 1999).

3.2.3.1 The potentials of dialogue and consensus building

As mention in the previous part, consensus building is a type of planning, where different actors are involved as part of handling the complexity within the planning task. In this regard, consensus building can be understood as being based on dialogue, with the purpose of creating a joint learning process for those who have an interest in a specific planning task. This joint learning process have many different potential (Innes & Booher, 1999).

One of the potentials is related to the idea that, consensus building can create high quality agreements. The reason behind that is rooted in the notion that when doing consensus building, there is a possibility of

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bringing actors, who would normally not work together, by sitting at the same table. In this regard, consensus building has the potential of creating high quality agreements, because those agreements can be based on actors, who could earlier be in a conflict with each other. Thereby, consensus building has a possibility to create a mutual gain solutions, which can be more sustainable and implementable, because all the involved actors and their interest has been considered. This can also have the effect of reducing negative attitude among actors when it comes to the implementation of the solution(s). Apart from that, consensus building also have the potential of making high quality agreements in relation to the final product. This can be understood as bringing more knowledge to the table, which gives participants a better understand of the problem they are working with (Innes & Booher, 1999).

Consensus building also have the potential of creating tangible and intangible products. The tangible products are here understood as concrete plans or policies. On the other hand, the intangible products are less concrete and can basically be understood as creating social, intellectual and/or political capital. For the social capital, consensus building can contribute with building new relations and trust between individuals, which can stimulate joint action towards solving problems. When building up social capital, actors become less hostile about other actors' viewpoints, and more willing to share their own knowledge. This can lead to building up an intellectual capital among actors, because by sharing knowledge, each actor becomes more informed and creates a better understanding about each other's interest. This can also lead to building up a political capital among the participants, who might start working together outside the consensus building process (Innes & Booher, 1999).

The last potential of consensus building is the element of learning, which can occur in such processes. This can be understood as when the participating actors, start learning about each other's interests and start developing new ways of solving problems. This learning process can also be understood as when actors are learning each other's differences, and try to incorporate those differences as part of finding new ways of solving problems and tasks. In this situation, actors develop solutions, that does not go against each other's interest. This can lead to a joint action, where actors are viewing the problem in a common way. This learning process within consensus building has the potential of creating innovative ideas (Innes & Booher, 1999).

The consensus building process has many possible outcomes, but what is important to remember is that the outcome of such a process is highly related to the process. Therefore, the process of consensus building is important, because it defines the quality of the outcome. If the process is not viewed as fair, open or inclusive, then the outcome can be viewed as not being legitim among the actors. This can lead to lesser support for the outcome among actors (Innes & Booher, 1999).

3.2.4 John Forester and the deliberative practitioner

John Forester is another contributor to the communicative planning approach, who emphasis on the practical work of the planner. In this regard, he emphasis on listening to the stories of practitioners, and learn from complex settings, which the planner needs to work under (Forester, 1999). As part of his contribution, he developed the idea/concept of the deliberative practitioner, which will be explained in the following part.

Deliberation is a process where planners shape not only physical spaces, but also so called ''dialogic or deliberative spaces''. These include projects, meetings, negotiations, hearings, discussions, project reviews and charrettes, where different parties interact with each other. These deliberative processes can increase the parties' capacities to listen and understand their own values as well as other parties' values. (Forester, 1999). In addition to that, planning is very much improvised in its practice, and it depends on the context related to specific situations (Forester, 2007). Planner's job involves working with multiple parties and very often they end up working in an environment where conflict takes place. (Forester, 1999). It is not possible to avoid those conflicts, but what is possible is to try to handle them by deliberative practice. Planning process is much a learning process, where planners learn by doing, by practicing planning. They learn the ''facts'' and try to understand the identities of those citizens from which they learn. Planners also need to understand the reasons behind the knowledge and information that individuals share. What is behind those facts that individuals promise to be true (Forester, 2007). Learning by watching conflicts, listening closely and trying to understand what is going on, can draw the picture of the real situation in a specific case. They can stimulate public learning, where different (sometimes opposing or conflicting) parties can learn from each other, thus ensuring consensus building (Forester, 1999) and co-creation. By helping individuals share knowledge and values, planner's not only help them understand what they want or need within the area(s) they live, but also try to make them see the means and develop tools to achieve their goals and visions. (Forester, 1999). This approach may seem rather rational at first sight, but it involves a lot of communication, sharing knowledge and learning from each other. A lot of deliberative practice is based on negotiation, where negotiation is perceived as a mix of influence and power. Within the process of negotiation groups not only look for best positions and opportunistic places, but also try to understand what are the values and desires of other parties to avoid conflicts, and pay less for what is needed. To understand the values and needs of another party, planners, in their deliberative work, are trying to ensure that teams ask questions, listen and have a dialog where each put themselves in another actor's place. (Forester, 1999). Here the planner's role or activity can be divided into three main practices: moderating a debate, facilitating a dialogue and mediation of a negotiation process. Behaving as a critical pragmatist in these deliberative processes, planners can make, themselves as well as parties, think outside the box. By

critical listening, it is possible to move from grounds of impossibility toward exploration of possibilities and opportunities. Active and critical listening can boost the problem-solving process and make parties explore their values and opportunities through negotiation and consensus building. (Forester, 2012). Planners very often play multiple roles at the same time. Sometimes within the same planning process they must act as experts in a field or another by bringing necessary knowledge and information while listening and facilitating the processes of generating solutions thus acting as mediators within this complexity. Another time they need to act as organizers, by structuring the participation processes, decision making and discussions, or as negotiators by defending special values and standards. (Forester, 1999). In the following part, mediating within urban planning will be further explained.

3.2.4.1 **Mediation and negotiation**

Mediation is an integrated part of a deliberative process. Mediated negotiation is a unique kind of negotiation where the third party exists, having the role of helping parties to reach the common understanding and make common acceptable decisions. Many specialists can be seen as experts. Among them are, consultants, lawyers, and other. Planners are also experts, in the field of planning, where they also can act as mediators by facilitating meetings with different parties and mediating negotiation processes. What is important to understand is that, a mediator does not have any influence on the final decision or agreement. They just build up the appropriate environment, where parties can share knowledge, discuss values, explore opportunities and make decisions. (Forester, 1999). As a mediator, a planner respects different views and values, and turn problems into opportunities and emotions into options, by asking appropriate and sometimes unexpected questions in the middle of emotional discussions, like Why? or How? (Forester, 2012). Mediating process is a strategic process, where consensus-building and negotiation is the focus of a planner. Planners make parties recognize and accept their differences in values and goals and still find the way to build constructive agreements and decisions. (Forester, 2008). The process of mediation itself can take place only if parties agree on it and understand the purpose of it. A planner on the other hand tries to analyze, which parties should be engaged into the communication process. Tries to understand what each party want, and what are their values to figure out how much uncertainty, if any, there exist. As general, mediation process is a safe process, and every participant understands it. All interests are not only considered, but also protected and the mediator ensures that the interests are put on the table, thus making the process as open as possible. More than that, the process is not only safe, but participants also feel free to stop the process at any time, and withdraw from it without any conflict. The mediator has no authority in such situations as the beneficiary of such mediation processes are parties, and not the planner or the mediator. In some cases, planners also need to make parties feel that the knowledge and information they share will be kept confidential. The

planner as a mediator guarantees not only a constructive and safe dialog, but also sometimes a private and confidential process. (Forester, 1999).

Normally none of the groups or participants have more rights or more influence over the process or the outcome of it, and the mediator is the guarantee of the equality within the negotiation process (Forester, 1999). Planners as mediators, seek all the times moments to encourage participants to produce trust, knowledge and solutions that come from dialogue and not from a debate. By mediating negotiations and facilitating a dialogue within a negotiation process, planners as mediators, help participants to concentrate on what is common, and how everyone can benefit from such as process. A mediated process can help participants also to develop a mutual understanding. A kind of language that everyone can understand and the process of communication becomes easier as everyone understands what the dialogue is about. (Forester, 2012).

A mediator is the third party within a negotiation process, who is in charge to control the process and feel the atmosphere in which the process takes place. One of the reasons for having mediated negotiations is that parties may produce much more knowledge and solutions when engaging in negotiating processes than working alone. A mediator facilitates not only a dialogue or a negotiation, but also a learning process where an exchange of information takes place. (Forester, 1999).

3.3 Summary of mediating within urban planning

The intention of this part in the theoretical framework was to explain the role of mediating within today's planning practice. According to this project, planning has undergone a transformation, which can be seen as the movement from government towards network governance, but also as the theoretical discussion within planning and the contributions from communicative planning. While those trends are not necessarily interconnected to each, other or a product of one trend leads to the emerge of the other trend, this project views them both, as contributions to a planning style that emphasis on dialogue and mediating. A dialogue here, should be understood as being between actors who are and who are not part of the planning administration. This leaves a space where more actors are involved into the planning process as part of responding to the complex and dynamic character of the society and making the process of planning more democratic. In this space, more knowledge is added to the planning process through consensus building and mediating. A type of knowledge, which can be as a contrast to the more technical type of knowledge dominating previous mode of planning. This also indicates that the role of the planner has changed from being expert within the field of planning towards also emphasis on facilitating and mediating when actors are involved in the planning process.

Dialogue, consensus building and meditating have several types of potentials, which can have a positive effect on the planning process. As one of them the potentials of dialogue, consensus building and

mediating is the possibility of learning from each other's interests and knowledge, which can lead to the production of innovative ideas. In this regard, this perspective corresponds with the argument, that mediating within urban planning is a creative activity. However, within this frame of mediating, dialogue also plays a significant role, when mediating is being carried out. Before going into detail about creativity and its relationship with mediating, dialogue as a concept will be elaborated.

3.4 Defining Dialogue

What is dialog, what defines it and what distinguishes it from other forms of communication and interaction? By answering these questions there is a need to look into the very definitions of the word *dialogue*. Over the last couple of decades, the word *dialogue* was discussed and attracted significant attention, where in 1990 it started to be seriously considered and investigated. (Escobar, 2011). The Oxford dictionary defines it as ''*A discussion between two or more individuals or groups, especially one directed towards exploration of a particular subject or resolution of a problem*''. The Merriam Webster dictionary defines it as ''*A conversation between two or more persons''*. Another source suggests that dialogue is ''*An exchange between individuals who want to understand each other but have not been able to*''. (Rossel & Robert, 2004, p. 19). It also suggests that dialogue is the process of learning from each other, which requires the ability to listen, the ability to suspend feelings and differences that may appear in the dialogue. When some challenges appear within the process of interacting through dialogue, individuals need to understand what is exactly holding them back. To understand that, individuals need to search for common ground, mutual understandings and trust, thus ensuring the productive dialogue. Dialogue can offer the tools to accomplish the required level of mutual understanding and achieve the final goal or solve a specific problem. (Rossel & Robert, 2004). The word *exchange* in this context means the exchange of (sometimes different) understandings of a specific topic, problem, idea or other motive for having a dialogue. Dialogues are very often organized to address or discuss a special question or concern, but sometimes the dialogue can raise from nowhere and take life on its own. (Rossel & Robert, 2004). Dialogue is different from other forms of communication because it follows and respects some communication rules which enables individuals to listen, when others speak and vice versa. To perform the dialogue in such a way, participants need to possess a box of abilities such as keeping own perspectives and viewpoints, being opened to other individual's opinions and create the environment where other participants engaged in the dialogue have the chance and the desire to act in the same way. (Escobar, 2011). If individuals engage in a communication process where they share their own perspectives and viewpoints every time, tend to defend them, do not consider other individual's opinions and not always listens to other individual's opinions, then it can be non-dialogic, like discussion or debate. As a contrast to this, dialogue stresses on multivocality, co-creation and human connection, which allows to explore the full potential and capacity of knowledge and skills of

each of the participants engaged in the dialogue, rather than defending and relying on their own. (Black, 2008).

Understanding the importance of having a dialog as a mean for communication can help not only to avoid unnecessary argumentations and conflicts, but also get access to more knowledge and information than one person possesses. Dialogue practitioners often compare the debate with a dialogue to emphasize the contrast in mindsets and dynamics of a processes. For instance, if a debate is oppositional, where different opponents argues to each other trying to prove that the other side is not right, then the dialogue is orientated towards collaboration, where parties work together trying to create a common understanding of a given problem as well as trying to share valuable knowledge, to find a solution. (Escobar, 2011). Interaction through dialogue can make the adversary groups understand and learn about the moral principles and understandings of the problem. That understanding can happen when participants feel comfortable in sharing their experiences and knowledge related to the problem they want to solve. During the dialogue, participants share not only their knowledge and ideas, but also their identities and their attitude to others. (Black, 2008).

3.4.1 Dialogue in practice

Understanding differences between dialogue and other forms of communication is at the ultimate importance when one wants to engage into a dialogic process. It is also important to understand, that dialogue can occur in so called *''dialogic moments''* along or within other types of communication, it can be a monolog, discussion, debate or other, thus accentuating on sometimes temporal nature of dialogue. (Black, 2008).

Suspension of judgment is one of the principles of a successful dialogue. When individuals enter the social relations, they also have certain preconceived ideas, opinions as well as conceptions. Those things can be based on a variety of factors, such as: personal experience, upbringing, fundamental conviction or beliefs. Those things can lead to judgment, which can be harmful for the dialogue because individuals can become locked or paralyzed in relation to other alternative realities or solutions. Judgment therefore does not create an open mind, which is at the ultimate importance when having a dialogue. An open mind enables us to explore what a person does not know, become aware of that and by that making us to learn and develop new understandings. (Rossel & Robert, 2004).

Suspension of decision-making is another principle for a successful dialogue. Making decisions means to stop looking for alternative options and stick to one of the solutions. Where the dialogue is about expanding the room for new options and create the right environment for new alternatives to be considered and discussed. The ideal is to push the decision-making moment as far as possible, thus leaving

and offering more time for dialogue and search for alternative solutions and in the same time letting the best possible decision to be made as the very last thing within a dialogic process. (Rossel & Robert, 2004).

The suspension of status is also seen as a principle for productive dialogue. By having various statuses within a dialogic process, it is possible to create some difficulties in finding a common ground and get as much knowledge as possible out of such a process. Excluding leadership status during a dialogue process, requires that those with a higher status, participate along with those with a lower status and everyone is aware that no one is more superior within such a process. The facilitator of the dialogue should be an unknown person, or at least not a person with a high status among participants. By respecting all those rules, all the participants will feel equal to express themselves and use the tone they need to express their ideas in a comprehensive way. (Rossel & Robert, 2004).

Listening is a central part of any dialogue, but also of a debate or negotiation. In a debate individuals listen and stay attentive to what their adversary is saying in order to find weak moments in their argumentations, where in a dialogue individuals listen to better understand and try to learn from one another. In a dialogue, it is common to ask questions to clarify what in unclear or hard to comprehend. Individuals repeat what was said to clarify if they understood it correctly, while in a debate they ask questions to create difficult situations for our opponent. By listening carefully and showing respect for the knowledge the person shares during the dialog, it contributes to the trust building, thus creating more trust and more space for new knowledge and information. (Rossel & Robert, 2004).

Discovery is another element in dialog which helps individuals understand better their own knowledge or assumptions. Most breakthroughs, within dialogue, happens when individuals discover the hidden assumptions and information, be it their own or of other participants. This can also be understood as when individuals realize that their own opinions, beliefs, action etc. might not be true or that individuals used to misunderstand each other, which clarify the disagreement within the communication. By discovering some of the misunderstandings, new perspectives, ideas, solutions can be created. (Rossel & Robert, 2004).

3 THEORETICAL FRAMEWORK PART 2

CREATIVTY

In the following section, there will be an elaboration of what creativity is, and how this Master Thesis views creativity. Creativity as a concept has a long history with changing understandings according to what creativity is and who possess creativity. With that in mind, this Master Thesis will first clarify the history of creativity as a concept, and how it has been understood and developed throughout the time. This is done with the purpose of illustrating the complexity of creativity, and that creativity does not have one final definition. Later on, this Master Thesis will present two concepts of creativity, which will be combined to illustrating how this Master Thesis understands the concept of creativity.

3.5 The history of creativity

Before getting into describing and defining what is creativity, it is worth considering the history of creativity as a concept, to understand where it comes from. Here, the history is seen as an environment where ideas and events contributed to the creation of the concept of creativity in a way, which leads to the today's understanding of it. Many issues and ideas related to creativity have been debated and discussed for hundreds of years. (Albert, 2010). Some works stay that creativity has an ancient, continuing background established in images of divine creators and mythic moments of creation. (Pope, 2005). "Creativity" was understood and seen in the 13th century as some kind of power possessed by God. (d'Inverno, n.d.). The moment of religion is also present in the concept of "creativity". The word creativity is present in the concept of genius if looking in religious roots, where genius was understood as something divine. As the time passed, the term "creativity" began to describe a person's special capability or talent, that was given to a person by god. (Simonton, 2001). Many great thinkers like Aristotle, Kant and others, associated the word "creativity" with the expression of "genius" and other words that used to describe something unique or exceptional in those days. (Albert, 2010). Later, in the 15th and 16th centuries, during the Renaissance, the concept started to be present in discussions related to poetry and art in Italy. The notion of creativity became more popular in 18th century, when it appeared in discussions not only about paintings and poetry, but also about music where creativity was seen already as a skill rather than an idea. (d'Inverno, n.d.). The associated words like "create", "creation", and "creative" started to gain its popularity over the centuries. Individuals started using them more and more even though very often it meant not the same to one person as it did to another. (d'Inverno, n.d.). All in all, the word "Creativity" became commonly used in

modern society in early 20th century when Psychologists became more interested in children's abilities to think and use their imagination. Only in 1950 the contemporary science of creativity started gaining its room when JP Guilford published his paper "Creativity" and which had an loud impact on the field and later on, replaced the concept of "creative imagination" investigated by leading Psychologists at that time (d'Inverno, n.d.). Today Creativity research owns and controls a separate field and possess a personal journal, called *(Creativity Research Journal*, and *Psychology of Art, Creativity, and Aesthetics)* (Albert, 2010)*.*

3.6 What is creativity?

The word "creativity" faced many shifts along the history in its meaning, and even today it means different things to different individuals. (d'Inverno, n.d.). For instance, two divergent studies with similar focus on creativity research, may generate totally different and even sometimes contradicting results. For that reason, no exact definition of creativity exists. (C.Makel, 2010). Psychologists often describe creativity as the ability to generate original and adaptive ideas. Saying it in a simpler way, the ideas that are generated by a "creative" person should be original or unique in its sense and at the same time should be functional or workable, so that one should be able to implement them. Creativity as a skill or an ability should empower a person to adapt to actual circumstances and solve current problems that come up in their way. (Simonton, 2001). Other definitions describes the word "creativity" as the ability to combine the existing knowledge in a different or various ways in order to generate totally new and original ideas. (Sefertzi, 2000). Very often the word ''creativity'' is perceived as a synonym to the words like: imagination, innovation, inventiveness, novelty, talent, etc. (C.Makel, 2010).

The main purpose of creativity is to destroy the existing blind spots or frameworks that our mind works within, and awaken our interest to work and rely more on our imagination to consider all possible alternatives and directions to go for (Sefertzi, 2000).

3.7 A concept of creativity

Despite many existing definitions of creativity, no final or exact one can describe the concept of creativity. Considering that fact, this project defines creativity as ''An unlimited application of knowledge'' and the whole concept of creativity presented in this project will be presented around this definition. The concept of creativity used in this project is based on the work made by Christian Byrge and Søren Hansen from Aalborg University concerning creativity. Their concept about creativity has been developed through their own studies and practical cases. In this regard, their research about creativity has been conducted in collaboration with companies, schools, municipalities, teaching etc. The result of their research has ended up with the concept of creativity as "An unlimited application of knowledge''. Within their concept of

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creativity there is an assumption, that everybody has a creative potential, which can be applied within the education, work or life in general. In this concept of creativity, there is therefore a focus on how to release this creative potential among individuals. This concept of creativity views the state of mind of an individual, process, methods and tools as essential elements for releasing this creative potential (Byrge & Hansen, 2014).

Taking into the account, that a generally approach to creativity is problematic because of creativity and its many different understandings, this Master Thesis would like to stress out, that whether mediating within urban planning is a creative activity will depend on what definition of creativity is being used. The intention of this Master Thesis is to investigate how mediating within urban planning can be understood as a creative activity through an understanding of creativity based on the concept of ''unlimited application of knowledge''. By doing that, this Master Thesis cannot exclude, that the answer of whether mediating within urban planning is a creative activity can vary depending on what concept of creativity is being used. By taking this into account, the next section will clarify what "an unlimited application of knowledge" means, and how this concept is related to creativity.

3.7.1 The concept of creativity as "an unlimited application of knowledge"'

According to concept of "an unlimited application of knowledge" creativity is viewed as an expression of how individuals use knowledge. In this regard, creativity is understood as a quality in the way individuals use knowledge from solving day to day problems to complex problems from different fields. Within this concept of creativity, there is an idea that being creative or to behave in a more creative way, individuals should not be restricted or limited by the professional, social, academic or cultural baggage or habits. Within this concept of creativity there is a conception that individuals are constrained by those elements, and thereby they do not use all the knowledge available to them. The focus of this understanding of creativity is therefore to apply more knowledge within individual's own work and not being restricted by elements, that dictates what is right or wrong knowledge in a given situation (Byrge & Hansen, 2014).

3.7.2 Knowledge

As mention before, this way of understanding creativity is centered around the idea of using all the knowledge available. Knowledge is an important part of this concept of creativity, and should be understood as being rather broad, which leads to the generation of a new thoughts, ideas or actions. This knowledge can be experiences, something individuals have read, seen or heard and can be achieved from their professional lives, education or hobbies. In this context, is therefore something individuals have collected and organized in their memory throughout their lives. To illustrate this knowledge, this concept of creativity uses the metaphor of a mental library, which contains all the knowledge, understood as books,

which has been collected and organized in life. (Byrge & Hansen, 2014). An illustration of a "mental library" can be seen in figure 3.1.
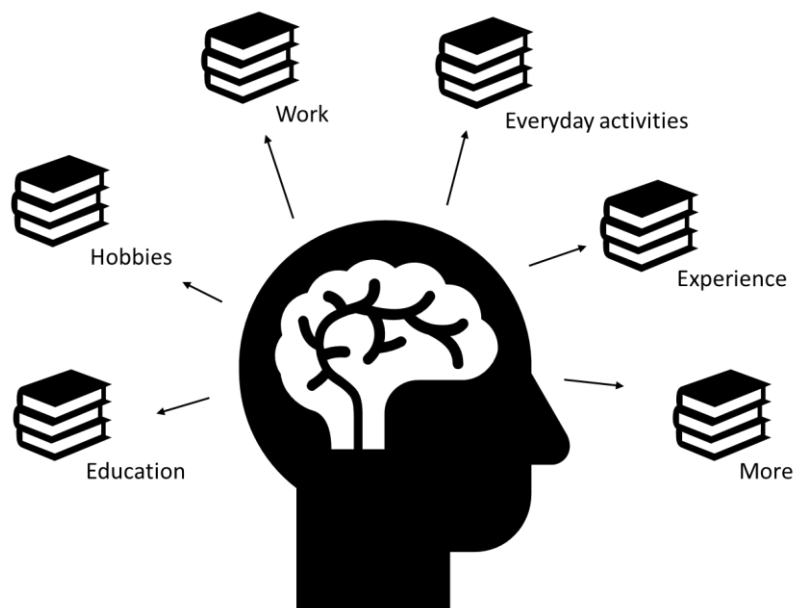
Figure 3.1: illustrating the mental library of a person and its many several types of knowledge represented by books. Source: (Byrge & Hansen, 2014)

The knowledge in this metaphor is perceived as different books, which can be used when solving a problem. However, the mental library is not only restricted to the individual and the number of books individuals have collected throughout their life. If a person works together with other individuals, then he or she person gets access to more knowledge by adding other individual's mental libraries to the person's own library (Byrge & Hansen, 2014). The expansion of a person's mental library can be seen in figure 3.2.
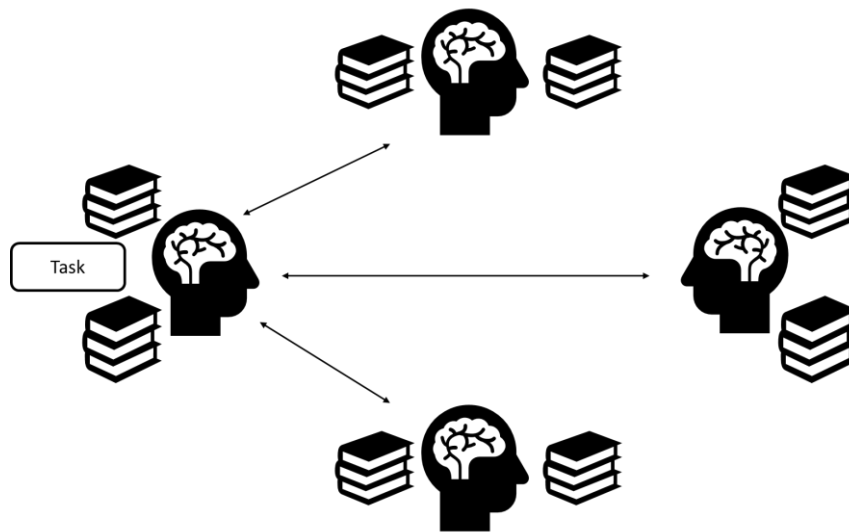
figure 3.2: illustrating the expansion of a person mental library by using others individual's mental library. Source (Byrge & Hansen, 2014)

However, within this concept of creativity there is a division in relation to the type of knowledge a person possesses. This division of knowledge, within this concept of creativity, is called vertical and horizontal knowledge. The *vertical knowledge* is the type of knowledge individuals use when they think and act within a certain established paradigm defined by their profession. This can also be understood as different theories and practices, which are often used within a certain field. This knowledge is achieved through the person's work or the education of the person's profession. In this knowledge, the person can find standard answers for solving a certain problem. When using this type of knowledge, there is an assumption that within this knowledge there exists a rational logic, which are supported by solid and approved. The other type of knowledge is called *horizontal knowledge*. This type of knowledge is not as restricted like the vertical knowledge, and does not require same rational logic. This type of knowledge is comparable with what individuals have collected and organized through our lives, and which are not related to our own work and profession. As an example, that could be knowledge related to our hobbiesn(Byrge & Hansen, 2014). An example of the two types of knowledge is illustrated in figure 3.3.

Vertical knowledge – knowledge we normally use
- Theories, practices and other paradigms etc. within a certain field
- Examples: Cost-benefit analysis, green spaces, citizen participation etc.

Horizontal knowledge – knowledge we do not normally use
- Hobbies, interest, knowledge about practical things etc.
- Examples: cooking, sport, movies, traveling, dental care etc.

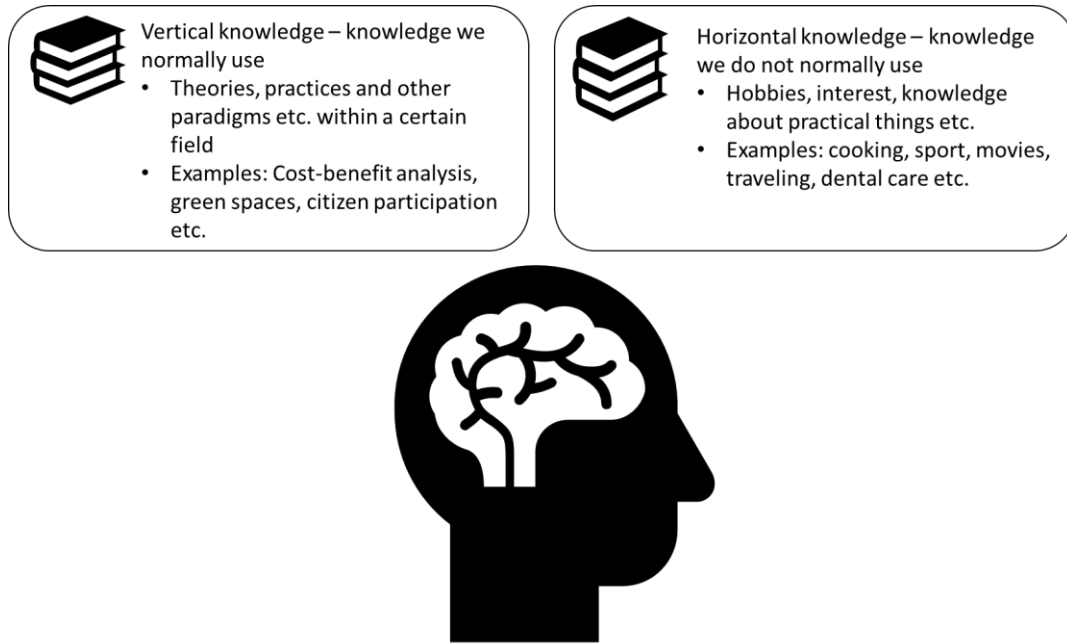*figure 3.2: illustration of the types of knowledge a person can possess. Source: (Byrge & Hansen, 2014)*

3.7.3 Adding more knowledge into the creative process

Within this concept of creativity, there is an assumption that all the knowledge we have collected and organized through our life can be used to solve different problems. This view point is based on the work of Altshuller, who worked as a patent officer. In 1940s Altshuller developed the concept of TRIZ (theory of inventive problem solving), which is a systematic approach for finding innovative solutions to technical problems. The foundation of TRIZ was based on an analysis of hundreds of thousands of patents at that time. The analysis was also based on Altshuller's believe, that most breakthroughs were not really breakthroughs, but instead based on already well-known principles just applied on other fields in innovative ways. In his investigation of the patents that time, he could identify that the solutions for the problems where often based on the same principle, and shared across fields (Webb, 2002; Puccio & Cabra, 2010).

In this concept of creativity, the fundamental aspect of Altshuller's finding has been applied. According to this concept of creativity, Altshuller's finding is comparable with the knowledge that individuals have collected and organized through their life. Basically, individuals learn the same things again and again, the only difference is that they discover them in different situations and contexts, which makes it difficult for individuals to realize that they already know them. In other words, individuals are leaning the same on a principle level, but in different contexts. In this regard, the ability to use knowledge in an unlimited way means to find the connections between the diverse types of knowledge on a principle level. The intention

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of the creative person is then to add knowledge from one field to another, by using knowledge which share the same principles. This can also be understood as getting access to horizontal knowledge, in this context, knowledge from another field(s), and apply it to the vertical knowledge, in this example the person's own field (Byrge & Hansen, 2014).

When using horizontal knowledge, the person adds more knowledge into the process. It may be knowledge which maybe would not be considered as relevant within the field of the problem. However, what is important to stress is, that using horizontal knowledge, when solving problems, does not mean that the vertical knowledge is dismissed. It should rather be understood as horizontal knowledge supporting the vertical knowledge. When horizontal knowledge is used as a support for the vertical knowledge, more knowledge will be available when solving a problem (Byrge & Hansen, 2014).

3.8 The 4 pillars

Within the concept of "unlimited application of knowledge", there exist 4 pillars, which can be viewed as principles that can enhance individual's creativity. These four pillars are: horizontal thinking, task focus, parallel thinking and no experienced judgement. All together these four pillars serve as a foundation for the definition of creativity as an unlimited application of knowledge. In the following part, those 4 pillars will be elaborated.

3.8.1 Horizontal thinking

Based on the work of Altshuller and the idea of finding solutions in other fields, this concept of creativity contains a tool, which makes it possible for the person to get access to the horizontal knowledge. The tool can also be understood as a way of getting access and applying more knowledge, which are not directly related to a given problem but share the same principles. When doing this, the person adds more knowledge into the process of solving a given problem. This should be seen in contrast to if the person were only using vertical knowledge. If individuals only use vertical knowledge, they can become limited because of the idea that there only exists certain type of knowledge for solving certain type of problems (Byrge & Hansen, 2014).

3.8.2 Horizontal thinking in practice

Horizontal thinking is a tool, which makes it possible for the person to get access and apply horizontal knowledge. To make it possible for getting access to horizontal knowledge in the idea generation and development process, the concrete task needs to be turned into a principle. In this context, the access to horizontal knowledge happens through principles. By turning the task into a principle, or taking the problem at the principle level, it becomes possible to use horizontal knowledge where same principle

occurs. This could be another field, which has already worked with the same task on a principle level. Hereafter, horizontal solutions can be used by transferring its principles onto the concrete task (Byrge & Hansen, 2014).

Figure 3 .4 shows how horizontal thinking works in practices with the fictional case of shoe laces. Suppose that a random company wants to develop a new type of shoe laces, which works more effective for a person, who works as a construction builder. The concrete task in this example would be to invent new type of shoe lace, which are easy for construction builder to tie. To allow horizontal knowledge to become part of the idea generation process the task gets turned into a principle. The principle of shoe lace could be to keep the shoe together with the foot. In other words, the principle of the shoe lace could be to keep something together. By turning the concrete task of the shoe lace into a principle it becomes possible to search for horizontal knowledge, which could be relevant for the development of new shoe lace. An example of horizontal knowledge could be related to when a person hangs up a piece of paper on a board, by using magnets. In this example, the shoe lace and the magnet share the same principle because it keeps something together. After identifying the magnet as a potential horizontal knowledge, the process of horizontal transfer can happen. In this case, the focus is how magnets could be implemented as a potential solution for developing new type of shoe laces for construction builder. The obvious solution in this case could be to replace the shoe lace with magnets and thereby the construction builders would not have to tie their shoes. This example is of course a rather simplification of the process of thinking horizontally. However, the important part of this example is that by turning the concrete task into a principle, it opens the possibility of searching for other types of knowledge where same principle appears. The example of the shoe lace shows how horizontal thinking works in practice and which can be performed by an individual, who makes horizontal search within the person's own mental library (Byrge & Hansen, 2014).
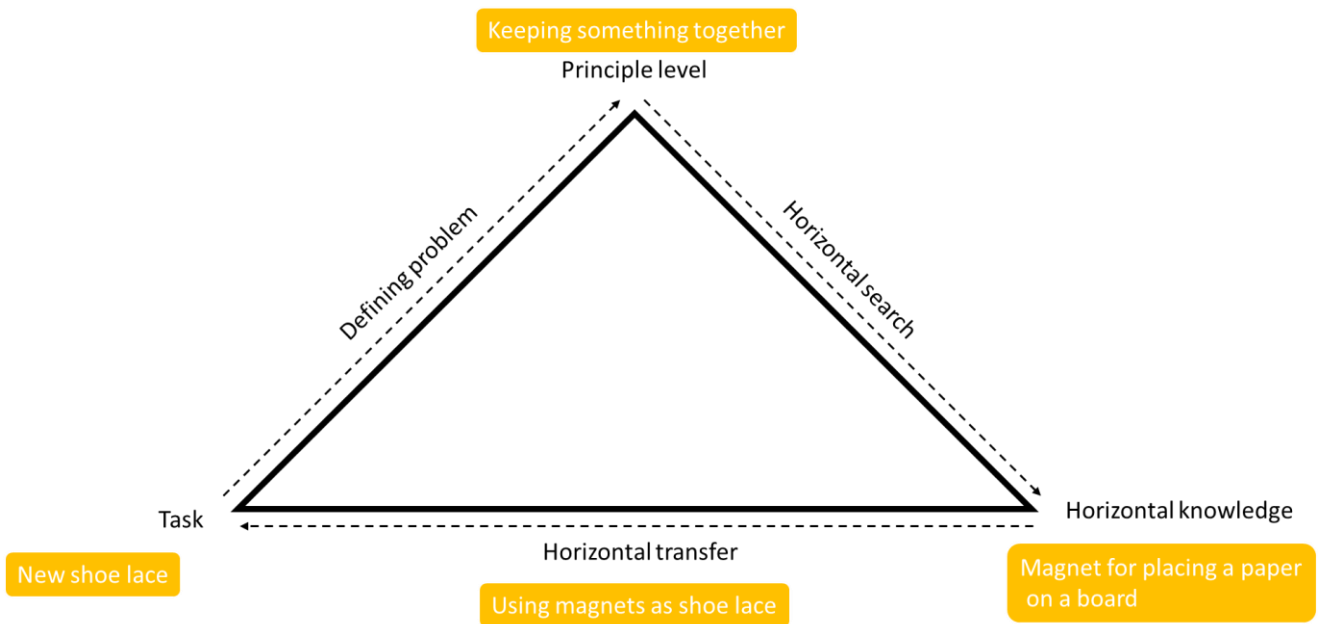
figure 3.4: illustrating how the horizontal thinking works in practice. Source: (Byrge & Hansen, 2014)

However, horizontal thinking does not necessary need to be performed by an individual person alone. As described earlier in this part, a person can collaborate with other individuals and thereby expand one's own mental library, but also adding more knowledge in the idea generation and development process. This can also be understood as creative consultancy (Byrge & Hansen, 2014). Figure 3.5 shows how horizontal thinking can be performed as a collaborative process.
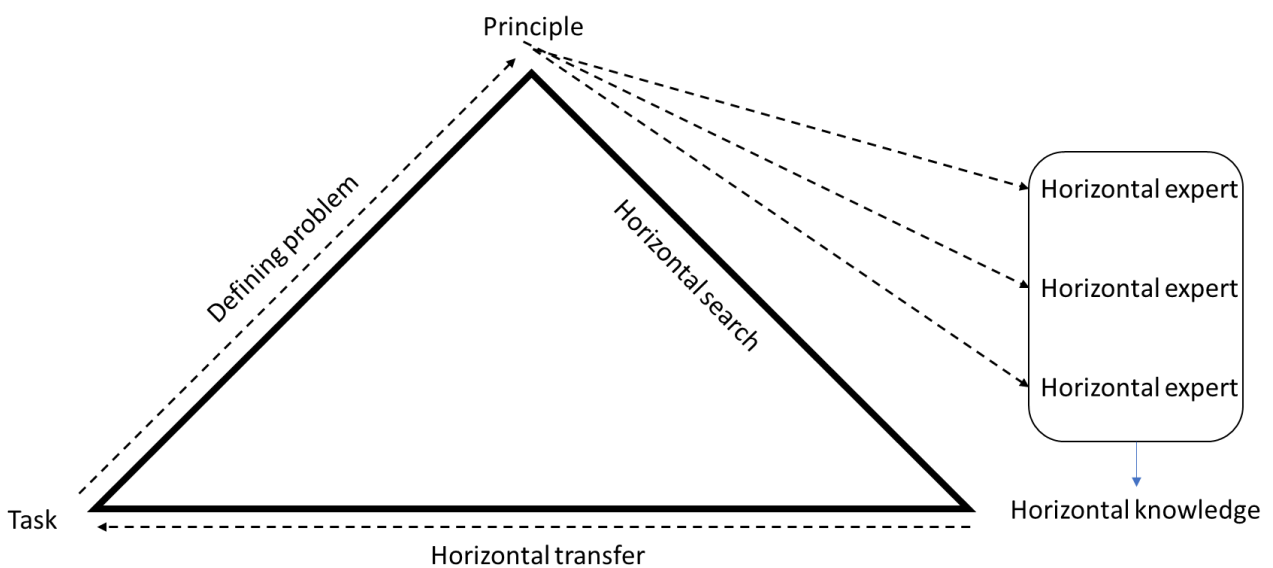

Figure 3.6: Illustrating how horizontal thinking can be used when collaborating. Source: (Byrge & Hansen, 2014)

If the same example is used with the shoe laces, then different horizontal experts can be used as part of the horizontal search. In this case, an individual has the principle of "keeping something together" which could lead to the horizontal knowledge of magnets. However, the person might not know anything about how magnets work, and thereby this person would contact individuals working within the magnet industry. Those people would therefore be considered as horizontal experts working within the field of magnets, and which would possess knowledge relevant for the individual persons' task. In this case, the person seeks horizontal experts with the purpose of adding the experts' knowledge into the idea generation or development process. In other words, the individual will establish a collaboration with the horizontal experts with the purpose of adding more knowledge, which this person does not possess, into the idea generation or development process. This can also be understood as finding solution(s) from other professions or fields, and thereby also share knowledge across those fields (Byrge & Hansen, 2014).

3.8.3 Task focus

Task focus is one of the four fundamental principles of the unlimited application of knowledge or one of the four pillars that supports the concept of unlimited application of knowledge. Research shows that task focus boosts creativity and is a lot about being present in what individuals are doing at this very moment. In support to the idea of being present, to be focused, the concept of masks individuals wear, such as the professional, social, academic or cultural masks can be helpful. If individuals can handle this, then all the knowledge is at their disposal without being affected by their different roles in life. The reason is that, the roles individuals play in different situations, dictate directly or indirectly the type knowledge they can use in a specific situation. As already mentioned above, their mental library plays a huge role when it comes to be creative, and task focus opens all relevant books and access all the knowledge they have, to solve a problem. It can be said that task focus and their mental library work hand in hand in their favor, when they activate both at the same time (Byrge & Hansen, 2014).

Even more, when individuals focus 100% working on a given task, they are able search for knowledge and information from other areas or fields, this is called horizontal thinking, which has been introduced earlier in this project. But, horizontal thinking does not work without task focus, thus, it becomes crucial when it comes to access knowledge other than individuals are used to. Horizontal thinking can access much more knowledge than vertical thinking does. The more individuals stay focused on one task, the more likely is to produce more and original ideas or solutions. One interesting thing about task focus is that an individual need to apply most of the effort to concentrate on one task 100% only in the beginning because a strong task focus generates even more intense concentration. Also staying focused on one task for long periods of time, expends the possibilities of their lateral drift or horizontal search where more knowledge is being accessed (Byrge & Hansen, 2014).

On the other hand, when individuals are multitasking, they create multiple foci and each focus which is not related to their major task, will limit the amount of knowledge that they could apply to solve one single problem. Multitasking is also using predominantly vertical knowledge which prevents us from new thinking and new ideas. A strong focus on a person can also inhibit creativity. When individuals focus on their personality or on another individual, they thus create certain roles and have some expectations from an individual. From an engineer, it is expected some knowledge, from a scientist other knowledge, and etc. This personal feeling or focus can lead to the fear of pressure regarding how one should behave, thus make a person afraid to use or apply horizontal knowledge and less vertical once. In such situations, individuals limit their application of knowledge, thus inhibiting their creativity potentials (Byrge & Hansen, 2014).

3.8.4 Parallel thinking

Parallel thinking is also one of the four fundamental principles and one of the four pillars that supports the concept and the definition of creativity, ''an unlimited application of knowledge''. Here the importance of working with others will be highlighted. By working together with other individuals on the same task is much more productive than working alone. The concentration becomes much stronger when individuals work together. When working as a group, a stronger focus and a stronger energy is concentrated on one single task. If for instance individuals need to start a new project where different things should be considered and worked through, for instance individuals need to concentrate and figure out how to go with financial part, management, who to collaborate with, etc. In such a situation, individuals can delegate some of the tasks, like the economical part of the project to those members of the group who are competent in that specific field, etc. By doing this, individuals distribute the multiple foci of the project, thus, ensure that everyone is doing their own job. This way of working is called multidisciplinary work. But is it the best way to work? Here the idea of parallel thinking gives a better solution. Creativity requires that we concentrate on one thing only at a time. More than that, this way of working limits the application of horizontal thinking, and the application of knowledge, thus limiting the presence of creativity.(Byrge & Hansen, 2014).

Another solution is to concentrate as a group on one thing at the same time. One task one deadline as a group. By doing this, all group members will have a chance to work with all tasks and contribute with their ideas and solutions. Here is where most of the horizontal knowledge will be produced. Parallel thinking is about using the group's knowledge at its maximum capacity. If everyone in a group is working on the same problem at the same time, it also strengthens personal focus. Another reason why individuals as a group should have a common focus on a given problem, is to avoid long meaningless discussions, debates and argumentations in favor to specific parts of the project. Individuals can work on one project, taking one step at a time and invest all their knowledge and energy at one part of the project. In other words, parallel thinking has two steps to be taken: first, to identify all possible focus areas, and second, work with one part

of the project at a time until it is done, and then move to the next one (Byrge & Hansen, 2014).

Parallel thinking tool also helps to free ourselves from our professional, social, academic or cultural masks. The reason is because, it helps a person to be present in every moment of their performance where one does not need to concentrate on their selves as individuals, but rather on the task together with other individuals. It is the parallel thinking working environment that frees a person from him/herself (Byrge & Hansen, 2014).

3.8.5 No-experienced judgement

No feeling of judgement or no experienced judgement is also one of the four fundamental principles of unlimited application of knowledge or one of the four pillars that supports the concept of unlimited application of knowledge. The main idea is that one feels more comfortable in searching for solutions for solving a problem, like generating ideas, when he or she does not feel judged. An individual can feel judged by others or by him or herself. When an individual feel judged, that can either prevent or push a them towards some actions. Also, the fear starts to be present and destroys creativity and the application of knowledge from the very beginning. Many studies show that a creative individual has a high degree of independence. More than that, a creative individual is not so much affected by the external evaluations because he/she is the one who evaluates him/herself. All this only indicates that an individual can achieve such a creativity level, where the unlimited application of knowledge can take place, and no judgement can affect that in a negative way (Byrge & Hansen, 2014).

An important thing to mention here is that one should not understand or see judgement as evaluation. An individual can be evaluated but in the same time can feel no judgement from those who evaluate. However, studies indicate that even a positive oriented evaluation can have a negative effect on creativity, thus limiting the application of knowledge. One good method to train the feeling for not judging others or own selves is to say "yes, and" to whatever the individuals are working on as a team. "Yes" means to accept other participant's opinion or idea, where "and" means to be able to contribute with even more ideas that would lead to the same direction. In such a situation, the acceptance and contribution to one individual's idea is the best evaluation where an individual does not feel judged and feels more confident. By feeling confident within the process of solving a problem, there can be more chances for the creative presence, unlimited application of knowledge and creative ideas or solutions (Byrge & Hansen, 2014).

The feeling of judgement can inhibit our creativity. To overcome judgement, participants in the creative process can stay anonymous, so the participants do not know each other. Thereby, the participants cannot be judged according to those expectation, prejudice, interpretation and judgements which can be related to the participant's role in the creative process (Byrge & Hansen, 2014).

To be able to apply knowledge in an unlimited way, one needs to feel free from judgment. In situations

when individuals feel that judgement can be present, they use their vertical knowledge and try to put the social, cultural or professional masks they are comfortable with. That prevents them from generating creative solutions to their problems. Almost the same happens when they judge others. By doing that, they refuse to accept other individual's ideas because they do not belong to them or that they like their ideas most. One more thing to mention here is the fact that fear can prevent a person from being creative. The fear of being judged if present in a group or a process, can stop a person form contributing with all the ideas or solutions they might have. Because of the fear of criticism, an individual can avoid sharing the knowledge they posses. When they work in groups, be it at university or in the office, because of the fear of being judged (if it is present) individuals try to concentrate on their vertical knowledge, where they feel experts in, thus perceive it as a comfort zone. This also means that they concentrate mostly on their personality and not on the task itself where the task becomes less important already (Byrge & Hansen, 2014).

3.9 Things that inhibits our creativity

It was mentioned that unlimited application of knowledge might boost creativity and might help to produce creative and original ideas. It was also discussed that horizontal thinking is about accessing horizontal knowledge which is one way to work creatively. By activating horizontal thinking, individuals can access knowledge from other fields which are called horizontal knowledge. To that, when individuals start working on a given problem, they need to think in principles. Individuals need to try see what is the general principle of the problem. By thinking in principles, they can find similar problems and maybe solutions to those problems in other fields. As long as creativity is about looking for alternatives, then thinking in principles and activating horizontal thinking is a good way to look for horizontal knowledge. But is there anything that can prevent an individual from being creative or work in a creative environment? This section will try to look at some of the things that might influence an individual's creativity in a negative way. (Byrge & Hansen, 2014).

To start with, discussions, argumentations and those situations when individuals position themselves, inhibits creativity. They need to involve themselves into different discussions when they work on a given task or problem, because they know that through discussions they can share and get more knowledge, build their arguments and produce some solutions. But very often those discussions turn over into debates where individuals are trying to defend their knowledge and their arguments. Also, when an idea comes into the mind, individuals tend to build an argument that would support it, and if an argument cannot be found then there is a chance that the idea will never come out. Individuals normally share ideas when they feel comfortable and do not feel judged. To be creative, they need to be able to share ideas even though he or

she is not ready to argue in support of it and show where it can potentially lead to. Usually when working on a new task, new ideas are required. In this situation individuals might face difficulties to argue in favor of their ideas as they have not tasted them yet. In such an environment, it is hard to be creative where individuals tend every time to defend through arguments our ideas and solutions. It is all about how a group designs the inner communication, how the group decides to go with arguments. Whether they need or not to defend every time the idea one comes up with or they welcome all possible ideas and later try to work with them and figure out which one is better. (Byrge & Hansen, 2014).

Competition and rewards may prevent individuals from being creative. When they compete, individuals tend to focus at least on two things at the same time. The first is the task itself and the second is the winning of the race, basically the reward. Thus, the process becomes risky and at one point individuals concentrate more on winning and on what prevents them from being creative, because in that situation creativity is less important. The process becomes risky if they need creative ideas, because by concentrating on winning the battle, they focus their full attention towards that and not towards generating creative ideas. By focusing on winning, they tend to use mostly vertical knowledge which prevents an individual from being creative. The same analogy brings rewards, where it becomes more important than creativity itself. (Byrge & Hansen, 2014).

Many times, when individuals are asked to do something or are taught/instructed to create a thing, they are given examples or some of the performances are demonstrated to them beforehand. It is widely acceptable those examples are helpful because students very often learn from examples in schools and universities. Examples are also widely used in day to day wok within different fields, like engineering or medicine. If looking from another perspective to the situation, concerning giving examples, then it can also be damaging. If individuals are instructed or are given a specific example, then very often they tend to perform in the same way or to achieve similar results. But because knowledge can differ from case to case, the result can be not as it was expected to be and then the practice can be negative or in the end fail. That means that individuals create some kind of mental blocks when they see an example, and very often a piece of that example starts to be present in every idea that is being produced. (Byrge & Hansen, 2014).

When a person wants to be creative, the best would be if he or she starts everything from scratch. It simply means that a person avoids being paralyzed by old understanding of the problem, the ideas that someone has already produced on the given task or that someone suggests doing. If we have some suggestions, then it is hard to escape from being influenced by them. What it means is that, when an individual start working on a new given task, best is to work in the very beginning on it alone. Generate some ideas, ponder on it, thus avoiding being influenced by other individual's knowledge. It is also important to be conscious about the generated ideas and the decisions made when working with other

individuals. That is why experts are less creative in the field they are working. They have a huge amount of vertical knowledge where they feel comfortable with. Edward de Bono, a great thinker of our times stays that it is very problematic for a person to be creative in the field where he or she is an expert. (Byrge & Hansen, 2014).

4.1 Opening the concept of creativity

In the previous section, this Master Thesis explain creativity from the concept of creativity as "unlimited application of knowledge, and what elements could hinder the creative potential for individuals. In this regard, it is important to stress out, that this concept of creativity emphasis on a processual approach to creativity, and how to ensure the right environment, when individuals are working creatively in groups. In the following section, the understanding of creativity used in this Master Thesis will be defined with inspiration from "unlimited application of knowledge". This is done with the purpose of opening the concept of creativity by the emphasis on an individual perspective. In this regard, a creative person will be defined according to this Master Thesis, and the type of approach such person would have. This explanation will be based on how this Master Thesis views creativity, by relying on some of the fundamental assumption within the concept of creativity as "unlimited application of knowledge".

4.2 Creativity as an action

According to this Master Thesis, creativity can be understood as a form of action, which is based on a certain mindset or approach. Like "unlimited application of knowledge", this action is based on how individuals apply knowledge, and what type of knowledge they apply. In this regard, creativity is about applying other types of knowledge, which is not necessary part of an already existing paradigm, that dictates how to act and think. This can be further elaborated by the division within the types of knowledges, which individuals can possess. That can be ether vertical or horizontal knowledge. The creative action is therefore about seeking other types of knowledge, which can be used to develop or further elaborate on the vertical knowledge in relation to thinking and acting. The process of seeking for other types of knowledge can bring different outcomes, as for example concrete ideas or understandings, which might challenge the dominating and established paradigms, which might exist within a certain profession. According to this Master Thesis, the individual thereby apply knowledge with the intention of exploring new possibilities and perspectives, that go beyond the profession's norms. For "unlimited application of knowledge" this searching for other types of knowledge can happen by turning the problem or task into principles, which opens other types of knowledge to be considered. This can also be understood as horizontal thinking, one of the 4 pillars from "unlimited application of knowledge" concept. However, this

does not mean that the creative action is defined by whether the individual is thinking in principles. Searching for other types of knowledge can happen in diverse ways, but the essential here is whether the individual values and is motivated towards seeking knowledge outside their own profession. This seeking can both happen within the person own "mental library", or by interacting with other professions or individuals. In the latter situation, the importance here is that the individual is willing to learn from other professions or individuals and in the same time also uses the exchanged knowledge. This approach is closely related with an interdisciplinary approach, where different professions interact with each other. In this situation, the different vertical knowledge represented by each profession can be combined with the result of innovative ideas, actions or/and understandings. While the search for other types of knowledge and the learning process within this search is important for the creative action, this Master Thesis does not view those aspects as defining the creative action. In this regard, the creative action is happening when the exchanged knowledge is being used or/and combined with the intention of developing ideas, understanding or actions.

4.3 Mindset

As mention in the previous section, the understanding of creativity is related to the way individuals use knowledge. While the application of knowledge can be viewed as what defines the creative action, this Master Thesis views a certain mindset as important, when this action is carried out. This mindset plays a significant role for the creative action, because the creative action by itself is manifested within an action, that moves away from the norms in which an individual is thinking and acting. In relation to that, this Master Thesis views the creative mindset as being characterized by a desire of challenging the already existing paradigms, within for example a profession. This form of mindset can be related to the mindset defined within the "unlimited application of knowledge". Within this concept of creativity, there is an emphasis on having an open-mindset, which involves being open and curious, and being able to let go of the established paradigms within a profession. According to this Master Thesis, this mindset can also be understood as a desire of letting go of the norms, which might dictate the way of thinking and acting. In "unlimited application of knowledge" the opposite of an open-mindset is a locked mindset, which can be caused by the social, cultural and professional habits, which might exist within a certain working environment of an individual. Those different forms of habits can influence the way individuals use their knowledge. In this context, they can feel limited by the role, which an individual has within an organization. This can limit the way an individual is acting within the organization, because the they can feel, conscious or subconscious, obligated to apply certain type of knowledge to supporting that role. Those different habits within an organization can therefore create a culture, where individuals only apply their vertical knowledge

as part of supporting the established paradigms and norms within the organization or a profession. In the "unlimited application of knowledge", there is therefore an emphasis on removing those different forms of habits, when a creative process, with many individuals, is being facilitated. However, from an individual perspective, an open-mindset is about letting go of these different habits, so that the person does not become hindered in the creative action.

Apart from having a mindset oriented towards letting go of existing paradigms of thinking and acting, the "unlimited application of knowledge" also contain the principles of not judging. This principle is centered around not judging each other's inputs, when individuals are participating in a creative process. This judgment can limit the application of knowledge among the participants within a creative process, because it can create a feeling of having their personality judged. When creativity is practices in groups, it is therefore important that the process by itself is open and that all inputs have a place within the creative process. Instead of judging within the creative process, participant therefore should be open to each other contributions or ideas. If this principle is related to an individual perspective, then this Master Thesis views it as also related to the open-mindset and emphasis on not judging other types of knowledge. This judgment can be based on those different habits and pervious experiences, that might limit the search and use of knowledge across fields or professions. The open-mindset is therefore also about being able to let go of own assumptions and prejudices, while being open to new possibilities that other fields, professions or individuals might offer.

The last aspect of the mindset, this Master Thesis would like to elaborate on, is the principles of having a strong focus on the task, within the context of "unlimited application of knowledge". A strong focus on the task is also one of the principles within this concept of creativity, which emphasis on creating a strong focus on the task, that participants are working with the creative process. According to this Master Thesis, a strong focus on the task is also part of explaining the creative mindset. If strong focus on the task is viewed from an individual perspective, then it implies that the focus is directed towards the creative action, rather own interest or understandings. In this regard, the focus on the task involves a certain type of attention, that leaves out limitations or restrictions defined by paradigms, and instead focus their attention on what could be done.

4 THEORETICAL ANALYSIS

In the following chapter, this Master Thesis will answer the first part of the research question of whether mediating within urban planning can be understood as a creative activity from a theoretical perspective. To do that, the following theoretical analysis will focus on a comparison between the introduced concepts, as part of investigating how creativity can be understood within the role of mediating.

4.1 Mediating within urban planning as a creative activity?

According to John Forester, a mediator within urban planning is an individual who tries to find common grounds, where different stakeholders can stratify each other's interests. In this regard, the work of a planner, as a mediator, is centered around finding, among the stakeholders, potential areas which can establish a future collaboration between them. The mediator's role is therefore also to identity those key elements, within each stakeholders' interest, that can be used to generate or foster future planning actions. The work of a mediator is to engage parties into a negotiation process, thus focusing on dealing with conflicts between them and offering possibilities to future actions. (Forester, 2007; Forester, 2012).

According to this Master Thesis, the role of a mediator, within a planning process, cannot be viewed as a creative activity by itself. The reason behind that is found in the notion, that one of the roles of a mediator is to find commonalities between the involved stakeholders and then deal with different conflicts. One of the intentions of a mediator is therefore to create a starting point or a common ground for the involved stakeholders when entering the negotiation process. In this regard, one of the purposes of a mediator becomes to identify potential areas, where an agreement among the involved stakeholders can be established upon. The reason why this Master Thesis argues that mediation by itself cannot be viewed as a creative activity, is because a mediator only leads or guides the involved stakeholders towards an agreement, but the final word for such an agreement depends on actions of the involved stakeholders. (Forester, 2012). According to the concept of creativity as "unlimited application of knowledge", creativity is viewed as the expression of how individuals are using knowledge. The mediator of such a process does not exchange knowledge with the intention of creating future actions, but rather identifying areas where an agreement could be made. One of the intentions of a mediator is therefore to identify what stakeholders' stakes, and thereby fostering a potential future collaboration between those stakeholders. However, while the mediator can foster a potential future collaboration between stakeholders, it is the stakeholders who develop the concrete agreement between them which dictates the future action(s). It can therefore be argued, that mediating within urban planning is not a creative activity, because the

mediator does not participate in the development of future actions. In this sense, it can also be argued that the creative activity does not happen within mediating but rather when stakeholders develop agreements and the future action, which is the negotiation process. However, while mediating cannot be viewed as a creative activity, the mediation by itself can enable a creative activity within the negotiation process. This viewpoint is followed up by Judith Innes (Innes & Booher, 1999) and John Forester (Forester, 2012), who argue that negotiation process or consensus building have the possibility to deliver creative outcomes.

According to Judith Innes this can happen, when stakeholders, within a planning process, start using and incorporate each other's differences as part of finding innovative ways of solving problems. In this situation, stakeholders develop solutions, that do not compromise each other's interests. This can lead to a joint action where stakeholders are viewing diverse facets of a problem, thus engaging into finding a common way to address it. Such a learning process, within consensus building context, has the potential of creating innovative ideas. (Innes & Booher, 1999).

John Forester follows the same vein as Judith Innes, and argues that under the negotiation process, stakeholders can start helping each other by implementing each other's interests in the final agreement. (Forester, 2012). It can therefore be argued, that within a negotiation process, stakeholders consider each other's values and interests and try to build a common vision, which could potentially feed every one's interests and values.

While mediating cannot be viewed as a creative activity, the mediation might have the possibility of enable a creative process within the negotiation process. To further elaborate this point, the following section will clarify how the communicative turn within planning might has created a space, where creativity has the potential to exist and flourish. This is done with the purpose of illustrating, that if negotiation is viewed as part of a collaborative planning process, then the enablement of a creative process within negotiation process could be viewed in relation to the planner working as a facilitator of creativity.

4.2 The creative potential in urban planning

In the theoretical framework part 1, it was mentioned that planning as a profession had underwent a transformation, which could be seen in the movement towards planning in networks. In addition to that, different planning approaches have also emerged through time as a criticism of the traditional way of doing planning under the banner of rational planning approach. In this Master Thesis, communicative planning approach has been explained as one of the emerging planning approaches, which in relation to network society, can be viewed as a mode of planning which put an emphasis on collaboration with stakeholders and citizens, who are traditionally seeing as the 'planned' or the passive side of the state planning system. It is argued, in this mater thesis, that the transformation of planning towards a more collaborative form, contains interesting aspects in relation to creativity.

According to the concept of creativity as "unlimited application of knowledge", creativity is viewed as the expression of how individuals are using knowledge. Within this concept of creativity, there is an idea that individuals can be limited when they apply knowledge in their work. This can be understood as professional, social, academic or cultural habits, which can restrict or limit individuals by making them apply only a certain type of knowledge. (Byrge & Hansen, 2014).

This certain type of knowledge can also be understood as the orientation of knowledge called vertical knowledge. This type of knowledge can be defined as what can be found within established paradigms of a profession. Paradigms, that contains theories and practices that are normally being used within the profession, and which influence the way of thinking and acting. In addition to that, this knowledge is learned through the education and the daily practice of the profession. In this concept of creativity, individuals who only apply vertical knowledge in their work is not viewed as creative. This is related to the notion, that when individuals only apply vertical knowledge in their work, they do not create anything new, but rather conform the already established paradigm. In this sense, the established paradigm is just maintained or further developed. (Byrge & Hansen, 2014).

The focus of this understanding of creativity is to apply more knowledge within individual's own work and not being restricted by those different habits. When this concept of creativity emphasis on more knowledge, it is referring to the second orientation of knowledge. This second orientation of knowledge is called horizontal knowledge and can be understood as what is being collected and organized through life, which is not related to the individual's own profession. In this regard, horizontal knowledge can be anything, from hobbies, personal experiences or the information from the books that an individual had read. However, horizontal knowledge does not have to be collected and organized through life. It can also be achieved by searching knowledge and practices from other professions, which could be relevant for the individual's current task. It can therefore also be argued, that this concept of creativity operates with an interdisciplinary approach by searching for inspiration within other professions. (Byrge & Hansen, 2014).

This perspective on knowledge and creativity offers some interesting perspectives in relation to planning as a profession and to its transformation. Basically, this transformation can be characterized by a movement towards a more collaborative and interdisciplinary approach in planning theory and practice. One of the components for this transformation within planning as a profession, has been the criticism of the rational planning. In this regard, the rational planner was understood as an expert who, by using technical tools and knowledge, was able to achieve goals, often defined by politicians. This understanding of planning, as mainly a technical and rational activity, was later criticized for its failures and placed under the discussion of what was the 'proper' knowledge and methods in and for planning. This criticism on the expert knowledge of planners, has later become the foundation of the communicative planning approach,

which places emphasis on the notion that other types of knowledges, e.g. local knowledge and the people outside the bureaucratic planning system, were also relevant for planning process. (Allmendinger, 2009) (Healy, 2012; Innes, 1996).

The rational planner, shares some interesting similarities with a professional who mainly rely on vertical knowledge. Relating the concept of vertical knowledge to rational planning, this can be viewed as knowledge defined by the established paradigms of modernity. Those established paradigms can also be understood as a self-image of how a planner should act and think as a rational planner. With the development of planning towards collaborative and communicative planning, the idea of a range of available knowledge has been expanded. Technical knowledge is not seen as the only type of knowledge when doing planning, but rather has moved towards a recognition and appreciation of what can be seen as horizontal knowledge. This can for example be found in planning theory, where networks, private stakeholders or citizens can bring knowledge into the process, that can qualify the planning outcome. This is related to the valorization of local knowledge into the planning process. In this sense, the role of the planner also becomes to access this local knowledge, and include it into the planning procedures. One argument for that, is that the planner not always has access to local knowledge which is important to consider when practicing planning. In this sense, planning through networks becomes the exercise of sharing knowledge between the stakeholders, with the intention of creating plans and future actions. The development of planning as a profession illustrates, from a theoretical standpoint, that planning has developed towards 'a state' where more diverse types of knowledge can enter the planning process. With the communicative and collaborative turn in planning, the process of planning is thereby thought to become more opened by allowing other types of knowledge to interfere. In addition to that, planning as a profession has also become more flexible, not exclusively relying on already existing technical and bureaucratic practices and knowledge.

According to this Master Thesis, the communicative and collaborative turn in planning can be seen as the creation of potential space for creativity to exist. This is found in the notion, that when stakeholders outside the planning bureaucracy are being involved in the planning process, other types of knowledge enter the process. That knowledge can be different from knowledge the planner possesses, and thereby being shared with the potential outcome of creating plans, which is not exclusively relying on already existing technical and bureaucratic practices and knowledge. In this sense, the involved stakeholders share horizontal knowledge, which bring new insights to the planning process, that would maybe not appear by only relaying on the technical and bureaucratic practices and knowledge. It can therefore be argued, that the communicative and collaborative turn in planning has created a space, where planning processes are thought to become more open and flexible, thus creating a space for creativity within the planning process.

Following the argumentation of Judith Innes (Innes & Booher, 1999) and John Forester (Forester, 2012), this creative space within planning process can be found in the process of negotiation of the collaborative planning process.

In the following section, this Master Thesis will elaborate on what, the creative activity within the negotiation process, means for the role of the planner. In that part, this Master Thesis will argue that if the role of a facilitator of a dialogic process and of a mediator of a negotiation process, is viewed together as part of a collaborative planning process, then the role of the planner can be seen as the facilitator of creative process.

4.3 The facilitator of creative process

For Judith Innes (Innes, 1998; Innes & Booher, 1999) and John Forester (Forester, 2008; Forester, 2007), dialogue has an important but also differently role in relation to negotiation process. In this regard, when individuals are participating in dialogic process, the purpose is to exchange knowledge among actors. This exchange of knowledge can be viewed as sharing viewpoints, interests or understandings. Seen in relation to the more general understanding of dialogue, the result of such sharing of knowledge, can lead to new ways of understanding a problem or a solution, thus changing the stakeholder's original understanding of things. In this regard, dialogue can have the possibility of changing own perceptions of how the reality is being understood by learning from the inputs, which the involved stakeholders share among each other during the dialogic process. Dialogue therefore also involves a learning process, where each contribution to the dialogue can change the understanding or perception of something among the involved stakeholders. This can also lead to a mutual and common understanding among the involved stakeholders during the dialogue.

According to John Forester, this can be understood as when stakeholders within a dialogic process, develop a mental state, where they start making use of "us" rather than "I" (Forester, 2012) In this sense, the dialogic process can have the possibility of developing a feeling of' us 'among the involved stakeholders, which potentially were not present before the dialogic process. For John Forester and Judith Innes, this development is about building up trust among stakeholders, which is viewed as important element for the future collaboration (Innes & Booher, 1999; Forester, 2012) Therefore, a possible outcome of such a dialogic process has some interesting aspects when coupled with creativity as "unlimited application of knowledge". This emphasizes, that having a strong focus on the task is important for being able to use all the available knowledge. In this regard, this concept of creativity operates with a division between having a person focus and a task focus. For the person focus, this can be understood as focusing more on own interests or judging what other individuals are saying or contributing with in the creative

process. A person focus can also lead to a tendency to discuss each other's contribution rather sharing knowledge with the intention of developing new ideas.

Comparing the concept of person focus and task focus with the potential of dialogic process, this Master Thesis argues, that dialogic process has the possibility of creating a focus on the task rather than having a person focus. To elaborate this point, we argue that the development of "us" in the dialogic process is redirecting the focus among the participants. When stakeholders entering the dialogic process, each stakeholder might have their own understanding of the reality, which can be in contradiction with other stakeholder's understandings. In this regard, during the dialogue each stakeholder shares their own vertical knowledge about how they view the reality. When stakeholders start sharing knowledge or understandings and learn together, each stakeholder's own understanding of the reality gets challenged and maybe changed.

In this process, where own understanding gets challenged and maybe changed, 'a feeling of us' might start being developed, which can be viewed as creating a focus on the task. This focus on the task can be viewed as redirecting the focus away from one's own interests or understandings towards a potentially mutual understanding or common ground. In other words, this can lead to a redirection of a focus away from what makes them different towards what they potentially could do together.

To participate in a creative process, a certain mindset is required. This mindset is defined as removing the social, cultural and professional habits or baggage, and start operating outside the already existing paradigms, which defines how to act and think (Byrge & Hansen, 2014) This operating outside the already existing paradigms are related to the moment, when people start shaping horizontal knowledge, which exist outside the established paradigms. This type of mindset is therefore also characterized as being open-minded about other types of knowledge and the appreciation of seeking knowledge outside one's own field.

The dialogic process within urban planning, has the potential of developing a creative mindset among the stakeholders before entering into the negotiation process. This mindset can be seen as a 'letting go' of the stakeholders own social, cultural and professional habits or baggage, and start taking in other types of understandings. In other words, this mindset can be understood as an open-mindset among the stakeholders, where the stakeholders start seeing possibilities rather than what makes them different.

According to this Master Thesis, the dialogic process before negotiation has the possibility of creating the creative mindset among the stakeholders before entering the negotiation process. In this regard, this Master Thesis does not see dialogue as a creativity activity, because the outcome of such process does not involve sharing knowledge with the intention of creating the agreement among stakeholder and future action. According to John Forester, the dialogic process has the possibility of creating the ''us'' feeling, but

it is under the negotiation process, where concrete actions are shaped and implemented (source). For the mediator within a planning process, one of the tasks is to find or identify elements, which the future collaboration can be established upon. According to this Master Thesis, the identified commonalities and/or difference can be view as the starting point for the negotiation process and thereby the development towards an "agreement of us". In this process towards creating an "agreement of us", stakeholders can engage in a creative activity, where they develop solutions or agreements and do not compromise each other's interests. Creative outcome of the negotiation process is therefore the "agreement of us", which is formalized in an idea, solution, plan or agreement, that does not compromise each other's interests.

If the role as a facilitator and a mediator within a collaborative planning process is viewed together, it can be argued that the planner also works as a facilitator of a creative process. This can be understood as developing a creative mindset among the participant within the dialogic process, and which enables the stakeholders to participate in a creative process within the negotiation process. In the negotiation process, the planner identity important communalities or difference, which can start the creative process among the stakeholder. In this regard, the dialogic process is important, because it can create the mindset that allow creative outcome, that does not compromise each other's interest.

SECOND PART OF THE MASTER THESIS:

An investigation of mediating and creativity in planning practice

5 METHODS

In the following chapter, the method for the second part of the research question will be elaborated. Here, it will explain the method of case study introduced by Bent Flyvbjerg (Flyvbjerg, 2006). This will be related to the story of mediating in practice, which will be the main source for investigating the second part of the research question. Furthermore, there will be an elaboration of how the theoretical analysis will be used as part of analyzing the story of mediating in practice. In this regard, the theoretical analysis works as an analytical framework when analyzing the story. However, before going into the method and the story there will first be a further elaboration of the focus for the second part of the research question.

5.1 A facilitator of a creative process in practice

As it was concluded in the first part of this master thesis, the role of the planner as a mediator within urban planning is by itself not a creative activity. The planner as a mediator does not share knowledge with the intention of creating something new. Instead the mediator search for knowledge among the involved actors with the intention of finding mutual ground. However, this master thesis argues, that if dialogue and negotiation together are viewed as parts of a collaborative planning process, with the involvement of actors outside the planning administration, then the planner can be viewed as facilitator of a creative process. This is related to the idea, that through the dialogic process, a creative mindset could be developed among the involved actors, which would enable a creative process under the negotiation process. In this regard, the planner has the possibility of starting the creative process under the negotiation process, where the involved actors have the possibility to co-create something new together, which can lead to an arrangement among them.

From the investigation of this part of the research question, it can be argued that this master thesis has developed its own theoretical understanding of how creativity can be related to mediation within urban planning practice. However, this theoretical understanding is based on different theoretical concepts as creativity, dialogue and mediation, which might not reflect urban planning practices. This is drawn on the discussion about the relevance of planning theories in planning practices, and that there might exist a division between planning theory and planning practice. This view point can further be elaborated by the work of John Forester ''The deliberative practitioner''. In his work, he emphasis on the importance of listening to stories from planners who practice planning. By doing this, practitioners of planning, students studying planning and researchers in planning can learn a great deal about how planning is being practiced. Those stories also give insights into how complex planning practice is and thereby offer understandings of

planning practices, that theories cannot offer. In this sense, he also argues, that planning practice is context depended (Forester, 1999).

Taking this into account, the second part of this master thesis will turn its focus towards a practical angle on how the role of a facilitator of a creative process is reflected in urban planning practice. The practical angle on the second part of the research question, has the intention to investigate the theoretical concept of planner as a facilitator of a creative process within a case. By investigating the practical aspect of planning practice, it might offer new perspectives of how creativity can be understood within urban planning practice. In the following section, this master thesis will elaborate on the practical angle of the research question, and how the second part of this master thesis will be investigated

5.2 Methods

As mention in the previous section, this master thesis views the conclusion of the first part of the research question as a theoretical understanding of the relationship between planning practice and creativity. This theoretical understanding is based on the idea about the planner as a facilitator of creative process, within a collaborative planning process. In this regard, the following intention is to investigate how this role as a facilitator of creative processes can be seen within a collaborative planning process with actors outside the planning administration. This is done with the intention of further elaboration on the theoretical understanding of the relationship between creativity and mediating identified in the first part of the Master Thesis. The intention is therefore to further elaborate the idea about dialogic processes as creating the creative mindset among the involved actors before entering the negotiation processes. A mindset that enable the involved actors to enter a creative process within the negotiation process, and thereby co-create something new. Apart from that, the intention is also to further elaborate the idea about the mediator identifying mutual grounds among the involved actors, and thereby initiate the create process within the negotiation process. By investigating a practical case, the intention is also to understand how creating the creative mindset, and initiating the creative process is being perform by the planner in a concrete case.

This master thesis acknowledges that such an approach does have some limitations, because planning practice is highly context depended and can be practiced in many ways. In this regard, the investigation of a practical case does not bring any definitive answers of how creativity can be understood in relation to urban planning practice. However, by using a practical case, this master thesis wants to further elaborate on how creativity within urban planning practice might be understood. By doing that, the intention is also to offer a way of understanding creativity in urban planning practice, and how creativity could be investigated in other cases.

5.2.1 Case study

To investigate the role of the planner as a creative facilitator, this master thesis adopts the method of case study. According to Bent Flyvbjerg (Flyvbjerg, 2006), a case study research has the potential of bringing detailed context depended knowledge about a concrete case. In this regard, the use of cases in research has been highly discussed in relation to whether it can be a valid research method. This discussion has mainly been centered around its lack of producing general information, but rather producing context depended information about a specific case. It has therefore been argued that the use of case study as a research method is useful for initial investigation. However, according to Bent Flyvbjerg, the context by itself can be of value, and the knowledge produced in a case study might say more about the context rather than generalized knowledge. This is followed up by the argument, that when studying the society, generalized knowledge is rarely enough because the society is more dynamic and complex. When studying the society, the knowledge which are being produces, will often be context depended rather than generalized, the reason being that the generalized knowledge cannot embrace the complexity of the society (Flyvbjerg, 2006)

This argumentation can also be applied when investigating planning practice. As it was mentioned in previous section planning practice is context depend according to what situation the planner is in and what is being planned. According to this Master Thesis, planning practice cannot be viewed as a universal form, because practicing planning is a complex activity, with divers types of approach, depending on the situation. While the theoretical framework offers some insights into how dialogue and mediation could be carried out, this is only normative descriptions of planning practice, which does not embrace the complexity of the practice.

In this regard, the purpose of applying a case study is therefore to investigate more in detail, how the planner could be understood as a facilitator of a creative process within a collaborative planning process. According to Bent Flyvbjerg, one of the strongest sides of a case study, is the possibility of learning from the concrete case (Flyvbjerg, 2006). Therefore, by applying case study as a method, this Master thesis has its focus on further investigation of the concept of the planner as a facilitator of a creative process from a practical perspective. The case study is therefore also carried out with the intention of learning more about how the planner could be viewed as a creative facilitator, from a practical perspective. However, the study of a case will not produce a definitive answer about the role of the planner as a facilitator of a creative process in collaborative planning process. Instead, this master thesis will bring some insight into how creativity within urban planning could be understood, and thereby offer a starting point for how this could further be investigated. By developing a theoretical and practical understanding of the concept of planner

as a facilitator of a creative process in collaborative planning process, the contribution can therefore also be seen as a starting point for further investigation.

5.2.2 The case applied in this master thesis

In the previous part, the case study and its limitations and possibilities have been explained, as well as why this Master Thesis is applying this type of method. In the following section, this master thesis will elaborate on the case which was applied to investigate the second part of the research question.

The case used in this master thesis is the story of Ric Richardson, who worked as a mediator in a local project with focus on solving a conflict between two parties, who had hindered the progression in a local project. The story is called "Creativity in the face of urban design conflict: A profile of Ric Richardson" and is produced in collaboration with John Forester (Forester, 2013).

When applying such a case in this Master Thesis, there will be some limitations. In relation to this master thesis, one of the limitation's is the double interpretation, which will happen when analyzing this story. This can be explained by the fact, that John Forester has retold the story by interviewing Ric Richardson. In this phase, John Forester interpreted the words of Ric Richardson, and thereby, retold the story. In the second phase, this master thesis interprets the story again, from the perspective of the planner as facilitator of creative process. By doing so, there might be the risk of over interpretation of this story. This over interpretation can lead to a missing link between what really happened in the story and the points, which this Master Thesis wants to make in relation to the idea of a facilitator of a creative process.

Taking this into account, the result(s) of the analysis can therefore not be viewed as a definitive answer of the relationship between creativity and urban planning practice. However, because this master thesis is viewed as initial work towards understanding the relationship between creativity and urban planning practice, the contribution of using the story is just to bring more insight into how creativity and urban planning practice could be understood.

Another limitation for using the story as the foundation of the analysis, is that the story is told from the eyes of Ric Richardson. While this master thesis is interested into how he designed the collaborative process, and what considerations he had, there still are some limitations. Those limitations can be found in the desire of understanding the influence of the process over the involved actors. In other words, this master thesis is interested in the outcome of such a process, both as concrete outcomes, but also as changes within the mindset of the participants. By applying this story, the impact on the participants can only be told from Ric Richardson's perspective. In this sense, one of the limitations of using the story is therefore a one-sided perspective of what happened in that process, and what influence it had on the

participants. Taken those limitations into account, the following section will briefly introduce the story and how this Master Thesis will analyze it.

5.2.3 Introduction to the story

The story takes place in the city of Albuquerque, where it was decided to redevelop a 2.7 km transportation corridor within an area, which had mix-income neighborhoods and mix-use areas, as residential and business. The original plan for the city of Albuquerque was to create a both, a redevelopment and a sector plan, where the latter plan had the purpose of serving as a strategy for employees when doing redevelopment. The two plans were conducted by the help of market analysts as well as consultants, covering different areas as landscape architecture, transit and transportation. After two years of work, the city of Albuquerque was ready to publish the plan for the public. However, the plan met a lot of criticism from local people, who had different views and desires for how the area should be developed. The criticism was coming from two groups, the merchants and the neighbors, whose views and interests, of how the corridor should develop, were different and even conflicting. More than that, the final draft, developed by the consultants did not fit well with the resident's and merchant's interests and values. Because of that, the work of the consultants and the city of Albuquerque had to be stopped (Forester, 2013)

In this regard, the city of Albuquerque decided to call Ric Richardson to help solving the conflict between the merchants and the residents. As part of solving the conflict, Ric Richardson conducted a conflict assessment of the area, which became the starting point for the later negotiation process. In the negotiation process, he involved different experts outside the area, as part of contributing with new knowledge. With the work of Ric Richardson, the residents and merchants could work together towards creating a collective agreement in the form of a white paper. The white paper was sent to the city of Albuquerque planning department, who approved it and thereby replaced the original plan conducted by the consultants (Forester, 2013).

The story of Ric Richardson is a case of how mediating can be practiced in urban planning. However, the story is also a case of how collaborative planning process works in practice, and how involved actors together can create something new. In this sense, the story is also a case of how collaborative planning process can be designed and practiced, and through that, to reach a successful result, which considered many divers type of interests in the area. The story will therefore be analyzed according to how Ric Richardson was able to facilitate that creative process, which could lead to a creative outcome and thereby, an agreement between the conflicting parties in the area.

The story is attached to the Master Thesis.

5.2.4 Analytical framework

To analyzing it, the story has been divided into 2 phases, which is illustrated in figure 5. Those two phases are viewed as themes within the story, which this master thesis analyze on, by using the analytical framework of the facilitator of a creative process within collaborative planning process.
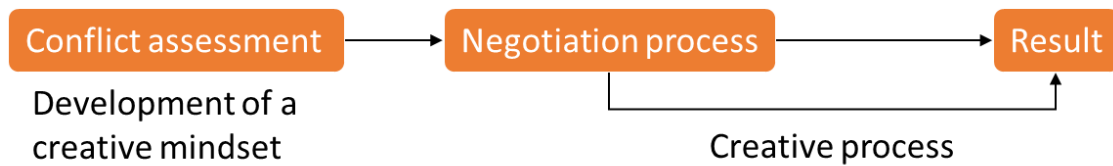
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┌─────────────────────┐      ┌─────────────────────┐      ┌──────────┐
│ Conflict assessment │ ───▶ │ Negotiation process │ ───▶ │  Result  │
└─────────────────────┘      └─────────────────────┘      └──────────┘
   Development of a                        └──── Creative process ────┘
   creative mindset
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Figure 3: The division within the story

Conflict assessment

The first part of the analysis is centered around the conflict assessment and the consideration, which Ric Richardson had when making it. In this part of the analyze, the conflict assessment will be investigated in relation to whether it was possible to influence the neighbors and the merchants' mindset. It was argued in the theoretical analysis, that dialogic process could have the potential of creating a certain mindset, which would enable a creative process in the negotiation process. According to this master thesis, the conflict assessment can be viewed as a form of dialogic process.

When analysis the conflict assessment, the investigation will be centered around ''if'' and ''how'' the conflict assessment was able to change the mindset among the residents and the merchants. A change in mindset, where actors would be able to let go of own understandings and take in new understandings. In addition to that, the dialogic process would also enable the actors to look beyond the conflict and start seeing possibilities, which would enable a creative process where the actors could co-create an agreement that would serve the interest of all. The focus of the investigation of the conflict assessment, is whether the involved actors were able to let go of their own interest and understandings, and be willing to engage in process where new understanding or ideas could be created.

Apart from that, it was also argued, that the dialogic process could have the possibility of creating a "us" feeling among actors, which could be the starting point for the creative process. To analyze the conflict assessment's influence over the process, this Master Thesis will also investigate whether the process of conflict assessment was able to create the "us" feeling, and how it had been created. The following questions were used as focus areas for the investigation of the conflict assessment:

The process of the conflict assessment:

- How was the conflict assessment designed?
- What conflicts were present within the conflict assessment process?
- What considerations did Ric Richardson had when creating the conflict assessment?

The outcome of the conflict assessment:

- Were they able to let go of own understandings and interests?
- Were they able to take in new understandings?
- Were they able to develop a "us" feeling among the residents and the merchants?
- Were they able to look beyond the conflict?

Negotiation process

The second part of the analysis is the investigation of the negotiation process, which followed the conflict assessment process. In the theoretical analysis, it was argued that if the creative mindset were reached through the dialogic process, then the negotiation process could have the possibility of being creative. In this regard, the focus of the second part of the analysis is to investigate how the negotiation process was designed and whether the merchants and neighbors could make a creative outcome based on a collective agreement. As part of that, the analysis will focus on whether the merchants and the neighbors were able share and combine each other's interests and knowledge and create the agreement of "us", which would serve each other's interest. In addition to that, the analysis will also investigate the role of Ric Richardson in the negotiation process, and whether he was able to initiate the creative process. In the theoretical framework of creativity, different elements were introduced as something which could enhance or inhibit the creative potential when working in groups. To analyze the role of Ric Richardson as a facilitator of a creative process, those elements will also be considered as part of investigation, whether he enhanced or inhibited the creative process within the negotiation process. The following questions were used as focus areas for the investigation of the negotiation process:

The process of the negotiation

- How was the negotiation process designed?
- What type of knowledge had been shared?
- What were the different interests before the negotiation process?

- How did they reach the agreement of "us"?
- Was the negotiation process designed in the way that it could enhance or inhibit the creative potential?

The outcome of the negotiation process

- How was the shared knowledge used?
- Were they able to combine each other's knowledge/interests?
- Were they able to create something new? If yes, then what?

6 THE ANALYSIS OF THE STORY

In the following chapter, this master thesis will analyze on the text "Creativity in the face of urban design conflict: A profile of Ric Richardson". The analysis is done with the purpose of investigating the concept of a planner working as a facilitator of a creative process within a collaborative planning process. In addition to that, the intention of the analysis is also to investigate the creative potential within a collaborative planning process. In this regard, the intention is both to investigate Ric Richardson's role in the process and the outcome of the process. First, the process behind the conflict assessment will be presented, being afterwards analyzed according to the role of dialogue in creating the creative mindset. After that, the negotiation process will be explained, and related to the concept of starting the creative process within the negotiation process. In this part, the outcome of the process will also be presented as part of investigating the creative potential in the collaborative planning process.

6.1 The beginning of the story

As mention in the method chapter section 5.2.3, the starting point of this story was a desire of the city of Albuquerque to redevelop a 2.7 km transportation corridor within an area, which had a mixed-income and mix-use neighborhood. The final draft of the redevelopment project, made by the help of consultants, did not satisfied local merchants, landowners and neighbors because each of these groups did not share the same values, interests and goals for the area. Because of that, a strong opposition was created and the project had to be stopped. The Albuquerque Director of Redevelopment therefore called Ric Richardson, a professor from University of New Mexico, and asked him to facilitate public meetings with the oppositions who hold different interests. This was done with the purpose of moving the process forward (Forester, 2013).

Richardson agreed to help them, but before involving people into the negotiation process, he wanted to make a conflict assessment. This were done with the purpose of understanding people who lived in the area, their relationship to the area and their values, goals and interests for the future of the area. In addition to that, he also wanted to understand the difference between the local merchants and residents, and what had caused the previous conflict. According to Richardson, understanding the roots of the conflict was important before going into the negotiation process. Previously there had been two meeting between the consultants of the original plan and the merchants and neighbors. However, those meeting did not turn

out positively and even exacerbated the conflict between them. During the conflict assessment, people said that at the first meeting, people felt manipulated and their comments were even not considered, and that they felt they had no influence over the process. During the second meeting, even though people shared many good ideas about separate zones, no consensus could be made and no ideas could be used to move the process ahead. According to Richardson, the conflict assessment was therefore necessary before they could start engaging in a negotiation process. (Forester, 2013).

As part of the conflict assessment, Richardson wanted people to concentrate on what they wanted to see in the area, and how they saw the area should function. He used different questions to push people towards exploring their feelings and true desires. He allowed people to be themselves and share what they felt was important for them, their values and interests. He did it with the purpose of understanding their deep feelings and true concerns, which could explain the reason for why they were not satisfy with the first plan, and understand how to move forward. He did it with people individually, but also in small groups, with people who had the same businesses, or lived in the same area and shared potentially the same interests. In this sense, Richardson made them talk and share what were important for them, and share it among each other (Forester, 2013).

Through those conversations, with the merchants and resident, he could collect all the different values, interest and goals for the future of the area, which existed among the merchants and the residents. This was the foundation of the conflict assessment, which he later sent out to both the merchants and the resident, so that they could read the outcome of the conflict assessment.

6.2 Developing a creative mindset

In the theoretical analysis, it was argued that dialogue could have the potential of creating a creative mindset before entering the negotiation process. A mindset, which would be developed through the process of the dialogue. This would make the stakeholders ready to enter the negotiation process and being opened to something new. In this regard, the mindset developed in the dialogue can be related to an open mindset, where stakeholders would be open to new understandings and thereby allow own understandings to be changed or challenged. In addition to that, the mindset was also characterized by the ability of stakeholders to see possibilities rather than what makes them different, and thereby enable a creative process within the negotiation process.

Such a mindset can be noticed at the merchants and the neighbors when the conflict assessment process was almost finished. During the last interviews, Richardson could feel that parties were ready to have face to face negotiations. He had a feeling that merchants and neighbors could now sit and talk to each other, the thing that previous had been a problematic one. People accepted the idea from Richardson and were ready to engage in a collaboration process (Forester, 2013). In this regard, it can be argued that something

happened with people's understandings of the redevelopment of the corridor in general. People managed to let go of their initial own understandings and accept other actor's perceptions of the existing situation. Especially when actors had an opportunity to read the conflict assessment report, they could read what the other party wanted and cared about, thus discovering their values and interests for the area they shared.

> *We got very little feedback after sending back the assessment. We had done well enough that people said, "Let's try to do something. Let's keep the process moving; let's do it." The assessment report went to the Redevelopment Department, who took it to the Planning Commission, who then said, "Great."* (Forester, 2013, p. 256)

The conflict assessment gave parties an understanding, that maybe they could work together. They wanted the process to continue, because they could see the potential in it. Something happened within the process of conflict assessment. However, the question is what happened in the process, and what did the conflict assessment contributed with, that changed the merchants and the neighbors understanding of the situation. In the following section, the analysis will go more in detail about the process behind the conflict assessment and what understandings got changed.

6.3 The different interest of the area before the conflict assessment

In the beginning of the process, there were different interests and values of the area among the merchants and the neighbors. The merchants were interested in their enterprises and thereby they wanted the redevelopment of the corridor to contribute with their economic aspect of this area. They were asking for a free-flow traffic in the area, that would provide a better visibility to their enterprises, businesses and industries. Neighbors, on the other hand, were interested in having a street that could be used by them. They wanted a safe and pedestrian-friendly street, which would also make their area attractive and pleasant to live in (Forester, 2013).

Everyone seemed to have justified interests and values for their area. However, Ric Richardson and the Director of Redevelopment saw the parties being in conflict with each other. The contradiction between them were so strong that they organized an opposition, after two years since experts were working on the redevelopment project, so the process had to stop. The project turned out to become controversial in relation to the interests and values of merchants and neighbors (Forester, 2013). It can be argued, that each had their own understandings of the area and those understandings were controversially different. The contradiction and the conflict between party's interests could be seen at the first meeting in relation to the original plan. The first meeting, which was an open house, people could come and share their opinions about the proposed plan (Forester, 2013).

> *I think they didn't anticipate the organized opposition – people who were deeply concerned,*
> *afraid of what might happen, wanting some things but not others – who all showed up and expected*
> *to and were given the chance to speak. And a well-managed shouting match went on!* (Forester, 2013,
> p. 253)

The meeting itself and the way it occurred *''shouting match'',* said a lot about their mindset and attitude towards not only the project, but also the relationship between them and the possibility of working together on the redevelopment project. One more meeting took place, where both, merchants and neighbors separately could comment on separate areas like: traffic lines, zoning, transit and other areas. As a result, many comments were produced, but despite that, no consensus could be reached and nothing could contribute to the movement of the process. In the end, both meetings turned out to be unproductive and they even aggravated the conflict (Forester, 2013).

In such a mode or mindset, where people could not listen to each other, the process of sharing knowledge, interests and values for the area turned into a ''shouting match'', and there was not a chance to co-create something together or find a way to satisfy all conflicting interests. With that in mind, Richardson decided to make a conflict assessment as part of understanding the roots of the conflict and those who were part of this conflict.

6.4 The conflict assessment and the change of mindset

The conflict assessment process by itself has many similarities with a dialogic process. Richardson tried to involve conflicting parties within a process where they separately, within the groups, could share and discuss their interests, values and desires for their area. People from both parties were asked in the beginning of the conflict assessment process, to express themselves, and what they wanted in the area and how area should look like.

> *So I worked back-and-forth with the existing situation, with lots of feelings about who's done*
> *what, and why, and who wants what, and how we're not going to let that happen. - What are their*
> *interests? What are their values?" Feelings are important* (Forester, 2013, p. 254)*.

Dialogue is a learning process, where people, by sharing each other's knowledge and values, can learn from each other. By learning from each other, people can discover new understandings, which can change their own perspective of the problem (Rossel & Robert, 2004). Ric Richardson interviewed people both, as individuals and in small groups, within the conflicting groups. By interviewing people, he created a place for them, where everyone could share ideas and values for the area, and where other participants could listen and learn from it. That process challenged each other's own understandings of the situation as people were also asked not only to listen to other people, but also to build on each other's comments. Thus, Ric

Richardson made them talk and understand each other's values, which had been another way of interacting that they had not experienced in the previous process of the original plan. Those interviews helped people within the conflicting groups to create a feeling of ''us''. At one point in the conflict assessment process, one of the neighbors told Richardson that they could potentially start negotiating with the merchants (Forester, 2013).

> *One afternoon, I was interviewing one of the transit advocates, who said, "You know, we'd live with another lane of traffic if they would accept an overlay zone, one that brings in a form-based code* (Forester, 2013, p. 255)*."*

After having those interviews, where people could talk in a new way within their groups, their mindset changed. A change towards being able to see possibilities rather than reasons for not working together. Even though they had been engaged into two meeting before, which turned only to escalad the conflict between them. At one point in the process of conflict assessment they changed the way they looked at things. More than that, the neighbors at one point declared that they were not even against merchants (Forester, 2013).

> *Meanwhile the neighbors were saying, "We've never talked about wanting to take away someone's entitlements, someone's rights." They were sophisticated, and honest: "No, we don't want to jerk the merchants around* (Forester, 2013, p. 255)*."*

Here, it can be noticed the effect of the conflict assessment process. Those conversations within the parties were never directed against another party. Instead Ric Richardson tried to make actors talk about things, that they cared about and what could possibly be done in the area. In this sense, the conflict assessment was part of changing the way people used to see the conflict among them, and thereby redirecting their focus towards seeing possibilities rather than being stacked within their dispute. In this regard, the effect of the conflict assessment made it possible to unite the merchants and the neighbors into a joint action, and thereby start working together. This was different from when Ric Richardson got involved in the project, and where both parties were not able to work together. The desire of wanting to work together can therefore also be as a result of the creation of a new understanding of the situation between the merchants and neighbors.

However, the conflict assessment was not the only thing that contributed to the creation of new understandings among the merchants and the neighbors. Ric Richardson also placed emphasis on his own role in the process. At the first meeting, merchants were skeptical about him as a mediator. They were skeptical about him because, ever since, they were not moving anywhere, and things were not good at all. Later he explained them, that he was going to have a different approach for the negotiation process, where

their desires and interests of the area were in centrum. At another meeting, he explained the neighbors that he wanted to mediate a negotiation process between them, and that he need their help to structure the process and moving the process in the right direction (Forester, 2013).

Richardson not only managed to create a new understanding of the situation between the merchants and the neighbors through the conflict assessment. He also built up trust among him and the parties and offered an understanding, that this process could be done in another way then previously. He emphasized on a process, where the merchants and the neighbors were a central part of the process, and where they could feel that they were listened and heard. This contrasted with the previous meetings, where their words were taken down and they felt manipulated. By doing this, he also developed as sense of responsibility within the parties and the feeling of contribution, where everyone was needed to design the process and create something together. Whether it was the process of the conflict assessment, him building up trust among them, or a combination of the two parts, is unknown. However, according to this master thesis, it can be argued that first part of the process had the effect of creating a new understanding among the merchants and the neighbors, which enabled a desire of engaging in a negotiation process, were they together could develop an alternative plan, different from the one proposed by the city of Albuquerque. In the following section, the analysis will now turn into the negotiation process, and how they were able to create the "white paper".

6.5 The process of negotiation as a creative process

The process, that Ric Richardson was involved in had the result of a "white paper" created in collaboration between the merchants and the neighbors. A" white paper", which was the collection of the elements that had been central for the negotiation process. The white paper served as the 10 pages of recommendations for the final plan, which was later written in the final plan. The creation of the white pater was based on a process, where various experts were involved as part of sharing their expertise. Later, that expertise was used among the merchants and neighbors to create the white paper. In addition to that, the process of making the white paper was also characterized as a co-creation process between the merchants and the neighbors (Forester, 2013). In the following section, the process of the negotiation will first be explained and then analyzed in relation to the creative outcome of the white paper.

6.6 The negotiation process towards the white paper

The process of conflict assessment had the result of creating the mindset, which allowed a further collaboration between merchants and the neighbors. In this regard, the process of the conflict assessment can be viewed as the creation of a ''us feeling'', which redirected the focus among the participants away from the original conflict and disagreement towards a focus on creating something new, that could serve

both parties' interests. This feeling of "us" was therefore manifested in the desire of letting go of the previous conflict, and start working together towards solving the conflict and creating agreements for the future of the corridor. It allowed them to have face to face negotiations, where groups could talk to each other and express what were important for them. In the same time, they could be sure that other part would also consider their interests when deciding on something common.

The negotiation process itself started by selecting six people from each group, who worked as representatives for each group. They had the responsibility of expressing what each group wanted in the area. When the representatives of each side for the first time sat together, Ric Richardson expressed what he saw as common ground among the merchants and the neighbors.

> *Then I took a big risk and said that I felt there were three or four proposals that were near agreements, where enough people had said, "Let's consider this", which I was echoing from what I had heard, of course.* (Forester, 2013, p. 257).

According to Ric Richardson, the common ground among the merchants and the neighbors could be identified as the design overlay, the respect for private property rights and the potential for solving the traffic problems, by reducing the traffic lanes. While some of the participants were skeptical about reducing the lanes, they all agreed on, that this could be the starting point for the negotiations process (Forester, 2013).

The first part of the negotiation process was centered around the design overlay and the form based code, which Ric Richardson saw as potential common ground among them. As it was mention under the conflict assessment, when he was interviewing on of the transit advocates:

> *"You know, we'd live with another lane of traffic if they would accept an overlay zone, one that brings in a form-based code." He said, "There's a new form of zoning that's based in the new urbanist movement." The new urbanists had created a zoning code that regulated the form of a building, as it relates to the sidewalk, the street, and the pedestrian environment, rather than its use, as traditional Euclidian zoning required, which separated multi-family or family, or commercial, or residential uses. This was a different approach. An overlay zone could allow more flexibility about a structure's use on a property, and it could regulate, quite strictly, the building's bulk, form and height, and, more importantly, its relationship to the street (Forester, 2013, p. 255).*

The form based code served as a common ground among the involved parties, because it could serve both interests in relation to the traffic and the pedestrian environment. However, the negotiation process of the

form-based code was difficult, because people were not familiar with the terms relating to the concept. As part of overcoming that barrier, it was decided to invite an expert who could share knowledge about this concept, that parties were lacking. The merchants and the neighbors thereby participated in some education sessions about form-based codes, transit option, zoning system and pedestrian environments. Those sessions helped the involved parties not only to learn new things and terminologies, but also developing a common language, which could be used to talk and plan the corridor together in the working session (Forester, 2013).

While the education session had the intention to create the same set of tools and the common ground, the working session was still problematic. The working session involved solving the issues among them and reaching an agreement and proposals for the corridor. According to Ric Richardson, the problematic situation within the working session was rooted in personal conflicts between the involved parties, which made the process difficult. However, at some point the involved parties decided just to start working. This desire resulted in the process of setting boundaries for the area. As part of doing that, Ric Richardson recommended the involved parties to take a walk in the area. In addition to that, Ric Richardson invited a professional, who could visualize the area and those boundaries. Although the previous working session had been difficult and ended up with no progress, the process of setting boundaries was possible. The process of walking in the area and the visualization of the boundaries made it possible for them to talk and exchange opinions, interests and ideas, and be able to make tangible decisions together, which could fit both parties' interests (Forester, 2013).

After setting the boundaries, the negotiation process turned towards cross section of the street. Within this process, there was a lot of contention about the issue of where the crossing should be. As Ric Richard explained:

> Later, we went from setting boundaries to looking at a cross section of the street. There was lots of contention about the number of lanes, the width of the lanes, access for bicyclists, the width of the sidewalk, street trees, relocating utilities, making a better pedestrian environment, and allowing access for buses. A big issue was, "Where should crossings be?" – because that can wreak havoc with both continued access, but also truck access, especially large trucks turning left (Forester, 2013, p. 258).

As part of overcoming the contention of the process, Ric Richardson recommended that each party should develop a package of what they wanted out of the street and the sidewalk. By developing those packages each party could ask questions about what problems each package could solve within the area and further discussing it. However, this approach did not lead to any agreement of an absolute package (Forester, 2013).

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As part of moving forward in the process, it was decided among the involved parties, that they could divide the responsibility between the merchants and the neighbors. This division within the responsibility was rooted in the notion, that while each group wanted to move forward in the process, they had to consider all the interests that parties had. While the neighbors were interested in what the development would look like and be like, the merchants were more interested in when and how any redevelopment could happen, and what would be required of them, if they wanted to do something. Based on this notion, it was decided that the neighbors should focus on designing the form-based code, while the merchants should focus on the mechanisms, which would trigger the use of the form-based code. After working on each part, the merchants and the neighbors should then present their idea, and with a following process where the opposite party could comment on the "sore spots" of ideas, which would be deal breakers. In this process, parties could share own knowledge and comments on the drafts that each part had made and make corrections. As Ric Richardson explained the process:

> We said, "Just talk about the tight spots – places where you're going to cringe."
> Then the merchants' turn came, and they could say, "Well, when you're designing the formbased code, this idea of glass on 70% of the frontage is a problem – remember where we are in this city. I'm going to cringe because I know this is a high crime area, at least today, and windows are expensive to replace," and form-based codes can be rigid regarding entrances, glass, windows, facades – articulating how much the building relates to the sidewalk, and other design elements (Forester, 2013, p. 259).

After drafting different ideas, and allowing each party to comment on the "sore spots" of each draft, they could move forward. The last part of the negotiation process, before rewriting the white paper, was a 30 % design study, which was suggested by one of the participants. The idea about a 30 % case study was inspired by another redevelopment project, where they had hired an engineer to visualize how the area could look like. Both the merchants and the neighbors agreed on that, and they were later able to write the white paper (Forester, 2013).

6.7 The white paper as a creative outcome

As it can be seen in the story, the negotiation process towards creating the agreement upon the "white paper" contained many minor processes, where the merchants and the neighbors engage in a co-creation process. In this negotiation process, the merchants and neighbors met different obstacles, which caused disagreements between them. However, within that process the merchants and the neighbors were able to solve the disagreements, which appeared within the process. In this sense, the overall negotiation process was build up by small negotiation processes, that were part of the creation of the white paper.

According to this master thesis, the white paper can be viewed as a creative outcome of the negotiation process. In the negotiation process, the merchants and the neighbors could share knowledge and interests, which were later considered in the white paper. In this regard, the white paper became a creative outcome of the negotiation process, because they could develop an agreement, which incorporated each other's interests and differences. The form-based code was an example of an agreement, which could serve the interests of the both parties, by allowing another lane of traffic, while the physical appearance of the corridor could be regulated. This could also be seen in the process of creating the trigger mechanism within the form-based code. In this part, the neighbors were proposing the idea about 70 percent of glass on the frontage. This was taking down, because of the merchants' knowledge about the high crime in the area, which would make it expensive for the merchants if they had to replace it. This input was later considered in the final form of the trigger mechanism (Forester, 2013).

Instead of seeking comprise between the merchants and neighbors, they could co-create ideas and solutions that could serve the interests of both, and which they could agree on. As Ric Richards explained:

> *The fixed pie idea not only says, "I only get something when you give up something," but it says that if I want three lanes and I know that's the minimum to serve my business, I have to insist on four lanes, because I know that you're coming from the neighborhood, and you're not going to give up until you see two lanes!" So then you go tit-for-tat and design something in the middle – but that strategy makes no sense. So our process provided an alternative to that kind of bargaining strategy (Forester, 2013, p. 261).*

However, the white paper was not only a creative outcome because it considered the divers interests of merchants and neighbors. It was also a creative outcome because they could develop an agreement, which were not existing before they engaged into the process. In addition to that, they also offered an alternative plan for the redevelopment of the corridor. An alternative plan, which was different from what the city of Albuquerque and the consultancy firms could offer. The "white paper" was therefore different from the original plan by incorporating the local knowledge and interests within the area and thereby creating a plan, which had the support of the people living in the area.

In the previous part, it has been argued that the negotiation process led to a creative outcome in the form of the white paper. In the next section, the focus will now be turned towards Ric Richardson, and how his role within the negotiation process can be understood as a facilitator of the creative process within the negotiation process.

6.8 Ric Richards as facilitator of a creative process

As it was mentioned in the previous section, the negotiation process contained many minor negotiation processes that were as steps towards creating the white paper as the agreement of "us". Each minor step in the process was part of a co-creation process, where the merchants and the neighbors together developed an agreement that could push forward the process towards the white paper. In this sense, the negotiation process was not straight forward, and different disagreement also appeared which stopped the progress of the process. In the following section, the analyze will now turn towards Ric Richardson and how he was able the facilitate co-create processes, which made it possible for the merchants and the neighbors to co-create the white paper.

In the concept of a planner as a facilitator of a creative process, it was argued that by identifying commonalities and difference among involved actors, a creative process could be initiated. This can also be seen in the story, where Ric Richardson identify 4 proposals, which were near agreements among the merchants and the neighbors. In this regard, the form-based code became the commonality, which initiated the negotiation process, but also the creative process. It could initiate the creative process, because it contained the interest of the both parties, but also because it built on the feeling of "us", which was created through the conflict assessment.

However, Ric Richardson did more than just initiate the creative process within the negotiation process. He also created spaces, where the creative activity among the merchants and the neighbors could happen. Those creative spaces where based on a common platform, where the parties could interact with each other and share knowledge with the intention of creating agreements based on each other's inputs. This could be seen in the process of where the parties went out in the area as part of setting boundaries. Before they went out walking in the area, there had been a previous process, which resulted in a contentious meeting that did let to any progress. Ric Richardson suggested the idea of walking in the area and setting boundaries, which resulted in a process where both parties could go forward. By going out in the area, Ric Richardson offered another way of interacting with each other, where both parties shared something in common, which was the area they lived or had business in. By doing this, the merchants and the neighbors could share knowledge with each other and create new understandings, which were not only based on their own interests. In this sense, both parties where able to create understandings and ideas of the boundaries from a broader spectrum of knowledge. However, it was not only because they shared something in common that enabled them to co-create together. It was also because they could avoid discussions of conflicting interests by using the area as the starting point for the co-creation process rather than their own interests.

In the theoretical framework of creativity, it was argued that creativity within group work could be inhibited, if the groupwork contained discussion in it. This was related to the notion that discussion turns away the focus from the task towards defending own positions and ideas. In this regard, the focus gets redirected towards defending own positions and ideas rather than creating new ideas. Discussion, therefore stops the creative activity and the production of new ideas (Byrge & Hansen, 2014).

This perspective on creativity and discussion could also be seen in the process before they decided to go out in the area and set boundaries. As Ric Richards explain the process:

> We began to work out our differences about the issues, about proposals. That was a struggle. The meetings on Saturday were contentious. Some people really didn't like others across the table, personally. They'd bring out how "you" (pointing across the table) had fiddled with the process before, or whatever (Forester, 2013, p. 257).

While Ric Richardson does not elaborate on what happened within that process, it can be argued that the process contained discussions and personal attacks. In this regard, their focus within the process was pointed towards each other personally, rather than on the feeling of "us", thereby inhibit the possibility to co-create an agreement. In this sense, the original conflict between them got enhanced, thereby creating the mindset where they were not able to see beyond the conflict. Thus, they got restricted by not being able to let go of own understandings and taking in new understandings, which prevented them from working together. By walking out in the area and setting boundaries, he enabled them to look beyond the conflict and start seeing possibility, because the area served as a common platform where the creative process could start on. The area therefore also enhanced the feeling of "us", and thereby avoided discussins and defending of own interests.

Similar perspective could also be seen when they decided to divide the responsibility between them, and develop each a draft about the form-based code, and which they later could comment on. In this part, the process was designed in a way that, decision making was suspended, and each party could go back and change the proposals according to the inputs. In this regard, the process was designed so that creativity could exist, by suspending the decision-making process. In the theoretical framework of creativity, it was argued that decision-making could inhibit the creative activity within groupwork, because it also stops the production of new ideas (Byrge & Hansen, 2014). In this sense, the design of this process allowed the merchants and the neighbors to develop new ideas, which could contribute to the creation of the form-based code. This was also possible because they could divide the responsibility among them in a way that could embrace the different interest they had. As Richardson explained:

(..) One of the leaders said, "Listening to all we've gone through and what's actually gonna be there, I was sitting here," he said, "and it occurred to me that the neighbors really care about what the development looks like, what it's going to be like when it happens." (Forester, 2013, p. 258)

He said, "Look, I'm not very big on form-based codes." This was a guy who'd worked with developers, and he had a long history with the City Redevelopment Agency as well as knowing the neighborhoods very well. He went on, "But in this case, that's what's at stake. That's what the neighbors really need, what they're really interested in – when the development happens, what's it going to" – and he used those words – "look like." (Forester, 2013, p. 258)

He said, "But what the merchants care about is when and how any redevelopment can happen, what will be required when they want to do something." (Forester, 2013, p. 258)

The merchants and the neighbors, were therefore able to create a common starting point for the creative activity, which did not comprise each other's interests and thereby foster discussion. In this regard, they could share knowledge after each party presented their draft and contribute with inputs, which could generate new ideas that could be implemented in the drafts.

According to this master thesis, Ric Richardson worked as a facilitator of creative process within the negotiation process. He initiated the creative process for the whole negotiation process. However, he was also a facilitator of a creative process, because he was able to create spaces within the process, where the merchants and the neighbors could interact with each other in a creative way. Interacting in a creative way by allowing parties to share knowledge among them, and with the intention of creating common agreements. The process was not designed by Ric Richardson alone, but in collaboration with the merchants and the neighbors. In addition to that, many obstacles were met in the process that hindered the co-creation process. However, what characterize those creative spaces is the common platform, from which they could interact with each other, without defending or discussing their own interests. In this sense, Ric Richardson creates space which enhanced the creative activity within the creation of the agreements.

7 DISCUSSION

The following chapter there will be a discussion about the concept of a planner working as facilitator of a creative process in collaborative planning processes. This discussion will be centered around the theoretical understanding of the concept, and how Ric Richardson was performing this role in the story. This is done with the purpose of elaborating, how the theoretical concept was corresponding Ric Richardson's role in the process, where the concept will be further elaborated. In addition to that, there will also be a discussion about the generally discussion about creativity within urban planning practice, which will also be related to this master thesis concept of creativity within urban planning.

7.1 Discussion of Ric Richardson as a creative facilitator

As it was illustrated in the analysis of the story, Ric Richardson was able, through the conflict assessment, to change the way the merchants and the neighbors perceived the relationship between them. By interviewing parties separately, and discussing their interests, desires and values, he was able to create awareness among the actors, of what each party wanted from the development of their area. In this process, he was able to redirect their focus towards the possibility of working together, and keep them far away from what made them different. In this regard, he could create the feeling of "us", among the merchants and the neighbors, that fostered a desire of trying to work together towards the development of the area. This can also be seen as a change within their mindset, where they were able to let go of their own interests and start taking in other party's interests. This was something that was not possible before the involvement of Ric Richardson and which meant that because of their disagreement the redevelopment project had to be stopped. By making the conflict assessment, he could create the mindset that enabled them to enter the creative process within the negotiation process. In this part, Ric Richardson could imitate the creative process for the whole negotiation process by identifying what interests they had in common. By identifying the common platform, they were able to co-create an agreement of "us" that served the interests of both, and which can be supported by both parties. This agreement of "us" was part of many minor processes where they together could share knowledge with the intention of creating something new that served the interests of both. Because actors within the negotiation process did not face any conflicts or disagreements, they were able to create an outcome that was creative by containing solutions, which were not considered within the original plan.

Looking into the story of Ric Richardson, it can be argued that his role within the process corresponded with the theoretical concept of planning, where the planner is working as a facilitator of a creative process. However, as the story showed Ric Richardson did more than just initiated the creative process within the negotiation process. According to this master thesis, he also created the right circumstances for creativity to exist within the negotiation process. He was able to enhance creativity in certain moments within the co-creation process by avoiding elements as discussion and decision making, which would turn away the focus on sharing knowledge with the intention of creating something new. In this regard, he created creative spaces within the process where the merchants and the neighbors could interact creatively, rather than defending own interest and ideas. This was done by identifying not only one party's commonalities in the beginning of the process, but also within the process, which could prevent parties from focusing on the original conflict and their own interest within the co-creation process. By doing that, he was able to create spaces where they shared something in common which enhanced the feeling of "us" and thereby enabled a creative process within the negotiation process, where they could work together. In those moments where Ric Richardson was able to facilitate creative process by avoiding discussions, decision making and focus on own interest, the merchants and the neighbors were able to make progress together. However, in those moments, where Ric Richardson created spaces to inhibit creativity, the collaboration between the merchants and the neighbors became contentious, and no progress could be made. According to this master thesis, this could also indicate that creativity has the possibility of improving the collaboration between involved actors within a collaborative planning process.

In the theoretical analysis, it was argued that mediating within urban planning by itself cannot be viewed as creative activity, because the mediator only leads or guides the involved stakeholder towards an agreement, but the final word for such an agreement depends on the actions of the involved stakeholders. Based on story it can be argued that Ric Richardson also only lead and guided the merchants and the neighbors by identifying the common areas, where an agreement could be made. In this sense, he did not influence the final form of the "white paper". However, it can be discussed whether Ric Richardson had the possibility to influence the final form of the "white paper". In the story, he argues that the design of the process was done in collaboration with merchants and neighbors. In this sense, he identified common areas between the parties by collaborating with them. Based on the story, Ric Richardson was therefore not creative as a mediator because he only identified those common areas, which were shared between parties. However, a possibility could had been that he was able to create those common areas from the shared knowledge of the merchants and the neighbors, and thereby initiated a collaboration between the parties. From the shared interest of parties, he could therefore create, a new common area that would enable them in a co-creation process. In this example, he would therefore also influence the outcome of

the negotiation by creating the starting point of the negotiation process. According to this master thesis it can therefore not be excluded that mediating within urban planning could be a creative activity, if the mediator creates those new common areas.

In the theoretical analysis, it was also argued that dialogue cannot be seen as a creativity activity, because the outcome does not involve sharing knowledge with the intention of creating the agreement among the stakeholders and future action. While this was also present in the story, it can be discussed whether Ric Richardson actually was creative in the conflict assessment, which was viewed as a dialogic process. Ric Richardson does not participate in the conflict assessment, but instead conducts it. In this sense, he did not share knowledge about his interest, values or desires for the area. However, as part of making the conflict assessment and building up trust among them he could develop an understanding of how things could be done in another way. A process where they were considered in shaping the design of what was going to happen, based on their premise. In this sense, he could create an understanding of the process which was different from the previous process with two meetings relating to the original plan. Ric Richardson was therefore creative in the beginning of the process by creating the feeling of "us" among the merchants and neighbors. In this master thesis, there is an emphasis on planner facilitating a creative process within collaborative planning process. However, it can be discussed whether Ric Richardson was actually creative. As mentioned previously, it was argued that he was co-creating the design of the negotiation process and the steps together with the parties. In this regard, Ric Richardson not only facilitating the creative process but also working as a creative facilitator, having a creative mindset where he was opened about the shared knowledge from the parties, and which he used to move forward in the process. In addition to that, Ric Richardson was also opened within the process by not following certain procedure, but rather allowing both him and the parties to shape the process.

The concept of the planner working as a facilitator of a creative process within collaborative planning process, corresponds with the role of Ric Richardson. However, the story of Ric Richardson also illustrates that the planner as a facilitator of a creative process does more than just creating the right mindset and initiating creative processes. He also enhances creativity within the process and working with a creative mindset. In addition to that he also has the possibility of being creative in the negotiation process and thereby mediating within urban planning could be a creative activity.

7.2 Discussion of the case

The intention of this master thesis was to investigate the role of creativity within urban planning practice with focus on mediating. By offering in depth conceptualization of creativity, this master thesis has developed a way of understanding the relationship between creativity and urban planning through the concept of the planner as facilitator of creative process. However, by only analyzing one case of mediating

within urban planning practice, the work of this master thesis can only be seen as initiating work. Therefore, this master thesis has offered a concept of creativity within planning, which needs to be further investigated. While the story could bring an insight into how creativity can be understood within urban planning practice, the story also leaves some questions unanswered. One intention with the case was to investigate what role had the sharing of knowledge had in the co-creation process. While the story describes some moments where the merchants and the neighbors shared knowledge, it was difficult to get a detailed understanding of how that knowledge was combined into a shared agreement. In addition to that, this master thesis also operates with the idea about a creative mindset among the merchants and the neighbors. In this regard, the intention with the story was to investigate whether they were able to change their mindset towards a creative one. However, using the story to investigate the change within the mindset, does have its limitations, and at least one is because the story is only told from the perspective of Ric Richardson. In this sense, the change in mindset among the merchants and the neighbors is analyzed from the perspective of how Ric Richardson experienced it and which might not reflect the reality. When analyzing the change within the mindset, this master thesis emphasis on their action. While their action says something about their mindset, it cannot describe the change of mindset in detail.

7.3 Discussion of creativity within urban planning from a generally perspective

In the problem presentation, it was argued that creativity, within urban planning practice, had received a well amount of intention within the academic field. However, it was also argued that many different understandings of creativity and its relationship to urban planning practice, were present within the literature of urban planning. This was related to the notion, that there were no in depth understanding of creativity when it was related to urban planning practice. As part of this master thesis, one of the purposes has therefore been to offer a more in depth conceptualizing of creativity, and thereby contribute to the broader discussion of creativity within urban planning practice. In the following part, the work of this master thesis will be related to the broader discussion presented in the problem presentation.

7.3.1 The Underlying notion

One of the points from the problem presentation about creativity and urban planning practice, was the notion that many different understandings of creativity were present within the field of urban planning. In retrospective, it can however be discussed whether many different understandings of creativity where so differently, if its compared with the concept of creativity applied in this master thesis.

In this master thesis, creativity was defined through the concept of "unlimited application of knowledge". In this regard, creativity was emphasized as a form of action related to the way people use knowledge. The use of knowledge that involves seeking other types of knowledge, for example form other professions, that could be used to create innovative ideas or solutions. However, while the use of

knowledge is emphasized as being important for the creative action, it was also argued that a certain mindset was important. In this regard, it was argued, that this mindset could be understood as being open for other types of knowledge, but also open to operate outside the existing paradigms of acting and thinking within a profession. It was therefore argued, that the creative mindset was related to the notion of challenging own profession and appreciating the collaboration and contributions from other profession or fields. This appreciation could also be understood as letting go or/and breaking normal practices within a profession.

According to this master thesis, this concept of creativity shares many similarities with other understandings of creativity within urban planning practices. In addition to that, those different understandings might not be so different between each other, if they are compared with the concept of creativity used in this master thesis. To discuss this point, it is found relevant to consider the definition of the creative planner from**.** Klaus R. Kunzmann argues that a creative planner can be understood as an individual, who operates as an urban or regional guerrilla, and undermine the established bureaucrat and political agenda (Kunzmann, 2004).

However, considering the rather humoristic angle on creativity within urban planning practice, this master thesis finds it corresponding with the many of the other understandings of creativity within urban planning. In (Innes, 1998), Judith E. Innes argues, that planners have to be flexible and adaptive, because of the increasing complexity within planning practice. In this regard, she argued that planners cannot rely on old practice, but must develop new ways of practicing planning according to the specific situation. In addition to that, she also argued that the society is complex and uncertain, and that the planner cannot rely on blue print of how to plan cities (Innes, 1998).This view point was also elaborated in (Sandercook, 2004), where the increasing diversity within the western cities, meant that the planners had to let go of the obsession of control and certainty. Leonie Sandercock to author, planners cannot rely on the rules, ties and truths of how to normally plan the city (Sandercook, 2004). In similar vein, it was argued in (Higgins & Morgan, 200) that creativity within planning is also about being able to break the patterns of traditional way of thinking and solving problems.

While those contributions to creativity within urban planning practices are framed in diverse ways, this master thesis argues that they share an underlying notion. This underlying notion can be related to the idea about the creative planner working as an urban or regional guerilla. In this sense, it can be argued that many different understandings of creativity, within urban planning practice, has an underlying notion, which is centered around the idea that planners cannot rely on old practice. In this regard, the planner should let go of the normal way of doing planning or/and breaking the patterns within the profession. This is done with the purpose of seeking innovative ways of practicing planning and/or developing innovative

ideas for solving problems. It can therefore be discussed whether those many different understandings of creativity within urban planning practice are so differently, when many of them share this underlying notion.

While those diverse ways of understanding creativity within urban planning share this perspective, it also corresponds with the understanding of creativity used in this master thesis. The reason of this is found in concept of the creative mindset. A mindset that emphasis on being open to other types of knowledge, but also willing to challenging and letting go of the existing paradigms within a profession. Letting go or challenging paradigms within a profession, which can dictate how to act and think when it comes to solving problems. The texts from problem presentation is presenting different understandings of creativity, within urban planning practice, and they all are challenging the paradigms within urban planning. They are staying the importance of the planner, not always to rely on old ways of practicing planning.

7.3.2 Co-creation

However, it can also be discussed whether it is only the underlying notion about not relying on old practice, which is shared among the different understandings of creativity within urban planning practice and the concept of creativity used in this master thesis.

As it was explained previously, the understanding of creativity within this master thesis is seen in relation to how people use knowledge. Considering those different understandings of creativity within urban planning, it can also be argued that there exists another perspective among them. This perspective can be understood as the importance of co-creation with other people outside the planning administration. A view point, which was related to the notion, that the society is becoming so complex, that planning has to be done in collaboration with other people. This was both seen in (Innes, 1998) and (Sandercook, 2004), who emphasized on the complexity and uncertainty of modern cities, and which means that planners has to involve other people in the planning process. The complexity and uncertainty were also related to the notion, that modern cities are changing so rapid, that planners could not rely on old practices, but had to plan according to the present situation.

The importance of collaboration with other actors outside the planning system can also be found in the communicative planning approach. This planning approach can be understood as a mode of planning, which could potentially create a creative space within the planning process. This was related to the notion, that other types of knowledge were viewed as also relevant within the planning process, and thereby not only relying on the technical knowledge possessed by the planner. In this regard, the communicative planning approach emphasis on the collaboration with other individuals from outside the planning system. It was argued that this collaboration has the potential of creating a space for creativity within the planning process, because other types of knowledge could enter the process. In (Higgins & Morgan, 200) creativity

was defined creativity as the ability to repackage and combine knowledge in a new way, which have some practical usefulness or adds value. According to this master thesis, this repackage and combination of knowledge, is what the collaborative aspect of planning can offer.

As it was illustrated in the story of Ric Richardson, the negotiation process involved a process, where diverse types of knowledge were used to create a consensus among the involved actors. A consensus, which the city of Albuquerque was not able to achieve with the original plan. In this regard, the application of divers types of knowledge, had been done to create something new, which was not part of the original plan produced by the city of Albuquerque. The negotiation process, within the story of Ric Richardson, is therefore an example of how this co-creation process within the planning process, can be creative by allowing diverse types knowledge to exist, and being used. The creative aspect of the negotiation process was therefore the co-creation of an agreement, which did not exist before Rich Richardson got involved in the project. However, the story of Ric Richardson is also an example of the underlying notion about not relying on old practice. This can be viewed in the relation to the work of the original plan conducted by the city of Albuquerque by the help of the consultants. As Ric Richardson explained:

> *"As the consultant team for the corridor plan was formed – a very respected planning firm, a landscape architecture firm, along with transit and transportation consultants and market analysts, the right ingredients – the consultant team began their work and I was interested, but I didn't follow it closely. It seemed to be a legitimate, straightforward planning process with good technical advice, and a citizen advisory committee that included merchants, representatives of the neighborhood organizations and advocates for transit and transportation.*
> *So the consultant process had all of these elements. They were off-and-running,"*
> (Forester, 2013, p. 525)

However, while the process behind the plan was viewed legitimate, straightforward and containing all the elements, which would normally be present in such a process, the final plan still got a lot of criticisms from the neighborhood. This illustrates how planners cannot rely on blue prints or old practice when designing such plans. Following the argue of the complexity and uncertainty within our cities, this example illustrates, that the area was more complex than first assumed, when the city of Albuquerque initiated the process of making the redevelopment plan. A complexity and uncertainty, which was manifested in many different and conflicting interests of how the area should look like in the future, and which also hindered the ongoing process of the original plan. With the help of Ric Richardson, the neighborhood could create "The white paper" together, which replaced the original plan. In this sense, it can be argued, that the creative process within the negotiations process led to the result of the white paper, which replaced the old practice of city of Albuquerque and the understanding of how the area should be developed.

8 CONCLUSION

The focus of this Master Thesis was to investigate the relationship between creativity and urban planning. To be more specific, this Thesis investigated the relationship between mediating in urban planning and the concept of creativity as ''unlimited application of knowledge''. With that in mind, the research question of this project is:

What makes mediating within urban planning a creative activity from a theoretical perspective, and how is this creative activity reflected in practice?

Based to this Master Thesis, the mediator's role, within a planning process, cannot be viewed as a creative activity. The reason that one of the roles of a mediator is to find the common ground between the involved stakeholders and later deal with different conflicts. One of the purposes of a mediator is to create a starting point or a common ground for the involved actors within the process of negotiation. In this context, one of the purposes of a mediator is to identify potential areas, where an agreement among the involved stakeholders can be established upon. The reason why this Master Thesis argues that mediation by itself cannot be viewed as a creative activity, is because a mediator only leads or guides the involved stakeholders towards an agreement, but the final word for such an agreement depends on actions of the involved stakeholders. The concept of "unlimited application of knowledge", is about how individuals are using knowledge. The mediator of such a process does not exchange knowledge with the intention of creating future actions, but rather identify areas where an agreement can be made. One of the intentions of a mediator is therefore to identify what stakeholders' stakes, and thereby foster a potential future collaboration between those stakeholders. If the role of a facilitator and a mediator within a collaborative planning process is viewed together, it can be argued that the planner also works as a facilitator of a creative process. In the negotiation process, the planner identifies important communalities or difference, which can start the creative process among the stakeholder. In this regard, the dialogic process is important, because it can create the mindset that allow creative outcome, that does not compromise each other's interest.

Based on the analysis of the story, Ric Richardson was able, through the conflict assessment, to change the way the business owners and the neighbors perceived the relationship between them. By interviewing parties separately, and discussing their interests, desires and values, he was able to create awareness among the actors, of what each party wanted from the development of their area. In this process, he was able to redirect their focus towards the possibility of working together, and keep them far away from what

made them different. In this regard, he could create the feeling of "us", among the merchants and the neighbors, that fostered a desire of trying to work together towards the development of the area. This can also be seen as a change within their mindset, where they were able to let go of their own interests and start taking in other party's interests. This was something that was not possible before the involvement of Ric Richardson and which meant that because of their disagreement the redevelopment project had to be stopped. By making the conflict assessment, he could create the mindset that enabled them to enter the creative process within the negotiation process. In this part, Ric Richardson could imitate the creative process for the whole negotiation process by identifying what interests they had in common. By identifying the common platform, they were able to co-create an agreement of "us" that served the interests of both, and which can be supported by both parties. This agreement of "us" was part of many minor processes where they together could share knowledge with the intention of creating something new that served the interests of both. Because actors within the negotiation process did not face any conflicts or disagreements, they were able to create an outcome that was creative by containing solutions, which were not considered within the original plan.

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