TOWARDS PARTICIPATION IN MUSEUM ARCHITECTURE

Thesis submitted for the Degree of Doctor of Philosophy at the University of Leicester

by

Aikaterini Vlachaki

School of Museum Studies, University of Leicester

2020

Abstract

Towards Participation in Museum Architecture

Aikaterini Vlachaki

This thesis sets out to explore how museums can use the planning processes of museum buildings as a vehicle for fulfilling their social role, even before their establishment as physical entities. Considering people as experiential co-designers who hold a valuable tacit knowledge of design and museum matters, museums can transform the planning processes into a participatory endeavour. The thesis examines two examples of innovation in practice, two museum buildings built from scratch or redeveloped through participatory processes: The Maria Manetti Shrem Museum of Art (USA) and The Derby Silk Mill Museum of Making (UK). The first key finding of the thesis is that participatory intentions are not solely results of a purely social agenda, but also of a wider institutional agenda that could potentially seek to legitimise certain inequalities through a participatory endeavour. The research also found that the role of leadership is key for both inspiring and sustaining participatory initiatives. Another key finding is that a project widely communicating its participatory character could in fact involve similar forms and degrees of participation with a project with a less systematic approach towards its participatory nature. Additionally, the research shed more light on the systematisation of participatory planning processes of museum buildings and their key challenges and found that the source of funding could impact the degree of experiential co-designers' participation in the project and "alienate" the outcomes from the initial participatory intentions. Finally, this thesis found that participatory planning processes are not necessarily antithetical to conventional planning processes and can be realised within the tangible, bureaucratic reality that frames any building project. Articulating the first steps towards a participatory model for museum architecture, this thesis manifests that participatory planning processes of museum buildings are a viable option and encourages both museum and design professionals to take little steps towards change.

Acknowledgments

Firstly, I would like to thank my supervisors, Professor Suzanne MacLeod and Dr. Isobel Whitelegg for their guidance throughout the project. Professor MacLeod has been much more than a supervisor, she was an endless source of energy, support and inspiration throughout my post-graduate studies. Dr.Whitelegg has also provided valuable support at critical stages of this project, such as the daunting probation review.

I would also like to thank the school of Museum Studies, its staff members and PhD community. I will always treasure my experience in the School, initially as a MA student and then as a PhD researcher.

I would also like to thank Dr.Giasemi Vavoula for her valuable support.

I am also grateful to Onassis Foundation for making this research project possible by offering a generous scholarship and to College of Social Sciences, Arts and Humanities for supporting my fieldtrip to USA.

I am also grateful to all the interviewees for their time and valuable insight, as well as to all those people from the Derby Silk Mill Museum of Making, the Manetti Shrem Museum of Art and the University of Davis that made this research possible.

I am also grateful to my VIVA examiners, Professor Jonathan Hale and Dr Rosemary Shirley, for their valuable feedback.

Finally, I would like to thank my beloved family and friends.

This thesis is dedicated to my family

Flora Vlaserou, Manolis Vlaseros, Maria Vlaserou, Katerina Vlaserou and Nikos Vlachakis

and

In memory of

Nikos Vlaseros

Contents

Chapter 1 Introduction

A. Research Problem and objectives

This research begins from the proposition that if contemporary museums are to truly fulfill their civic role and their mission for inclusivity and community empowerment, they must incorporate in their practices the production of museum space through planning processes that involve their communities. Whether they are planning extensions or alterations of existing buildings, or building from scratch, museums should involve members of the general public as partners in the planning process.

This hypothesis emerged from scholarship developed during recent decades which analyses the built environment (the museum buildings included) through a sociological (and primarily Bourdieusian) lens,[1] shifts the focus from the form of the buildings and the actions of architects to the users that live within and shape the space they occupy,[2] and explores the principles of participatory design concept in an architectural context. The hypothesis is also based on museological discourse that, having established the social role of the museums and their responsibilities towards their visitors and society, necessitates the acknowledgement of architecture as an ally of museums towards their mission for social equality.[3]

Building on this hypothesis, the aim of this research is to raise some additional difficult questions regarding contemporary museum making. The research aims to shed more light on why there is a distance between architectural and museological theory and contemporary museum and will draw on a range of scholarship and international case-studies and examples of museums and other cultural buildings created through participatory design processes. These are examples of cultural buildings that may not necessarily feature on the cover of design magazines as architectural masterpieces but are equally worth studying. Recognising that architectural practice takes place in specific, already existing structures, both imposed by external power hierarchies and

---

[1] Suzanne MacLeod, *Museum Architecture. A new biography* (London and NY: Routledge, 2013), p.25.
[2] *Ibid.*, p.22.
[3] MacLeod et al., 'New museum design cultures: harnessing the potential of design and 'design thinking' in museums', *Museum Management and Curatorship*, vol. 30, no.4(2015), pp.314-341 (p.315).

by (micro)power relationships internal to the project and the museum, which architects, and museum professionals do not always have control over or necessarily agree with[4], I will explore how architects, museum professionals and other users of the projects analysed, managed to create a design outcome through democratic planning processes. Through such an analysis, the final aim of this research is to reveal the first steps towards a participatory model for museum architecture, not aiming at radical, instant change, but rather at manifesting the alternative options available to museums and encouraging little steps towards change.

B. Research Questions

This research seeks to answer the following questions:

a. Why is there a distance between the theory of participatory design and the reality of contemporary museum making?

a.1. Although in literature and international research there is an awareness of the importance of visitors' needs, why is it that users are not more involved in the design process of museum buildings?

b. Recognising that architectural practice takes place in specific structures, what are these structures and why are museums caught up in them more than other building types?

c. How did the case-studies of museums produced through participatory design processes manage to do architecture in a different way?

c.1. How can the analysis of these projects inform the first steps towards a participatory model for museum architecture?

C. Research Context

Architectural and museological theory and practice

---

[4] Paul Jones and Suzanne MacLeod, 'Museum Architecture Matters', *Museums& Society*, vol. 14, no.1 (2016), pp.207-219 (p.215).

This research is an interdisciplinary piece of work situated within architectural and museological theory and practice. Contemporary museums' civic roles have been discussed in various discourses that often challenge the perceived neutrality of museums, encouraging cultural institutions to be active advocates for social change. As Richard Sandell has argued in *Museums, Society, Inequality* (2002), museums have a responsibility towards society to fight against social inequality.[5] Nina Simon, one of the key proponents of the participatory museum, has argued that museums should act as platforms that use their 'platform power' to manage user-generated content and promote ethical behaviour[6], meaning that the authority is shared with their partners (their visitors).

There is an emerging strand of scholarship during the last decades that has linked the social role of museums with their architecture. Suzanne MacLeod, through her rich discourse regarding museum architecture, has captured the shift of architectural analysis towards a sociological perspective[7] and has also made her own contribution towards a study of museum architecture[8] that focuses on users' histories and the impact of the museum architecture on their experience[9], collaborating also with sociologists such as Paul Jones, architects such as Jonathan Hale and Stephen Greenberg and theorists such as Michaela Giebelhausen. In *Museum architecture: A new biography* (2003) MacLeod argued that there is a "gap" between architecture and museums.[10] Although this gap has been partially filled by the important work done on this field in the latest years, this research further seeks to also address this issue by adding more knowledge to the area of participatory museum architecture, informed also by international paradigms of architectural practice.

This research is also situated within an emerging architectural scholarship which, without necessarily focusing on museum architecture, prioritises users and their

---

[5] Richard Sandell, 'Museums and the combating of social inequality: roles, responsibilities, resistance'. in Sandell Richard (ed), *Museums, Society, Inequality* (London and NY: Routledge, 2002), pp. 3- 14 (p. 3).

[6] Nina Simon, 'The future of authority: Platform as power', *Museumtwo*, 8 October 2018 <http://museumtwo.blogspot.com/2008/10/future-of-authority-platform-power.html> [accessed 16 September 2018]

[7] MacLeod, *Museum Architecture. A new biography*, p.25.

[8] Jones and MacLeod, 'Museum Architecture Matters', (p.215).

[9] MacLeod, *Museum Architecture. A new biography*, p.22.

[10] *Ibid*., p.186.

creative reaction towards the built environment[11], underscores the notion of architecture as an ongoing process and analyses buildings as being "*embedded within a wider social world*"[12], while also explaining the principles of participatory design and alternatives ways of architectural practice. Examples in this direction, followed by a fraction of architectural discourse, are the project/book *Spatial Agency: Other ways of doing Architecture*, published in 2011, which proposed alternative ways of architectural making that involve the collaboration between experts and non-experts and the edited volume *Architecture and Participation* (2005) which sought to theorise more and also re-evaluate the issue of participatory design[13]. Co-Design (The International Journal of Co-Create in Design and the Arts), established in 2005, also illustrates the direction that part of contemporary design history and theory has followed.

The theoretical discourse is also accompanied by the practice of older and contemporary architects and architectural groups, less or more well-known, who have worked on projects according to the principles of participatory design. Architects such as Giancarlo De Carlo, as back as 1960s/1970s,[14] and more recently Alejandro Aravena created housing projects in collaboration with the future occupants. The Brazilian architectural team Morar de Outras Maneiras (MOM) (in English this translates as 'Living in Other Ways'), inspired by Lefebvre's concept of "lived space", has also worked with favela dwellers in housing projects.[15] This research will draw museums into the dialogue by exploring collaborative design projects of museums and other cultural institutions located around the world, created by architectural firms, independent architects and research architectural groups from international universities and non-governmental organisations, such as the Finnish architectural working group Komitu and Khmer Kampuchea Krom for Human Rights and Development Association (KKKHRDA).

A Bourdieusian perspective and Communities of Practice

---

[11] *Ibid.*, p.27.

[12] *Ibid.*, p.26.

[13] Jones et al., 'Introduction' in Blundell Jones et al (eds), *Architecture and Participation* (NY: Spon Press, 2005), pp. xiii- xvii (p.xiii).

[14] *Giancarlo de Carlo*, <http://www.spatialagency.net/database/giancarlo.de.carlo> [accessed 23 May 2017].

[15] Jeremy Till and Tatjana Schneider, 'Invisible Agency", *Architectural Design*, vol.82, no.4(2012), pp.38-43 (p.43).

This research is permeated by the theories of the French sociologist Pierre Bourdieu; as will be discussed in chapter 2, Bourdieu's theories have been a point of departure for a large strand of the sociological architectural accounts over the last two decades. Bourdieu articulated a very spatial representation of social spaces, replacing the notion of society with the notion of "relational social space"[16] and explaining how power relations are within the individual, as well as how power is concentrated in specific areas of the social space, conceptualised as "fields". Tackling the fundamental sociological problem of agency and structure,[17] Bourdieu's theory challenged the dichotomy between objectivism and subjectivism[18] stating that the social reality is constructed both by objective structures external to the individual and subjectively by the people (agents) themselves.[19]

This research will primarily use four concepts of the rich Bourdieusian[20] analytical toolkit: the concepts of field, doxa, forms of capital and habitus. Bourdieu conceptualised society as a multi-dimensional space consisting of sub-spaces, the fields.[21] Field is "a veritable social universe"[22] as well as a battlefield and a field of forces,[23] as agents within fields struggle not only for recognition and power[24] but also for the definition of the fields' boundaries.[25] Each field has its conscious or unconscious rules, which the newcomer should learn in order not to be exiled. [26] Bourdieu conceptualised these rules with the term "doxa".

[16] Suzanne MacLeod, *Museum Architecture. A new biography* (London and NY: Routledge, 2013), p.15.
[17] Garry Stevens, *The Favoured Circle: the social foundations of architectural distinction* (USA: The MIT Press, 1998), p.49.
[18] Pierre Bourdieu, *The Logic of Practice*, Translated by Richard Nice (Stanford, California: Stanford University Press, 1990), p. 25.
[19] Pierre Bourdieu, 'Social Space and Symbolic Power', *Sociological Theory*, vol.7, no.1 (1989), pp. 14-25 (p.18).
[20] Bourdieusian or Bourdieuian? This research decided to respect Bourdieu's preference for the use of the former term. '*Bourdieusian' or 'Bourdieuian'*, BSA Bourdieu Study Group, British Sociological Association, 2012 < https://bsabourdieu.wordpress.com/2012/11/08/bourdieusien-or-bourdieuien/> [accessed 4 March 2019].
[21] Nikolaus Fogle, *The Spatial Logic of Social Struggle: A Bourdieuian Topology* (USA: Lexington Books, 2011), p.37.
[22] Pierre Bourdieu and Johnson Randal (ed), *The Field of Cultural Production: Essays on Art and Literature* (New York: Columbia University Press, 1993), p.27.
[23] Ibid., p.64.
[24] *Ibid.*, p.41.
[25] *Ibid.*, p.42.
[26] Nikolaus Fogle, *The Spatial Logic of Social Struggle: A Bourdieuian Topology* (USA: Lexington Books, 2011), p.72.

Another key contribution made by Bourdieu is the identification of various forms of capital beyond the economic one: social, symbolic and cultural capital. Social capital is defined as "the sum of resources, actual or virtual, that accrue to an individual or a group by relationships of mutual acquaintance and recognition".[27] The symbolic capital is defined by Bourdieu as "an ordinary property which perceived by social agents endoexwed with the categories of perception and appreciation permitting them to perceive, know and recognise it, becomes symbolically efficient".[28] Bourdieu stated that "symbolic capital is the product of a struggle in which each agent is both a ruthless competitor and supreme judge",[29] but it is also perhaps "the most valuable form of accumulation".[30] The third form of capital identified by Bourdieu, the cultural capital, - which can be institutional, objectified or embodied[31] - is defined as "the form that the various species of capital assume when they are perceived and recognized as legitimate".[32] The embodied social capital is what Bourdieu defined as habitus. The latter is also defined as "the durably installed generative principle of regulated improvisations" or much simpler as "history turned into nature"[33] and the society within the individual. Bourdieu captured the interrelation between social structure, habitus and practices as a loop. Social structures find their place inside people's minds (habitus) which result in practices that reproduce these social structures.[34] However, although "built environment and habitus mutually sustain each other", neither of them "has absolute control over the other".[35]

---

[27] Pierre Bourdieu and Loïc J. D Wacquant, *An invitation to reflexive sociology* (Cambridge: Polity Press, 1992), p.119.

[28] Pierre Bourdieu, *Practical Reason, On the Theory of Action* (Stanford, California: Stanford University Press, 1998), p.102.

[29] Pierre Bourdieu, *The Logic of Practice*, Translated by Richard Nice (Stanford, California: Stanford University Press, 1990), p.136.

[30] Pierre Bourdieu, *Outline of a Theory of Practice*, Translated by Richard Nice (UK: Cambridge University Press, 1977), p.179.

[31] Pierre Bourdieu, 'The forms of capital', In John G. Richardson (ed), *Handbook of Theory and Research for the Sociology of Education* (New York: Greenwood Press, 1986), pp. 241-258 (p.243).

[32] Pierre Bourdieu, 'Social Space and Symbolic Power', *Sociological Theory*, vol. 7, no.1 (1989), pp. 14-25 (p.17).

[33] Bourdieu, *Outline of a Theory of Practice*, p.78.

[34] Garry Stevens, *The Favoured Circle: the social foundations of architectural distinction* (USA: The MIT Press, 1998), p.58.

[35] John Archer, 'Social Theory of Space: Architecture and the Production of Self, Culture, and Society', *Journal of the Society of Architectural Historians*, vol. 64, no.4 (2005), pp. 430-433 (p.431).

Regardless of some limitations that will be discussed in chapter 3, Bourdieu's discourse is still highly relevant and perceptive. The limitations of the Bourdieusian apparatus will be addressed by using analytical tools borrowed by the Theory of Communities of Practice. COP theory, as developed by Lave and Wegner has as a starting point the notion of learning being "an integral part of our everyday lives"[36] and a "fundamental social phenomenon"[37]. As it will be underscored in Chapter 3, COP theory has not been extensively used for the analysis of architectural practices, so this research is one of the first using this framework together with the Bourdieusian toolkit for the analysis of participatory design processes of museum architecture.

D. Significance and contribution of the research

Museum architecture matters.[38] Not because museums are one of the "most exciting" contemporary building types.[39] Not because they are utopian 2D artistic masterpieces of an architectural genius, in terms of their form and shape and not because of their contribution to tourist economy. But because they are utopian in the sense that they are dedicated to creating a better world,[40] notwithstanding the perception of a "better world" or a "better society" whose definition constantly changes and evolves as social needs evolve as well.[41] Museum buildings are not isolated islands, and most certainly do not "operate in a vacuum, as if sealed from the social and political conditions that shape (constrain and oppress, empower and enable) lives beyond their walls".[42] They exist within the same cities and places that daily, millions of people live and cope daily with the struggles of living. This is a moment in history when the urban population has surpassed the rural one[43] and as of 2013, especially in poorer countries, 40% of the city dwellers live in slums, below the poverty

---

[36] Etienne Wenger, *Communities of Practice: Learning, Meaning, And Identity* (USA: Cambridge University Press, 1998), p.8.
[37] *Ibid.*, p.3.
[38] Paul Jones and Suzanne MacLeod, 'Museum Architecture Matters'. *Museums& Society*, vol. 14, no.1(2016), pp. 207-219.
[39] Andrew McClellan, *The Art Museum from Boullée to Bilbao*, (Berkeley, London: University of California Press, 2008), p.53.
[40] *Ibid.*, p.8.
[41] *Ibid.*, p.14.
[42] Richard Sandell, *Museums, Moralities and Human Rights* (London and NY: Routledge, 2017), p.87.
[43] Alejandro Aravena and Andres Iacobelli, *Elemental: Incremental Housing and Participatory Design Manual* (Berlin: Hatje Cantz, 2013), p.24.

line.[44] With "poverty [being] the most significant problem of our time",[45] museums have the obligation not to claim to be neutral and as a consequence, the making of their architecture cannot be conceived as neutral either. Museums have long been focusing on their collections, on museum objects, on matter. The Post-modern museum is concerned with people. And thus, the making of its architecture should also be more concerned about people and less about objects. In a globalised world, museums cannot answer what it means to be human, but they can enable people to explore their own unique identity and human experience and make sense of the world. Public capital projects of museum-making must be more accountable to the citizens who funded them through tax money. Participatory processes of museum making not only ensure that citizens have their voice heard, but also that they are presented with opportunities to find their creative self, develop skills, make sense of their individual and communal identity and develop a sense of ownership.[46]

Are demands placed upon museum-making projects unrealistic? The main objective of this research is to potentially enable museums to realise that there are numerous ways of doing things. There are alternative options of developing museum-making projects and museums worldwide could consider incorporating more elements of participatory planning in prospective museum-making projects. This research seeks to speak both to museum professionals and architects. As there is only a limited number of accounts of participatory museum planning, this

research provides supplementary details regarding participatory design processes in a museum making context and encourages museums to be more involved in the design of their own architecture contrary to long-established ways of doing things. The investigation of the two case-studies reveal that, although building design and construction processes are bound by certain models, such as the RIBA plan in the UK, there is still space for experimentation and innovation. Working closer with communities could be another way of establishing strong alliances, especially for

---

[44] *Ibid.*, p.26.
[45] Lance Hosey, 'Toward a Humane Environment: Sustainable Design and Social Justice' in Bryan Bell and Katie Wareford (eds), *Expanding Architecture: Design as Activism* (USA: Metropolis Books, 2008), pp. 34-41 (p.35).
[46] Suzanne MacLeod, 'Image and Life: museum architecture, social sustainability and design for creative lives' in Beisiegel et al. (eds), *New Museums: Intentions, Expectations, Challenges* (Munich: Hirmer Verlag, 2017), p.175-184 (p.177).

institutions facing severe financial problems, as it will be demonstrated by the first case-study of this research. Especially in a UK context, the exploration of alternative museum making processes is even more urgent, considering the financial difficulties experienced predominantly by local authority-funded museums.[47] Although the choice of working more closely with the community and using the skills and the knowledge of the latter is not panacea for the financial problems of museums, it could contribute towards the financial sustainability of the institution. The case of Derby Silk Mill will further illustrate this argument.

Moreover, this research challenges the fact that elite museum architecture dominates the accounts of museum architecture -a practice that has received criticism for creating an unfair dichotomy between museums that are worth researching and which are not-[48], by focusing on projects of collaborative museum architecture which are less-known but equally worthy of studying. This has been previously assessed only to a limited extent as, according to *Architecture and Participation* (2005), only a small fraction of literature on architecture and participation that presented any kind of theoretical context was available.[49] With a view to contributing towards a new understanding of collaborative planning in a museum- making context, the research will use the theory of Communities of Practice, coupled with the Bourdieusian perspective as discussed above, as lenses through which it will analyse case-studies of participatory design.

E. Definitions

User – Partner – Experiential Co-designer

The history of the use of the word 'user' in the architectural theory is documented in Adrian Forty's *Words and Buildings. A Vocabulary of Modern Architecture*. 'User' as a theoretical concept appeared in architectural theory sometime between the end of 1950s and the beginning of 1960s, especially after Functionalism's failure to deal with

---

[47] Museums Association, *Museums in the UK, 2018 Report* (UK, 2018), p.12.

[48] Suzanne MacLeod, *Museum Architecture. A new biography* (London and NY: Routledge, 2013), p.17.

[49] Jones et al., 'Introduction' in Blundell Jones et al. (eds), *Architecture and Participation* (NY: Spon Press, 2005), pp. xiii- xvii (p.xvi).

users' needs.[50] Tony Fretton states that during 1960s the use of the term was not regarded "as an affront to individuality" but "was an acceptable way of conceptualising people as members of society with collective needs".[51] However, Lefebvre objects to the use of the terms 'user' or 'inhabitants' because he argues that such terms "imply marginality and underprivilege".[52] Instead he proposes the use of the term 'subjects' which implies the idea of activity, suggesting a "body of social-construction" a subject-body that acts.[53] Adrian Forty argues that another problem regarding the use of the term 'user' is that the user is always an anonymous person and thus "an abstraction without phenomenal identity".[54] Other studies argue that the word 'user' is 'dehumanising', a rather narrow term that does not reflect a concern for the individual as a human,[55] and implies that people are "mere elements of the complex technological and social systems of which they have become a part", rather than "independent human subjects".[56] Moreover, being defined as the opposite of producer, user is assumed as a passive consumer.[57] Cupers has similar thoughts, stating that the term 'user' is in fact legitimising expertise rather than challenging it, as it implies the existence of a system.[58]

Bruce Allsopp in 1974 said that one of the shortcomings of architectural practice is that it does not treat the users of architectural space as individuals, but as "groups, classes, types".[59] Harvey describes the user as an "escapee" whose behaviour is not

---

[50] Richard Ingersoll and Spiro Kostof, *World architecture: a cross cultural history* (USA: Oxford University Press, 2013), p.899.

[51] Tony Fretton, 'A response to Words and Buildings' in Borden et al. (eds), *Forty Ways to Think about Architecture: Architectural History and Theory Today* (USA: John Wiley & Sons, 2014), pp. 243- 248 (p.248).

[52] Quoted in Rendell, Borden et al., *The Unknown City: Contesting Architecture and Social Space* (London: MIT Press, 2001), p.17.

[53] *Ibid.*

[54] Adrian Forty, *Words and Buildings, A vocabulary of Modern Architecture* (London: Thames & Hudson, 2004), p.312.

[55] Marc Steen, 'Tensions in human-centred design', *CoDesign*, vol. 7, no. 1(2011), pp. 45-60 (p.45).

[56] Kenny Cupers, 'Introduction' in Kenny Cupers (ed), *Use matters: An alternative history of architecture* (UK, USA: Routledge, 2013), pp. 1-12 (p.10).

[57] Paul Emmons and Andrea Mihalache, 'Architectural handbooks and the user experience' in Kenny Cupers (ed), *Use matters: An alternative history of architecture* (UK, USA: Routledge, 2013), pp. 35-50 (p.48).

[58] Kenny Cupers, 'Introduction' in Kenny Cupers (ed), *Use matters: An alternative history of architecture* (UK, USA: Routledge, 2013), pp. 1-12 (p.10).

[59] Bruce Allsopp, *Towards a Humane Architecture*, (London: Frederick Muller, 1974), p.97.

fully determined by architecture.[60] MOM architects state that in the context of a capitalist production of space, "users are people who by definition, do not produce space but receive it in forms determined by others more or less worried about their own well-being."[61] 'Occupant' could be an alternative term to resist the negative connotations of the term "user".[62] In one of the editorials of Co-Design Journal, the authors are posing the question why the label and notion of 'user' still holds on, despite the evolving design context that "recast 'user' as co-creator".[63] Jonathan Hill, despite acknowledging the negative connotations of the term, prefers the term 'user' over the terms 'occupant' or 'inhabitant', as "it suggests positive action and the potential of misuse". Hill argues that the term becomes problematic only if users are treated as a homogenous mass.[64] Chapter 2 will refer to different categories of 'user' articulated by Hill.

In a less linguistic context, but rather a taxonomic one, Zahava Doering has discussed, in her 1999 paper, the relationship between museums and their visitors through the different labels assigned to the latter. Visitors are 'strangers' when the museum is collections-focused rather than audience-oriented. Visitors are 'guests', when the museum seeks to 'do good' for its visitors, according to the institution's mission values and mainly via providing educational opportunities to them. Doering chooses the term 'client' not to imply a commercial museum, but a museum that "is accountable to the visitor", "being responsible" to meet visitors' needs, expectations and wants.[65] However, it is interesting to track Doering's evolving thoughts regarding the terms mentioned above. In 2014, Doering reconsidered the use of the word 'client' and decided that the term 'user' is more appropriate, as it acknowledges the visitor's agendas and entrance narratives and also suggests that museums are not just

---

[60] Quoted by Kin Wai and Michael Siu, 'User's Creative Responses and Designer's Roles', *Design Issues*, vol. 19, no. 2 (2003), p. 64-73 (p.66).

[61] MOM (Morar de Outras Maneiras, 'Architecture as Critical Exercise: Little Pointers, Towards Alternative Practices', *Field: A free journal for architecture*, vol. 2, no.1, pp.7-30 (p.13).

[62] MacLeod, *Museum Architecture. A new biography*, p.27.

[63] Binder, Brandt et al., 'Design participation(-s) – a creative commons for ongoing change', *CoDesign*, vol.4, no.2(2008), pp. 79-83 (p.79).

[64] Jonathan Hill, 'The use of architects', *Urban Studies*, vol.38, no.2 (2001), pp. 351-365 (p.353).

[65] Zahava D. Doering, 'Strangers, Guests or Clients? Visitor Experiences in Museums', *Curator: The Museum Journal*, vol.42, no.2 (1999), pp.74-87 (p.75).

responsible, but obligated to address visitors' rights, needs, expectations and wants.[66] However, in 2018 Doering argued that there is a need for a fourth term that will not replace the term 'user' but will capture the practice of those museums which view users as experts of their own experience, where the knowledge is exchanged between visitors and museum staff and where there is a shared authority. [67]

Considering that this research discusses the production of museum space through planning processes that acknowledge visitors' tacit knowledge and challenge established models of authority, the term 'partner' will be used, in Doering's definition, to describe the members of the public that were involved in the project. The term will be used interchangeably with the terms 'members of the general public' and 'experiential co-designers'. The latter is a term coined by the author of this research to acknowledge not only lay peoples' participation in the planning process, but also emphasise their input and the type of their expertise, which is based on their personal experiences.

User Involvement

The notion of user involvement is at the heart of various design approaches such as user-centered design and participatory design. This research suggests that Participatory Design is a radical design approach that will support socially responsible and responsive museums to fulfill their social objectives. Although the two case-studies examined in the present thesis do not explicitly include the term in their agendas- Derby Silk Mill using the terms Co-Production and Human-Centred Design Approach, using Henry Sanoff's identification of different categories of Participatory Design[68] and considering the fluidity surrounding the field of user involvement in design processes, the various decisions taken during the two projects will be associated with Sanoff's categories of Participatory Design.

Participatory Design

---

[66] Zahava D. Doering, 'Balancing Power: Users and Museums', keynote address, Museums (em)power conference, School of Museum Studies, University of Leicester, 13-14 September 2018.
[67] *Ibid.*
[68] The categories of participation in architectural processes identified by Sanoff are discussed in chapter 2, section C.3.

This section will briefly discuss the roots and the history of Participatory Design, while Chapter 2 will discuss in more detail PD in an architectural context. Participatory Design (PD for short from now onwards) or Design Participation could be briefly defined as the design approach that involves the end users in the design process, aiming to achieve 'use before use'.[69] Broffman places PD together with Co-design and User-Centered Design, under the umbrella term "Inclusive Design"[70] whereas *The Routledge Companion to Architecture and Social Engagement* (2018) places PD under the umbrella term of "Public Interest Design".[71]

The principle of participation and a community's direct involvement in matters of design lies at the heart of Participatory Design (PD)[72] movement which more than any other collaborative design approach (User-centred design etc.) opens the design process to those who will be affected by the design outcome. PD was firstly introduced in Scandinavia,[73] between 1960s and 1970s,[74] as a highly democratic[75] design approach for the development of information technologies[76] and workplace systems.[77] PD gradually evolved as a design approach applied in planning and architectural processes and a portion of architects shifted their outlook from serving a privileged minority, to

---

[69] Ehn et al., 'Participation in Design Things', in Ehn et al. (eds), *Design Things* (USA: MIT Press, 2011), pp. 157- 182 (p. 157).

[70] Andrew Broffman, 'The Building Story: Architecture and Inclusive Design in Remote Aboriginal Australian Communities', *The Design Journal*, vol.18, no.1(2015), pp. 107-134 (p.110).

[71] Kim Joongsub, 'Understanding Public Interest Design' in Karim Farhan (ed), *The Routledge Companion to Architecture and Social Engagement* (London: Routledge, 2018), pp. 337-347 (p.337).

[72] Toni Robertson and Jesper Simonsen, 'Challenges and Opportunities in Contemporary Participatory Design', *Design Issues*, vol. 28, no. 3 (2012), pp. 3-9 (p.3).

[73] Elizabeth N. B. Sanders and Pieter Jan Stappers, 'Co-creation and the new landscapes of design', *CoDesign*, vol. 4, no.1 (2008), pp. 5-18 (p.7). [PD was primarily developed in Norway, where Kristen Nygaard's ("father of worker involvement in workplace for computer development and use") project with the Norwegian Iron and Metal Workers Union (1972) introduced the idea of working with people and inspired other Scandinavian information science practitioners and researchers, such as Pelle Ehn who in 1975 launched the DEMOS (in English: Democratic Planning and Control in Working Life) project. (Yngve Sundblad, 'UTOPIA: Participatory Design from Scandinavia to the World', *International Federation for Information Processing*, (2011), pp. 176-186 (p.177).)]

[74] Sanders and Stappers, 'Co-creation and the new landscapes of design', (p.7).

[75] Rachel Charlotte Smith and Ole Sejer Iversen, 'Participatory heritage innovation: designing dialogic sites of engagement', *Digital Creativity*, vol.25, no. 3 (2014), pp. 255-268 (p.257) and Judith Gregory, 'Scandinavian Approaches to Participatory Design', *Tempus*, vol.19, no.1 (2003), pp.62-74 (p.62).

[76] Jenkins et al., 'Wider scoping of relevant literature' in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society* (UK: Routledge, 2010), pp.60-80 (p.74) and Toni Robertson and Jesper Simonsen, 'Challenges and Opportunities in Contemporary Participatory Design', *Design Issues,* vol.28, no.3 (2012), pp. 3-9 (p.4).

[77] The PD principles have been applied in the design of information technologies, softwares, health systems etc. (Ellen Balka, 'Action for health' in Toni Robertson and Jesper Simonsen (eds), *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp. 257-280 (p.257).)

working with the majority.[78] In the 1960s and 1970s innovative figures such as John Turner, Lucien Kroll, Rod Hackney and Ralph Erskine capitalised upon the benefits of user participation in the design processes.[79] The generation of 1968 made the case for a "people's architecture" that involves the principles of PD.[80] In the UK, PD was largely associated with[81] the Community Architecture movement.[82] The first ever Participatory Design conference took place in England in 1971, spreading the message that "we could talk not (only) about participation at the moment of decision but about participation at the moment of idea regeneration".[83] As for the other side of the Atlantic, PD was largely associated with the strategies of Community Design Centres,[84] which offered design services to those who didn't have access to them.[85] A key difference between the European and the American participatory initiatives - beyond their different philosophical underpinnings that will be discussed in chapter2 - is that the former attracted well-established architects and generous amounts of funding, while the latter were favoured by young architects and had only limited amounts of funding.[86]

---

[78] Thomas Ermacora, *Recoded City: Co-Creating Urban Futures* (UK: Routledge, 2015), p.64.

[79] Rank et al., 'Software, Architecture, and Participatory Design', *Wiser,* (2004), pp.1-4 (p.2) and Jenkins et al., 'A brief historical review of community technical aid and community architecture', in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society* (UK: Routledge, 2010), pp.23-38, (pp.24-25)

[80] Richard Ingersoll and Spiro Kostof, *World architecture: a cross cultural history* (USA: Oxford University Press, 2013), p.899.

[81] equated by some sources with Community Architecture (Johann Albrecht, 'Towards a Theory of Participation in Architecture: An Examination of Humanistic Planning Theories', *Journal of Architectural Education*, vol.0 42, no.1(1988), pp. 24- 31 (p.24) and Mary C. Comeiro, 'Community Design: Idealism and entrepreneurship' in Henry Sanoff (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp.21-38 (p.22)) or considered very similar to it by others (Henry Sanoff, 'Multiple Views of Participatory Design', *Focus*, vol. 8, no.1 (2011), pp.11-21 (p.19).)

[82] Jon Broome, 'Mass housing cannot be sustained', in Blundell Jones et al. (eds) *Architecture and Participation* (NY: Spon Press, 2005), pp.65- 75 (p. 68). And Jenkins et al., 'A brief historical review of community technical aid and community architecture, in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society* (UK: Routledge, 2010), pp.23-38 (p.26) and Lawrence J. Vale, *Architecture, power, and national identity* (USA: Yale University Press, 1992), p.20.

[83] Nigel Cross, *Design participation: Proceedings of the design research society's conference* (London: Academy Editions, 1972), p.122.

[84] Henry Sanoff, *Community Participation Methods in Design and Planning* (USA:Wiley 1999), p.4.

[85] Curry Rex, 'Community Design Centers' in Bryan Bell (ed), *Good deeds, good design community service* (New York : Princeton Architectural Press, 2004), pp. 60-69 (p.62)., Henry Sanoff, 'Participatory Design in focus' in Henry Sanoff (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp. 5-20 (p.6). and Mary C. Comerio, 'Design and Environment: 20 years of Community Architecture' in Henry Sanoff (ed), *Participatory Design: Theory and Techniques*, pp. 49-62 (p.54).

[86] Mary C. Comerio, 'Design and Environment: 20 years of Community Architecture', p.53.

PD had a different status within the international design field after 2000[87] -with scholars diagnosing a shift from user-centered design to participatory design that employs the Scandinavian" methods and the International Participatory Design research community organising biannually Participatory Design Conferences.[88] However, PD is still situated outside mainstream architectural practice,[89] consisting a rather emerging discipline.[90] Till claims that "if participation is to become the norm rather than the exception, then we should be moving away from the polarisations that can be seen in the history of participation" that situate the latter in clear opposition to "mainstream" architecture.[91] The challenge is to avoid simplistic dialectics and "to understand participation not as 'either/or' but as 'both/and' within architecture",[92] a view shared by Jenkins.[93] This research shares a similar view: by exploring cases of participatory museum architecture, it seeks to underscore that the latter doesn't have to be a polar opposite of conventional planning processes.

User-centered design

The origins of User-centered design approach can be traced back to 1970s and unlike PD which has its roots primarily in Scandinavia, User-Centered design was born in USA.[94] However, some studies argue that User-centred design actually emerged from Participatory design,[95] which illustrates the fluidity surrounding many of the terms in the design disciplines that include a degree of user involvement and agency. User-centred design became more widely known in 1990s and was incorporated in the design of consumer goods,[96] becoming the dominant model for product design in the

---

[87] Tricia Austin, 'The designer's role in museums that act as agents of change' in Macleod et al. (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), p. 73-89 (p.81).

[88] Toni Robertson and Jesper Simonsen, 'Challenges and Opportunities in Contemporary Participatory Design, *Design Issues,* vol. 28, no. 3 (2012), pp. 3-9 (p.4).

[89] Rosie Parnell, *Project 642747 Knowledge Skills And Arrogance: Educating For Collaborative Practice*, (Germany: Jörg Rainer Noennig, 2001), p.58.

[90] Thomas Ermacora, *Recoded City: Co-Creating Urban Futures*, (UK: Routledge, 2015), p.65.

[91] Jeremy Till, 'Forward' in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society* (UK: Routledge,2010), pp. xi-xii (p.xi).

[92] *Ibid.,*(p.xii).

[93] Paul Jenkins, 'Introduction' in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society* (UK: Routledge,2010), p.1-6 (p.4).

[94] Sanders and Stappers, 'Co-creation and the new landscapes of design', p.5.

[95] Erling EBjarki Björgvinsson, 'Open-ended participatory design as prototypical practice', *CoDesign*, vol.4, no.2 (2008), pp.85-99 (p.86).

[96] Sanders and Stappers, 'Co-creation and the new landscapes of design', p.11.

1990s and 2000s.[97] This design approach takes into consideration the needs of the end user, especially when defining the aims and the expected outcomes of the design process.[98] User-centered designers seek to perceive an experience or a product through the eyes of the end-users and by "immersing themselves in context, gain empathy" being able to "observe, analyse and synthesise simultaneously".[99] However, it could be argued that this implies that users are passive and mere "objects" to be observed.[100] In such an interpretation of the term, User-centered design is perceived through an "expert perspective"[101] and "depicts the human in the more instrumentalist terms of 'user'".[102]

Human-centred design

The term Human-centred design is often used interchangeably with the term User-centred design. However, MacLeod et al. describe Human-centred design as a design approach developed during 1980s to give users the opportunity to shape design decisions.[103] As it will be discussed in chapter 4, the planning processes of Derby Silk Mill applied the principles of Human-centred design approach, coupled with the principles of co-production. As Fox, Macleod and Butler write in *'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making'* the notions of contextual research, empathy and prototyping lie at the heart of Human-centred approach.[104]

Co-production

The term was used by the Derby Silk Mill, a case where members of the general public weren't just involved in the generation of design concepts, but also in their making, for instance by creating prototypes of spaces and objects or co-producing furniture in their real scale. According to MacDougall, co-production is one stage of co-

[97] Burns et al., 'Transformative Design', Red Paper 02. *UK Design Council*, (2006), pp.1-33 (p.10).

[98] *Ibid.*

[99] *Ibid.*

[100] Sanders and Stappers, 'Co-creation and the new landscapes of design', p.11.

[101] Binder, Brandt et al., 'Design participation(-s) – a creative commons for ongoing change', *CoDesign*, vol. 4, no. 2 (2008), pp.79-83 (p. 80).

[102] Sanders and Stappers, 'Co-creation and the new landscapes of design', p.5.

[103] MacLeod, et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making' in MacLeod et al (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp. 216-233 (p.221).

[104] *Ibid.*

creation and follows the co-design stage. Co-design involves defining a problem and shaping a design solution. Co-production focuses on the implementation of design-solution.[105] Kjetil Fallan uses the term co-production in a more fluid way, equating it with the idea of multiple actors being involved in architecture making.[106]

Co-design

This research will refer to members of the general public participating in design processes with the term experiential co-designers. The term co-design is often used interchangeably with the term co-creation,[107] however the two terms are not synonymous.[108] The term co-design revolves around the idea of shared-authority,[109] but just like many of the terms discussed in this section, it does not have one solid definition.[110] It can be conceptualised as "a commitment to direct participation of users and other stakeholders in the design process as designers".[111] Co-design can also be defined as "collective creativity which is applied across the whole span of a design process" and which involves professionals and non-professionals designing together.[112]

F. Outline of the thesis

Chapter 2 provides a review of the relevant literature. The discussion is initiated with exploring the examination of architecture through a sociological lens. Section B seeks to reveal the reality of architecture-making processes and juxtaposes the ideas surrounding conventional architecture-making with heterodox ideas of alternative architectural theory and practice. Section C discusses the theory surrounding the participation in design processes by members of the general public and then discussion shifts to museum architecture. Establishing contemporary museums' social role as well

---

[105] Sean MacDougall, *Co-production, co-design and co-creation: what is the difference?*
<http://www.stakeholderdesign.com/co-production-versus-co-design-what-is-the-difference/ >
[accessed 17 September 2017].
[106] Kjetil Fallan, 'Architecture in Action: Traveling with actor-network theory in the land of architectural research', *Architectural Theory Review*, vol.16, no. 2 (2011), pp. 184-200 (p. 191).
[107] Marc Steen, 'Tensions in human-centred design', *CoDesign*, vol. 7, no. 1 (2011), pp.45-60 (p.52).
[108] Sanders and Stappers, 'Co-creation and the new landscapes of design', p.6.
[109] *Ibid.*
[110] Jens Pedersen, 'War and peace in codesign', *CoDesign*, vol. 12, no. 3 (2016), pp. 171-184 (p.171).
[111] *Ibid.*
[112] Sanders and Stappers, 'Co-creation and the new landscapes of design', p.6.

as delving into the reality of capital museum projects, section D refers to a literature and practice which link museum architecture to the museum's mission and explores alternative planning processes of museum building, highlighting the areas on which this research will shed more light.

Chapter 3 refers to the conceptual framework and the research design of this research. The first section of the chapter starts with the articulation of the ontological and epistemological positions of this research. It proceeds by discussing the Bourdieusian perspective, the Theory of Communities of Practice and their potential application in the examination of architectural design processes. The second section discusses the qualitative nature of this research which is based on both desk-based research and data generation through fieldwork. The rest of the chapter discusses in detail the case-study research design which is based on multiple, exploratory case-studies. It delineates the data collection unit, the types of data generated and the sampling plan, the data generation methods, the research protocol, the strategy for data analysis and interpretation and the criteria for ensuring the research quality.

Chapter 4 explores the first case-study, the ongoing redevelopment of a historical industrial building in Derby, UK, into a Museum of Making. The project is based on the close collaboration of designers, museum professionals and members of the general public at almost all the stages of the planning process, thus constituting a highly untypical and groundbreaking example of museum-making. The chapter discusses the project's background, the various phases of the project, explores the rationale behind the participatory model of planning, the role of various parties involved, the impact on the participatory ethos on various aspects of the institution's operation, and assesses the benefits and the challenges that the project posed to the parties involved.

Chapter 5 examines the second case-study of this research, a finished project of a university art museum in US, The Manetti Shrem Museum of Art, created through very open planning processes, aiming to engage the local community and the student body in decision-making processes. The project balances untypical planning processes that involve the end-users with more typical procedures of architectural projects, e.g. an architectural competition. The chapter will discuss the project's background, the account of events that took place, the role and the influence of various stakeholders

on the process, the challenges for the parties involved, as well as the type of experiential co-designers' participation in the design project.

Chapter 6 discusses in detail the findings of the data analysis, categorising them under six themes: the interrelation between participatory intentions and larger institutional agendas; the role of leadership in inspiring and sustaining participatory initiatives; the unfolding of events against the actors' perception of them and of their role in them; systematising participatory planning processes of museum buildings; funding participatory projects of museum architecture; participation and the tangible, bureaucratic reality of museum building projects.

Chapter 7 directly addresses the research questions of this research, highlights the thesis' contribution on existing knowledge and practice and makes suggestions for further research.

Chapter 2 Literature Review

Chapter 1 briefly referred to the scholarship that gave rise to the hypothesis of this research. Chapter 2 will delve into this scholarship starting with the review of key works (with an emphasis on the Bourdieusian analytical apparatus) that approach (museum) architecture through a sociological lens and suggest that struggle and conflict are always present in the tumultuous story of architecture but are also elements that can move it forwards, bringing social change. Section B will draw on the literature that establishes that architecture is a collective and ongoing process, refer to accounts and practices that underscore architecture's social responsibility and reconceptualise the role of the architect within this context. Section C will explore the notion of participation of lay people in design and planning processes, with a focus on the principles of Participatory Design discipline. Section D will begin with a succinct account of the social role of the contemporary museum, in an effort to capture its complex reality, its linkage to the museum's social objectives and the challenges of architectural museum projects. The section will conclude with a discussion of alternative design projects undertaken by cultural institutions that embraced the principles of design participation. At the end of the chapter, I will have shed more light into where this research stands and what the study of the two museum projects (discussed in chapters 4 and 5) could add to the discussion.

A. Sociological accounts of (museum) architecture

The present thesis is situated within a strand of literature that approaches architecture through a sociological lens. Although twenty years ago Garry Stevens stated that this literature "could be read in a day",[1] the review of the relevant literature reveals the emergence of numerous social accounts of architecture-making. Echoing theorists such as Garry Stevens and Robert Gutman who argue for a sociological perspective on architecture, social architectural accounts analyse buildings as being "embedded in a wider social world",[2] conceptualise architecture-making as a social act, placing the practice of architects as well as the tangible outcomes of their work "within the political-economic context who affected their practice and the outcomes",[3] and acknowledge the symbiotic relationship between architecture and capital.[4] Asocial accounts of architecture tend to obscure these relationships,[5] romanticise the notion of architect as a creative genius and fail -exactly because of their asocial perception of architecture-making- to acknowledge the context of power within which the production of architecture takes place.[6] Shaping its social perspective on architecture and conceptualising the practice of architecture as a political act, this research has been heavily influenced by the works of Jeremy Till, Anthony King, Paul Jones, Suzanne MacLeod, Garry Stevens, Nikolaus Fogle and the theories of Pierre Bourdieu. However, the perspective of the research has also been shaped by the discourses of other philosophers,[7] theorists and scholars[8] who have analysed or have provided the

---

[1] Garry Stevens, *The Favoured Circle: the social foundations of architectural distinction* (USA: The MIT Press, 1998), p.17.

[2] Suzanne MacLeod, *Museum Architecture. A new biography* (London and NY: Routledge, 2013), p.26.

[3] Paul Jones, *The sociology of Architecture, Constructing Identities* (Liverpool: Liverpool University Press, 2011), p. 1.

[4] Paul Jones, 'Putting Architecture in its Social Place: A Cultural Political Economy of Architecture'. *Urban Studies,* vol.46, no.12(2009), pp. 2519–2536 (p.2520).

[5] Jeremy Till, 'Forward' in Farhan Karim (ed), *The Routledge Companion to Architecture and Social Engagement* (London, Routledge, 2018), pp. xxvi-xxviii (p.xxvi).

[6] Paul Jones, 'Putting Architecture in its Social Place: A Cultural Political Economy of Architecture', (p.2524).

[7] Among the philosophers whose analytical toolkits have been used by social accounts of architecture-making are Henri Lefebvre, Michel Foucault and Bruno Latour.

[8] Here is a list of some of the influential works that have analysed architecture through a social lens or have made the case for a sociological perspective on architecture:
Robert Gutman (ed), *People and Buildings* (USA: Basic Books, 1972).
Henri Lefebvre, *The production of Space* Translated by Donald Nicholson-Smith. (Oxford: Basil Blackwell, 1991) (Originally published in 1974).

theoretical tools for analysing the symbiotic relationship between architecture and society. From this vast body of work, several key works have been particularly influential.

As mentioned above, sociological accounts analyse buildings and architectural practice as inseparable from society, thus challenging architecture's autonomy. Architecture cannot and should not be autonomous. It cannot be autonomous as it shapes and is shaped by society, and it should not be autonomous as it must be accountable to society, considering its social impact and responsibility emerging exactly from the ability to shape society. As early as 1928, CIAM has referred to the contingencies between architecture and the political and economic sphere in the La Sarraz Declaration,[9] while decades later Henri Lefebvre stated that social relations have spatial underpinnings[10] and Anthony King[11] argued that buildings are metaphors of distribution of power[12], products of the society and tools through which society is maintaining its social forms[13].

Jeremy Till, who has been heavily influenced by Lefebvre's theories, asserts that architecture is "a contingent discipline par excellence",[14] but underscores that architectural practice "does everything to resist that very dependency".[15] Architects

Harold D. Lasswell, *The Signature of Power: Buildings, Communications, and Policy* (USA: Transaction Books, 1978).
Anthony King, *Buildings and Society: Essays on the Social Development of the Built Environment* (London: Routledge, 1980).
Bill Hillier and Julienne Hanson, *The social logic of space,* (Cambridge: Cambridge University Press, 1985).
Bill Hillier, *Space is the machine: a configurational theory of architecture* (Cambridge: Cambridge University Press, 1996).
Dana Cuff, *Architecture: The Story of Practice* (USA: MIT Press, 1992).
Thomas A. Markus, *Buildings & power: freedom and control in the origin of modern building types* (London: Routledge, 1993).
Magali Sarfatti Larson, *Behind the Postmodern Facade: Architectural Change in Late Twentieth-Century America* (USA: University of California Press, 1993).
Albena Yaneva, *Mapping Controversies in Architecture* (GB: Routledge, 2016).
[9] Kenneth Frampton, *Modern Architecture, A Critical History* (London: Thames and Hudson, 1980), p.269.
[10] Henri Lefebvre, *The production of Space*, Translated by Donald Nicholson-Smith, (Oxford: Basil Blackwell, 1991), p.404.
[11] King researched building types (Mattias Kärrholm, Retailising Space Architecture, Retail and the Territorialisation of Public Space (Farnham: Ashgate Publishing Ltd, 2012), p.100.), avoiding an asocial approach though.
[12] Anthony King, *Buildings and society: Essays on the social development of the built environment*, p.4.
[13] *Ibid.*
[14] Jeremy Till*, Architecture Depends* (Massachusetts: The MIT Press, 2009), p.61.
[15] *Ibid.*, p.1.

consider architecture a "closed system"[16] in order to protect their professional territory[17]. However, architecture is "not created in a bubble"[18] but within specific conditions and structures that implicate various agents (users, builders, politicians etc.)[19] and external forces beyond the architects' control that affect every stage of its existence.[20] Architecture is "a balance of colossal forces",[21] thus it cannot be autonomous, asocial or politically neutral[22].

Intellectuals and architects such as Magali Safuri Larson, Frank Lloyd Wright, Dana Cuff and Edward Luytens have highlighted that architecture depends -among other stakeholders- on the client,[23] and scholars like Garry Stevens have underscored the symbiotic relationship between architecture and the powerful elite. Architecture depends on the client more than any other form of cultural production. In the case of capital projects, the client can be an individual among the "powerful and monied"[24], but also a corporation, a government, an institution[25] (a public body less often[26]), or a building committee that represents the original client[27]. Echoing Bourdieu, Stevens underscores that the "ancient social function of the architect was to produce buildings of power and taste for people of power and taste", this still being the function of the dominant players of the architectural field.[28] According to Bourdieu, the fields of cultural production (such as the field of architecture) are divided into two subfields: the restricted (producers producing for their peers, whose knowledge is considered

---

[16] Diana Agrest quoted in Jeremy *Till, Architecture Depends* (Massachusetts: The MIT Press, 2009), p.20.

[17] Till, *Architecture Depends*, p.17.

[18] Awan, Schneider et al., *Spatial Agency: Other Ways of doing Architecture* (NY: Routledge, 2011), p.110.

[19] Till, *Architecture Depends*, p.124.

[20] *Ibid.*, p.1.

[21] *Ibid.*, p.46.

[22] Paul Jones, 'The Sociology of Architecture and the Politics of Building: The Discursive Construction of Ground Zero', *Sociology*, vol.40, no. 3 (2006), pp. 549–565 (p.551).

[23] Paul Jones, *The sociology of Architecture, Constructing Identities*. (Liverpool: Liverpool University Press, 2011), p. 19. and Margaret Crawford, 'Can Architects Be Socially Responsible?' in Diane Ghihardo (ed.), *Out of Site: A Social Criticism of Architecture* (Seattle: Bay Press, 1991), pp.27-45 (p.30).

[24] Dana Cuff, *Architecture: The Story of Practice* (USA: MIT Press, 1992), p.33.

[25] *Ibid.*, p.53.

[26] Tatjana Schneider, 'What if...or Toward a Progressive Understanding of Socially Engaged Architecture' in Farhan Karim (ed), *The Routledge Companion to Architecture and Social Engagement*, pp. 3-13 (p.10).

[27] Robert Gutman, *Architectural practice a critical view* (NY: Princeton Architectural Press, 1988), p.50.

[28] Garry Stevens, *The Favoured Circle: the social foundations of architectural distinction* (USA: The MIT Press, 1998), p.213.

more legitimate than that of other stakeholders involved in architectural projects[29])
and the large-scale production field, the latter being "symbolically excluded and
discredited".[30] The cultural producers (architects included) of the restricted subfield
tend to "feel solidarity" with those belonging to the dominant subfield of the field of
class relations.[31] The prevalent social position of the later "is expressed in the site of
physical space where they are situated".[32]

Cuff argues that only wealthy individuals who have access to personalised
architectural services can enjoy architectural products that are tailored to their
needs.[33] But is this observation accurate? It is, should the term 'needs' refer to the
clients' urge to prove their superiority. Cuff quotes elite architect Peter Eisenmann who
says that "none of my houses is shaped for client's needs. They are designed to shake
them out of those needs".[34] This is because, in doing so, the architects "define the
client's own symbolic superiority",[35] being "hired for their creative reputation"[36]. Thus,
clients that commission architects from the restricted architectural field, are willing to
allow architects to "dictate" their ideas to them. But what about cases where the actual
building users are different from the 'client'? What about the very tangible needs of
the people who are actually going to occupy the space? Tatjana Schneider suggests
that architects (who are overdependent on clients) are caught in the middle of often
unequal power hierarchies that involve the client (who has the economic capital), the
architect (service provider) and the end-user, and typically tend to "define themselves
through their relationship to the client".[37] This tendency has been highly frowned upon
by those scholars who approach architecture through a sociological perspective and is

---

[29] Paul Jenkins, 'Analysis of findings' in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society*, p.141- p.160 (p.150).
[30] Pierre Bourdieu and Johnson Randal (eds), *The Field of Cultural Production: Essays on Art and Literature* (New York: Columbia University Press, 1993), p.39.
[31] *Ibid.*, p.44.
[32] Bourdieu et al., *The weight of the world: Social Suffering in Contemporary Society*, Translated by Parkhurst et al. (USA: Stanford University Press, 1999), p.124.
[33] Dana Cuff, *Architecture: The Story of Practice* (USA: MIT Press, 1992), p.32.
[34] Quoted in Dana Cuff, *Architecture: The Story of Practice* (USA: MIT Press, 1992), p.40.
[35] Garry Stevens, *The Favoured Circle: the social foundations of architectural distinction* (USA: The MIT Press, 1998), p.95.
[36] Graham Winch and Eric Schneider, 'Managing the knowledge-based organization: The case of architectural practice', *Journal of Management Studies*, vol.30, no.6 (1993), pp. 923-937 (p.925).
[37] Tatjana Schneider, 'The paradox of social architectures' in Kenny Cupers (ed), *Use matters: An alternative history of architecture* (UK, USA: Routledge, 2013), pp. 251-261 (p.256).

also critisised by this research which asks architects not only to consider the needs of their institutional client (the museum) but also of their real clients (the members of the general public who are going to occupy the museum space).

In his book *Towards a humane architecture* (1974), which refers to all the shortcomings of his contemporary architectural practice, Allsopp argued that architecture's dialectic relationship with users had broken,[38] as architecture was only relevant to an elite group of people and isolated from its wider audience, failing to meet users' needs and treating them as abstractions.[39] Giancarlo De Carlo -one of the prominent figures in the field of participatory design[40]- in his work *Legitimising Architecture* (1968) asserted that the architectural and planning proposals of the 1928 La Sarraz Declaration were replaced by a reality of built environments that are a "palpable manifestation of an abuse perpetrated first on the poor and then even on not-so-poor".[41] Publishing *Legitimising Architecture* in 1968, the year of the big scale students revolts, De Carlo considered the latter a reflection of the crisis in architectural practice and theory which has often served the powerful, failing to reveal the unequal power structures that were penetrating society. As Fogle notes, physical spaces are the product of a "long process of deliberation and negotiation"[42] but also manifestations of "symbolic violence", as they reproduce and manifest unequal social relations.[43] Paul Jones asserts that the sociological lens enables to explore up to what degree, the dominant classes have the power to define "legitimate symbols of cultural identities", these symbols often being landmark buildings, such as museums.[44] The sociological perspective also opens new ways to explore how the legitimisation of cultural symbols

---

[38] Bruce Allsopp, *Towards a Humane Architecture* (London: Frederick Muller, 1974), p.4.
[39] *Ibid.*
[40] For instance, De Carlo designed the expansion of the University of Urbino (including dormitories, academic spaces etc) through participatory planning processes that involved 10,000 students and lasted 20 years. Mary C. Comerio, 'Design and Environment: 20 years of Community Architecture in Henry Sanoff (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp. 49-62 (p.51).
[41] Kenneth Frampton, *Modern Architecture, A Critical History* (London: Thames and Hudson, 1980), p.278.
[42] Nikolaus Fogle, *The Spatial Logic of Social Struggle: A Bourdieuian Topology* (USA: Lexington Books, 2011), p.97.
[43] *Ibid.*, p.62.
[44] Paul Jones. 'The Sociology of Architecture and the Politics of Building: The Discursive Construction of Ground Zero', *Sociology*, vol. 40 no.3 (2006), pp. 549–565 (p.551).

can echo a fairer balance of forces and how can physical space can reproduce social relations that reflect social equality.

A sociological standpoint calls for a shift of focus from the architects as individual professionals and from architectural accounts fascinated with powerful patrons, building types[45] and architectural masterminds[46] to the "larger social entity […] which structures the entire social universe of the architect",[47] the latter being only one component of this universe. For Till, there is a gap between asocial, official accounts of architecture that tend to ignore the external forces that shape architecture and "the architecture whose story is so rarely told".[48] The gap becomes even wider by architectural accounts who are intrigued by "the aesthetic and tectonic object"[49] and by building types that are "more or less removed from the everyday",[50] museums included. Forty, quoting Reyner Banham, notes that architectural historians fail to see the everyday that is "under their noses" and only discuss "canonic" works.[51] Till maintains that there is a need to examine more "the everyday, the social, and the economic as forces that shape architecture",[52] thus adopting a sociological perspective.[53] Stevens also claims that there is more to the social reality of architecture than what the framework of the sociology of the professions -used in most sociological accounts of architecture before 2000s[54]- can capture[55]. What Stevens proposes is a new route to such an analysis, based on the very spatial, social theories of the French intellectual Pierre Bourdieu. By adopting the Bourdieusian apparatus, Stevens denies

---

[45] Built forms were classified to specific building types according to their morphology, their function or both. (Mattias Kärrholm, *Retailising Space: Architecture, Retail and the Territorialisation of Public Space* (Farnham: Ashgate Publishing Ltd, 2012), p. 96)) There are theorists ad philosophers like Thomas Markus (Buildings and Power), Anthony King and Max Stirner who discussed building types in a social context. However, there are also architectural accounts who capitalising on the form and the design, miss the social element and eventually objectify architecture. (Mattias Kärrholm, *Retailising Space*, p.95)

[46] Stevens, *The Favoured Circle*, p.12.

[47] *Ibid.*, p.3.

[48] Jeremy Till*, Architecture Depends*, (Massachusetts: The MIT Press, 2009), p.19.

[49] *Ibid.*, p.162.

[50] *Ibid.*, p.138.

[51] Adrian Forty, 'Future Imperfect' in Iain Borden et al. (eds), *Forty Ways to Think about Architecture: Architectural History and Theory Today* (USA: John Wiley & Sons, 2014), pp. 17- 32 (p.18).

[52] Till, *Architecture Depends*, p.19.

[53] Nikolaus Fogle, *The Spatial Logic of Social Struggle: A Bourdieuian Topology*, p.60.

[54] Garry Stevens, *The Favoured Circle*, p.23.

[55] *Ibid.*, p.36.

the value in examining architecture as solely an art, science or profession.[56] Fogle, also a proponent of the Bourdieusian perspective, argues that this lens enables an understanding of physical space not as a "mundane part of human existence" but instead as one of the "deepest sources of social power".[57] Moreover, -influenced by Bourdieu- Fogle reveals the possibility of resistance, calling for a critical approach towards the built environment instead of a passive acceptance, not only for architectural theorists, but also for users of the space. Having challenged the division between objectivism and subjectivism as mentioned in chapter 1, the Bourdieusian approach avoids describing individuals as "actors caught in some sort of play they have had no part in writing".[58] Instead, actors are able to resist to and challenge the architectural status quo in cases where the latter encourages unequal distributions of power.

Apart from accounts who have discussed architecture adopting a sociological perspective, there is also a body of work who has discussed the civic role of the museum and its relationship with museum architecture, again through a sociological lens and often by using the Bourdieusian toolkit. Suzanne MacLeod is among those scholars who have focused on everyday stories of museum architecture that are rarely told. MacLeod has captured the shift of architectural analysis towards a sociological perspective and made her own contribution towards a study of museum architecture that focuses on users' histories and the impact of the museum architecture on their experience[59]. MacLeod underscores that museum buildings, through and beyond their physicality, reflect the values of those who shaped them,[60] as buildings are "objectified history"[61]. In Museum Architecture: A new biography, influenced by Lefebvre and King, she argues that museum buildings are a physical manifestation of social relationships, distribution of power, and individual, political and economic agendas, deeply "implicated in social processes of meaning making".[62] So museums, just like any other

---

[56] *Ibid.*, p.83.
[57] Fogle, *The Spatial Logic of Social Struggle: A Bourdieuian Topology*, p.71.
[58] Stevens, *The Favoured Circle*, p.52.
[59] Suzanne MacLeod, *Museum Architecture. A new biography* (London and NY: Routledge, 2013), p.22.
[60] Suzanne MacLeod, 'Towards an ethics of museum architecture' in Janet C. Marstine (ed), *Routledge Companion to Museum Ethics* (Hoboken: Taylor and Francis, 2012), pp. 379-392 (p.380).
[61] Thomas F. Gieryn, 'What buildings do', *Theory and Society*, vol.31, no.1 (2002), pp. 35-74 (p.39).
[62] MacLeod, *Museum Architecture. A new biography*, p.180.

built forms, are not only shaped by complex social relationships but also shape and maybe reproduce these relations. Eilean Hooper Greenhill writes: "Museums, in common with all other social institutions, serve many masters, and must play many tunes accordingly".[63] However, as it will be discussed in section D, museums are not just any other building type or social institution and it is very important to explore what kind of social hierarchies museum spaces seek to establish or encourage.[64] Museums are among those elements of the built environment ("buildings of power, buildings of state, buildings of worship, buildings to awe and impress") used by the dominant classes to "justify their domination of the social order"[65] and thus are typically produced by the restricted architectural field.[66] Moreover, Hooper-Greenhill argues that "museums and galleries can, and should, be seen as neutral ground" that represents various social groups.[67] However, the Bourdieusian lens suggests that this neutrality is not possible. Museums are social spaces and spaces of struggle and as such, they cannot be neutral.

Paul Jones is among those scholars who systematically analysed architecture through a Bourdieusian perspective, but also narrowed down his focus on the discussion of museum architecture through such a perspective. In their collaborative work 'Museum Architecture Matters', MacLeod and Jones underline that the production of (museum) architecture takes places within a complex cultural and political-economic context of power[68] that may involve unequal power relationships and inequality. Thus, museum buildings can be caught up in the darker aspects of the social world.[69] However, just like Till, Jones notes that apart from examining the external social forces affecting its production, it is also necessary to reveal the power forces internal to the architectural field[70] -using the Bourdieusian terminology. Moreover, Jones and MacLeod -towards their endeavor to capture the reality of

---

[63] Eilean Hooper- Greenhill, *Museums and the Shaping of Knowledge*, (London: Routledge, 1992), p.1.
[64] MacLeod, *Museum Architecture. A new biography*, p.26.
[65] Stevens, *The Favoured Circle*, p.86.
[66] *Ibid.*, p.87.
[67] Eilean Hooper-Greenhill, *Museums and their visitors*, (London and NY: Routledge, 1994), p.101.
[68] Paul Jones and Suzanne MacLeod, 'Museum Architecture Matters', *Museums& Society*, vol. 14, no.1(2016), 207-219 (p.208).
[69] *Ibid.*
[70] Paul Jones, *The sociology of Architecture, Constructing Identities*. (Liverpool: Liverpool University Press, 2011), p. 24.

museum architecture, a reality closely linked with the everyday and the often hidden stories of architecture- both underscore that architectural processes are an important area of study for extracting rich information regarding the social nature of the museum space[71] and its tangible and intangible transformation. This observation encourages this research to shift its focus from the aesthetics of the museum buildings to the reality of their planning processes, analysing them through a Bourdieusian lens.

The Bourdieusian apparatus has the necessary flexibility to capture the social complexity implicated in (museum) architecture projects, depicting space as a dynamic entity that "has a history created by its users",[72] and conceptualising "each state of the social world" as "a temporary equilibrium".[73]

Moreover, the Bourdieusian apparatus enables a variegated understanding of the power structures within architecture, an understanding deemed as crucial as mentioned above. The Bourdieusian lens enables an understanding of architecture as "a field of cultural production, a social space"[74] within which different forces compete for positions within the field, for "the rules of the game",[75] for the goals[76] and for different capitals, and through this struggle shape the field itself[77]. As mentioned above, the architectural field is not homogenous, but instead consists of the restricted and the mass-production subfields with different internal dynamics.[78] Paul Jones notes that the dominant subfield of architectural practice involves architects, known also as "elite architects" or "stararchitects",[79] who are in the pursuit of symbolic capital more than the architects belonging in the subordinate subfield. The notion of symbolic capital can be associated with architects' endeavor to create buildings that could be recognised as icons.[80] The architects belonging to the subordinate subfield, are mainly competing for economic reward and for their professional status. On the other hand,

---

[71] Paul Jones and Suzanne MacLeod, 'Museum Architecture Matters', (p.209) and Suzanne MacLeod, *Museum Architecture. A new biography*, p.16.

[72] Fogle, *The Spatial Logic of Social Struggle: A Bourdieuian Topology*, p.8.

[73] Pierre Bourdieu, *The Logic of Practice*, Translated by Richard Nice (Stanford, California: Stanford University Press, 1990), p.141.

[74] MacLeod, *Museum Architecture. A new biography*, p.16.

[75] Jones, *The sociology of Architecture, Constructing Identities*, p. 14.

[76] *Ibid.*

[77] *Ibid.*

[78] Stevens, *The Favoured Circle,* p.98.

[79] Charles Jencks, 'The iconic building is here to stay', *City*, vol.10, no. 1 (2006), pp. 3-20 (p.9).

[80] Fogle, *The Spatial Logic of Social Struggle,* p.106.

elite architects are able to "define the capitals worth competing for",[81] are the "taste makers",[82] have the power to distance their practice from economic capital[83] and "reframe it in terms of aesthetic progression of symbolic value",[84] eventually considered to be the producers of "legitimate architectural form"[85]. Besides, the most valued form of capital within the field of architecture is that of symbolic capital.[86] Paradoxically, the "mass" subfield is responsible for the creation of the vast majority of buildings, while the "restricted" is responsible for only a minority of buildings that dominate most architectural histories.

The use of the Bourdieusian toolkit also requires attention to building types, technical standards, architectural styles and norms, because as Fogle states, all of these -as regularities produced and perpetuated by the field of architecture- "in turn produce and perpetuate the very physical structures of which their social positions are a product".[87]

Finally, the Bourdieusian apparatus encourages the researcher who uses the Bourdieusian perspective to adopt a critical approach towards museum architecture, in line with the sociological accounts mentioned above who challenged the architectural status quo. Bourdieu himself was a critical theorist as he not only captured the way society functions, but also critisised it, having his own ideas about how it should work.[88] However, architects have the tendency to favour the architectural status quo and "remain fixed in their social position and work cooperatively toward maintaining that position". Architects wouldn't favour revolutionary societal changes that could be a threat to the position and identity of their most-important "clientele" who sustains their work.[89] As Habraken believed, architects rarely embrace change.[90] So architects seeking to do things differently,

---

[81] Jones, *The sociology of Architecture, Constructing Identities* p. 15.
[82] *Ibid.*
[83] MacLeod, *Museum Architecture. A new biography.*, p.17.
[84] *Ibid.*
[85] Jones, *The sociology of Architecture, Constructing Identities.*, p. 16.
[86] Stevens, *The Favoured Circle: the social foundations of architectural distinction*, p.104.
[87] Fogle, *The Spatial Logic of Social Struggle*, p.87.
[88] Stevens, *The Favoured Circle,* p.41.
[89] Fogle, *The Spatial Logic of Social Struggle,* p. 147.
[90] John N. Habraken, 'Towards a new professional role' in Henry Sanoff, *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp. 71-75 (p.74).

opposing the status quo and prioritising the needs of the general public, are in fact taking heterodoxic positions within the architectural field.

B. Conventional and alternative architecture

Approaching architecture through a sociological standpoint has a significant impact on how the agency of the architect and the user, as well as the processes and the scope of architecture are understood. The myth of sole authorship in architecture collapses and what emerges is a consideration of users' agency leading to a conceptualisation of architecture as an ongoing and collective endeavor. This shift in the definition of architecture, coupled with an emphasis on architecture's social outlook opens new ways of interpreting the architect's role and paves the way for even more radical conceptualisations of architecture as a participatory endeavour.

B.1. The illusion of sole authorship

According to sociological accounts of architecture, a lot of its 'ailments' stem from the illusion of architects being the sole creators of architecture. This illusion has a negative impact on how architecture is produced, theorised, and presented, focusing on buildings as fixed objects, concealing the imbalance of power relations involved in the making of architectural space and treating users as mere abstractions or passive consumers of space.

Lefebvre had stated that "architects are assigned architectural space as their (private) property".[91] Unequivocally there is a tendency from architects, architectural theorists[92] and critics, to consider buildings as solely the result of their architects' creativity and conceal the stories and the actions of the other agents that shape and occupy the architectural space. Architects tend to "think of a building as a complete thing" and users "are supposed to march in and gratefully do exactly what it was declared they would do [..] during the design stage".[93] This tendency is a result of the architectural training[94] and the profession which sustain the notion of sole authorship to safeguard the professional boundaries.[95] Turner speaks of a paternalistic attitude

[91] Henri Lefebvre, *The production of Space*, Translated by Donald Nicholson-Smith, (Oxford: Basil Blackwell, 1991), p.89.
[92] Garry Stevens, *The Favoured Circle: the social foundations of architectural distinction* (USA: The MIT Press, 1998), p.16.
[93] Stewart Brand, *How buildings learn: what happens after they're built*, (USA: Viking, 1994), p.64.
[94] Dana Cuff, *Architecture: The Story of Practice*, p.21
[95] Jonathan Hill, 'Introduction', in Jonathan Hill (ed), *Occupying Architecture: Between the Architect and the User* (London: Routledge, 1998), pp. 2- 12 (p.5) and Jeremy Till, 'Architecture of the impure

based on a sustained assumption that the non-expert is fully dependent on the omnipotent architect "who cultivates the mystery of his or her activity in order to increase dependency and professional fees'".[96] Jonathan Hill argues that maintaining the illusion of sole authorship is, in fact, one of the key objectives of the architectural profession.[97]

The notion of sole authorship in architecture is taken to extremes in the case of starchitecture, also known as iconic architecture,[98] created by an elite or 'stararchitects'.[99] Iconic buildings are solely associated with the name of the stararchitect, the lead partner of an architectural firm, ignoring the various other stakeholders involved in the realisation of the project. Deyan Sudjic, critic of The Observer newspaper since 2000, wrote: "There can never have been a moment when quite so much high-visibility architecture has been designed by so few people. Sometimes it seems as if there are just thirty architects in the world".[100] Day and Parnell note that "while architectural history is largely the history of architects, it was never as ego-led as today"[101] and Sirefman observes that the field of architecture is not "immune" to the celebrity culture.[102] Developers are seeking to hire starchitects to work on high profile projects[103] (such as museums), hoping to create a new "Bilbao effect",[104] as starchitects "have become so valuable now, as urban alchemists and as marketing vehicles, for developers to ignore".[105] Starchitects are "a sort of 'brand' for ambitious patrons, repeating the promotional tactics and mobility of high fashion",[106]

community' in Jonathan Hill (ed), *Occupying Architecture: Between the Architect and the User* (London: Routledge, 1998), pp. 61-75, (p.70).

[96] John F.C. Turner, *Housing by People: Towards autonomy in building environments* (Minnesota, Marion Boyars, 1976), p.18.

[97] Jonathan Hill, 'The use of architects', *Urban Studies*, vol. 38, no. 2 (2001), pp. 351-365 (p.352).

[98] Shelley Homstein, *Losing Site Architecture, Memory and Place* (Farnham: Ashgate Publishing Ltd, 2011), p.107.

[99] *Ibid.*, p.108.

[100] Deyan Sudjic, *The Edifice Complex: The architecture of power* (London: Penguin Books, 2005), p.296.

[101] Christopher Day and Rosie Parnell, *Consensus Design: socially inclusive process* (Oxford, Boston: Architectural Press, 2003), p.206.

[102] Susanna Sirefman, 'Formed and Forming: Contemporary Museum Architecture', *Daedalus*, vol. 128, no. 3 (1999), pp.297-320 (p.300).

[103] Shelley Homstein, *Losing Site Architecture, Memory and Place,* p.108.

[104] Richard Ingersoll and Spiro Kostof, *World architecture: a cross cultural history* (USA: Oxford University Press, 2013), p.921.

[105] Christopher Hawthorne quoted in Shelley Homstein, *Losing Site Architecture, Memory and Place*, p.108.

[106] Ingersoll and Kostof, *World architecture*, p.918.

and the buildings' reputation is basically the reputation of their creators[107]. The problem is that the tendency to aestheticise the field of architecture, focusing on stararchitects' practices and works, adds to the perception of the architect as a romantic genius and conceals the "ideological production of architectural values in the context of the durable and continuous mobilisation of architecture by the politically powerful",[108] eventually disconnecting stararchitects and society even more[109].

Architects' tendency to consider architecture as solely their own territory, is also reflected in drawings and photographs.[110] There is a large strand of scholarship which "idolises" architects as the sole creators of buildings, is fascinated with built forms as finalised aesthetic objects, assumes that architectural process ends the minute the building is realised -before the users enter the space-,[111] tends to prioritise architect's meaning[112] and justifies architects' "sense of privileged isolation" and their "defensive relationship with wider society".[113] Clearly, these positions are at odds with the perception of architecture as embedded in society, within a universe consisting of various social groups that generate meaning.[114]

B.2. Architecture as a collective and ongoing endeavour

Moving away from the illusion of sole authorship allows a much richer and socially conscious practice, use and understanding of architecture. Seeking to encourage the perception of architecture as a process which encourages a "plurality of voices and meanings", postmodernism's deconstruction concerns have led to the notion of the "death of the author".[115] A number of scholars have denied the notion of sole

---

[107] Brand, Stewart, *How buildings learn: what happens after they're built* (USA: Viking, 1994), p.52.
[108] Paul Jones, *The sociology of Architecture, Constructing Identities* (Liverpool: Liverpool University Press, 2011), p. 23.
[109] Jenkins et al. 'Preface' in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society* (UK: Routledge,2010), p.xiii- p.xvi (p.xvi).
[110] Scholars such as Henri Lefebvre, Thomas Markus Jonathan Hill, Jeremy Till, Susanna Sirefman, Garry Stevens and Shelley Homstein have discussed how drawings and photographs and a fascination with them often lead to a problematic depiction and understanding of architecture, a depiction that omits architecture's social reality.
[111] Suzanne MacLeod, *Museum Architecture. A new biography*, (London and NY: Routledge, 2013), p.18 and Jonathan Hill, 'Introduction' in Jonathan Hill (ed), *Occupying Architecture: Between the Architect and the User* (London: Routledge, 1998), pp. 2- 12 (p.3).
[112] Martin Locock, 'Meaningful Architecture' in Martin Locock, *Meaningful Architecture: Social Interpretations of Buildings* (Aldershot: Avebury, 1994), pp. 1-13 (p.4).
[113] Jenkins et al., 'Preface' in *Architecture, participation and society*, (p.xiii).
[114] Martin Locock, 'Meaningful Architecture', (p.6).
[115] Paul Jones, *The sociology of Architecture,* p. 35, 36.

authorship, among them Albena Yaneva[116], Martin Locock[117], Jeremy Till -who stated that architecture is the result of the influence of various "societal agencies"[118]-, and Jonathan Hill -who argued that "architects do not have a monopoly over architecture"[119]-. Till echoed Lefebvre who wrote: "it is the supreme illusion to defer to architects […] as being experts or ultimate authorities in matters relating to space".[120] Dana Cuff is also among those who opposed the myth of the omnipresent and omnipotent architect,[121] stating that architectural practice is "the everyday world of work where architecture takes shape" and thus involves numerous individuals[122]. Albena Yaneva is another voice which states that the story of architecture as a process is a story of the making of the social.[123] However, it was only after 1980s and 1990s that architectural accounts began to show more attention to the process of design, instead of focusing only on the design outcome.[124]

The departure from architectural contemplations focused on outcomes, allows an understanding of buildings as "never at rest"[125] and, despite their "concrete materiality", as "never fixed"[126]. Architects are no longer expected to create "finished and unchangeable solutions, but to develop solutions from continuous two-way communication with those who will use their work".[127] MOM state that architecture can be interpreted as a "transformation of space by human work", thus a process and not a product.[128] Moving beyond the equation architecture=buildings[129] -an equation,

---

[116] Albena Yaneva, *Mapping Controversies in Architecture* (GB: Routledge, 2016), p.3.

[117] Martin Lockock, 'Meaningful Architecture', (p.5).

[118] Jeremy Till, *Architecture Depends* (Massachusetts: The MIT Press, 2009), p.126.

[119] Jonathan Hill, 'Drawing forth immaterial architecture', *Architectural Research Quarterly*, vol. 10, no. 1 (2006), pp.51-55 (p.54).

[120] Henri Lefebvre, *The production of Space*, p.95.

[121] Dana Cuff, *Architecture: The Story of Practice*, p.22.

[122] *Ibid.*, p.3.

[123] Albena Yaneva, *Mapping Controversies in Architecture* (GB: Routledge, 2016), p.3.

[124] Dana Cuff, *Architecture: The Story of Practice* (USA: MIT Press, 1992), p.15.

[125] Robert Beauregard, 'We blame the building! The architecture of distributed responsibility', International Journal of Urban and regional research, vol. 39, no. 3 (2015), pp. 533-549 (p.541).

[126] Peter Kraftl and Peter Adey, 'Architecture/Affect/Inhabitation: Geographies of Being-In Buildings' *Annals of the Association of American Geographies*, vol. 98, no. 1 (2008), pp. 213-231 (p.226).

[127] Kin Wai and Michael Siu, 'User's Creative Responses and Designer's Roles', *Design Issues*, vol. 19, no. 2 (2003), pp. 64-73 (p.73).

[128] MOM (Morar de Outras Maneiras), 'Architecture as Critical Exercise: Little Pointers, Towards Alternative Practices', *Field: A free journal for architecture*, vol.2, n.1, pp.7-30 (p.9).

[129] Awan, Schneider et al., *Spatial Agency: Other Ways of doing Architecture* (NY: Routledge, 2011), p.32.

that according to Frampton, both architects and critics failed to challenge[130]- allows the conceptualisation of architecture as an ongoing, social process and encourages architects to move beyond the conception of a physical, material space, towards the imagination of a social or -in Lefebvre's words- a "lived" space.[131] This could mean that the answer to a spatial problem is not always the addition or alteration of physical space. In "Invisible Agency", Jeremy Till and Tatjana Schneider propose a new role for the architect that is not solely about "adding of more stuff in the world".[132] One of their examples is the design consultants Place Station who, when invited to redesign the crowded corridor of a London school, ended up redesigning the school's break timetable: a non-material solution to a spatial problem.[133] Focusing less on the final outcome and more on the processes that shape that outcome,[134] Till suggests that a building should no longer be defined as a "lump of stuff" but as an ongoing process through which various social agents, such as architects, clients, builders and users, "all contribute to the making and remaking of stuff".[135] This definition of building hints an opportunity for users' architectural participation in various stages of the design and process -a theme discussed in the co-edited by Till work *Architecture and Participation* (2005). Moreover, the understanding of architecture as a process is key for this research which shifts the focus from the study of museum buildings to the analysis of their (participatory) planning processes and their social reality.

B.3. Users' agency

Extending the notion of architecture as an ongoing and collective endeavour, there are architectural contemplations who underscore the role of the user as an active agent who shapes architecture through use. In *People and Buildings*, originally published in 1972, Gutman was one of the first theorists[136] who regarded the "use stage", the stage

[130] Martin Woessner, 'Ethics, architecture and Heidegger', *City*, vol. 7, no. 1 (2003), pp.23-44 (p.31).
[131] Jeremy Till, *Architecture Depends*, p.122.
[132] Jeremy Till and Tatjana Schneider, 'Invisible Agency", *Architectural Design*, vol.82, no.4 (2012), pp.38-43 (p.38).
[133] *Ibid.*, (p.41).
[134] Jeremy Till, *Architecture Depends*, p.151.
[135] *Ibid.*, p.116.
[136] Stewart Brand notes in Ancient Greece and Roman Empire, the user was an indistinguishable element of domestic architecture. Houses were considered as the unity of their materiality and the human element; they were called 'domus', a term that described not only the built structure, but also the user

during which users occupy the building, as one of the four stages of the building process.[137] Gutman wrote that an occupant can make changes to an existing built structure to cover his needs and "the building cannot fight back".[138] However, in *How buildings learn: what happens after they're built* (1994), Steward Brand argues that there are some categories of buildings-particularly institutional buildings- that resist to change "as if they were designed specifically to prevent change for the organisation inside", while others -e.g. domestic buildings- adapt more easily.[139] Chapter 4 will explore how Derby Silk Mill, an institution that went through a significant organisational change, redeveloped its building in line with this organisational transformation and created an outcome adaptable to change. Without referring to specific building types, Paul Jones and Suzanne MacLeod argue that buildings are shaped both through "occupation and use as they are through processes of design".[140] The term "domestication", encountered in their discourse, refers to the phenomenon of altering the built environment by living in it.[141] Alternative accounts of architecture, such as the edited volume *Use matters: an alternative history of architecture* (2013), shed more light on what Kenny Cupers calls the "blind spot of architecture",[142] which is the impact of user as an "agent of change", an impact that often remains unacknowledged.[143]

This research will be based on the idea of creative user as conceived by Jonathan Hill. Hill considered users as illegal architects.[144] Contrary to historians such as Pevsner who tend to place their focus on the moment of creation -"after the builders have exited but before the public enters"[145]-, Hill acknowledges users' potential to create

of the building. (Stewart Brand, *How buildings learn: what happens after they're built* (USA: Viking, 1994), p. 23)

[137] Robert Gutman, 'The Questions Architects Ask' in Robert Gutman (ed), *People and Buildings* (USA: Basic Books, 1972), pp.337- 369 (p.344).

[138] *Ibid.*, (p.366).

[139] Stewart Brand, *How buildings learn,* p.7.

[140] Paul Jones and Suzanne MacLeod, 'Museum Architecture Matters', *Museums& Society*, vol.14, no.1 (2016), pp.207-219 (p.208).

[141] *Ibid.*, (p.212).

[142] Kenny Cupers, 'Introduction' in Kenny Cupers (ed), *Use matters: An alternative history of architecture* (UK, USA: Routledge, 2013), pp. 1-12 (p.1).

[143] *Ibid.*, (p.2).

[144] Jonathan Hill (ed), 'Introduction' in Jonathan Hill (ed), *Occupying Architecture: Between the Architect and the User* (London: Routledge, 1998), pp. 2- 12 (p.6).

[145] Suzanne MacLeod, *Museum Architecture. A new biography*, p.17.

architecture through use, echoing Lefebvre's notion of "lived space" in which "design, building and use are simultaneous".[146] In his innovative works, *Occupying Architecture: Between the Architect and the User* (1998), *The Use of Architects* (2001) and *Actions of Architecture: Architects and Creative Users* (2003), he explored the relationship architect-user and has suggested the division of the users of architectural space into three categories: the passive, the reactive and the creative user.

Architectural practice and accounts tend to think of users as passive, at best as reactive. However, Hill believes that users could and should influence the creation of architectural space as much as the architect.[147] Passive users are not considered capable to alter the space, its use and meaning. Also, their behaviour is deemed to be predictable.[148] Architects often assume, in a more deterministic perception of architecture, that having shaped a building, they can also shape the social relationships between the people who are going to occupy this building.[149] For architects seeking to protect their professional territory, this means that architects tend to think that the users will passively live with architecture only in a predetermined way,[150] unable to come up with new unexpected uses for the space. For architects seeking to bring positive social change, it means that they naively assume that architecture alone is enough to bring this change. But as De Carlo argued "in itself architecture cannot change anything; what it does do is to prepare the way for change".[151]

---

[146] Silke Kapp and Ana Paula Baltazar, 'Out of Conceived Space: For Another History of Architecture', The Proceedings of Spaces of History/ Histories of Space: Emerging Approaches to the Study of the Built Environment, A Conference at the University of California, Berkeley, April 30 & May 1, 2010.

[147] Jonathan Hill, 'The use of architects', *Urban Studies*, vol. 38, no. 2 (2001), pp. 351-365 (p.364).

[148] Jonathan Hill, *Actions of architecture: architects and creative users* (London, NY: Routledge, 2003), p.28.

[149] Robert Gutman, Introduction to 'Social Theory in Architectural Design' in Robert Gutman (ed.), *People and Buildings* (USA: Transaction Publishers: 2009), pp.170- 171 (p.170).

[150] Broady, critisising architectural determinism for its inadequacy to provide an accurate account of the relation between built environment and human behaviour, (Maurice Broady, 'Social Theory in Architectural Design' in Robert Gutman, *People and Buildings* (USA: Transaction Publishers: 2009), pp.171- 185 (p.184)) invoked a concept introduced by Herbert Gans (a sociologist and urban planner) in 1970's: the potential and the effective environment (Herbert J. Gans, *People & Plans. Essays on Urban Problems and Solutions* (USA: Basic Books Inc., 1968), p.4). The building is only a potential environment that may imply an expected social behaviour from its occupants. (Broady, p. 181) The effective environment includes the wide spectrum of the parameters which affect social behaviour, parameters which extend beyond the physical building, including the "social structure and cultural attributes of the people who use it". *(Ibid.)*

[151] De Carlo et al., 'Architecture is too important to leave to the architects: a conversation with Giancarlo De Carlo'. Volume. (2005) < http://volumeproject.org/architecture-is-too-important-to-leave-to-the-architects-a-conversation-with-giancarlo-de-carlo/> [accessed 20 May 2019].

The section above referred to the first category of user conceptualised by Hill: the passive user. The second category identified by Hill is that of the reactive user. The latter can alter the physical characteristics of space but his freedom is limited; reactive user is able to choose from a limited and predictable range of modifications of the space, defined by the architect.[152] Unlike the two other categories, the third category -that of "the creative user"- is able to create a new space or generate a new meaning for an existing place, as well as new uses.[153] Creative use as described by Hill can "either be a reaction to habit, result from the knowledge learned through habit, or be based on habit, as a conscious, evolving deviation from established behaviour".[154] The affirmation of this type of knowledge that users' hold lies at the heart of architectural participation movements as it will be discussed in section C. Allying with an understanding of users as being creative, this research thus seeks to explore how their knowledge and experience can be applied to the pre-use stage as well. Hill mentions that it is rare for users (non client-users), to be involved in or influence the design process,[155] however -as early as 1972- Gutman had suggested that it is necessary for architects to alter their practice and consult future users **during** the design process.[156] Section D will refer to the notion of involving users in the design process in a far more participatory way than merely consultation.

B.4. Socially responsible architecture

As mentioned in the sections above, alternative architectural accounts and practices have reassessed the role of the architects and the users' agency, as well as redefined architecture as an ongoing process embedded in society. These contemplations are coupled with a reflection on architecture's social impact, a reflection that has preoccupied part of the architectural field for a long time. After WWII, many architects reflected on their role and their assumptions about their

---

[152] Jonathan Hill, *Actions of architecture*, p.28.
[153] *Ibid.*
[154] *Ibid.*
[155] Jonathan Hill, 'The use of architects', (p.362).
[156] Robert Gutman, Introduction to 'Social Theory in Architectural Design' in Robert, Gutman (ed.) *People and Buildings* (USA: Transaction Publishers: 2009), pp.170- 171 (p.170).

clients.[157] Following the 1950s schism of Team 10[158] (whose member was Giancarlo de Carlo, a key figure in the area of Participatory Design as it will be discussed below) with the CIAM, Modernism (and its rather ocularcentric approach to architecture[159]) was more and more being critisised for being elitist[160] and failing to deal with social problems[161] or address the needs of the communities[162]. Modernist architects assumed that they "knew the universal needs of the users better than the users themselves",[163] maintaining architect's authority regardless of modernism's "revolutionary zeal"[164] to bring social change[165]. Postmodernism, which emerged from "the disillusionment" of this vision, has challenged the elitist connotations of architectural practice according to which the architect is solely responsible for assigning definite uses and meanings of spaces.[166] In his work *Towards a Humane Architecture*, Allsopp advocated a shift from the architect- the "elitist big-brother" to an architect who designs with sympathy and empathy for people and for what the latter "have the right to expect".[167] Allsopp stated that "architecture is not for architects; it is for people"[168], thus architects should avoid assumptions regarding users' needs[169] and believed that a sufficiently humane architectural practice is architects designing **for** people[170]. However, this research seeks to underline that sufficiently humane architectural practice is architects designing **with** people. The user turns into a co-producer who "actualises the design by

---

[157] Nan Ellin, 'Participatory Architecture on the Parisian Periphery: Lucien Kroll's Vignes Blanches', *Journal of Architectural Education*, vol. 53, no.3(2000), pp. 178-183 (p.182).

[158] Also known as Team X

[159] Mark Paterson, 'More-than visual approaches to architecture. Vision, Touch, Technique'*, Social & Cultural Geography*, vol.12, no.3 (2011), pp. 263-281 (p.263).

[160] Jenkins et al., 'Preface' in Paul Jenkins and Leslie Forsyth (eds) *Architecture, participation and society*, p.xiii- p.xvi (p.xvi)

[161] Richard Ingersoll and Spiro Kostof, *World architecture: a cross cultural history*, (USA: Oxford University Press, 2013), p.898 and Margaret Crawford 'Can Architects Be Socially Responsible?' in Diane Ghihardo (ed.), *Out of Site: A Social Criticism of Architecture* (Seattle: Bay Press, 1991), pp.2-45 (p.38).

[162] Richard Ingersoll and Spiro Kostof, *World architecture: a cross cultural history,* p. 899

[163] MOM (Morar de Outras Maneiras), 'Architecture as Critical Exercise: Little Pointers, Towards Alternative Practices'. *Field: A free journal for architecture*, vol.2, no.1, pp. 7-30 (p.13-14).

[164] Mary McLeod, 'Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism', *The MIT Press*, no. 8(1989), pp.22-59 (p.26).

[165] Jose L. Gamez and Suzan Rogers, 'An architecture of Change' in Bryan Bell and Katie Wareford (eds), *Expanding Architecture: Design as Activism* (USA: Metropolis Books, 2008), pp. 18-25 (p.19)

[166] Paul Jones, *The sociology of Architecture,* p. 36

[167] Bruce Allsopp, *Towards a Humane Architecture*, (London: Frederick Muller, 1974), p.77

[168] *Ibid.*, p.3

[169] *Ibid.*, p.86

[170] *Ibid.*, p.58.

filling in its gaps or indeterminacies of meaning".[171] The idea of close collaboration with end users was a key principle in movements such as participatory design, spatial agency, self-help and social architecture (which was considered "an instrument for progressive social change"[172]). These concepts emerged after 1960s (especially after May 1968)[173] and 1970s and became quite prominent in architectural debates.[174]

However, nowadays, there is still a deep disconnection between what the public needs and what the system of architecture provides.[175] Nevertheless, architectural processes have the potential to enable individuals and communities to "improve and celebrate their lives".[176] Alternative voices within the architectural and the design field call for a reflection on architecture's contribution to democracy, stating that as "design is an expression of human intent in the material world",[177] architects have an inherently political role as "contributors to the creation of […] spatial, and hence social relationships in the name of others"[178].

Alternative discourses envision an architecture designed for everyone's feelings and lives;[179] an architecture that prioritises the human element and encourages bottom up processes that ensure social justice.[180] In contrast with architects and scholars like Robert Venturi who calls architects to accept their powerlessness to bring social change,[181] this research is allied with those discourses which encourage

---

[171] Kin Wai and Michael Siu, 'User's Creative Responses and Designer's Roles', *Design Issues*, vol. 19, no. 2 (2003), p. 64-73 (p.66).

[172] Paul Jones and Kenton Card, 'Constructing "Social Architecture": The Politics of Representing Practice', *Architectural Theory Review*, vol.16, no. 3 (2011), pp. 228-244 (p.229).

[173] Kim De Roedt, 'Tracing the History of Socially Engaged Architecture' in Karim Farhan(ed), *The Routledge Companion to Architecture and Social Engagement*, pp. 71-84 (p.80).

[174] Lee Stickells, 'The Right to the City: Rethinking Architecture's Social Significance'*, Architectural Theory Review,* vol.16, no. 3(2011), pp.213-227 (p.213, 216).

[175] Tomas Fisher, 'Foreward' in Bryan Bell and Katie Wareford (eds), *Expanding Architecture: Design as Activism* (USA: Metropolis Books, 2008), pp. 8-13 (p.9).

[176] Bryan Bell, 'Preface' in Bryan Bell and Katie Wakerford (eds), Expanding Architecture: Design as Activism, pp. 14-17, (p.15).

[177] Michael Rios and Peter Aeschbacher in Bryan Bell and Katie Wareford (eds), *Expanding Architecture: Design as Activism*, pp. 84-91 (p.85).

[178] Awan, Schneider et al. *Spatial Agency: Other Ways of doing Architecture*. (NY: Routledge, 2011), p.59.

[179] Suzanne MacLeod, 'Image and Life: museum architecture, social sustainability and design for creative lives' in Beisiegel et al. (eds) *New Museums: Intentions, Expectations, Challenges* (Munich: Hirmer Verlag, 2017), p.175-184, (p.177).

[180] Lance Hosey, 'Toward a Humane Environment: Sustainable Design and Social Justice' in Bryan Bell and Katie Wakerford (eds), *Expanding Architecture: Design as Activism*, pp. 34-41 (p.39).

[181] Quoted by Margaret, Crawford, 'Can Architects Be Socially Responsible?' in Diane Ghihardo(ed.), *Out of Site: A Social Criticism of Architecture* (Seattle: Bay Press, 1991), pp.27-45 (p.40).

architects to consider their social responsibilities and be in the service of institutions and organisations (such as museums) that have a highly social agenda. In fact, this thesis shares Till's hope that an architectural practice that seeks to contribute towards social change is possible.[182] Contrary to discourses and practitioners who resist or "surrender" to architecture's dependencies, theorists and architects like Till and Cupers, consider these dependencies an opportunity; an opportunity to reconsider the architectural priorities beyond the production of a finished object,[183] to show how use can be "a critical motor of architectural invention"[184] and to "show others how to struggle for, and find, their independence through depending",[185] namely find ways of dealing with the social reality within which architectural practice takes place (and sometimes is reflected on frameworks, formal bodies etc.) Lee Stickells argues that architecture's importance could in fact be based on its "social dependence", a dependence considered by him as "a positive expansion of its possibilities, rather than a weakness".[186]

B.5. Towards a new architectural role

Before embarking on the discussion of participatory architecture and having established that architecture is an ongoing and collective endeavour that has a significant social impact, the present section will briefly review the literature that envisions an alternative definition of the role of the architect that extends the limits set by professional codes of conduct.

Yaneva argues that architects are characterised by an "extraordinary inconsistency in how they define themselves and their practices".[187] Gutman attributed this inconsistency to the number of pressures placed upon them and their practice.[188] In

---

[182] Jeremy Till 'Forward' in Karim Farhan ed), *The Routledge Companion to Architecture and Social Engagement*, pp. xxvi-xxviii (p.xxvii).
[183] Jeremy Till, *Architecture Depends*, p.107.
[184] Kenny Cupers, 'Introduction' in Kenny Cupers (ed), *Use matters: An alternative history of architecture* (UK, USA: Routledge, 2013), pp. 1-12 (p.1).
[185] Jeremy Till*, Architecture Depends*, p.194.
[186] Lee Stickells, 'The Right to the City: Rethinking Architecture's Social Significance', *Architectural Theory Review*, vol. 16, no. 3 (2011), pp. 213-227 (p.223-224).
[187] Albena Yaneva, 'Actor-Network-Theory Approaches to the Archaelogy of Contemporary Architecture'. in Paul Graves Brown and Rodney Harisson (eds), *The Oxford Handbook of the Archaeology of the Contemporary World*, (UK: Oxford University Press, 2015), p.121-138 (p.123)
[188] Robert Gutman, *Architectural practice a critical view*. (NY: Princeton Architectural Press, 1988), p.100.

Architectural practice: A critical view (1988) Gutman noted that the public's expectations regarding the role of the architects[189] and the services they were expected to provide had changed, challenging the traditional conception of the architectural profession.[190] More recent architectural accounts of architecture have also explored the boundaries of the architectural role.

In 'Invisible Agency', Till and Schneider reconceptualise the essence of architectural practice as being more than just the creation of more physical structures.[191] In *Architecture Depends*, Till proposes an extended role for the architect: not that of an "expert problem-solver" but that of a "citizen sense-maker",[192] an "open-minded listener and fleet-footed interpreter"[193]. Conceptualising the architectural role in that way, Till suggests that acting in accordance with the professional codes of conduct is not enough to fulfil the responsibilities of that role;[194] an opinion shared by Dana Cuff who believes that academia and architectural professional societies such as AIA (American Institute of Architects) do not capture the reality of architectural practice and are limited to idealistic descriptions.[195] Gamez and Rogerts assert that architects could "both do good by societal standards and be good by professional standards".[196] In *Good deeds, good design community server* (2004), Bell explores the role of the architect as a form-giver who translates the needs and dreams of people into three-dimensional design forms[197] and Samuel Mockbee -discussing the notion of citizen architect in *Good deeds, good design community service*- argues that the role of this architect is to make architecture more "creditable and socially relevant"[198] and to address the needs of both "undeserved and overprivileged" citizens[199]. Roberta M.

---

[189] *Ibid*. p.1.

[190] *Ibid*., p.13.

[191] Jeremy Till and Tatjana Schneider, 'Invisible Agency", *Architectural Design*, Vol.82(4)(2012), 38-43, (p.38).

[192] Till, *Architecture Depends*, p.151.

[193] *Ibid*., p.164.

[194] *Ibid*., p.181.

[195] Dana Cuff, *Architecture: The Story of Practice*, p.108.

[196] Jose L. Gamez and Suzan Rogers, 'An architecture of Change' in Bryan Bell and Katie Wareford (eds), *Expanding Architecture: Design as Activism* (USA: Metropolis Books, 2008), pp. 18-25, (p.19).

[197] Bryan, Bell. 'Architecture as Artifact: Housing for Migrant Farmworkers' in Bryan Bell (ed), *Good deeds, good design community service* (New York: Princeton Architectural Press, 2004), pp. 174-181 (p.176).

[198] Samuel Mockbee, 'The role of the citizen architect', in Bryan Bell (ed), *Good deeds, good design community service*, pp. 150-155 (p.150).

[199] *Ibid*., (p.152).

Feldman calls for an activist practice of architecture which involves "architects leaving the office, engaging a community, and seeking a need for design in that community".[200] Moreover, The Oxford Conference 2018, seeking to define what constitutes a good architect nowadays, argues that architects should acquire a wide range of skills that involve the notions of transdisciplinary, responsiveness, respect, empathy and teamwork.[201]

Reconceptualising the architectural role implies a different understanding of what constitutes expert knowledge. Stating that architectural practice takes place in a contingent world that relies on situated knowledge,[202] Till makes the case for a new type of (expert)knowledge, not an external but a situated and contextualised kind of knowledge, not a 'know that' or a 'know how' but a 'know within'.[203] Dana Cuff defines architectural practice as the "embodiment [...] of the practitioner's everyday knowledge", stating that it emerges through "complex interactions among interested parties".[204] She states that practice should be modified in order to include the people 'we meet in practice', such as clients and engineers,[205] and to increase societal trust, rebuilding "the necessary trust between the profession and society by engaging members of the public and non-architectural design collaborators in all aspects of architecture".[206] Design approaches that are based on user-involvement and particularly Participatory Design are deeply acknowledging the situated knowledge that emerges through the interaction of various stakeholders.

---

[200] Quoted by Bryan Bell, 'Preface' in Bryan Bell and Katie Wareford (eds) *Expanding Architecture: Design as Activism*, pp. 14-17 (p.15).
[201] Antony Radford, 'Responsive cohesion as the foundational value in architecture'. *The Journal of Architecture*, vol.14, no.4 (2009), pp.511-532 (p.522).
[202] Jeremy Till, *Architecture Depends*, p.60.
[203] *Ibid.*, p.166.
[204] Dana Cuff, *Architecture: The Story of Practice,* p.4.
[205] *Ibid.*, p.255.
[206] *Ibid.,* p.260.

C. End users' participation in architectural processes

Although in 2010 Paul Jenkins concluded that there is not a lot of empirical research on wider social participation in architectural processes,[207] during the past few years there have emerged a lot of publications which discuss architectural participation, among which publications of the CoDesign journal. Chapter 1 referred to the roots of participatory design -the key movement in the area of architectural participation- attempting a definition of it and this section will refer to participatory design in an architectural context, its key principles, methods, stages and challenges and present some examples of PD models applied to various building types.

C.1. Participatory Design in an architectural context and degrees of participation

PD has been described as a discipline "not defined by formulas, rules and strict definitions but by a commitment to core principles of participation in design",[208] as "a constellation of design initiatives aiming at the construction of socio-material assemblies for and with the participants in the projects",[209] as "not one approach but a proliferating family of design practices that hosts many design-agendas and comes with a varied set of toolboxes",[210] or even as "a hybrid of many sorts".[211] In an architectural context, PD could be briefly defined as a design approach that involves the end users in design and decision-making processes,[212] aiming to achieve "use before use".[213] Sanoff states that "Participatory Design is an attitude about a force for change in the creation and management of environments for people"[214] and defines participation as the "collaboration of people pursuing objectives that they themselves

---

[207] Paul Jenkins, 'Analysis of findings' in Paul Jenkins and Leslie Forsyth (eds) *Architecture, participation and society* (UK: Routledge,2010), pp.141- p.160 (p.142).

[208] Toni Robertson and Jesper Simonsen, 'Participatory Design, An Introduction' in Toni Robertson and Jesper Simonsen (eds), *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp. 1-18 (p.3).

[209] Ezio Manzini and Francesca Rizzo, 'Small projects/large changes: Participatory design as an open participated process', *CoDesign*, vol. 7, no.3-4 (2011), pp.199-215 (p.201).

[210] Brandt et al. 'Ways to engage telling, making and enacting' in Toni Robertson and Jesper Simonsen (eds), *Routledge International Handbook of Participatory Design*, pp. 145-181 (p.145).

[211] Joan Greenbaum and Daria Loi, 'Participation, the camel and the elephant of design: an introduction', *CoDesign, vol.* 8, no. 2-3 (2012), pp.81-85 (p.81).

[212] Henry Sanoff, 'Preface' in Henry Sanoff (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp.i-ii, (p.i).

[213] Ehn et al. "Participation in Design Things" in Ehn et al. (eds), *Design Things* (USA: MIT Press, 2011), pp. 157- 182 (p. 157).

[214] Henry Sanoff, 'Multiple Views of Participatory Design', *Focus,* vol.8, no.1 (2011), pp. 11-21 (p.12).

have defined".[215] Giancarlo De Carlo grasps the essence of PD with the phrase: PD is "planning 'with' users instead of planning 'for' users",[216] stating that architecture of participation is in fact "the representation of its users" and not of its designers.[217]

According to Jenkins, participation in architectural processes has two main philosophical underpinnings: the first is that participation is a fundamental right of those affected by the architectural project (inspired the American strand of PD who valued participatory initiatives in themselves) and the second that participation benefits the design process, adding value[218] (inspired the European strand who considered participation as "a means to produce good design"[219]). Sanoff endorses both points of view, stating that the basic principle of community participation is "that the environment works better if citizens are active and involved in its creation and management instead of being treated as passive consumers"[220] but also that "experiences in the participatory processes show that the main source of user satisfaction is not the degree to which a person's needs have been met, but the feeling of having influenced the decisions"[221]. This research also embraces both the American and the European perspective, believing that not only participatory initiatives have a value in themselves (enabling the museum to perform its social role), but also that participation could lead to better and more sustainable design outcomes that would be embraced by their community.

According to Kensing and Greenbaum, what is different between PD and other design approaches is that they seek to empower the user (such as user-centered design etc.) and they interpret what consists genuine participation differently.[222] But what is genuine participation? A popular model of identifying degrees of participation is

---

[215] Henry Sanoff, *Community Participation Methods in Design and Planning*, (USA:Wiley 1999), p.x.
[216] Giancarlo De Carlo, 'Architecture's Public' in Blundell Jones et al. (eds), *Architecture and Participation* (NY: Spon Press, 2005), pp. 3-22 (p. 15).
[217] Giancarlo De Carlo, 'An Architecture of Participation', *Perspecta*, no.17 (1980), pp.74-79 (p.74).
[218] Paul Jenkins, 'Concepts of social participation in architecture' in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society* (UK: Routledge,2010), p.9-2 (p.14).
[219] Jenkins et al. 'A brief historical review of community technical aid and community architecture. in *Architecture, participation and society*, p.23-38 (p.27).
[220] Sanoff quoted in Henry Sanoff, 'Multiple Views of Participatory Design', *Focus,* vol.8, no.1 (2011), pp. 11-21 (p.12).
[221] Henry Sanoff, 'Multiple Views of Participatory Design', *Focus,* vol.8, no.1 (2011), pp.11-21 (p.19).
[222] Finn Kensing and Joan Greenbaum, 'Heritage: Having a say' in Toni Robertson and Jesper Simonsen (eds), *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp. 21-36 (p.27).

Arnstein's "ladder of participation" which shows that participation could be just a fancy term, "an empty ritual", if participants do not genuinely have the power to shape the outcome of the process.[223] Arnstein identifies two types of non-participation: Manipulation and Therapy, three degrees of tokenism: Informing, Consultation and Placation and finally three degrees of citizen power: Partnership, Delegated power and Citizen Control.[224] However, Arnstein does not fail to underline that the reality is far more complicated and instead of the eight steps of ladder mentioned above, there might be many more steps, less "sharp" and distinguishable in between.[225] Arnstein describes the notion of Partnership as enabling citizens "to negotiate and engage in trade-offs with traditional powerholders" and Delegated Power and Citizen Control as degrees of participation where "have-not citizens obtain the majority of decision-making seats, or full managerial power".[226] Chapter 6 will discuss the participatory planning processes of the two case-studies in relation to Arnstein's ladder of participation.
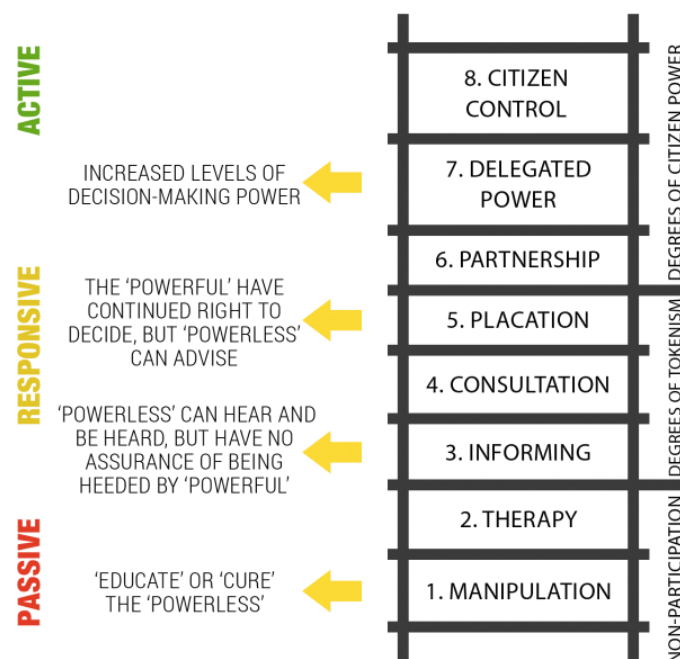

Image 2.1. Arnstein's Ladder of Participation

---

[223] Sherry R. Arnstein, 'The ladder of participation', *Journal of the Institute of American Planning Association*, vol.35, no.4 (1969), pp.216-224 (p. 216).
[224] *Ibid.*, (p. 217).
[225] *Ibid.*
[226] *Ibid.*

C.2. Key principles of PD in an architectural context

The first principle of PD is that "expert decisions" are not placed necessarily higher in hierarchy from those of non-expert designers, as two guiding ideals of PD are the democratic value that legitimises user participation and the incorporation of users' "tacit knowledge" in the design process.[227] However, equating expert and non-expert knowledge it could be seen as an imbalance, especially by architects that consider PD a threat to their professional identity. This research does not suggest that professional expertise is not crucial for the project nor that it can be replaced by the non-experts' tacit knowledge. Inspired by the PD principles, the research renegotiates the role of the design professional, but it does not dismiss professional expertise. This research embraces the concept of "symmetry of ignorance", a concept also encountered in MacLeod's, Till's and Sanoff's writings. The concept does not equate expert and non-expert knowledge but lies on the idea that non-expert knowledge can fill existing gaps in architects (and museum professionals' knowledge). [228] PD processes acknowledge that users have a special kind of knowledge and "wisdom about their surroundings"[229] and the ways in which "a building supports users' needs and activities";[230] a knowledge which should be harnessed and influence the design-decisions.[231] However, as Till underlines, professionals' knowledge is still crucial for the project and is being reinvented within the context of the PD process.[232] Users are able to identify design

---

[227] Ehn et al. 'Participation in Design Things', p. 163, Bratteteig et al. 'Methods: organising principles and general guidelines for Participatory Design projects' in Toni Robertson and Jesper Simonsen (eds) *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp. 117-143 (p.124) and Joan Greenbaum and Daria Loi, 'Participation, the camel and the elephant of design: an introduction', *CoDesign*, vol. 8, no.2-3 (2012), pp.81-85 (p.82).

[228] Suzanne MacLeod, 'Towards an ethics of museum architecture' in Janet C. Marstine (ed), *Routledge Companion to Museum Ethics* (Hoboken: Taylor and Francis, 2012), pp. 379-392 (p.386) and Mary C. Comeiro, 'Community Design: Idealism and entrepreurship' in Henry Sanoff (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp.21-38 (p.25).

[229] Nick Wates and Jeremy Brook, *The Community Planning Handbook: how people can shape their cities, towns and villages in any part of the world* (London;New York: Routledge, 2014), p.4.

[230] Jenkins et al. 'Wider scoping of relevant literature' in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society*, pp.60-80 (p.72).

[231] Elizabeth N.B. Sanders and Pieter Jan Stappers, 'Co-creation and the new landscapes of design', *CoDesign*, vol. 4, no. 1(2008), pp.5-18 (p.9) and Pulse Lab Jakarta, Australian Government, 'From urban data collection to urban design: A guide to participatory approaches around the globe' (Australia, 2017), p.4.

[232] Jeremy Till, 'The negotiation of hope' in Blundell Jones et al.(eds), *Architecture and Participation*, pp.23-41 (p.31).

problems drawing on their tacit knowledge (e.g. personal, experienced knowledge),[233] however they are not necessarily able to solve these problems based on this expertise. PD processes seek to address "what if" scenarios that encourage participants to share their everyday experiences.[234] They are characterised by an emphasis on design as a knowledge-generation process, an "experimental inquiring process",[235] an exchange of knowledge where architects enter the world of the users and users learn what professional expertise can offer to them.[236] Both groups will exchange knowledge and mutually learn though communication that includes dialogue, debate and collaboration.[237] Architects will adopt an innovative strategy that is not bounded by the conventional design principles; their main aim being to act as agents of change in a given context,[238] as coordinators and facilitators[239].

Secondly, a principle of PD is that "a design or planning task can be made transparent".[240] Users should not be presented with pre-determined solutions and be expected to just react to them, but with alternatives that they can discuss and then generate their own alternatives; ensuring that the result reflects more the users' identity and less that of the professionals involved.[241] Transparency can be achieved by clear and open communication, dialogue, debate and of course collaboration.[242] Transparency also lies in the idea that people should be aware of how to participate if

---

[233] Bratteteig et al. 'Methods: organising principles and general guidelines for Participatory Design projects' in Toni Robertson and Jesper Simonsen (eds), *Routledge International Handbook of Participatory Design*, pp. 117-143 (p.134).

[234] Brandt et al. 'Ways to engage telling, making and enacting' in Toni Robertson and Jesper Simonsen (eds), *Routledge International Handbook of Participatory Design*, pp. 145-181 (p.153).

[235] Judith Gregory, 'Scandinavian Approaches to Participatory Design', *Tempus*, vol.19, no. 1 (2003), pp.62-74 (p.63).

[236] Christian Dandler, 'The construction of fictional space in participatory design practice', *CoDesign*, vol. 6, no. 3 (2010), pp. 167-182 (p.167) and Bratteteig et al. 'Methods: organising principles and general guidelines for Participatory Design projects' in Toni Robertson and Jesper Simonsen (eds), *Routledge International Handbook of Participatory Design*, pp. 117-143 (p.132).

[237] Henry Sanoff, *Community Participation Methods in Design and Planning*, (USA:Wiley 1999), p. 10 and Toni Robertson and Jesper Simonsen, 'Participatory Design, An Introduction' in Toni Robertson and Jesper Simonsen, *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp. 1-18 (p.6).

[238] Jason Pearson, 'Further Forward: Operative Practice" in Bryan Bell (ed), *Good deeds, good design community service*, (New York: Princeton Architectural Press, 2004), pp. 230-235 (p.232).

[239] Henry Sanoff, *Participatory Design: Theory and Techniques*, (USA: Raleigh, N.C, 1990), p.i.

[240] Henry Sanoff, *Community Participation Methods in Design and Planning*, (USA: Wiley, 1999), p.13.

[241] *Ibid.*

[242] *Ibid.*, p.3.

they wish to do so[243], and also know the effects of not participating.[244] For people who do not necessarily have access to design services, it is also essential to help them realise why architecture could be relevant to some of their problems.[245] The ultimate goal is through transparency, to ensure that people are truly invested in the project. Users are truly involved in design projects that they consider to be important and personally relevant.[246]

Moreover, PD processes are often driven by the principle of consensus building;[247] the idea that conflicts can be resolved, and different interests can be bridged.[248] Although there are scholars, like Nicholas Rescher, who opposes the notion of consensus –interpreting it as a compromise of needs–[249] Sanoff states that consensus constitutes the foundation of co-operation. Despite the arguments of its critics, consensus does not dismiss the needs of the individuals, but ensures that a process results in a decision that almost all parties can support, only after all parties have the freedom to express their individual opinions and needs. When people participate in genuine PD projects, they feel comfortable to express their opinions and make the necessary compromises in order to reach a consensus[250]. In order to truly achieve consensus, participants should not be bounded by restrictions, but instead feel free to contribute their input, being provided with an equal platform and having equal power.[251] Conflict and antagonism will naturally arise during a participatory design process, just like in every other aspect of human life[252] or project that involves

---

[243] Dahl asserts that only a limited number of people in any kind of a social organisation will use the opportunity, if given to them, to participate in decision-making processes. (Carole Pateman, *Participation and Democratic Theory*, (USA: Cambridge University Press, 1970), p.8) However, Rousseau -considered by Carole Pateman as "the theorist par excellence of participation" (*Ibid*., p. 22) has stated that the participatory system, after its establishment, is self-sustaining. People learn how to participate, simply by participating (*Ibid*., p. 25).

[244] Henry Sanoff, *Community Participation Methods in Design and Planning* (USA:Wiley 1999), p.18.

[245] Maralee Gabler, 'Mobile Studio' in Bryan Bell (ed), *Good deeds, good design community service* (New York: Princeton Architectural Press, 2004), pp. 124-131 (p.134).

[246] Henri Barki and Jon Hartwick, 'Rethinking the Concept of User involvement', *MIS Quarterly,* vol.13, no.1 (1989), pp.53-63 (p.53).

[247] Shannon Criss, 'Small Town Center' in Bryan Bell (ed), *Good deeds, good design community service*, pp. 208-215 (p.211).

[248] Tim Richardson and Stephen Connelly, 'Reinventing public participation: planning in the age of consensus'. In Blundell Jones et al. (eds), *Architecture and Participation*, pp. 77- 104 (p. 78).

[249] Henry Sanoff, *Community Participation Methods in Design and Planning*, p.15.

[250] *Ibid*., p.10.

[251] *Ibid*., p.15.

[252] *Ibid*., p.81.

incompatible or competitive goals.[253] However, conflict can be a source of creativity and why not, consensus. PD design processes develop problem-solving procedures that enable people to address conflict, go through a negotiation procedure and subsequently reach consensus.[254] By enabling people to have a say, PD processes deal with issues of power and participation in design decision-making processes.[255]

Another key principle of PD is that "there is no best solution to a design problem"[256] and that design processes should be open-ended and not produce fixed objects but ongoing, constantly evolving solutions; solutions that are adaptable to needs[257] and avoid the notion of standard user.[258] De Carlo interpreted participation as the transformation of "the architectural planning from the authoritarian act which it has been up to now, into a process".[259] He divided this process into three stages: "discovery of needs", "formulation of hypothesis" and "actual use". The three stages are not only repeated in sequence but also in circle. Actual use is not the usual last stop as the process is constantly re-evaluated "in a continuous alteration of controls and reformulations, feeding back into the earlier phases".[260] Architects' role in not the creation of finished solutions but the extraction of solution "from a continuous confrontation" with the future occupants.[261] Albrecht interprets PD projects as collages - ongoing processes[262]- where "the architect designs examples of important parts of the project while the participants do the rest in an additive and infill manner".[263]

Finally, another key principle of PD is empathy. Acknowledging the experiences and the needs of the future inhabitants of the space, PD calls for designing with

---

[253] *Ibid*., p.28.
[254] *Ibid*., p.29.
[255] Bratteteig et al. 'Methods: organising principles and general guidelines for Participatory Design projects', (p.129).
[256] Henry Sanoff, 'Participatory Design in focus' in Henry Sanoff (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp. 5-20 (p.16).
[257] Henry Sanoff, *Community Participation Methods in Design and Planning*, p.14 and Luke Feast, 'Professional perspectives on collaborative design work', *CoDesign*, vol.8, no.4 (2012), pp. 215-230 (p.225).
[258] Kwok-leung Ho, Ma et al., 'Empathy @ design research: a phenomenological study on young people experiencing participatory design for social inclusion', *CoDesign*, vol.7, no.2 (2011), pp. 95-106 (p.99).
[259] Giancarlo De Carlo, 'Architecture's Public', p. 16.
[260] *Ibid*., p. 17.
[261] Henry Sanoff, *Participatory Design: Theory and Techniques*, p.7 and Henry Sanoff, 'Participatory Design in Focus', *Arch& Comport./Arch. Behav*, vol.4. no.1(1988), pp.27-42 (p.29).
[262] Johann Albrecht, 'Towards a Theory of Participation in Architecture: An Examination of Humanistic Planning Theories', *Journal of Architectural Education*, vol.42, no.1 (1988), pp. 24- 31 (p.30).
[263] *Ibid.*

empathy.[264] In participatory processes, the demands of the clients are separated from the actual users' needs[265] and the aim is not only to facilitate users' involvement but also transform what is considered to be the norm of the design practice and ease the engagement between this practice and everyday life.[266] As David Fleming has stated very straightforwardly in "Museums, Society, Inequality", "it is hard for anyone to understand the experience of another", [267] thus the notion of empathy is central to an approach that seeks to understand the needs of others.

C.3. Forms of participation in architectural processes

Differentiating between active and passive participation, Sanoff identified seven forms of participation.[268] "Representation" is the most passive form of end-users' participation as the architect subjectively translates its personal understanding of users' needs into design concepts.[269] In "questionary participation", users submit their thoughts in a more systematised way, allowing for a more objective generalisation.[270] "Regionalism" considers the "*specific and cultural heritage within a geographically limited area*".[271] In "dialogue" locals have for the first time a more active role, participating in informal conversations with the architects, the latter counting on local knowledge but making all the final decisions.[272] "Alternative" involves the user by asking him to select between a number of alternatives e.g. by voting.[273] In "co-decision" users are directly involved in the design process from the very beginning.[274] In the final form of participation according to Sanoff, the "self-decision", users "are seen as creative entities" and the architect's authority is highly reduced.[275] This research will

---

[264] Introduction, Blundell Jones et al. (eds) *Architecture and Participation*, p. xvi.
[265] *Ibid.*, p. xiv.
[266] *Ibid.*, xvi.
[267] David Fleming, 'Positioning the museum for social inclusion', in Richard Sandell (ed), *Museums, Society, Inequality*, pp. 213- 224 (p. 217).
[268] Henry Sanoff, *Integrating programming, Evaluation and Participation in Design: A Theory Z Approach* (Aldershot, Hampshire: Avenbury, 1992), p.61-62.
[269] F. Wuiz, 'The concept of participation' in Henry Sanoff (ed), *Participatory Design: Theory and Techniques*, (USA: Raleigh, N.C, 1990), pp. 39-48 (p.41).
[270] *Ibid.*, (p.43).
[271] *Ibid*.
[272] *Ibid.*, (p.44).
[273] *Ibid*.
[274] *Ibid*.
[275] *Ibid.*, (p.45).

draw on Sanoff's forms of participation in order to explore the participation of members of the general public in the two projects studied by this research.

C.4. The challenges of Participatory Design

This research begins from the proposition that participation in architectural processes is inherently beneficial.[276] This section will instead refer to the challenges of participatory design, enabling the chapters devoted to the case -studies to explore how the projects dealt with these challenges. First of all, a key challenge for PD projects is not to be considered paternalistic or charitable.[277] Works like *Recoded City: Co-Creating Urban Futures,* as well as this research, seek to disassociate participatory initiatives from the notion of charity, as the latter implies a legitimisation of inequality: there are those who need help, and there are the saviors. Modernism failed as architects considered themselves "social engineers".[278] However, the essence of PD is that people, design professionals or not, are all important agents in the making of a project[279] and saviors of themselves.

Another challenge for participatory initiatives is to avoid being patronising.[280] They become patronising when architects dominate decision-making processes through the power they extract from their professional status,[281] a condition that is opposite to what PD advocates for. Design processes are an unknown territory for the "clients", [282] thus they should not only participate in decision-making processes, but also given the opportunity to cultivate the necessary skills for doing so[283].

---

[276] The benefits of participation have been articulated by earlier philosophers and scholars such as Rousseau, John Stuart Mill, Lach and Hixson, as well as by contemporary writings which discussed participation in an architectural context, such as *The Community Planning Handbook: how people can shape their cities, towns and villages in any part of the world* (2014), the edited volume *Participatory Design: Theory and Techniques* (1990), and Sanoff's individual writings such as the essay Multiple Views of Participatory Design (2011).

[277] Thomas Ermacora, *Recoded City: Co-Creating Urban Future* (UK: Routledge, 2015), p.17.

[278] James R. Faulconbridge, 'The Regulation of Design in Global Architecture Firms: Embedding and Emplacing Buildings', *Urban Studies*, vol.46, no.12 (2009), pp. 2537–2554 (p.2550).

[279] Ermacora, *Recoded City: Co-Creating Urban Futures*, p.300.

[280] Bryan Bell, 'Finding Clients' in Bryan Bell (ed), *Good deeds, good design community service*, pp. 22-58 (p.24).

[281] *Ibid.*

[282] *Ibid.*, (p.29).

[283] Roberta M. Feldman, 'Activist Practice: The Risky Business of Democratic Design' in Bryan Bell(ed), *Good deeds, good design community service*, (New York: Princeton Architectural Press, 2004), pp. 108-113, (p.110).

Another challenge of PD processes is that users may not want to participate (especially in design activities) or may not feel confident enough to participate.[284] However, Pateman quotes G.D.H. Cole who had argued that people have "untapped reserves of energy and initiative" that could fuel and sustain a participatory system.[285] According to Sanoff and Cuff, individuals would decide to participate in a process if they feel that a certain issue could have an impact on their life[286] and that there are a lot of interests at stake.[287]

In a more operational sphere, another challenge is "to engage with all potential immediate users or the public on an individual basis"[288] and generate design solutions that address changing user needs[289]. PD processes -especially in the case of public spaces- could involve "large, varied and potentially unstable user populations" that may be little committed to the project.[290] Sanoff calls this challenge the "recurring myth" that "has plagued designers for many years: the design tailored to the departing individual", whose needs may not be similar to these of future users of the architectural space. However, Sanoff states that the best way to deal with "individual differences among people" is not by ignoring "individual differences and design for no one in particular".[291] In fact, Sanoff argues that participants and the outcome of PD process are benefited by "involving as many interests as possible".[292]

Another challenge of participatory projects is that the quality criteria are typically different from those of the conventional projects. PD projects are typically considered "messy and difficult, approximate and unpredictable in outcome".[293] Dana

---

[284] Christopher Day and Rosie Parnell, *Consensus Design: socially inclusive process*, (Oxford, Boston: Architectural Press, 2003), p.132 and Johann Albrecht, 'Towards a Theory of Participation in Architecture: An Examination of Humanistic Planning Theories', *Journal of Architectural Education*, vol.42, no.1 (1988), pp.24- 31 (p.24).

[285] Carole Pateman, *Participation and Democratic Theory*, (USA: Cambridge University Press, 1970), p.40.

[286] Sanoff, *Community Participation Methods in Design and Planning*, p.18.

[287] Cuff, *Architecture: The Story of Practice*, p.104.

[288] Paul Jenkins, 'Concepts of social participation in architecture' in Paul Jenkins and Leslie Forsyth(eds), *Architecture, participation and society*, p.9-22 (p.15).

[289] *Ibid.*, (p.16).

[290] Bratteteig et al. 'Methods: organising principles and general guidelines for Participatory Design projects', (p.136).

[291] Sanoff, *Participatory Design: Theory and Technique*, p.3.

[292] Sanoff, 'Participatory Design in Focus', (p.29).

[293] Frances Cleaver, 'Institutions, Agency and the Limitations of Participatory Approaches to Development' in Bill Cooke and Uma Kothari (eds), *Participation: the new* tyranny? (USA: Zed Books, 2001), pp. 36-55, (p.37).

Cuff has referred to the difficulty of achieving a fine balance between aesthetics and the users' needs[294], however she opposed to the allegations that participatory processes lead to an outcome of inferior quality.[295] Scholars and architects like Cuff and Cristopher Alexander had redefined what constitutes excellence and architectural quality.[296] Who are those that set the criteria to judge a building's quality? Do we speak of excellent buildings or of excellent practices and architects?[297] Within the participatory context, the architectural success is measured according to the degree of "sustainable usability" and user's identification with the design outcome[298]. Working according to PD principles may require the use of "new production methods and new building aesthetics"[299]. This is a challenge to the self-image of the design professionals[300], which is typically linked with the "looks" and the form of a building, especially in the case of stararchitecture. However, in a PD context, the design outcomes should "come directly from listening to the community's needs and aesthetics".[301]

Moreover, a challenge of PD processes refers to architect's self-redefinition and reflection of their role. According to Susanne Hofmann, lead architect of the participatory design practice Die Baupiloten, "whether architects isolate and thus expose themselves to accusations of arrogance and self-indulgence, or whether they open up to users in a participatory design process has become an existential question".[302] Professionals often consider that participation challenges the status quo and threatens their expertise by introducing a new power hierarchy of users and designers.[303] However, as mentioned above, PD does not dismiss the value of

---

[294] Dana Cuff, *Architecture: The Story of Practice*, p.10.

[295] *Ibid.*, p.195.

[296] *Ibid.*, p.195 and Christopher Alexander, *The timeless way of building*, (NY: Oxford University Press, 1979), p. xi.

[297] Dana Cuff, *Architecture: The Story of Practice*, p.198.

[298] Susanne Hofmann, *Architecture is Participation, Die Baupiloten methods and projects* (Germany: Jovis Verlag, 2014), p.8.

[299] *Ibid.*, p.9.

[300] *Ibid.*

[301] Maryana Rogers, *Embedded participatory design: 5 principles for designing with and in communities. Design Thinking for Museums*, 2015 <https://designthinkingformuseums.net/2015/12/22/embedded-participatory-design/> [accessed 13 May 2019].

[302] Susanne Hofmann, *Architecture is Participation,* p.8.

[303] Henry Sanoff, *Community Participation Methods in Design and Planning*, p.22.

professional expertise. Architects' role is decisive as they enable users to participate, alter, experience, produce and actualise the design.[304]

Another challenge of participatory initiatives is to avoid to "simplify[ing] the nature of power" as their critics argue.[305] As the processes involve local and expert knowledge, Uma Kothari argues that they should be cautious that "production and representation of knowledge is inseparable from the exercise of power"[306]. Participatory initiatives should avoid unrealistic expectations regarding participation's ability to "transform existing patterns of power relations"[307]. *Participation: the new tyranny?* (2001) accuses proponents of participation of being generally naïve regarding issues of power and power balances[308] and argues that participatory processes could in fact "both conceal and reinforce oppressions and injustices in their various manifestations".[309] The latter is observed, up to some degree, in the case-studies of this research.

Finally, another challenge (and an argument expressed by the detractors of participation) is that PD projects tend to be time-consuming and subsequently expensive[310]and less profitable[311].

C.5. Participatory Methods

Bratteteig et al. define method in a PD context as a "coherent set of organising principles and general guidelines for how to carry out a design process from start to finish" but explain that it cannot be applied as "a cookbook recipe" but rather used to provide general guidelines that must be considered within the context and needs of

[304] Kin Wai, Kin and Michael Siu, 'User's Creative Responses and Designer's Roles', *Design Issues*, vol.19., no.2(2003), pp. 64-73 (p.72).
[305] Uma Kothari, 'Power, knowledge and social control in participatory development' in Bill Cooke and Uma Kothari (eds), *Participation: the new* tyranny? (USA: Zed Books, 2001), p.139-152 (p.142).
[306] *Ibid.*, (p.143).
[307] Sam Hickey and Giles Mohan, 'Towards participation as transformation: critical themes and challenges' in Samuel Hickey and Giles Mohan (eds), *Participation, from tyranny to transformation?: exploring new approaches to participation in development* (UK: Zed Books, 2004), pp.3-24, (p.13).
[308] Bill Cooke and Uma Kothari, 'The case of Participation as Tyranny' in Bill Cooke and Uma Kothari (eds), *Participation: the new* tyranny?, pp. 1-14 (p.14).
[309] *Ibid.*, (p.13).
[310] Sanoff, *Community Participation Methods in Design and Planning*, p.22.
[311] Dana Cuff, *Architecture: The Story of Practice*. (USA:MIT Press, 1992), p.76.

the specific PD project.[312] The *Community Planning Handbook* is a very thorough presentation of more than fifty methods for the realisation of architectural, planning and urban design processes that involve the end-users as active participants.[313] Sanoff has also formulated his own participatory methods, such as the "awareness methods" (news media and walking tours), the "indirect methods" (surveys and questionnaires),[314] the "group interaction methods" (workshop, focus groups, charrettes or design-professionals and citizens working together with photographs or models),[315] the "brainstorming and interactive brainstorming methods" (verbal method of problem solving and verbal/written method)[316], the "open-ended methods" (community meetings, public fora, or public reactions with voting),[317] the "group process" method (it does not involve a leader but a referee/timekeeper),[318] the "digital technology" method (allowing remote participants to take part in teleconferences and creating effective human interfaces)[319]. Of course, twenty years after Sanoff articulated these methods, the evolution of digital technology offers a wide range of new tools that can be used by facilitators of participatory processes. Some of the tools, e.g. google glasses, were used by the architects of the two case-studies under examination. Architectural studios working in accordance with PD principles have also developed their own methods. For instance, Die Baupiloten have developed the Atmospheres method -applied in projects such as refurbishment of elementary schools[320] and kindergartens[321]- that seeks to establish a communication between users and

---

[312] Bratteteig et al. 'Methods: organising principles and general guidelines for Participatory Design projects', (p.118)

[313] Nick Wates, Nick and Jeremy Brook, *The Community Planning Handbook: how people can shape their cities, towns and villages in any part of the world*, (London;New York: Routledge, 2014), p.23.

[314] Sanoff, *Community Participation Methods in Design and Planning*, p.68.

[315] *Ibid.*, p.70.

[316] *Ibid.*, p.71-72.

[317] *Ibid.*, p.70.

[318] *Ibid.*, p.73.

[319] *Ibid.*

[320] Susanne Hofmann, 'The Baupiloten: building bridges between education, practice and research', p.119.

[321] Susanne Hofmann, Schools and Kindergartens under Reconstruction in Mark Dudek (ed), *Schools and Kindergartens: A Design Manual* (Germany: Springer Science & Business Media, 2007), pp. 50-53, (p. 52).

architects,[322] facilitating the discussion of spatial qualities rather than specific design gestures[323].

Methods A–Z

A selection of the most effective methods for helping people to get involved in physical planning and design.

Action planning event
Activity week
Architecture centre
Art workshop
Award scheme
Briefing workshop
Choice catalogue
Community design centre
Community planning forum
Community profiling
Design assistance team
Design fest
Design game
Design workshop
Development trust
Diagrams
Electronic map
Elevation montage
Environment shop
Feasibility fund
Field workshop
Future search conference
Gaming
Ideas competition
Interactive display
Local design statement
Mapping

Microplanning workshop
Mobile unit
Models
Neighbourhood planning ofl
Newspaper supplement
Open house event
Open space workshop
Participatory editing
Photo survey
Planning aid scheme
Planning day
Planning for Real
Planning weekend
Prioritising
Process planning session
Reconnaissance trip
Review session
Risk assessment
Road show
Simulation
Street stall
Table scheme display
Task force
Urban design studio
User group
Video soapbox

Image 2.2. Participatory Methods listed in the Community Planning Handbook

C.6. Examples and Models of Participatory Design

While this research is situated within the Western paradigm of architecture, it has to be noted that participatory processes have been an integral part of indigenous

---

[322] Susanne Hofmann, *Architecture is Participation, Die Baupiloten methods and projects*, p.30.
[323] *Ibid.*

paradigms of the built world[324] and still are at the core of building projects around the world, such as those included in the book *From urban data collection to urban design: A guide to participatory approaches around the world*.[325] Ever since 2009, Architecture Sans Frontières UK have been exploring the theme of PD within the context of slum communities[326], as a means for tackling poverty and exclusion from decision-making processes.[327] PD models and participatory principles used in the developed world cannot be directly applied to developing countries and vice versa.[328] However, a shared characteristic of participatory agendas is that they are generally in contrast with the mood of consumerism that often dominates a significant percentage of the design and cultural landscape.[329]

As of the western world, prominent architects, like Eero Saarinen and N. John Habraken, had incorporated in the practice elements that could be considered a precursor of participatory design, seeking to deeply understand users' needs instead of assuming them. In the case of Stiles and Morse Colleges (1958), Saarinen used the simple method of questionnaires whose feedback had an impact on the morphology of the buildings.[330] Habraken on the other hand, was the first to conceive the concept of "support and infill" in 1961[331] in order to create flexible mass housing units that could

[324] Monice Joy Malnar and Frank Vodvarka, 'Architectural Design for Living Artifacts' in Nina S. Levent and Leone Pascual- Alvaro (eds), *Multisensory museum: cross-disciplinary perspectives on touch, sound, smell, memory, and space* (Lanham: Rowman & Littlefield, 2014), pp. 213-227 (p.226).

[325] Pulse Lab Jakarta, Australian Government, 'From urban data collection to urban design: A guide to participatory approaches around the globe' (Australia, 2017), p.8.

[326] *Change by Design: Building communities through participatory design* (2011) discusses the findings and the methodology of the Architecture Sans Frontières 'Change by Design' action-research workshop (Nairobi, 2011) that explored the challenges of opportunities of PD planning projects for the upgrade of Kenyan slums (Matthew Anthony French, *Change by Design: Building Communities Through Participatory Design*, (New Zealand, Blurb Books 2011), p.4), using as a "case, settlement" a village in Mathare valley. (*Ibid.*, p.19).

[327] Beatrice De Carli, 'Explorations in Participatory Design for equitable cities', *Architecture sans Frontieres International*, (2014), pp.1-4 (p.1).

[328] Hussain S. Sanders and M. Steinert, 'Participatory design with marginalized people in developing countries: Challenges and opportunities experienced in a field study in Cambodia', *International Journal of Design*, vol.6, no.2 (2012), pp. 91-109 (p.104) and John F. C. Turner, *Housing by People: Towards autonomy in building environments*, (Minnesota, Marion Boyars, 1976), p.133.

[329] Elizabeth N. B. Sanders and Pieter Jan Stappers, 'Co-creation and the new landscapes of design', *CoDesign*, vol.4, no.1 (2008), pp.5-18 (p.9).

[330] Richard Ingersoll and Spiro Kostof, *World architecture: a cross cultural history*, (USA: Oxford University Press, 2013), p. 899.

[331] John C. Carp, 'Design participation: New roles, new tools' in Henry Sanoff (ed), *Participatory Design: Theory and Techniques*, pp.63-70 (p.63).

be transformed by the user.[332] Social housing projects have generally been a fertile ground for the application of PD principles by earlier (especially during 1970s and 1980s[333]) and contemporary architects, such as Alejandro Aravena and his architectural firm and Do Tank 'Elemental'.[334] According to Elemental's participatory model for housing buildings, the first objective of the PD process is to explain to the non-expert participants what the constraints that could affect the design outcome are. The second is to involve the future residents in decision-making processes and make them jointly responsible for every choice that has been made. Thirdly, the aim is to transfer the expert knowledge to the non-expert participants, enabling the latter to work independently on future housing expansions.[335] The model divides the participatory processes in four phases: design, bidding, construction and habitation.[336] In Europe, Baupiloten (founded in 2003) is an architectural team created at the architectural faculty of the Technical University of Berlin that delivers participatory projects of various building types, such as schools, through processes that involved the end-users.[337] In the UK, end-users have also been involved in participatory processes of cultural buildings. For instance, every aspect of the Knowle West Media Centre (KWMC) building (Bristol, 2007) was designed though participatory processes that involved the Bristol Architecture Centre and local young people, who also participated in the selection of the architectural team that delivered the project.[338] In the USA, PD principles have been applied in the designing of cultural and educational buildings such as the Boulder Creek Branch Library (Santa Cruz, 1985). [339] The following section will explore the principles of PD in a museum architecture context and discuss their linkage with the role of the museum.

---

[332] Richard Ingersoll and Spiro Kostof, World architecture: a cross cultural history, p. 899.

[333] Jenkins et al. 'Wider scoping of relevant literature' in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society*, p.60-80 (p.67).

[334] winner of the 2016 Pritzker Architecture Prize and member of the Pritzker jury between 2009-2015.

[335] Alejandro Aravena and Andres Iacobelli, *Elemental: Incremental Housing and Participatory Design Manual*, (Berlin: Hatje Cantz, 2013), p.452.

[336] *Ibid*.

[337] Susanne Hofmann,'The Baupiloten: Building bridges between education, practice and research', *Arq*, vol.8, no.2 (2004), 115-127 (p.121).

[338] Milner et al., 'Institutional Resources' in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society*, pp.174-182 (p.174).

[339] Jeff Oberdorfer, 'Community participation in the design of the Boulder Creek Branch Library' in Henry Sanoff (ed), *Participatory Design: Theory and Techniques*, p.110- 119 (p.111).

D. (Participatory) museum and (participatory) museum architecture

This research is situated within this strand of literature and practice that considers museum architecture, both as a product and as a process, a valuable tool for fulfilling the museum's social role. Before embarking on a discussion of museum architecture, the challenges of museum projects and alternative design and planning processes, the present section will briefly review the literature that captures the contemporary museum's expanded role and the notion of participatory museum.

D.1. Contemporary museum's civic role

The present section will briefly review the literature that underscores the contemporary museum's role as vehicle for social change, challenges the museum's sole authority, conceptualises visitors as active agents and finally, envisions museums as highly participatory institutions.

Almost 30 years ago, Eilean Hooper-Greenhill underscored that museums had just been through a major change, a change that had an impact on their identity, their modes of operating[340] and their "ways of relating to museum publics"[341]. However, she also noted that non-visitors cannot be aware of this change.[342] She described the 'universal' museum as an institution which addresses various visitor needs, offering exhibition areas, shops, restaurants and other spaces.[343] Apart from places-providers of leisure-time activity,[344] museums are also still expected to be places for learning.[345]

Over the past decades, museums shifted the perception of their existence "from being about something to being for somebody"[346] and became "more reflexive and self-aware".[347] Especially during the last twenty years, recognising and yielding the benefits that museums offer as social institutions that could improve the quality of the life of their communities (as agents towards the combat of poverty, intolerance and social exclusion[348]) has been at the core of museum practice.[349] In the UK context, the shift in the conception of the museum's role has been translated into policies that

---

340 Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge*, (London: Routledge, 1992), p.1.
341 Eilean Hooper-Greenhill*, Museums and their visitors*, (London and NY: Routledge, 1994), p.6.
342 *Ibid.*, p.20
343 Eilean Hooper- Greenhill, *Museums and the Shaping of Knowledge*, p.204.
344 Zahava D. Doering, 'Strangers, Guests or Clients? Visitor Experiences in Museums'. Paper Presented at a conference, Managing the Arts: Performance, Financing, Service, Weimar, Germany, March 17-19, 1999, p. i- 27 (p. 5).
345 Karen Exell, 'Community Consultation and the Redevelopment of Manchester Museum's Ancient Egypt Galleries' in Viv Golding (ed), *Museums and Communities: Curators, Collections and Collaboration* (London: Bloomsbury Publishing, 2013), pp. 130-142 (p.140).
346 Stephen Weil quoted in Andrew McClellan, *The Art Museum from Boullée to Bilbao*. (Berkeley, London: University of California Press, 2008), p.155.
347 Eilean Hooper- Greenhill, 'Preface', in Eilean Hooper- Greenhill (ed), *The Educational Role of the Museum* (USA, Canada: Routledge, 1999) second edition, pp.x-xiv (p.xi-xii).
348 Nick Prior, 'A question of perception: Bourdieu, art and the postmodern', *The British Journal of Sociology*, vol.56, no.1 (2005), pp. 123-139 (p.127).
349 Reymond A. Silverman, 'Introduction, The Museum As Process', In Reymond A. Silverman (ed), *Museum As Process: Translating Local and Global Knowledges*, (Oxon and NY: Routledge, 2015), pp. 1-17 (p.9).

establish museum as an ally towards individual, community and societal cohesion.[350] However, according to Tony Butler[351] "many museums have not altered their understanding of what it means to do public good beyond following policy agendas".[352] MacLeod argues that museums as public spaces should be a fertile ground for creating a sense of place and belonging and enhance the life of their audiences[353] and underlines that especially the publicly funded museums have the ethical obligation to "add to a sense of place in their locale".[354] Richard Sandell has distinguished between three types of social inclusive museums: The inclusive museum, the museum - agent of social regeneration and the museum- vehicle for broad social change.[355] The latter could be achieved by "providing a forum for public debate, education and persuasion".[356] Participatory planning processes of museum buildings could be another platform that fosters this debate. Hanquinet calls museums to undertake an active role by participating in social transformations and not just reflect them.[357] According to John Gaventa, one of the key challenges of the 21st century is the redefinition of the relationships between the general public and the institutions, especially those "which affect their lives".[358]

Bodies of work which discuss the social role of the museum have dismissed a top-down hierarchy in which the museum is the authority (an authority challenged by the New Museology movement too[359]) , the 'sender' of knowledge and the audiences are the passive 'receivers'.[360] They have also asserted that the ideal outcome of the

---

[350] Nick Prior, 'A question of perception: Bourdieu, art and the postmodern', (p.127).
[351] Butler is a leading figure in ground-breaking museum initiatives for sustainable social engagement.
[352] Tony Butler, 'Imagining the Happy Museum' in Gabriel et al. (eds), *Museum of Ideas, Commitment and Conflict*, (UK: MuseumsEtc, 2011), pp.32-51 (p.37).
[353] Suzanne MacLeod, 'Towards an ethics of museum architecture' in Janet C. Marstine (ed), *Routledge Companion to Museum Ethics*, (p.383).
[354] *Ibid*., (p.385).
[355] Richard Sandell, 'Museums as Agents of Social Inclusion', *Museum Management and Curatorship*, 17 (4)(1998), pp. 401-418 (p. 416).
[356] *Ibid*.
[357] Laurie Hanquinet, 'Place and Cultural Capital: Art Museum Visitors across Space', *Museums& Society*, vol.14, no.1 (2016), pp. 65-81 (p. 69).
[358] John Gaventa, 'Towards participatory governance: assessing the transformative possibilities' in Samuel Hickey and Mohan Giles (eds), *Participation, from tyranny to transformation?: exploring new approaches to participation in development* (UK: Zed Books, 2004), pp.25-41 (p.25).
[359] Andrea Witcomb, *Re-imagining the museum: beyond the mausoleum*, (London: Routledge, 2003), p.79 and David Henry 'Participatory Intercultural Practice: Leveraging Challenges as Strengths' in Kayte McSweeney and Jen Kavanagh (eds), *Museum Participation, New Directions for Audience Collaboration* (Edinburgh and Cambridge: Museums Etc Ltd., 2016), p. 68-99 (p. 70).
[360] Lois H. Silverman, *The Social Work of Museums*, (London: Routledge, 2010), p.15.

communication between the museum and its audiences is the mutual generation of meaning and not the flat transmission of a message.[361] Silverman argues that meaning can be generated through "various relationships activated within the museum experience".[362] Museums are called to acknowledge visitors as active agents who generate meaning through their interaction with the museum and its contents[363] and have their own "visit agendas".[364]

Hooper-Greenhill underlines that "museum visitors are no longer thought of as an abstract mythical body (just like the users of the architectural space), but are seen to be made up of many individuals, who have characteristics, agendas and desires that can be researched".[365] The ideal museum would enable individuals to ask and answer by themselves the question "What transformation is possible for me here?".[366] This research is based on the hypothesis that participatory planning processes have a tremendous potential for activating rich social relationships between members of the general public and between professionals; relationships that could lead to the generation of meaning even before the establishment of the institution and encourage visitors to envision their potential transformation achieved through their participation in the processes. The "post museum", which as conceived by Hooper Greenhill is an institution that encourages various perspectives and is focused on people,[367] should be ready to accept that it doesn't have all the answers.[368] Museums should "reach out to their communities to acquire the expertise and experience they themselves lack".[369]

---

[361] *Ibid.*, p.15.

[362] *Ibid.*, p.16.

[363] Lisanne Gibson, 'Piazzas or Stadiums. Toward an Alternative Account of Museums in Cultural and Urban Development', *Museum Worlds: Advances in Research*, 1(2013), pp. 101-112 (p.107).

[364] Zahava D. Doering, 'Strangers, Guests or Clients? Visitor Experiences in Museums', Paper Presented at a conference, Managing the Arts: Performance, Financing, Service, Weimar, Germany, March 17-19, 1999, p. i- 27 (p. 7).

[365] Eilean Hooper-Greenhill, 'Changing Values in the Art Museum' in Bettina Messias Carbonell (ed), *Museum Studies: An Anthology of Contexts,* (USA: Wiley Blackwell Publishing Ltd, 2012), second edition, pp. 517- 532 (p. 529).

[366] Zahava D. Doering, 'Strangers, Guests or Clients? Visitor Experiences in Museums', (p. 8).

[367] Eilean Hooper- Greenhill, 'Education, communication and interpretation: towards a critical pedagogy in museums'. In Eilean Hooper-Greenhill (ed), *The Educational Role of the Museum*, (USA, Canada: Routledge, 1999) second edition, pp.3-27 (p.13) and Eilean Hooper-Greenhill, *Museums and their visitors*, p.1.

[368] Tony Butler, 'Imagining the Happy Museum', (p.48).

[369] Robert R. Janes, 'Museums, Social Responsibility and the Future We Desire' in Knell et al. (eds), *Museum Revolutions: How museums change and are changed,* (USA, Canada: Routledge, 2007), pp. 134-146, (p.142).

D.2. The participatory museum

Having discussed the complex social role imagined for the contemporary museum, the present section will focus on the notion of the participatory museum. The political and financial unrest of the early 21st century have challenged even more the authority of many traditional institutions (such as museums); the latter responding to this challenge by engaging their audiences and non-audiences as "active participants".[370] Many museums have embarked on participatory arts programmes that are suited to local needs,[371] and are increasingly creating opportunities for audience's participation in "processes of cultural production".[372] The partnership project 'Libraries and Museums in an Era of Participatory Culture' (2011) explored, beyond the limits of the western world, how cultural institutions could "develop a participatory attitude and culture among their staff and among themselves".[373] Moreover, research projects such as the 'Use or Ornament? The Social Impact of Participation in the Arts' research (1997)[374] have discussed the various, tangible and intangible, benefits of participatory museum initiatives. *Museum Participation, New Directions for Audience Collaboration* (2016) defines participation as a "partnership between an institution and a group, whether that be the public, potential audiences, community groups, interest groups or user groups".[375] Butler articulates the vision of The Happy Museum Project which sees museum audiences as collaborators[376] that could bring their tacit knowledge to the museums and describe the museums of the future as "truly participatory institutions, enabling co-production between museum and community".[377]

---

[370] Eriksson et al. Final Project Report RECcORD - Rethinking Cultural Centres in a European Dimension (2015-2017). Aarhus University. p.1-40 (p.3).

[371] Lisanne Gibson, 'Piazzas or Stadiums. Toward an Alternative Account of Museums in Cultural and Urban Development', (p.104).

[372] Richard Sandell, *Museums, Prejudice and the Reframing of Difference*, (London: Routledge, 2007), p.103.

[373] *Ibid.*, (p.20).

[374] Francois Matarasso, *Use or Ornament? The Social Impact of Participation in the Arts*, (Glos: Comedia, 1997), p. vii-ix, p.56 and p.77.

[375] Kayte McSweeney and Jen Kavanagh, 'Museum Participation' in Kayte McSweeney and Jen Kavanagh (eds), *Museum Participation, New Directions for Audience Collaboration*, (Edinburgh and Cambridge, Museums Etc Ltd., 2016), p.14-27, (p.19).

[376] Tony Butler, Tony. 'Imagining the Happy Museum', (p.50).

[377] *Ibid.*, p.48.

A key source to explore the notion of participation in a museum context is Nina Simon's seminal work *The participatory museum* (2010). Simon defines a participatory cultural institution as "a place where visitors can create, share, and connect with each other around content"[378] and states that involving people as active meaning-making participants[379] is a route for reconnecting audience-centered museums (aiming to be "*as accessible as a shopping mall or train station*" [380]) with their communities and for demonstrating "their values and relevance in contemporary life".[381] Newest bodies of work, such as The Our Museum programme report, describe a participatory museum or gallery as an institution rooted in local needs, an institution that encourages community agency, fosters capability building and is reflective.[382]

Following the fluidity around the term participation in an architectural context, the notion of participation in museum matters is equally fluid.[383] Typically participation is interpreted as "*lower-tier, short-term contributory work rather than the higher tier, long-term community co-creation*"[384], the latter being the vision of participatory museums advocates such as Nina Simon. Underlining that there is not just one form of participation for museums, Simon distinguishes between three modes: 1. Contribution, 2. Collaboration and 3. Co-Creation.[385] Co-creation processes, albeit similar to collaborative ones, are initiated with reference to what both the community and the institution need[386] and they delegate more power to the participants[387]. In that sense, co-creation as conceived by Simon seems to be close to the principles of PD and to the notion of citizen power as captured by Arnstein's ladder of participation. The RECcORD project suggests seven forms of participation in cultural centres, such as co-creation (co-creating specific objects, events or processes) and co-decision (e.g. co-deciding

---

[378] Nina Simon, *The participatory museum*, (Santa Cruz: Museum 2.0, 2010), p.ii.
[379] *Ibid*.
[380] *Ibid.*
[381] *Ibid.*
[382] Piotr Bienkowski. 'No longer us and them. How to change into a participatory museum and gallery. Learning from the Our Museum Programme', Paul Hamlyn Foundation (2016), pp. 1-48, (p.12-13).
[383] Kayte McSweeney and Jen Kavanagh, 'Museum Participation', (p.15).
[384] David Henry, 'Participatory Intercultural Practice: Leveraging Challenges as Strengths',(p. 69).
[385] *Ibid*., p.186.
[386] *Ibid.,* p. 264.
[387] *Ibid.*

what to do with a specific space)[388]. In the context of participatory exhibition development, Mygind et al. suggest the categorisation of user-involvement in three levels: 1. Consultive, 2. Representative, 3. Consensus.[389] The third level of user involvement is closer to the principles of PD which include the notion of consensus-building as discussed above. According to Simon, a museum embarking on a participatory project should firstly decide which kind of participation is appropriate for the particular project and institution.[390]

Regardless of their benefits, participatory museum projects pose many challenges to stakeholders involved, just like any kind of participatory project. The *Our Museum* programme -building on the findings of the 'Whose cake is it anyway?' report (2009) which showed that UK's museums and galleries have not significantly shifted participatory initiatives "from the margins to the core of many of these organisations",[391] identified the following key barriers to participation: not enough committed leadership, conflicting strategic agendas, staff's resistance to chance, overall fear to deal with changes, always working with the same communities and participation not being embedded in the practice of all museum teams.[392] Other bodies of work seem to agree with the findings of the *Our Museum* programme. The review of the relevant literature reveals that a key challenge concerns the balance of power that is affected by the number of participants involved, the redistribution of authority and the perception of the status of the participants. Participatory projects involve a large number of stakeholders and (potentially competing) agendas[393] that could lead to conflict. Additional challenges could be posed by the museum staff who may struggle to fully grasp the value of participation and the institution as a whole, which may resist

---

[388] Eriksson et al. Final Project Report RECcORD - Rethinking Cultural Centres in a European Dimension (2015-2017). Aarhus University. p.1-40, (p.18,19).

[389] Mygind et al., 'Bridging gaps between intentions and realities: a review of participatory exhibition development in museums', *Museum Management and Curatorship*, 30(2)(2015), 117-137, (p.122).

[390] Nina Simon, *The participatory museum*, (Santa Cruz: Museum 2.0, 2010), p. 188

[391] Benradette Lynch. 'Whose cake is it anyway? A collaborative investigation into engagement and participation in 12 museums and galleries in the UK'. Summary Report. Paul Hamlyn Foundation. (2009), pp. 1- 27 (p.5).

[392] Piotr Bienkowski, 'No longer us and them. How to change into a participatory museum and gallery. Learning from the Our Museum Programme', (p. 8-9)

[393] Kayte McSweeney and Jen Kavanagh, 'Museum Participation', (p.20).

to its own transformation, despite its determination to bring social change.[394] This is more evident in the case of large museums whose hierarchical structure resists changes and participatory practices.[395] However, McSweeney and Kavanagh argue that this challenge[396] "should not be an excuse" for these museums to avoid embarkink on participatory processes,[397] suggesting that they could just start from projects of smaller scale,[398] advice also given by the *Our Museum* report[399] and by the design and museum professionals interviewed during the fieldwork of this research. As for the museum practitioners, adopting a defensive behaviour or feeling disempowered could be avoided by involving them in creating change.[400] Moreover, a challenge for participatory museum projects is not to be caught within an unequal social hierarchy in which the museum assumes the role of carer and the community members are given the passive role of the helpless 'beneficiary'.[401] According to Simon, a key challenge of participatory museum projects emerges from the fundamental transformation of the relationship between the visitors and the museum.[402] Museums "move away from the model of doing things FOR people and invest more in doing it WITH people"[403], as sharing authority is key for building "radical trust".[404] However, just like architects, museum professionals often see participatory activities as a threat to the museum's and their personal authority.[405] Elffers and Sitzia divide museum practitioners into two

---

[394] Bernadette Lynch, 'Museums tied up in knots' in Kayte McSweeney and Jen Kavanagh (eds), Museum Participation, New Directions for Audience Collaboration, (Edinburgh and Cambridge, Museums Etc Ltd., 2016), p.29-35, (p. 29).

[395] Tracy- Ann Smith and Kalliope Fouseki, 'Participatory Practices in Museums: A Seismic Shift' in Kayte McSweeney and Jen Kavanagh (eds), *Museum Participation, New Directions for Audience Collaboration*, (Edinburgh and Cambridge, Museums Etc Ltd., 2016), p. 472-487, (p.475)

[396] *Ibid.*, (p.473)

[397] Kayte McSweeney and Jen Kavanagh, 'Museum Participation', (p.20).

[398] *Ibid.*, (p.23) and Nina Simon, *The participatory museum*, p.347.

[399] Piotr Bienkowski. 'No longer us and them. How to change into a participatory museum and gallery. Learning from the Our Museum Programme', (p.7).

[400] Tracy-Ann Smith and Kalliope Fouseki, 'Participatory Practices in Museums: A Seismic Shift', (p.478).

[401] Bernadette Lynch, 'Museums tied up in knots', (p. 30).

[402] Nina Simon, *The participatory museum*, p.324.

[403] Kayte McSweeney and Jen Kavanagh, 'Museum Participation' in *Museum Participation, New Directions for Audience Collaboration*, (p.21).

[404] Lynch and Alberti, quoted in David Henry, 'Participatory Intercultural Practice: Leveraging Challenges as Strengths' in Kayte McSweeney and Jen Kavanagh (eds), *Museum Participation, New Directions for Audience Collaboration*, (Edinburgh and Cambridge, Museums Etc Ltd., 2016), p. 68-99, (p. 74).

[405] Nina Simon,*The participatory museum*, p.324 and David Henry, 'Participatory Intercultural Practice: Leveraging Challenges as Strengths, (p. 69).

groups: "the content-focused practitioners (curators, conservators etc.)" and the audience-focused (educators, marketers).[406] However, participatory museum projects such as those undertaken by Derby Silk Mill, may involve practitioners from both groups -requiring their direct collaboration with designers and members of the public- and may lead to new job titles, such as that of co-production curator. Another challenge of participatory museum projects is not to be considered just as a "fun activity" for visitors, as this attitude diminishes the value of participatory initiatives.[407] They "should be projects with intent, not simply token gestures of inclusion".[408] Experiential co-designers should be aware of the impact of their participation, be assigned clear roles and offered participatory opportunities of varying commitment.[409] Another challenge for museums is to be more open regarding their participatory initiatives and expand the pool of participants. Both Oonagh Murphy and Nina Simon argue that museums often embark on participatory projects "behind closed doors" and by working with a limited number of focus-groups for a short period of time.[410] Finally, a key challenge is that participatory museum projects are often more time and money-consuming.[411]

Although -as stated above- museums embrace more and more the principles of participation, Sara Radice notes that participation is "not yet fully and structurally integrated in the contemporary approaches of design practices in museums"[412] and Gustan Taxen states that users are involved as testers or informants, but rarely as design partners.[413] As for the literature that expounds on the participatory activities undertaken by contemporary museums, it rarely concerns architectural processes,

---

[406] Anna Elffers and Emilie Sitzia, 'Defining Participation: Practices in the Dutch Art World' in Kayte McSweeney and Jen Kavanagh (eds), Museum Participation, New Directions for Audience Collaboration, (Edinburgh and Cambridge, Museums Etc Ltd., 2016), p. 38-67 (p.59).

[407] Nina Simon, *The participatory museum*, p.16.

[408] Kayte McSweeney and Jen Kavanagh, 'Museum Participation', (p.18-19).

[409] Nina Simon, *The participatory museum*, p.19.

[410] *Ibid*., p.3 and Oonagh Murphy, 'Rethinking Participatory Practice in a Web 2.0 World' in Kayte McSweeney and Jen Kavanagh(eds), *Museum Participation, New Directions for Audience Collaboration*, (Edinburgh and Cambridge, Museums Etc Ltd., 2016), p. 104-126 (p.117-118)

[411] Nina Simon, *The participatory museum*, p.325

[412] Sara Radice, 'Designing for Audience Participation within Museums: Operative insights from the Exhibit Everyday History', *The International Journal of the Inclusive Museum,* no.6 (2014), pp.77-84 (p.77).

[413] Gustav Taxen, Introducing Participatory Design in Museums. Proceedings Participatory Design Conference 2004, Toronto, Canada, p.204-213 (p.205).

mainly focusing on the level of exhibition development[414] or the creation of interactive[415] and information technologies[416]. Moreover, the ReCcord report underscores that there is a gap in knowledge of how cultural institutions realise, design and evaluate their participatory initiatives[417] and Taxen highlights the need for evaluating participatory processes in other spheres of the museum.[418] This research will address these gaps in literature, discussing particular examples of museum buildings realised through participatory processes.

D.3. Museum (st)architecture

The story of contemporary museum architecture is largely connected with the notion of stararchitecture discussed above. After the 2000s museum boom, museums have become one of the "most exciting" contemporary building types.[419] The renewed status of museum buildings as icons of the city[420] and their association with the notion of "urban cultural capital",[421] made them "both an object and THE museum object"[422] and attracted starchitects who created buildings-"signature looks of their author".[423] Kali Tzortzi notes that the "typological recognisability" of museum buildings has largely been "replaced by another kind of recognisability", the signature of a stararchitect.[424]

The phenomenon of museum starchitecture has been criticised by a strand of literature arguing that this architecture belongs to 'spectaculture', the culture of the

---

[414] Mygind et al., 'Bridging gaps between intentions and realities: a review of participatory exhibition development in museums', *Museum Management and Curatorship*, vol.30 no.2(2015), pp.117-137 (p.117).

[415] such as those explored by Ciolfi et al. (Ciolfi et al. 'Articulating co-design in museums: reflections on two participatory processes', CSCW '16 Computer Supported Cooperative Work and Social Computing. New York, ACM. (2016), p.13-25.

[416] such as those discussed by Taxen (Gustav Taxen, Introducing Participatory Design in Museums)

[417] Eriksson et al., Final Project Report RECcORD - Rethinking Cultural Centres in a European Dimension (2015-2017), Aarhus University, p.1-40 (p.37).

[418] Gustav Taxen, Introducing Participatory Design in Museums, (p.212).

[419] Andrew McClellan, *The Art Museum from Boullée to Bilbao*, (Berkeley, London: University of California Press, 2008), p.53.

[420] Richard Ingersoll and Spiro Kostof, *World architecture: a cross cultural history*, (USA: Oxford University Press, 2013), p.918.

[421] Urban places are now considered as resources of cultural capital. Laurie Hanquinet, 'Place and Cultural Capital: Art Museum Visitors across Space', *Museums& Society*, 14(1) (2016), pp. 65-81(p. 68).

[422] Naomi Stead, 'Performing Objecthood; Museums, architecture and the play of artefactuality'. *Performance Research*, vol.12, no.4(2007), pp.37-46 (p.43).

[423] *Ibid.*

[424] Kali Tzortzi, *Museum space, Where Architecture Meets Museology*, (UK: Ashgate, 2015), p.31.

spectacle.[425] Contemporary museums are accused of seeking a powerful architectural image-manifesto, overshadowing the museum's collections[426], resulting in "serried ranks of empty shells" which have nothing more to offer than their outer layer,[427] seeking to impress "*the wrong people -passers-by- instead of the people who use the building*",[428] and increase their visiting rates and their income[429] by commissioning stararchitects.[430] Suzanne MacLeod, commenting on iconic museum projects, argues that "the articulation of the social value of the project comes lower down the list of priorities and the users of the imagined future museum remain in the fuzzy distance".[431] As for the elite architects, they are accused of using public projects, such as museums, as opportunities for making personal statements through their architecture.[432] Stararchitects are brand names, selected by their elite clients because of their global status and approach, since local architects rarely being hired to design museums[433] and thus rarely interested in the local context in which the building will be situated.[434] Donald Kunze in *Architecture Post Mortem* writes: "New clients want to get a Gerry-the agalma that defines this architect's oeuvre-while at the same time benefiting from a distinguishing feature and its unconscious manna"[435] and claims that many museum buildings are "made to fit on the page of a glossy journal".[436]

---

[425] Homstein, *Losing Site Architecture,* p.107.

[426] Editorial, 'Mental Sets and Museum Architecture', *Museum Management and Curatorship*, vol.16, no.4(1997), pp.329-336 (p.330).

[427] Yves Nacher, 'From medium to message: museum architecture today', *Museum International (UNESCO), vol.*49, no.4(1997), pp. 4-5 (p.5).

[428] Brand, *How buildings learn: what happens after they're built*, p.56-57.

[429] Nacher, 'From medium to message: museum architecture today', (p.5).

[430] Andrea Witcomb, Re-imagining the museum: beyond the mausoleum, p.31. Claus Kapplinger writes for visitors who "can only be attracted back to the collections by the big names of famous architects"(Claus Kapplinger, 'Architecture and the marketing of the museum'*, Museum International (UNESCO),* 49(4)(1997), 6-9, (p.8)), and Theofanis Karafotias refers to locals' disappointment for the fact that the Mathaf: Arab Museum of Modern Art (2010) was not commissioned to a well-known architect. (Theofanis Karafotias, 'Modern Art in the Gulf Region: The case of Mathaf: Arab Museum of Modern Art', *The International Journal of the Inclusive Museum*, vol.10, no.1 (2016), pp.9-39 (p.13).)

[431] Suzanne MacLeod, 'Image and Life: museum architecture, social sustainability and design for creative lives', p. 175-184 (p.175).

[432] Alexandra Lange, 'What should a museum be?' in Alexandra Lange (ed), *Writing about Architecture: Mastering the Language of Buildings and Cities*, (NY: Princeton Architectural Press, 2012), pp.58-68, (p.59).

[433] Homstein, *Losing Site Architecture, Memory and Place,* p.109.

[434] James R. Faulconbridge, 'The Regulation of Design in Global Architecture Firms: Embedding and Emplacing Buildings', *Urban Studies*, vol.46, no.12 (2009), pp.2537–2554 (p.2542, 2543).

[435] Donald Kunze, *Architecture Post Mortem* (Ashgate Studies in Architecture), (USA: Routledge,2013), p.1.

[436] *Ibid.*, p.2.

Accounts of museum architecture tend to focus solely on projects of stararchitecture, alienating architecture from the realities of the museum,[437] maintaining an understanding of museum buildings as static art objects isolated from their social context,[438] and as solely the architects' territory.[439] Jonathan Hill[440] and Suzanne MacLeod are among those scholars who criticise accounts which fail to capture the social reality of museum architecture. MacLeod states that they are "reduced caricatures of museum architecture"[441] that create an unfair dichotomy between which museums are worth researching and which are not.[442] Moreover, she argues that "we rarely question the decisions taken on museum projects (about either process or form)",[443] asserting that the complexity of contemporary museum projects and the various agendas involved "raises questions about the social relations and plays of power shaping the contemporary museum".[444] These stories of museum architecture ignore both the museum as an institution with a mission and an agenda, and the people (museum staff, visitors etc.) who shape the museum experience through their occupation of museum space.[445]

Museum architecture consists of both the physical, tangible elements and the people (museum professionals and visitors) who are creating social meaning through their occupation of the museum space.[446] Jones and MacLeod have highlighted that users (being the museum professionals or the visitors) shape the materiality of museum space and assign new meanings to existing spaces and relationships.[447]

---

[437] Suzanne MacLeod, *Museum Architecture. A new biography*, p.25.

[438] *Ibid*., p.178

[439] *Ibid*., p.177 and Suzanne MacLeod, 'Rethinking museum architecture' in Suzanne MacLeod (ed), *Reshaping museum space: architecture, design, exhibitions*, (London and NY: Routledge, 2013), pp. 9-26, (p.10).

[440] Jonathan Hill, 'Introduction' in Jonathan Hill (ed), *Occupying Architecture: Between the Architect and the User*, (London: Routledge, 1998), pp. 2- 12, (p.8).

[441] MacLeod, *Museum Architecture. A new biography*, p.176.

[442] *Ibid*., p.17.

[443] Suzanne MacLeod, 'An ethical future for museum and gallery design: Design as a force for good in a diverse cultural sector' in MacLeod et al. (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018). p. 34-53, (p.37).

[444] Suzanne MacLeod, 'Occupying the Architecture of the Gallery' in Knell et al. (eds), *Museum Revolutions: How museums change and are changed*, (USA, Canada: Routledge, 2007) pp. 72-86, (p.72).

[445] MacLeod, *Museum Architecture. A new biography*, p.176.

[446] *Ibid*., p.181.

[447] Paul Jones and Suzanne MacLeod, 'Museum Architecture Matters', *Museums& Society*, vol. 14, no.1 (2016), pp.207-219 (p.207).

D.4. The challenges of museum building projects

Architectural projects of museum buildings are complex endeavours. *Art Apart* includes a fascinating, behind the scenes account of the making of MOCA LA[448] that reveals many of the challenges of museum projects that involve stararchitects, competing agendas, various stakeholders and power relations.[449] Museum projects pose a lot of challenges to the individuals and institutions involved, although "not significantly different from those encountered in architecture generally".[450]

First of all, the making of a museum building is undoubtedly an expensive endeavour[451] and cannot remain intact from seismic shifts in the fiscal realm that have an effect on the field of architecture, such as the global economic crisis of 2008.[452] Museums are not immune to the rules of marketplace and often have to measure their worth with money.[453]

Moreover, a museum is expected to be a symbol but also create social space through its design,[454] as well as be a "cultural repository, dynamic civic space, popular entertainment centre, tool for urban revitalization".[455] More than any other building type, museums are considered to have a strong cultural significance[456] and

---

[448] Los Angeles, being a younger metropolis, was suffering "from a cultural inferiority complex in relation to NY and Europe. Frances Anderton, 'Museum design in Los Angeles: the beginning of the end of the "dinosaurs"?', Museum International (UNESCO), vol.49, no.4 (1997), pp. 20-24 (p.22).

[449] Jo-Anne Berelowitz, 'The Museum of contemporary art, Los Angeles: An account of collaboration between artists, trustees and an architect' in Marcia Pointon(ed), *Art Apart, Art Institutions and Ideology Across England and North America*, (Manchester: Manchester University Press, 1994), p. 267-284 (p. 276).

[450] Monice Joy Malnar and Frank Vodvarka, 'Architectural Design for Living Artifacts', in Nina S. Levent and Pascual Leone (eds), *Multisensory museum: cross-disciplinary perspectives on touch, sound, smell, memory, and space.* (Lanham: Rowman & Littlefield, 2014), pp. 213-227 (p.213).

[451] Lisanne Gibson, 'Piazzas or Stadiums Toward an Alternative Account of Museums in Cultural and Urban Development', *Museum Worlds: Advances in Research*, 1(2013), pp. 101-112 (p.103).

[452] Kunze, *Architecture Post Mortem*, p.1.

[453] Robert R. Janes, 'Museums, Social Responsibility and the Future We Desire' in Knell et al. (eds), *Museum Revolutions: How museums change and are changed* (USA, Canada: Routledge, 2007) pp. 134-146 (p.137) and Naomi Stead, 'Performing Objecthood; Museums, architecture and the play of artefactuality', *Performance Research*, vol.12, no. 4 (2007), pp.37-46 (p.38).

[454] Kali Tzortzi, 'The museum and the city: Towards a new architectural and museological model for the museum?', *City, Culture and Society*, vol.6, no.4 (2015), 109-115 (p.109).

[455] Susanna Sirefman, 'Formed and Forming: Contemporary Museum Architecture', (p. 297).

[456] Michaela Giebelhausen, 'Introduction' in Michaela Giebelhausen (ed), *The architecture of the museum: symbolic structures, urban contexts* (Manchester: Manchester University Press, 2003), pp. 1-14, p.4.

architectural importance".[457] After the "Bilbao effect" and the completion of several iconic buildings, there was a pressure for new or renovated museum buildings to conform to the norm of stararchitecture,[458] being expected to act as catalysts for the economic regeneration of urban areas,[459] act as landmarks[460] and "grab the spotlight",[461] achieving the status of "blockbuster museums".[462] These objectives might not be easily bridged with museums' mission for inclusivity and accessibility,[463] as museum buildings are not just cultural symbols and "never merely containers".[464] Moreover, this reality leaves little or no opportunity for citizen involvement, although (especially in the UK) museum projects are often funded by public money.[465]

An additional challenge implicated in museum projects is related to the fact that (museum) architecture is not autonomous, but always part of a bigger idea, "a cultural ambition, a corporate ideal, a climactic condition, a historical setting", interweaving with "social, political and moral issues".[466] Jones and MacLeod have underscored in 'Museum Architecture Matters' that architects working on museum projects, do not create "necessarily in conditions of their own choosing".[467] The assumption that museum architecture is autonomous is deemed to be problematic, as it fails to acknowledge the realities of museum-making: the various agents involved in the design process, the stakeholders, the social relationships, the agendas, etc.[468] Duncan and Wallach have noted that museum space "includes" power relations and "dominant

[457]Douglas Davis, *The museum transformed: Design and culture in the post-Pompidou age* (NY: Abbeville Press, 1990), p.14.

[458] Andrew McClellan, *The Art Museum from Boullée to Bilbao*, p.2.

[459] Michaela Giebelhausen, 'Museum Architecture: A brief History' in Sharon MacDonald, Blackwell companions in cultural studies: A Companion to Museum Studies (UK: Wiley-Blackwell, 2008), pp. 233-243 (p.235).

[460] *Ibid.*, (p.239) and Kali Tzortzi, Museum space, Where Architecture Meets Museology, p.40.

[461] Charles Jencks, 'The iconic building is here to stay', *City*, vol.10, no.1(2006), pp. 3-20 (p.9).

[462] Edwin Heathcote, 'The architecture of Art', *Apollo*, (2011), pp. 44-49 (p.49)

[463] Suzanne MacLeod, 'Introduction' in Suzanne MacLeod (ed), *Reshaping museum space: architecture, design, exhibitions* (London and NY: Routledge, 2013), pp. 1-5 (p.2).

[464] Sharon MacDonald, 'Introduction to part III' in Sharon MacDonald (ed), *Blackwell companions in cultural studies: A Companion to Museum Studies* (UK: Wiley-Blackwell, 2008), pp.220-221 (p.220).

[465] Adam Thorpe and Lorraine Gamman, 'Design with society: why socially responsive design is good enough', *CoDesign*, vol. 7, no. 3-4(2011), pp. 217-230 (p. 222).

[466] Sirefman, 'Formed and Forming: Contemporary Museum Architecture', (p.297)

[467] Jones and MacLeod, 'Museum Architecture Matters', (p.210).

[468] MacLeod, *Museum Architecture. A new biography*, p.182.

values".[469] Museum buildings are caught in "tensions between art and architecture and between private contemplation and civic engagement".[470]

Another challenge of museum projects stems from the number of stakeholders[471] (such as designers and architects, museum professionals, developers, project managers,[472] donors, trustees, zoning boards, community boards[473]) that have to collaborate.

Another challenge of museum projects concerns the hierarchy client-architect. Gutman states that organisation-clients (non-profit institutions like universities and museums included[474]) tend to see their buildings through an instrumental perspective, like capital assets.[475] So, these clients set their own criteria regarding the methods and the processes within which their building will be designed[476] and may even have an inhouse team of engineers, architects and facilities managers that may take over a project manager role for the architectural project[477] and thus limiting the architect's authority[478] and reduce its role to that of a provider of specialised expertise.[479] In these cases, architects are "tremendously confused" about how to find their place and determine their professional boundaries.[480] On the other hand, MacLeod argues that museums and museum professionals tend to consider architecture solely the architect's territory, a perception that is a source of many problems regarding the collaboration of museum professionals and architects: the inability of museums to 'control' the museum-making project, the failure to implant the museum mission in the

---

[469] *Ibid.*, p.20.

[470] Ibid., p.21.

[471] Suzanne MacLeod, 'Rethinking museum architecture' in Suzanne MacLeod, *Reshaping museum space: architecture, design, exhibitions* (London and NY: Routledge, 2013), pp. 9-26 (p.20)

[472] MacLeod et al., 'Introduction' in MacLeod et al., *Museum Making Narratives, Architectures, Exhibitions*, (Hoboken: Taylor and Francis, 2012), pp.x- xxiii (p.xx).

[473] Susanna Sirefman, 'Formed and Forming: Contemporary Museum Architecture', *Daedalus*, vol.128, no.3(1999), 297-320, (p.307).

[474] Robert Gutman, *Architectural practice a critical view* (NY: Princeton Architectural Press, 1988), p.53.

[475] *Ibid.*, p.50.

[476] *Ibid.*, p.54.

[477] *Ibid.*, p.53 and Jenkins, Paul, 'Concepts of social participation in architecture' in Paul Jenkins and Leslie Forsyth (eds) *Architecture, participation and society* (UK: Routledge,2010), p.9-22 (p.19).

[478] Graham Winch, Graham and Eric Schneider, 'Managing the knowledge-based organization: The case of architectural practice', *Journal of Management Studies*, vol.30, no.6 (1993), pp.923-937 (p.928).

[479] Robert Gutman, *Architectural practice a critical view* (NY: Princeton Architectural Press, 1988), p.3. and Margaret Crawford, 'Can Architects Be Socially Responsible?' in Diane Ghihardo (ed.), *Out of Site: A Social Criticism of Architecture* (Seattle: Bay Press, 1991), pp.27-45 (p.42).

[480] Gutman, *Architectural practice a critical view*, p.59.

architect's minds, the hesitation of the institution to interfere with the design process for fear that such an interference will limit architects' creativity and will make the museum look too authoritarian.[481] The diagnosis is a 'disconnection' between the realm of the museums and the world of architecture.[482]

D.5. Museum architecture, museum mission, typical and unconventional planning processes

Elaine Heumann Gurian has argued that literature in the museum field has not sufficiently acknowledged the role of physical spaces as tools for enabling community-building. She writes: "Physical spaces have been regarded as necessary armature but not as catalysts themselves."[483] Gurian has stressed the importance of architecture when introducing the concept of "threshold fear" (physical barriers and other elements) which is one of the reasons that prevent people from visiting a museum.[484] Reconsidering the nature of the architectural processes of museum buildings could be a radical way of addressing this fear and ensuring that the museum space is truly welcoming and engaging.

Suzanne MacLeod is among the key advocates of the perception of museum architecture as a tool for achieving the museums' social goals, conceptualising this notion as "a spatialisation of institutional mission".[485] However, MacLeod asserts that there is a "seeming incompatibility" between the social role of the museums and their architecture,[486] when the museum mission and aims are not connected with the physical stuff, the built outcome.[487] However, it has to be clarified that voices who link museum architecture with the museum mission do not adopt the reductionism that architecture is the museum.[488] Architecture could be conceived as a direct

---

481 Suzanne MacLeod, *Museum Architecture. A new biography* (London and NY: Routledge, 2013), p.14 and MacLeod, Suzanne 'Rethinking museum architecture', (p.10).
482 MacLeod et al., 'Introduction' in MacLeod et al. (eds), *Museum Making Narratives, Architectures, Exhibitions* (Hoboken: Taylor and Francis, 2012), pp. x- xxiii (p.xx).
483 Elaine Heumann Gurian. 'Function Follows Form: How Mixed-Used Spaces in Museums Build Community', *Curator*, vol.44, no. 1(2001), pp. 97-113 (p. 98).
484 Elaine Heumann Gurian, 'Threshold Fear', in Suzanne MacLeod (ed), Reshaping *museum space: architecture, design, exhibitions*, (London and NY: Routledge, 2013), pp. 203- 214 (p.203).
485 MacLeod, *Museum Architecture. A new biography*, p.29.
486 *Ibid.*, p.14.
487 Ibid., p. 186.
488 Jones and MacLeod, 'Museum Architecture Matters', (p.215).

embodiment of certain social values, only if it is assumed that architecture-making is totally autonomous,[489] which is not the case as it has been argued many times in this thesis.

A radical redefinition of the museum-making practice will enable museum architecture to become more socially sustainable,[490] establishing the making of museum architecture as an ethical endeavour[491] and enabling users' participation that could consequently create a sense of place.[492] MacLeod believes that an investment in the ethics of museum design "could be a game-changing addition to the cultural sector".[493] The edited volume *Future of Museum and Gallery Design: Purpose, Process, Perception* (2018) concludes with a list[494] of twenty principles that should be guiding the future of museum and gallery design, among which inclusivity, collaboration, non-hierarchical teamwork and reaction to the local needs,[495] principles that lie at the heart of participatory design as aforementioned.

The stages of conventional museum planning processes are limiting the opportunities for attuning museum architecture with social objectives, as they do not actively involve end users. The *Manual of Museum Planning: Sustainable Space, Facilities, and Operations* is an informative and extremely detailed account of the typical stages of museum planning processes and all the stakeholders and actions each stage involves. The problem is that the end-user is almost entirely absent from every stage of the planning process and when is present, is depicted as a rather passive consumer of the architectural and the museum experience. The architectural project is solely the territory of the institutional and external professionals.

---

[489] Paul Jones, *The sociology of Architecture, Constructing Identities* (Liverpool: Liverpool University Press, 2011), p. 29.
[490] MacLeod, *Museum Architecture. A new biography*, p.177.
[491] MacLeod, 'Towards an ethics of museum architecture', p.382.
[492] *Ibid.*, p.385.
[493] Suzanne MacLeod, 'An ethical future for museum and gallery design: Design as a force for good in a diverse cultural sector' in MacLeod et al. (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp. 34-53 (p.36)
[494] The list was produced collaboratively during The Future of Museum and Gallery Design conference in Hong Kong. Adrian Cheng, 'Afterword' in MacLeod et al. (eds), *The Future of Museum and Gallery Design*, pp. 451-452 (p.451).
[495] Participants in The Future of Museum and Gallery Design conference (2015), 'Top 20 principles for the future of museum and gallery design' in MacLeod et al. (eds) *The Future of Museum and Gallery Design*, pp. 449-450 (p.449).

This research, argues that contrary to typical design processes, (whether involving stararchitects or not), participatory design processes lead to design outcomes which "provide the inhabitants with an 'instant history', with a feeling of being rooted in a place",[496] and enabling the museum building "to be loved" even before its actual existence as a physical structure, as people become invested in the project, increase their trust in the museum,[497] and collaborate towards a shared goal.[498] Research bodies of work, focusing on architectural or exhibition design level, have made the case for alternative design processes, often guided by principles that lie at the heart of participatory design discipline. For instance, in her *Manifesto for the (R)evolution of Museum Exhibitions* (2010) -a reaction to the fact that typical, linear structure of design processes cannot facilitate the cultivation of a participatory environment[499]- Kathleen McLean considers "prototyping with stakeholders and end-users" an essential element of the design process"[500] and calls museums to "think visitors as partners".[501] At an architectural level, the *Community Planning Handbook: how people can shape their cities, towns and villages in any part of the world* (2014) although not focusing on museum buildings, discusses the design of cultural buildings, for instance a community centre, through participatory processes. The handbook proposes alternative processes that involve anyone interested in all the stages of the planning and design process, ending in an outcome valued by the community and responsive to local needs.[502] Alternative practice of museum-making demands new roles for both architects and museum professionals. Architects should act as both collaborators and interpreters, who through their professional expertise will "translate" the voices of users into physical space.[503] Museum staff should be able to participate in the creation of social

---

[496] Nan Ellin, 'Participatory Architecture on the Parisian Periphery: Lucien Kroll's Vignes Blanches', *Journal of Architectural Education*, vol.53, no.3 (2000), pp. 178-183 (p.179).
[497] Henry Sanoff, *Community Participation Methods in Design and Planning*, p.9.
[498] *Ibid.*, p.10.
[499] Kathleen MCLean, 'Examining process in museum exhibitions: a case for experimentation and prototyping' in MacLeod et al. (eds) T*he Future of Museum and Gallery Design*, pp.170-182 (p.172).
[500] *Ibid.*, (p.173).
[501] *Ibid.,* (p. 178).
[502] Nick Wates and Jeremy Brook, *The Community Planning Handbook: how people can shape their cities, towns and villages in any part of the world* (London, New York: Routledge, 2014), p.132.
[503] Suzanne MacLeod, *Museum Architecture. A new biography*, p. 184, Michael Rios and Peter Aeschbacher, 'Claiming Public Space: the case for proactive democratic design' in *Bryan Bell and Katie Wareford (eds)Expanding Architecture: Design as Activism* (USA: Metropolis Books, 2008), pp. 84-91 (p.88).

architecture of museums, while managing the various pressures put on museum-making projects,[504] as explained above.

The reality, though, is that there are not many examples of museum architectural projects created through planning processes that involved end-users, beyond just consultation. The Manchester University Museum, during the first year of its four-year redevelopment of three of its galleries, carried out extensive community consultation, mainly for the interpretation of its collections.[505] The Jefferson National Expansion Memorial project involved the application of universal design principles for the creation of accessible museum exhibitions. In this case, the notion of inclusiveness characterised not only the outcomes but also the design process itself,[506] the latter involving various advisory groups and stakeholders.[507] Another example of an institution that has involved community members in design processes is the Coventry Transport Museum. During an 18month-long redevelopment project, which ended in June 2015, museum staff collaborated with members of the community as co-creators in the project. The aim was to design not based on staff's assumptions but on participants' input and tacit knowledge, gathered and generated through surveys, interviews and prototyping sessions.[508] However, the Derby Silk Mill Museum of Making (the first case-study of this research), is one the first large-scale museum projects in UK, realised according to planning processes that systematically involve members of the general public by engaging active forms of participation (workshops). The Manetti Shrem Museum of Art (the second case study of this research), is another rare example of a large-scale project carried out through very open planning processes, realised in the context of a wider institution (University of Davis) and through private funds. Chapters 4 and 5 will study both projects in detail, demonstrating how abstract concepts and theories of participation find their place in practice. The chapters will also

---

[504] MacLeod, *Museum Architecture. A new biography*, p. 185.
[505] Karen Exell, 'Community Consultation and the Redevelopment of Manchester Museum's Ancient Egypt Galleries', p.130.
[506] Bill Haley and Oriel Wilson, 'New Approaches to Universal Design at the Jefferson National Expansion Memorial' in MacLeod et al (eds), The Future of Museum and Gallery Design: Purpose, Process, Perception (London: Routledge, 2018), pp. 234-250 (p.234).
[507] *Ibid*., (p. 235).
[508] Dana Mitroff, Silvers, *Co-creating a new museum with the community: an interview with Laura Musgrave of Coventry Transport Museum. Design Thinking for Museums*, 2016 <https://designthinkingformuseums.net/2016/02/02/coventry-transport-museum/> [accessed 13 May 2019].

extract useful conclusions that will enable a better understanding of participatory planning processes of museum buildings, aspiring to be a useful point of reference for similar future endeavours.

Chapter 3 Methodology and Research Design

This chapter will discuss the methodology of the research, presenting the worldview and the research design that guided the research. As Norman Blaikie underlines, the notion of methodology refers to "how research is done, or should be done and the critical analysis of methods of research" and to "logics of inquiry, of how new knowledge is generated and justified".[1] Mason defines methodology as "the logic by which you go about answering your research questions".[2] The worldview refers to the conceptual framework of the research, the theoretical lens.[3] As for the term research design, it refers to the "planning aspect of a research project".[4]

---

[1] Norman Blaikie, *Designing Social Research* (Cambridge: Polity Press, 2000), p.8.
[2] Jennifer Mason, *Qualitative Researching* (London: Sage, 2002), p.30.
[3] John W. Creswell, *Qualitative Inquiry and Research Design, Choosing one among five approaches* (USA: Sage Publications, 2007), p.37.
[4] *Ibid.*, p.9

A. Qualitative Inquiry

This research interprets the world of architecture as a social world, thus qualitative inquiry is deemed to be an appropriate approach for its study. Jennifer Mason suggests that "through qualitative research we can explore a wide array of dimensions of the social world, including the texture and weave of everyday life, the understandings, experiences and imaginings of our research participants, the ways that social processes, institutions, discourses or relationships work, and the significance of the meanings that they generate".[5] Qualitative research is a situated activity[6] that enables the researcher (described "as a bricoleur"[7]) to "dive" in the "quality of social life", facilitates the examination off social variables within set boundaries and a detailed exploration of particular social settings[8]. Marshall and Rossman, define qualitative methodology as "a broad approach to the study of social phenomena"[9]. In *Architectural Research Methods* (2013), Groat and Wang write that "qualitative research tends to emphasise a holistic exploration of complex situations and environments where testing and deduction of sequenced or causal relations are unlikely".[10] Chapter 2 has delved into the complexity surrounding the (participatory) planning processes of museum buildings and it is through qualitative methodology and through the conceptual framework that will be discussed below, that this research is going to explore these processes.

Adrian Holliday distinguishes Qualitative research between two paradigms/perspectives: the naturalist and the progressive.[11] Naturalism considers reality relatively plain to see, and the researcher following this paradigm works by being fully involved in a physical, geographical setting[12] for a long period of time[13]. Progressivism on the other hand, "portrays people as constructing the social world"

---

[5] Mason, *Qualitative Researching*, p.3.

[6] Creswell, *Qualitative Inquiry and Research Design*, p.36.

[7] Norman K. Denzin and Yvonna S. Lincoln, 'Introduction' in Norman K. Denzin and Yvonna S. Lincoln (eds), *Strategies of Qualitative Inquiry* (USA: Sage Publications, 2003), pp. 1-45 (p.6).

[8] Adrian Holliday, *Doing and Writing Qualitative Research* (London, Thousand Oaks, New Delhi: Sage Publications, 2002), p.6.

[9] Catherine Marshall and Gretchen B. Rossman, *Designing Qualitative Research*, fourth edition (USA: Sage Publications, 2006), p.2.

[10] Linda N. Groat and David Wang, *Architectural Research Methods* (US: Willey,2013), p.222.

[11] Holliday, *Doing and Writing Qualitative Research*, p.18.

[12] *Ibid.*, p.19.

[13] *Ibid.*, p.20.

and researchers as "themselves constructing the social world through their interpretations of it" [14] as Holliday mentions, quoting Hammersley and Atkinson. The ontological and epistemological positions of this research will make clear that this study is closer to the Progressive paradigm.

B. Ontological and Epistemological Positions

This section will introduce the ontological and epistemological positions of this research, positions emerging from the conceptual framework that will be discussed below. An ontology is "a theory of what exists and how it exists" [15] or in other words a theory about "the nature of the social world"[16]. Different ontological perspectives might lead to different accounts of the nature of the phenomena under investigation[17]. The ontological position of this research is that individuals and museums are meaningful components of the social space, the latter created both through objective structures and the agents themselves. This position clearly reflects the Bourdieusian influence on the perspective of this research. An epistemology is "a related theory of how we can come to know those things"[18], a theory about how knowledge regarding the nature of the social world can be generated.[19] Epistemology is also defined as "the separation of the inquiring subject from the object of inquiry"[20] or more simply as "the relationship between the researcher and that being researched"[21]. This research's epistemology is that the actions, the behaviors of individuals and their interactions are also a matter of knowledge which is a social phenomenon and that it is possible to generate more knowledge regarding participatory design in a museum context by observing and analysing agents' interactions and exchanges of knowledge. This

---

[14] *Ibid.*

[15] Peter Clough and Cathy Nutbrown, *A student's guide to methodology* (UK: Sage Publications, 2002), p.33.

[16] Martyn Hammersley, *What is qualitative research?* (UK: Bloomsbury,2013), p.21.

[17] Mason, *Qualitative Researching*, p.14.

[18] Clough and Nutbrown, *A student's guide to methodology*, p.33.

[19] Hammersley, *What is qualitative research?*, p.21.

[20] David J. Flinders and Geoffrey E. Mills, *Theory and Concepts in Qualitative Research, Perspectives from the field* (NY: Teachers College Press, 1993), p.16.

[21] Creswell, *Qualitative Inquiry and Research Design*, p.17.

epistemology stems from the Theory of Communities of Practice which considers learning a social phenomenon.[22]

C. Conceptual Framework

The conceptual framework (also known as theoretical model) can provide research with a theoretical language, specific concepts, general theoretical ideas or specific hypotheses.[23] Chapter 1 briefly referred to the sociological, museological, architectural and participatory design theories that frame this research, and Chapter 2 discussed most of them in more detail. The present section will continue the discussion of the Bourdieusian analytical apparatus, in relation to the Theory of Communities of Practice (COP), the two theories being weaved in a "plug-and-play"[24] mode (a concept coined by Etienne Wenger, one of the two creators of the COP theory).

C.1. The Bourdieusian lens

Chapter 1 summarised Bourdieu's understanding of the social world, referring to the key concepts articulated by the French scholar, namely the notions of field and habitus and the various forms of capital. Chapter 2 discussed the Bourdieusian perspective in relation to this literature that analyses architecture through a sociological point of view. Being a "thoroughly empirical"[25] sociologist, Bourdieu himself researched issues related to physical space, such as the role of the house in the culture of the Kabyle, Algeria[26] and housing injustices in French society.[27] However, what makes Bourdieu's work particularly inspiring for this research is not only the

[22] Etienne Wenger, *Communities of Practice: Learning, Meaning, And Identity* (USA: Cambridge University Press, 1998), p.3.

[23] Creswell, *Qualitative Inquiry and Research Design,* p.26.

[24] Farnsworth et al., 'Communities of Practice as a Social Theory of learning: a Conversation with Etienne Wenger', *British Journal of Educational Studies*, vol. 64, no.2(2016), pp.139-160 (p.142).

[25] Garry Stevens, *The Favoured Circle: the social foundations of architectural distinction* (USA: The MIT Press, 1998), p.44

[26] In his essay '*The Kabyle House or The World Reversed*' in Pierre Bourdieu *Algeria 1960: The disenchantment of the World*, translated by Richard Nice (GB: Cambridge University Press, 1978), pp. 133- 153.

[27] Pierre Bourdieu, 'Site Effects' in Bourdieu et al. (eds), *The weight of the world: Social Suffering in Contemporary Society*, translated by Parkhurst et al. (USA: Stanford University Press, 1999), p. 123- 129 (p.129).

richness and flexibility of his analytical apparatus for the study of practical issues[28] (such as architecture), but most importantly its sensitivity with regards to issues of social inequality and everyday human suffering[29]. Works led by Bourdieu, like *The weight of the world: Social Suffering in Contemporary Society* (1999) reveal that he was not a mere observer and documenter but also an active critic of inequality in contemporary societies and an advocate for social change. The social stratification of modern societies was blamed by Bourdieu for causing social inequalities by "denying to some what could be theirs, while ensuring that others are granted privileges they do not deserve".[30] This criticism is important for this research which not only seeks to shed light on the power structures within which museum architecture-making takes place, but also to suggest alternative and more democratic ways of practicing architecture; practices that empower communities whose needs and rights have been concealed. Bourdieu was simultaneously quite optimistic, believing that cultural producers (architects, exhibition designers and museum practitioners alike) could use "the power conferred on them, especially in periods of crisis, to mobilise the potential strength of the dominated classes and subvert the order prevailing in the field of power".[31]

Addressing the inequalities in the sphere of culture, Bourdieu focused on the museum. Culture is not a neutral ground; examined though the Bourdieusian lens, culture is a tool for reinforcing the stratification system.[32] "Culture is something with which people fight, about which they fight, and the ground over which they fight"[33]. The question is: Are museums ready to fight? About what and about whom? Bourdieu considered public museums "sites that valorised certain capitals" and celebrated the

---

[28] Bourdieu did not hesitate to discuss his theoretical concepts with reference to very tactile examples taken from everyday life. E.g. The traits of the good bar owner in relation to the notion of "life of the party" as a form of capital. (Pierre Bourdieu, 'You said "Popular"?' in Badiu et al. (eds), *What is people?*, translated by Jody Cladding (NY: Columbia University Press, 2016), pp. 32-48 (p. 45). Bourdieu's interaction with issues of everyday life is demonstrated in works such as *Photography: A middle brow art* (1990), *On television and journalism* (1998).

[29] Michele Dillon, *Introduction to Sociological Theory. Theorists, Concepts and their Applicability to the Twenty- First Century* (USA, UK: Wiley -Blackwell, 2010), p.428.

[30] Stevens, *The Favoured Circle: the social foundations of architectural distinction*, p.60.

[31] Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature* (New York: Columbia University Press, 1993), p.44.

[32] Stevens, *The Favoured Circle: the social foundations of architectural distinction*, p.48.

[33] Richard Jenkins quoted in Stevens, *The Favoured Circle: the social foundations of architectural distinction*, p.69.

aesthetics of certain power groups, certain social classes.[34] An obvious spatial manifestation of this tendency is the grandiose architecture of the nineteenth-century public museum which was aiming to stress the difference between who was welcomed and who was excluded from the museum space.[35] This environment was not facilitating the wider public to make sense of the museum experience.[36] Bourdieu drew a clear link between cultural capital (the knowledge and skills) and highbrow cultural participation.[37] The people who own higher volumes of cultural capital are people with the necessary economic resources that allowed them to acquire this capital in the first place and thus people of certain social classes.[38] The linear link between economic and cultural capital has been challenged by newer contemplations, though.

Bourdieu's contemplations have been heavily influential for determining the position of the researcher of this research. Bourdieu's writing, especially in *The weight of the world*, reveals a profound respect and empathy towards the individual as the subject of sociological analysis,[39] contrary to more "clinical" analyses which sometimes tend to treat the individual as an abstraction. Within the Bourdieusian context, the researcher has to act reflectively and reflexively,[40] and realise that "the distortions of vision implicit in the holding of a particular position" apply both to himself and to the agents-objects of his research.[41] As Stevens and Mason underscore, the researcher is not and cannot be a neutral and objective observer and analyst.[42]

However, it has to be noted that Bourdieu's theories reflected the structure of French Society in his time,[43] thus may have certain limitations when applied to the

---

[34] Paul Jones and Suzanne MacLeod, 'Museum Architecture Matters', *Museums& Society*, vol. 14, no.1(2016), 207-219, (p.209).

[35] *Ibid.*, (p.210).

[36] Andrew McClellan, *The Art Museum from Boullée to Bilbao* (Berkeley, London: University of California Press, 2008), p.178.

[37] Laurie Hanquinet, 'Place and Cultural Capital: Art Museum Visitors across Space', *Museums& Society*, vol.14, no.1 (2016), pp. 65-81 (p. 66).

[38] *Ibid.*, (p. 67).

[39] Pierre Bourdieu, 'To the Reader' in Bourdieu et al. (eds) *The weight of the world: Social Suffering in Contemporary Society*, Translated by Parkhurst et al. (USA: Stanford University Press, 1999), p.1-2, p.1 and Pierre Bourdieu, 'Understanding' in Bourdieu et al. (eds) The weight of the world: Social Suffering in Contemporary Society, pp. 607-626, (p. 607).

[40] Stevens, *The Favoured Circle: the social foundations of architectural distinction,* p.53.

[41] Nikolaus Fogle, *The Spatial Logic of Social Struggle: A Bourdieuian Topology* (USA: Lexington Books, 2011), p.164.

[42] Garry Stevens, *The Favoured Circle: the social foundations of architectural distinction*, p.37 and Jennifer Mason, *Qualitative Researching*, p.8.

[43] Hanquinet, 'Place and Cultural Capital: Art Museum Visitors across Space', (p. 67).

study of contemporary social phenomena. Contemporary sociologists who consider some aspects of Bourdieu's analysis as dated,[44] replace the notion of class with a more fluid stratification system shaped by parameters such as: "age, ethnicity, gender, sexuality, geography and employment".[45] Moreover, they challenge the division between lowbrow and highbrow culture, articulating the idea of the 'omnivore', an individual which engages with both low and highbrow culture and their in-betweens,[46] and capturing new dispositions for the appreciation of alternative cultural forms.[47] Bourdieu did not witness the digital evolution of the past two decades. The rise of the social media platforms and the introduction of smartphones and other devices in our daily life have resulted in new ways of accessing information, appreciating or creating art, or accessing an individual's social status (e.g. based on the number of its followers). Bourdieu himself might be reconsidering or expanding his own theoretical concepts in response to the contemporary social climate. The expansion or dismissal of some of the Bourdieusian concepts is valid as it reflects the complexity and the fluidity of the contemporary social phenomena (that are certainly quite different from the French society of 1960s) and is in line with museum's perception of visitors as complex individuals, a perception underscored in Chapter 2. Focusing the discussion on museums, Lauren Hanquinet in her article 'Place and Cultural Capital: Art Museum Visitors across Space' records a radical change in the aesthetic relation contemporary people develop to things, attributed to postmodernism's "more participatory and inclusive vision" of cultural objects.[48] In his account of the role of 19th century museums in establishing unequal social relations regarding cultural participation, Bourdieu omitted their parallel function as places that even in a paternalistic way aimed at educating the visitor.[49] Additionally, regardless of Bourdieu's faith in the individual and the possibility of social change, Tony Bennett argues that Bourdieu failed to acknowledge individuals' willingness for self-improvement, regardless of their social

[44] Nick Prior, 'A question of perception: Bourdieu, art and the postmodern', *The British Journal of Sociology*, vol.56, no.1 (2005), pp. 123-139 (p.130).

[45] *Ibid*., (p.131).

[46] Hanquinet, 'Place and Cultural Capital: Art Museum Visitors across Space', (p. 67).

[47] *Ibid*., (p. 68).

[48] *Ibid*.

[49] Tony Bennett, 'Aesthetics and Politics in the Work of Pierre Bourdieu', *New Literary History*, vol.38, no.1 (2007), pp.201-228 (p.219).

status.[50] Nevertheless, Bourdieu's discourse is undoubtedly and diachronically influential and relevant for works exploring various aspects of the museum phenomenon, the museum architecture included.

As underscored in Chapter 2, the Bourdieusian apparatus enables the research to avoid a simplistic understanding of architecture as a homogenous field of cultural production, encourages a critical approach towards the social status quo and emphasises that social struggle is interlinked with matters of space. There might be a lot of differences between the French society of 1960s and the British or/and the American societies of 2020s. However, social struggle is a universal notion that transcends the limits of time, being inherently linked with the experience of being human. Thus, a theoretical apparatus that has been applied to the analysis of various aspects of this social experience is deemed to be highly appropriate for analysing participation in an architectural context. The limitations of the theory will be addressed by drawing on the Theory of Communities of Practice.

C.2. The theory of Communities of Practice

The theory of Communities of Practice enables this research to explore the micro-scale of the social phenomena under examination. The theoretical concepts of COP have affected the types of data generated during the fieldwork, the data generation methods and the data analysis. Chapter 2 referred to the notion of 'symmetry of ignorance' -the gaps in professional knowledge that can be filled by the tacit knowledge of non-professionals- and to the idea of a new kind of situated professional knowledge, a 'know within'. The chapter had also underscored that the exchange of different types of knowledge lies at the heart of any participatory planning and design initiative. COP Theory provides this research with a toolkit for examining the mechanisms of knowledge exchange and generation that take place in the context of participatory planning processes. The present section will delve into a concise discussion of some of the key theoretical concepts of the COP theory.

---

[50] *Ibid.*, (p.220).

The sum of the COP theory is that learning is a "situated activity"[51] whose primary purpose is to develop new knowledge[52] and as a process is "tied to ongoing activities and practices […] done by communities of people through social interaction rather than by isolated individuals".[53] Information transforms to knowledge only coupled with some form of participation in the COP, otherwise it remains "disempowering, overwhelming and alienating".[54] Wenger defines communities of practice as "groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly".[55] COPs " are not only a context for the learning of newcomers but also […] a context for new insights to be transformed into knowledge".[56] This is crucial for PD processes, in which aim is the transformation of various inputs into contextual knowledge, a "know within"[57].

A COP could be short-lived (a duration of a project) or long-lived (maintained for centuries).[58] It would be easy to assume that within a museum planning project, architects, exhibition designers or museum professionals are distinct communities of practice. However, COPs do not necessarily correspond to institutional categories.[59] COPs can emerge unintentionally, and do not have a predetermined beginning or end, being quite different from a project team for instance[60] and also different to geographical communities or communities of interest.[61] *Cultivating Communities of Practice* (2002) identifies different example of COPs with strategic intent, among them, Innovation communities whose intent is to "foster unexpected ideas and innovations"

---

[51] Jean Lave and Etienne Wenger, *Situated Learning, Legitimate Peripheral Participation* (USA: Cambridge University Press, 1991), p.29.

[52] Wenger et al., *Cultivating Communities of Practice* (Boston, Massachusetts: Harvard Business School Press, 2002), p.41.

[53] Stephen Fox, 'Communities Of Practice, Foucault And Actor-Network Theory', *Journal of Management Studies*, vol.37, no.6 (2000), pp.853-868, (p.854).

[54] Etienne *Wenger, Communities of Practice: Learning, Meaning, And Identity,* p.220.

[55] Wenger quoted in David L, 'Communities of Practice (Lave and Wenger)', *Learning Theories*, 16 July 2014, <https://www.learning-theories.com/communities-of-practice-lave-and-wenger.html.> [accessed 18 June 2019].

[56] Wenger, *Communities of Practice: Learning, Meaning, And Identity,* p.214.

[57] Jeremy *Till, Architecture Depends* (Massachusetts: The MIT Press, 2009), p.166.

[58] Etienne Wenger, 'Communities of Practice: stewarding knowledge' in Charles Depres and Daniele Chauvel (eds), *Knowledge Horizons: The Present and the Promise of knowledge management* (Boston: Butterworth-Heinmann, Boston, 1999), pp. 205-225 (p.217).

[59] Steve Herne, 'Communities of Practice in art and design and museum and gallery education', *Pedagogy, Culture & Society*, vol.14, no.1(2006), pp. 1-17 (p.2).

[60] Wenger, *Communities of Practice: Learning, Meaning, And Identity*, p.96.

[61] Wenger, 'Communities of Practice: stewarding knowledge', (p.208).

and do that by "intentionally cross boundaries to mix people who have different perspectives".[62] I argue that the case of Derby Silk Mill is an example of such a Community of Practice, as it consciously aimed at the development of new innovative practices of museum planning by involving both professionals (designer, museum staff) and members of the general public.

In *Cultivating Communities of Practice*, Wenger et al. introduce an indicative rather than prescriptive model of development of a COP that has the following stages: 1. Potential (a loose network of people dealing with similar problems that has the potential to become a COP);[63] 2. Coalescing (people coming together and starting to define their joint enterprise and negotiate the notion of a community);[64] 3. Maturing (at this stage the community consolidates its focus, role and boundaries, starting to develop its own body of knowledge);[65] 4. Stewardship (during this stage the community has to maintain its momentum);[66] 5. Transformation (the community could cease existing, split into new communities or merge with others).[67]

A COP consists of three key elements: 1. A sense of joint enterprise as understood and negotiated by the members of the COP, 2. Relations of mutual engagement that comprise the social entity of the community and 3. a shared repertoire that the community cultivates over time (such as routines, tools, artefacts, vocabulary, stories, documents, lessons learned).[68] But how can it be ensured that a COP has really occurred and these three key elements exist? Wenger mentions fourteen indicators that a COP has been formed, among them:

> Harmonious or conflictual sustained mutual relationships; shared ways of
>
> engaging in doing things together; substantial overlap in participants'
>
> descriptions of who belongs; knowing what others know, what they can do, and
>
> how they can contribute to an enterprise; the ability to assess the

---

[62] Wenger et al., *Cultivating Communities of Practice*, p.77.
[63] *Ibid.*, p.70-71.
[64] *Ibid.*, p.82.
[65] *Ibid.*, p. 97.
[66] *Ibid.*, p.104.
[67] *Ibid.*, p.109-110.
[68] Etienne Wenger, 'Communities of Practice: stewarding knowledge', (p.208) and Wenger et al., *Cultivating Communities of Practice*, p.72-73.

appropriateness of actions and products; specific tools, representations and other artifacts; jargon and shortcuts to communication.[69]

Apart from the three key elements on which COPs are based, the theoretical concept of COPs is also based on these key components: a domain of knowledge, a community of people who care about this domain and the shared practice that these people develop.[70] The domain "creates common ground and a sense of common identity, […]inspires members to contribute and participate, guides their learning, and gives meaning to their actions",[71] being the "raison d' être" of a community,[72] the latter creating "the social fabric of learning".[73] The term community does not imply "necessarily co-presence, a well-defined identifiable group, or socially visible boundaries".[74] As for the notion of practice, it is conceptualised as "a set of frameworks, ideas, tools, information, styles, language, stories, and documents that community members share", the "specific knowledge the community develops, shares and maintains".[75]

Competent membership in a COP includes mutuality of engagement, accountability of the enterprise and negotiability of the repertoire.[76] Deviating from the concept of peripheral participation according to which a COP has neither a periphery, nor a single core or centre,[77] Wegner has identified the following categories of membership and participation: Core group, full membership, peripheral participation, transactional participation and passive access.[78] Different levels of participation correspond to different ambitions, needs and perspectives.[79] The core group of a COP is a small group of individuals that breathe life into the community though their "passion and engagement".[80] In the context of this research, members of

---

[69] Wenger, *Communities of Practice: Learning, Meaning, And Identity*, p.125.
[70] Wenger et al., *Cultivating Communities of Practice* (Boston, Massachusetts: Harvard Business School Press, 2002), p.27.
[71] *Ibid*., p.28.
[72] *Ibid*., p.31.
[73] *Ibid*.
[74] Lave and Wenger, *Situated Learning, Legitimate Peripheral Participation*, p.98.
[75] *Ibid*., p.29.
[76] Wenger*, Communities of Practice: Learning, Meaning, And Identity,* p.137.
[77] Lave and Wenger, *Situated Learning, Legitimate Peripheral Participation*, p.36.
[78] Wenger, 'Communities of Practice: stewarding knowledge', (p.218).
[79] *Ibid*.
[80] *Ibid.*

the core group are people such as project managers, museum directors, head of architectural and design firms etc. Full members are those individuals "who are recognised as practitioners and define the community" (though they may have different perception regarding what the community is about). Peripheral participation in a COP evolves into full participation gradually. Becoming "a full member of a COP requires access to a wide range of ongoing activities, old-timers, and other members of the community; and to information, resources, and opportunities for participation".[81] Thus, the status of full participation is highly linked with the core group which mobilises the community. However, newcomers are equally essential for a COP, as interaction between peripheral participation and the core group of a COP facilitates the generation of new knowledge. In the context of this research, it is architects, other design professionals, museum professionals and some members of the public that had a more defined role in the process- as in the case of Derby Silk Mill which will be discussed in chapter 4- that can be identified as full members. The other members of the public that participated in the planning processes belong to category of transactional participation. Transactional participation is defined as the occasional interaction of outsiders (non-members) who receive or provide a service within the community.[82] Newcomers in a COP are assigned short and simple tasks whose "costs of errors are small".[83] Finally, COP includes another form of participation, that of passive access, which involves a "wide range of people who have access to artifacts produced by the community", such as its publications.[84] It has to be noted here that Wegner points out that "people have different levels of interest in the community" therefore it is unrealistic to expect or encourage them to participate equally in a COP.[85] People's willingness to participate or not will be a central element of the discussion of the two case-studies of this research.

Discussing the notion of membership requires the discussion of boundaries that demarcate what is membership and what is not. Boundaries refer to the "edges" of a

---

[81] Lave and Wenger, *Situated Learning, Legitimate Peripheral Participation*, p.101.
[82] Wenger, 'Communities of Practice: stewarding knowledge', (p.218).
[83] Lave and Wenger, *Situated Learning, Legitimate Peripheral Participation*, p.110.
[84] Wenger, 'Communities of Practice: stewarding knowledge', (p.218).
[85] Wenger et al., *Cultivating Communities of Practice*, p.55.

COP, to "their points of contact with the rest of the world",[86] and to the "distinction between inside and outside, membership and non-membership, inclusion and exclusion".[87] Members of different COPS interact through boundary encounters that can take various forms, such as meetings, conversations, one-to-one conversations, visits etc.[88] Boundary encounters also involve boundary objects (a term coined by the sociologist Leigh Star).[89] Boundary objects are artefacts, documents and "either forms of reification around which communities of practice can organise their interconnections".[90] Architectural drawings are an example of boundary objects. Connections that transcend the boundaries between COPs or constellations of COPs can be facilitated through a process of brokering. The latter refers to "connections provided by people who can introduce elements of one practice into another".[91]

Leadership (the role of the community coordinator taken by a community member) is important for the success of COP, enabling the latter to "focus on its domain, maintain relationships, and develop its practice".[92] "Effective community leaders are typically well respected, knowledgeable about the community's domain, well connected to other community members, keen to help develop the community's practice, relatively good communicators and personally interested in community leadership."[93] Wegner identifies various types of leadership (Image 3.1.). This research will extensively discuss the importance of leadership in relation to the success of the two participatory endeavours under examination.

---

[86] Wenger, *Communities of Practice: Learning, Meaning, And Identity*, p.119.
[87] *Ibid.*, p.120.
[88] *Ibid.*, p.112.
[89] *Ibid.*, p.106.
[90] *Ibid.*, p.105.
[91] *Ibid.*
[92] Wenger et al., *Cultivating Communities of Practice*, p.80.
[93] *Ibid.*, p. 80-81.

Type of Leadership	Definition	Typical Activities
Coordination	Keepers of the community	Organize events, talk to members, keep the pulse of the community
Networking	Keepers of relationships	Connect people, weave the community's social fabric
Facilitation	Keepers of conversations	Set agendas, watch over conversations, keep notes, provide pointers and summaries
Documentation	Keepers of the repository	Organize information in order to document practices, update and clean up the knowledge base
Expertise	Keepers of the heritage	Thought leaders and recognized experts uphold and dispense the accumulated wisdom of the community
Learning	Keepers of insights	Watch for nuggets, collect emerging pieces of knowledge, standards, and lessons learned
Inquiry	Keepers of questions	Notice emergent questions, keep them alive, outline a learning agenda, and shepherd "out-of-the-box" initiatives
Boundary	Keepers of connections	Connect the community to other communities or constituencies, act as brokers and translators
Institution	Keepers of organizational ties	Maintain links with other organizational constituencies, in particular the official hierarchy

Image 3.1. Forms of Leadership

Membership in a COP "translates into an identity as a form of competence".[94] The process of forming an identity within the context of a COP takes place at two levels: The first level indicates how an individual negotiates her/his identity as a participant in a COP, how the competence of the individual is expressed and how she/he is recognised as a member by the other participants. The second level refers to how participation in a COP becomes part of an individual's identity.[95] However, participation in a COP does not necessarily imply only harmonious relations between the members of the community. Conflict,[96] contradictory opinions and antagonistic behaviors are also forms of participation in a COP.[97] According to Wegner, "as a form of participation, rebellion often reveals a greater commitment than does passive conformity"[98] and disagreement is a requirement for the emergence of creativity.[99] Within a COP, conflict

---

[94] Wenger, *Communities of Practice: Learning, Meaning, And Identity*, p.153.
[95] Farnsworth et al., 'Communities of Practice as a Social Theory of learning: a Conversation with Etienne Wenger', (p.145).
[96] Wenger, *Communities of Practice: Learning, Meaning, And Identity*, p.77.
[97] *Ibid.*
[98] *Ibid*.
[99] *Ibid*., p.78.

can also emerge when newcomers enter the community and affect the balance of the existing social relations within the COP. Existing members of the COP could react to this change as it could endanger the established identity of the COP. In addition to this, a development of a COP involves difficult moments, "painful discoveries, difficult transitions and learning through hard-won experiences".[100] As it will be seen in chapters 4 and 5, all these elements are part of the reality of the two projects under examination. The theory of COP captures the complexity of doing things together,[101] a condition that cannot avoid disagreement or conflict, and proves to be a very useful tool for discussing participatory planning processes and their complexity.

As underscored in Chapter 1, COP theory has not been widely applied in the study of participatory, architectural planning processes. However, it is worth mentioning that COP theory has been used far more thoroughly in Museum Studies - for instance by key figures like Eilean Hopper-Greenhill, for examining various spheres of the museum daily practice, such as the work of exhibition teams[102] and museum educators' teams[103]. As for the architectural and participatory design field, Jane Collier's essay 'Moral Imagination and the practice of architecture'(2005) is one of the few identified works that make a reference to COP theory, using it as a tool to illustrate some aspects of architectural practice that involve increased collaboration.[104] Another brief reference to the design practice (not particularly in architectural design practice) in relation to the theory of Communities of Practice, is found in the chapter 'Participation in Design Things' in the book *Design Things* (2011), where the authors suggest that COP theory could be an appropriate framework to discuss participation as epistemology.[105] Within the context of participatory design, Brandt et al. link the COP

---

[100] Wenger et al., *Cultivating Communities of Practice*, p.69.
[101] Wenger, *Communities of Practice: Learning, Meaning, And Identity*, p.77.
[102] Anders Høg Hansen and Theano Moussouri, ''Fuzzy' boundaries: communities of practice and exhibition teams in European natural history museums', *Museum and Society*, vol.2, no. 3 (2004), pp. 161-174 (p.161).
[103] Herne, 'Communities of practice in art and design and museum and gallery education', (p. 1).
[104] Jane Ray Collier, 'Moral Imagination and the practice of architecture', in Nicholas Ray (ed), *Architecture and its ethical dilemmas* (London and NY: Taylor&Francis,2005), pp. 89-106, (p. 92).
[105] Binder et al., 'Participation in Design Things', in Binder et al. (eds), *Design Things*, (USA: MIT Press, 2011), pp. 157-182 (p.166).

theory with the notion of "third space",[106] a space "belonging neither to potential users nor to the system designers", a both physical (the place in which participatory activities take place) and social space (shaped by the stakeholders involved).[107] Brandt et al. suggest that this 'third space' could be considered "as in itself a community of practice in the making"[108] and that "the successful participatory process in a community of practice in the making"[109]. Moreover, they speak for temporary communities of practice in the making, emerging in particular projects through the application of participatory tools and techniques.[110] Finally, a PhD thesis published in 2016[111] uses COP theory to analyse participatory architectural design processes in a museum context, but it has different objectives from this research, discussing the notion of participation in 'artificial' scenarios and not in the context of real case-studies like this research.

C.3. Plug-and-Play

This section will delve into more detail on why the Bourdieusian theories have to be coupled with COP theory (in a plug-and-play mode) in order to enable this research to analyse the social phenomena under investigation. Etienne Wenger proposes "plug-and-play" among theories, as he argues that "you don't want to overload a theory with additional concepts when they already exist in a compatible theory",[112] and that "it is often the case that one theory is not sufficient"[113].

---

[106] Brandt et al., 'Ways to engage telling, making and enacting' in Toni Robertson and Jesper Simonsen (eds), *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp. 145-181, (p.148).
[107] *Ibid.*
[108] *Ibid.*
[109] *Ibid.,* (p. 149).
[110] *Ibid.*, (p.148).
[111] Licheng Zhang, 'Towards conflict resolution and collaborative consensus-making: a participatory approach to architecture design in the Nottingham Natural History Museum, Wollaton Hall', (PhD thesis, University of Nottingham, 2016).
[112] Farnsworth et al., 'Communities of Practice as a Social Theory of learning: a Conversation with Etienne Wenger', (p.142).
[113] Etienne Wenger, 'The practice of theory: confessions of a social learning theorist', Essay, *University of Manchester*, March 2013, pp. 1-11, (p.9).

Scholars have linked COP theory with the Bourdieusian field theory before, suggesting an alternative terminology for COPs such a "field of learning"[114] or "field of practice"[115], stating that the notion of COP is quite similar to the Bourdieu's concept of field.[116] Hodkinson and Hodkinson (2004) argue that the term COP "may be better preserved for narrower, more cohesive types of social relations", a smaller scale of focus than field.[117] References to Bourdieu can also be tracked in the early writings of Wenger and Levi regarding COP theory. In *Situated Learning, Legitimate Peripheral Participation* (1991), they refer to Bourdieu's impact on articulating a theory of social practice, a theory which views "learning, thinking, and knowing [as] relations among people in activity in, with, and arising from the socially and culturally structured world" [..] a world 'socially constituted' by both objective systems and subjective understandings.[118] Wenger himself, considers Bourdieu's theory an excellent candidate for plug-and-play with COP theory,[119] stating that COPs always exist in and are shaped by "broader fields in Bourdieu's sense".[120] Wenger also writes that a social theory of learning and a theory of stratification are "a natural pair" and "need each other".[121] However, he adds that in this mode, field should not be considered "simply a given generalised context" but "a landscape of practices produced and reproduced in specific social spaces for engaging in the negotiation of competence".[122] Wenger underlines that COP theory acknowledges structural social relations and the impact of habitus[123] but its focus is the theorisation of learning, while also admitting that learning could be a vehicle for the reproduction of these relations.[124] Wenger's eagerness to underline that COP takes into consideration power is important, considering that COP

---

[114] Farnsworth et al., 'Communities of Practice as a Social Theory of learning: a Conversation with Etienne Wenger', (p.151) and Phil Hodkinson and Heather Hodkinson, 'A constructive critique of communities of practice: Moving Beyond Lave and Wenger', Seminar paper presented at 'Integrating Work and Learning- Contemporary Issues Seminar Series 2004, 11th May Oval Research Working Paper 04-02. Lifelong Learning Institute, University of Leeds, p. 7.
[115] Hodkinson and Hodkinson, 'A constructive critique of communities of practice', p. 7.
[116] *Ibid.*, p. 4.
[117] *Ibid.*, p. 7.
[118] Lave and Wenger, *Situated Learning, Legitimate Peripheral Participation*, p. 50-51.
[119] Farnsworth et al., 'Communities of Practice as a Social Theory of learning', (p.152).
[120] *Ibid.,* p.151
[121] Etienne Wenger- Trayner, 'The practice of theory: confessions of a social learning theorist', Essay, *University of Manchester*, March 2013, pp. 1-11 (p.7).
[122] Farnsworth et al., 'Communities of Practice as a Social Theory of learning', (p.152).
[123] *Ibid.,* p.153
[124] *Ibid.*

theory (especially as articulated in its second phase) has been considered weak in terms of the way it addresses power and inequality[125] by scholars such as Stephen Fox, who claims that although COP theory acknowledges that there are unequal power relationships within COPs, it "leaves these unanalysed".[126] This is a valid criticism; however, this limitation is overcome when applying the idea of plug-and-play between the Bourdieusian theories and the COP theory.

Within the context of this research, the first limitation of the analytical apparatus that COP theory could address is a degree of "fatalism"[127] implicated in the Bourdieusian theory. It has been mentioned above that Bourdieu's theory suggests a (subtle) hope that change is possible, as although he articulated that individuals are affected by certain dispositions and thus reproduce similar behaviours in different contexts, he also suggested that these dispositions are not entirely deterministic.[128] The COP approach makes this hope more concrete though, suggesting that even if power is exerted upon an individual, "how much that determines [the individual] depends on how much [the individual] identifie[s] with it".[129] The perspective of COP could potentially answer the question of how individuals can "escape the habitus which they have acquired".[130] Wenger argues that "learning as becoming through the construction of an identity would add an aspect of agency to habitus".[131] This is crucial for this research that explores how professionals and members of the general public are collaborating in participatory processes that in fact require them to escape their habitus.

Moreover, COP theory could be useful for dealing with the fact that the Bourdieusian perspective tends to accentuate the darker aspects of the social world, as fields are battlefields and social spaces of social struggle. Although the notion of conflict is not absent from COPs and COPs are not immune to manipulation, their very

---

[125] Fox, 'Communities of Practice, Foucault And Actor-Network Theory', (p. 854, 857).

[126] *Ibid.*, (p. 864).

[127] Handley et al., 'Within and Beyond Communities of Practice: Making Sense of Learning Through Participation, Identity and Practice', *Journal of Management Studies*, vol.43, no. 3 (2006), pp. 641-653 (p.647) and Alistair Mutch, 'Communities of Practice and Habitus: A critique', *Organisation Studies*, vol.24, no.3(2003), pp. 282-401 (p.397).

[128] Hodkinson and Hodkinson, 'A constructive critique of communities of practice', p. 9.

[129] Stephen Fox, 'Communities of Practice, Foucault And Actor-Network Theory', (p. 864).

[130] Alistair Mutch, 'Communities of Practice and Habitus: A critique', (p.391).

[131] Wenger, 'The practice of theory', p.8.

existence is based on the condition that their members have a shared passion and problem and develop a shared identity. **If the Bourdieusian lens focuses on what sets social agents apart, COP theory underscores what connects them.**

Approaching COP on a smaller scale of focus than field will also allow the microscopic analysis of the relations and exchanges of knowledge between individuals involved in the design projects under examination. Both the micro and the macro-level are present in Bourdieu's theories which, using the notion of habitus, analyse how "micro practices are conditioned by and reproduce macro structures and how objective macro-structures are internalised" into the individual.[132] Commenting on COP theory as an analytical tool, Wenger writes that COP is a "midlevel category",[133] between the sphere of individual experience and broad social structure[134]. It is not easy for an individual to radically transform herself/himself within a COP, but it is equally not easy to change without the support of a COP.[135] Examining this midlevel category is crucial for understanding change and transformation within the individual and the institution and this scale has influenced the selection of the analytical units of this research.

D. Limitations

Aim of this research is to explore in detail the phenomenon of participatory museum-making in the two case-studies located in the USA and the UK. Taking into account the fact that the second case-study is still an ongoing process, it is not possible to comment on all the stages of the planning process, especially on the evaluation stage. In addition to that, given that the community of people involved in the first case-study consisted primarily of students, who are difficult to track four years after the end of most stages of the planning process, it was not possible to conduct focus groups with them. Finally, this research does not aspire to come up with a detailed participatory model of museum architecture but underline that there are alternative ways of doing things and encourage little steps towards a right (alternative) direction.

---

[132] Michelle Dillon, *Introduction to Sociological Theory. Theorists, Concepts and their Applicability to the Twenty- First Century* (USA, UK: Wiley -Blackwell, 2010), p. 447.
[133] Wenger, *Communities of Practice: Learning, Meaning, And Identity*, p.124.
[134] Farnsworth et al., 'Communities of Practice as a Social Theory of learning', (p.149).
[135] Wenger, *Communities of Practice: Learning, Meaning, And Identity*, p.89.

E. Research Design

This section will present the research strategies of the present work, namely the "day-to-day and design decisions"[136] linked with the ultimate goal of addressing the research questions posed in chapter 1. The project began by undertaking an extensive desk-based research in order to shape an understanding of the discourses pertaining to the production of architecture, the making of museum buildings, the terminology and updates in the area of participatory design and the identification of case studies of museum buildings materialised through highly collaborative and democratic processes. The project then proceeded with a case study research design.

According to Robert Yin, a key author in the area of case study research, case study is a separate method with its own research design. Yin defines case study as a distinctive form[137] of "an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-world context, especially when boundaries between phenomenon and context are not clearly evident"[138]. Groat and Wang have amended Yin's definition to connect it with architectural research, expanding the definition of case study by adding 'setting' next to 'phenomenon'.[139] Swaborn defines cases study as "the study of a phenomenon or a process as it develops within one case".[140] In *Case study research: design and methods* (2009), it is argued that the case study method is often appropriate for addressing research questions aiming to explore the 'why' and 'how' of individual, group, social, organisational, etc. phenomena[141]; the type of questions that this research sets out to answer. Moreover, case study research facilitates the study of complex social phenomena[142] and is deemed appropriate for exploring contemporary events,[143] in their real-life context[144]. At the core of this research are complex social phenomena and a contemporary, or even better an

---

[136] Mason, *Qualitative Researching*, p.31.

[137] Robert K. Yin, *Case study research: design and methods,* Fourth edition (California: Sage Publications, 2009), p.14.

[138] *Ibid.*, p.18.

[139] Linda N. Groat and David Wang, *Architectural Research Methods* (US: Willey,2013), p.418.

[140] Peter Swanborn, *Case study research: what, why and how?* (London: Sage, 2010), p.9.

[141] Yin, *Case study research: design and methods*, p.4.

[142] *Ibid.*

[143] *Ibid.*, p.11.

[144] Groat and Wang, *Architectural Research Methods*, p.421 and Yin, K. Robert. 'The Case Study Crisis: Some Answers', *Administrative Science Quarterly*, vol.26, no.1(1981), pp.58-65 (p.59).

emerging, museum-making practice, the case study research design is selected as the appropriate inquiry method for this project.

Through the review of the relevant literature, multiple categorisations of case studies have been identified. In *Strategies of qualitative inquiry* (2003), case studies are categorised as 'intrinsic' (the researcher seeks to deeply understand the particular case),[145] 'instrumental' (case facilitates the understanding of something else)[146] or 'collective' (study of a number of cases to investigate a phenomenon)[147]. According to Yin, there are three types of case studies used for evaluation research: explanatory or causal case studies, descriptive case studies and exploratory case studies[148]. Explanatory or causal case studies are used to "explain the presumed causal links in real life interventions" whose complexity cannot be addressed by conducting a survey or deploying other experimental strategies[149]. The second type of case studies, the descriptive case-studies, is used either to "describe an intervention and the real life context in which it occurred" or to "illustrate certain topics within an evaluation".[150] Exploratory case-studies on the other hand, are used to "enlighten those situations in which the intervention being evaluated has no clear, single set of outcomes".[151] This research design involves exploratory case study types, as it seeks to shed more light on complex participatory planning processes. These processes involve a range of outcomes both for the individuals and the institutions involved, as well as the society as a whole.

Moreover, this research involves the study of two cases of museum buildings created through participatory design processes. Although in some fields, single-case studies and multi-case studies are considered two distinct methodologies, this research follows Yin's approach according to which both approaches are branches of the same methodological framework.[152] A key challenge of this research was to identify case-studies and examples of projects of museum architecture created through

---

[145] Robert E. Stake, 'Case Studies' in Norman K. Denzin and Yvonna S. Lincoln (eds), *Strategies of Qualitative Inquiry* (USA: Sage Publications, 2003), pp. 134-164 (p.136).
[146] *Ibid.*, p.137.
[147] *Ibid.*, p. 138.
[148] Yin, *Case study research: design and methods*, p.21.
[149] *Ibid.*, p.19.
[150] *Ibid.*, p.20.
[151] *Ibid.*, p.2.
[152] *Ibid.*, p.56

participatory design. However, this challenge was simultaneously an opportunity as it allowed this research to contribute to existing knowledge on museum projects implemented through very democratic and participatory processes. The two case studies were selected both as examples of best practice and experimentation and because of academic links that enabled the connection with key gatekeepers. More specifically, my supervisor, Professor Suzanne MacLeod, had connections with key stakeholders (Hannah Fox) from both the Derby Silk Mill Museum of Making and the Manetti Shrem Museum of Art (Timothy McNeil). Using her connections, I was able to approach these two stakeholders and then use them as gatekeepers for accessing more information and approaching more people involved in the projects. The different geographical, building, cultural and financial contexts of the projects were considered ideal for enabling this research to analyse how experimentation within planning processes is feasible in varying circumstances.

The first case-study is the Derby Silk Mill Museum of Making in Derby, UK due to open in 2020. The museum belongs to a city with a 300-year long industrial tradition,[153] and is located at a UNESCO World Heritage listed site,[154] housed in the old silk mill that housed the Industrial museum of the city between 1974-2011.[155] The architectural redevelopment of the Museum, realised primarily with the aid of Heritage Lottery Fund and through novel construction procurement models, is a result of an ongoing over seven year-long planning process guided by the principles of co-production and human-centered design and was accompanied by a profound organisational change in the way Derby Museums and particularly Derby Silk Mill operate and cooperate with their communities.

The second case study is the Manetti Shrem Museum of Art in UC Davis, USA. Manetti Shrem is the University Art Museum of the University of California Davis – a university with an artistic legacy, an ethos of participation and a very diverse student population- operating under the Office of the Provost, and is a finalised project delivered with the procurement strategy of design/build model and within the

---

[153] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), (p.5).
[154] *Ibid.*
[155] *Ibid.*

framework of UC Davis and University California building codes and strategic plans. Funded by private donors, in its entirety, the museum opened in 2016, and entrance is free. Despite not having adopted the language and the principles of a particular collaborative design methodology, the project was made possible through planning processes that are differentiated from the typical ones and which heavily involve community in their various phases.

E.1. Data collection

This section will discuss the data collection units of the research, the types of data generated and the data generation methods.

Data Collection Unit

Qualitative inquiries are based on multiple levels of data collection units. Swanborn distinguishes between the micro-level (e.g. an individual or a small group of individuals), the meso-level (e.g. an organisation, or networks of organisations), the macro-level (a local or a bigger social system) or a combination of micro and meso-level actors (e.g. socializing newcomers into an organisation).[156] Yin distinguishes between the broader and the narrower level[157]. Typically, the broader level includes one unit of analysis, while the narrower one multiple units, which can be participants, practices, policies, actions etc.[158] In this research, the broader level consists of two units, which are the two settings, the two museums. The narrower level is consisted of multiple units (the users, architects, museum professionals of each setting and its artifacts). In Swaborn's model, the units of analysis belong in the combination of micro and meso level. As it has been mentioned above, the meso level of analysis was one of the reasons why the COP lens was required. Given that the data generated through different methods sometimes may correspond to different units of analysis, attention has been given to how different data will be combined around the different analytical units, following Mason's suggestions,[159] and to how analytical codes have been formed.

---

[156] Swanborn, *Case study research: what, why and how?*, p. 6-7.
[157] Robert K. Yin, *Qualitative Research from start to finish* (USA: The Guildford Press, 2011), p.83.
[158] *Ibid.*
[159] Mason, *Qualitative Researching*, p.34.

The reviewed literature and the research questions coupled with a need for "a full and meaningful analysis"[160] of the case studies have informed not only decisions regarding the data collection unit, but also regarding the range of data generated. A deep understanding of the planning processes of the two case-studies will only be achieved by recruiting participants not only from the group of architects involved but also from the group of users. In this particular case, there are two types of users: museum professionals-users and members of the general public-users. Apart from decisions regarding the selection of actors, these elements have also affected decisions regarding which events/setting/ artifacts should be researched to yield data regarding the following components:

1. The objectives that the museums seek to fulfill through their architectural projects;

2. The external and internal forces that have directed the project towards the specific kind of design processes;

3. The (participatory) planning process itself;

4. The involvement of museum professionals in the projects and their own interpretation of the design processes undertaken;

5. The involvement of members of the general public in the projects and their interpretation of the design processes;

6. The involvement of architects in the projects and their interpretation of the design process and their own role;

7. The physical, tangible outcome and its attributes;

Data generation methods

In order to address the seven components mentioned above, this research used a range of data generation methods. Mason draws a distinguishing line between data generation and data collection.[161] Data collection is compared to an excavation that seeks to unearth what is out there, while data generation, especially in the context of qualitative interviews and focus groups, relies on the co-production of data that

---

[160] *Ibid*., p.37.
[161] *Ibid*., p.110.

involves both the researcher and the interviewees.[162] Data generation implies that knowledge is situated and contextualised and that the researcher does not aim to excavate data but rather construct or reconstruct them. [163] Groat and Wang argue that case-study research relies on multiple sources of evidence, "with data converging in a triangular fashion"[164] and this research utilises three different methods of data generation, both direct and indirect. It has to be noted here, that for reasons related to the limitations of this research that were discussed above, it was not possible to generate data directly by members of the general public-users through interviews, questionnaires and focus groups, but only indirectly through document review.

The sole direct data generation method adopted by this research was semi-structured interviews. Mason marks that interview is a social situation[165] and is an appropriate method for yielding data about a social process that requires a detailed and deep understanding of a limited number of people's situated accounts.[166] Mason argues that this method is compatible with researchers that do not consider themselves as neutral data collectors[167] and which consider knowledge "constructed rather than straightforwardly excavated".[168] Thus, considering the ontological and the epistemological positions of this research and their consequences for the role of the researcher, qualitative interviews were deemed a highly appropriate method. Since the social processes of participatory museum-making of the case-studies operate situationally, the questions posed during the interview were mainly situational, arranged around a few themes that included points of discussion. A semi-structured approach was selected in order to allow interviewees more freedom in presenting their personal accounts of the projects. Different interview protocols were created for the designers/architects and different for the museum professionals participating in the projects.

The indirect data generation methods involved observation, document review and visual methods. The method of observation is used by researchers undertaking

---

[162] *Ibid.*, p.63.
[163] *Ibid.*, p.62.
[164] Groat and Wang, *Architectural Research Methods*, p.419.
[165] Mason, *Qualitative Researching*, p.64.
[166] *Ibid.*, p.65.
[167] *Ibid*., p.66.
[168] *Ibid.*, p.68.

either ethnographic research or not.[169] Observation may refer to social actions, behaviours, interactions, events etc.[170] The choice of observation method stems again from the ontological and epistemological positions of the current research. Observation of the museum space enabled an understanding of the range of the dimensions that constitute the social world of the projects under investigation. Notes were made during the field visits in the two museums. Document review and visual methods are two distinct approaches, but Mason highlights their connections, especially in the case of the analysis of photographs. Means of extracting data through documents include the internet, as well as more traditional techniques, such as archival research. The documents may include books, manuals, publications, policies, newspapers, magazines, reports, pictures, drawings, charts, lists, etc. and are not necessarily text-based.[171] This research reviewed reports and publications published by the two institutions, such as the design frameworks and guidelines published by UC Davis, reports generated by Derby City Council, drawings produced by the design professionals involved in the two projects, reports of participatory workshops and more. Section E.2. refers more precisely to which documents were reviewed during the fieldwork. Document review and visual methods will inform the present qualitative project, along with interviews. Visual data may include films, drawings, pictures, visual art, artefacts, objects, spatial organisations, etc. [172] This research involved the observation of youtube videos published by the two institutions (e.g. from the Manetti Shrem Museum of Art director's speech at the Fall Convocation, from the Grand Opening of the Manetti Shrem Museum of Art, from the workshops that took place at the Derby Silk Mill) but also news segments. These videos enabled the researcher to reconstruct certain participatory events, explore the role of each participant, review the tone and the content of spoken words and the way the institutions chose to communicate their participatory initiatives to the public. Moreover, drawings and pictures captured during the various phases of the two projects enabled this research to reconstruct the spatial and social aspect of each participatory gesture and event. In

---

[169] *Ibid.*, p.84.
[170] *Ibid.*
[171] *Ibid.*, p.103.
[172] *Ibid.*, p.104.

line with the conceptual framework of this research, all these elements are important for constructing the social reality of each case study, being either concrete representations of practice or boundary objects. The use of these methods will enable the researcher to verify the data generated through the other methods.

Types of Data

Silverman underlines that for studying social phenomena, a researcher does not sample only people, but even building design[173], which is the case for this research as well, especially when it comes to the physical arrangements of the workshop spaces. He also notes that qualitative researches should not underestimate the value of textual data and how particular texts work to achieve particular effects.[174] Table 3.1. includes all the types of data generating during fieldwork.

Account data	Involve what people said or wrote to the researcher[175] and were generated through interviews and email communications.
Description of research event data	Refers to the researcher's reconstruction of what people said in the interviews[176] and were generated through the observation notes and the research diary.
Description of behaviour data	Refer to what people were seen or heard doing or saying[177] and were generated through interviews, observation notes and the research diary.
Description of event data	Refer to pieces of behaviour defined by the people in the setting[178] (in our case they refer to meetings, PD workshops, PD process) and were generated through interviews, observation notes and the research diary.
Talk data	Concern what people are heard saying -their actual words-[179] and where collected through audio recording, transcription and verbatim notes.
Document Data	Refer to pieces of writing belonging or pertaining to the setting[180] (in this research this data can concern meetings' minutes, design briefs, PD workshop guidelines, Policy statements, Communication Material,

---

[173] David Silverman, *A very short, fairly interesting and reasonably cheap book about qualitative research*, second edition, (UK: Sage Publications, 2013), p.38.

[174] David Silverman, *Interpreting Qualitative Data, Methods for Analysing Talk, Text and Interaction*, second edition, (London, Thousand Oaks, New Delhi: Sage Publications, 2001), p.121.

[175] Adrian Holliday, *Doing and Writing Qualitative Research*, (London, Thousand Oaks, New Delhi: Sage Publications, 2002), p.72.

[176] *Ibid.*

[177] *Ibid.*, p.71.

[178] *Ibid.*

[179] *Ibid.*, p.72.

[180] *Ibid.*

		etc). These data were collected through digital or hard copies of the documents.
Description of Institution Data		Refer to the way the setting (the museums in our case) operates in terms of regulations, tacit rules, rituals etc[181] and were generated through interviews with the museum professionals and review of relevant documents (policies, guidelines, frameworks, etc.)
Description of Appearance Data		Refer to the setting of the phenomena under investigation[182], in this case to the physical arrangements of the workshops, the artifacts produced during the workshops and the physical design outcome. Date were generated through observation notes and the review of photographs, videos and drawings.

Table 3.1. Types of data

Table 3.2 indicates how data generated through different sources correspond to the seven components that the research seeks to address when studying each case-study.

	1. Objectives	2.Internal/ External Forces	3. Process	4. Museum prof. involvement and interpretation	5. Users' involvement and interpretation	6. Architects' involvement and interpretation	7. Physical outcome
Actors							
Architects		X	X	X	X	X	
Museum prof.	X	X	X	X	X	X	
Users			X	X	X	X	
Artifacts							
Documents							
Meetings minutes	X	X	X				
Design briefs	X						X
PD workshop guidelines			X	X	X	X	X
Policy statements	X	X	X				
Communication material	X	X	X	X	X	X	X
Arch. Plans							X
Photos			X	X	X	X	
Objects							
Physical Arrangements			X				X
Worshop material/ scalemodels	X		X	X	X	X	X

Table 3.2. Data and research components

---

[181] *Ibid.*, p.71.
[182] *Ibid.*

E.2. Description of fieldwork

As part of the desk-based research, data regarding the two case-studies were generated through the review of literature and material available online (museums' websites, journals, magazines, utube videos etc.) Having obtained the ethics approval from University of Leicester as the research was involving human participants, fieldwork began in February 2018 with the initial plan of conducting interviews with architects and museum professionals and questionnaires and focus groups with visitors-users. However, as it has been mentioned above it has been possible to conduct only the interviews. The architects and museum professionals involved in the two projects were identified through the communication information through my academic network as mentioned. My supervisor introduced me to the two key stakeholders via email and the latter introduced me to other participants via email, as well. In the case of Manetti Shrem Museum, key point of communication was Dr. Jennifer Wagelie, Academic Liaison at the Manetti Shrem Museum of Art. Dr. Wagelie brought me to contact with various stakeholders and was critical in helping me arranging interviews with them. In both cases, it was through digital communication that I arranged face to face, email, phone or skype interviews with the participants. Before each interview, it was ensured that the interviewees had signed a consent form after having read and signed the project information form.

Before the final closure of the Derby Silk Mill so that construction could be started, I visited the museum in various instances, to familiarise myself with the building, liaise with the necessary people and conduct interviews. Six semi-structured interviews were undertaken with museum professionals, architects and designers involved in the design processes of the Derby Silk Mill of Making. The interviews took place between February 2018 and July 2018. The first interview took place at the Derby Silk Mill just before the site closed for the redevelopment work, three interviews took place at The Strand, Derby Museum and Art Gallery, one interview took place at an office space in Derby and the final one was a phone interview. Through the interviewees I gained access to documents and publications regarding the projects, from which data were generated through document review. Videos and photos were analysed through observation. The data regarding this case study were divided into

four categories: 1.Data generated via interviews (transcripts of interviews), 2.Data generated from the design professionals (co-production workshop findings, images), 3.Data generated from the museum (documents, images, illustrations, exhibition and architectural concepts, architectural plans, activity plans, workshop records, workshop schedules, proposals, interpretation plans, promotion material), 4.Data generated through the public domain. The last category of data can be classified in the following subcategories: Data for the Derbyshire County (meetings' agendas), Data for the city of Derby (demographics, statistics, economic assessments, history, industries, Derby City Council documents), Data for the design and construction firms involved, Data for the Museum (Tumbr public account, public publications, public videos, annual reviews, business models, Derby Museums Trust's public documents, history of the museum), Data for the sources mentioned in the museum's activity plan (HLF documents, IPI documents, Museomix documents, RIBA documents, architects' reports).

As for the Manetti Shrem Museum of Art, I benefited from Professor MacLeod's connections in order to liaise with Timothy McNeil, a key stakeholder of the project and one of the interviewees. Through professor McNeil, I established contact with the Academic Liaison of the museum and managed to be granted access to conduct my fieldwork at the museum premises and undertake interviews. I visited the museum in March 2018 and undertook seven interviews with museum professionals, an exhibition designer, the project manager, a professor linked with the design project and a professor and member of the project committee. Six interviews took place on campus, at the UC Davis University, some at the museum and some at other facilities around the campus and one interview took place at another facility of the university, outside of the main campus. In April 2018, I conducted two more interviews (a skype and an email interview) with architects from the two firms involved in the projects. During my visit at the museum, I gained access to various materials analysed through document review. The data generated for this case study were divided in four categories. 1.Data generated through interviews (transcripts), 2.Data generated through the museum and the university (materials regarding the history of UC Davis and the project's rationale, materials from the architectural competition, detailed project programme, architectural plans, images etc.), 3.Data extracted by sources in the public domain. The latter can be distinguished in the following subcategories: Data regarding the American

and Californian Building Codes, Data regarding the community's reactions (articles, videos), Data regarding exhibitions that were part of a project (articles, photos), Data regarding the Architectural Teams, Data regarding the funders, Data regarding the museum itself (articles, architectural plans, images, videos) Data regarding UC Davis (history, development plans, controversies, future projects, strategic plans, design guides), Data regarding the University of California (construction services, financial plans, regents meetings' minutes).

All the interviews undertaken during the fieldwork were recorded with the permission of the interviewees. The audio recordings were then transcribed. Notes were also taken during and after each interview and throughout the fieldwork (Image 3.2.).
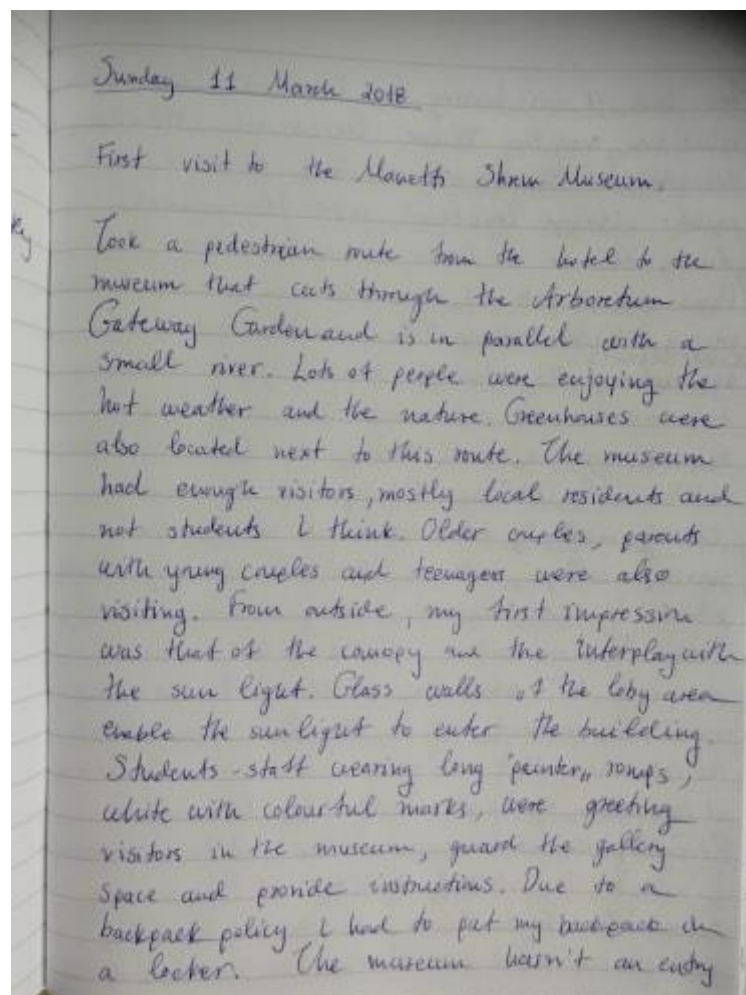

Image 3.2. A page from my research diary

Following the recommendation of UOL IT services as stated in the guide 'An Introduction to Managing Research Data for researchers and students' (UOL, 2015), research data and records, as well as metadata, were stored in the Research File Store

(RFS) provided by the University of Leicester IT services. While conducting field research in the USA, data were safely being stored in encrypted mobile devices and were then deposited in RFS for long-term secure storage at the end of each day of the field trip, organised in files.

E.3 Data Analysis and Interpretation

Qualitative researchers establish "patterns, categories and themes from the "bottom-up", by organising the data into increasingly more abstract units of information".[183] Analysis is defined as "the process of making sense of, sifting, organizing, cataloguing, selecting, determining themes, processing the data" [184]. Yin divides the data analysis into five stages: 1.Compiling the data, 2.Disassembling the data, 3.Reassembling the data (and Arraying), 4.Interpreting the data and 5.Coming into conclusions.[185] In case-study researches, initial "analysis consists of making a detailed description of the case and its setting".[186] Creswell proposes analysing multiple sources of data to capture each phase of the evolution of the case, if the case presents a chronology of events.[187] The results of this analytical phase will be presented in chapters 4 and 5. Mason suggests that data should be 'read' literally, interpretively or reflexively.[188] A purely literal reading of data, generated from the interviews for instance, is not possible, as the social world is already interpreted by the researcher and consequently it shapes the way the researcher sees the data.[189] An interpretive reading of the data will lead into creation of meanings and representations, while the reflexive reading will explore the position of the researcher within the process of data generation and interpretation. [190] Karin Olson links the analytical tool of reflexivity with the quality criteria of credibility and validity (see section below), arguing that the

---

[183] Creswell, *Qualitative Inquiry and Research Design,* p.38.
[184] Holliday, *Doing and Writing Qualitative Research*, p.71.
[185] Yin K., *Qualitative Research from start to finish*, p.177.
[186] Creswell, *Qualitative Inquiry and Research Design,* p.163.
[187] *Ibid.*
[188] Mason, *Qualitative Researching*, p.148.
[189] *Ibid*., p.149
[190] *Ibid*.

consideration of the standpoint of the researcher is not only a key phase of the data analysis but also detrimental towards the fulfillment of those two quality criteria.[191]

Interview transcripts, documents, artifacts and visual images "must be 'reduced' to data".[192] O' Leary (2010) suggests the following steps: 1.Raw data, 2.Organised Data, 3.Reduced Data, 4.Interconnected Data, 5.Thematic Data, 6.Theoretically meaningful understanding.[193] Yin presents four techniques that could be used for analyse data of a multiple-case study research. The techniques of pattern matching, explanation building and time series analysis could be used within each case, followed by the replication logic technique.[194] The next step is to determine if the research could draw analytical generalisations from the case studies. [195]

This research did not use a software for analysing the data. Interviews were transcribed by me, Silverman considering the act of transcribing as "a theoretically saturated activity".[196] The qualitative data generated through interviews, observation and document review were analysed according to two types of codes, Pre-set ("a priori codes") and emergent codes, in order to create a narrative that in its analytical threads will address the key themes of this research. The codes were directly related to the research questions, the reviewed literature and the conceptual framework of the research. Twenty-seven pre-set codes were created, categorised under four broad themes: 1.The "reality" of museum making, 2.Reasons why users are not more involved in design processes, 3. Power structures, 4. (Participatory) Design Processes. During the process of analysis fourteen more codes emerged and analytical memos were created and continuously updated. After the coding of each interview transcript, an analysis report was created. The report included the codes appearing in the transcript, their frequency, a summary of the data, my thoughts, key quotes and other comments. The reports also reflected the analysis of data acquired through observation and document review. Moreover, the timeline of each project was created, a side to side analysis of

---

[191] Karin Olson, *Essentials of Qualitative Interviewing*, (California: Left Coast Press, 2011), p.17.
[192] Groat and Wang, *Architectural Research Methods,* p.245.
[193] Zina O' Leary, *The essential guide to doing your research project* (Thousand Oaks, CA: SAGE, 2010), p.263.
[194] Robert K. Yin, Applications of Case study research (USA: Sage Publications, 2012), p.15.
[195] *Ibid.*, p.18
[196] David Silverman, *Doing qualitative research: a practical handbook*, Second edition (London: Sage Publications, 2000), p.131.

the stages of each project in relation to the typical processes of a museum project and a matrix of the key stakeholders involved. The next step of analysis was to recognise patterns and to explain and evaluate the findings.

E.4. Measures of quality

The robust literature that examines Qualitative Inquiry presents some measures against which the quality of a qualitative can be assessed. A long list of most of these criteria as found in literature is encountered in *Qualitative Inquiry and Research Design, Choosing one among five approaches*.[197] Mason suggests that the process of assessing the quality of research against these criteria, turns data to 'evidence'.[198] The present section will briefly refer to some of these measures: trustworthiness, validity, triangulation and generalisability.

According to Zeegers, trustworthiness of a research depends on the notion of credibility, transferability, dependability and conformability.[199] A research has credibility when the internal consistency of its design is maintained. Transferability refers to "the extent in which research outcomes are applicable in other research contexts".[200] Dependability is met when the researcher has established "a direct relationship between the data and the activities within a given site that generated".[201] Conformability replaces objectivity in qualitative research, acknowledging that the researcher can never be objective and thus should be ready to realise and address any issues of bias.[202] Another model of trustworthiness depends on the criteria of trust value ("how confident is the researcher with the trust of the study's findings"[203]), applicability (a concept identical to the concept of transferability discussed above),

---

[197] Creswell, *Qualitative Inquiry and Research Design,* p.203.
[198] Mason, Qualitative Researching, p.38.
[199] Margaret Zeegers and Deirdre Barron, *Milestone Moments in Getting your PhD in Qualitative Research* (USA: Elsevier Ltd, 2015), p.79.
[200] *Ibid*.
[201] *Ibid*.
[202] *Ibid*.
[203] Sarah McGloin, 'The trustworthiness of case study methodology', *Nurse researcher*, vol.16, no.1 (2008), pp. 45-55 (p.50).

consistency ("whether the findings would be consistent if the study were to be replicated"[204] and neutrality (a concept linked to conformability[205]).

Yin states that a research is valid when the data have been properly gathered and interpreted, so that the conclusions "accurately reflect and represent" the real phenomena being studied.[206] Validity can be ensured by having "rich data" both from interviews and multiple sources (triangulation), by comparing the results across different settings, groups or events, by being involved in the field as intensively and as long as possible (doing a lot of interviews and observations) and to search for "discrepant evidence and negative cases".[207] The strategic decisions according to which this research was undertaken ensured that data were generated from various sources, were thoroughly compared and the researcher spent reasonable time in the field, considering the challenges that the second case presented, due to being located overseas.

Triangulation has four different types: 1.Data source triangulation, 2.Analyst triangulation, 3.Theory/perspective triangulation and 4.Methods triangulation. Yin asserts that the validity of case study evaluation will be strengthened by the data source and methods types of triangulation.[208] In this present research, data regarding each phase of the planning process were generated through interviews with the participants, observation and review of spaces, films, images, newspaper and journal articles and documents (written by different people and entities). Moreover, the interviewees belong to different groups of people (architects, designers, museum professionals) so that the same story could be told from different perspectives.

Generalisability refers to the research's ability to formulate wider arguments based on the data analysis, rather than producing an analysis that "is entirely idiosyncratic and particular".[209] Some scholars, such as Groat and Wang, argue that a characteristic of case-study approach is its potential of generalisation in terms of

---

[204] *Ibid.,* p. 52.
[205] *Ibid.*
[206] Yin, *Qualitative Research from start to finish*, p.78.
[207] *Ibid.,*
[208] Robert K. Yin, 'Validity and generalization in future case study evaluations', *Evaluation*, vol.19, no. 3(2013), pp. 321–332 (p.323, 324).
[209] Mason, *Qualitative Researching*, p.39.

theory"[210], while other scholars claim that case-study inherently 'resists' generalisability. Thomas maintains that case-study is often called idiographic study because the conclusions all stem from a single source of evidence, "the picture drawn" by the researcher[211]. However, Yin states that case studies research leads to "an analytic or conceptual generalisation, rather than […] a numeric one".[212] Nevertheless, it is not the aim of the present thesis to use the two case-studies of the Derby Silk Mill Museum of Making and the Manetti Shrem Museum of Art to come up with a panacea for all kinds of participatory design problems in a museum context or with a fixed model. The aim is to extract data from two rare examples of PD in an architectural scale of a museum building and explore two examples of best practice in order to encourage and "prepare the ground" for similar initiatives to emerge. The overarching aim is to prove that theoretical concepts regarding participation of visitors in museum making in an architectural scale are not just abstract fabrications but can be translated into very tangible, applicable practices and outcomes. The examination of the two-case studies will provide the necessary evidence.

E.5. Ethical Considerations

Mason calls researchers to reflect on the ethical dimension of their fieldwork practice.[213] The researcher recognises that the use of particular methods has ethical implications. First of all, the use of the method of qualitative interviews raises ethical issues.[214] However, the human participants-interviewees of the research were adults not above minimal risk and they had signed both a consent and a project information form. Considering that participants were from varying cultural backgrounds, attention was given to maintaining sensitivity to any cultural and social differences. Participants wishing to remain anonymous were not identified in the research. As for the observation method, the focus was not on individuals and their actions but instead architectural spaces. Regarding the document review and the visual images methods

---

[210] Groat and Wang, *Architectural Research Methods*, p. 419.

[211] Gary Thomas, *How to do your case study. A guide for students & researchers* (USA: Sage Publications, 2011), p.5.

[212] Yin, 'Validity and generalization in future case study evaluations', (p.327).

[213] Mason, *Qualitative Researching*, p.100.

[214] *Ibid.*, p.79.

and the ethical considerations surrounding them,[215] the documents identified by the researcher were available in a public domain and the documents provided to the researcher by other parties were accompanied by a consent to use and the parties did have "the moral authority to grant such use".[216] Moreover, the research was guided by the UOL policies. However, given the fact that the first case-study is an English museum, I ensured that I was aware and respectful of the Museums Association Code of Ethics for Museums and also of the policies of the Derby Museums Organisation, of the Silk Mill Museum and of design and architectural studios involved. As the second case-study was an American museum and also part of the UC Davis university campus, I ensured that my research practice had taken into consideration and was respectful of the guidelines of the *UC Davis Policy and Procedure Manual* and particularly the *Chapter 220, Research General*, *The University of California Davis Code of Academic Conduct*, the *American Alliance of Museums Code of Ethics for Museums* and the Manetti Shrem Museum of Art policies and the policies of the SO – IL and Bohlin Cywinski Jackson architects.

---

[215] *Ibid.*, p.118
[216] *Ibid.*

Chapter 4 Derby Silk Mill Museum of Making

Introduction

   "Involving the public in all our activities to 'co-produce' the projects and programmes";[1] This is the core principle that guided and still guides the planning processes of the Derby Silk Mill Museum of Making as stated in the Museum's Activity Plan. The Museum developed its own co-production approach[2], following a design methodology that combines principles of Human-Centred Design and 18th century Enlightenment[3] with the idea of "a more participatory civic institution",[4] and consists of the following steps: 1.Define and understand, 2.Think and Imagine, 3.Model and Prototype, 4.Test and Evaluate, 5.Produce and share.[5] Being developed through a 8 years-long process, Silk Mill aspires to continue being 'in progress' throughout its lifetime, constantly adapting to the changing needs of its community. The notion of participation is inextricably connected to its architectural redevelopment; it lies at the heart of the project, guiding multiple decisions, from the decision of developing the Mill into a Museum of Making, to the design of the museum's furniture and displays, the interpretation and the programming. The museum is primarily realised through HLF and Arts Council Fund and through the novel IPI procurement model (outlined on p.145). Being initially embedded in the first planning steps of the Museum, the notion of participation gradually affected the Derby Museums' daily practice; the redevelopment of the Derby Silk Mill ended up being only the first tangible outcome of the organisations' new way of working, the first physical embodiment of the organisation's changed direction and shifted outlook. Having attracted a team of museum professionals, architects and exhibition designers with prior experience or interest in co-production and human-centred design, the Museum of Making pushes

---

[1] Derby Silk Mill Museum of Making, *Activity Plan* (Derby), p. 36.
[2] *Ibid.*
[3] Derby Museums, *Human-Centred Design & Co-production Handbook, Version 4* (Derby, 2016), p.4.
[4] MacLeod, et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making' in MacLeod et al. (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), p. 216-233 (p.220).
[5] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), p.26-27.

the boundaries of conventional design and planning processes, promotes a horizontal power hierarchy between the parties involved and increased levels of transparency and experimentation. Being widely known as a success story and used as a case-study of real practice and real impact by The Happy Museum Project organisation[6], Derby Silk Mill Museum of Making will enable this research to delve into the analysis of a large-scale museum project created through planning processes that involve end-users. If not a story of absolute success, Derby Silk Mill Museum of Making is certainly a tale of experimentation and innovation. This chapter will discuss the various agendas, people and parties involved in the redevelopment of the museum, the various forms of participation that took place, the challenges and the opportunities that impacted the project, and assess the degree up to which the actual planning processes and the design outcome truly reflect a participatory ethos.

The Museum of Making belongs to a city with an industrial tradition and a legacy of making and innovation, being among others the site of the first Rolls Royce factory. The 20th century industrial landscape of Derby included railway engineering, aircraft engines making, textiles industries[7] and a Toyota factory[8]. However, during the 1980s and the 1990s, the local economy was affected by a decline in many manufacturing sectors, such a metals, heavy engineering and textiles industries, which led many people to unemployment. Nowadays, Derby continues the tradition of innovation by being a leading force of innovation in several industrial sectors. Modern day Derby is considered to be "the UK's leading high technology city".[9]

In terms of its demographics, Derby is a quite diverse city with residents representing over 180 nationalities-[10] and has a younger population (0-29 years old) than the regional and national average.[11] In Derby, the percentage of people of working age that do not hold any qualifications is above the regional and national average.[12] As

---

[6] The Happy Museum, *Case study- real practice, real impact. The Silk Mill, Derby Museums- participation, making and well-being* (UK), (p.1).
[7] Tim Lambert, *A brief history of Derby*, <http://www.localhistories.org/derby.html> [accessed 20 July 2018].
[8] *Potted history of Derby*, <http://www.derbyshire-peakdistrict.co.uk/derbyhistoricalnotes.html> [accessed 20 July 2018].
[9] Derby City Council, *Economic Assessment, Executive Summary* (Derby, 2010), p.1.
[10] *Ibid.*, p.2.
[11] *Ibid.*
[12] *Ibid.,* p.4.

of 2016, the percentage was at 9.3% compared to a 8.3% national average.[13] According to the 2014 Local Economic Assessment, "Derbyshire's situation in relation to the knowledge economy is not encouraging and needs to be addressed if growth is to be secured".[14] Moreover, Derby is placed within the 20% most deprived areas of UK, and some city areas are even in the 5% most deprived areas at a national level, often characterised by high levels of worklessness.[15] Derby City Council's Health and Wellbeing Board, acknowledging the association between unemployment, poor housing conditions etc. with a lack of well-being, and recognising that Derby is a city with significant welfare inequalities[16], had set a strategy for enhancing the city's prosperity between 2014-2019.

As for the museum landscape of Derby, the first museum of the city was built in 1879, in line with governmental positions of mid and late 19th century according to which culture was considered a potential cure to England's social problems, particularly in the most densely populated industrial areas.[17] Nowadays, Derby Museums Trust runs three sites: The Derby Museum and Art Gallery, the Derby Silk Mill Museum of Making and the Pickford's House. The collections of the Derby Museums "have their origin in the early nineteenth-century philosophical societies".[18] The Museum of Making is located at the Derwent Valley Mills site – a site added to the UNESCO World Heritage List in 2001-[19] which is the birthplace of the factory system.[20] It was between 1717-1721 that the first Silk Mill of the country was built in Derby, ending up being the largest employer of the then town for over a century, employing more than 300 people.[21] At the time of its creation, the mill was a technological masterpiece[22]. The

---

[13] Centre for Cities, *Cities Data Tool*, 2016 <http://www.centreforcities.org/data-tool/#graph=table&city=derby&city=national-average&indicator=working-age-population-with-no-formal-qualifications\\single\\2016&sortOrder=high> [accessed 30 August 2018]

[14] Derby City Council, *Economic Assessment, Executive Summary* (Derby, 2010), p.35.

[15] *Ibid.*, p.4

[16] Derby City and Neighbourhood Partnerships, '*Health and wellbeing-everyone's business 2014-2019, Derby's Health and Wellbeing Strategy*' (Derby, 2014), p. 10.

[17] Quoted in Suzanne MacLeod, *Museum Architecture. A new biography*, (London and NY: Routledge, 2013), p.110.

[18] MacLeod, et al., 'Placing Citizens at the heart of Museum Development', p.230.

[19] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history*, p.5.

[20] *Ibid.*, p.44.

[21] *Potted history of Derby*, <http://www.derbyshire-peakdistrict.co.uk/derbyhistoricalnotes.html> [accessed 20 July 2018].

[22] Derby Museums*, Derby Silk Mill Museum of Making: How we are making history*, p.6.

Mill also "played an important role in the development of class consciousness in British society."[23] This is because the 1883-4 Derby Lock out, a five-month long strike that gathered national attention and highlighted the unionist cause for the first time. The Derby Lock out was considered a pivotal moment for the development of a working-class identity towards the creation of a labour movement.[24]

Image 4.1. Derby Silk Mill, Winter 2017-2018

The rationale behind the creation of a Museum of Making

The rationale of creating a museum of making cannot be examined independently of the participatory character of the whole project. Unlike the second case-study of this research -where the decision of establishing a museum precedes the decision of developing it in collaboration with the community-, the vision of creating a museum at the site of the Mill emerged through processes that significantly involved the local community (Planning Phase I). The city's Industrial Museum, housed at the Derby Silk Mill, was not relevant to the people of Derby and the institution invited the local community to share their input about the future of the Mill. The community's input,

---

[23] Jeremy Swan, 'The history of Derby Silk Mill', 2016, < https://blog.derby.ac.uk/2016/11/derby-silk-mill/ > [accessed 6 December 2019].
[24] *Ibid.*

coupled with the fact that Derby is a city of makers and the project would be based on the idea of never-ending making, led to the decision of redeveloping the Mill (Image 4.1.) into a Museum of Making. The decision was implemented by the newly established Derby Museums Trust.

Until 2011, Derby Silk Mill had been housing the city's Industrial museum, established in 1974. Derby City Council purchased the complex in 1999. Having no money to fund its development, in 2011 the museum was no longer relevant to the people of Derby and to the local businesses.[25] The museum's irrelevance was depicted in the disappointing visiting numbers. Data from the Museum's Equalities Impact Assessment for 2008 are indicative of the museum's problematic situation. The museum was attracting only 13% of its potential market from Derby and only 3% from the rest of Derbyshire.[26] It was not relevant to younger audiences as data were indicating that 60% of the visitors were over 40 years of age and school visits were "too low".[27] Moreover, the museum's audiences were not representative of the city's diversity[28] and the institution was failing to deal with the intellectual and physical barriers that its condition was posing to the community[29] (for instance, accessibility for persons with mobility impairments[30]). A significant number of frequent Silk Mill visitors used to feel that the museum was "no longer 'their place'", while many infrequent visitors would consider the museum to be "unchanging".[31] In addition to this, a portion of non - visitors had "negative industrial heritage perceptions".[32] "By 2010, the Derby Industrial Museum has ceased to be relevant for the broadest possible spectrum of its audiences"[33] says Daniel Martin. "The exhibits were very tired and have not been able to be redeveloped. Hence, the need for a really big vision for the museum"[34] says

---

[25] Daniel Martin, Curator of Making, Derby Silk Mill Museum of Making, interview by the author, audio recording, The Strand, Derby Museums, UK, 21/5/2018.
[26] Derby Museums and Art Gallery, *The Silk Mill Project, Equality Impact, Needs and Requirements Assessment Form*, (Derby, 2008), p.6.
[27] *Ibid.*, p.7.
[28] *Ibid.*, p.9.
[29] *Ibid.*, p.14.
[30] *Ibid.*, p.15.
[31] *Ibid.*, p.16.
[32] *Ibid.*, p.17.
[33] Daniel Martin, interview by the author
[34] Hannah Fox, Director of Projects and Programmes at Derby Museums Trust, interview by the author, audio recording, The Derby Silk Mill Museum of Making, UK, 6/2/2018.

Hannah Fox, Director of Projects and Programmes at Derby Museums Trust. In 2011, the leadership of Derby Museums decided the closure of the Museum, hoping to lead the organisation into a much-needed change.[35] After the closure of the Industrial Museum, the former Director of Derby Museums, Stuart Gillis, stated: "We appreciate that a number of people are sceptical about the mothballing but we want to assure the public that we will do everything we can, and engage local people in reopening the Silk Mill as quickly as possible."[36] The limited popularity of the Industrial Museum led Derby Silk Mill to explore alternative ways of interpreting Derby's industrial tradition, such as by focusing on the notion of making.

A second reason for establishing a museum of making was the community's input. The establishment of a Museum of Making was one of the options considered for the future of the Mill, however it was the local community that consolidated this vision. In 2010, more than 3,000 Derby residents were asked to express three wishes for Derby. The need for the redevelopment of Derby Silk Mill emerged through this consultation process, as many residents argued that the complex should be one of the first candidates for regeneration.[37] Following these events, another stakeholder consultation event led to the conclusion that the existing state of the building was posing a lot of problems, but the site was a heritage asset of the city.[38] In 2011, Hannah Fox joined the project helping to move the processes forwards. Her first participatory initiative was the "Shaping the Vision" weekend event, during which the community was invited to answer the question "What could we do here?". A series of similar events,[39] led to a co-produced vision for the museum. "There have been other options […] from converting it to apartments, to a museum of fashion, all those different things. And they also got this idea of a museum for STEM […] (that) was building on the Derby's sort of narrative" said Fox during our interview, referring to feasibility studies regarding what the building could be. However, Hannah Fox was determined to explore the

[35] MacLeod, et al., 'Placing Citizens at the heart of Museum Development', (p.220).

[36] Derby's Silk Mill museum mothballed for two years, 2011, <https://www.bbc.co.uk/news/uk-england-derbyshire-12955156> [accessed 6/12/2019].

[37] Derby Museums. 'Derby Silk Mill Museum of Making: How we are making history', (p.8).

[38] *Ibid.*

[39] Rob Hopkins, *Hannah Fox on how a community's imagination reshaped a museum*, 2017, <https://www.robhopkins.net/2017/09/04/hannah-fox-on-how-a-communitys-imagination-reshaped-a-museum/> [accessed 5 January 2018].

future of the museum together with the community and beyond the limits of these studies.[40] The result of this phase was a vision for a museum focused on the "ongoing story of making".[41] The Derby Museums Trust was founded in 2012 with the specific brief to redevelop Derby Silk Mill as an "inspirational museum for Science, Technology, Engineering and Maths (STEM)"[42] that would also address the notion of STEAM (STEM+ Art).

A. Challenges-Opportunities before the initiation of the project

This section will discuss the conditions, challenges and opportunities, that were in place just before the initiation of the redevelopment of the museum. In 2011-2012, the museum had a track record of failed HLF[43] bids; the museums of Derby were amid a large-scale organisational change, being transformed into a Trust; the building of the Mill was facing significant structural problems that could eventually put the collections at risk; and members of the local community were questioning the decision of closing the Industrial Museum. However, the institution could count on the support of local business partners that had themselves an interest in the redevelopment of the historical building.

The condition of Derby Silk Mill

The first challenge was the condition of the Silk Mill complex. The original building of the Mill doesn't exist in its authentic form as it has been redeveloped and rebuilt various times through the centuries due to damages or changing needs.[44] In 1826, a disastrous fire caused a lot of damages to the complex which was fully rebuilt in 1910 after an even more catastrophic fire. In 2011, the Silk Mill complex -a grade II

---

[40] Macleod et al., 'Placing citizens at the heart of museum development, Derby Silk Mill- Museum of Making' in MacLeod et al (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018) pp. 216-233 (p.219)

[41] *Ibid.*

[42] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), p.7.

[43] The National Lottery Heritage Fund, formerly known as the Heritage Lottery Fund.

[44] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history,* p.6.

listed structure-[45] consisted of a cluster of factory buildings built on the foundations of the original factory.[46] The complex could not be used in its entirety during the last fifty years,[47] which was one of the many reasons that led to the closure of the Industrial Museum. Moreover, the collections could not be safely stored and exhibited: the complex was at risk of deterioration and flooding and there was not enough space for the collections.[48] Finally, the state of the buildings did not allow users to have full access to all the available spaces[49] (especially to the upper levels of the main building).

Economic challenges and a failed HLF bid

Apart from dealing with structural issues of the building, the institution was also facing significant economic challenges. In 2008, prior to the closure of the Industrial Museum, in order to deal with the condition of the building and its displays and in a desperate attempt to become more relevant, the museum submitted an unsuccessful application to Heritage Lottery Fund (HLF). The rationale behind the rejection was that the bid "lacked ambition and strong partnerships".[50] The museum had submitted to HLF an Architectural Development Plan and an Exhibition Design Plan, created between April 2007 and March 2008.[51] Although the museum articulated a strategy for achieving social inclusion and developing a relationship with the local community,[52] it could be argued that the museum regarded community members as passive receiver of services, rather than as active partners. The project was more outcome-oriented, seeking to redevelop the building according to the needs of the museum,[53] -users' needs being mostly assumed rather than directly vocalised by them[54]- and the museum was not treating the redevelopment as an opportunity for engaging audiences. The museum

---

[45] Derby City Council, *Regeneration our city overview and scrutiny board, Report of the Acting Strategic Director of Communities and Place, Derby Museums Trust – Annual Report Summary* (Derby, 2015), p.42.

[46] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), p.6.

[47] *Ibid.,* p.20.

[48] *Ibid.*, p.19 and Hannah Fox, interview by the author.

[49] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history*, p.8.

[50] MacLeod et al., 'Placing citizens at the heart of museum development, Derby Silk Mill- Museum of Making', (p. 219).

[51] Derby Museums and Art Gallery, *The Silk Mill Project, Equality Impact, Needs and Requirements Assessment Form* (Derby, 2008), p.5.

[52] *Ibid.*, p.21-22.

[53]*Ibid.*p.27.

[54] *Ibid.*p.41.

would apply its engagement strategy after the completion of the project, only planning to do bits of consultation with the wider community in the preplanning phase, and consultation with disabled user groups and non-users groups[55] between Stage 1 and Stage 2[56] of the development phase. The informal and formal feedback that followed the rejection mentioned, inter alia, the need of a greater focus on education, volunteering and participation of communities.[57] The planning processes of the Derby Silk Mill Museum of Making addressed this need, by including volunteers and community in the redevelopment project and by providing people with opportunities to acquire new skills. Nevertheless, back in 2011, with its development plans being rejected by HLF, the Industrial Museum closed its doors.

Reaction of the local community

Joining the project, Fox did not have to deal only with financial challenges. The project had to face a portion of the local community that reacted negatively to the closure of the Industrial Museum. "Lots of people were very angry. Very angry, because they are passionate about it and they're very upset their museum's been closed." [58] Daniel Martin also recalls: "people could have come in and say: 'I don't want this new approach. What we want is the Industrial Museum, that's what we want'".[59]

Organisational change

Apart from structural problems with the building, criticism from the community and financial hardships, the project had to face additional challenges. Between 2011-2012, the museum was amid a large-scale organisational change. Following the tendency - identified by the Museums Association's Museums in the UK 2018 Report- of local museums to be run by independent trusts, moving outside of a local authority

---

[55] *Ibid.*p.33.
[56] *Ibid.*p.41.
[57] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), p.31.
[58] Rob Hopkins, *Hannah Fox on how a community's imagination reshaped a museum*, 2017, <https://www.robhopkins.net/2017/09/04/hannah-fox-on-how-a-communitys-imagination-reshaped-a-museum/> [accessed 5 January 2018].
[59] Daniel Martin, Curator of Making, Derby Silk Mill Museum of Making, interview by the author, audio recording, The Strand, Derby Museums, UK, 21 May 2018.

control,[60] the Derby Museums were no longer run by the borough or the city council[61] (who had purchased the Mill in 1999). The museum was put into a 30-year lease[62] by the newly established Derby Museums Trust. The shifted status of the Museum, coupled with the departure of the Director of the Derby Museum's Trust a few months after the establishment of the Trust, was a challenge for the staff members that were trying to navigate change.[63]

Support of local partners

Although the project had to deal with various tangible and intangible challenges, it was also presented with the opportunity of using the support of local business partners that had a stake in the future of the building. Derby's business stakeholders, who were seeking to invest in the city's visitor economy, were considering the Derwent Valley Mills World Heritage Site, and site of the Derby Silk Mill Museum of Making, as one of the key assets of the local visitor economy.[64] D2N2 is the local enterprise partnership (LEP), one of the key industrial bases of the country,[65] which replaced the Regional Development Agencies in 2010.[66] Strategic aim of LEPs is to "bring together councils and business on an equal footing with one voice to drive economic growth".[67] The future of the Derby Silk Mill was an issue related to an agenda for the economic growth of the area, being included in the list of the top 10 priorities in Derby City Council's 2012 Regeneration Strategy.[68] D2N2 ended up contributing £3.7M to the project,[69] and

---

[60] Museums Association, *Museums in the UK, 2018 Report* (UK, 2018), p.10.

[61] MacLeod et al., 'Placing citizens at the heart of museum development, Derby Silk Mill- Museum of Making', (p.219).

[62] *Derby museums move to trust control*, 2012 < https://www.bbc.co.uk/news/uk-england-derbyshire-19787405 > [accessed 1 August 2017].

[63] MacLeod et al., 'Placing citizens at the heart of museum development, Derby Silk Mill- Museum of Making', (p. 220).

[64] Derbyshire County Council, *Derbyshire Local Economic Assessment 2014*, (Derbyshire, 2014), Version 1.1, p.31.

[65] *Ibid.,* p.16.

[66] Derby City Council, *Economic Assessment, Chapter 9* (Derby, 2010), p.1.

[67] Derby City Council, *Economic Assessment, Executive Summary* (Derby, 2010), p.1.

[68] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), p.30.

[69] *£3.7 million for Derby Silk Mill project due to attract thousands of visitors*, 2018 < <http://www.d2n2lep.org/News/37million-for-derby-silk-mill-project-due-to-attract-thousands-of-visitors/191219> [accessed 5 January 2018].

business partners, like Rolls Royce[70], would collaborate with the museum in various instances throughout its lengthy process of redevelopment.

Why involve the community in the development of the museum?

The museum followed a 'trial and error' approach, testing ideas and modes of working with the community before applying the participatory ethos in the redevelopment of the whole museum. So, the vision of redeveloping the entire building in close collaboration with the community was not entirely present in 2012; it is an idea that gradually emerged within the first planning phase (whose key objective was to figure out the future of the museum) and was solidified and eventually distilled in a specific design methodology during the second planning phase. Nevertheless, the intention of co-shaping a future for the Derby Silk Mill was present in 2012 and this section will present all those elements that I identified as key reasons why the institution adopted the participatory ethos from the very first stage of the project.

Strong leadership

The participatory nature of the project can be primarily attributed to a group of people who, by either leading the Trust or the project, were determined to work with the community and push the boundaries of traditional planning processes. First, the Trust's Leadership nurtured a climate of experimentation and participation and hired the right people to take the project forwards. Stuart Gillis, the Director of Derby Museums Trust who hired Hannah Fox, and the Interim Director Nick Dodd, were two important figures in the very first stage of the project, both encouraging a culture of experimentation in the organisation. In addition to this, Dodd enabled Fox to create a project-team and later supported Tony Butler's candidacy for the role of the Trust's Director.[71] Hannah Fox, the project manager, is another driving force that led the project to experiment with highly participatory planning processes. Fox had

---

[70] Museum of Making Tumblr, Lawnmower Day, 22 August 2017 <https://derbysilkmill.tumblr.com/post/164485815379/lawnmower-day> [accessed 5 January 2018] and Rob Hopkins, *Hannah Fox on how a community's imagination reshaped a museum*, 2017, <https://www.robhopkins.net/2017/09/04/hannah-fox-on-how-a-communitys-imagination-reshaped-a-museum/> [accessed 5 January 2018].
[71] MacLeod et al., 'Placing citizens at the heart of museum development, Derby Silk Mill- Museum of Making' (p. 220).

professional expertise in design, advertising, photography, human-centred design approaches and community engagement projects.[72] She joined the project with a short-term contract and ended up leading it to its delivery.[73] When he hired Fox, Gillis gave her space for experimentation and creative freedom: "He asked me to come and basically take the key to the Silk Mill that was a closed building and look at how I would approach embedding community into the development of a concept for it"[74] says Fox. Fox interpreted her freedom to experiment as a unique opportunity to work with the local community. Fox's post of Project Manager was one of three temporary roles (Project Manager, Programme and Participation Manager and Project Assistant) created with the support of Arts Council England. The project board and team had been established following a PRINCE2 project management model.[75] The Executive director was leading the project board, while the Project Director and the internal team were responsible for the day to day management of the project. The Resources Director also supported the project and the team.[76] As for Tony Butler, he was appointed Director of the Trust in 2014 and helped the project to sustain its participatory nature by contributing his prior experience to community-focused leadership[77]. Butler is inspirer and proponent of the idea of "museum as a social enterprise, using heritage, landscape and arts as a basis for community development for socially excluded groups"[78] and has been heavily influenced by the notion of asset-based community development.[79] The latter is based on the assessment of a community's resources, skills and experiences and the subsequent actuation of the said community "around issues that move its members into action".[80] Moreover, Butler's track record includes the Happy Museum

---

[72] Rob Hopkins, *Hannah Fox on how a community's imagination reshaped a museum*, 2017.
[73] *Ibid.*
[74] Hannah Fox, Director of Projects and Programmes at Derby Museums Trust, interview by the author, audio recording, The Derby Silk Mill Museum of Making, UK, 6 February 2018.
[75] The PRINCE2 management model is defined as "a process-based approach for project management providing an easily tailored, and scalable method for the management of all types of projects. Each process is defined with its key inputs and outputs together with the specific objectives to be achieved and activities to be carried out."
PRINCE2 processes <https://www.prince2.com/uk/prince2-processes > [accessed 1 October 2019].
[76] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), p.25.
[77] MacLeod et al., 'Placing citizens at the heart of museum development, Derby Silk Mill- Museum of Making', (p.219).
[78] *Ibid.*, (p.218-219).
[79] *Ibid.*, (p.219).
[80] *Ibid.*

Project, which explores the ways through which museums could contribute to the well-being of their audiences through economically sustainable programmes[81].

Using a community's assets and addressing a community's needs

Another reason for involving the community in the planning processes was the need to use the community's assets and the willingness to address end-users' needs. According to the editor of *Curator: The Museum Journal*, Zahava Doering, when museums face financial difficulties, they often follow two directions. They either become more commercial or embrace their community and become more egalitarian.[82] Doering's statement seems to be very accurate in the case of Derby Silk Mill. The museum was facing problems with its visitor numbers, the state of the buildings and its application to the Heritage Lottery Fund was denied. Moreover, a part of the community was voicing its disappointment for the closure of the Industrial Museum. However, the complex was considered a valuable cultural asset by the local community and the local Enterprise Partnerships. A participatory approach was a route for establishing partnerships with the community; relations that would enable the institution to overcome the lack of resources and conflict, by building on people's skills and energy and taking them on board the vision. As Hannah Fox says:

> T*he fact that there are not resources means that you are forced to co-produce, because you need people to come and help you with it…{…} there's no option, you have to work with people* [...] It makes a good business sense to co-design, really good business sense for museums that are expected to look after themselves and especially museums that aren't relying on public sector funding, but are relying on repeat visitors-members of our communities, we need to make sure that we know what these communities want.[83]

---

81 The happy museum, *Research and development*, <http://happymuseumproject.org/what-we-do/research-development/> [accessed 10 January 2020].
82 Zahava D. Doering, 'Balancing Power: Users and Museums', keynote address, Museums (em)power conference, School of Museum Studies, University of Leicester, 13-14 September 2018.
83 Hannah Fox, Director of Projects and Programmes at Derby Museums Trust, interview by the author, audio recording, The Derby Silk Mill Museum of Making, UK, 6 February 2018.

She also underlines that one of the assets available to the museum was "a city full of makers and engineers"[84] that could contribute their knowledge about the museum's collections and making processes. The Health and Well-being Board also refers to the human capital of the city, stating that "our people are the most important resource that we have" and underscoring the need for a knowledgeable workforce "both formal and voluntary".[85] According to the 2014 Local Economic Assessment (LEA), Derby's population is considered to carry significant skills related to jobs in manufacturing, while the high-tech sector gains more and more ground.[86] All the interviews with the museums professionals reveal that the museum valued the knowledge made available to the city.

Respond to local conditions

Moreover, involving people in the redevelopment of the museum was an approach for dealing with issues related to the city's knowledge economy and well-being, issues that were later distilled in official reports published by the city's authorities which identified the need for growing the city's knowledge economy and increasing its well-being. In order to enhance the local knowledge economy, the Derbyshire Local Economic Assessment suggested the following solutions: collaborations with training providers, encouragement of young people to succeed in GSCE, and opportunities for apprenticeships that would enable people to cultivate skills and increase their employability[87], especially in the field of engineering and construction.[88] Meanwhile, the report 'Health and well-being - Everyone's business' listed 'social connectedness' (e.g. close relationships) and community as essential parameters towards enhancing the city's well-being.[89] A museum focusing on STEAM (Science, technology, engineering, art and mathematics) would be a powerful ally

---

[84] *Ibid.*

[85] Derby City and Neighbourhood Partnerships, *Health and wellbeing-everyone's business 2014-2019, Derby's Health and Wellbeing Strategy* (Derby, 2014), p. 12.

[86] Derbyshire County Council, *Derbyshire Local Economic Assessment 2014* (Derbyshire, 2014), Version 1.1, p.5.

[87] *Ibid.*, p.75

[88] *Ibid.*, p.6

[89] Derby City and Neighbourhood Partnerships, *Health and wellbeing-everyone's business 2014-2019*, p. 7.

towards the fulfilment of these agendas. According to the project's activity plan, the redevelopment of the Derby Silk Mill aimed to improve the "quality of life in Derby" and "boost the visitor economy of the city and the region".[90] Derby Silk Mill Museum of making is determined to act as a "hub for encouraging people to develop specialist skills and aspire to careers in local high-tech employers"[91] and enable people to "become active citizens, gaining valuable skills, experience and personal reward through participation"[92]. The wider vision of Derby Museums is to give the opportunity to people "to discover their place in the world".[93] The museum's vision for the process of the redevelopment of the Silk Mill into a new museum, was heavily influenced by the American Maker Movement[94]and by the values of Asset-Based Community Development methodology mentioned above[95]. Derby Silk Mill considers its space as a meeting point and a creative hub where people can socialise, share knowledge, be active and also "feel entitled to participate".[96] Additionally, the project was influenced by the Theory of Flow which correlates the active pursuit of a challenging goal with the experience of a joyful state called 'flow'.[97] A systematic experience of 'flow' positively influences individuals' self-esteem[98]. Daniel Martin, Curator of Making at Derby Silk Mill, has discussed how the museum was examining its options regarding applying the co-production principles in the construction phase as well, providing people with no qualifications the opportunity of gaining skills, contributing to the long-term development of the city's knowledge economy and potentially leading to employment. Some opportunities could be participating in "a wall-building training day or doing apprenticeships".[99] Fox also underlines that companies trading in Derby, such as Rolls

---

[90] Derby Silk Mill Museum of Making, *Activity Plan* (Derby), p.18.

[91] *Ibid.*, p.27

[92] *Ibid.*, p.26

[93] Derby Museums, *Human-Centred Design & Co-production Handbook, Version 4* (Derby, 2016), p.4.

[94] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), (p.7).

[95] MacLeod et al., 'Placing citizens at the heart of museum development, Derby Silk Mill- Museum of Making', (p.218).

[96] Derby Museums, *Human-Centred Design & Co-production Handbook, Version 4* (Derby, 2016), p.2.

[97] *Ibid.*

[98] *Ibid.*

[99] Daniel Martin, Curator of Making, Derby Silk Mill Museum of Making, interview by the author, audio recording, The Strand, Derby Museums, UK, 21 May 2018.

Royce "are clear on what they are looking for in developing their workforce"[100] and some of them have been collaborated with the museum for delivering events and activities.

Sustainability

Apart from enabling the use of people's energy and skills or enhancing people's skills and well-being, the participatory ethos was considered a route for creating a space that would address the needs of its community, reflect the city's diversity and facilitate the project's sustainability. "Why you would not co-design with people, when this is a public facility and this money is coming from public funds? We need to make sure [it] is right. And we need to ensure [it] is sustainable"[101] says the Project Manager, Hannah Fox. Moreover, considering the fact that some people reacted negatively to the closure of the Industrial Museum, participatory processes were an opportunity for hearing these people, dealing with conflict and eventually transforming it into further energy put in the project. Referring to how the institution dealt with people who vocalised their disappointment, Fox says:

> So, briefing my teams, and the people that were working with me to go and understand that, and empathise with that. And say, that passion, the fact they've turned up, even if it's with their arms folded, is an energy that we need.[102]

Legacy of making and innovation

Finally, another reason for involving the community was linked with the city's characteristics. Derby was a fertile ground for the application of innovative and experimental strategies in the redevelopment of one of its more important buildings, as it has a long tradition in fostering innovation. In fact, as early as late 17th century,

---

[100] Hannah Fox, Director of Projects and Programmes at Derby Museums Trust, interview by the author, audio recording, The Derby Silk Mill Museum of Making, UK, 6 February 2018.
[101] *Ibid.*
[102] Rob Hopkins, *Hannah Fox on how a community's imagination reshaped a museum*, 2017 <https://www.robhopkins.net/2017/09/04/hannah-fox-on-how-a-communitys-imagination-reshaped-a-museum/> [accessed 5 January 2018].

Derby was "the first town centre with water supply in the country".[103] Moreover, Derby is the site of the first factory in England. The claim is based on the fact that Derby Silk Mill was the first purpose-built structure where all the functions of the factory were housed in the same building.[104] Additionally, during 18th century, Derby was one of the key cities of the Midlands Enlightenment.[105] The institution was in fact inspired by the principles of Enlightenment -Humanity, Experimentation, Tolerance, Understanding, Questioning[106]- to develop a methodology that is relevant to 21st century needs.[107]

B. Standard planning processes and the planning processes of the project

The redevelopment of the building had to be delivered in accordance with the building regulations framing the building design and construction processes in the UK, the latest version of the regulations being the *Building Regulations &c. (Amendment) Regulations 2016.*[108] The Construction (Design and Management) Regulations (CDM 2016) are the "main set of regulations for managing the health, safety and welfare of construction projects" and apply "to all building and construction work and includes new build, demolition, refurbishment, extensions, conversions, repair and maintenance".[109]

Moreover, most British architectural firms deliver their projects according to the RIBA Plan of Work, a non-contractual document[110], firstly developed in 1963.[111] Derby Silk Mill Museum of Making had followed the RIBA key stages of development, most recently articulated in the RIBA Plan of Work 2013 version. The plan is used as a tool for managing and organising building processes and mapping the different stages of work, having a status of best practice guidance. More specifically, it "organises the process of briefing, designing, constructing, maintaining, operating and using building

---

[103] *Potted history of Derby*, <http://www.derbyshire-peakdistrict.co.uk/derbyhistoricalnotes.html> [accessed 20 July 2018].
[104] Ibid.
[105] MacLeod et al., 'Placing citizens at the heart of museum development, Derby Silk Mill- Museum of Making', (p.222).
[106] Derby Museums, *Human-Centred Design & Co-production Handbook, Version 4* (Derby, 2016), p.4.
[107] *Ibid.*, p.2.
[108] *The Building Regulations &c. (Amendment) Regulations 2016*
<http://www.legislation.gov.uk/uksi/2016/285/regulation/1/made > [20 August 2017]
[109] Construction Industry Training Board, *Industry guidance for Clients* (Norfolk, 2015), p.4.
[110] RIBA, Dale Sinclair (ed), *RIBA Plan of Work Overview* (London, 2013), p.4.
[111] *Ibid.*, p.2.

projects"[112] into eight key stages. These are: 0.Strategic Definition, 1.Preparation and Brief, 2.Concept Design, 3.Developed Design, 4.Technical Design, 5.Construction, 6.Handover and Closeout, 7.In Use.[113] However, the plan is flexible enough to allow to a number of stages to happen simultaneously or overlap, in accordance with the requirements of a particular procurement model or the client's needs.[114] Given that it took five years for the professionals involved in Derby Silk Mill to come up with design concepts, it is evident that the planning processes of the project pushed the limits of the RIBA plan, making the most of its flexibility. The project managed to incorporate the notion of participation in the RIBA stages and develop its untypical planning processes not by denying the established guidelines, but by enhancing them.

Moreover, the project became the second cultural project in UK delivered under the novel IPI (Integrated Project Insurance) model of procurement, being "one of the trial projects supported and monitored by the Cabinet Office as part of a review of best practice project delivery".[115] The project adopted the IPI model after the second planning phase. In short, IPI is a "non-confrontational, collaborative" procurement model.[116] IPI Procurement Model is compatible with RIBA Plan of Work 2013[117] which is considered to be a "natural bedfellow for the IPI model".[118] The model enables integrated collaborative working by:

Aligning the interests of all team members with the functional needs of the

client, assuring solutions are achievable, affordable and delivered in a culture

---

[112] *Ibid.*, p.4.
[113] *Ibid.*, p.6.
[114] *Ibid.,* p.9.
[115] Aaron Morby, *Revamp of world's first factory trials novel procurement* <http://www.constructionenquirer.com/2017/05/22/revamp-of-worlds-first-factory-trials-novel-procurement/ > [accessed 27 July 2019].
[116] *Speller Metcalfe to use IPI on Derby Silk Mill project*, 2017, <http://www.constructionmanagermagazine.com/news/speller-metcalfe-use-ipi-derby-silk-mill-project/ > [accessed 27 July 2019].
[117] RIBA, Dale Sinclair (ed), *RIBA Plan of Work Overview* (London, 2013), p.2.
[118] Integrated Project Initiatives Ltd., *Government Construction Strategy 2011, The Integrated Project Insurance (IPI) Model, Project Procurement and Delivery Guidance*, 2014, p.28.

of full collaboration and insuring the outcomes including cost overrun and

establishing a pre-determined maximum financial exposure for all parties.[119]

The emphasis on the term 'collaboration' is crucial considering the participatory and experimental nature of the planning processes of the museum An Architectural Assistant from Bauman Lyons Associates commenting on the use of IPI model in Derby Silk Mill stated: "It was a risk, but the idea that we are protected by the same insurance means that we can collaborate together better and this is very much in the whole ethos of co-production".[120] Key element of the IPI is the creation of an Alliance Contract and the establishment of an Alliance or 'Virtual Company', a temporary organisation. The client, the construction and architectural firms, as well as specialists involved, all take a seat at the Board of the Alliance "which collectively appoints an Alliance Manager". The staff of all the firms and institutions involved are part of an Integrated Project Team (IPT) that reports to the Alliance Board and the Manager. [121] Among the members of the project's Alliance Board was Hannah Fox, representatives from the Bauman Lyons architects, the interpretive designers Leach Colour and the contractor Speller Metcalfe. The latter was also the contractor of the first project delivered according to the IPI model in UK, the Dudley College Advance II, a new Centre for Advanced Building Technologies.[122] The selection of the IPT and the initiation of an Alliance Contract generally affect the way that bids are assessed. Bidders are assessed on their ability and their proposals of how they will meet the aims of the strategic brief and the success criteria as defined by the client. Moreover, the bids are assessed in terms of their cost efficiency.[123] The opportunity of defining the success criteria was critical for the particular project, as the Museum was not only seeking to have a good design outcome, but also ensure that this outcome would be co-produced with the community. The selection of bidders was not based on design proposals, but on

---

[119] *Ibid.*, p.2

[120] Architectural Assistant from the Bauman Lyons Architects, interview by the author, audio recording and mail communication, The Strand, Derby Museum and Art Gallery, UK, 19/6/2018.

[121] Integrated Project Initiatives Ltd., *Government Construction Strategy 2011, The Integrated Project Insurance (IPI) Model, Project Procurement and Delivery Guidance* (UK,2014), p.4.

[122] IPI Initiatives, *Dudley Advance II- Innovation Delivered*, 2018,
<http://constructingexcellence.org.uk/dudley-advance-ii-innovation-delivered/ > [10 January 2019].

[123] Integrated Project Initiatives Ltd., *Government Construction Strategy 2011*, p.10.

proposals on how they were planning to co-produce design concepts with the community.

A significant benefit of IPI projects is the notion of "no blame/no claim" commitment between the members of the Alliance[124] and a "spirit of mutual trust and co-operation" [125]. "Confidence to surrender individual agendas for the collective good is secured by the model's unique insurance of the financial outcome."[126] In the guiding document it is clearly stated that the maximum efficiency of the model cannot be guaranteed "without fully integrated collaborative working".[127] Additional distinct characteristics of IPI are that it empowers the team by ensuring a free flow of information, not expecting the client to be "intelligent in every aspect of the construction"[128] and a flat hierarchical structure of the members of the alliance that enables efficient teamwork and fosters collaboration ensuring that there is no money or time wasted. [129] All these elements were crucial for the Museum; it had a limited budget, it had to address the requirements of its funders and it had to overcome the fact that although the museum professionals involved in the project were not experts in terms of architectural design, they were expected to work closely with the design teams. Furthermore, based on a multidisciplinary team collaborating towards a shared, mutual goal, the IPI context interprets challenge as an opportunity for progress and not as threat to professional positions or personal status.[130] This was again crucial for the project, which as it will be discussed below, had presented challenges for the professionals involved as they had to reconsider their roles and their professional boundaries.

The planning processes of the Museum not only had to conform to the official regulations and the requirements of the IPI model, but also to the requirements of the HLF (Heritage Lottery Fund), the key funding body of the redevelopment. In 2011, HLF stated that heritage organisations should be "deeply rooted in local communities,

---

[124] *Ibid.*, p.5
[125] *Ibid.*, p.16
[126] *Ibid.*, p.5
[127] *Ibid.*, p.6
[128] *Ibid.*, p.28
[129] *Ibid.*, p.6
[130] Integrated Project Initiatives Ltd., *Government Construction Strategy 2011*, p.22.

sustained by a combination of volunteering, local ownership, income generation and individual donations"[131] and enable more people to be actively involved in decision-making regarding heritage.[132] This statement shows that the vision of HLF was highly compatible with the participatory nature of the Derby Silk Mill redevelopment project. Nevertheless, a collaboration with HLF was challenging for a project based on experimental planning processes. HLF has very specific terms and guidelines that frame the various aspects of the funded projects, ranging from the use of the HLF logo,[133] to the percentage of the grant money that the institution is expected to spend on evaluation. In the case of institutions which apply through a two-round process, such as Derby Silk Mill, HLF "review(s) the project during the development phase to make sure it is on track". More specifically, HLF checks various aspects of the project, including the "development of designs, the activity plan, the project business plan, the management and maintenance plan". Among several other documents that have to be submitted for the first-round application are: "briefs for development work for internally and externally commissioned work".[134] HLF defines development work as "the work involved in progressing the project to the second-round application, including the production of designs, plans, and other documents".[135] However, the nature of the planning processes of Derby Silk Mill meant that the museum had to navigate these requirements being unable to present fully developed designs and plans. As it will be discussed below, the museum had to convince HLF that the results from the first phases of the project were positive enough to make the museum eligible for the second round of applications.

C. Participation in the making of the Museum of Making

This section will present in a chronological order the planning stages of the project, focusing on the co-production and prototyping of the architectural and exhibition design concepts of the museum. The nine years (2011-2020) between the closure of the Industrial Museum and the opening of the Derby Silk Mill Museum of Making is

---

[131] HLF, *Consultation on the Heritage Lottery Fund's strategic framework from 2013 onwards, Report* (UK, 2011), p.7.
[132] *Ibid.*, p.8.
[133] HLF, *How to acknowledge your grant, A guide for grantees* (UK, 2014), p.4.
[134] HLF, *Heritage Grants over £100,000, Application Form* (UK, 2017), p.23.
[135] HLF, *Heritage Grants of over £100,000, Standard terms of grant* (UK, 2017), p.1.

divided in four key phases, some of which have their own sub-phases. Derby Silk Mill has created its own terminology for referring to the members of the community involved in the project, defining as 'participant' "anyone who actively participated formally or informally in any way of the engagement opportunities" (for instance workshops, talks, etc.); as 'stakeholders' "anyone who is an individual, organisation, social or community group with an interest in the Silk Mill or its activities" and as co-production volunteer or co-producer "anyone who works with us in an unpaid capacity". The museum distinguishes between formal co-producer (a volunteer who has a more formalised relationship with the museum) and informal co-producers (non-registered volunteers).[136] It should be noted that the museum uses the title 'co-producer volunteer' instead of the plain title 'volunteer' as this shows that the terminology of co-production has been embedded in every aspect of the museum's operations and is not only used by professionals involved in the project. It is also important because it frames the roles of non-professional participants in a much more specific way, enabling them (at least the formal volunteers) to have a clearer understanding of their role in the project and this role's characteristics. The present chapter will refer to both formal and informal co-producers as experiential co-designers or members of the general public, maintaining the terminology introduced in chapter 1.

- **The project phases**

Phase I (2011-2013), Exploration of the Future of the Derby Silk Mill with the local community

A few weeks after the closure of the Industrial Museum, the ground floor of the building -stripped of displays- reopened to host events and activities that would shape the future of the Mill in collaboration with the local community. The first event that took place was the "Shape the Vision" weekend during which more than 100 people were interviewed and many more contributed their input. Hannah Fox describes those two days: "We had music, and a big blackboard that we drew out in the shape of the Silk Mill floor plan, with a 'What could we do here?' question. And people came. 880

---

[136] Derby Silk Mill Museum of Making, Activity Plan (Derby), p.52.

people came over two days."[137] The more than 100 similar events -co-produced with partners and volunteers- that followed this weekend, enabled more than 30,000 people to participate in the shaping of the vision for the Silk Mill.[138]

Funding-wise, economic support from the Arts Council England enabled the museum to hire museum professionals that would support the project: a project manager, a programme and participation manager and a project assistant.[139] Moreover, this funding coupled with seed-funding from the Derby City Council, enabled the museum to hire the Bauman Lyons Associates "to develop costed proposals for the site, from a phased approach to the full redevelopment".[140] The museum and the architects decided, though, that the seed-funding was also an opportunity for prototyping the "concept of making the museum"[141] by involving members of the general public in the co-production of the museum's furnishings and the curation and display of the museum's collections. Preparing for the second phase of the museum's redevelopment, the ground floor was stripped out and was equipped with new doors, toilets, kitchen facilities and a workshop area.[142] Moreover, the Museum began its plan to fundraise the £16.4 M budget for the development.

---

[137] Rob Hopkins, *Hannah Fox on how a community's imagination reshaped a museum*, 2017, <https://www.robhopkins.net/2017/09/04/hannah-fox-on-how-a-communitys-imagination-reshaped-a-museum/> [accessed 5 January 2018].
[138] MacLeod et al., 'Placing citizens at the heart of museum development, Derby Silk Mill- Museum of Making', (p. 222).
[139] *Ibid.*, (p. 220).
[140] *Ibid.*, (p. 223).
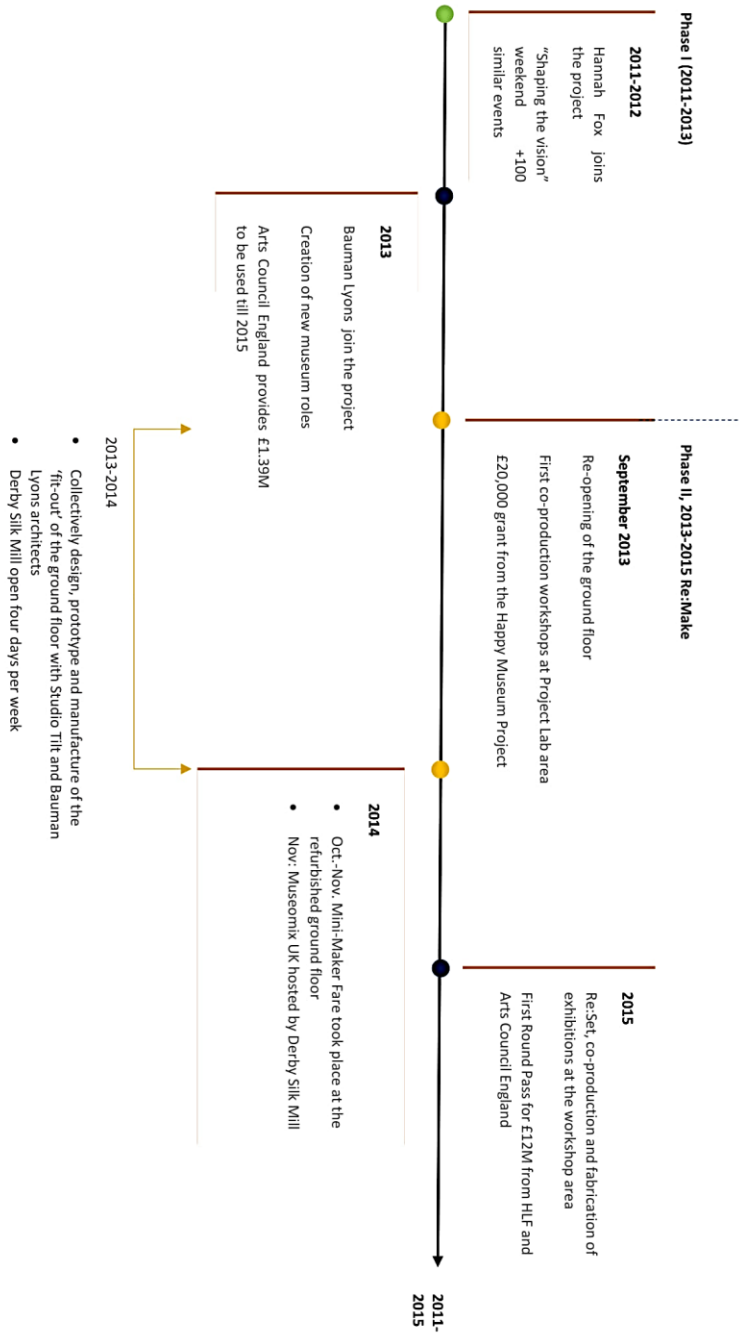[141] *Ibid.*
[142] *Ibid.*

Image 4.2. Planning Phase I and II

151

Phase II (2013-2015) Re:Make, a phase of experimentation

The seed of participation, planted during Phase I, began to grow during Phase II, influencing the museum's practice and decisions. During this phase the museum tested (through the Re:Make pilot project) how professionals along with experiential co-designers could collaborate in the production of design and exhibition concepts, they explored the methods that could facilitate this endeavour and slowly but steadily pushed the boundaries of the roles of the museum professionals beyond the limits of their internal teams.

In 2013, the ground floor of the Silk Mill reopened to the public, launching the pilot project Re: Make the Museum.[143] The key aim of the project was the creation of a prototype of the museum through participatory processes that included design professionals, artists, staff members, business partners and members of the general public. The professionals who participated in the project were: the design company-Makers-in-Residence Studio Tilt, the Artists-in- Residence Seiko Kinoshita and Paul Matosic[144], the architectural firm Bauman Lyons, the Derby Silk Mill museum's design and co-production professional team and a workshop supervisor[145]. The community members who participated in the project were "Rolls-Royce graduate trainees, Derby Makers, students and teachers from local schools/colleges/universities, partners from the DVMWHS, members of the RSA Derby Network, volunteers from the Derby museums etc."[146] Between 2013 and 2014, the Museum was open four days per week and managed to actively engage more than 8,198 people in the Re:Make pilot project. 227 of these people,[147] (as of 2014) had consistently participated in the project as "citizen curators and makers".[148] Some of these people had also been involved in Phase I and continued their collaboration with the museum during the Re:Make pilot

---

[143] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p.223).
[144] *Ibid.*
[145] *Ibid.*
[146] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), p.15.
[147] *Ibid.*, p.37.
[148] *Ibid.*, p.14.

project.[149] Participants contributed 6,000 volunteer hours, working with professionals during 168 half-day sessions.[150]

The heart of the project was a workshop area entitled 'Project Lab' (Image 4.3.), the place where most co-production workshops took place. It has to be noted here that Fabrication Labs have been part of the PD tradition since the very beginning of this design approach.[151] The Silk Mill's lab was equipped with CNC (Computer Numerical Control) and laser cutters, and other high-end, low-end or more traditional equipment.[152] Members of the public were able to use all this equipment, the process being facilitated by the professionals leading the workshops[153]and create objects, display cases, furniture (Image 4.4.) and a mobile kitchen.[154]

Image 4.3. Project Lab

---

[149] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p.223).

[150] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), p.37.

[151] Lian J. Bannon and Pelle Ehn, 'Design: design matters in Participatory Design' in Toni Robertson and Jesper Simonsen (eds), *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp.37-63 (p.54).

[152] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p.223).

[153] *Ibid.*

[154] *Ibid.*

Image 4.4. Furniture co-produced at the Project Lab

The pilot project was inaugurated with an opening event that attracted 1,200 attendees.[155] The workshops schedule was advertised on the museum's social media platforms and primarily the Tumblr account documenting the whole development project. A Tumblr post uploaded in 2013 was inviting members of the general public to "find out more and register their interest in getting involved in this innovative approach to making a museum". The post also included photos from professionals' planning

---

[155] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), p.35.

sessions for the preparation of the Re:Make project and photos showing the ground floor being stripped out. These photos signified the degree of transparency the museum was hoping to achieve during the project. A variety of workshops took place during the Re:Make project, all aiming at exploring various issues that would have an impact on the architectural and design proposals for the redevelopment of the museum.

Tilt Studio and two staff members facilitated object workshop sessions that would "inform which artefacts [would] go on display in the ground floor of the Silk Mill" and how they would be interpreted.[156] Tilt Studio have developed their own methodology of working with members of the general public on design problems. "[..]our approach of doing this was the idea of having a stable group of people, maybe between 15 and 40 people, maybe more than that, that they were dropping in"[157] says Oliver Marlow, co-founder of Tilt Studio. The workshops were two-hours long and some of them took place at the Strand, while others took place at the Project Lab of Derby Silk Mill. The object workshops had different themes. For instance, a colour-coded workshop took place in December 2013[158].

The results from the Re:Make pilot project were very encouraging. Through the workshops, participants have acquired new skills and connected with their peers.[159] As for the Silk Mill, the museum was successful in attracting community members and applying the principles of co-production and human-centred design approaches in an actual design context. Since December 2015, the average number of 'Formal Co-producers' collaborating with the museum on a monthly basis increased from 20 to 49 individuals and the time contributed by them increased by 60%.[160] The total number of active formal co-producers as of December 2015 was 88 individuals.[161]

Budget-wise, the redevelopment of the ground floor and the creation of the Project Lab cost £700,000. Apart from the Arts Council England's support during Phase

---

[156] Derby Silk Mill, Re:Make promotional leaflets.

[157] Oliver Marlow, Co-founder of Studio Tilt, telephone interview by the author, 9 July 2018.

[158] Museum of Making Tumblr, 9 December 2013 < https://derbysilkmill.tumblr.com/search/colour-coded+workshop+ > [accessed 23 January 2020].

[159] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p. 223).

[160] Derby Silk Mill Museum of Making, *Activity Plan* (Derby), p.58.

[161] *Ibid.*, p.60.

I, in September 2013 Derby Museums received a £20,000 grant from the Happy Museum Project. The latter provided the grant to facilitate Derby Museums to get people involved in local schemes.[162] Following the positive results of Phases I and II, Derby Museums received first round passes for almost £10M from HLF (May 2015) and Arts Council England. In addition to this, Derby City Council committed to contributing £4M to the project. HLF provided the project with a development funding of £817,300 in order to assist the organisation in developing their plans to apply for the full grant at a later stage. With this funding, the museum recruited new staff members, such as a Curator of making and a Co-production Volunteer and Programme Co-ordinator, and moved towards the third phase of the project, the Re:Imagine programme.

The challenges that the procurement process of the Re:Make project posed to the Project Manager, led to the decision of adopting the IPI model for the Re:Imagine programme. Fox recalled:

> The decisions that I was forced to make in the ground floor, I was forced to make because I was given no choice. Because I was stuck without a proper informed approach and I had a deadline coming and no money. [163]

Fox and her team were exploring the possibility of alternative procurement models: The answer to whether there was a better way of procuring and running a construction project was the IPI model. As Fox phrases it, "[they] discovered a number of options, but the IPI model was the one that everyone felt was a good ally to the co-production concept and collaboration".[164] Commenting on her experience after using the IPI model, Fox underscores the culture of teamwork and collaboration fostered by the model:

[162] *Derby Silk Mill museum to recruit 0citizen curators*, 2013 <https://www.bbc.co.uk/news/uk-england-derbyshire-24346142 > [accessed 20 August 2018].
[163] Hannah Fox, Director of Projects and Programmes at Derby Museums Trust, interview by the author, audio recording, The Derby Silk Mill Museum of Making, UK, 6 February 2018.
[164] *Ibid.*

I might have been the project director and I might have been driving it to get to

this point, but I'm one of this massive group of people who are totally invested

and motivated to make this thing happen.[165]

[165] *Ibid.*

Phase III (2016-2017) Re:Imagine the Museum

Phase III (2016-2017) Re:Imagine the Museum

January 2016

Stage 2 application for £2.58M from the Arts Council

March 2016

Bauman Lyons & Leach Studio selected to develop the project

Aug.-Sept. 2016

Art of Artefacts co-production workshops (Leach Studio)

Oct. 2016-Feb. 2017

Prototyping workshops (Bauman Lyons)

March 2017

HLF mid-term review

June 2017

Submission of the HLF Stage 2 application

October 2017

Confirmation of funding from HLF and Arts Council

November 2017- Spring 2018

Second phase of Development Completion of Mobile Museum of Making Fit out of the workshop for the main build

Spring-Summer 2018
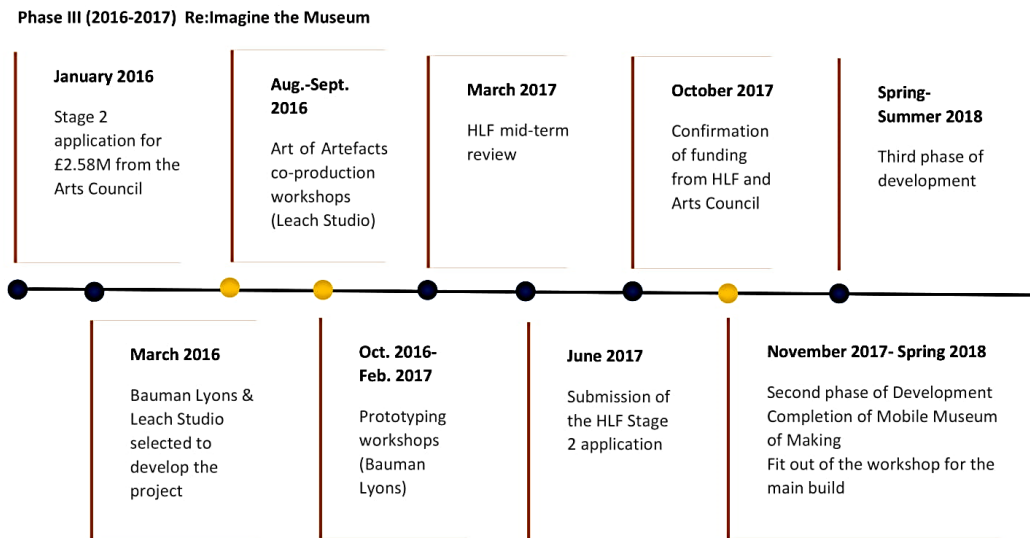
Third phase of development

Image 4.5. Planning Phase III

The Re:Imagine programme was based on the know-how and the results of the first two phases of redevelopment.[166] During this phase (Image 4.5.) the museum decided to "develop a clear methodology for working with the community that [would] include four stages: 1.Conceptualisation, 2.Design development through small scale prototyping, 3.Testing full scale prototype, 4.Fabrication."[167] Principles such as inclusivity, skills assessment and development, tasks-for-all, health and safety guided this planning phase[168] that aimed to involve people of various skills.

Through a tender process, Bauman Lyons architects were selected again to participate in the project. Exhibition designers Leach Colour joined the team as well.[169] When submitting their bids, design firms (especially the architectural firms) had to articulate a design strategy of how they were going to redevelop the building, but also how they were going to apply the co-production element. They were not expected to submit fully developed design proposals, as the latter would emerge through the various participatory activities taking place at the Project Lab. The focus was less on the creation of design concepts and more on "the workshopping processes of

---

[166] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p. 224).

[167] Derby Silk Mill Museum of Making, *Activity Plan* (Derby), p.120.

[168] *Ibid.*

[169] *Ibid.*

relationship building and learning about the needs and desires of others".[170] As Nichola Ward from Leach Colour puts it in a personal interview:

> We didn't put creative proposals in, because obviously we wanted to design these with the public [...] So, we put in information about how we would approach it, how we might work, how we think the way we work already can be applied.[171]

However, the architectural firm distinguished in its bid which areas were open to co-production and which were not.: "I think it was ok to say [what] is not being co-produced, because that's why you want us, we are your architects that are gonna work out the strategy".[172] Ward elaborated on the nature of the bid: "So, in the bid you could talk about, here is how we might approach the layout of the spaces [...] And I think you can be very honest and say that's not being co-produced". She explains: "We have a different section in the bid that says, we are very keen to co-produce this element, and [...] you've got to be very smart about where you want that co-production value to help you with your work as well."[173]

The first step after the selection of the winning design teams was a research trip to the USA, undertaken by both museum staff members and members of the design teams. During the trip, participants visited American museums that had applied the co-production and human-centred design in various realms of their practice. This trip was simultaneously a team-building opportunity for the group of professionals. "I think [the trip] was good for several reasons. It enabled us to get to know Hannah and Daniel which it was quite important."[174]

The next step was two sets of participatory workshops that took place at the Project Lab. Design professionals Leach Colour and members of the museum team delivered the Art of Artefacts programme which aimed to explore visitors' interaction

---

[170] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p.225).

[171] Nichola Ward, Head of Creative, Leach Colour, interview by the author, audio recording, Derby, UK, 4 July 2018.

[172] Architectural Assistant from the Bauman Lyons Architects, interview by the author, audio recording and mail communication, The Strand, Derby Museum and Art Gallery, UK, 19 June 2018.

[173] Nichola Ward, interview by the author.

[174] *Ibid*.

with museum objects.[175] Architects from Bauman Lyons together with the museum team ran a series of workshops, entitled 'Prototyping the Museum', aiming to identify through ideation and prototyping, the needs of the users and their expectations regarding the activities that would take place in the museums' future spaces.[176] The inputs from these workshops were translated into design solutions in an untypical way in comparison with the traditional design process of shaping a concept and a museum/ architectural experience. During phase III, through the various workshops, events and activities more than 19,000 people engaged with the project.[177] The museum records show that among other participants, the project involved 370 formal co-producers and 635 informal co-producers during 2016.[178] Bauman Lyons participated in the participatory workshops through two architects-facilitators, but more members were involved in the development of design concepts working from the architectural studio. Leach participated initially with five members, but more members of the team joined the project gradually. In the fourth phase, Leach also involved their technical team, participating with 15 members in total.[179]

Art of Artefacts Workshops

Art of Artefacts workshops took place between August and September 2016 with the aim of informing the museum's Interpretation Plan and Concept Design.[180] The first cluster of workshops (5 sessions in total) looked at how objects can be grouped. The second type (Image 4.6.) of workshops (3 sessions in total) looked at how the objects can be interpreted. During workshops of type 1 and 2, participants were presented with objects from the museum's collections and were asked questions such as: "How would you/have you grouped the artefacts?", "Do the artefacts you have chosen mean something to you?", "Do you know anything more about these artefacts".[181] "We got lots and lots of ideas from people, and we needed to create a bit

---

175 Nichola Ward, interview by the author.
176 Architectural Assistant, interview by the author.
177 Derby Silk Mill Museum of Making, *Activity Plan* (Derby), p.54.
178 Derby Silk Mill Museum of Making, *Activity Plan*, p.58.
179 Nichola Ward, interview by the author.
180 Derby Silk Mill Museum of Making, *Activity Plan*, p.70.
181 Derby Silk Mill Museum of Making, *Art of Artefacts, Workshop 1 Record*.

of a scientific process to add some structure, so one of the first questions we asked was about how might people group objects"[182] explains Nichola Ward. She also comments on the benefits of the process: "So, I think that was really good for people because they saw that their ideas have contributed to the end result and then they were keep coming back and that is really nice to build that relationship". Ward also referred to the future workshops expressing the hope that: "Some of those people will come back to the next set of workshops and see what we've done with their ideas."[183]

Image 4.6. Promoting material for Art of Artefacts workshop 2.

The third type of workshops explored how the collections of the museum could be displayed.[184] For the sessions of Workshop 3, Leach brought a range of materials/resources (e.g. shelf displays, ladders, cardboard boxes)[185] in order to explore with the experiential co-designers how the collections could be displayed in

---

[182] Nichola Word, Interview by the author
[183] *Ibid.*
[184] Derby Silk Mill Museum of Making, *Art of Artefacts, Workshop 3 Leach Proposal* (Derby, 2016).
[185] Ibid.

the new museum. The fourth and last type of Art of Artefacts workshops addressed the question "How might we understand the collections through making?".[186]

Nichola Ward from Leach Colour recalls: "We did four different workshops and each workshop we did had about four or five sessions, so there were about twenty workshops in total, some were repeated". Leach Colour worked with various people: "So, we repeated the same workshop with maybe a school group during a day, on a weekend, on an evening, to give different people opportunities to come." Some workshops were only led by Leach and others involved the museum staff. The first workshops were delivered by Leach Studio in collaboration with Daniel Martin and Gemma Hopkins. However, Leach eventually became confident in leading the workshops independently: "And then, really, we became comfortable very quickly and what we did was we would record our results and we would send these to Gemma".[187]

Each session had a different structure and theme. Some sessions had a more flexible format: "it would just be open for like 3 to 9 pm. So, people could just then wander in and then really you were just talking to them and saying do you want to take part? Some people [would], some people [wouldn't]."[188] The workshops included various activities with other sessions having a more structured format and objectives. Quoting Ward:

> We would create activities for people creating displays, they might write
>
> something, draw something, just have a conversation, anything like that. And
>
> they were sometimes the best ones, because you didn't really know what is
>
> gonna happen, it was quite open […] we did workshops with school groups
>
> […].[189]

Workshops were also undertaken with very strategically selected groups of people. As Ward recalls, they did another one with an accessibility group, and worked on their

---

[186] Derby Silk Mill, Reimagine, promotional leaflet, email version, September 2016.
[187] Nichola Ward, Head of Creative, Leach Colour, interview by the author, audio recording, Derby, UK, 4 July 2018.
[188] *Ibid.*
[189] *Ibid.*

designs specifically with people that were partly sighted or had a hearing impairment.[190]

The findings from each workshop were documented (often by creating photographic records too), were circulated around the various professionals involved in the project and were distilled in five key ideas that would guide the creation of design concepts: 1.Opportunities for hands-on visiting experiences and tactile interaction with objects, 2.A range of spaces for both individual and group activities, 3. Displays that will explore how objects are made and why are made and also encourage visitors to do their own exploration, 4.Supporting various visiting experiences and levels of engagement and 5. Adaptable exhibition spaces for "*regular rotation of the collection and stories*".[191] During our interview, Nichola Ward summarised some of the key concepts that emerged through the workshops:"..*the biggest one is that we are grouping objects by material, so that is quite a new, we 've never done that before*". However, it has to be noted that the concepts of organising objects by material was an established display mode in the mid to late 20th Century in Derby Museums. Says Ward:

> The other thing that came up at the workshops is that people don't want to
>
> read a lot of text. So, they want to see images, they maybe want to see a film
>
> about an object, or an illustration, and they want an opportunity to feedback.[192]

The opportunity of feeding back is key, as it is this element that maintains the notion of participation that characterised the planning processes of the museum. Information about objects -texts, photos, videos- can be obtained from various platforms. The planning process showed that people want to be able to actively participate in the museum experience (eg. by submitting feedback) while being in the physical space of the museum.

The museum was also creating its own record for each Art of Artefacts workshop, capturing data regarding the number of the participants and their demographics and the total duration of the sessions. This data was later used to

---

[190] *Ibid.*

[191] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p.227).

[192] Nichola Ward, interview by the author.

convince funders regarding the project's success. For instance, the first type of workshops involved 5 sessions in which 130 experiential co-designers took place, working with 65 objects for a total of 28 hours.[193] The second type of workshops delivered by Leach Studio involved 3 sessions, 65 objects again, 33 experiential co-designers and the total duration was 8 hours.[194] Looking at the data collected by the Museum, among the experiential co-designers one can find families, friends, young and older people, staff members, repeat or casual visitors, old and new volunteers, local people, former local people, tourists,[195] attendees of other events taking place at Derby Silk Mill and other stakeholders.[196]

Prototype the Museum

Just after the completion of the Art of Artefacts workshops, Bauman Lyons delivered the Prototype the Museum workshops, the aim of which was to continue "to 'up-size' the scale of design thinking from the micro-scale of the object, its groupings and narratives" to the architectural scale,[197] informing the "ongoing architectural design of the Silk Mill"[198]. Although "there was still time for ideas to influence the overall design"[199], the focus was mostly placed on generating ideas regarding the design of the interior of the museum. "We designed it in a way, that the design of the building wasn't relying on the co-production"[200] states an Architectural Assistant from Bauman Lyons that wants to remain anonymous. Considering that as mentioned above, key stakeholders of the project have stated that "Derby Silk Mill – Museum of Making will be the UKs first major museum to have been developed, in its entirety, through participatory processes"[201], the Assistant's claim raises questions regarding the statement's accuracy. It has to be noted here, that architects had the chance to

---

[193] Derby Silk Mill Museum of Making, *Art of Artefacts, Workshop 1 Record*.
[194] Derby Silk Mill Museum of Making, *Art of Artefacts, Workshop 2 Record*.
[195] Derby Silk Mill Museum of Making, *Art of Artefacts, Workshop 1 Record*.
[196] Derby Silk Mill Museum of Making, *Art of Artefacts, Workshop 2 Record*.
[197] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p.227).
[198] Derby Silk Mill Museum of Making, *Activity Plan*, p.70.
[199] Architectural Assistant from the Bauman Lyons Architects, interview by the author, audio recording and email communication, The Strand, Derby Museum and Art Gallery, UK, 19 June 2018.
[200] *Ibid.*
[201] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p.216).

generate ideas (even in a less systematic way) regarding the redevelopment of the building during the previous planning phases, so any design strategies that emerged in advance of the Prototype the Museum workshops, did not emerge in a vacuum. Moreover, it was clear from the bidding process that not the whole building was going to emerge through a co-production process. However, as it will be discussed below, the Architectural Assistant seemed to think that the design team could have done more to co-produce more parts of the project. The Assistant explained that aim of the workshops was the exploration of various aspects of the redevelopment but not the creation of a detailed architectural strategy. "I'll say the strategy for the building was already designed" says the Assistant. However, the workshops were still important:

> So, we knew roughly that this is gonna go here, this is gonna go here, this is
>
> gonna go here. But, I suppose, we did not know the detail of it […] We didn't
>
> know about what the space will feel like, or what the special moments working
>
> in our overall strategy […]we knew this room had to be here, this had to be
>
> here, this room at this floor.[202]

The co-production element was used strategically. "We wanted to use co-production I suppose, to work out how these spaces could sort of be crafted around the objects. Like if there was any way that the collection could influence architecture in terms of its creativity, its shape, its qualities." The aim was to generated ideas with the members of the general public about all these elements: "So, our workshops were sort of asking questions."[203]

Six clusters of workshops were delivered by Bauman Lyons under the following titles: 1."How might we design the museum spaces using the collection?",[204] 2."How might we create a variety of different spaces for different collections?",[205] 3."How might we seleact materials for building the museum inside and out?", [206] 4. "How might

---

[202] Architectural Assistant from the Bauman Lyons Architects, interview by the author.
[203] *Ibid.*
[204] Derby Silk Mill Museum of Making, *Re:Imagine Maker in Residence Co-Production Workshops, Summary of Workshop Findings by Bauman Lyons Architects* (Derby, 2017), p.3.
[205] *Ibid*. p.32.
[206] *Ibid*. p.47.

we refine the design of spaces by creating a full-scale prototype",[207] 5."School Workshop: Museum Designer Challenge", [208] 6."Artists&Makers Design Charette" [209]. Each one of the four first clusters involved three workshops. The six clusters of workshops were delivered between October 2016 and February 2017, two or three times per week.

During the cluster 1 workshops, participants were presented with objects from the museum collections, objects that had been used in the Leach workshops too. The Assistant explains:

> Leach went before us, so they already collected some items that Daniel[210] thought were robust and interesting for visitors to handle. So, we had them laid out - it was a bit [of an] unusual concept- and visitors had to choose their favourite object.[211]

The next step was to connect the objects with architectural ideas: "next to them we had lots of examples of different types of museum spaces, different spatial qualities. So, different ways of revealing objects and moments. So, what they had to do was to pair the two together." The participants had to make a choice and articulate their rationale behind it. The architects were facilitating the process by asking questions: "Why did you pair these two together? What is about this kind of space that shows up this object? Why this object suits this space? So, that was our first co-production activity".[212] In order to facilitate experiential co-designers' participation in cluster 1 workshops and in order to document the findings, Bauman Lyons used their 'Picture and Story' creative engagement method; a method that was also used in prior Bauman Lyons projects that involved the local community.[213] Experiential co-designers were provided with blackboards in the shape of bubbles and were asked to write their

---

[207] *Ibid*. p.59.
[208] *Ibid*. p.63.
[209] *Ibid*. p.67.
[210] The co-production curator.
[211] Architectural Assistant from the Bauman Lyons Architects, interview by the author, audio recording and email communication, The Strand, Derby Museum and Art Gallery, UK, 19 June 2018.
[212] *Ibid.*
[213] *Dewsbury Strategic Development Framework*, Bauman Lyons website,
<https://baumanlyons.co.uk/projects/dewsbury > [1 May 2018].

idea on it. Then, they were photographed holding the blackboard, holding their idea in a way. In that way, the ideas were linked with the person who generated them. "You capture the person, you take a picture of them holding their idea, and it's a good way of recording who told what, who we spoke to and what they said".[214] The cluster 1 workshops resulted in nine key design ideas that would inform the design concepts, for instance the idea of having spaces of different qualities (eg. large, 'extrovert' spaces that many visitors can occupy simultaneously and quite spaces that could be used by just one person at a time), or the idea of being able to see large objects (such a Rolls Royce engine) from various perspectives and distances.[215]

During cluster 2 workshops, participants worked on the production of mock-ups (of 1:1 scale) of 'experiential spaces and arrangements' inspired by objects of the museum's collections, using simple craft materials (Images 4.7. and 4.8.) such as cardboard sheets[216] and crates. "This time we had massive pieces of cardboard […] so that people could cut them and arrange them, so that they could make rooms around an object"[217] the Assistant explains. Those mock-ups enabled professionals and experiential co-designers alike to further explore some of the design ideas that had emerged during the cluster 1 workshops, such as the idea of experiencing objects from various perspectives and distances.[218] Findings from cluster 2 workshops were distilled in nine key ideas again, among them the ideas of 'sequence of spaces' (moving from one smaller, narrower space to a bigger, wider one) and 'safe spaces for writing, creating and reflecting'.[219]

---

[214] Architectural Assistant from the Bauman Lyons Architects, interview by the author.
[215] Derby Silk Mill Museum of Making, *Re:Imagine Maker in Residence Co-Production Workshops, Summary of Workshop Findings*, p.31.
[216] *Ibid*., p.32.
[217] Architectural Assistant from the Bauman Lyons Architects, interview by the author.
[218] Derby Silk Mill Museum of Making, *Re:Imagine Maker in Residence Co-Production Workshops, Summary of Workshop Findings*, p.33.
[219] *Ibid*. p.46

Images 4.7. and 4.8. Cluster 2 workshops

Cluster 3 workshops aimed at the selection of building materials in relation to the desired ambience of each space of the museum. This ambience was not related only to the sense of vision, but also to those of smell and touch. At these workshops, architects decided not to work with cardboards but with the BIM (Building Information Modeling) model of the building and with Google glasses that would enable experiential co-designers to better grasp the 3D model of the museum by 'walking' around it with the glasses and contribute ideas regarding materials.

Cluster 4 workshop involved primarily the architects-facilitators, Leach Studio and the museum staff who collaborated towards the production of a "series of experimental and experiential installations" that were pulling together the design ideas generated during the previous workshops.[220] "So it was most hands on, you had to use tools, you had to use different materials. It was really fun actually and I think people enjoyed it".[221] Among the installations were prototypes (Image 4.9.) of "a precarious walkway over the proposed Civic Hall" and a "small safe pod within the larger exhibition space for writing, making and taking a moment out".[222] However, it seems that although the workshop was important for the team's morale, it did not really lead to more ideas being fed into the design. "I think it was a quite fun sort of team building

---

[220] *Ibid.,* p.59

[221] Architectural Assistant from the Bauman Lyons Architects, interview by the author.

[222] Derby Silk Mill Museum of Making, *Re:Imagine Maker in Residence Co-Production Workshops, Summary of Workshop Findings,* p.60.

activity, but if I am being critical, it didn't really help us in any way". The Assistant explains: "Because we've already kind of designed it and because it was a one day event, people weren't looking back and say 'oh you could change it like this and you could change it like that'. I think it was partly our fault, we didn't really explain it."[223]
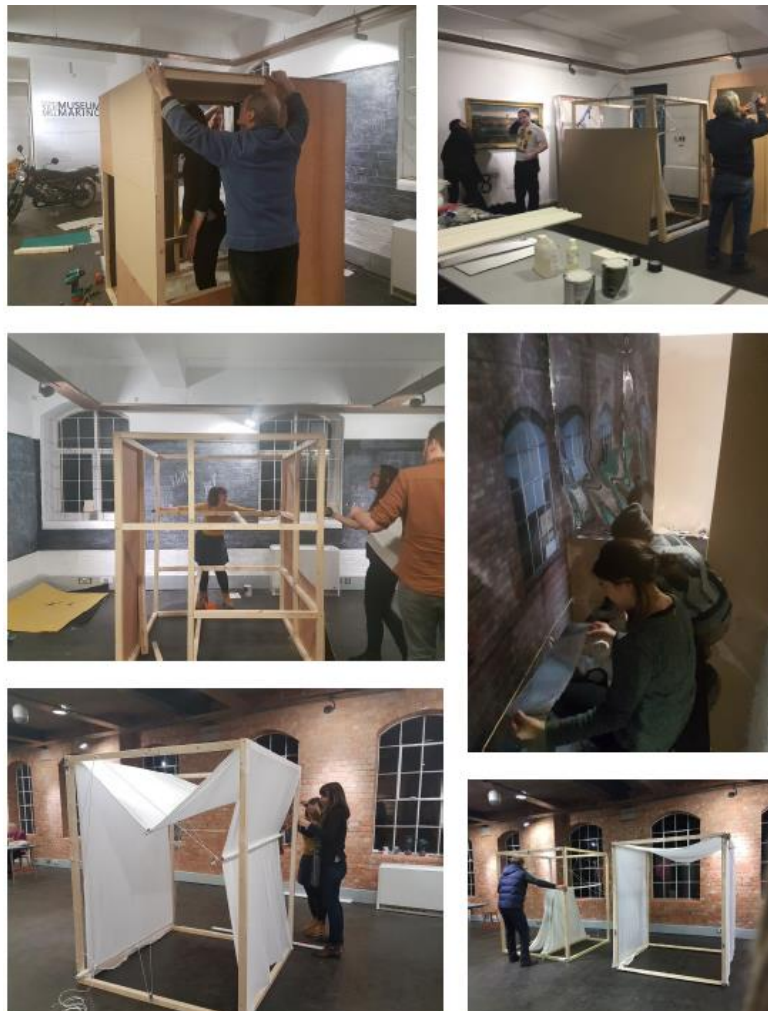
Image 4.9. Cluster 4 workshop (A page from the Summary of Workshop Findings by Bauman Lyons)

For the cluster 5 workshops, architects collaborated solely with year 5 pupils, the museum's co-production volunteer and programme co-ordinator and other staff members. Pupils were presented with objects from the museum's collection and were then asked to generate an idea of how the object could be exhibited in an interesting way, sketch this idea and prototype it by creating a life-size cardboard model.[224] Children were great and we worked with the Silk Mill staff […] They are really good at

---

[223] Architectural Assistant from the Bauman Lyons Architects, interview by the author.
[224] Derby Silk Mill Museum of Making, *Re:Imagine Maker in Residence Co-Production Workshops, Summary of Workshop Findings,* p.64.

facilitating this audience because they are good with children! We are not good with children." says one of the architects, admitting, though, that the findings of these workshops did not really find their place in the design outcome. "If I'm being brutally honest, this didn't fall into our building design because it was a bit too late. And it came up with the same outcomes, findings, as the other one, as the second one [workshop]."[225] This last quote underlines how difficult was to balance the pace of a participatory planning process with the pace of the design process, even in a participatory architectural project.

The Prototype the museum workshops concluded with the Artists&Makers Design Charrette that invited artists, makers, staff members and members of the public to come up with design solutions for four design problems that involved various spaces of the museum, from the overall building to the lifts and toilets.[226] This workshop used architectural boundary objects, such as architectural plans and 3D visuals, to communicate the design concepts that have now begun to take shape.

Although a large team was working on the production of design concepts for the redevelopment of the museum, Bauman Lyons assigned two team members with the role of co-production architects, rather un-officially. These two architects were responsible for delivering the workshops and then communicating their findings and ideas generated during the sessions to the other members of the team. One of those two architects was an individual with an interest and expertise in crafts and hands-on making, an architect able to bridge the traditional role of the architect with the role of the architect on this particular project and able to collaborate with other professionals involved in the workshops, such as the workshop manager.[227] The reason why not more members of the architectural team attended the workshops is linked with practical issues pertaining to scheduling and scarcity of staff available on the designated days as the Assistant explains.[228]

The findings of both the Art of Artefacts and Prototype the museum workshops were outlined in reports, shared with all the members of the team, who would also

---

[225] Architectural Assistant from the Bauman Lyons Architects, interview by the author.
[226] Derby Silk Mill Museum of Making, *Re:Imagine Maker in Residence Co-Production Workshops, Summary of Workshop Findings,* p.67
[227] Architectural Assistant from the Bauman Lyons Architects, interview by the author.
[228] *Ibid.*

attend regular meetings. "We ended up writing two reports and we shared with each other the contents as we went along and obviously, we had regular meetings as well." The Architectural Assistant underlined the importance of this process: "So, it was quite an informal process, but certainly the outcomes of both informed each of this progression, and still do."[229]

Documenting and Communicating the participatory planning process

Derby Silk Mill was documenting the progress of the project through a Tumblr account dedicated to it. Invitations and information about the workshops, all the other participatory opportunities and the milestones of the project were published on this account. In addition to this, the museum commissioned Sally Jane Thompson, a local illustrator, to join the Development Phase as an Artist-in-Residence that would attend various events related to the project, create illustrations based on them and post them on the museum's Tumblr account. Thompson illustrated both public participatory events and even more private moments, such as a design team meeting with Bauman Lyons and Leach Studio. By illustrating the faces of the museum and design professionals and mentioning their names and job titles, the illustrator depicted the human face of the redevelopment project, revealing to the public moments that typically take place behind closed doors.

Funding

Heritage Lottery Fund (HLF) and Arts Council England (ACE) confirmed the funding of the Museum of Making at Derby Silk Mill project in October 2017, recognising the value of the museum's innovative plans.[230] A percentage of the project's budget was covered by the Local Enterprise Partnership. It is worth quoting Peter Knott, Area Director, Midlands, Arts Council England, who accompanied the confirmation of funding of the Silk Mill Project with the following message: "The

---

[229] Nichola Ward, interview by the author.
[230] *Derby Museums gets green light from the National Lottery to Build Museum of Making at Derby Silk Mill* <https://www.derbymuseums.org/news/derby-museums-gets-green-light-from-the-national-lottery-to-build-museum-of-making-at-derby-silk-mill > [accessed 10 January 2018].

funding is from the National Lottery, it is your money coming back into your community, and we want as many people as possible to enjoy its benefits".[231]

---

[231] *Derby Silk Mill museum to recruit citizen curators*, 2013 <https://www.bbc.co.uk/news/uk-england-derbyshire-24346142 >, [accessed 20 August 2018].

Phase IV (2018-2020), Delivery

Phase IV (2018-present

Summer 2018- Summer 2020

Museum closed or renovation
Fourth Phase of Development

2016-
onwards

Fall 2018

Prototyping workshops
for the exhibition/display
and furniture fit out
(delivery team & co-
production volunteers)

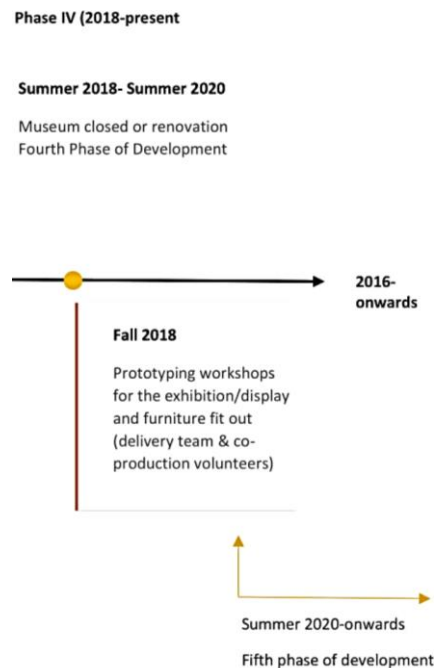Summer 2020-onwards

Fifth phase of development

Image 4.10. Phase IV

In the summer of 2017, both Leach Studio and Bauman Lyons had to rebid for the next stage of the project. According to Ward, "it was quite an intense bid. There was a lot of written information about how [they] would approach things, but [she] really think[s] [their] experience on the first stage really helped."[232] Referring to this tender process, Hannah Fox remembers:

> We generally wanted to make sure that it is the right partnership and the right
>
> people in this stage, so if someone came through with a stronger proposition,
>
> we would absolutely…that's a part of it but Bauman Lyons probably didn't take
>
> anything for granted.[233]

In 2018, when the fieldwork of this research was conducted, the project was entering the delivery phase. Leading figures in the project were arguing that "stakeholders [would] continue to play an essential part as collections [were] decanted, outreach

---

[232] Nichola Ward, Head of Creative, Leach Colour, interview by the author, audio recording, Derby, UK, 4 July 2018.
[233] Hannah Fox, Director of Projects and Programmes at Derby Museums Trust, interview by the author, audio recording, The Derby Silk Mill Museum of Making, UK, 6 February 2018.

programmes [were] developed and the fit-out of the new museum [was] fabricated on site."[234]

According to the project's Activity Plan, members of the general public would be involved in this phase by manufacturing and developing object display systems, contributing digital content to interpretation screens placed near the objects, creating interpretation labels for the objects[235] and co-producing furniture for the new museum.[236] Moreover, the Museum's design partners would work with particular community groups to test the design of various elements. For instance, Leach Studio would test the design of exhibition panels with Visual Impairment Groups.[237] Interviews with various stakeholders of the project revealed their intentions to continue working with experiential co-designers during this phase as well. At the time of the interviews, they were still exploring ways of bringing the participatory ethos in the building phase, if not in the actual construction (given the safety risks), in the co-production of more furniture and fit outs for the Museum of Making. As the Architectural Assistant affirmed during our interview, "so what [they had] decided to do [was] that the co-produced elements of the building [would not be] the actual walls of the structure, because it [was] not feasible, not safe and too technical". However, the public would still be involved, by potentially co-producing the furniture, as suggested by a member of the architectural team.[238] The team was also planning to co-produce and prototype the Midland Railway Study Centre's space. "[…] because it is almost a room, it is almost a room scale, we are going to prototype that, make 1:1 mock-ups."[239] During our interview, Nichola Ward from Leach Studio stated that her team was also exploring further opportunities for co-production. "[…]We gonna co-produce the content, the stories in the museum. And then we are going to co-produce some of the designs and then hopefully get people involved, doing some making eventually".[240] The team had

---

[234] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p. 224).

[235] Derby Silk Mill Museum of Making, *Activity Plan*, p.122

[236] *Ibid.*, p.123

[237] Leach Studio, Derby Silk Mill Museum of Making, *Exhibition and Interpretation Design- Concept Design* (Derby, 2017), p.6.

[238] Architectural Assistant from the Bauman Lyons Architects, interview by the author, audio recording and email communication, The Strand, Derby Museum and Art Gallery, UK, 19 June 2018.

[239] *Ibid.*

[240] Nichola Ward, interview by the author.

various ideas regarding making things work: "we want to work with as many people as possible, but we've also got to be open for certain days so we are figuring that out at the moment and is looking quite positive".[241] A temporary physical space to act as a meeting point was an idea considered by the team: "And one of the plans is to get a portable cabin outside the museum, so that people can come there and we could do workshops."[242] Asked whether the museum was planning to open the construction process to the public e.g. by conducting construction site tours, Daniel Martin responded: "Not construction visits, but getting people building that! Coming to the building site, how can we get people involved in it? This is actually something we are doing right now." The various stakeholders would often meet to discuss the details: "We've got a co-production meeting with the main contractors, the architects, the exhibition interpretation fit out designers and ourselves, […]where we are taking the co-production ideas that we have across the project".[243] The aim was to maintain the co-production element in the next stage: "We are starting to look and pair them [the co-production ideas] to the project programme, to see whether we can get everyone involved at every level […]There are some processes in the building site that are perfectly safe for people to get involved".[244]

D. Challenges

Resistance to change

The project and particularly its participatory nature, posed a lot of challenges to all parties involved. The first challenge is linked with people's resistance to change. Following the institutional change of Derby Museums and the experimental and participatory nature of the redevelopment project, there were museum employees who felt "unsettled by the prospect of new ways of working and unhappy about the changes underway"[245] as the Museum openly communicates. Daniel Martin, Curator of Making, recalls: "Some people didn't want to be part of it, they felt that it wasn't a

---

[241] *Ibid.*
[242] *Ibid.*
[243] *Ibid.*
[244] Daniel Martin, Curator of Making, Derby Silk Mill Museum of Making, interview by the author, audio recording, The Strand, Derby Museums, UK, 21/5/2018.
[245] Derby Museums, *Human-Centred Design & Co-production Handbook, Version 4* (Derby, 2016), p.6.

traditional museum. I imagine some of them probably thought it was not a museum service at all".[246] Fox describes her own perspective: "Within our staff team, that has been really tough. […] they are asked to come out of their comfort zone and take risks and to work collaboratively across their disciplines which they have not been used to doing."[247] It appears that there used to be less contact between museum teams "cause they are normally, I am collections, I am exhibitions [sic], I am learning and they hardly ever cross over." Fox changed things radically: "And I'm like, no we'll do all that stuff, but always mixing it together and we are all going to share these ideas collectively". People had to co-operate, "and even though you might be working on collections, you might be equally have a great idea of programming and working more on listening, and vice versa for anyone else".[248] Apparently, adjustment to new modes of practice was difficult. Fox admits that "sometimes, for some staff, that was really hard, and some didn't deal with it, and just felt that 'this is too participatory for me' [sic] and 'this questions my own expertise' [sic]".[249]

Fox has admitted that during planning phases I and II, the museum was in an unfamiliar territory. "There's something unknown and it's really hard to get on board with something if you're not quite sure what it's going to be".[250] Apart from museum staff, members of the general public also struggled with change. Fox refers to the "active resistance both in the public mind to some degree, because it's a change, and it's scary to see that the model railway I love might be at risk, therefore I'm going to rail against that". [251] Nichola Ward from Leach Studio also refers to people's resistance to change as a challenge encountered during the project, yet remains confident that collaboration is possible:

There is some interest in characters and people, not everybody is positive, you

know when they come along, some people don't like change, that's one of the

[246] Daniel Martin, interview by the author.
[247] Hannah Fox, interview by the author.
[248] *Ibid.*
[249] *Ibid.*
[250] Rob Hopkins, *Hannah Fox on how a community's imagination reshaped a museum*, 2017, <https://www.robhopkins.net/2017/09/04/hannah-fox-on-how-a-communitys-imagination-reshaped-a-museum/> [accessed 5 January 2018].
[251] *Ibid.*

downsides. But normally when you talk to people and explain what this process is about and what the end result would be, they are buying it [sic].[252]

However, other staff members enjoyed the new modes of working that required collaboration with people of various professional backgrounds and were attracted to the institution exactly because of the opportunity to co-produce the museum with the community. Gemma Hopkins, Co-production Volunteer and Programme Co-ordinator, reflected on her role in the project:

What was one of the things that was really exciting for me, being part of this project, was the openness of those processes, that I was involved in conversations with the exhibition designers, with the architects and then actually in the co-production strategy. […] I didn't feel I was always central to it, but I certainly feel I was part of it and had the opportunity to kind of feed my own ideas and kind of talk about things […] that was of one of the things that really attracted me to the Derby Museums actually. It was the co-production approach, and I wanted to be a part of it, to experience it and it has been very exciting.[253]

Moreover, it is worth mentioning here that although a lot of staff members and members of the design teams struggled with change and felt that this participatory mode of working was something entirely new, they gradually realised that elements of this approach were part of their previous modes of working. Referring to past working experience in other organisations, Gemma Hopkins said that she was working in the collections care and developing small collection care projects with volunteers. So, although she did not use the term 'co-production' back then, she explains that she was familiar with working with people closely and "inviting people to come in and use their ideas and experiences".[254] Nichola Ward from Leach Studio has similar thoughts: "We've always been doing co-production as well, we just didn't call it that, up until this

[252] Nichola Ward, interview by the author.
[253] Gemma Hopkins, Co-production Volunteer and Programme Co-Ordinator, interview by the author, audio recording, The Strand, Derby Museum and Art Gallery, UK, 8 May 2018.
[254] *Ibid.*

project". She elaborates: "So, we've always worked with you know the people who gonna use the spaces at the end in the exhibition, consulting with them, using their ideas, but never as explicitly as in this project." Derby Silk Mill was a different case: "So, this project really focused that, I think, for us. And excited us."[255]

Design professionals' unease

A second challenge concerned the design professionals involved. As mentioned above, the design firms could not rush into the creation of fully developed design proposals. This working mode was difficult for the design professionals as it demanded long hours (which was much more than the typical time spent on the development of design concepts) and involved the difficult "task of synthesising the learning from the workshops into design concepts".[256] When referring to the untypical design processes of the project, Ward highlights the nature of the method that presented challenges as well as the significance of the process and the result combined, stressing the fact that it made it all worthwhile:

> It took a while actually to adjust to that […] we would be asked to go and spend
>
> time with people and test ideas and that was quite a different thing […] the
>
> value was in the process, as well as the end result, which is a very refreshing
>
> thing in the design industry, because normally is all about that end result […] It
>
> was a different way of working, and it took a bit of adjustment, but it was really
>
> good, it was really rewarding, and I think that the end result is better because
>
> of it.[257]

As for the specific challenges presented to Leach Studio, as well as her team's experiences, Ward emphasises the sailing to unchartered waters: "there is a period of unknown that you enter when you start co-production. So, you don't know what you are going to end up with […] there is a bit of uncertainty there, and particularly, with

---

[255] Nichola Ward, interview by the author.
[256] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p.226).
[257] Nichola Ward, interview by the author.

trying to explain to other people, within our company, how is going to be and is a little bit up in the air… That's quite tricky".[258] Leach Studio had to adjust to different working modes that challenged their control over the process. "We have quite a strong principle of project management at Leach, we want to control everything (laughs) you know, we want to control the budget, we want to control the project, we want to control what everybody does!". Nevertheless, as she admits, this project proved quite different: "Actually, this process just kind of goes, you know what, let's just go with this, and this is quite a shift. And some people find that easier than others."[259]

Different understandings of participation

Another significant challenge of the project was the different understandings of what participation and co-production truly mean. First, as discussed above, there was the challenge of establishing a participatory mode of working among the museum staff, as some museum professionals felt uneasy with this degree of participation. If not from the very beginning, it is evident that by 2014, the Museum had already come up with a consistent language of discussing and framing its design approach and mode of working, distilled in the *Derby Museums Human-Centred Design & Co-production Handbook* (2016). Interviews with staff members, as well as the design professionals involved in the project, reveal a consistency in the terminology used by them and the existence of both a shared vision and objectives. Hannah Fox claims that the objectives of the project are deeply understood by all the parties involved: "Everyone in this space knows, from constructors, to construction engineers, to cost control, to architects, to design team, everyone knows what we do."[260]

Secondly, the project had to establish a shared understanding of what participation truly means between the different groups of design professionals involved in the various stages of the projects. All the professionals were selected based on their willingness and potential to work in a way compatible with the objectives and the requirements of the project. Moreover, all the firms involved were somewhat different from the norm and accustomed to a more socially engaged way of working.

---

[258] *Ibid.*
[259] *Ibid.*
[260] Hannah Fox, interview by the author.

Bauman Lyons's portfolio includes projects such as the development of a regeneration strategy for the Dewsbury Town Centre in collaboration with the local community (2009).[261] Leach Studio were also accustomed to working closely with the end-users, even if they did not use the term co-production. However, it seems that design firms were not always unanimous in terms of what constitutes participation. Working together on the Re:Make project, Tilt Studio and Bauman Lyons had different approaches to the co-production process. An Architectural Assistant, that as said above wishes to remain anonymous, points at the difficulty of collaboration among these two firms. According to the Assistant, Tilt studio were more interested in retaining the purity of the experiential co-designers' ideas, whereas Bauman Lyons and the workshop manager would assess whether these ideas had the potential to be implemented. Tilt regarded Bauman Lyons' interventions as excessive. "Tilt were very anti-designer, even though they were designers, they were like very good facilitators of like processes and workshops". Thus, it is argued that they were less flexible with translating the original idea into a design concept that could be put into construction with the means available at the Project Lab of the Silk Mill. Dealing with such a scenario, the interviewee claimed that Tilt Studio would react and say "No, this is not co-production, 'cause you are taking over". "[Bauman Lyons and the workshop manager] had to work out how it would be cut, how it would be constructed, something that somebody just scribbled on a piece of paper."[262] When referring to their role in the workshops, Oliver Marlow from Tilt Studio points to the mutual trust and understanding developed:

> I'll say that you are building a bridge that allows people to define the right way
>
> for them to engage in a way that is comfortable, accessible and true to their
>
> identity and needs […] You are not dictating or biasing or forcing people to be

[261] *Dewsbury Strategic Development Framework* <https://baumanlyons.co.uk/projects/dewsbury> [1 May 2018].
[262] Architectural Assistant from the Bauman Lyons Architects, interview by the author, audio recording and email communication, The Strand, Derby Museum and Art Gallery, UK, 19 June 2018.

what they don't want to be. [...] It's all about community management and

building communication and trust.[263]

Nichola Ward from Leach Studio seems, though, to consider the distance between different interpretations of co-production as rather positive:

I think that's really important, to remember that you can break rules. And to

just make it work for your company, because we are all different you know, and

we can all invest differently in this process [...] So, I think is about making your

own version of co-production.[264]

Architects facilitators vs architects at the design studio

Findings indicate though, that it was also challenging to establish a shared vision regarding participation between the members of the architectural team. As mentioned above, two members of the team acted as the key representatives-points of contact between the public and the architects, facilitating the Prototype the Museum workshops and reporting their findings to the other professionals. However, only one of the two architects-facilitators was actually involved in the design of the museum, collaborating with other members of the architectural team that did not attend the workshops. This posed a challenge for all the parties involved as the architect-facilitator was more committed to ideas generated in collaboration with the experiential co-designers, while the other members of the team were more committed to the practical aspects of the ideas and were more comfortable with letting some of these ideas go. "I think it would have helped if we had more members of the design team, more colleagues at the workshops" says the Architectural Assistant and elaborates on the rationale behind this: "Cause then they could feel that they were part of that conversation, they could have understood that this was a very rich idea and it wasn't totally impractical, it could be built, like they would 've understand the back story to it." Referring to the challenges of the design process, the Architectural Assistant

---

[263] Oliver Marlow, Co-founder of Studio Tilt, telephone interview by the author, 9 July 2018.
[264] Nichola Ward, Interview by the author.

explains: "Because later, when you are fighting for it, if you don't really understand it, you're like […] it can go, we don't have to do it".[265] Another statement made during our interview was the following: "I think it would have been better if more, like more decision-makers in architecture and practice were there as well". Referring to the power balance the Assistant said: "Because you know, I can make the case for it, but I don't have as much power (laughs), I am not one of the key decision-makers in the whole team."[266] This brutally honest observation is important when considering the complex power dynamics of a participatory architectural project.

Communication challenges between professionals

Another challenge that emerged during the project was facilitating the communication between the different professionals involved. The untypical degree of collaboration between museum staff and design and building professionals (especially under the IPI model) posed a lot of communication challenges to the parties involved. Gemma Hopkins referred to such a moment of miscommunication, due to the use of different terms:

> Recently, we worked with the construction team and we realised that we were in a meeting […], where we were talking kind of different languages and not quite understanding what we are talking about. We were talking about co-production and all this stuff and they had all these acronyms for the regulations.[267]

The museum rectified this by arranging a separate meeting to work out the technical terms when speaking as a team. The next step was another meeting with all the professionals, resulting in a better understanding among participants. As Hopkins recalls:

---

[265] Architectural Assistant from the Bauman Lyons Architects, interview by the author.
[266] *Ibid.*
[267] Gemma Hopkins, Co-production Volunteer and Programme Co-Ordinator, interview by the author, audio recording, The Strand, Derby Museum and Art Gallery, UK, 8 May 2018.

We came back again with those [the other professionals] and provided a bit of

vocabulary but also a space to talk specifically about why we do the work we

do and the direction from which we are all coming from. When we came back

for our next meeting together as a bigger team, we understood each other.[268]

Daniel Martin also referred to the communication challenges between professionals and the need of finding common ground: "Establishing a common language is really important. And explaining what your phrases mean for your own sector, and then, being able to learn new things from other sectors".[269]

Communication challenges between professionals and experiential co-designers

Communication challenges were also encountered during the participatory activities that involved experiential co-designers. Architects had to translate their professional jargon into a language that could be grasped by non-architects. "We tried to kind of talk about, what it could be quite highbrow, very complex, spatial concepts, in a very immediate, more emotive way." The architects-facilitators were posing questions like "how do you feel about this space? what do you like about the feeling of this space? what you like about the sensation this creates?".[270] Leach Studio also referred to the lack of confidence of some experiential co-designers who felt that they didn't have lots to contribute to the workshops. Leach dealt with this challenge by splitting the participants into smaller groups.[271] Another 'trick' was to come up with different activities for people. In order to bridge the gap between designers and non-designers, the design professionals delivering the co-production workshops chose to work with mock-ups of 1:1 scale, a scale that could be easily grasped by non-designers. The Architectural Assistant discussed the challenge of understanding the complexity of an architectural scale:

If you are a product designer, you can easily make a prototype and know how

it feels like, make judgements about it and very clearly decide how to progress

---

[268] Ibid.
[269] Daniel Martin, interview by the author.
[270] Architectural Assistant from the Bauman Lyons Architects, interview by the author.
[271] Nichola Ward, interview by the author.

it. With architecture, [it] is much more difficult to do that, as you know, so it was experimental for us as well, it was quite exciting.[272]

However, reflecting on the use of mock-ups, the Assistant (who was also one of the two architects-facilitators of the workshops) is unsure whether participants truly understood that they were working on design concepts of architectural scale. "I feel that people were designing exhibits and not the room, because I think is quite difficult to try and communicate that to people who don't usually think about that". The Assistant thinks that this mode of working was less appropriate for architectural design. The Assistant thinks, in hindsight, that a deeper collaboration with Leach would have been beneficial, because "there wasn't any crossover about how ideas about collections could be combined with ideas about architecture". Arguably, discussing architectural and exhibition design ideas simultaneously would have enabled members of the general public to grasp the notion of scale more easily:

> I think it was, on reflection, […] too big [a] scale, too abstract, whereas if we could team together with Leach, people could identify with it, because it's a more human scale. They can say that's a case or that's a room for one object, not a whole room, if it makes sense. […] If we were to co-produce it again, it could be really rich to co-produce it with them and co-produce it with the public.[273]

In order to facilitate the discussion of design concepts with non-designers, architects also used the technology of Google glasses in the cluster 3 workshops. This was essential, given that not all the spaces of the museum were safe to be accessed by the public. However, the glasses made some people feel dizzy and the sessions did not prove to be as popular as expected. "I think we thought this was gonna be really popular, but it wasn't. I think that's a shame really. Because we only got a few people to do it and most of them were the volunteers."[274] The architect-facilitator also seems

---

[272] Architectural Assistant from the Bauman Lyons Architects, interview by the author.
[273] *Ibid.*
[274] Architectural Assistant from the Bauman Lyons Architects, interview by the author.

to be hesitant again regarding people's ability to grasp the architectural aspect of the act of choosing materials. "We asked people to put together mood boards, but I think people were just choosing things based on colour". Once again the Assistant is very reflective: "I think maybe the way we did the workshops was too ambitious, like too complex. […] We were trying to make it easy but it was still too, it was not simple enough." The Assistant admits: "So, we didn't get as many inputs as we would have liked for this one".[275] As for the challenge of collaborating with children/experiential co-designers during cluster 5 workshops the architect facilitator says: "we were trying to find really fun ways to do it, and I think they did had a lot of fun. But maybe it's our inexperience..." Being reflective again, the Assistant says: "I don't want to sound negative about it either, but yeah..I think if we were exhibition designers, this would have been great for us. But, because we weren't, it was nice to do it but not as useful as we hoped."[276]

Hannah Fox also referred to people's tendency of looking at architectural concepts from an aesthetic perspective, but claimed that the open nature of the process enabled people to understand the design decisions better:

It is very difficult [to put] a design concept to people and expect them to understand the context within it, because they are looking at it just purely from an aesthetic perspective, whether they like or not the building. And then when they form an opinion about it, they either like it or they don't.[277]

Fox is proponent of the idea of making people part of any design decision, suggesting an active participation in the building of the civic hall, for instance. She speaks enthusiastically about openness and transparency being key aspects of the project. Her words echo the aims of the museum:

We need to balance up the needs of the museum, to earn income, as well as the needs of our audiences to feel that there is a great civic space in our city

---

[275] *Ibid.*
[276] *Ibid.*
[277] Hannah Fox, interview by the author.

and that those two things do comfort to each other […] and then people go 'Oh yes, that's great! A civic hall is marvelous' […] So, yeah […] a lot of time is spent on conversation and sharing and relationships with people.[278]

Her description of the process though, could be easily misinterpreted as an act of calling people to legitimise design decisions made in advance, an act that would sabotage the participatory nature of the project. However, it seems that Fox refers to the fostering of a culture that enables non-designers to discuss design ideas and decisions in a very pragmatic and focused way.

Unwillingness to participate

An additional challenge of the project was recruiting experiential co-designers. People were not willing to participate for various reasons. Leach Studio collaborated with Hopkins from the very beginning towards recruiting participants for the Art of Artefacts workshops. However, the first Prototype the Museum workshops did not require participants to register in advance and people visiting Silk Mill during the workshops were not necessarily willing to participate in the sessions. During the first cluster of Prototype the Museum workshops, architects were setting up the tables with the objects and the craft materials and were waiting for the members of the general public to join them. "So, it was a bit like drop-in. We didn't know who will come but that's sort of a nice thing as well, because people who wouldn't usually sign-up for it, would got to interact with it."[279] This format presents both challenges and opportunities, as according to Hopkins "you get lots of different perspectives, but then also wait for people to come to you and they don't always want to do it". The architect-facilitator seems amused when he recalls "standing there", awkwardly trying "to catch people's eyes!". Building rapport with people was equally challenging, with some people reluctant to stay, while others, like children, were willing to break into "surprising conversations". In retrospect, the architect-facilitator "would have preferred, to not have the drop in, but a more focused design session". However, the architects would still like to have worked with various groups of people: "like people

---

[278] *Ibid.*
[279] Architectural Assistant from the Bauman Lyons Architects, interview by the author.

who are interested in making, or a school group, or just general volunteers who don't have necessarily an interest in design but wanted to do something."[280] The museum's Co-production and volunteer and programme co-ordinator assisted the design teams by asking formal volunteers to encourage other visitors to participate in the activities and make the process look "a little bit less daunting" and by creating flexible volunteer opportunities.[281]

Drop-in workshops

Apart from the difficulty of recruiting participants, another challenge was working with different participants each time. During the Re:Make project, Tilt Studio and Bauman Lyons worked with recurring participants and other members of the general public in a drop-in format. The drop-in format was maintained in the workshops of the Re:Imagine programme. However, unlike the Re:Make workshops, the first Prototype the Museum workshops did not involve a stable group of people, but mostly different participants each time. This fact posed additional challenges to the design professionals delivering the sessions. The latter had to facilitate non-designers' participation in the sessions by exploring alternative ways of discussing design matters (as mentioned above) and by establishing a "threshold knowledge" that would enable experiential co-designers to understand the process and contribute their input. However, the fact that most of the participants were non-recurring meant that design professionals could not build on a knowledge generated during the previous sessions but each time had to start from scratch. "I think it could have been nice to have someone who was in this workshop for the rest of the workshops, but it just didn't work out like that".[282] The challenge was partly addressed by working more closely with the museum's co-production volunteer and programme co-ordinator and recruiting recurring participants from the pool of the museum's volunteers. That didn't mean though that the workshops were not yet open to the rest of the public. As the Architectural Assistant recalls, [the volunteers] "were amazing", convincing her that "with them [they] 've got commitment."[283]

---

[280] *Ibid.*
[281] *Ibid.*
[282] Architectural Assistant from the Bauman Lyons Architects, interview by the author.
[283] Ibid.

Conflict

Another key challenge was managing conflict -as a participatory process involves a lot of different voices and perspectives- and disappointment -when design ideas were not incorporated in the design concept-. The nature of the IPI model was important in negotiating conflict among the professional participants; this conflict being often linked with the established modes of working that each team had. "To be totally honest, sometimes we have to fight for it (finding a mutual ground) a little bit, because there are established ways of working" says Martin and adds: "Museum professionals are just as bad as architects […] there is really specialised language and specialised practices and ingrained ways of working".[284] Referring to collaboration with experiential co-designers, Gemma Hopkins states: "Whenever you work with a broad range of people, people will come up with lots of different ideas and that's the joy of it." She notes though that "it can be a challenge too, what I think we've learned to do is be really open about the process, really speak to people before […]". Balancing the element of participation with the reality of a museum redevelopment project is not easy. "Not every idea can be featured prominently in the end, because it's about the process. It's just really kind of trying to manage expectations really early on, so that people know what the process is when they get involved". The professionals involved have to manage expectations "through discussion really, all the way through". Hopkins elaborates on the nature of these discussions, showing that the museum was willing to hear various ideas but simultaneously quite determined to achieve consensus. The tone was friendly, but the museum's arguments were clearly rooted in reality:

> [We would] talk about why decisions have been made, why this was a brilliant
>
> idea and we all loved it, but practically, because of this restraint in terms of
>
> finances or in terms of physics, it wasn't possible […] when you are in a process
>
> this genuinely open, you have the discussions to justify decisions and deeply

---

[284] Daniel Martin, interview by the author.

again to kind of work out and talk about why something that we take forwards,

some not.[285]

Daniel Martin seems adamant about not dismissing any idea, however radical, for fear of imposing solely the institutional agenda on the process, thus defying the purpose of co-production:

> There is no such thing as a bad idea. One of the principles that we have is to
>
> have a 'yes and' idea, so if someone comes up with an idea, and you think that
>
> is not particularly feasible or not particularly likeable, you don't say no. Because
>
> what you might lose is all the ideas that might be sparked after that". Because
>
> if you come to the table and you have an idea that that's how you want the
>
> museum of making, […] and then ask people to contribute to that, then you are
>
> not genuinely making a co-produced project.[286]

Convincing the funders

Additionally, the project had to face the challenge of convincing the funders[287] without having fully developed design proposals and while working on a project that requires a lot of time and resources. "We needed to convince them that the process was the most important thing and that the quality would come because you've got a great team. So, we spent a lot of time articulating that in our bids and thinking how we are gonna write that"[288] says Hannah Fox. Seeking to demonstrate the value of its approach to HLF, the Museum assessed the impact of its activities on the individuals being involved, using the Inspiring Learning for All Framework (ILFA) and the five areas of the Generic Learning Outcomes (GLOs) (Attitudes and Values/Skills/Knowledge and Understanding/Enjoyment, Inspiration, Creativity/Activity, Behaviour, Progression).[289]

---

[285] Gemma Hopkins, interview by the author.

[286] Daniel Martin, interview by the author.

[287] Rob Hopkins, *Hannah Fox on how a community's imagination reshaped a museum*, 2017, <https://www.robhopkins.net/2017/09/04/hannah-fox-on-how-a-communitys-imagination-reshaped-a-museum/> [accessed 5 January 2018].

[288] Hannah Fox, interview by the author.

[289] Derby Museums, *Human-Centred Design & Co-production Handbook, Version 4* (Derby, 2016), p.23.

Moreover, Derby Silk Mill partnered with University of Derby to scientifically explore the benefits of the Re:Make the Museum pilot project for the participants' well-being.[290] The findings enabled the museum to construct a convincing argument regarding the social impact that led funding bodies to support the redevelopment project. The museum also structured a convincing argument regarding the financial aspect of the project and the time and resources it required. The participatory processes require increased time, "they are absolutely time-consuming" according to the Curator of Making, who also underscores the long-term benefits of the process: "you are saving a lot of time later. Because, you know that your building is resilient, because you know that your building is sustainable, because you are building it with people and it is what they want".[291]

Resources-wise, Daniel Martin states that the first planning phases did not require a lot of (unnecessary) resources: "Between 2011 and the first round of HLF bid, that's a relatively cheap process". As he explains, it is "part of a process and the money is spent at the right time, rather than being spent all upfront."[292] Moreover, the museum measured the time contributed by co-production volunteers and translated it into money, strengthening again its argument to funders regarding the value of the process beyond its social return.[293] By the end of the programme, the hours contributed by volunteers were estimated to be worth £708,100 (out of the £16,999,900 total budget of the project).[294]

E. The planning processes and the design outcome in relation to the initial participatory intentions

"When it opens in 2020, Derby Silk Mill – Museum of Making will be the UKs first major museum to have been developed, in its entirety, through participatory processes";[295] this is one of the ways that leading figures of the redevelopment project

---

[290] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), p.15.
[291] Daniel Martin, interview by the author.
[292] *Ibid.*
[293] Hannah Fox, interview by the author and Daniel Martin, interview by the author.
[294] Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014), p.39.
[295] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p.216).

choose to describe its planning processes. Derby Silk Mill has certainly been branded and widely communicated as a highly participatory project. However, as I argued above, Derby Silk Mill is not necessarily a story of success, but is certainly a story of experimentation, innovation and change. It is also a story of a reflective practice I will argue here.

Why is Derby Silk Mill not necessarily a story of success but also why is it not important that it is not? In various publications and in the press, the museum and the key stakeholders leading the project have presented the project's model in detail , but have chosen to refer only to some of the challenges of the project, mainly to those linked with financial struggles and people's resistance to change. Little was said and written regarding those challenges encountered during the participatory design process, challenges that could endanger its very participatory nature. Workshops with members of the general public that couldn't always grasp architectural concepts and truly contribute to the process, workshops that took place 'too late', thus couldn't inform design ideas, architects that had not participated in the participatory workshops and thus were not ready to fully commit to experiential co-designers' ideas are some of these challenges that could easily transform participation into "an empty ritual"[296] and endanger the success of the whole endeavour. However, many of the ideas that emerged through the participatory planning processes DID find their place in the final design outcome, as it will be discussed below. But what perhaps is even more important is that even if the museum did not manage to be 'in its entirety' developed with the community, it attempted to, it experimented, it changed, and it set new standards for museum practice.

So, it can be argued that the success of the project doesn't have to be narrowly measured solely in relation to the nature of its participatory processes and their impact on the design outcome, but also measured in relation to how much the Museum has changed as an institution. Derby Silk Mill and the whole Derby Museums organisation, entered uncharted waters and changed profoundly through this participatory project, while acting between the boundaries set by funding and governmental bodies. Moreover, notwithstanding the various challenges described above, the final design

---

[296] Sherry R. Arnstein, 'The ladder of participation', *Journal of the Institute of American Planning Association*, vol.35, no.4 (1969), pp.216-224 (p. 216).

outcome reflects many of the ideas that emerged during the various planning phases and particularly during the Re:Imagine of the Museum programme. Fox states: "I think we are very a different organisation and we wouldn't be, had we not had this opportunity to take risks".[297] A look at the Derby Silk Mill Equality Impact Assessment of 2008, reveals the radical transformation of the organisation during the last decade, mainly regarding its principles and ethos. The co-production ethos which sits at the core of the planning processes of the Museum of Making, but also in other programmes of Derby Museums, was nowhere to be found in the museum's documents of the previous decade. Back in 2008, the Museum was also seeking change and submitted (a failed bid) to HLF: "The Silk Mill project forms part of an ambitious programme to transform the whole museum service in line with 21st century audiences' needs and expectations, and to bring audiences into contact with the museums' rich collections in new and innovative ways."[298] However, as underscored above, the community - whose needs and expectations the museum was so eager to address- were not involved in the project beyond minimal consultation. During the making of the Museum of Making, co-production and human-centred design became a habitual aspect of the institution, the users and users' expectations being addressed by designing WITH them and not FOR them. Fox points to the unifying nature of the project, stating that the project is "amazing because it is bigger than any one of us".[299]

Moreover, Derby Silk Mill is a story of reflective practice, an element that "celebrates" the notion of participation as it implies that professionals realise the limits of their knowledge and practice. Key stakeholders were aware of the fact that experimentation comes hand in hand with mistakes and uncertainty. "As long as you are sharing your process and talking to your volunteers about co-production and why it is working in a certain way, you can trust people to take that journey with you" says Hopkins and adds: "Cause as long as you are taking them along with you in that, then you 've got to trust them to get the value of that". The latter is important "so that they are not going to point to every mistake that you made because you know that this is

---

[297] Hannah Fox, Interview by the author.
[298] Derby Museums and Art Gallery, *The Silk Mill Project, Equality Impact, Needs and Requirements Assessment Form* (Derby, 2008), p.2
[299] Hannah Fox, interview by the author.

intrinsic to the process, because you are trying stuff for the first time".[300] Moreover, descriptions (featured in section G) such as that of architect-facilitator who was 'fighting' to maintain experiential co-designers' ideas when working with other architects at the studio, shows how determined many of the professional stakeholders were in making the project succeed and stay true to its participatory intentions.

The design outcome in relation to the ideas generated through participatory planning processes

In an architectural scale, some of the ideas were spaces of different qualities (extrovert spaces vs. more quiet spaces), spaces for individual activities (writing, making, reflecting), sequence of spaces and the ability to experience large objects from various perspectives. All these ideas can be found in the design outcome.

In terms of its exterior, the development of the Museum facilitates the 'dialogue' between the building and other surrounding elements of the urban fabric and the landscape, such as Cathedral Green and river Derwent. After the end of the construction, the main entrance to the complex will be through the historical Bakewell Gates (Grade 1 listed) and through a landscaped courtyard. The electricity sub-station blast walls located left from the Bakewell Gates will be transformed into public art tableaux that will welcome and direct visitors to the museum, while introducing them to the historical context of the Derby and the Derwent Valley Mills site. A second yard will be located behind the entrance atrium and will be able to accommodate outdoor workshops.

In terms of its interior, a triple-height glass vestibule and reception will be built in the place of the existing extension, facilitating visitors' orientation. The narrow corridor that connects this vestibule with the second level of the old building, echoes the idea of sequence of spaces that emerged during the Prototype the Museum participatory workshops. The ground floor will house workshop and making spaces, reflecting experiential designers' idea of spaces of various qualities -extrovert (workshop) vs quieter (making)-. The first floor of the Derby Silk Mill Museum of Making will house the Institute of STEAM, which will include the Midland Railway Study Centre with its

---

[300] Gemma Hopkins, interview by the author.

displays, research and study rooms, as well as galleries for permanent exhibitions and activity spaces for the community. The second floor will house visual-storage collections fully accessible to the public, as well as meeting rooms. The building program of the third floor includes an orientation reception, an exhibition retail area, a temporary exhibition gallery and co-working studio spaces available for hire by local makers. The top floor will house the museum offices.[301]

The design concept also includes the transformation of typically overlooked architectural elements (such as alcoves, ledges, doorways and windows) into elements suited to the overall display strategy, so that the visitor "has to pass under and across or look through objects into the next space",[302] echoing visitors' idea of experiencing objects from various visual perspectives. "None of these are architects' concepts, in the sense of the traditional sense of an architect saying here is my design! Architects are amazingly brilliant at understanding that this is co-designed" underscores Hannah Fox. "They are the experts, but then they are able to translate what is needed by our audiences, and our organisation, and the needs of everyone involved in this project, into the concepts that we've effectively co-designed".[303]

In terms of the exhibition design, the Interpretation Plan makes direct linkages with the results of Art of Artefacts workshops, for instance with the radical idea of categorising the museum objects by their material. According to the Draft Interpretation Plan:

> The proposed Object Display Strategy sorts the significant collection by the material from which each object is made. This was very strongly suggested in the results of the Art of Artefacts co-production workshops and allows a very simple and navigable collections principle.[304]

The main exhibition space of the ground floor is designed to be flexible, with modular building blocks that can be altered and reconfigurable seating spaces and displays. The

---

[301]Architectural Assistant from Bauman Lyons, interview by the author.
[302] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p. 229).
[303] Hannah Fox, interview by the author.
[304] Derby Silk Mill, *Draft Interpretation Plan* (Derby, 2017).

architectural and exhibition design of the 1st floor gallery also reflects concepts that emerged during the participatory workshops. 'Maker pockets' occupy the negative spaces left around the perimeter of the gallery, echoing experiential co-designers need for small, semi-private places available for individual activities (making and reflecting).[305]

During our interview, Gemma Hopkins referred to this design idea of small spaces: "one of our volunteers wanted a solitude space within a public museum where she could draw, where she might be able to look over and see people moving around". Commenting on the final design, Hopkins said: "and to see that in the design was really amazing, to know that it isn't just tokenistic, people are genuinely feeding in and their ideas are going in the design".[306] More maker-pockets will be located in the second floor of the museum as discussed above. Moreover, the ethos of co-production that guided the planning processes of the Museum, will be celebrated in the "Warp and Weft" space on the 1st floor of the Museum were visitors will have the opportunity to use a low-tech machine and co-produce a woven piece of art.[307]

The museum seeks to maintain this participatory ethos throughout its lifetime by being an ongoing project, constantly altered according to the changing needs of its community. And as the museum's curator of making said: "it would be ongoing forever if the project has been going alright".[308]

---

[305] Leach Studio, Derby Silk Mill Museum of Making, *Exhibition and Interpretation Design- Concept Design* (Derby, 2017), p.28.

[306] Gemma Hopkins, interview by the author.

[307] Leach Studio, Derby Silk Mill Museum of Making, *Exhibition and Interpretation Design- Concept Design* (Derby, 2017)*, p. 33.

[308] Daniel Martin, interview by the author.

Chapter 5 The Manetti Shrem Museum of Art

Introduction

1972, Davis, California. Students from the university of UC Davis and engineering professors co-design and co-build[1] the Baggins End Domes housing co-operative which will provide accommodation to 26 students.[2] Almost half a century later, the Manetti Shrem Museum of Art, the newest museum of the campus, is materialised through planning processes and through a design competition described by a key campus stakeholder as "the most involved we've ever done on a project here with outreach to the community".[3] It could be argued that this is not the case, considering the participatory legacy of Baggins End Domes. However, the Manetti Shrem Museum of Art, entirely funded by private donors, is still a rare example of a large-scale museum building realised through highly open planning processes that -while complying with state and institutional building codes and affected by various agendas- have managed to create opportunities for community involvement beyond mere consultation. Although not officially embracing a design methodology that situates the end-user at the heart of the design process (e.g. participatory design, human-centred design, co-production), the planning processes of the museum can still be considered an expression of the UC Davis ethos of participation that had once given life to the Baggins End Domes.

The museum opened in 2016, after four years of planning, with the socially-driven mission to "inspire new thinking and the open exchange of ideas..[and] create a lively forum for community engagement and creative practice".[4] The Museum is located in Davis, a small city between San Francisco and Sacramento, areas synonymous with artistic and technological innovations, but also issues of social and economic

---

[1] Timothy J. McNeil, 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', in MacLeod et al. (eds) *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp.139-165, (p.140).

[2] *Baggins End Domes* <http://housing.ucdavis.edu/housing/baggins-end-domes.asp> [accessed 20 August 2017]

[3] Julie Nola, Project Manager and Director of Major Capital Projects at UC Davis, interview by the author, audio recording, Nola's office, UC Davis, California, USA, 15 March 2018.

[4] *Jan Shrem and Maria Manetti Shrem Museum of Art* <https://manettishremmuseum.ucdavis.edu/about > [accessed 20 August 2017].

inequality,[5] such as homelessness.[6] UC Davis was designated a campus in 1959 by the Regents of UC[7] and nowadays, it is one of the ten campuses of the University of California and since 1996 part of the Association of American Universities.[8] UC Davis is a key stakeholder for the regional economy and public life as it is one of the largest employers in the Sacramento Valley.[9] It is widely known for its agricultural research that has impacted farms in Central Valley and elsewhere,[10] having been initially established in 1905 as an agricultural farm for UC Berkeley[11]. It is also a reputable university in the field of sciences, humanities and liberal arts. As it will be discussed below, in the recent decades, UC Davis has started capitalising on its artistic legacy more fiercely.

The chapter will begin by exploring the rationale behind creating an art museum on campus and then tease out the told and untold reasons for creating the museum through open and democratic processes, as well as the challenges and the opportunities implicated in the endeavour. Having captured the intention for open planning processes, the chapter will discuss how key stakeholders described and envisioned this openness. Then, the chapter will present the sequence and the nature of the typical planning processes of UC Davis buildings against the structure of the planning of the Manetti Shrem Museum of Art and the participatory elements incorporated in them. The chapter will also explore what were the challenges for the participants involved and to what degree the nature of the planning processes and the design outcome reflect the initial intentions of involving the community in the development of the building of the museum.

---

[5] Reidenbach et al., *The growth of top incomes across California*, 2016
<http://calbudgetcenter.org/wp-content/uploads/The-Growth-of-Top-Incomes-Across-California-02172016.pdf > [accessed 20 August 2017].
[6] Matt Weinberger, *This is why San Francisco's insane housing market has hit the crisis point,* 2017.
<http://uk.businessinsider.com/san-francisco-housing-crisis-history-2017-7?r=US&IR=T/#that-density-combined-with-continuous-influx-of-people-into-san-francisco-in-recent-decades-has-led-to-an-epic-housing-crisis-in-2017-the-median-house-price-in-san-francisco-was-over-five-times-higher-than-the-median-price-nationwide-2 > [accessed 6 June 2018].
[7] Hillary Loise Johnson, *The Art of Architecture* <http://www.sactownmag.com/December-January-2017/The-Art-of-Architecture/> [accessed 10 June 2018].
[8] Larry N. Vanderhoef. *Indelibly Davis*: *A Quarter-Century of UC Davis Stories...and Backstories.* (Davis: University of California, 2005), p.5.
[9] UC Davis*, UC Davis Long Range Development Plan 2003-15* (Davis, 2003), p.8.
[10] Larry Gordon. *A Cultural Anchor in Wine Country: The UC Davis Art Museum Competition*. 2013, <https://competitions.org/2013/06/uc-davis/ > [accessed 6 June 2018]
[11] UC Davis, *UC Davis Architectural Design Guidelines* (UC Davis, 2003), p.2.

A. Rationale for creating an art museum on campus

The rationale for creating an art museum on campus could be linked with four types of needs: symbolic, practical/educational, campus development and community needs. According to the Manetti Shrem's Detailed Project Programme, the creation of the new museum was treated as an opportunity for defining what the role of a university museum "can and should be in the 21st century".[12] The Programme articulated the museum's founding principles: land grant mission, approachable, intimate, teaching-focused and student-centered, empowering artists, irreverent.[13] Key objectives for the new museum were to "1. provide a space for art display, teaching and events, 2. Construct a building that enhances the campus identity and 3. Locate the art museum near the UC Davis core campus to maximise student and faculty accessibility".[14] The museum should "interpret and share UC Davis' rich artistic legacy, including works of art by its renowned alumni and faculty", [15] while having education at the core of its vision, enhancing the student experience and making arts education more accessible to a wider audience. [16]

Enhancing the university's public profile

The vision of the museum could be considered partly a result of the strategy for enhancing the public profile of the university, the first tangible manifestation of this strategy being the creation of the Mondavi Performing Arts Centre (2002). Larry N. Vanderhoef, provost of UC Davis between 1984-1994 and UC Davis Chancellor between 1994-2009, was a key advocate of the idea that the creation of cultural facilities on campus would boost the university's reputation and status. Vanderhoef had associated the lack of art facilities on campus with "lost recruitment wars" during 50s, 60s and 70s for top faculty choices. He had stated that "a quality performing arts centre had come

---

[12] UC Davis and Lord Cultural Resources, *Jan Shrem and Maria Manetti Shrem Museum of Art, UC Davis, Detailed Project Program, Volume 1* (2013), p.2-1.

[13] *Ibid.*, p.2-2.

[14] UC Davis, *Environmental Stewardship and Sustainability UC Davis, The Jan Shrem and Maria Manetti Shrem Museum of Art, Draft Tiered Initial Study and Proposed Negative Declaration* (Davis, 2013), p.13.

[15] Museum Management Consultants, Inc., *Institutional Planning* < http://www.museum-management.com/institutional_planning/UC%20DAVIS%20MUSEUM%20OF%20ART.pdf > [accessed 6 June 2018].

[16] Karen Nikos-Rose, *UC Davis selects architectural team to create an art museum for the 21st century*, 2013 < https://www.ucdavis.edu/news/uc-davis-selects-architectural-team-create-art-museum-21st-century/ > [accessed 5 January 2017].

to be seen as a standard fixture on the best campuses"[17] and that for UC Davis the lack of such facilities was an "increasingly noticeable gap in [the university's] constellation of quality".[18] At his inauguration (1994), Vanderhoef announced the creation of the Centre that would "symbolically and practically stand as UC Davis' commitment to the arts and humanities, it is a faculty that we must have".[19] However, the new chancellor's vision was not shared by many campus stakeholders who considered the project an expensive endeavour, "a fruitless display of UC Berkeley envy", and an irrational departure from the university's agricultural roots.[20] Nevertheless, ten years after the completion of the Centre, the museum was bound to underline even more this shift in narrative (from an institution with solely agricultural roots to an institution with an artistic legacy).

Celebrating UC Davis' artistic legacy

During 1960s, UC Davis became a hub for artistic innovation thanks to its legendary Art Department, founded in 1958,[21] which situated itself at the heart of the funk art movement[22]. The department, headed by Richard L. Nelson (a painter himself), explored new approaches for the American Art, gave rise to a new generation of artists and attracted international artists seeking artistic innovation and experimentation.[23] Between 1959 and 1962, Nelson managed to hire an impressive group of artists and personalities, such as Wayne Thiebaud, Roy De Forest, Manuel Neri, William T. Wiley and Robert Arneson, who gave boost to the department.[24] Davis established a reputation for "being a proving ground to rival New York, Los Angeles and San Francisco".[25] Moreover, from 1959 onwards, Nelson began to accrue an art collection,

---

[17] Larry N. Vanderhoef. *Indelibly Davis*: *A Quarter-Century of UC Davis Stories...and Backstories.* (Davis: University of California, 2005), p.10.
[18] *Ibid.*, p.10.
[19] *Ibid.*, p.12.
[20] *Ibid.*
[21] City of Davis Arts & Cultural Affairs and Arts Alliance Davis, *Strategic Plan for Creative Programs*, (Davis, 2017), p.13.
[22] Hillary Loise Johnson, *The Art of Architecture*, <http://www.sactownmag.com/December-January-2017/The-Art-of-Architecture/ > [accessed 10 June 2018].
[23] *Ibid.*
[24] UC Davis, *YOU SEE: The early years of the UC Davis Studio Art Faculty exhibition book*, curated by Renny Pritikin, Richard L. Nelson Gallery, UC Davis, 2007, p. 7.
[25] Hillary Loise Johnson, *The Art of Architecture*, <http://www.sactownmag.com/December-January-2017/The-Art-of-Architecture/ > [accessed 10 June 2018].

a collection housed at the Nelson Gallery for decades[26] and nowadays housed at the Manetti Shrem Museum of Art. Over the last decades, UC Davis has tried to manifest its artistic legacy more prominently, for instance with the exhibition "YOU SEE: The Early Years of the UC Davis Art Faculty" (2007),[27] the largest public exhibition ever of works by UC Davis legendary art faculty members.[28] When I visited the Manetti Shrem in March 2018, the museum was housing a large exhibition of the early works of Wayne Thiebaud, an exhibition promoted by UC Davis as the "highlight of its 2017-18 season"[29]. Over the last decades, UC Davis pursued a stronger connection with its artistic past as a reaction to the fact that other big cultural institutions, particularly the San Francisco Museum of Modern Art, were trying to claim that legacy, by collecting Northern Californian art and aiming to collect Davis Art as well. Therefore, the creation of a Museum of Art on campus was part of an effort to celebrate that legacy, demonstrate that this legacy is rooted in Davis, but also share it with the world.[30] However, the existing museum and gallery facilities on campus were not an appropriate environment for exhibiting the collections or using them as an educational resource.[31]

Lack of exhibition and educational art spaces for the campus and the regional community

Despite being the holder of a significant art collection, UC Davis had not created a purpose-built art museum for many decades. However, the Manetti Shrem Museum of Art was not the first museum of the UC Davis campus, the latter being the home of many campus specific museums, such as the Arboretum and the Bohart Museum of

[26] UC Davis, *YOU SEE: The early years of the UC Davis Studio Art Faculty exhibition book, curated by Renny Pritikin, Richard L. Nelson Gallery* (Davis, 2007), p. 7.

[27] Curated by Renny Pritikin, Richard L. Nelson Gallery, UC Davis, 2007.

[28] *YOU SEE: The Early Years of the UC Davis Art Faculty* <http://www.tfaoi.com/aa/8aa/8aa17.htm > [accessed 8 October 2019].

[29] Koula Gianulias, *Manetti Shrem Museum of Art Mounts Major Exhibition of Work by California Artist Wayne Thiebaud*, 2017 <https://www.ucdavis.edu/news/manetti-shrem-museum-art-mounts-major-exhibition-work-california-artist-wayne-thiebaud/ > [accessed 8 October 2019].

[30] Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis campus, California, USA, 14 March 2018

[31] Mark Kessler, Associate Professor of Design at UC Davis and curator of the exhibition "A Site for Convergence and Exchange: Designing the 21st Century Art Museum", interview by the author, audio recording, Kessler's office, UC Davis, California, USA, 13 March 2018.

Entomology[32] (the first museum founded on campus in 1946).[33] I will open a parenthesis here to mention that museums have been part of American university campuses since the 19th century with the majority of them being art museums.[34] Historically, and especially after the boom experienced by American university museums after the WWII, university museums are expected to use their collections to facilitate the educational process for both students and academic staff, [35] but also act as a point of contact between the university realm and the outside world.[36] The edited volume *Managing University Museums* underscores university museums' complex role to serve both as an embodiment of the university's image and achievements and as a place that supports scientific knowledge while seeking to attract general audiences as well.[37] The various expectations placed on the Manetti Shrem Museum of art showcase that the volume captured quite accurately the university museum's complex role. The museum was expected to comply with institutional agendas, being an 'interesting' building in terms of its architecture, but also serve the needs of both the campus and the regional community, being situated in the most 'extrovert' section of the campus. Architecture wise, it is worth mentioning that especially in USA, university museum projects often commission global elite architects to design them.[38]

Returning to the discussion of the rationale behind the creation of an art museum on UC Davis, it has to be underlined that prior to the establishment of the Museum of Art, there were five museums/ spaces devoted to art and design on campus: the C.N.

---

[32] UC Davis, *Environmental Stewardship and Sustainability UC Davis, The Jan Shrem and Maria Manetti Shrem Museum of Art, Draft Tiered Initial Study and Proposed Negative Declaration* (Davis, 2013), p.12.
[33] UC Davis and Lord Cultural Resources, *Jan Shrem and Maria Manetti Shrem Museum of Art, UC Davis, Detailed Project Program, Volume 1* (2013), p.B-1.
[34] Lyndel King, 'University Museums in the 21st Century', in Melanie Kelly (ed), *Managing University Museums. Education and Skills* (Paris: Organisation for Economic Cooperation and Development, 2001), p.18-27 (p. 18).
[35] Timothy J. McNeil, 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', in MacLeod et al. (eds) *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp.139-165 (p. 144)
[36] Melanie Kelly, 'Introduction', in Melanie Kelly (ed), *Managing University Museums. Education and Skills*, pp. 8-16 (p.13).
[37]*Ibid*., (p.8).
[38] For instance, the Eli and Edith Broad Museum, Michigan State University (2012) was designed by Zaha Hadid, and the Virginia Commonwealth University's Institute for Contemporary Art (2017) was designed by Steven Holl (Timothy McNeil, 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', (p.145).)

Gorman Museum(est. 1973); the Basement Gallery (est. 1976);[39] the Richard L.Nelson Gallery (est. 1976- closed 2015); the Memorial Union Art Gallery; and the Design Museum (known as the Design Gallery before 2000[40]), none of which, though, were housed in separate purpose-built spaces. Each museum had a different role. Prior to the establishment of the Manetti Shrem, the Design Museum was a key teaching resource not only for design courses, but also for the local community.[41] The Memorial Union Art Gallery still operates as a more 'informal' art space, seeking to encourage students to interact with art in their everyday life, an objective that the Manetti Shrem Museum seeks to achieve too. Housed within the Memorial Union building, the Gallery is described as a very casual space, "a place for students to enjoy a variety of art exhibits throughout the year while studying or eating".[42] However, the most important art space before the establishment of the new art museum was the Richard L. Nelson Gallery,[43] the home of the university's Fine Arts collection. The gallery had cultivated a connection with the community, with the Nelson Art friends group being founded in 1990. In 2011, the Nelson Gallery moved to Nelson Hall (another non purpose-built space),[44] a move that was considered a strategic investment into the gallery's art collection.[45] However, the scale of the building was not enough to establish the Nelson Gallery as an art space of a more than local magnitude and the lack of teaching spaces meant than the Gallery could not be used as a teaching resource.[46] These limitations came in contrast with the wider mission of the University; one of the top three objectives of UC Davis is engagement with the broader community.[47] UC itself had

[39] UC Davis and Lord Cultural Resources, *Jan Shrem and Maria Manetti Shrem Museum of Art, UC Davis, Detailed Project Program, Volume 1* (2013), p.B-7.

[40] *Ibid.*, p. B-12.

[41] Owens, Jessie Ann, Dean and Dean's Advisory Committee (2007-2008), *Academic Plan 2009-2014, Division of Humanities, Arts and Cultural Studies* (Davis, 2008), p.28.

[42] *Memorial Union Art Gallery* < https://localwiki.org/davis/Memorial_Union_Art_Gallery > [accessed 1 June 2017]

[43] named after the head of the legendary art department (UC Davis, *MA in Art History 2015-16* (Davis,2015), p.40.)

[44] UC Davis and Lord Cultural Resources, *Jan Shrem and Maria Manetti Shrem Museum of Art, UC Davis, Detailed Project Program*, p. B-15.

[45] UC Davis Manetti Shrem Museum of Art, *Imagine, Arts Education meets the future at UC Davis* (Davis), p.31.

[46] UC Davis, *Environmental Stewardship and Sustainability UC Davis, The Jan Shrem and Maria Manetti Shrem Museum of Art, Draft Tiered Initial Study and Proposed Negative Declaration* (Davis, 2013), p.13.

[47] University of California, *2009-10 Budget for State Capital Improvements as presented to the Regents for approval* (California, 2008), p.10.

underlined that the impact of humanities goes beyond UC campuses to local communities.[48] Thus, drawing on the experience of other universities who have demonstrated that "a museum can effectively serve as a primary means of community outreach", UC Davis envisioned a space that will facilitate broad student, faculty, staff, alumni and community participation.[49] Before the decision of creating a museum solely for the arts collection, an earlier idea was to create a purpose-built structure that would house the collections of Design, the Gorman and the Nelson museum under one roof. This idea was not realised as the three museums had very different agendas and priorities.[50] Thus, it was eventually deemed necessary to replace the Gallery with "a true art museum that produces new research and advances innovative exhibits and collaborations".[51] The gallery permanently closed in 2015, in view of the opening of the Jan Shrem and Maria Manetti Shrem Museum of Art. After its completion, the museum was expected to serve not only the campus community, but also constituents from the city of Davis and throughout Yolo country[52] and be "a regional centre of experimentation, participation and learning".[53] Jessie Ann Owens, UC Davis Dean of Humanities, Arts and Cultural Studies from 2006, commenting on the dual identity of the Manetti Shrem, both an Art and a University Museum, stated that the institution was expected to address the needs not only of art students, but of the student community, the faculty and the visitors from northern California, in addition to being an education centre.[54] Owens was another influential figure who endorsed the vision

[48] University of California, *Humanities Research and Scholarship Opportunities, UC and the Humanities: Making Sense of Our World*, 2016 < https://universityofcalifornia.edu/sites/default/files/Humanities-Briefing-Factsheet.pdf > [accessed 22 January 2019].

[49] UC Davis, *Environmental Stewardship and Sustainability UC Davis, The Jan Shrem and Maria Manetti Shrem Museum of Art, Draft Tiered Initial Study and Proposed Negative Declaration*, p.13.

[50] Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis, California, USA, 14 March 2018.

[51] UC Davis, *Environmental Stewardship and Sustainability UC Davis, The Jan Shrem and Maria Manetti Shrem Museum of Art, Draft Tiered Initial Study and Proposed Negative Declaration*, p.12.

[52] Civic Amenities Committee, Sacramento Metropolitan Chamber of Commerce, *Civic Amenities Strategic Plan 2014-2025* (Sacramento, 2014). p.34.

[53] Karen Nikos-Rose, *UC Davis selects architectural team to create an art museum for the 21st century*, 2013 <https://www.ucdavis.edu/news/uc-davis-selects-architectural-team-create-art-museum-21st-century/ > [accessed 5 January 2017].

[54] Larry Gordon, *A Cultural Anchor in Wine Country: The UC Davis Art Museum Competition*, 201, <https://competitions.org/2013/06/uc-davis/> [accessed 6 June 2018].

for an art museum on campus and "shepherded the project"[55] along with other key stakeholders such as Bob Segar and Rachel Teagle.

Campus development

The creation of an art museum was also linked with planning visions seeking to develop the South Entry District and connect it with the wider community, placing in this section cultural facilities of public character. The study of the 2003 LRDP (Long Range Development Plan) reveals that a decision to build a museum at the South Entry District, the southern part of the Academic Core of the campus, had already been made in 2003.[56] The 2003 LRDP presented a list of features of the campus environment that were valued by the campus community, among which a visible agricultural presence and the South Entry area, the place that would be become the home of the Manetti Shrem Museum.[57] Including buildings such as the Robert and Margrit Mondavi Centre for the Performing Arts, the Buehler Alumni and Visitors Centre, the UC Davis Conference Centre, the Entry Quad and a hotel, the entry (Image 5.1.) was planned to be developed as a new 'front door' for the campus, locating facilities of public character with convenient access to and from I-80,[58] an entrance at the intersection between the campus and the civic community. Timothy McNeil, UC Davis Professor of Design, Director of the UC Davis Design Museum and a key stakeholder of the project (member of the design competition's jury, Director of special projects for the Manetti Shrem Museum of Art) says:

> When that area was to be developed, the museum was always seen as part of
> that puzzle […] there was this vision: We should have a museum here too, that
> it completes this public space…Bob Segar was very involved in the Mondavi
> Centre and it was his vision to create this public quad and this public getaway
> to campus that will have a museum of Arts too.[59]

---

[55] Randy Roberts, Manetti Shrem Museum of Art Deputy Director, interview by the author, audio recording, her office, Manetti Shrem Museum of Art, UC Davis, California, USA, 16 March 2018.
[56] UC Davis, *UC Davis Long Range Development Plan 2003-15* (Davis, 2003), p.36.
[57] *Ibid.*
[58] *Ibid.*, p.40.
[59] Timothy McNeil, interview by the author.

An initial idea of placing the main entrance of the museum towards the highway -as a welcome to those approaching the city of Davis from the highway- was quickly abandoned, as community feedback suggested that the museum should "open" towards the campus instead.[60] Clayton Halliday, the campus architect, stated that the vision was to create "a gateway, a kind of iconic building".[61]

---

[60] *Ibid*.

[61] Larry Gordon, *A Cultural Anchor in Wine Country: The UC Davis Art Museum Competition*, 2013
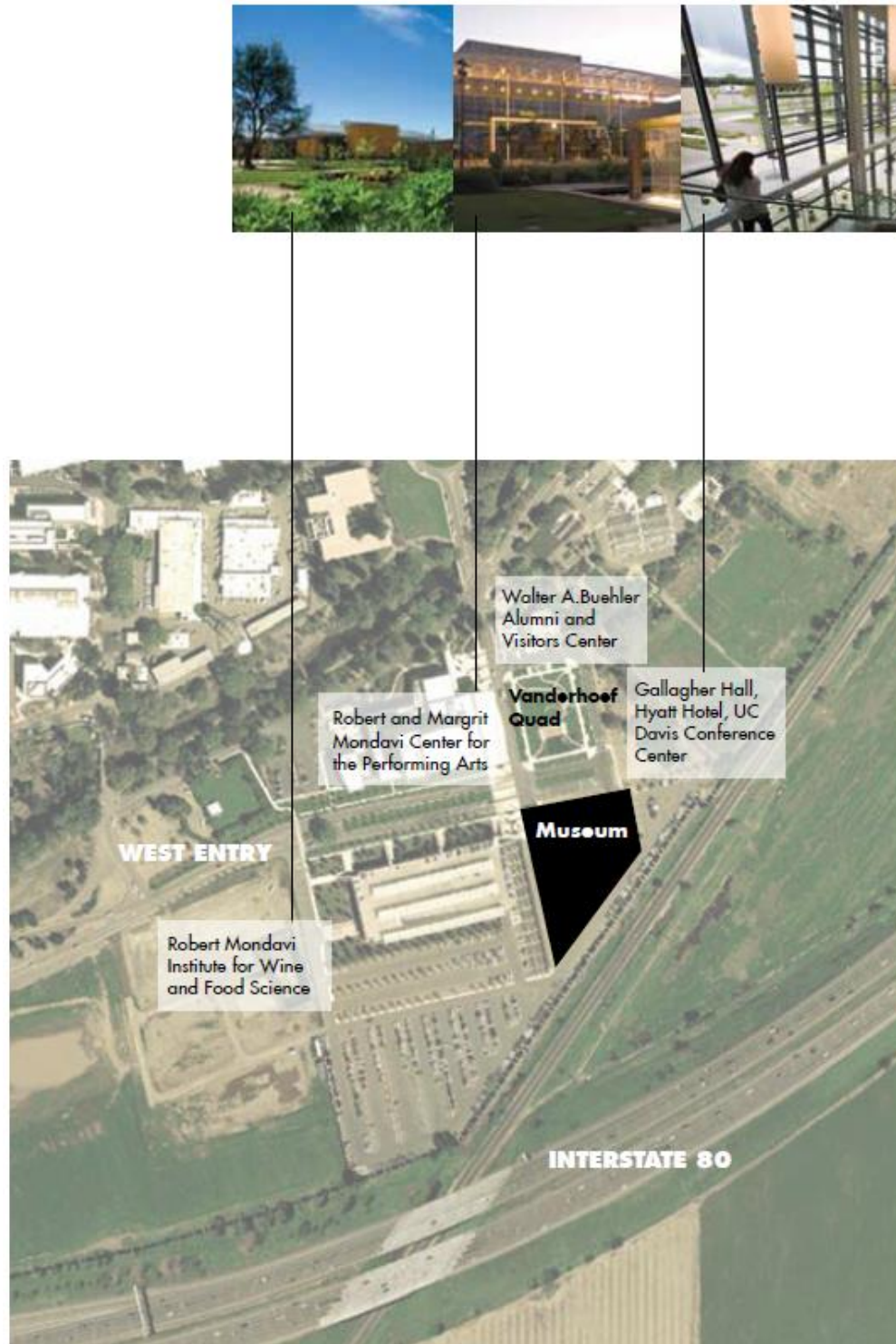
Image 5.1. The location of the Museum

Community voices

Finally, long before the shaping of planning strategies for the campus development, local stakeholders had expressed the need for a new art museum and had been making steps towards the establishment of a museum. In 1994, a long-range

planning committee belonging to Nelson Art Friends group came up with a proposal for a new building for the Nelson Art Museum[62] that was not eventually realised. In our interview, Randy Roberts stated that the group "was trying to raise money for a museum and there was a lot of interest […] for many years".[63]

B. Challenges- Opportunities

Section B discusses the reasons behind the decision of establishing an art museum on campus. This section will identify key conditions and parameters that either posed challenges or opportunities for the internal stakeholders (museum and UC Davis professionals) working on the project.

A know-how of planning and funding cultural buildings

UC Davis had the chance to cultivate a know-how to execute capital art projects prior to the development of the Manetti Shrem Museum of Art through the planning of the first capital project of an arts facility realised on campus, the Robert and Margrit Mondavi Centre for the Performing Arts (est. 2002). It can be argued that the fate of the Manetti Shrem is linked with the Mondavi Art Centre, as it was through the creation of the Centre that UC Davis first established a network of relationships with a circle of people that funded or were involved in attracting funders for the museum. In 1981, initial plans for the Centre failed because the financial condition of the UC system could not support the project and UC President Davis Gardner was reluctant to the idea of building UC facilities through gift funds. He feared that such a gesture could "undermine [the UC's] need for the state to continue to feel an obligation to build the university's buildings".[64]

The vision for a Performing Arts Centre was eventually realised by the Chancellor Larry N. Vanderhoef, with gift funds generated by private donors. In the grounding event (May, 2000), only $12 million were generated through a campaign to raise $30 million. However, during the topping out ceremony that celebrated the

---

[62] UC Davis and Lord Cultural Resources, *Jan Shrem and Maria Manetti Shrem Museum of Art, UC Davis, Detailed Project Program, Volume 1* (2013), p. B-11.
[63] Randy Roberts, Manetti Shrem Museum of Art Deputy Director, interview by the author, audio recording, her office, Manetti Shrem Museum of Art, UC Davis, California, USA, 16 March 2018.
[64] Larry N. Vanderhoef. *Indelibly Davis*: *A Quarter-Century of UC Davis Stories...and Backstories.* (Davis: University of California, 2005), p.11

placement of the last steel beam of the structure, the arts supporter Barbara Jackson announced a $5 million donation to the project. As a symbolic gesture of gratitude, she was asked to sign her name and her husband's name on the last beam and the centre's main hall was named after them.[65] Having raised $20million out of the $30 million target, UC Davis still expected a $10million donor and was determined to name the Centre in her/his honour.[66] On August 17th, 2001, the philanthropists Robert and Margrit Mondavi visited the campus with the intention of making a $25million commitment to UC Davis winery building project.[67] It was on that visit, that the Mondavis decided to contribute another $10 million to the construction of the Robert and Margrit Mondavi Centre for the Performing Arts.[68]

A team of people with significant know-how on museum planning processes

The Performing Arts centre cultivated the university's know-how to deliver cultural buildings, but it was also a core group of people with the know-how on the delivery of museum buildings that really propelled the project. Although Manetti Shrem was the first purpose-built museum on campus, the director of the museum and other key members of the building committee and the jury had significant experience in developing museum buildings. Rachel Teagle (the Museum's founding director and member of the Project Advisory Committee member, the jury of the competition and member of the Project Team) had an impressive track record which included a successful $27M capital campaign for a major renovation of the New Children's Museum in San Diego[69] and the Manetti Shrem was the third museum launch in her career.[70] Timothy McNeil, (member of the jury and the panel that hired Teagle and Director of the Museum's special projects) had been a senior designer at the J. Paul Getty Museum and had worked on various design projects, such as the awarded Getty

---

[65] *Ibid*. p.15

[66] *Ibid*., p.11

[67] *Ibid*., p.15

[68] *Ibid*., p.18

[69] University of California, *UC and the Humanities: Making sense of our world. Biographies of Speakers* (California, 2016).

[70] Zanett Zanetti and Aprile Mauro, *The Manetti Shrem: Modern Patrons of the Arts in California,* 2018 <http://www.iitaly.org/magazine/focus/art-culture/article/manetti-shrem-modern-patrons-arts-in-california > [accessed 22 January 2019].

Museum Wayfinding Programme.[71] During our interview, McNeil reflected on his and Rachel Teagle's experience in architectural projects: "that experience really helped because we were not finding our way, we already knew from experience what would work and what wouldn't. And we also worked with architects a lot before".[72]

Economic challenges and opportunities

The Performing Arts Centre had prepared the ground for future museum project realised through gift funds, however attracting these funds was a challenging endeavour. Following recent cuts in the state funding, the museum was realised through gift funds. McNeil argues that American museums are very reliant on philanthropic funding as there is little governmental support.[73] Although being more attractive to sponsors compared to other university facilities, university museums still face challenges when trying to secure funding. However, the $30M project budget for the Manetti Shrem Museum of Art was not funded by state funds or student tuition, but entirely by private funds.[74] Contrary to the Performing Arts Centre who had generated only the first $12 million of the project at its grounding event, the Manetti Shrem Museum had secured the same amount in 2011, a year before the call for qualifications and the architectural competition, and long before the 2014 ground breaking ceremony. However, private funders can also be a challenge for a building project as they may seek to be heavily involved in the planning processes and thus being a powerful voice that the institution cannot ignore when making design decisions. Unlike other UC Davis projects, the funders were heavily involved in the planning process of the museum, by being part of the review team[75], attending workshops[76] and regular meetings[77] and also expressing their thoughts on various

---

[71] Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis, California, USA, 14 March 2018.

[72] *Ibid.*

[73] *Ibid*.

[74] Jeff Hudson, *Huge gong rings as UCD breaks ground for new Shrem Museum of Art* <https://www.davisenterprise.com/local-news/huge-gong-rings-as-ucd-breaks-ground-for-new-shrem-museum-of-art/> [1 March 2019].

[75] Timothy McNeil, interview by the author.

[76] Ilias Papageorgiou ,SO-IL Architects partner 2008-2019, Skype interview by the author, 10/4/2018.

[77] Julie Nola, Project Manager and Director of Major Capital Projects at UC Davis, interview by the author, audio recording, Nola's office, UC Davis, California, USA, 15/3/2018.

aspects of the museum making project, from the canopy structure to the selection of furniture.[78] Considering that the Manetti Shrem Museum was created through processes that involved the community's input, the endeavour of balancing the community's and the sponsors' wishes seems to have been challenging. The sections below will investigate whether the need to keep the funders satisfied put the participatory intentions of the project at stake.

Lack of a self-motivated student audience

Another key challenge for the museum project was a lack of "a self-motivated student audience".[79] The museum's current Coordinator of Student Engagement referred, during our interview, to some students' uncertainty when visiting the museum stating that "We have students who come here and are like 'I'm not really in to art, I'm not an art student'".[80] Regardless of the artistic legacy of the university, arts are not a popular subject among the students of UC Davis, unlike hard and social sciences. Moreover, a large strand of the student population comes from a socioeconomic background that does not necessarily facilitate their familiarisation with the museum experience. The Manetti Shrem Museum of Art is part of a campus with a very diverse student population, result of systematised efforts undertaken by UC Davis from 1990s onwards.[81] As of 2017, the 25% of the 38,371 students of the university were from underrepresented minorities.[82] UC Davis is also known for having a significantly large number of students who are the first in their families to attend college.[83] As of 2013, 52% of the university's student population wasn't paying tuition, and 68% was paying less than $27,000 to get a degree.[84] It can be argued that the

---

[78] Timothy McNeil, interview by the author.

[79] Timothy J. McNeil, 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', in *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp.139-165, (p.142)

[80] Liz Quezada, UC Davis alumni and Coordinator of Student Engagement, Manetti Shrem Museum of Art, interview by the author, audio recording, Manetti Shrem Museum of Art, UC Davis, California, USA, 13 March 2018.

[81] Larry N. Vanderhoef. *Indelibly Davis*: *A Quarter-Century of UC Davis Stories...and Backstories.* (Davis: University of California, 2005), p.20

[82] UC Davis, *Annual Report 2017*, (UC Davis, 2018), p.1-17, p.4

[83] UC Davis, *College of Letters and Sciences Visioning Plan*, (UC Davis, 2011), p.1-5 (p. 1).

[84] The Regents of the University of California, Committee on Finance, *Minutes of the 14/11/2013 meeting*, p.1-28 (p.10).

challenge of attracting non-visitors was addressed by opening the planning processes to the student community and thus establishing a connection between the institution and the students long before its establishment.

C. Why involve the general public in the planning processes

Even though the project was funded by private donors and not by student fees or state funds, it was realised through highly open processes that involved the campus and the local community. Most building projects realised on campus involve some student representatives but apart from the case of the Baggins End Domes, the university had never before directly involved the community in planning processes of campus buildings. Through my research I have identified five key reasons for this decision, explicitly articulated more or less by the interviewees and the various publications and press material that surrounded the planning of the museum.

Establishing a rapport with the community

First of all, as mentioned above, opening the planning processes to the student community was a way of addressing the fact that the museum could not rely on self-motivated student audiences and of dealing with the fact that the museum would be located in a section of campus far from its academic core. Due to these challenges it was deemed essential for the museum's sustainability to have end-users invested on the project early on and open to the wider community as well. "If you want people to come to it later, you wanna get them invested really early on […] another really good reason to have community involvement in a design process" argues Timothy McNeil.[85] Apart from gaining the endorsement of the regional community, the planning processes would enable the museum to establish a rapport with the more fluid student community; some students would have graduated by the time of the museum's opening but the echo of that rapport would still be felt by the next generations of students.

---

[85] Timothy McNeil, interview by the author.

An ethos of participation

A second reason for opening the planning processes of the community can be linked with the ethos of participation embedded in UC Davis. This ethos meant that UC Davis was a fertile ground for attempting increased community participation in decision-making processes; the institution could build on that legacy and know-how and expand its application in architectural processes.

UC Davis seeks to foster the active involvement of the campus and the local community in various aspects of the campus life and operations, claiming that there is an "authentic legacy" of UCD students' participation in campus life.[86] Chancellor Vanderhoef had been quoted saying that "the Davis campus and community are legendary for their high levels of engagement".[87] Presenting the Physical Design Framework for the Davis campus to the UC Committee on Grounds and Buildings, Vanderhoef had also emphasised the value of community participation as the key framework idea for the campus development.[88] In the vision plan, "A vision of Excellence", a document developed during Chancellor Katehi's era, it was mentioned that a key objective was to "communicate timely and transparently on issues of interest to students, faculty, staff, and external constituents, and engage our various constituencies in decision-making, governance and advocacy" in order to achieve social sustainability and growth.[89] This section will discuss the various manifestations of this participatory legacy, as the latter is a key reason why UC Davis provided fertile ground for the development of a museum project through planning processes that embrace participatory principles.

I can identify four key areas that present opportunities for community participation in UC Davis matters: Participation in the affairs of the campus, in its daily operations, in planning projects and lastly in building projects. Students and other community members are indirectly participating through representatives in numerous committees, task forces, and working groups that concern various issues of the

---

[86] UC Davis, *2018 Long Range Development Plan*, (UC Davis, 2018), (p.11).
[87] The Regents of the University of California, Committee on Grounds and Buildings, *Minutes of the 14/7/2009 meeting*, p.1-24 (p.6).
[88] *Ibid.*
[89] UC Davis, *UC Davis: A vision of Excellence*, (UC Davis, 2011), p.14.

university and the local life, such as housing[90] or campus strategic plans.[91] They have also been presented with opportunities for direct participation[92] through town hall meetings[93] or other initiatives such as the 'Envision UC Davis'[94], part of the "University of the 21st century" wider project(2015). The latter aimed to initiate a strategic process for shaping the future of the university[95] and UC Davis came up with a format that facilitated the simultaneous participation of thousands of people: a collaborative forecasting game.[96] Students' positive reaction to this participatory opportunity was interpreted by Gary Sandy, project manager in the Office of Chancellor and Provost, as a sign that "the university may not ask students for their opinion as often as it should".[97] Creating the new university museum through participatory processes was a unique opportunity to increase students' involvement in decision-making processes and widen the range of participatory opportunities available on campus. The student community is also actively involved in various aspects of the university daily running. Students have founded or have co-created a number of campus services such as: the Bike barn, the Student Farm and the Unitrans bus system, [98] the latter been run by students during its 40 year-long history.

Echoing an ethos of participation, the local and the campus community are also participating in the shaping of the Long Range Development Plans. All UC campuses are

[90] Dave Jones, *Task force explores new era, as Baggins End ends*, 2011
<https://www.ucdavis.edu/news/task-force-explores-new-era-baggins-end-ends > [accessed 20 August 2017].
[91] Melissa Blouin, UC Davis releases 10-year Strategic Plan, 2018, <https://www.ucdavis.edu/news/uc-davis-releases-10-year-strategic-plan > [accessed 22 April 2019]
[92] UC Davis, *Diversity and Inclusion Strategic Vision 2017*, (UC Davis, 2017), p.3
[93] Jim Hicks, *Dateline UC Davis, How a Chancellor's Vision of Division I Athletic Excellence Is Dividing Both a Campus and Community*, 2011
<http://www.waterpoloplanet.com/HTML_guest_pages/19_guest_jim_hicks.html> [accessed 22 April 2019].
[94] 'Envision UC Davis': Ready, Set, Go! Staff-Only Event Next: 'Reimagining Our Work', 2016
<https://www.ucdavis.edu/news/envision-uc-davis-ready-set-go> [accessed 22 January 2020].
[95] Mark Anderson, 'UC Davis begins early discussions on creating urban center campus', *Sacramento Business Journal*, 29/1/2015 <https://www.bizjournals.com/sacramento/news/2015/01/29/uc-davis-begins-early-discussions-on-creating-an.html> [accessed 22 January 2019].
[96] *Envision UC Davis: A Collaborative Forecasting Game*, <http://www.iftf.org/envisionucdavis/> [accessed 1 June 2018].
[97] Tanya Roscorla, *UC Davis Uses Online Game to Crowdsource Its Future*, 2016
<http://www.govtech.com/education/higher-ed/UC-Davis-Uses-Online-Game-to-Crowdsource-its-Future.html> [accessed 22 January 2020].
[98] *Student Involvement*, <http://sustainability.ucdavis.edu/students/index.html> [accessed 22 January 2020].

expected to involve various stakeholders in the shaping of the plans, but the degree and the techniques of participation vary from campus to campus.[99] For instance, UC Davis has used the techniques of workshops and public meetings for the shaping of the 2003 LRDP (2000-2002),[100] and the techniques of student working groups,[101] workshops[102], public engagement forums,[103] and public houses[104] for the making of the 2018 LRDP (2014-2018).

Finally, UC Davis students are participating in the development of campus building projects through representatives in Project Advisory Committees (PACs). For instance, the PAC for the Memorial Union Improvement projects, appointed in January 2014, included both student and staff representation. The members met on a monthly basis during the pre-design, planning, design and working drawing phase and once in four months during the construction phase, to assess the project's progress.[105] Undeniably, the most prominent example of a past architectural project created though highly participatory processes is the Baggins End Domes housing co-operative mentioned above.

An aura of experimentation

Apart from an ethos of participation, another element that inspired the planning processes of the museum to deviate from the norm, were the legacy and the ideals of the university's legendary Art Department.[106] Those ideals were openness, creativity emerging from challenging different views and interactivity. Rachel Teagle, Director of the Museum, has referred to this culture of openness: "One of the things that surprised me when we really started digging into our history is how open the entire

---

[99] UC Office of the President, *Construction Services, Long Range Development Plans*, <https://www.ucop.edu/construction-services/facilities-manual/volume-2/vol-2-chapter-3.html#intro> [accessed 22 January 2020].

[100] UC Davis*, UC Davis Long Range Development Plan 2003-15*, (Davis, 2003), p.2.

[101] The Strategic Planning Process, <https://diversity.ucdavis.edu/about/strategic-plan/planning-process> [accessed 22 January 2020].

[102] UC Davis, *2018 Long Range Development Plan*, (UC Davis, 2018), p.12.

[103] *The Strategic Planning Process*.

[104] Andy Fell, *UC Davis Updates Scenario for Long-Range Development Plan*, 2016. <https://www.ucdavis.edu/news/uc-davis-updates-scenario-long-range-development-plan> [accessed 22 January 2020].

[105] UC Davis Office of the Provost and Executive Vice Chancellor, Memorial Union (MU) Renewal/Freeborn PAC Appointment, January 8, 2014, p. 1-4, p. 2

[106] Hillary Loise Johnson, *The Art of Architecture*, <http://www.sactownmag.com/December-January-2017/The-Art-of-Architecture/ > [accessed 10 June 2018].

department was…Not just the faculty, but between faculty and students […] They were really deeply engaged with one another."[107] This culture of openness was not by any means peaceful. The culture of openness allowed creative individuals to share their (sometimes conflicting) ideas, challenge and provoke each other in a way that was pushing them forwards. After all, conflict is a source of creativity, as Etienne Wanger has noted in his Theory of the Communities of Practice.[108] Moreover, this influential group of artists and academics used to work and teach in a highly interactive style. Thus, it was deemed essential to incorporate the idea of exchange both in the making of the new museum and the experiences that the design outcome would offer students.[109]

Strong leadership

Moreover, a key reason for realising the project through very open planning processes was linked with the leading figure of Rachel Teagle, the museum's funding director, and the spirit of participation she instilled in the project. When she joined UC Davis, Teagle seemed to be passionate about participation, stating that one of the reasons that made her to come to Davis was her willingness to work with students and taking part on the creation of a new museum from the very early phases, working with the architects, the faculty and the donors.[110] Teagle had led the Children's Museum in San Diego, whose building was also designed with a lot of community buy-in and involvement. Thus, when she joined the project, she was determined to apply similar principles in the planning of the Manetti Shrem Museum. As the account of the project's phases will depict, Rachel Teagle was —throughout the planning of the museum— a driving force towards encouraging participation, creating participatory opportunities and being a connection between that public feedback, the PAC committee and the Project Team. "She was the one who was between the donor and

[107] *Ibid*.
[108] Etienne Wenger, *Communities of Practice: Learning, Meaning, And Identity*, (USA: Cambridge University Press, 1998), p.77
[109] Hillary Loise Johnson, *The Art of Architecture*.
[110] UC Davis. *Rachel Teagle on UC Davis' New Art Museum*, 2012.
<https://www.youtube.com/watch?v=0Q3kF_mFFpw> [10 June 2017]

that public vision"[111] said Tim McNeil. In architect's account of the project, Teagle emerges as the key person who run the events that involved community's participation.[112] Working along with the former Director of project management for major capital projects at UC Davis, she was heavily involved in the events seeking community's feedback and in "incorporating comments not just from students but from the group overall" to the project's programme[113]. Teagle was given the freedom to approach the project in an experimental way. "When Rachel was hired, she was told that she had a lot of flexibility in terms of what the museum would be"[114] Randy Roberts claims. Teagle's actions, that will be described in the timeline below, suggest that Teagle interpreted that flexibility as an opportunity to build on the culture of participation already existing on campus, and create the museum through open and democratic processes that would involve community stakeholders.

Regaining the trust of the student community

Finally, it could be argued that the need for increased transparency and participation in the planning processes of the new museum was linked with the aftermath of an incident that UC Davis seems to want to forget, an incident that none of the interviewees brought up in our discussions. However, a second communication with Timothy MacNeil and a careful examination of the project's timeline has enabled me to piece things together. The desire and willingness to open the planning processes of the new campus museum could be linked with an effort to regain the trust of the student community after a pepper-spray incident that had taken place just months before the start of the museum's first planning stage.

On November 18th 2011, campus police arrived at a part of the campus in order to remove tents occupied by UC students protesting on campus. While the tents were being removed, students who tried to obstruct the removal were arrested by the

---

[111] Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis, California, USA, 14 March 2018.

[112] Ilias Papageorgiou ,SO-IL Architects partner 2008-2019, Skype interview by the author, 10 April 2018.

[113] Julie Nola, Project Manager and Director of Major Capital Projects at UC Davis, interview by the author, audio recording, Nola's office, UC Davis, California, USA, 15 March 2018.

[114] Randy Roberts, Manetti Shrem Museum of Art Deputy Director, interview by the author, audio recording, her office, Manetti Shrem Museum of Art, UC Davis, California, USA, 16 March 2018.

police. The students subsequently protested asking for the release of the arrested protestors and gradually formed a human chain around the police force by sitting on the ground and holding their hands. What created the controversy was that the campus police used pepper spray on the protestors, following their refusal to break the circle. Footage of the events ended up in various platforms and the news was covered by many newspapers at the time. The use of pepper spray was considered a very aggressive and unjustified act, ending up being a blow to UC Davis's reputation and to the relationship between the student community and primarily the then chancellor Linda Katehi. Katehi was accused of being personally responsible for the way the events unfolded. In addition to the initial controversy, the university and the chancellor were later accused of hiring PR firms in order to deal with the impact of the incident and for attempting to hide the digital traces of the event available online.[115] The UC Davis Provost Ralph Hexter has admitted that the university had hired consultants to "optimise search engine results in order to highlight the achievements of our students, faculty and staff" but denied the use of public or student funds towards that purpose.[116] In 2016, following a federal lawsuit filed by protestors, the University paid $1million to settle the lawsuit.[117] Following investigation, in 2016, Linda Katehi resigned as UC Davis Chancellor but returned in 2017, in a teaching role.[118] UC Davis was also accused of spending a lot of money on the investigation of events that took place before changing the Chancellor. According to a UC spokesperson the funds used for the investigation were from the presidential endowment, which constitutes funds generated through private donors and "the president may use them as she sees fit".[119]

---

[115] Anita Chabria, 'Pepper-sprayed students outraged as UC Davis tried to scrub incident from web', *The Guardian*, 14 April 2016 <https://www.theguardian.com/us-news/2016/apr/14/university-of-california-davis-paid-consultants-2011-protests> [accessed 22 January 2020].

[116] *UC Davis' pepper-spray PR appears to backfire badly*, 2016 <https://www.cbsnews.com/news/student-group-wants-uc-davis-chancellor-to-quit-over-pepper-spray-pr/> [accessed 22 January 2020].

[117] Joe Garofoli, *UC Davis pepper-spray officer awarded $38,000*, 2016 < <https://www.sfgate.com/politics/joegarofoli/article/UC-Davis-pepper-spray-officer-awarded-38-000-4920773.php> [accessed 22 January 2020].

[118] Diana Lambert, 'UC Davis' Linda Katehi returns to teaching, but she'll be paid like a chancellor', *The Sacramento Bee*, 12 September 2017 <https://www.sacbee.com/news/local/education/article164312277.html> [accessed 22 January 2020]

[119] Conor Friedersdorf, 'Spending $1 Million to Get Rid of a Single Bureaucrat', *The Atlantic*. 31 March 2017 <https://www.theatlantic.com/politics/archive/2017/03/spending-1-million-to-get-rid-of-one-bureaucrat/521502/> [accessed 22 January 2020]

One year after the pepper-spray incident mentioned above, Chancellor Katehi asked UC President Yudof to create a task force of Davis faculty, staff and students to review policing efforts and peaceful protests at UC Davis.[120]

Another incident from the UC Davis history, shows that the university had, in the past, reacted to a similar incident in a milder way. On May 1st 1990, 200 students boycotted classes demanding more diversity on campus[121]. On May 14th, four students began a hunger strike demanding the creation of a Cross Cultural Centre on campus. The demonstration and the strike —which ended six days later when UC Davis agreed to fulfil students' demands— led to the signing of the and the establishment of the Cross Cultural Centre which opened in Fall 1992.[122] The "UC Davis Principle of Community" —initially signed in 1990 by the chancellor, the president of Associated Students of UC Davis, the Academic Staff Organisation and other assemblies—[123] is one of the documents that distill the ideal interactions between community members. UC Davis Principles of Community emphasise the "right of every individual to think, speak, express and debate any idea".[124] The need of such a document emerged as the campus community became more diverse and thus "the potential for divisive conflict was a concern"[125]. The "openness" of the planning processes of the Manetti Shrem Museum of Art could be considered a symbolic but also a tangible gesture for celebrating the UC Davis Principles of Community and reconcile the university's leadership with the student body.

D. Standard design/build planning processes in UC Davis and the planning processes of the Museum

Section C examined the rationale behind the decision to effectuate the museum through planning processes that follow participatory principles. However, the planning processes were still expected to comply with official guidelines and building codes. The

---

[120] The Regents of the University of California, Meeting as a Committee of the Whole, *Minutes of the 18/1/2012 meeting*, p.1-9 (p.2).
[121] Larry N. Vanderhoef. *Indelibly Davis*: *A Quarter-Century of UC Davis Stories...and Backstories.* (Davis: University of California, 2005), p.92.
[122] Cross Cultural Centre, History <https://ccc.ucdavis.edu/history> [accessed 22 January 2020]
[123] Vanderhoef, *Indelibly Davis*: *A Quarter-Century of UC Davis Stories...and Backstories,* p.90.
[124] UC Davis, *Principles of Community*, (UC Davis, 2015), p.1.
[125] Assistant Vice Chancellor Yvonne March quoted by Vanderhoef, *Indelibly Davis*: *A Quarter-Century of UC Davis Stories...and Backstories,* p.90.

Manetti Shem Museum of Art was realised in accordance with the Design/Build Model and had to comply with the UC Davis guidelines regarding the structure of the planning phases of projects realised under this model; participatory events had to be embedded in this structure.

Building projects in Davis are framed by the California Building Code, part of the California Code of Regulations (CCR). However, University of California has significant regulatory autonomy for the enforcement of building codes.[126] Moreover, University of California and each campus belonging to its system have developed additional guidelines and frameworks that regulate any campus expansion project and architectural project taking place on campus by defining the structure of the planning processes, the role of the official bodies involved and the requirements regarding the design outcome.

These guidelines and frameworks are articulated in official documents (revisited on an annual or less frequent basis) such as the Long-Range Development Plan(LRDP), the UCD Campus Design Standards & Guide, the Architectural Design Guidelines, the Physical Design Framework, the 100 Years Tree Plan, the Landscape Design Standards and the UC Davis Climate Action Plan. A portion of these documents articulate more broad directions for linking building projects with the strategies and the goals of the university (e.g. the LRDP), while others (e.g. Physical Design Framework) determine very tactile aspects of the building projects such as building heights or building materials and site furnishings.[127][128]

Regardless of the very deterministic character of these documents, the 2012 Campus Standards & Design Guide states that their aim is not "to replace the work of the design professional" or to be "taken verbatim as a contract specification" but to ensure buildings' sustainability and functionality.[129] Truly, it cannot be argued that these documents place a direct pressure upon the external architectural firms working on campus projects. However, the internal units and committees involved in the

[126] University of California, Office of the President, Capital Asset Strategies & Finance, *Annual Report on Major Capital Projects Implementation, Fiscal Year 2016-17*, (California, 2018), p. 16.
[127] University of California, Capital Resources Management, *Delegated Process User Guide*, (California,2014), p.4.
[128] Segar et al., *UC Davis Physical Design Framework 2008/2009*, p.27.
[129] UC Davis Design and Construction Management, *2012 Campus Standards& Design Guide*, p.1

planning of any campus building, assess whether the proposed design is in accordance with these frameworks, or not. These documents showcase that the university is not a client that considers architecture solely the architects' territory. On the contrary, it has its internal team of design professionals and frameworks that oversee any building project and frame the role of external architectural teams involved in these projects. What is of interest, is the degree to which these documents have been a source of challenges for the completion of the museum through planning processes that invited the community's input.

These documents express the desired structure and sequence of the stages and the procedures of the design and building processes, such as the format of the call for qualifications, the structure of the design competitions, the evaluation process and criteria[130], the format of the contracts, the role of the parties involved etc. Although UC Davis Architectural Design Guidelines state that key priority is the design of "buildings first and foremost for the people who will occupy them",[131] typical design processes, as stipulated by the framework, offer limited opportunities for end-user involvement in decision-making processes regarding the building projects. Students and faculty are only involved in the Programming phase and in an indirect way, through representatives-members of the Project Advisory Committee, appointed by the Provost.[132] The role of the committee is to assure that the Project Programme is in accordance with the Project Brief (reviewed by the Provost and the Executive Vice Chancellor[133]) and then that the schematic design is in accordance with the Project Programme. However, the planning processes of the Manetti Shrem Museum of Art managed to differentiate themselves from the norm and create pockets of community participation within the typical planning stages.

The Manetti Shrem Museum of Art was realised under the Design/build delivery model which has been extensively used by UC Davis on numerous projects, wining 10 awards from the Design-Built Institute since 2007.[134] However, the use of design/build

---

[130] Segar et al., *UC Davis Physical Design Framework 2008/2009*, p.2.
[131] UC Davis, *Architectural Design Guidelines*, (UC Davis, 2003), p.10.
[132] Segar et al., *UC Davis Physical Design Framework 2008/2009*, p.75.
[133] UC Davis, *Ten-Year Capital Financial Plan 2008/2009- 2017/2018*, (UC Davis, 2008), p.14.
[134] LAURELS: 'Design-Build' Awards Keep on Coming, 2017, < https://www.ucdavis.edu/news-laurels-design-build-awards-keep-on-coming/ > [accessed 15 March 2018].

model in the making of an art museum is not very common in the US.[135] When asked by me what was different in the Manetti Shrem Museum project compared to previous BCJ projects that he had been involved, Ryan Keerns responded: "The Design-Build contractual relationship. Every project that I had been involved with and the majority of BCJ projects have been Design-Bid-Build."[136] Within the design/build context, architectural firms submit their proposals in the architectural competition as members of a team that includes both architects and contractors, the latter leading the team and handling the budget.[137] The teams have to submit an "end-to-end, fixed-bid proposal".[138] 'Design-build' is defined as the process where architects, engineers and builders "combine their talents to work on a single contract for new construction".[139]

The UC Davis and University of California frameworks discuss in detail the structure of the planning processes of design projects realised with the design/build model. The projects start with the typical preplanning phase that establishes the needs of the end-users, a process that typically takes place behind closed doors or with the involvement of student representatives as mentioned above. Within the design/build context, the university circulates an advertisement for Design Builder prequalification (also known as a call for qualifications). The prequalification process is conducted in two stages, the first being a review of qualifications[140] and the second interviews of shortlisted participants undertaken by the Project Committee.[141] The university can then organise a design competition for the shortlisted bidders. Design competitions are frequently used by UC Davis as a way to solicit multiple ideas.[142] The design processes of the Manetti Shrem Museum of Art followed a very similar structure, but also generated opportunities for opening the decision-making processes to the wider community and fostering a spirit of collaboration beyond the official parties involved in the project. In

---

[135] 'UC Davis Hosts Rare Design-Build Competition', *School Construction News,* 19/12/2012.
[136] Ryan Keerns, BCJ Architects Associate (2009-2018), Email Interview by the author, 20/4/2018.
[137] Hillary Loise Johnson, *The Art of Architecture*, <http://www.sactownmag.com/December-January-2017/The-Art-of-Architecture/ > [accessed 10 June 2018].
[138] *Ibid.*
[139] 'UC Davis Hosts Rare Design-Build Competition', *School Construction News,* 19/12/2012.
[140] UC Office of the President. Construction Services, *Advertisement for Design Builder Prequalification Template*, (2016), p.1
[141] *Ibid.*, p.2.
[142] BreAnda Northcutt, Project Manager: Building a Work of Art, Julie Nola Describes Job at Manetti Shrem Museum, 2016, < https://www.ucdavis.edu/news/project-manager-building-work-art/ > [accessed 10 June 2017].

the case of the Manetti Shrem, the participants of the design/build competition were teams of a contractor and two architectural firms; however the university hired the contractor and then the contractors brought in the architectural teams and all the other building specialists working on the project and managed the economic resources of the project.[143]

Participatory elements and key events of each planning phase

This section will discuss in detail the timeline of the museum's planning phases and the participatory elements embedded in each planning phase by dividing these elements in two broader categories: participatory activities and participatory gestures. Participatory activities require participants' involvement in decision-making or design processes. Participatory gestures seek to ensure the transparency of the project by sharing information or creating a sense of ownership through various ways that will be articulated below.

Chancellor Linda Katehi committed to the project in 2009[144] and as mentioned above, the project followed the typical structure of all the design/build projects realised in the university; however, each planning phase was enriched with various participatory elements.

[143] Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis, California, USA, 14/3/2018.
[144] Jeff Hudson, *Huge gong rings as UCD breaks ground for new Shrem Museum of Art. Davis Enterprise*, <https://www.davisenterprise.com/local-news/huge-gong-rings-as-ucd-breaks-ground-for-new-shrem-museum-of-art/> [1 March 2019].

Phase I (Fall 2012), Definition Phase

Definition Phase

August	October
Teagle joins the project	Public Fora

2012

September	November
Teagle speaks at the Fall Convocation	Three shortlisted design/build teams

Call for Qualifications
Interviews with seven shortlisted design/build teams

Image 5.2. Planning phase I timeline. (The green colour indicates participatory gestures and the orange colour indicates participatory initiatives.)

By 2012 there was already a climate that encouraged the creation of the new university museum through very open and democratic processes. Moreover, the nature of the design/build model was requiring a very solid vision to be shaped during the preplanning stage and thus community input had to be collected in a very systematised way. Rachel Teagle would play a very significant role during the first round of community participation. In August 2012, Teagle joined the project as the museum's founding director and the director of Richard L. Nelson Gallery. The latter was the venue of the three exhibitions organised between 2012-2015 to involve the public in the planning of the museum. During the fall, various events related to the planning of the museum were taking place, some behind the scenes and some more visible to the public. Behind the scenes, UC Davis had initiated the first steps of the

Design/Construction phase, simultaneously with the definition of the scope of the programme, by forming a Project Advisory Committee (PAC) for the project (that didn't include any student representatives), sending out the Request of Qualifications, receiving twenty submissions of interest and shortlisting seven bidders. Meanwhile, UC Davis was beginning its fund-raising campaign for the museum. Just eight months after Teagle joined the project and with her playing an instrumental role in the fund-raising process, the museum had secured a $10M donation from the Manetti Shrem couple.[145] Simultaneously, Rachel Teagle along with a selected team of partners, internal and external to UC Davis, was determined to explore what the community was envisioning about the museum.[146]

The first participatory gesture

As part of her initial outreach effort, Teagle delivered a presentation to the campus community at the 2012 UC Davis Fall Convocation "Celebrating the Arts!". The annual convocation typically launches the new academic year and all the members of the campus community are invited.[147] Teagle's speech could be interpreted as a highly participatory gesture as it was the first time that UC Davis leadership expressed the intention of involving the student community in the planning of the new museum. Teagle articulated the university's vision for a high degree of community's participation in the planning process; an intention for openness and transparency regarding how the process would unfold. She also expressed her determination for direct engagement of museum staff and members of the PAC committee with members of the community and a vision of a non-authoritative institution that acknowledges the limits of its own expertise. The museum's director also updated the campus community on the project's progress and invited students to the first two community fora that took place during October 2012. Underscoring the museum's determination to collect community's

[145] Chris Macias, 'She's bringing UC Davis art into a new era', *The Sacramento Bee*, 4/11/2016. <https://www.sacbee.com/entertainment/arts-culture/article112355852.html> [accessed 1 September 2019]

[146] Dave Jones, *Big reveal' coming in museum design process*, 2013, <https://www.ucdavis.edu/news/big-reveal-coming-museum-design-process/> [accessed 22 January 2020]

[147] *Come to the Fall Convocation*, 2012, <https://www.ucdavis.edu/news/come-fall-convocation//> [accessed 22 January 2020].

input, she stated that people who couldn't attend the fora, could email her, visit her at her office and submit their input directly to her.[148] Moreover, she referred to future participatory opportunities that could be relevant to students from different disciplines (e.g. the co-creation of large scale art/scientific installations on campus and participation in the design of the interior spaces and the furniture of the new museum[149]). Teagle enthusiastically stated that the new museum should embody the idea that "great things happen when you have the courage to not take yourself too seriously". [150]

Open Fora and other participatory activities

The first participatory activity that took place during the Definition Phase were a series of open fora and interviews undertaken by a team that involved, among others, Rachel Teagle and consultants from the Lord Cultural Resources. The latter not only worked on the development of the architectural program, but also advised the University regarding the design/build team selection process.[151] Given the nature and the challenges of the design/build model that will be discussed below, the campus and the local community were more actively involved in participatory initiatives during the first two planning phases that were instrumental for mapping the needs of the community and shaping a vision regarding the architecture and the visiting experience of the new museum. The open fora took place in October 2012 and although were quite-open ended, their gravitational points were two questions set by Rachel Teagle: "How can the museum serve community needs that are currently unmet? What are the strengths of our city that the museum may support?".[152]

The Faculty/Staff Open Forum took place on October 11, 2012, starting with a presentation from the museum's director. The participants discussed various areas of the museum's architecture, from the design of the façade, the location of the educational spaces, the artworks that would be displayed in the lobby area, issues with

---

[148] UC Davis, *New Museum Director Rachel Teagle Speaks at Fall Convocation*, 2012
<https://www.youtube.com/watch?v=qliT8DlU5d8&list=ULax2PNGP2qi8&index=23> [accessed 22 January 2020].
[149] *Ibid.*
[150] *Ibid.*
[151] Randy Roberts, interview by the author.
[152] Dave Jones, *Forums: First step in bringing museum to life*, 2012.
<https://www.ucdavis.edu/news/forums-first-step-bringing-museum-life> [accessed 22 January 2020].

sound and heat and the design of the outdoor spaces.[153] Participants underlined the need for shaded outdoor spaces and an atrium. They also discussed the desired qualities of the architects that would be selected. One of the participants commented on the criteria upon which the selection of the winning team would be based: "What will the architects provide? Mondavi architect was picked because the firm was willing to work on making it work versus, I am the best mentality. Want an architect who will listen."[154] As these transcripts were included in the Detailed Project Programme given to the three teams participating in the Design& Build competition, architects could directly read the public's expectations placed on them.

The Community Open Forum took place on October 17, 2012. The participants discussed the structure of the design competition, the square feet for the different museum spaces and different functions. For instance, a coffee/kiosk was favoured instead of a restaurant or café[155] and participants were quite vocal about the creation of educational spaces that meet the needs of pupils visiting the museum during field trips.[156] The discussion also covered the budget sources of the project and the fundraising initiatives.[157] Interestingly enough, the names of Ilias Papageorgiou and Jack Stackalis, members of the design/build team that eventually won the architectural competition, can be found among the members of the civic community who participated in the public fora. During our interview, Ilias Papageorgiou from SO-IL architects explained that members of the team flew to Davis voluntarily in order to attend the forum: "We thought it was important to hear the students' and community's needs and see how we can use these to design the project".[158] It has to be underscored here, that the winning design/build team was the only one whose members attended the community fora.

The Student Open Forum took place one day after the Community Open Forum. Students envisioned museum spaces in which they could study, being able to use laptops, or having places that they could just hang out, as well as on-site studio space

---

[153] UC Davis and Lord Cultural Resources, *Jan Shrem and Maria Manetti Shrem Museum of Art, UC Davis, Detailed Project Program, Volume 1* (2013), p. C-2.
[154]*Ibid.*, p. C-2.
[155] *Ibid.*
[156] *Ibid.*
[157] *Ibid.*, p. C-3
[158] Ilias Papageorgiou, SO-IL Architects partner 2008-2019, Skype interview by the author, 10/4/2018.8

for artists.[159] Moreover, they stressed the need for advertising the museum as it would be located at a part of the campus not so close to its core, an area of the campus that students don't visit "AT ALL".[160] A large strand of the discussion was the various ways in which students wanted to be involved in various aspects of the museum's daily operations: student-curated exhibitions, café menus with student art on the cover, art graduate students used as docents and tour guides "as they have more expertise",[161] student-designed T-shirts to promote what is available at the museum etc.[162]

The last forum that took place was the Graduate Students Open Forum of October 30th. The participants were eight Art History Graduate students and Director Rachel Teagle. The latter asked students to describe their personal experiences with museums or their favourite experiences with museums and the museum's needs from the perspective of art history students,[163] while summarising the basics about the planned museum regarding its space, timeline and budget.[164]

Apart from the fora, further input was collected throughout 2012 by means of interviews undertaken in collaboration with the external consultants of Lord Cultural Resources. UC Davis undertook almost fifty interviews with faculty, staff, community and local authorities[165], as a part of a consultation process that would also shape the scope of the project.[166] Lord Resources summarised the findings from the interviews and the fora in a report that quoted some of the interviewees' responses: The museum was envisioned as "interdisciplinary, informal and comfortable" place of "community mindedness" that would enable "student involvement" and would have "plenty of outlets, wifi and coffee". Stakeholders envisioned a culture that would be "collaborative, participatory […], sustainable and connecting to the community and making it welcoming and inviting".[167]

---

[159] UC Davis and Lord Cultural Resources, p. C-4.
[160] *Ibid.*, p. C-5.
[161] *Ibid.*, p. C-4.
[162] *Ibid.*, p. C-5.
[163] UC Davis and Lord Cultural Resources, p. C-5.
[164] *Ibid.*, p. C-6.
[165] *Ibid.*, p. A-1-2.
[166] Timothy J. McNeil, 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', (p.145).
[167] Lord Cultural Resources (2012) 'Perspectives on an Art Museum, Key findings from Student Workshops, Administration, Faculty and Staff Interviews and Community Interviews', Exploring the Potential: Jan Shrem and Maria Manetti Shrem Museum of Art, University of California, Davis, Project

A tangible outcome of this first round of community participation is the booklet "The Visitor Experience, Museum of Art", which distilled the vision for the visitor experience of the future museum of art. The aim was not to visualise the museum as a physical structure, but rather as an experience, atmosphere and functionality. The visitor experience plan assigned functions to shapes located within the site destined to be the location of the museum. The sequence of functions was: welcome, gather, teach/exhibit/interact, shop.[168] Key findings from the fora and the interviews were also shared with the museum's Project Advisory Committee in a form of a briefing document.

Advisory Committee Briefing Documents, pp, C 1-4 in Timothy McNeil, 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', (p. 145).
[168] UC Davis, *The Visitor Experience, Museum of Art, UC Davis Museum of Art,* p.2
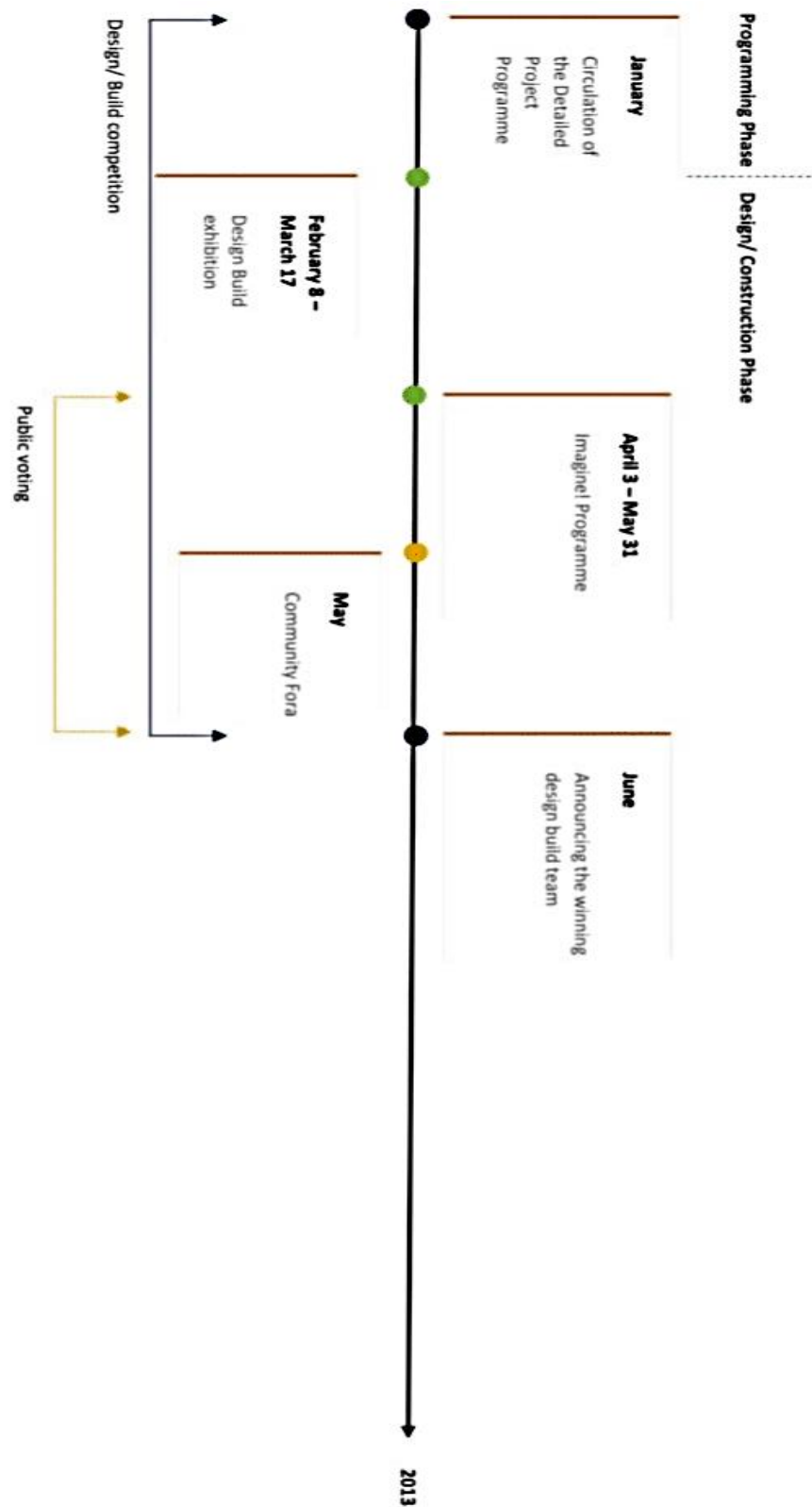
Phase II (Winter 2012), Programming phase

Image 5.3. Planning phase II timeline. (The green colour indicates participatory gestures and the orange colour indicates participatory initiatives.)

By the end of Fall 2012 the campus and the regional community had already submitted their vision regarding the museum building and UC Davis had shortlisted seven bidders. The architectural review committee, members of which were, among others, Julianna Nola and Timothy McNeil, interviewed the candidates and in December announced a list with the three shortlisted teams that would participate in the design competition.[169] The rationale behind the shortlisting was based on the following criteria: "art-exhibition experience, design ability, familiarity with UC Davis and an understanding of the art world and academic community".[170] Each of the three design/build teams was given four months[171] and provided with $125,000 [172] to create a proposal for the museum. The project's advisory committee facilitated the work of the three teams by undertaking informative sessions with them[173] and providing them with the Detailed Project Programme.

The museum building's Detailed Project Programme was launched in January 31st , 2013 in collaboration with the Lord Cultural Resources and was meant to be a key point of reference for the teams working on the proposals, distilling both the institution's and the community's vision regarding the museum. Including extracts from the fora's minutes, the document provided the teams that had not participated in the fora with the opportunity to "hear" the end-users' voices. McNeil says:

> I always think of this as being a very valuable document for the community
>
> building process, because it is kind of establishing people's input for what is
>
> gonna happen next. And kind of creating the climate to what is gonna happen
>
> too.[174]

Moreover, being exhaustively detailed, the document accentuated the very tangible framework within which the design/build teams had to embed their creative proposals.

---

169 Timothy McNeil, interview by the author.
170 'UC Davis Hosts Rare Design-Build Competition', *School Construction News,* 19/12/2012.
171 *Ibid.*
172 Larry Gordon. *A Cultural Anchor in Wine Country: The UC Davis Art Museum Competition*. 2013, <https://competitions.org/2013/06/uc-davis/ > [accessed 6 June 2018]
173 Davis Museum Design Presentation, SO-IL, 2013, UC Davis.
174 Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis, California, USA, 14/3/2018.

"We just said: 'this is the kind of spaces we want'"[175] explains the Project's Manager Julie Nola. The Programme articulated the project's goals, programme, expectations for sustainable design, building systems and standards and site and gave very particular directions regarding the design of each space of the museum. It was stated that key guiding ideas should be the notion of permeability/transparency, a functional landscape and a visitor-oriented experience.[176] The building was also expected to act as a community hub and host community events and celebrations.[177] The programme included an adjacency and circulation diagram, according to which the public non-gallery spaces (outdoor lounge, lobby lounge, community education space, art studio, collections classroom) were expected to be placed at the front of the building. The public galleries, untypically for an art museum, were expected to be located at the back of the museum.[178] The programme also briefed the design/build teams on the material frequently used in cultural facility construction.[179] In the design and construction phases of the planning processes, the community would contribute additional feedback regarding the building materials. The Programme also described the building as "visually inspiring and pleasing" from various viewpoints and as having a very inviting entrance area, indicated by its architectural design.[180]

It is worth quoting here a passage from the Detailed Project Programme describing the envisioned Community Education room which illustrates very vividly the detailed nature of the Programme and the boundaries within which the design/build teams had to develop their proposals:

Finishes shall be warm, welcoming and high quality, matching or compatible with the Lobby/Lounge. Space shall be columnless. Strong visual extension to the Lounge Lobby and Outdoor Lounge. Location of every device within the space should be approved in advance by University Representative and shall be

---

[175] Julie Nola, Project Manager and Director of Major Capital Projects at UC Davis, interview by the author, audio recording, Nola's office, UC Davis, California, USA, 15/3/2018.
[176] UC Davis and Lord Cultural Resources, *Jan Shrem and Maria Manetti Shrem Museum of Art, UC Davis, Detailed Project Program, Volume 1* (2013), p.2-5
[177] *Ibid.*, p.2-6
[178] *Ibid*, p.15
[179] *Ibid*, p.5-23
[180] *Ibid*, p. 6-2[180]

carefully located to mitigate visual impact and limitations on where art may be displayed.[181]

The architects were given the opportunity to determine the floors& base (that "must be smooth, […] durable, drillable, easily patchable and attractive with a neutral colour and may match Lobby Lounge") and the ceilings of the Community Education Space.[182] Ryan Keerns from BCJ architects seemed to feel overwhelmed by the contents of the Programme initially: "it *was very detailed, so the first time you read through it, you probably retain 10% of the content*".[183]

---

[181] *Ibid*., p. 25
[182] *Ibid*., p. 25
[183] Ryan Keerns, BCJ Architects Associate (2009-2018), Email Interview by the author, 20/4/2018.

Phase III (2012-2016), Design/ Construction

Design/ Construction Phase

March 1, 2014
Ground-breaking ceremony for the museum

February 28, 2014
First community-targeted project (object captules)

Construction site tours

October 2014 - May 2015
Exhibition/Forum "MAKE: A New Museum for UC Davis", furniture selection

Students participate in the design of furniture

March 13, 2015
"Topping out" ceremony and celebration

Opening

November 13, 2016
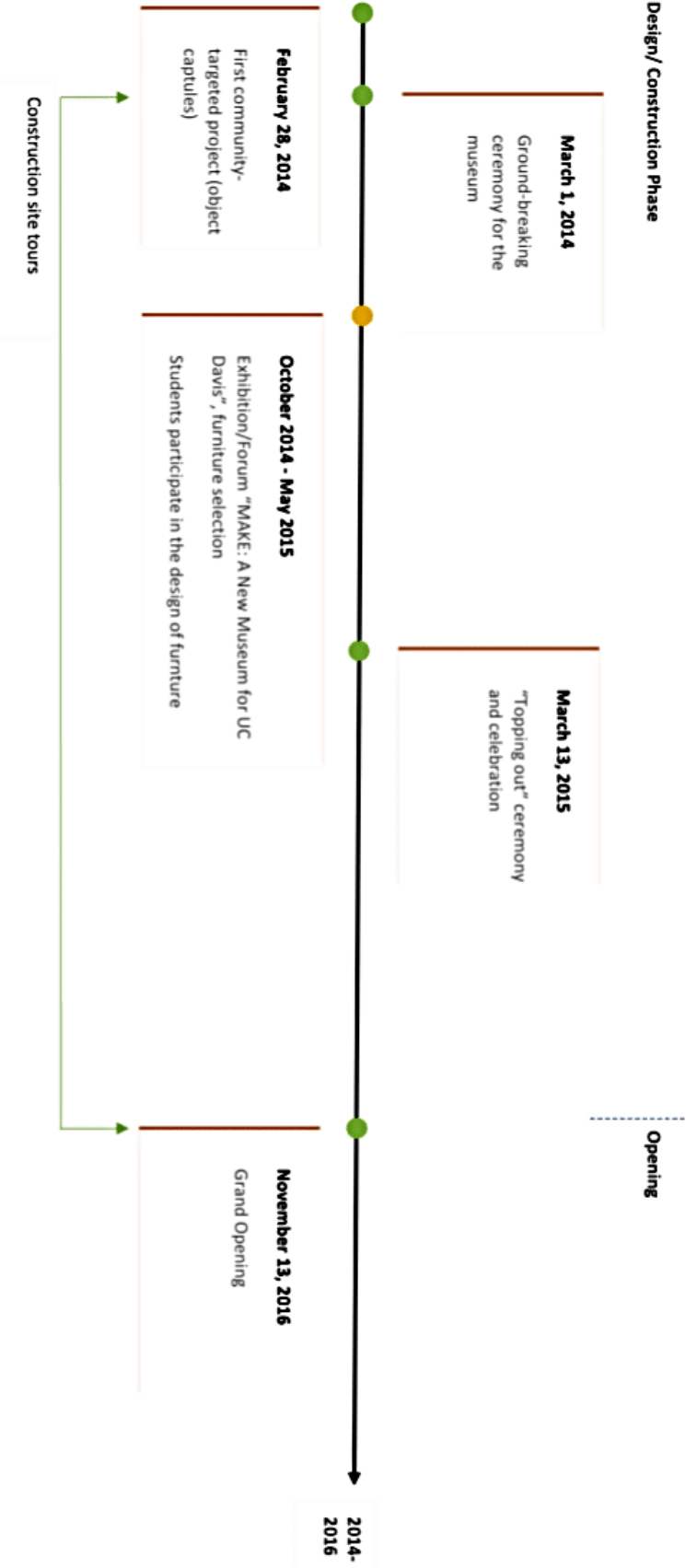Grand Opening

2014-2016

Image 5.4. Design/ Construction Phase Timeline

- **Design**

As stages of the design phase took place in parallel with the definition and programming phase, the Winter of 2013 found UC Davis in the midst of a design/build competition for the museum. Between January and April 2013, while the three teams were working on their proposals, the community was given an opportunity to generate additional ideas regarding the design of the museum. The rationale behind this decision was that that the Project's advisory committee, and particularly the museum's director Rachel Teagle, could feed these ideas to the three teams who were working on their proposals and also the planning of the museum could be used as an educational resource, asking design students to deal with a real life design problem.

Design + Build exhibition and student design proposals

The Design + Build interactive exhibition was organised with a view to complementing the official design/build competition and be another participatory activity that would involve the community in the planning of the museum. Rachel Teagle had stated optimistically: "[the teams] will be in the middle of their work on museum designs, but I don't believe that is too late for great ideas to emerge".[184] Run at Nelson Gallery between February 8 and March 15, the exhibition was a work in progress. The public (faculty, students, local residents) was invited to contribute visions, ideas and designs that were then put on display. People were not only expected to generate ideas about the museum's overall design, but also about the interior's layout and the museum programming. The submissions were expected to be in the format of photographs, 3D visualisations, drawings or three-dimensional scale models and following the set specifications. Alternatively, participants could submit text-based contributions (poetry, essays or "simply the words that you think best describe what our museum need to be") or submit a proposal for opening performances.[185] A careful selection of words (OUR museum) indicated that the new Museum belongs to the community. The exhibition started with a reception held on February 8th, during which a panel of experts from the UC Davis discussed all the issues around the museum

---

[184] Dave Jones, *Exhbitions: Design + Build our new museum*, 2012, <https://www.ucdavis.edu/news/exhibitions-design-build-our-new-museum> [accessed 5 January 2018].
[185] *Ibid*.

site.[186] The public could discuss the submissions till the end of the exhibition and had access to expert knowledge regarding site analysis and construction in order to enhance these discussions.[187] In the end of the exhibition, the entry that best represented the future and history of art at UC Davis was awarded with a $500 prize and the ideas generated during the exhibition were shared with the architects working on their design proposals. Julie Nola describes the process but seems to emphasise the role of the professionals in filtering the messages emerging from the public's feedback: "I think it helps the design team, us leading, the design construction team, to hear from the public, from larger groups, particularly when you get certain messages repeated, then you're like 'oh we really need to think about that'".[188]

Apart from the exhibition, Timothy McNeil decided to further involve the students in the design of the museum by incorporating it into his design course assignments. Students were asked to design an experiential journey for the Manetti Shrem Museum of Art, considering issues like the colour scheme and the design of the wayfinding and signage system, the materials and colours of the sidewalk, the design of a coffee cart, the cart's logo and visual identity and the museum's furniture. In particular, the students explored furnishings material, colour, scale, form, pattern, fabrics, human sitting experience.[189] Comparing students' designs with the final outcome (Image 5.5.), shows that some design ideas generated by the students found their place in the design of the lobby area. In addition to this, during the academic year 2014-2015, members of the campus community had the opportunity to submit more ideas regarding furniture design and design students were involved in the design of furniture collaborating directly with the architects.

---

[186] *Ibid.*
[187] Dave Jones, 'Exhibitions: Design + Build at the Nelson; artist talk at the Gorman', 2013 <https://www.ucdavis.edu/news/exhibitions-design-build-nelson-artist-talk-gorman/> [accessed 5 January 2018]
[188] Julie Nola, Project Manager and Director of Major Capital Projects at UC Davis, interview by the author, audio recording, Nola's office, UC Davis, California, USA, 15/3/2018.
[189] Timothy McNeil, 'The Jan Shrem and Maria Manetti Shrem Museum of Art, Designing an Experiential Journey', Design Exercise, UC Davis, module Design 187, Spring 2014.

Image 5.5. The museum's lobby furnishings as designed by the students (up) vs the final design of the furnishings (down)

Jury, funders and community's voting

As mentioned above, the design/ build teams were given almost four months to work on their proposals, between January and April 2013. The results of the design/build competition were to be announced in June 2013. According to the official procedures stipulated by UC California building processes, the proposals had to be assessed by a jury of faculty, administrators and art experts (see table 1). [190] The museum had to comply with the university's regulations according to which a Jury makes the selection, but the institution was also determined to involve the wider community in the decision-making process through a process of public voting. During April and May 2013, the three proposals were presented to the public through the programme Imagine! which was described by Teagle as "an exciting opportunity for

---

[190] Larry Gordon. *A Cultural Anchor in Wine Country: The UC Davis Art Museum Competition*. 2013, <https://competitions.org/2013/06/uc-davis/ > [accessed 6 June 2018]

the campus community to imagine together and begin the process of realising our new museum".[191] The jury would have the difficult task of balancing the community's decision with the preferences of the donors who although were not directly part of the jury, they were articulating their preferences as well and were certainly part of the mixture too.

Imagine!

For two months, members of the local and the campus communities were able to engage with the three proposals, engage with the architects, contribute their feedback via various platforms —a facebook page, an exhibition and public fora— or vote for their favourite proposal.

The programme Imagine! was launched in April 3, 2013 with an open forum that took place at the UC Davis Conference Centre and during which the three teams presented their proposals to the public. MacNeil recalls:

> All three teams had to come up publicly to present their proposals in an open
>
> forum. To not just the campus, the local community and the regional was as
>
> well invited to come along and offer feedback and then we had the exhibition
>
> which showed the scale models, all of the drawings, we invited public feedback
>
> during that time as well to help us select the architectural team.[192]

More than 200 people attended the forum.[193] For almost two hours, the design& build teams had the opportunity to present their design work to the community,[194] through oral presentations, architectural plans and illustrations and short videos.[195] The presentations were followed by a Q&A session and a reception

---

[191] Dave Jones, Big reveal' coming in museum design process, 2013 <https://www.ucdavis.edu/news/big-reveal-coming-museum-design-process/> [accessed 22 January 2020].

[192] Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis, California, USA, 14/3/2018.

[193] UC Davis, *UC Davis unveils three potential designs for new museum*, 2013, <https://www.youtube.com/watch?v=nQHIJQItE20&t=29s> [accessed 10 June 2017].

[194] *Imagine Your New Museum*, 2013, <https://www.ucdavis.edu/news/imagine-your-new-museum/> [accessed 2 January 2020].

[195] Davis Museum Design Presentation SO-IL, 2013, UC Davis.

with the architects. Ilias Papageorgiou from SO-IL seems to have positive memories from this event:

It was an interesting process, because we were really able to have in-person conversations, not necessarily in a lecture format, but really more casual and informal conversations with people that were interested to see what was going on with the museum design and really walk them through the different aspects of the design and we were getting feedback.[196]

After this first participatory activity, the members of the community had the chance to familiarise themselves with the three proposals through the architectural exhibition *Design Deliberation: An exhibition of Three Competing Museum Designs*, housed at the UC Davis former art gallery, Nelson Gallery. Run throughout the duration of the Imagine! programme, the exhibition was inviting the community "to give [their] feedback and comments on the final three architects' designs for the new Jan Shrem and Maria Manetti Shrem Museum of Art".[197] The Facebook invitation to the exhibition said in a quite inviting tone:

Please join us by leaving your thoughts by writing a post in this event, so we can call upon your expertise and insight in developing feedback for the jury selection process. Please leave specific comments about each design under the image of each design.[198]

Students also received emails from the university asking them to vote for their favourite proposal. Carmel Dor, now a member of the museum staff and back then a freshman, recalls: "I would be getting emails saying, you know, come vote for your favourite design..[...]I voted for some other museum, not it (the selected one)but yeah, it was just really open, you could ask questions and things like that".[199]

---

[196] Ilias Papageorgiou ,SO-IL Architects partner 2008-2019, Skype interview by the author, 10/4/2018.
[197] Comments and Feedback on DESIGN DELIBERATION: An Exhibition of Three Competing Museum Designs, <https://www.facebook.com/events/503579933036362/> [accessed 15 March 2018]
[198] *Ibid.*
[199] Carmel Dor, UC Davis alumni, Manetti Shrem Museum of Art, Visitor Services Associate, Former Coordinator of Student Engagement, interview by the author, audio recording, Manetti Shrem Museum of Art, UC Davis, California, USA, 13 March 2018.

The exhibition included detailed architectural drawings and scale models so that visitors could familiarise themselves with the three proposals and then submit their comments either at the exhibition or online via a Facebook Page that had been created for this purpose. The designs were also posted on Facebook, Twitter and the UC Davis home page. That gave the opportunity to more than 1,100 people to contribute their feedback on the three proposals and vote for their favourite design remotely.[200] The scale models featured in the exhibition were very realistic representations of the museum buildings proposed, so they could be easily grasped even by people that did not have a design background. Moreover, people could interact with the scale models, lift the roofs and look inside. The community primarily commented on which design looked more comfortable, more accessible for students. Teagle herself spent time on the exhibition space to look at the three proposals with students and Davis residents.[201] More than 1,000 people physically attended the exhibition, the two receptions and the two working sessions that were held simultaneously with the running of the Imagine! Programme.[202] Some of the positive comments submitted by people are quoted in McNeil's *A Site for Convergence and Exchange: Designing the 21st Century University Art Museum*: "Does not seem to be just an outrageous vehicle for making the architect famous", "Thank you for inviting me to see the drawings, photos and scale models prepared by three highly qualified architectural teams".[203] Having a student population of 38,369 people as of 2017,[204] the number of 1,000 participants is relatively low, considering that it concerns the student body, the faculty and the regional community. However, it is still significant and shows how the selection process did not take place behind closed doors. The exhibition booklet *Imagine, Arts Education meets the future at UC Davis* explains that the democratic, transparent architectural competition celebrated the spirit of

[200] Timothy J. McNeil, 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', in *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp.139-165 (p.148).

[201] UC Davis utube channel, *UC Davis unveils three potential designs for new museum*, 2013, <https://www.youtube.com/watch?v=nQHIJQItE20&t=29s> [accessed 10 June 2017].

[202] Timothy J. McNeil, 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', (p.149).

[203] *Ibid.*, (p.149).

[204] UC Davis, *Student Characteristics*, 2017 <https://www.ucdavis.edu/sites/default/files/upload/files/uc-davis-student-profile.pdf> [accessed 15 March 2018]

experimentation rooted in UC Davis and refers to Wayne Thiebaud's cheerful quote: "Our best opportunity for a community of excellence depends upon a collection of enlightened individuals".[205]

The Imagine! programme concluded with a series of additional community fora, undertaken during May 2013. Campus and community members were again asked to contribute their thoughts about the three proposals because, as Rachel Teagle underscored, this was a phase of the Design Build competition that required further public input.[206] The community's comments on the three proposals generated throughout the programme were put into a report that was given to the jury by Teagle, who stated that the members of the jury would be "absolutely exposed to the comments".[207] With the community's voting pointing towards one of the three proposals, the jury had to bring the donors on board through a series of actions that took place behind the scenes. The jury announced the winning proposal in June.[208] The winning proposal was the Grand Canopy (Image 5.6.), developed by the team of SO-IL (design architect), BCJ (executive architect) and Whiting-Turner (contractor). The design will be presented in more detail in the sections below. However, one of the key elements that appealed to the jury was the fact that the educational, administration and gallery spaces, were all placed in the same level and were all given the same importance making the museum "a transparent institution".[209] Moreover, the jury has praised the design of the canopy for being compatible with the agricultural surroundings, for its flexibility and its sense of locality. In the words of Jessie Ann Owens, "It feels like Davis, it smells like Davis. It was not one of those buildings that could be anywhere". [210] Maria Manetti Shrem has stated that she and her husband were "extremely excited about the selection".[211]

---

[205] UC Davis Manetti Shrem Museum of Art, *Imagine, Arts Education meets the future at UC Davis* (Davis), p.9.
[206] UC Davis, *UC Davis unveils three potential designs for new museum*, 2013, <https://www.youtube.com/watch?v=nQHIJQItE20&t=29s > [accessed 10 June 2017].
[207] Ben Van der Meer, 'UC Davis looks for museum design input'. *Sacramento Business Journal*. 16/4/2013 <https://www.bizjournals.com/sacramento/news/2013/04/16/uc-davis-looks-for-museum-design-input.html> [accessed 15 March 2018].
[208] Larry Gordon. *A Cultural Anchor in Wine Country: The UC Davis Art Museum Competition*. 2013, <https://competitions.org/2013/06/uc-davis/ > [accessed 6 June 2018]
[209] *Ibid.*
[210] *Ibid.*
[211] Karen Nikos-Rose, *UC Davis selects architectural team to create an art museum*

Image 5.6. The winning proposal

Gift campaign

The official Gift Campaign initiated just after the completion of the design/build competition with the ultimate goal of generating $15M. The Museum had $10,214,000 gifts in hand and $2,000,000 gifts pledged, so $2,786,000 more needed to be raised in order to achieve the goal.[212]

- **Construction**

As mentioned above, the nature of the design/build model meant that major design-decisions have to be made early enough, thus the community was more heavily involved during the definition, programming and design phase. However, the museum maintained the 'openness' that characterised its planning through the construction stage as well, either through involving the end-users in decision-making processes regarding the selection of furnishings and materials or through other participatory gestures.

---

for the 21st century. 2013, < https://www.ucdavis.edu/news/uc-davis-selects-architectural-team-create-art-museum-21st-century/ > [accessed 5 January 2017].

[212] UC Davis, *Jan Shrem and Maria Manetti Shrem Museum of Art, Budget Approval 2013-14 budget year.*

Museum's groundbreaking ceremony

One day before the groundbreaking ceremony,[213] UC Davis invited the public to bring time capsules that would be opened after the completion of the museum; the content of the capsules should be letters, photographs, recordings, memories and art works related to Davis. This event was a participatory gesture, aiming to generate community-sourced objects for the museum's collection and communicate the message that the museum belongs to the community and challenges the boundaries between art and everyday life.

On Saturday 1st of March 2014, more than 500 people[214] celebrated the groundbreaking of the museum by organising a public ceremony and reception which began at the Robert and Margrit Mondavi Centre for Performing Arts where Chancellor Linda Katehi wielded a shovel. The key funders were the guests in honour; however students were also prominently involved in the celebrations. Art students sculpted clay on site for donors, other members of the student body showed the different ways they participated in the planning process for the new museum and members of the UC Davis Samba School performed dance acts dressed in the Brazilian national colours.[215] The groundbreaking ceremony was not just a formal event, it was transformed into an opportunity for celebrating the campus' diversity and welcoming this new cultural component in UC Davis. Ryan Keerns from BCJ architects recalls: "The construction events were the most gratifying as you could feel the excitement and enthusiasm that the community felt toward this project and become more aware of the large impact that would be felt in the project's completion".[216]

Exhibition/Forum MAKE: A New Museum for UC Davis

The shaping of the museum's interior was another opportunity for a participatory activity that would involve the community in decision-making processes and for

---

[213] Inez Kaminski, 'Jan Shrem, Maria Manetti Shrem, New Art Museum to have groundbreaking ceremony', *The California Aggie*, vol.133, no. 17, (20/2/2014), p.1-14 (p.11).

[214] Jeff Hudson, *Huge gong rings as UCD breaks ground for new Shrem Museum of Art. Davis Enterprise*, <https://www.davisenterprise.com/local-news/huge-gong-rings-as-ucd-breaks-ground-for-new-shrem-museum-of-art/ > [1 March 2019].

[215] *Ibid.*

[216] Ryan Keerns, BCJ Architects Associate (2009-2018), Email interview by the author, 20/4/2018.

participatory gestures that meant to keep the public updated on the project's progress. *MAKE: A New Museum for UC Davis*, held between October 2014 – May 2015 at Nelson Gallery, was part forum, part exhibition. The exhibition aimed at informing participants about various issues surrounding the construction of the museum, e.g. the canopy structure, its lighting system, test furniture prototypes and to invite them to submit their feedback[217] and participate in decision making processes about the "museum's furniture, approach to gallery interpretation, and other aspects of the museum experience".[218] As far as furniture selection is concerned, one of the goals was to select chairs for the community spaces and the lecture halls of the museum. Visitors could test chair prototypes available for sitting on, vote for their favourite or draw their suggested design if they weren't satisfied with the available options. Just like in the previous exhibitions, visitors were provided with the necessary resources for sketching ideas and writing comments.[219] The furnishing design (both for internal and outdoor spaces) was considered one of the major aspects of the social experiences in the Shrem Museum, thus it was important that students and community members had the opportunity to participate in their selection. The exhibition was designed by the Museum Director Rachel Teagle, Assistant Director Randy Roberts, Collection Manager Robin Bernhard, Senior Museum Preparator Kyle Monhollen and Adam Taylor[220], currently a UC Davis graduate student, who had collaborated with UC Davis and the Manetti Shrem in various projects, including his work as a graphic designer for the creation of the museum's Grand Opening Invitations and his role as lead designer for UC Davis' inaugural arts & humanities exhibition. Just like in the Imagine! Programme, the museum's director, Rachel Teagle, was present at various instances, walking people around the exhibition and discussing with them.[221]

[217] *A New Museum for UC Davis, Nelson Gallery*, 2015 <https://davisdowntown.com/event/make-new-museum-uc-davis-nelson-gallery/ > [1 September 2019].

[218] Timothy McNeil, 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', in MacLeod et al. (eds) *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp.139-165 (p.151).

[219] *Ibid.*

[220] *MAKE: A New Museum for UC Davis, Nelson Gallery at UC Davis*, 2015, <https://cargocollective.com/aftaylor/MAKE-A-New-Museum-for-UC-Davis-2014 > [accessed 1 September 2019].

[221] Review of photos, Adam Taylor website, <http://www.adamflint.is/make/ > [accessed 1 September 2019].

The theme "MAKE" was used to show that the museum was a project "in-process".[222] The exhibition had a very informal character and a sense of being a project-in-process itself. It felt like a sneak peek into an architect's studio, notes and work drawings. It was an insight into the phases of the design process that usually take place behind closed doors and are only shared after the completion of the project. Prints were applied to walls using T-pins, and the space had been annotated with hand-written quotes and other texts, written with a simple permanent marker on the walls. For instance, an arrow was pointing at a fire strobe of the gallery with the message 'No red fire strobes will be in the new museum'. One of the walls was dedicated to the architecture of the overall building. The selected prints featured architectural plans, but not complex, technical plans meant to be read only by experts. They featured an illustration that showed the exterior of the building and the surrounding landscape, a simplified masterplan seeking to clarify the location of each function, a masterplan/scale model, a concept model, a canopy model (with the message "the architects produced over 100 of these models to resolve the canopy") a concept diagram, renderings of the gallery's interior, the lobby area, the atrium and the events plaza. A sample of a cast concrete material that would be used for the museum's exterior was installed on the floor. Handwritten notes written on the wall with pen were explaining ideas and asking for visitors' feedback. A simplified scale model placed on a OSB crate, was aiming to facilitate visitors' understanding of the overall design concept. The lobby area was depicted in a section-model of a larger scale (Image 5.7.). The model was aiming to depict the location of the furniture and the use of glass, while models of humans were facilitating non-experts participants' understanding of scale. Another section of the exhibition was aiming to familiarise visitors with the anodised aluminium, the material of the canopy's triangular beams. A section of the beam was hanging from the ceiling (Image 5.8.), inviting people to imagine the experience of standing under a canopy. An arrow and a pen-written message "look up-imagine being under the canopy" was pointing to the beam. Smaller and bigger samples of the material, at smaller and bigger scales, were available at lower heights, so that people

---

[222] Adam Taylor, UC Davis graduate student and exhibition designer for MAKE: A new Museum for UC Davis, Department of Design, interview by the author, audio recording, UC Davis, California, USA, 14/3/2018.

could touch them and see every detail. A large scale model of the canopy was aiming to facilitate participants with its structure, without having to think about the spaces below (Image 5.9.).[223]

At the centre of the gallery space there was a making and feedback station with big tables (Image 5.10.) equipped with crafting materials that participants could use to sketch and write ideas and feedback.[224] People were not only invited to sketch ideas for furniture but also make art, that would be displayed in the exhibition. Adam Taylor, a UC Davis graduate student and one of the designers of the exhibition underlines that this participatory element was meant to communicate this message to students: "This is YOUR Museum. This is a Museum that belongs to students. You can show your work here too someday"[225]. Truly, after its establishment, the Manetti Shrem hosts exhibitions of the Arts and Humanities graduate student's works on an annual basis.

Image 5.7. Exhibition/Forum Make

---

[223] Review of photos from the MAKE: A New Museum for UC Davis, courtesy of UC Davis
[224] Adam Taylor, UC Davis graduate student and exhibition designer for MAKE: A new Museum for UC Davis, Department of Design, interview by the author, audio recording, UC Davis, California, USA, 14/3/2018.
[225] *Ibid.*

Image 5.8. Exhibition/Forum Make

Image 5.9. Exhibition/Forum Make

Image 5.10. Exhibition/Forum Make

Students Designing for the museum

Timothy McNeil once again created opportunities for students' direct involvement in the design of various elements of the new museum. Design students attending a group study course led by McNeil participated in the early stages of design, documentation and prototyping of the furniture for the new museum. Students would have meetings with McNeil on a weekly basis, with architects attending two of these meetings, and frequently communicated with the museum director. The design of the museum's furniture was an opportunity for students to influence the design outcome of the museum's interior decoration, but also for the museum to perform its educational role, enabling students to gain experience in dealing with actual design problems. Ilias Papageorgiou from SO-IL referred to these activities somewhat vaguely:

"we did try to also design some of the furniture together with students. So, we also assisted that and participated in some of those sessions."[226]

Recognition of funders' contribution and construction site tours

During the construction phase, UC Davis made various gestures that acknowledged the key funders' contribution. For instance, the giant fence banner surrounding the construction site featured a human scale full size photo of Maria Manetti Shrem- Jan Manetti.[227] On the light poles across the street there were also smaller banners with the image of the Maria Manetti Shrem and Jan Shrem printed on them.[228] Both the bigger and the smaller banners were designed by students.[229] However, UC Davis would also strive to open the process to the community, by inviting its members to construction site tours. 'Hard hat' tours are customary when a project is dependent upon sponsors' generosity. Donors are offered construction site tours that will hopefully convince them to support the project. However, in the case of the Manetti Shrem Museum, the general public of the campus and the regional community were also given the opportunity to be toured, some led by the museum's Deputy Director, Randy Roberts. Some of these tours were also linked with educational purposes for students taking arts, architecture or photography classes,[230] allowing once again the museum to fulfil its educational role, even before being a completed building. The tours took place quite regularly, on an almost daily basis at times.[231]

Community members with an increased interest in the museum were also invited to events associated with the construction of the building. For instance, Pete Scully — an urban sketcher and resident of Davis and an organiser of monthly 'sketch crawls' in Davis— who decided to document the progress of the project through his sketches and uploaded the sketches to his blog, captured the interest of Julie Nola who invited him

---

[226] Ilias Papageorgiou, interview by the author.

[227] Jeff Hudson, *Huge gong rings as UCD breaks ground for new Shrem Museum of Art. Davis Enterprise*, <https://www.davisenterprise.com/local-news/huge-gong-rings-as-ucd-breaks-ground-for-new-shrem-museum-of-art/ > [1 March 2019].

[228] Pete Scully, 'Constructing the Shrem, Part Three'. *Pete Scully's Sketch Blog*, 7/8/2015, <https://petescully.com/2015/08/07/constructing-the-shrem-part-three/ > [accessed 1 September 2019]

[229] Randy Roberts, Manetti Shrem Museum of Art Deputy Director, interview by the author, audio recording, her office, Manetti Shrem Museum of Art, UC Davis, California, USA, 16/3/2018.

[230] *Ibid.*

[231] *Ibid.*

to the topping out ceremony.[232] Moreover, in July 2016, Scully was invited by Prof. Tim McNeil for a viewing of the museum's interior[233] and was also invited to the Director's Debut, an event for artists and donors that took place the night before the museum's grand opening and before the student night party.[234]

'Topping out' ceremony and celebration

The celebration of a milestone in the construction of the museum was another opportunity to include the community in the project through a participatory gesture that was carrying a lot of symbolism. The 'topping out' ceremony and celebration, which took place on March 13th, was a free event, open to the public. All the attendees were invited to sign a building beam that during the day was installed in the structure and would remain visible when the museum would be completed. Chancellor Katehi, as expected, referred to the participatory character of the ceremony: "This special ceremony provides the chance to participate in its construction, and I hope that the campus community will come out and be part of this historic event."[235] The museum's director Rachel Teagle pointed to the dual mission of the museum to serve both the campus and the larger community saying that "We very much want this to be a celebration for everyone at UC Davis and the larger community." The signing of beams by community members may be initially seen as a merely symbolic gesture and not quite participatory. But considering who the people that had signed the beams in other campus projects are, this gesture opens to a completely different interpretation. Barbara Jackson, who offered $5 million for the making of the Mondavi Centre had signed the last beam put on the centre's structure. This time, in the construction of the Manetti Shrem Museum, the honour to sign the last beams was given to plain members

---

232 Pete Scully, 'Constructing the Shrem, Part One'. *Pete Scully's Sketch Blog*, 26/2/2015 <https://petescully.com/2015/02/26/shrem-museum-under-construction/ > [accessed 1 September 2019].
233 Pete Scully, 'Constructing the Shrem, Part Seven'. *Pete Scully's Sketch Blog*, 12/7/2016, <https://petescully.com/2016/07/12/constructing-the-manetti-shrem-part-seven/> [accessed 1 September 2019].
234 Pete Scully, 'Opening Weekend at the Manetti Shrem'*, Pete Scully's Sketch Blog*, 22/12/2016, <https://petescully.com/2016/12/22/opening-weekend-at-the-manetti-shrem/> [accessed 1 September 2019].
235 Day, Jeffrey, *Everyone invited to 'topping out' celebration at Shrem Museum*, 2015 <https://www.ucdavis.edu/news/everyone-invited-topping-out-celebration-shrem-museum/> [Accessed 10 January 2018]

of the community that did not have millions to contribute to the project, but still had invested their time, enthusiasm and tacit knowledge to the project. Timothy McNeil considers this decision as "critical in a way that not just was such a good gesture to make a compliment to everybody, but also about building a connection of people to the museum itself".[236]

Funders' role in generating more funding

Meanwhile, behind the scenes, the museum was still trying to attract funders from rich patrons. The 'Legacy Dinner' event took place on October 29th, days before the museum's Grand Opening. In a single evening, during this benefactors' event, more than 150[237] Bay Area patrons of the arts generated almost $1M to support the new museum. Artist Wayne Thiebaud —one of the members of the legendary 1960s UC Davis Art Faculty— was among the guests.[238] The dinner included cakes made to mimic his iconic paintings of confectionery.[239] Maria Manetti Shrem had used her personal connections to attract a lot of sponsors at the event, which was awarded the 'Gold Award' by the Council for Advancement and Support of Education".[240]

Opening, November 2016

The notion of extroversion that characterised the planning phases, characterised the opening of the museum too. The museum was trying to bridge the formal dimension of the opening celebrations with the goal of establishing a museum that would be embraced by the campus community. On November 12th, the night before the Grand Opening ceremony, two events took place: earlier in the evening, the Director's Debut and a student party, later. During the private event of the Director's

---

[236] Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis, California, USA, 14/3/2018.

[237] *Jan Shrem and Maria Manetti Shrem Museum of Art*, 2016, <http://csocialfront.com/san-francisco/jan-shrem-and-maria-manetti-shrem-museum-of-art?gallery=56601> [accessed 22 January 2020].

[238] Zanetti Zanett, Mauro Aprile. The Manetti Shrem: Modern Patrons of the Arts in California. iItaly. 18/4/2018. http://www.iitaly.org/magazine/focus/art-culture/article/manetti-shrem-modern-patrons-arts-in-california

[239] Leah, Garchik, Honoring artists, art at Jan Shrem and Maria Manetti Shrem museum. San Francisco Chronicle. 1/11/2016, https://www.sfchronicle.com/entertainment/garchik/article/Honoring-artists-art-at-Jan-Shrem-and-Maria-10426056.php#photo-11678124

[240] Zanetti Zanett, Mauro Aprile. The Manetti Shrem: Modern Patrons of the Arts in California. iItaly. 18/4/2018. http://www.iitaly.org/magazine/focus/art-culture/article/manetti-shrem-modern-patrons-arts-in-california

Debut,[241] director Rachel Teagle thanked Jan Shrem and Maria Manetti Shrem for their support and announced that thanks to their 'patronage' the museum would not have an entry fee.[242] "Top fancy stuff […] such as ice cream which was made by pouring liquid onto a slab of nitrogen"[243] —as Pete Scully described in his blog— were offered to the guests invited to the Director's Debut. The student party involved much less 'fancy stuff', such as cereal and pizzas.[244] However, more than 2,000 students attended the event. Rachel Teagle, commenting on the students' participation, said: "They didn't come for the party, they were there to see the art". [245] Both the 'Director's debut' event and the student party included art performances and artworks that highlighted the element of participation, such as Yoko Ono's Wish Trees for Peace art project.

The Grand Opening celebration 'Art Wide Open' took place on November 13th. The event was organised in collaboration with the Sacramento Verge Center for the Arts[246] and besides featuring participatory gestures, consistent with the overall notion of openness that characterised the planning processes of the museum, had a highly relaxed and celebratory mood. The funders were again prominent figures in the celebrations, but the community was given opportunities to acknowledge its presence and influence in the making of the museum.

The day started with a street fair (10AM-4PM) with food tracks and art performances on Alumni Lane, on the museum's east side.[247] Student bands were performing during the celebration which also included screen printing and other fun activities, such as decorating party hats in honour of the birthdays of two of UC Davis' art emeriti: Roland Petersen and Wayne Thiebaud. Attendees could engage with artistic projects inviting participation, such as Yoko Ono's installation mentioned above

---

[241] Pete Scully, 'Opening Weekend at the Manetti Shrem', *Pete Scully's Sketch Blog*, 22/12/2016, <https://petescully.com/2016/12/22/opening-weekend-at-the-manetti-shrem/> [accessed 1 September 2019].

[242] *Ibid.*

[243] *Ibid.*

[244] Chris Macias, 'She's bringing UC Davis art into a new era', *The Sacramento Bee*, 4/11/2016. <https://www.sacbee.com/entertainment/arts-culture/article112355852.html > [accessed 1 September 2019]

[245] Dave Jones and Cody Kitaura, *New UC Davis art museum welcomes thousands*, 2016 <https://www.universityofcalifornia.edu/news/new-uc-davis-art-museum-welcomes-thousands > [accessed 10 June 2017].

[246] Dave Jones, *A Real Treasure, Inside and Out, Museum Holds Grand Opening This Sunday*, 2016, <https://www.ucdavis.edu/news/treasures-inside-and-out> [accessed 1 September 2019]

[247] *Ibid.*

or The Pedal Theory bicycle-powered colour-wheel kinetic sculpture created by Sacramento City College students.[248] A live art installation also took place. Visitors could bring objects to the museum; student staff members would document the name of the donor and the title of the object. Maria Manetti Shrem brought her own objects, among which a framed photograph of her beloved but unfortunately deceased dog. The objects were installed on metal frames.

During the opening ceremony which took place at noon, Interim Chancellor Ralph J. Hexter, Jan and Maria Manetti Shrem untied the ribbon to formally open the museum.[249] The ribbon was in a form of a large colourful chain decorating the whole museum exterior, a site-specific art created by a UC Davis art alumni in collaboration with the local community. The 1,500-foot-long chain, made of 500 fabric-covered foam rings, was painted by more than 500 members of the community during four public events that took place both on and off campus; another participatory gesture to ensure the involvement of the community in the celebrations. Many of the participants hadn't created art since their childhood and thus were excited to see their work decorating the museum's structure.[250] The artist then added 200 gold-plate charms turning the chain into a "gigantic charm bracelet for the building to wear" hanged from the Grand Canopy.[251] The theme of the grand opening "Art Wide Open" was a metaphor for the museum itself as Teagle mentioned in her speaking before the ribbon cutting. Teagle was joined on stage by the Interim Chancellor, the donors Jan Shrem and Maria Manetti Shrem, the chair of the museum's advisory board and a student who delivered a spoken-word performance. The latter stated that "arts have a power to tie communities together and speak to our common humanity in ways that few pursuits

---

[248] Karen Nikos-Rose, *Manetti Shrem Museum of Art Holds Grand Opening Sunday*, 2016
<https://www.ucdavis.edu/news/manetti-shrem-museum-art-holds-grand-opening-sunday >
[accessed 1 September 2019]
[249] UC Davis, *Grand Opening and Ribbon Cutting, Jan Shrem and Maria Manetti Shrem Museum of Art,* 2016, < https://www.youtube.com/watch?v=3keEMqr0Z6M&t=18s > [accessed 10 June 2017].
[250] Jeffrey Day, *UC Davis Alumni Artist Links Community to New Museum*, 2016.
<https://lettersandscience.ucdavis.edu/news/uc-davis-alumni-artist-links-community-new-museum >
[accessed 1 September 2019].
[251] Dave Jones, *A Real Treasure, Inside and Out, Museum Holds Grand Opening This Sunday*, 2016

can manage". [252] More than 2500 people attended the grand opening, welcomed by student staff.[253]

The museum's lead inaugural exhibition (out of the four inaugural exhibitions) 'Out Our Way' was dedicated to the UC Davis' legendary Art faculty,[254] while the exhibition 'SO-IL: Museum as Process' commemorated the process of inspiration, interpretation, design and making of the museum.[255] The exhibition invited visitors to "experience museum architecture in a new way. One that is "neither isolated nor exclusive, but open and permeable; not a static shrine, but a constantly evolving public event".[256]

E. Challenges

Participatory planning within the context of the design/built model

The design/build model has a lot of benefits for the client but it can also be a source of challenges. It is beneficial for the client, the university in that case, as it challenges the typical power hierarchies between the stakeholders involved in the project, and particularly the architects, giving the client more power budget-wise. Contrary to the Design-Bid-Build contractual relationship, were the architects hold a contract directly with the owner, the design/build model means that the architectural firms involved have a contract with the contractor. Moreover, another benefit of the design/build model is that it enables the professional stakeholders involved in the project to feel from the very beginning members of a team that realises a specific vision; in the case of Manetti Shrem a vision co-shaped in the definition phase. Rachel Teagle, Founding Director of the Manetti Shrem, justifying the choice of a design/build competition,

---

[252] Dave Jones and Cody Kitaura, *New UC Davis art museum welcomes thousands*, 2016 <https://www.universityofcalifornia.edu/news/new-uc-davis-art-museum-welcomes-thousands > [accessed 10 June 2017].

[253] UC Davis, *Grand Opening and Ribbon Cutting, Jan Shrem and Maria Manetti Shrem Museum of Art,* 2016, < https://www.youtube.com/watch?v=3keEMqr0Z6M&t=18s > [accessed 10 June 2017].

[254] Dave Jones and Cody Kitaura, *New UC Davis art museum welcomes thousands*.

[255] *SO-IL / Museum as Process*, < https://manettishremmuseum.ucdavis.edu/visit/so-il.html > [accessed 10 June 2017].

[256] SO-IL, *Museum as Process University of California, Davis, USA*, < http://so-il.org/projects/museum-as-process > [accessed 10 June 2017].

explained that the aim was to "convene the whole team from day one".[257] Given the participatory dimension of the project, the design/build model helped the institution to overcome the danger of delayed planning processes or going over budget, a common criticism against projects that follow participatory principles. It also gave the freedom to the 'client' to make the processes quite participatory, without necessarily involving the architects in every participatory initiative. However, it can also be argued that the nature of the model was at odds with the whole participatory endeavour. Participatory planning processes invite the input of end-users through various stages of the project. However, when delivering a project using the design/build model, it is essential for the client to have clearly defined the scope of the project in advance as changes cannot be easily accommodated.[258] The Director of Major Capital Projects, UC Davis and Project Manager for the Manetti Shrem Museum building suggests that the design/build model requires an up-front definition of a "clear and consistent vision for the program elements".[259] Thus, it could be argued that the aim of delivering the museum through participatory planning principles (that are inherently processual) is incompatible with the design/build model that requires selecting a fixed design solution from early on and thus is inherently resistant to change. On the other hand, the need to be invested in a design solution from early on could explain why community was extensively involved in the preplanning and selection processes. Their involvement was necessary for accurately capturing the community's expectations and then selecting a design that would have the community's endorsement.

However, given the new power hierarchies established within the design/build context, the model posed a lot of challenges to the architects involved, even the veterans BCJ. Keerns, from BCJ architects, explains that the majority of BCJ projects and every project that he has been personally involved in, were delivered under the Design-Bid-Build model, so the Design/Build was an "unfamiliar territory" [260]. He also

---

[257] John King, *Davis: Design chosen for Shrem Art Museum*, 2013.
<https://www.sfgate.com/bayarea/place/article/Davis-Design-chosen-for-Shrem-art-museum-4480819.php > [accessed 1 March 2018]
[258] University of California, Office of the President, Capital Asset Strategies & Finance, *Annual Report on Major Capital Projects Implementation, Fiscal Year 2016-17*, (California, 2018), p. 1-36 (p.10).
[259] LAURELS: 'Design-Build' Awards Keep on Coming, 2017, < https://www.ucdavis.edu/news-laurels-design-build-awards-keep-on-coming/ > [accessed 15 March 2018].
[260] Ryan Keerns, BCJ Architects Associate (2009-2018), Email interview by the author, 20/4/2018.

attributed many of the disagreements emerged throughout the project to the project's budget, to which the contractor was committed based on "highly schematic competition drawings"[261]. Ilias Papageorgiou from SO-IL also referred to the tensions emerging from the untypical hierarchy of professionals under the design/build model:

> Obviously, as an architect, the design-build process is quite challenging. As you mentioned earlier is very hard to make any changes after what you submit. So, you know we had to like kind of deal with that, and that given the fact that you are basically as an architect subcontracted to the contractor, so you basically work for the builder of the project. You can imagine there are several conflicts within there.[262]

Timothy McNeil openly referred to the challenges that the model posed to the design/build team:

> The design/built process is not an easy one for architects. They really don't like it, because they lose control, the contractor has all the money, they make all the shots really, so certainly there was tension with the building in terms of the architects wanting one thing but the contractor saying 'no, that is gonna cost too much money, rethink it'.[263]

Commenting on the fact that the design/build model required the collaboration of two architectural firms Nola mentions: "having to collaborate I think was the challenge for them, but they, they also knew the importance of working together".[264]

Highly involved funders

Another key challenge for the participatory character of the project was the involvement of the funders in the planning processes of the museum. "They were the most involved" says Julie Nola about the three main funders. However, interviews with

[261] *Ibid.*
[262] Ilias Papageorgiou ,SO-IL Architects partner 2008-2019, Skype interview by the author, 10/4/2018.
[263] Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis, California, USA, 14/3/2018.
[264] Julie Nola, Project Manager and Director of Major Capital Projects at UC Davis, interview by the author, audio recording, Nola's office, UC Davis, California, USA, 15/3/2018.

the institutional and the design/build team stakeholders suggest two contradictory perspectives regarding funders' involvement.

The institutional stakeholders' responses conveyed a feeling of mild uneasiness about having the funders as active members of the project team. Major Capital Projects unit wasn't used to working so closely with funders:

> Because what we don't have on most of our projects is that donor component, donor dollars might come in, but often the donors aren't actively involved. Well these were actively involved, we were talking every week, if not every day, and then we'd have meetings every month. And they were making comments about the design and we had already locked in with the design-builder.[265]

Tim McNeil acknowledges donors' massive contribution, but also points at the challenges accompanying it:

> The only reason this building got built was because the Manetti Shrem stepped in and contributed the biggest sum of money to allow to happen. But it also means that they were part of the review team, whether you like it or not [laughs].[266]

The most challenging moment was when the institution had to balance its commitment for community involvement in decision-making processes, with the need to keep the donors committed to the project. This moment was the selection of the winning proposal. Tim McNeil implies that the donors were favouring a different proposal than the one favoured by the community and the internal team managed to align their preference with that of the community and the jury.

> A lot had to kind of happen a little bit behind the scenes when we knew that this was becoming the most popular, the most liked design, not just from the

---

[265] *Ibid*.
[266] Timothy McNeil, interview by the author.

internal team but also from the community. We were voicing a preference for

this one. But we had to kind of, somehow persuade the donor.[267]

Another challenging moment was the selection of the furniture, when again the museum was asking the community to participate in decision-making. The museum's deputy director discretely refers to the challenges of having a very involved donor: "Our major donor was very interested in our furniture, and so she had a big voice on the furniture, you know".

On the other hand, members of the design/build team do not seem to recall donors' involvements as being unusually excessive. Ilias Papageorgiou from SO-IL praised donors for their trust and limited involvement:

> What was I think very nice and very generous, is that the donors were not
>
> necessarily so involved in the process, that was really generous of them. We
>
> would always keep them up to date, and if they had any concerns we would
>
> address them. But generally they were, I have to say that, very generous in the
>
> process and really offered the opportunity and trust to the director and
>
> university to handle that process.[268]

Both perspectives though, regard funders' participation in the project team as positive. Recalling her experience of the Museum's making, the Project Manager said:

> But, and although they were very involved, I think that's okay. I mean that is
>
> kind of what you go into. You know, they have a part in that, in creating that
>
> museum. So, I'd like to think that it's better because they were there, not
>
> worse.[269]

The reason why the extent of the donors' involvement was perceived so differently by external and internal stakeholders could be attributed to the different matters at stake. Firstly, I think that architects felt unease to comment on donors and their client when

---

[267] *Ibid.*

[268] Ilias Papageorgiou ,SO-IL Architects partner 2008-2019, Skype interview by the author, 10/4/2018.

[269] Julie Nola, interview by the author.

being interviewed by a researcher (me). Internal stakeholders seemed to be more comfortable when discussing challenging elements of the project and unpleasant experiences. Moreover, internal stakeholders had to balance the funders' involvement in decision making processes with the wishes and needs of the general public who participated in the planning process. That was not an easy task.[270] The involvement of key stakeholders of the project, such as Bob Segar, was instrumental in aligning donors with the public vision of the museum.[271] Referring to the challenge of balancing donors and public vision, the Museum's deputy director carefully selected her wording: "It has been an interesting process from the sense of trying to serve all these different audiences and having their (the donors') input for what they wanna see, how they want the museum to work".[272] Members of the design/build team did not feel that pressure.

'Too much' participation

The vision of developing the museum building through open processes that involved the local and the campus community was not necessarily embraced by everyone. Some community members felt that the intention of involving the community was not genuine. When I asked a UC Davis professor whether he attended the participatory activities of the Imagine! programme and voted in the competition, he gave me a brutally honest response:

> No, I didn't want to. I didn't attend that stuff. I am always suspicious that the
>
> participation from below would be truly meaningful and really taken into
>
> account, that these decisions are ultimately made by the people who have the
>
> power to make that. They may take the comments from students and other's
>
> advice, I'm sure they did, but ultimately, they are responsible for making the

---

[270] Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis, California, USA, 14/3/2018.
[271] *Ibid*.
[272] Randy Roberts, Manetti Shrem Museum of Art Deputy Director, interview by the author, audio recording, her office, Manetti Shrem Museum of Art, UC Davis, California, USA, 16/3/2018.

decision, and then they made it. So, I don't really feel that my presence was

necessary or would contribute much. [273]

Other members of the public were also sceptical of their 'expertise' to make a decision. "My main concern is your method of choosing the building, your professional staff at the museum should weigh in most heavily" [274] commented one participant of the Imagine! programme. During our interview McNeil said: "I remember some comments from when we put the building out, and some people were writing 'Why would you ask us, if you are the experts?', which is a cynic reaction." Moreover, some of the 'experts' involved in the project were not entirely comfortable with the idea of having the community too involved in the planning of the museum. During our interview, Nola had referred to the challenge of creating a building that reflects the needs of a student population that would not be the actual-users of the future museum: "Students are a little trickier because they're, they're here for maybe four years and then they go, and they're constantly turning over and have their own focus and […], they're very young and they're not as experienced."[275] As for the institutional stakeholders' perception of the participatory intentions McNeil remarks that by some people "it was seen as a dangererous thing to let the public make that decision, cause you are not gonna get what you want"[276].

Communication and expertise

Another challenge for the participatory character of the planning processes that led to the creation of the Manetti Shrem Museum was communicating architectural ideas to people that not necessarily have a design background. That was not a problem in terms of the institutional participants of the project. UC Davis has its own architectural and design units and other key stakeholders involved in the project, like the museum's Founding and Deputy Directors had significant experience in the development of

---

[273] Mark Kessler, Associate Professor of Design at UC Davis and curator of the exhibition "A Site for Convergence and Exchange: Designing the 21st Century Art Museum", interview by the author, audio recording, Kessler's office, UC Davis, California, USA, 13/3/2018.
[274] Timothy J. McNeil, 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', in MacLeod et al. (eds) *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp.139-165 (p.150).
[275] Julie Nola, interview by the author.
[276] Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis, California, USA, 14/3/2018.

museum projects. In fact, the institutional stakeholders had significant impact on the design of the canopy whose constrcution was a source of tension for all parties involved. "I think the biggest tension was with the canopy" says Papageorgiou. Key donors were also briefed on various design concepts and ideas by being offered the opportunity to frequently have face-to-face meetings with the design/build team. The challenge was to engage people from various backgrounds in the decision-making processes for the selection of an architectural design. Key institutional stakeholders involved in the design of the exhibitions conceptualised throughout the planning of the museum seem to have reflected on this communicational gap. McNeil argues:

> Just in terms of getting the community involved in the design process for a
>
> museum, a lot of it is about how the tools you use to help inform about the
>
> project and what it is that you ask them to respond to, and it's as I found
>
> typically a lot of the architectural material is just too complicated. So how do
>
> you make it simpler, and you make it even more accessible and what tools do
>
> you use to make that happen? […] People just don't like architecture because
>
> most of it is way too complicated.[277]

UC Davis requested architects to produce very realistic depictions of their proposals that could be understood even by people unable to read architectural plans.

> We were very insistent when we were commissioning these three teams that
>
> they should have to produce Scale Models, they do those studies [sic], because
>
> it gave us great objects for the exhibition then to help the community really
>
> understand what they were doing and […] the models that SO-IL made were
>
> some of the nicer ones. I think that this had a lot to do with getting the project
>
> too.[278]

---

[277] *Ibid.*
[278] *Ibid*.

During our interview, McNeil showed me photographs from the exhibition *Design Deliberation: An exhibition of Three Competing Museum Designs* and asked me to describe what I see in order to make a point about the resemblance of the SO-IL and BCJ'S renderings of the actual building. In order to communicate the design ideas to the public, the exhibition featured very realistic and interactive scale-models as mentioned above, plans and very realistic renderings (Image 5.11 and 5.12). "Who wouldn't fall for that? You know, those renderings, woah it really looks like a really fun place to be, look at that wall for projections! You know, suddenly the renderings become a place where you really want to be" says McNeil about the illustrations featured in the exhibition.

Images 5.11. and 5.12. Renderings submitted by SO-IL

F. The design outcome and the planning processes in relation to the initial intentions

The key social objective of the project was to involve members of the general public in the planning processes and to create a building embraced by the local and the campus community. However, it seems that the notion of community's participation was a priority of some leading figures of the project, mainly Rachel Teagle and Timothy MacNeil, but not necessarily an element and a principle embedded within the work practice of all the parties involved. Museum professionals and UC Davis design experts worked very closely with the design/build team throughout the project. However, the community's input was brought in the processes primarily through Rachel Teagle who acted as a gatekeeper. The key stakeholders have not developed a unanimous terminology that would reveal that principles of participation have become an inextricable part of their daily practice. Asked what would be the decision of the jury if the community favoured a different proposal than the one endorsed by the jury McNeil responds diplomatically: "Yes, it would have been a factor in determining the outcome, fortunately the community and jury agreed for the most part on the winning proposal".[279] Nevertheless, McNeil believes that:

> What happened here was a good model for how to involve a community in a building, in a museum building. How could you form that community involvement to other museums that are not on university campuses? Because maybe it is easier here, it's already more open, the climate here is bound to community involvement. [280]

However, he adds that "We could always have more participation. I think that the museum had a huge amount of community participation compared to most other museum projects. However, compared to some other public institutions around there, not nearly enough."[281]

---

[279] Email from Timothy McNeil to author, 13 November 2018.
[280] Timothy MacNeil, interview by the author.
[281] *Ibid.*

As for the design outcome, it certainly reflects a lot of the needs and expectations articulated during the fora. Some key expectations were the creation of a building with a sense of locality that would be used by the local and the campus community for various events taking place both inside and outside the building and for educational purposes as well. Truly, the design team took into consideration the local landscape, as well as the dual role of the museum as both an art and a university museum in the design of the museum. Idenburg from SO-IL has critisised stararchitects who create buildings without considering their context, stating that: "If you asked Frank Gehry to make a building, it didn't matter where it was or what would go in it-it would still look the same…now there is a generation of architects who have sensitivity to site and climate".[282] Referring to design decisions influenced by the community's fora and the need to attract students on this side of the campus, Papageorgiou from SO-IL is quite analytical:

> We explored the context [..]and understood that while it was one of the
>
> important institutions within the University of Davis, this site was […] located
>
> remotely or far away from the central life of the campus. So that led us to a
>
> design […] to really create a destination so that we can attract students from
>
> the campus to come to the building [...] create a space where students would
>
> have the opportunity to hang out and to participate in art and non-art activities
>
> beyond the museum hours. And these were some ideas that you know even
>
> came up during some of the meetings, of these conversations with the students
>
> where they were sort of brainstorming, coming up with different ideas. So one
>
> of the ideas that we included was this outdoor projection area in the plaza. So,

---

[282] Hillary Loise Johnson, *The Art of Architecture*, <http://www.sactownmag.com/December-January-2017/The-Art-of-Architecture/ > [accessed 10 June 2018].

we designed it as such. So, you can project movies and videos on the walls, on

the exterior walls of the museum. [sic][283]

The team designed a space that would address the university's needs for an area that would act as an inviting space for students. Florian Idenburg underlined that the aim was not the creation of a monumental museum but rather a "much more open, much more welcoming, much more inviting" structure that would attract the student community,[284] because a university museum serves as "a gathering place" for the campus community.[285] The vision of the campus community is also reflected in the location of the different spaces. Untypically for an art museum, the teaching areas and the art studios are placed at the front, while the gallery space is at the back. Rachel Teagle has explained that the location of the art education activities at the front of the museum means that "the first thing you are going to see is students of all ages making art and learning about art".[286] Seeking to accommodate changing and varying needs, architects created a structure that is open and "people can take over and occupy or reject…something that is less programmed or determined". [287] The design of the gallery space is flexible and enables the space to adapt to new needs, be easily expanded[288] and be reconfigured.[289] As Idenburg explained, the building "captures accurately the spirit of the place and the energy of its inhabitants".[290] The culture of openness that characterised the teaching of the 1960s Art Department is reflected on the architecture of the museum, the curved glass walls (Image 5.13.) that blur the boundaries between

[283] Ilias Papageorgiou ,SO-IL Architects partner 2008-2019, Skype interview by the author, 10 April 2018.

[284] Larry Gordon. *A Cultural Anchor in Wine Country: The UC Davis Art Museum Competition*.

[285] 'UC Davis Chooses Designer for new Shrem Museum of Art', *School Construction News*, 31/7/2013

[286] Jeff Hudson, *Huge gong rings as UCD breaks ground for new Shrem Museum of Art* <https://www.davisenterprise.com/local-news/huge-gong-rings-as-ucd-breaks-ground-for-new-shrem-museum-of-art/ > [1 March 2019].

[287] Larry Gordon, *A Cultural Anchor in Wine Country: The UC Davis Art Museum Competition.*

[288] *Ibid.*

[289] *Manetti Shrem Museum of Art* <https://www.theplan.it/eng/project_shortlist/1105> [Accessed 1 March 2018].

[290] Isabelle Lomholt, *SO – IL breaks ground on the Jan Shrem and Maria Manetti Shrem Museum of Art at UC Davis*, 2014 < https://www.e-architect.co.uk/sanfrancisco/uc-davis-art-museum > [Accessed 10 June 2017].

the internal and the external space. Julie Nola stated that "[they] wanted a building that is art itself and still serves its function, and that's exactly what [they] got".[291]

Image 5.13. The curved glass walls of the museum lobby area

The architecture of the museum has been praised by a lot of architectural critics and media, such as the LA Times.[292] The various awards acquired by the museum showcase that the openness that characterised its development by no means compromised its design quality. However, the openness that characterised the planning processes has not necessarily managed to deeply engage the student community. Mark Kessler, Associate Professor of Design at UC Davis, whose students have participated in a design competition/exhibition for the design of the art museum, believes that "the Shrem is just too remote geographically to take on that excitement that was promised by the architects…this building is not integrated well to the fabric of

[291] BreAnda Northcutt, *Project Manager: Building a Work of Art, Julie Nola Describes Job at Manetti Shrem Museum*, 2016 < https://www.ucdavis.edu/news/project-manager-building-work-art/ > [Accessed 10 June 2017].
[292] University of California, Office of the President, Capital Asset Strategies & Finance, *Annual Report on Major Capital Projects Implementation, Fiscal Year 2016-17* (California, 2018), p.1.

the campus".[293] Kessler also believes, that the museum's proximity with the Mondavi Performing Arts Centre along with the other 'extrovert' buildings of the area, cannot help the museum attract more students there. "Buildings tend not to be that student-oriented. Mondavi Centre, students are too busy to go or can't afford the tickets to go."[294] The museum's location is truly at odds with the intention of engaging not a 'self-motivated' student audience. Nevertheless, the participatory character of the planning processes of the museum has found its place in the museum's daily operations. The museum continues "to build those relationships both with faculty and students" according to its Deputy Director, engaging the latter through coalition teams, trough employing students as museum staff and even involving them in the design of their work uniform. "Students come here to do homework […] we have like student parties [sic]"[295] says the museum's Coordinator of Student Engagement and the Museum's Visitor Services Associate adds:

> Everywhere in the museum there's outlets [..] so students could use it (the museum space) just like they use the Library as a study space. We've thrown parties…Because of the flexibility […] of the museum, the rooms can be changed into big empty rooms. [...] We want to be a space where they (the students) feel like they can have fun. They can laugh out loud.[296]

On the last night of my stay in Davis, the museum was holding an evening student party with live music (Image 5.14.). Bands were performing in the lobby where food and drinks were served. Students could walk around the gallery space or do activities (e.g. knitting) at the educational rooms.

---

[293] Mark Kessler, Associate Professor of Design at UC Davis and curator of the exhibition "A Site for Convergence and Exchange: Designing the 21st Century Art Museum", interview by the author, audio recording, Kessler's office, UC Davis, California, USA, 13 March 2018.
[294] *Ibid.*
[295] Liz Quezada, UC Davis alumni and Coordinator of Student Engagement, Manetti Shrem Museum of Art, interview by the author, audio recording, Manetti Shrem Museum of Art, UC Davis, California, USA, 13 March 2018.
[296] Carmel Dor, UC Davis alumni, Manetti Shrem Museum of Art, Visitor Services Associate, Former Coordinator of Student Engagement, interview by the author, audio recording, Manetti Shrem Museum of Art, UC Davis, California, USA, 13 March 2018.

Image 5.14. Student party at the Manetti Shrem Museum of Art, 15/3/2018

Chapter 6 Discussion

Following the review of the relevant literature, this research further explored the possibility of alternative planning processes of museum buildings; processes that, instead of taking place behind closed doors, are transparent and invite the participation and input of members of the general public, the actual users of future museum buildings. The review of this literature revealed two interlinked gaps in theory and practice: there are not a lot of (if any) studies of actual, large-scale, architectural projects of museum buildings realised through participatory planning processes and there are few actual examples of such projects. The gap in practice was addressed by the two projects and this research which quite timely looked at the planning processes of the Derby Silk Mill Museum of Making and the Manetti Shrem Museum of Art. The stories of both projects have been told before in *The Future of Museum and Gallery Design: Purpose, Process, Perception* (2018) edited by Suzanne MacLeod. Some of these stories were written by insiders, people who through their professional roles were at the core of the projects or deeply involved in them. This thesis was an opportunity to tell the stories of the two projects from a different perspective, the perspective of an outsider who collects a wide array of data and speaks with various stakeholders. Having reconstructed the tangible and the social reality of the two projects by analysing data generated through interviews, documents, drawings, photos and videos review and on-site observation, this chapter discusses in detail the findings of the data analysis, categorising them under six themes. Chapter 3 referred to the coding process used for analysing the data generated through both direct and indirect methods. Pre-set and emergent codes were organised under four themes: 1. The "reality" of museum making, 2. Reasons why users are not more involved in design processes, 3. Power structures, 4. (Participatory) Design Processes. However, after the analysis, it became apparent that some of these themes involve key sub-themes that need to be discussed in order to address the research questions and that some of these sub-themes overlap. For instance, key patterns emerged under the 4th coding theme "(Participatory) Design Processes" were the role of leadership, a comparison between the planning processes undertaken by the two institutions and the typical processes undertaken by the institutions (UC Davis and Derby Museums) in the past and a focus

on the structure and the format of the participatory gestures, events and activities. The emphasis on these themes was so apparent that coupled with the need to address the research questions of this research, it was deemed necessary to "upgrade" these sub-themes to key themes of the discussion chapter. On the other hand, as mentioned above, there were sub-themes that emerged under more than one key coding themes. Such a sub-theme was the distance between participants perception of their role in the projects and the construction of what happened through the analysis of data from multiple sources. This sub-theme emerged both under the 2nd, the 3rd and the 4th coding theme, thus it was deemed appropriate to use it as a key theme for discussing the findings. Hopefully, the following discussion will capture the key issues that surround participatory planning processes of museum buildings and will be informative for museum and design professionals seeking to embark on similar endeavours.

A. The interrelation between participatory intentions and larger institutional agendas

Chapter 2 has discussed the linkage between the participatory ethos and museum agendas of social inclusion and community empowerment. However, through the analysis of the two cases it appears that participatory initiatives can be results not only of a purely social agenda, but also of other institutional agendas that may have a business scope or involve other 'ulterior motives'.

In the case of the Derby Silk Mill Museum of Making, the ethos of participation was linked with the institutional agenda of Derby Museums that had a social, but also a business scope. The social dimension of this agenda was compatible with larger, local-authority agendas that also had a social scope, whose aim was not only to regenerate and enhance the knowledge economy and the well-being of the local community but also create a museum space that would address the needs of this community -as identified by Derby City Council and distilled in official publications- as well as reflect its diversity. The institutional agenda was also compatible with individual agendas of leading figures of the project and of the Derby Museums leadership that were promoting the application of the principles of social innovation and experimentation in the redevelopment of the museum.

The business side of the institutional agenda reveals, though, that the participatory intentions were linked with other motives too. Having gone through a failed HLF application and due to a lack of financial resources, the Derby Museums Trust valued the business side of the participatory model; a model that would enable the museum to deploy the resources available in the community (and particularly the people and their skills), to demonstrate the value of its redevelopment project to its potential funders and to ensure the sustainability of the project both during and after its completion, establishing connections with business partners, visitors and potential audiences before the opening of the Museum of Making. The quest for establishing these links, though, perhaps despite being less idealistic and more rooted in reality, did not interfere with the participatory planning processes, but instead created a fertile ground for the application of participatory principles. Moreover, the participatory intentions were compatible with Derby Museum's intention to reinvent themselves,

following their shift in their operational status, and to rebuild their relationship with their audiences, a relationship that had been turbulent considering the low visiting numbers of the Industrial Museum and the public outcry that followed its closure.

The participatory nature of the project has also been transformed into a branding mechanism for the museum, attracting the interest of local and national media. The Trust and the museum have also been quite vocal regarding the project and its model, creating their own publications -such as the *Derby Silk Mill Museum of Making: How we are making history* and *Derby Museums Human-Centred Design & Co-production Handbook-* and communicating the project through social media platforms. The museum's urge to communicate the participatory nature of the project can be interpreted as being part of this very nature that promotes transparency and openness, a justified celebration of its achievements and a generous sharing of its newly acquired know-how. However, those communications cannot be seen as disconnected from the wider institutional agenda that seeks to promote the organisation's enterprises by applying a particular communicational strategy, a strategy that branded the museum as "the UKs first major museum to have been developed, in its entirety, through participatory processes".[1] This observation does not imply that the participatory initiatives of the Derby Silk Mill Museum of Making were a communication trick; it just correlates these initiatives with the wider business agenda of Derby Museums Trust.

The case of the Manetti Shrem Museum of Art is quite different, though. The participatory nature of the project seems to be less linked with an entirely conscious decision to associate the planning processes of the building with the social objectives of the museum, but more linked with a decision to serve a wider university agenda of public image makeover. Chapter 5 recounted a pepper-spray incident that damaged the relationship between the student body and UC Davis leadership (Chancellor Linda Katehi) and impacted negatively the University's image. I argued that the "openness" of the planning processes of the Museum could be considered a way of dealing with the consequences of this incident. I will strengthen my argument by reminding that the creation of a Museum of Art on campus was also part of a wider agenda for the campus

---

[1] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making' in MacLeod et al. (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), p. 216-233, (p.216).

development that was aimed at creating a new 'front door' for the campus , enhance the university's status through the creation of cultural facilities and consolidate the artistic legacy of UC Davis, a legacy claimed by other big cultural institutions in the Bay Area, especially the San Francisco Museum of Modern Art. A Museum of Art is the ultimate gesture for capitalising on the cultural capital of the university, a university of economic capital and of an artistic legacy, but situated in Davis, relatively far from other prestigious institutions of the Bay Area and Sacramento. So, it is quite surprising that UC Davis carried out such an important project for its cultural status through very untypical planning processes. Why did UC Davis experiment with what is perhaps one of the most important building projects ever realised on campus and a project that was not materialised by public and student money, but was instead entirely financed through private investors?

It is worth discussing this situation with reference to the Bourdieusian concepts of 'site' and 'place'. In physical space, agents occupy a site, which is "their location in relation to the sites occupied by other agents, institutions, etc.". Place is "the volume or 'bulk' that a given agent or group occupies at a given site".[2] 'Site' is closely related to the notion of cultural capital. Drawing on these two Bourdieusian concepts, Fogle vividly illustrates their difference by juxtaposing the prestigious École Normale Supérieure (a few buildings embedded within urban fabric and in close proximity to other prestigious institutions) with the Arizona State University (a huge campus with more satellite-campuses built in underused locations far from the urban fabric). The latter has a lot of economic capital, a 'bulk', but in contrast with École Normale Supérieure it lacks in cultural capital, namely academic prestige[3]. So, the École Normale can be associated with the term 'site', whereas the Arizona State University with the notion of 'place'.

Although the San Francisco Museum of Modern Art (SFMOMA) is not an institution of higher education, it could be juxtaposed with UC Davis in an attempt to explain their 'rivalry' and highlight the importance of a museum building for the UC Davis' status. Just like École Normale Supérieure, SFMOMA -whose latest expansion is designed by

---

[2] Nikolaus Fogle, *The Spatial Logic of Social Struggle: A Bourdieuian Topology* (USA: Lexington Books, 2011), p.59.
[3] *Ibid.*, p.60.

the global architectural firm Snøhetta- is embedded in the urban fabric of San Francisco, in proximity to other significant cultural buildings such as the Contemporary Jewish Museum (whose addition was redesigned by the stararchitect Daniel Libeskind) and the Museum of the African Diaspora (a museum of small-scale but an official Smithsonian Affiliate). On the other hand, UC Davis is a huge campus (the largest one in the UC system) with agricultural roots, surrounded by land of agricultural use. So, in the rivalry among the two institutions that claim the same artistic legacy, SFMOMA is located in a 'better site', but UC Davis has a 'better place', more bulk. So, the creation of a Museum of Art that exhibits significant American Modern Art -an endeavour framed by all the other objectives articulated in chapter 5- is a key expression of UC Davis' intent to capitalise on its cultural capital and react to its competitors (among them the SFMOMA). Interestingly though, the creation of such an important building for the UC Davis status was effectuated through untypical planning processes that involve much more community participation than a typical UC Davis project. The university's Vice Chancellors often link their tenure with capital projects on campus, Chancellor Katehi's predecessor having linked his tenure with the Mondavi Performing Arts Centre. But the Manetti Shrem Museum of Art, a project to which Katehi – the Chancellor involved in the pepper spray controversy[4]- committed in 2009 was realised through untypically open and transparent processes. Why didn't UC Davis select the winning proposal behind closed doors? Of course, these decisions can be explained by considering the personal agendas of key leading figures (such as the museum's director) who valued the social dimension of the project and wanted to address the needs of the local community and by considering that UC Davis was a fertile ground for such decisions as the participatory ethos is embedded in the campus operations. However, in the case of the Manetti Shrem Museum the notion of participation found its place in the first planning process quite unexpectedly, without any prior internal planning or processes having taken place. So, what I argue is that such a significant building for the university's status was created through very untypical planning

---

[4] Katehi resigned in 2016 following an investigation that showed she had violated university policies. (Niraj Chokshi, 'U.C. Davis Chancellor Resigns Under Fire', *The New York Times*, 9/8/2016 <https://www.nytimes.com/2016/08/10/us/embattled-university-of-california-davis-chancellor-resigns.html> [accessed 1 August 2019].)

processes that involve the local and the campus community because it was more important for the university to deal with the blow in its social status (result of the pepper-spray incident) and less important to enhance its cultural capital. It was more urgent to create a building that would not reproduce (at best) or would mask the unequal power relationship between UC Davis leadership and student body, rather than create a museum building that would owe its competitors. However, many of the institutional stakeholders, the funders and the creative architects of the project (led by people who have done a stint at architectural studio of stararchitects)[5] were envisioning the creation of a powerful architectural gesture of large scale (such as the canopy of the winning proposal). In the end though, other personal and institutional agendas that required increased community participation coupled with the design/build model managed to tone down and ground this vision. Nevertheless, the number of awards granted to the architectural design of the museum indicate that the openness of the processes did not endanger the architectural quality of the final outcome.

In chapter 2, the review of the literature gave prominence to the idea that participatory endeavours are committed to highly social principles and are deployed by museums that question their authority and redefine their relationship with their community. However, the analysis of the two case-studies illustrated how participatory initiatives can also be compatible with less social-focused agendas, without, though, claiming that the participatory processes of the two projects were acts of tokenism. Embracing the participatory principles for various reasons, both museums ended up redefining their relationship with their communities.

B. The role of leadership in inspiring and sustaining participatory initiatives

As discussed earlier in this thesis, Wenger (2002) states that the core group of a community of practice and especially the leader (the community co-ordinator) are essential for the success of the community.[6] In the context of participatory initiatives, sources such as the 'Whose cake is it anyway?' report (2009) identified the lack of

---

[5] Florian Idenburg has served as an associate architect at SANAA.
[6] Wenger et al., *Cultivating Communities of Practice* (Boston, Massachusetts: Harvard Business School Press, 2002), p.80.

leadership as a key barrier to participation. The analysis of both case-studies suggests that the role of leadership is also very significant in participatory projects of museum buildings. Both projects involve museum directors and project managers, however, in each case their role was quite different.

Chapter 4 underscored the role of Hannah Fox in inspiring and sustaining the participatory nature of the redevelopment project. Fox joined the Derby Museums as Director of Projects and Programmes and was assigned the role of the project manager for the Derby Silk Mill. Her efforts continuously had the support of the former and the current leadership of the Derby Museums Trust. The former Director of the Trust and the Interim Director provided Fox with the space and freedom to experiment with alternative approaches regarding the shaping of a vision for the Derby Silk Mill. Fox and her team maximised this opportunity to reinvent the museum and turned it into a highly participatory redevelopment project. Their effort was supported by the new Director of the Trust, Tony Butler. Both Fox and Butler were two professionals highly community-minded and eager to approach the redevelopment project through a social perspective.

The case of the Manetti Shrem Museum of Art involves both museums leaders and a project manager. However, the museum's Project Manager (who was also the Director of Major Capital Projects of UC Davis) was in charge of dealing with the more technocratic aspects of the building project -realised under the design/build model- and did not use to have a direct involvement in any participatory processes that involved members of the general public. Unlike the Derby Silk Mill, the participatory elements and gestures that were incorporated in the planning processes of the museum were mostly initiated and sustained by the museum's funding director, Rachel Teagle. Just like Fox, Teagle was offered plenty of flexibility regarding how she could approach the project and maximised this opportunity. Teagle was also supported by the museum's deputy director, Randy Roberts -who joined the project at a later stage- and other university and project stakeholders, like Professor Timothy McNeil (member of the panel that hired Teagle and Director of special projects of the Museum), who valued the participatory aspects of the planning processes of the new museum.

Both Fox and Teagle met many of the criteria of an effective COP leader as conceptualised by Wenger. They were knowledgeable about their communities' domain (Fox having an experience in managing creative projects with social and cultural impact and Teagle having an experience in launching new museum building projects that involved up to some degree end-users' input), they were well-respected (both by the museum staff, the design partners and the other stakeholders involved in the projects and their peers), they were both keen to develop the community's practice by embracing experimentation, they were good communicators that could communicate the vision to the other community members, funders and media and they were adequately prepared to lead projects and institutions of such scale. Wenger identifies various types of leadership that can be applied by a community co-ordinator, but it's hard to link Fox's and Teagle's leadership with only one type. Both applied "coordination" leadership as they organised events (for instance Fox's Shape the Vision Weekend event) and talked to community members (for instance Teagle's talk at the Fall Convocation), seeking to maintain the pulse of the community throughout the different phases of the project. Both women's management style can also be linked with the "networking" leadership type identified by Wenger. As discussed in chapters 4 and 5, Fox and Teagle were key points of contact between the museum and the design professionals and between the museum and the funders, connecting people and weaving "the community's social fabric"[7]. They also applied the 'boundary' and 'institution' forms of leadership by connecting their communities to other communities (eg. the design and construction professionals) and acting as brokers and translators (Fox did that in the context of IPI model) and by maintaining links with the official hierarchy (as in the case of Fox with the Derby Museums Trust and Teagle with UC Davis). Teagle's role as a Director can also be linked with the 'Facilitation' form of leadership as she was the one who was setting agendas for the Community Fora, was summarising the community's input generated through various participatory gestures and events and was communicating this input to the design/build team. Fox's leadership can be associated with the 'expertise' and 'learning' forms. She was the one

---

[7] Wenger et al., *Cultivating Communities of Practice*, p.73.

who was upholding and dispensing the "accumulated wisdom of the community"[8] not only with other members of the community, but also other parties interested in this wisdom, people like me. Fox was also the one who being present throughout the project, was collecting "emerging pieces of knowledge, standard, and lessons learned"[9], all these being distilled in the museum's publications and design handbooks. Finally, constantly shepherding "out-of-the-box"[10] initiatives, both leaders seem to have applied the 'inquiry' type of leadership as conceptualised by Wenger.

The literature that discusses participatory design in an architectural context focuses a lot on the guiding principles, the benefits and the challenges of participatory design processes. However, one thing that remains unclear at times is how these initiatives are initiated and by whom. In this section I argued that leadership, among other forces, is crucial for initiating and focusing a participatory design project. Although some voices suggest a horizontal power hierarchy among experts and non-experts participating in design processes of participatory nature, I suggest that leadership –as a form of the highest degree of participation in a COP (the core group)- is necessary for propelling the projects and sustain them. As mentioned in chapter 2, Cole had stated that people can sustain a participatory system, but the challenges encountered by the two case-studies suggest that participatory projects require the support of a leader who in collaboration with other full members enables the endeavour to maintain its enthusiasm.

The role of the other participants (full members or peripheral participants) is also important for ensuring that the leader is not dominating the participatory endeavour. As the project moves to its final stages and when the notion of participation is well embedded in the community's identity (the case of Derby Silk Mill), then the role of leadership could be less detrimental for its success. In our interview, Fox referred to the moment she realised that the project had found its own pace and full members were so invested in it that she believed it could move forwards and be realised even if she couldn't be there anymore. Teagle and Fox 'escaped their own habitus', questioned

---

[8] Etienne Wenger, 'Communities of Practice: stewarding knowledge' in Charles Depres and Daniele Chauvel, *Knowledge Horizons: the Present and the Promise of knowledge management* (Boston: Butterworth-Heinmann, Boston, 1999), pp. 205-225 (p.220).
[9] *Ibid.*
[10] *Ibid.*

their authority and both experimented (in varying degrees) with untypical practices of museum making.

C. The unfolding of events against the actors' perception of them and of their role in them

This section will discuss the planning processes of the two projects as opposed to the participants' perception of them, always with reference to the literature reviewed in chapter 2 and the conceptual framework of this research. It will begin by exploring the forms and degrees of participation involved in the two projects, the interplay of social relationships and will conclude by discussing the case of Derby Silk Mill through the lens of the Communities of Practice Theory.

Derby Museums have widely communicated the participatory nature of the Derby Silk Mill Museum of Making redevelopment project and the interviewees also emphasised its participatory nature. However, as argued in chapter 4, a lesser emphasis was given on challenges that endangered the participatory ethos of the endeavour. On the other hand, UC Davis has not officially and explicitly discussed the participatory elements that were embedded in the planning processes of the Manetti Shrem Museum of Art and most of the interviews seem to not have really perceived participation as a core element of the project. Timothy McNeil, involved in the project through a variety of roles as underscored in chapter 5, was the first internal agent that highlighted the democratic character of the project in his work 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', featured in the edited volume *The Future of Museum and Gallery Design: Purpose, Process, Perception* (2018). It could be argued, that the planning processes of the Manetti Shrem Museum of Art were in fact more participatory than most of its key stakeholders realise, while Derby Silk Mill was not as participatory as the Derby Museums "*the UKs first major museum to have been developed, in its entirety, through participatory processes*"[11] catch phrase suggests.

---

[11] MacLeod et al., 'Placing Citizens at the heart of Museum Development: Derby Silk Mill- Museum of Making', (p.216).

I will begin this section by looking at the participatory principles that can be identified in the planning processes of the two museums. Neither of the two case-studies mentioned the use of Participatory Design principles but did not use the terminology of one particular design approach either. However, despite the language being used, both cases exhibit participatory design principles. As mentioned in chapter 4, Derby Silk Mill gradually developed its own version of co-production that included principles of Human-Centred Design, the principles of 18th century Enlightenment and the notion of a more participatory civic institution, while the Manetti Shrem Museum did not use a particular term for describing the participation of members of the general public in the planning of the museum. However, both projects but particularly the Derby Silk Mill Museum of Making, echo some of the participatory design principles identified in the review of the relevant literature. Both projects reflect the principle that tacit knowledge of users can address gaps in professionals' knowledge (symmetry of ignorance). It could be argued that Derby Silk Mill, by focusing on the design process over the design outcome and developing a systematic mechanism of user involvement turned the planning process into an "experimental inquiring process"[12] where architects and members of the general public interact and develop new knowledge in accordance with the participatory design principles.

Moreover, both projects embraced the principle of transparency. The Derby Silk Mill Museum of Making through the use of social media, workshops, illustrations, publications and the employment of co-production volunteers, and the Manetti Shrem Museum of Art through community fora, an architectural competition that invited public voting, exhibitions/fora and the use of social media, both presented their communities with alternatives that they could discuss, thus achieving higher levels of transparency. Both projects also involved the notion of consensus. As discussed in chapters 4 and 5, the final design outcomes do not reflect all the user-generated ideas but do include some of them. Both projects had to negotiate consensus, in the case of Derby Silk Mill primarily between the various professionals and between the professionals and the general public, and in the case of the Manetti Shrem Museum, between the results of the voting process, the university and the funders. Both projects

---

[12] Judith Gregory, 'Scandinavian Approaches to Participatory Design', *Tempus*, vol.19, no.1 (2003), pp.62-74 (p.63).

involved visioning processes (the Derby Silk Mill's being more open-ended) and opportunities (more active like the Prototype the Museum workshops or less active like the Exhibition Forum MAKE: A new museum for UC Davis) where the community could discuss alternative solutions, express concerns and disagreement and evaluate the alternative solutions. The planning processes of Derby Silk Mill Museum of Making echo an additional principle of participatory design: empathy. Derby Museums have developed an Empathy Map Tool that identifies what people think, hear, feel, do, say and see.[13] It is a tool used by the museum when interviewing members of the general public, to better understand why it embarks on a particular programme or initiative.[14]

Taking into consideration the fluidity that characterises the terminology used to describe user involvement in design processes and taking into consideration that the two case-studies have not followed one particular participatory approach from those defined in the relevant literature but incorporated a lot of the participatory design principles, it could be argued that the planning processes of the two projects fall into different categories of participation as identified by Henry Sanoff. In the case of Derby Silk Mill, there can be identified two forms of participation, 'dialogue' (mid-level participation in Sanoff's spectrum) and 'co-decision' (high-level participation). The community had an active role in the project and collaborated with architects and exhibition designers who counted on the local knowledge. However, as emerged through the findings, architects and designers made most of the final decisions. The project also involved the form of 'co-decision' as the members of the general public participated in the planning processes from the very beginning either having the title of formal or informal co-production volunteers or as more casual participants. Sanoff defines participation as the "collaboration of people pursuing objectives that they themselves have defined".[15] In a narrow interpretation of this definition, it can be argued that this is certainly the case in the planning processes of Derby Silk Mill. During Phase I, the community participated in the definition of objectives regarding the future of the Museum and then participated in a process aiming towards the realisation of those objectives.

---

[13] Derby Museums, *Human-Centred Design & Co-production Handbook, Version 4* (Derby, 2016), p.11.
[14] *Ibid.*, p.8.
[15] Henry Sanoff, *Community Participation Methods in Design and Planning* (USA: Wiley. 1999), p.x.

The planning processes of the Manetti Shrem Museum can be associated with the following forms of participation identified by Sanoff: 'dialogue' and 'alternative', both forms of mid-level participation. Describing the participatory elements during the various planning stages of the Museum, chapter 5 referred to those moments that architects interacted with community – for instance by delivering public presentations and even participating in community fora (dialogue). Moreover, the project involved a design/build competition in which the members of the general public could participate in the selection of the winning design/build team by voting for their preferred proposal among the three shortlisted options (alternative). These two forms of participation were enhanced by the participatory elements and gestures discussed in chapter 5 (exhibitions about the design where users' action was required, furniture design, construction site visits, participatory celebrations etc.)

But to what extent were the planning processes of the two museums participatory? With reference to Arnstein's ladder of Participation, none of the projects reached the highest levels of participation 'Delegated power' and 'Citizen Control', as members of the general public did not hold the majority of decision-making seats or have full managerial power. Derby Museums and the museum stakeholders involved in the redevelopment of the project, understand the nature of the planning processes in a way that brings it closer to the lowest degree of citizen power, that of 'Partnership' (active participation). Truly, members of the general public negotiated and engaged "in trade-offs with traditional powerholders"[16] (museum professionals, project manager, architectural designers, exhibition designers) in a systematic way which was presented in detail in chapter 4. However, the challenges encountered during the processes (for instance architects' lack of commitment in user-generated ideas) have also challenged the degree of participation which could fall a few levels and belong to the responsive spectrum (placation, consultation). Although Derby Museums have developed a particular approach of working with the public, findings revealed a lot of challenges regarding experiential co-designers' participation in the design processes, especially when the latter were discussing architectural concepts. Thus, the degree to which experiential co-designers really managed to affect design concepts and submit their

---

[16] Sherry R. Arnstein, 'The ladder of participation', *Journal of the Institute of American Planning Association*, vol.35, no.4 (1969), pp.216-224 (p. 216).

input is questionable. However, being an experimental project, Derby Silk Mill really tried to create a range of flexible participatory opportunities for the involvement of the public.

The planning processes of the Manetti Shrem Museum of Art could be placed somewhere in the responsive spectrum, as the public fora (the most intensive form of end-user involvement) involved a rather limited number of people. Of course, Arnstein herself has underscored that the reality is much more complicated, and the eight steps of the ladder cannot reflect it adequately. Discussing the two projects in relation to the Arnstein's ladder of participation, this thesis does not aim to identify definite degrees of participation in each project, but rather underscore how the difficulties encountered during a project and the impact of the involvement of various stakeholders can constantly challenge the degree of participation in a particular project. It also illustrates how the description of the events by the actors involved points to different degrees of participation from the interpretation of the events by an outsider.

Nevertheless, the Derby Silk Mill was a systematic effort of applying participatory principles for dealing with design problems. Viewing the two projects through the lens of the Theory of Communities of Practice, leads to the conclusion that only the case of Derby Silk Mill seems to meet the criteria that would suggest that a COP had been formed. It can be argued that the COP developed in the Derby Silk Mill has gradually developed during the different planning phases. It went through the stage of 'Potential' during the first planning phase, though the 'Coalescing' stage during the Re:Make pilot project, the 'Maturing' phase during the Re:Imagine programme, and is currently in the 'Stewardship' stage as the museum is going through the construction phase. The COP could cease to exist after the opening of the Museum but given that the Derby Silk Mill Museum of Making seeks to be an ongoing project, it could be argued that the COP formed during the planning processes could be sustained for a long time, perhaps having a slightly different focus. Through the review of the research data, it had emerged that in the case of Derby Silk Mill, there was clearly a sense of a joint enterprise: the creation of the Derby Silk Mill Museum of Making through processes that involve both experts and non-experts. Moreover, there is evidence that suggests relations of mutual engagement. Participants have worked towards the cultivation of these relationships. For instance, the fieldtrip undertaken by museum and design

professionals was the first step towards the cultivation of a relationship between these two groups. Moreover, the museum had specified its relationship with the members of the general public involved in the project, assigning them the role and title of formal or informal co-production volunteers. Finally, the findings are clearly indicating a shared repertoire among the participants. (The review of documents and the interviews with professionals showed that they recalled similar stories, used a similar vocabulary and referred to similar lessons learned). Chapter 4 has shown that participants had a clear understanding of what they could contribute to the enterprise, provided overlapping descriptions of who belongs to the COP, were confident in discussing the tools, representations and artefacts used by the COP and would use the same jargon (with an emphasis on the term co-production). It could be argued that less or more consciously, the museum encouraged the creation of a community of practice. The core group of the community is comprised by the museum professionals and Hannah Fox, the community's leader. Within the full members, we can find the design professionals involved in the project. Formal and informal co-production volunteers can be located in the peripheral level of participation. Members of the general public, entered the community as newcomers, being provided with opportunities of participation but assigned tasks of low risk (participatory workshops facilitated by architects and exhibition designers).

The Manetti Shrem Museum of Art is a different case. Some interviewees discussed the same tools and artefacts, recalling the same stories and lessons learned and using a similar vocabulary, but only those that were explicitly interested in the participatory elements of the project, namely Randy Roberts and Timothy McNeil. Unlike the case of the Derby Silk Mill, architects do not seem to have deeply embedded the notion of participation in their practice. The participatory aspect of the planning processes of the Manetti Shrem Museum of Art was primarily sustained by the museum itself, whereas all the stakeholders involved in the redevelopment of the Derby Silk Mill (museum staff, design professionals, volunteers and the general public) were well aware of the participatory agenda of the project.

Unfortunately, I did not have the opportunity to conduct focus groups with experiential co-designers or have them complete questionnaires regarding their participation in the planning processes of the two museums in order to explore how

they perceived their role in the projects. However, findings suggest that some members of the general public treated the participatory initiatives with some degree of suspicion. It seems that a percentage of the museums' audience are confused by the institutions' acceptance of the limits of their expertise and hesitant to contribute their input. The design professionals that facilitated the participatory workshops of the third planning phase of the Derby Silk Mill referred to the challenge of recruiting experiential co-designers. In the case of the Manetti Shrem Museum of Art, some community members -even members of the academic staff- treated the participatory opportunities with skepticism, were hesitant to contribute their input and were baffled by the fact that the experts, museum professionals and the architects sought that input.

The analysis of the findings also corroborates those sources of the literature which argue that some museum and design professionals consider participatory initiatives a threat to their professional expertise. Members of the museum staff of the Derby Silk Mill opposed to the new participatory ways of working, feeling that it is out of the boundaries of museum service. Equally, some members of the architectural team that did not participate in the Prototype the Museum workshops were less willing to incorporate many user-generated ideas in the final design concepts. Some of the professionals involved in the Manetti Shrem Museum of Art building project also questioned the decision of involving community members in the design processes, especially students who were "very young and not as experienced"[17].

The Derby Museums and stakeholders of the Manetti Shrem Museum of Art project, emphasise the democratic and socially responsible nature of the two projects. However, social struggle, embedded in every aspect of our existence, is also part of these two participatory projects. Museum staff, design professionals and experiential co-designers entered the participatory projects each with a different habitus. Members of the general public who entered the social space of a participatory design project were more accustomed to being treated as passive consumers of the architectural space and of the museum experience and less as active agents. Therefore, they reacted

---

[17] Julie Nola, Project Manager and Director of Major Capital Projects at UC Davis, interview by the author, audio recording, Nola's office, UC Davis, California, USA, 15 March 2018.

to the museum's invitation to participate with suspicion (a reaction that was often perceived as resistance to change, luck of confidence or inability to discuss architectural concepts). Museum and design professionals had the desire to do things differently and challenge their own authority (having committed to particular programme briefs). However, all being new to the context of participatory planning, were at times threatened by its participatory nature that challenged the control they had over the processes and their outcomes and, at times, in an effort to protect their territory, acted in a way that reproduced inequalities. Architects working on the Derby Silk Mill collaborated with a client that did not seek to reproduce unequal social relationships, but are also part of a social reality that involves the pressure of the wider architectural field upon them, a field that tends to safeguard its boundaries as discussed in chapter 2.

Viewing the case of the Derby Silk Mill through the lens of Communities of Practice does not challenge the impact of habitus on the participatory endeavour. However, it enables this research to explore if and how participants of the projects escaped their habitus adding an aspect of agency in it, as a result of their participation in the COP that less or more consciously emerged during the 8 year-long planning process. COP theory does not conceal the existence of conflicting relationships inside a COP. It had been argued above that during the first planning phase of the Derby Mill, the COP was in its potential stage, entering the coalescing stage during the Re:Make pilot project. Newcomers to the community (the experiential co-designers that participated in the community peripherally and new museum staff members such as the co-production curator) challenged existing social relations and existing members of the COP (museum staff members) reacted to this change that threatened their identity. Moreover, the second planning phase entailed disagreement among the design professionals; seen though under the lens of COP theory, disagreement can be a source of creativity. Involving conflict, Re:Make pilot project was simultaneously a very creative moment, a milestone for the project, which enabled the institution to use the insight of this stage in order to move to the next development phase. If not in an entirely successful way, the parties involved managed at times to escape their habitus in order to collaborate towards the share objective of creating the Museum of Making. Although the participants of the Derby Silk Mill project tend to describe it as a project of success, the

analysis of the data both in chapter 4 and here, show that the reality is much more complex and I argued that Derby Silk Mill is more a story of experimentation, change and reflective practice.

The discussion of the degree and the forms of participation implicated in the two projects as well as of the planning processes of Derby Silk Mill through the lens of COP, showed a distance between the perception of the participatory processes by an outsider and their perception by the participants of the projects. It was shown that a project (Derby Silk Mill) widely communicated for being participatory, did not involve entirely different forms and degrees of participation from a project less vocal about its participatory nature, such as the Manetti Shrem Museum of Art. Moreover, although both cases dealt with a lot of the common problems encountered in participatory initiatives, professionals involved in the projects gave a mostly positive depiction of their role in them. Censoring themselves or just embracing a positive narrative, as the case may be, there was a pattern in the professionals' accounts of their participation. However, the distance between the reality as perceived by the insiders and as perceived by the researcher does not mean that the two projects are not significant examples of good museum practice. They are stories of progress, that bring museum practice one step closer to increased participation of the public in museum architecture. They are case-studies of innovation in practice, an often-overlooked area of architecture[18]. Their successes and failures are not measured by assessing the design outcome, but by examining to what degree they transformed their social context in meaningful ways[19] and redefined the criteria by which design excellence is judged[20].

D. Systematising participatory planning processes of museum buildings

The literature review identified a gap in knowledge of how cultural institutions pursued their participatory endeavours. This research seeks to address this gap by discussing the participatory methods and tools used in the planning processes of two exceptional museum projects. The methods utilised in these projects were discussed

---

[18] Jason Pearson, 'Further Forward: Operative Practice" in Bryan Bell (ed), *Good deeds, good design community service* (New York: Princeton Architectural Press, 2004), pp. 230-235 (p.232).
[19] *Ibid.*, (p.233).
[20] *Ibid.*, (p.235).

extensively in chapters 4 and 5. This section will look at them comparatively and with reference to the participatory methods and models identified in literature.

As evinced by the review of the relevant literature, museums that go through a building or redevelopment process can consult manuals that guide them through every aspect of the planning process. However, at the time of the implementation of the two projects studied by this research, there weren't any resources that could guide museums seeking to develop or redevelop their buildings through participatory planning processes. The projects were partly based on the know-how of those professionals who had some prior experience of working with communities in the development of museum building projects or with working in cultural projects of social impact. A team of museum and design professionals working on the Derby Silk Mill redevelopment project also conducted a fieldtrip to the States to learn from other institutions that had applied co-production and human-centred design principles in their projects. However, the professionals involved in the project had to develop a new kind of knowledge, what Jeremy Till calls "know within".[21] Not having manuals or participatory models appropriate for the development of museum buildings, the institutions had to experiment and learn through their mistakes.

Derby Silk Mill tested its design methodology through the Re:Make pilot phase and came up with a more systematic approach on participatory planning for the Re:Imagine programme. This is crucial. Being the first UK large-scale museum building project that applied participatory principles and not having many resources and examples of practice to be based on, the project had to gradually develop a methodological approach, a process that involved experimentation, time and learning through hard-won experiences. The pilot project was an opportunity for the museum to test its limits, test the community's reactions and identify the qualities of the ideal design partners that could help the museum realise its participatory vision. Although not as successful as presented by the Derby Museums, the Re:Imagine Programme is one of the first systematic processes of participatory planning in a museum context. The museum began the planning of the museum from the exhibition scale (Art of Artefacts workshops with Leach Studio) and then moved to the architectural scale (Prototype

---

[21] Jeremy *Till, Architecture Depends* (Massachusetts: The MIT Press, 2009), p.166.

the Museum workshops with Bauman Lyons). At the time of my fieldwork, the museum was planning additional participatory opportunities for the construction phase. I had the chance to attend a walking tour of the construction site along with members of the architectural and exhibition design team, the museum's co-production curator and other members of the local community. I also had the opportunity to go on a virtual tour of the museum by wearing Google glasses while standing inside the temporary construction site shed located in front of the museum. As for the Manetti Shrem Museum, it did not have a systematic way of involving the community in the planning processes of the museum, with most participatory initiatives taking place in the first planning phases. However, as described in chapter 5, the museum has widely used exhibitions and other gestures for sustaining the community's involvement and investment in the project.

Among the methods used in the planning processes of the Derby Silk Mill Museum of Making were community meetings, surveys, workshops, physical walking tours of the museum, virtual walking tours and use of social media platforms that can be matched with Sanoff's open-ended, indirect, group interaction, awareness and digital technology methods respectively. In the case of the Manetti Shrem Museum of Art, there can be identified open-ended methods (the community fora and the public voting), awareness methods (construction site hard hat tours, topping out ceremony) and technology methods (use of social media platforms). Moreover, just like other architectural firms which have developed their own methods for working with members of the general public, Bauman Lyons developed the Picture-and-Story design method which -just like the Atmospheres method developed by Die Baupiloten[22]- enables the discussion of spatial qualities rather than specific architectural concepts.

It seems that both projects dealt with the challenge of establishing a clear communication between the design professionals and those people (members of the general public and the museum staff) that were unfamiliar with abstract design concepts and the architectural jargon. The two projects tried to address this challenge by realising boundary meetings (such as the architects' presentations during the

---

[22] Susanne Hofmann, 'The Baupiloten: building bridges between education, practice and research', *Arq*, vol.8, no.2 (2004), pp. 115-127 (p.119).

Imagine! programme delivered during the third planning phase of the Manetti Shrem Museum) and using boundary objects (such as scale-models and realistic renders of the design proposals). Chapters 4 and 5 have expanded on the various ways used to encourage members of the general public to submit their input, for instance the making of cardboard prototypes of spaces during the workshop sessions of the Derby Silk Mill and the design of architectural exhibitions like "Imagine!, Make: a new museum for UC Davis", which were communicating design concepts in a non-designers friendly way. However, it has to be mentioned that boundary objects are not immune to the channels of power and can be manipulated in such a way that makes them less or more easily perceived by non-designers, giving them less or more opportunities to actively participate in the planning processes respectively. Key stakeholders of the project, such as Hannah Fox and Rachel Teagle were involved in processes of brokering, walking people around the museum space or the exhibitions and transferring ideas and knowledge among the different groups of participants (designers, museum professionals, experiential co-designers). Having a more systematic approach towards participation, the Derby Silk Mill employed formal co-production volunteers who were also involved in processes of brokering. Acting as mediators between professionals (museum staff or designers) and the wider public, co-production volunteers (full members of the community of practice that emerged during the project) were used to attract newcomers in the community, peripheral participants in the community that took place in the workshops and other participatory events.

A key issue that surrounds participatory projects that involve an institution's community is what exactly this community is and how the project can address the conflicting needs of various users, what Sanoff calls the "recurring myth [...] of the design tailored to the departing individual" as mentioned in chapter 2. Both the Derby Silk Mill Museum of Making and the Manetti Shrem Museum of Art seem to be consistent with Sanoff's urge to involve "as many interests as possible". The open character of the public fora and the voting process organised by UC Davis and the flexible format of the participatory workshops organised by Derby Silk Mill (the workshops used to take place both on weekdays and the weekend and did not require ongoing commitment from the experiential co-designers) gave the opportunity to people from all walks of life -of varying ages, professions and lifestyles- to be involved

in the project in varying degrees determined by their personal preferences and agendas and not by the museums. Moreover, as described in chapter 4, the professionals involved in the Derby Silk Mill planning processes, developed a new way of dealing with the different conflicting user-generated ideas, the 'yes and' approach. The inability to incorporate in the final outcome all the discordant needs and preferences that emerged through the participatory processes was addressed by trying to transparently communicating and justifying all the decisions made by the institution. Of course, this was not always the case as argued in the section Challenges of chapter 4, but certainly the museum broke new ground towards that direction.

More the Derby Silk Mill of Making and much less the Manetti Shrem Museum of Art, situated themselves in an unfamiliar territory, exploring alternative processes of museum planning that included end-users participation. Derby Silk Mill developed a more systematic methodological approach for participatory museum planning and shared its know-how through a range of publications. This research delved into a deeper and more critical analysis of the challenges of the participatory processes, seeking to be a useful source of information for future participatory museum endeavours.

E. Funding participatory projects of museum architecture

Proponents of participatory design initiatives in an architectural context rarely discuss one key element of every architectural project: money. But money is always part of the equation, especially in the case of museum buildings which are very expensive endeavours. The review of the relevant literature showed that planning and designing processes are often linked with the development of social housing units, educational buildings or community centres, projects typically funded by charities, the government or other private parties. However, little is said about these bodies' involvement and impact on the projects. Moreover, participatory projects are often associated with limited funding, especially in the American strand of Participatory Design. This section will discuss the funding of the two case-studies (a European and an American project that involved a generous budget) seeking to address the following questions: Can a participatory project of museum architecture be realised within the

boundaries set by the funders of the project? Can a museum balance the funders' requirements and involvement with the participatory ethos of the project? Can funders be convinced to support a project that requires time and resources and prioritises the process over the outcome without quickly demonstrating tangible results?

In a participatory design context, design professionals ought to distinguish between the institutional client and the actual future user of the museum space and achieve a fine balance between the expectations of the two parties. Things become more complicated when a third variable enters the equation, the funder. Derby Silk Mill Museum of Making has been accomplished with money from various sources (Arts Council England, D2N2) but primarily by HLF (£10M). Chapter 4 referred to the obligations that accompany a successful bid to HLF and to the ways the museum manifested the results of its programmes in a tangible way in order to convince HLF. However, HLF is a public body with a social outlook, thus its agenda was compatible with the objectives of the project, making it easy for the museum to gain its support while embarking on an experimental, participatory endeavour. The key challenges for the museum was to structure and plan out the participatory planning processes in a way compatible with the timeline set by HLF and produce convincing arguments in each bidding stage that demonstrate both the social and business value of every decision made.

The case of the Manetti Shrem Museum of Art is quite different though. The entire budget of the project was covered by private sponsors, the founding funders (Jan Shrem and Maria Manetti Shrem) having contributed $10 million to the project and wishing to be personally involved in various aspects of it. Holders of significant economic, social and cultural capital (that involves a significant art collection), the founding funders were attracted to the project by a member of their social circle, Margrit Mondavi, who was the founding funder of another cultural building of the campus as explained in chapter 5. The Manetti Shrem couple had the power to determine if the museum was going to be realised or not. As Timothy McNeil stated: "The only reason this building got built was because the Manetti Shrem stepped in and put the biggest sum of money to allow to happen."[23] Moreover, the university needed

[23] Timothy McNeil, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis, California, USA, 14 March 2018.

their connections to attract more investors. Being aware of their power, the founders wanted to be part of the jury that would select the winning proposal. However, the selection of the winning proposal involved public voting that showed that the community was favouring a different proposal than the founders. This was another moment that leadership was crucial for sustaining the participatory ethos of the project; Rachel Teagle, the museum's founding director, managed to align funders' preference with that voiced by the community. Funders' involvement was considered a challenge by some of the professionals involved in the project and their personal investment in the project has impacted the degree up to which the museum truly represents its local community. Chapter 5 has expanded on their influence that has affected even the design of the museum's furniture. The Manetti Shrem made a valuable contribution to both the community of Davis and the students of UC Davis and enabled the realisation of a museum whose design addressed a lot of the needs expressed by these communities and was selected through a voting process. Nevertheless, the museum largely reflects their own vision, their power, a fact most notably demonstrated by its name. Challenging some of the norms of the standard planning processes of museum buildings, the Manetti Shrem Museum of Art has only partly managed to balance a participatory vision with the involvement of holders of power. The need to fund the expensive endeavour limited the opportunity of opening the project more to the community. The project was launched with a series of participatory initiatives, which as discussed in section A, sought to restore the university's image, but continued with less participatory gestures, caught in the power structures that determined its very existence.

F. Participation and the tangible, bureaucratic reality of museum building projects

Accounts of participatory design initiatives not only fail to discuss the funding aspects of the projects, but also their tangible, bureaucratic reality, a reality that surrounds any building project. Moreover, as authors like Jeremy Till and Thomas Ermacora (see chapter 2) have noted, PD is still located outside mainstream architectural practice or even in clear opposition to it. Researching the building context

of each project, this thesis seeks to demonstrate that participatory planning processes are not necessarily incompatible with the structure of typical planning processes. Having the willingness and the resources to explore alternative options of museum making, institutions could incorporate in their practices participatory elements that do not replace or obstruct the structure of a museum building project, but instead enhance it.

The Derby Silk Mill Museum of Making building project was realised in accordance with the RIBA key stages of development. The use of the RIBA was imposed by HLF (the key funder of the project) which requires applicants to submit plans of RIBA work stage 1 for the first-round application and plans of RIBA stage 3 for the second-round application.[24] The project deployed the plan's flexibility which allows numerous stages to happen simultaneously. So instead of following a linear structure (strategic definition → preparation and brief → concept design → developed design → construction etc.), the project started with a more generalised definition phase (envisioning the future of Derby Silk Mill). It continued with the participatory pilot project in the ground floor of the building (Re:Make) that had its own preparation, concept design, development design and construction phase. The project then returned to the scale of the whole building, initiating the Re:Imagine programme. The project's brief did not ask designers only to articulate design intentions but also present how they would approach the participatory nature of the processes and deliver participatory workshops. Moreover, the architects could not rapidly respond to the brief and present very developed design concepts, as the museum emphasised the process over the outcome. The aim was to conclude in design concepts not predetermined by architects but co-created with experiential co-designers participating in the planning process. The Derby Silk Mill managed to pass successfully from both HLF application rounds and demonstrating the development of the project, while responding to the stages of RIBA plan.

The Derby Silk Mill was also completed following the IBI procurement model (described in chapter 4), a model that promotes fully integrated and collaborative working. It has to be noted here, that participatory processes in a museum context not

---

[24] Heritage Lottery Fund. 'Heritage Grants, Grants over £100,000, Application Guidance'. March 2018 edition, p.10.

only involve increased collaboration between the members of the general public and the team of professionals (museum staff, designers) working on the project, but also between the different professionals. Section D.4. of chapter 2 extensively referred to the challenges of museum building projects which are complex endeavours that included various stakeholders and agendas. It can be argued that participatory museum building projects are even more complex, since they involve a longer and closer collaboration between museum professionals and the building team. However, it seems that participatory initiatives can be benefited by the 'bureaucratic' aspect of the building projects, their procurement model. The project started to use the IPI model in the third planning phase that involved the redevelopment of the whole building. The model supported the participatory nature of the project, cultivating a sense of collaboration among the professional stakeholders and enabling them to deal with various challenges (such as the communicational problems among people of different professions and conflicts that emerged from the blending of different practices and approaches). The Derby Silk Mill was only the second cultural project in UK materialised under the IPI model, a fact which shows that museums seeking to do things differently, can find solutions if they are willing and are given the chance to experiment and embrace new ideas and tools.

The Manetti Shrem Museum of Art was realised under the design/build model and following the UC Davis guidelines that frame each building project on campus. The model was an unusual choice for the realisation of a museum building, and it can be argued that it was incompatible with the participatory elements of the project. As discussed in chapter 5, the model bestows more power upon the contractor and limits the architect's agency, while 'freeing' the institutional client from the difficult task of negotiating changes in the budget with the building team. Consequently, the design/model is inflexible towards change, thus inherently incompatible with the processual nature of participatory design initiatives. The design/build team has to commit to design concepts early as changes would affect the budget. It has to be noted here, that the development of the Derby Silk Mill started in 2011 and is still ongoing, whereas the Manetti Shrem Museum of Art was realised in four years, between 2012-2016. The decision of delivering the project under the design/build model clearly shows that the participatory ethos was not deeply incorporated in every aspect of the

planning project and shared by all the professionals involved. However, the fact that the museum managed to incorporate various participatory initiatives and gestures in a project realised under a building model incompatible with the notion of participation, shows that museums seeking to really challenge themselves and do things differently, can challenge the limits of very determined processes and incorporate in them innovative elements of some degrees of participation.

This section will conclude Chapter 6 by briefly summarising how the application of the Bourdieusian concept of habitus and the concepts of the theory of Communities of Practice were crucial for learning various things regarding the two cases, but also how the study of the two cases has contributed towards the acquisition of knowledge regarding these theoretical concepts.

Although the use of the Bourdieusian apparatus in the present research is not necessarily political, there are certainly political underpinnings in the discussion of initiatives that involve social groups at a very grassroots level. The concept of habitus was crucial for exploring the established patterns of behaviour distilled in the minds of the individuals involved, before the initiation of the two participatory projects. Additionally, the concept was crucial for observing how these patterns of behaviour oppose to those prescribed by participatory planning processes. Acquiring habitus is often described as a "trial and error" process as the individual gradually comes to grips with the pre-structured world. Similarly, I learned that professionals involved in the two projects, especially in the redevelopment of the Derby Silk Mill Museum of Making, had to come through a "trial and error" process throughout the different phases of the projects in order to adjust themselves to the social reality of a participatory initiative. COP theory offered a greater level of detail on how people collaborate. The lens of COP theory also showed that the two projects can be conceptualised as social processes of learning. The theory revealed those mechanisms that enable information to become knowledge within the context of the two projects. Professionals brought their own technical knowledge, experiential co-designers contributed their tacit knowledge, but it was through the interaction between these groups of people, their levels of participation in the community and with the help of different forms of leadership that influenced the projects, that information about the participatory project transformed

into a new kind of knowledge, what Hill calls "know-within" as mentioned above. Moreover, approaching the two projects through the lens of the COP theory, enabled me to assess the degree up to which the two projects stayed true to their initial participatory intentions. As discussed in section C, findings indicate that a COP has emerged in the case of Derby Silk Mill Museum of Making. This is important as it shows the degree up to which the different participants were invested in the participatory nature of the initiative and recall similar experiences and lessons learned, using a similar vocabulary.

The findings of this research corroborate a key notion of habitus, which is that it involves patterns of behaviour that are difficult to acquire but also difficult to change. As it was mentioned above, there was a resistance both from professionals and members of the general public with regards to new modes of communication and practice. However, the findings also made clear one of the limitations of habitus: the fact that it does not fully acknowledge people's willingness to change. Although change is challenging, it was observed that when offered the opportunity (especially in the case of Derby Silk Mill Museum of Making were a Community of Practice was established), a percentage of people might opt for change and gradually escape their own habitus. The length of time it takes to acquire new practices or behaviours showed the value of Communities of Practice and highlighted their potential of being used as a "managerial" or learning tool beyond the boundaries of a corporate institution and beyond the boundaries of a design initiative that only involves professional participants. This means that although COPs may emerge unintentionally, it is beneficial for the sustainability of a participatory project to encourage the emergence of such communities.

Chapter 7 Conclusion

Examining two alternative projects of museum buildings that involved increased levels of citizen participation, this thesis highlighted the opportunities available to museums seeking to do things differently -by expanding the typical planning processes- and connect with their communities even before their establishment as physical entities. Including different forms and degrees of participation, the two projects were examples of experimentation and change. This research identified the balance of power relations of parties involved in the project, teased out the challenges and the limitations of each project and explored the impact of funders and of building codes and procedures on the participatory endeavour. Not avoiding difficult questions regarding participatory projects and their intentions, this thesis has sought to provide a useful insight into actual projects, an insight that can be used by museum professionals and cultural institutions seeking to be involved in large-scale participatory initiatives. Being another piece of work that underscores the linkage between the architectural processes of museum buildings and their social objectives, this thesis has illustrated with tangible examples that participatory endeavours are not necessarily in opposition with mainstream museum-making practices. This final chapter will address the research questions that framed the research.

A. Why is there a distance between the theory of participatory design and the reality of contemporary museum making?

The theory of participatory design has been applied to other building types (mostly housing projects) but rarely applied to the creation of cultural buildings, especially large-scale buildings. Participatory design is largely considered to be contradictory to mainstream architecture and rather a time-consuming design approach that leads to outcomes of questionable quality. The reality of contemporary museum making is largely fixated on the 'image', the creation of a museum building which is aesthetically pleasurable. The theory of participatory design prioritises the process over the outcome, measuring the quality of this outcome through a different value system, a system that distances itself from the ocularcentric culture that tends to dominate contemporary museum building projects and architecture in general.

Additionally, as identified through the review of the relevant literature and illustrated in the analysis of the two case-studies, architectural building projects and participatory design processes are highly complex endeavours. The architecture of museum buildings is linked with various agendas and many institutions are facing economic challenges that allow little space for experimentation and for projects of lower pace of development. Within this climate, it is not surprising that museums rarely attempt to develop their buildings through unconventional planning processes. The rare examples of actual participatory projects of museum buildings and the limited literature that discussed the tangible aspects of these projects creates a deeper disconnection between the theory of participatory design and the reality of contemporary museum making.

Moreover, participatory design is often perceived as a threat to professionals' expertise. Although radical museum professionals like Nina Simon support the transformation of museums into participatory civic institutions, museum professionals, as illustrated in the analysis of the two projects, may regard participatory planning processes as an enterprise that is out of the limits of museum service and an effort that cannot address the conflicting demands of a museum's various communities.

The application of participatory design principles in contemporary museum projects requires a better understanding of the various power relations and stakes

involved in these projects. Only a realistic, and not a mere idealistic, exploration of participatory planning processes and museum building projects could bring these two worlds closer.

A.1. Although in literature and international research there is an awareness of the importance of visitors' needs, why is it that users are not more involved in the design processes of museum buildings?

Alternative voices within the architectural sphere call for increased participation of end-users in the creation of the physicals spaces they are going to occupy, but actual examples of participatory processes of cultural buildings are rare in the Western World. Meanwhile, various discourses -reviewed in chapter 2-, have identified a shift in museum's focus and practice, a shift that challenges their own authority and recognises visitors as active participants in the museum experience. Hooper Greenhill has also conceptualised the notion of the 'post museum', an institution which encourages various inputs and is people-focused. Chapter 2 has also discussed those discourses that envision museums as even more participatory institutions that involve people as active meaning-making visitors and identified examples of such museum practice. However, as Sara Radice, Gustav Taxen and the ReCcord report underscored, participation is not yet deeply integrated in museum design processes beyond the development of exhibitions and interactive technologies. But why are users not more involved in the design processes of museum buildings? Undoubtedly, museum planning processes are a complex undertaking and it can be challenging for non-designers to grasp abstract design concepts. Moreover, people may not wish to be committed to voluntary projects that require hours of co-designing. However, there must be more reasons why users are not involved in such projects, especially users who are museum volunteers.

As emphasised in chapter 2, museums are spaces of social struggle and through their daily practice, programmes and architecture can reproduce or challenge certain power hierarchies. The review of the relevant literature and the analysis of the two case-studies showed that design processes of museum buildings are not immune to the 'maladies' of power, not even those carried out with highly participatory intentions. Involvement of members of the general public in design processes (realised under a

participatory design, co-production, human-centred design or any other user-involvement approach) challenges social structures that have been deeply embedded in peoples' minds. Citizens may react to the bestowal of power with suspiciousness and the professionals involved may, more or less consciously, 'defend' their professional territory, obstructing the participatory effort. Perhaps museums have not yet reached these levels of change that would enable citizens to truly trust participatory museum intentions. The thesis referred to the Derby Silk Mill's difficulty of recruiting participants for the participatory workshop and to the mixed reactions of the Davis' local and student community. For decades, museums have been considered another expression of authority and many architectural projects of museum buildings are still associated with elite architects and funders, an association that could potentially disconnect the museum design processes from its audiences. Access to museums still involves a lot of psychological and physical barriers, barriers that a participatory project of museum architecture should openly address.

Another reason why end-users are not more involved in design processes is because participatory projects not only require committed museum professionals, but also committed design professionals (architects, exhibition designers, etc.), the latter not always easy to get. It is not easy for a museum to find a design firm willing to work on a large-scale project in a highly participatory way and to commit to the museum's social objectives. Firms of the restricted architectural field seek to associate themselves with iconic projects of museum architecture and institutional clients that allow them to impose their architectural vision on them as discussed in chapter 2. Participatory processes are led by different principles, though. As for the architectural firms that belong to the subordinate field, they compete for economic rewards and for their professional status, both elements being challenged by participatory processes that require the increased involvement of architects (e.g. facilitating participatory workshops, creating boundary objects for participatory sessions etc.) -thus involve more expenses and staff members- and challenge architects' single authority over design matters. Viewing the public's participation in architectural processes as the extreme opposite of mainstream architecture does not help towards an increased participation in museum design processes. Museum staff, design professionals and even construction professionals may hesitate to combine a participatory project with

the reality of building projects. The Derby Silk Mill staff referred to the challenge of convincing the contractor to consider participatory initiatives during the museum's construction phase.

However, this research does not disregard agents' ability to change and willingness for self-improvement. People working towards a collectively defined purpose and tied in processes of mutual learning can challenge existing norms that surround architectural building projects. Disregarding the fact that the public is not much involved in museum design processes, this research has still managed to identify and study cases of participatory museum architecture.

B. Recognising that architectural practice takes place in specific structures, what are these structures and why are museums caught up in them more than other building types?

This research calls museums to consider participatory architectural processes as a tool for fulfilling their social objectives. However, the research is also taking into consideration the social reality in which museum building projects are taking place, a reality that poses a lot of challenges to any participatory endeavours. Museums, just like any other building type, do not exist in a vacuum. However, as discussed in this research, museum buildings are a unique building type as through their architecture are expected to perform conflicting roles. On one hand, museum architecture is expected to act as landmark, icon and symbol, even as agent of economic regeneration both for the institution and the local area, often caught in the tension between art and architecture, as MacLeod notes. Museum capital projects are typically linked with the notion of stararchitecture which corresponds to the restricted part of the architectural field, a part associated with the powerful elite. Simultaneously, museums are more and more expected to expand the sphere of their operations, pursue more social objectives and become more participatory, with a robust literature having linked museum architecture with the fulfilment of this function as well. However, the notion of a socially oriented -and even more a participatory- museum seems to be incompatible with the notion of stararchitecture, an architecture that addresses more the needs of its powerful clients and less the needs of the actual users of the building space. Museums are eventually caught within conflicting agendas and demands and within

the struggle and conflict that are inherent in social space. Even alternative projects of museum architecture, such as the Manetti Shrem Museum of Art, cannot escape conflicting agendas. The Manetti Shrem Museum of Art had to act as symbol of the university's artistic legacy (symbolic and cultural capital), entrench new relationships between the university and powerful patrons, address specific educational needs and needs articulated by both the campus and the local (and extremely diverse) community and be compatible with personal agendas in addition to a university agenda that was aiming to redefine the damaged image of UC Davis's leadership. The example of the Manetti Shrem, which struggled to balance the expectations of its rather powerless community with a university agenda and with the expectations voiced by its powerful funders, vividly illustrates the power structures within which museum buildings are caught.

C. How did the case-studies of museums produced through participatory processes manage to do architecture in a different way?

The analysis of the two case-studies showed that the two institutions managed to produce the museum buildings through alternative design processes by working with and not in opposition to standard buildings codes and processes, by redefining the boundaries of professional roles, by challenging their own institutional authority and trusting the skills of their communities and by navigating change and the uncertainty that often accompanies participatory endeavours.

Both museums managed to deliver their building projects through participatory planning processes, not by swimming against the tide, but by making the most of their dependencies, of the codes and guidelines that framed their building processes. Although codes and buildings guidelines (especially those articulated by UC Davis) can be considered another tangible manifestation of power, both museums reacted to the status quo by creating various opportunities for citizen involvement in planning processes. The Derby Silk Mill developed a more systematic approach towards its participatory redevelopment but delivering the planning phases of the project in accordance with the RIBA plan of work. The institution has also capitalised on the benefits of the IPI procurement model. The Manetti Shrem Museum of Art has also managed to incorporate participatory elements and gestures in a project delivered

under the Design/Build model, a model that is not ideal for participatory projects as discussed in chapter 5.

Both projects have also been made possible by challenging the boundaries of professional roles and institutional authority. Heumann Gurian, MacLeod, Hooper-Greenhill, Butler and Simon are among those scholars who have identified a shift in museums operations and have called museums to expand their practice in order to fulfil their social role. Projects like the Derby Silk Mill challenge the division between what Elffers and Sitzia have defined as the 'content-focused' (e.g. curators) and the 'audience-focused' practitioners.[1] Developing new positions, such as that of the Co-production Curator, the Derby Silk Mill Museum of Making managed to embed the participatory ethos throughout the institution and encouraged all museum teams to collaborate with each other and with the other participants and contribute their time and skills to the redevelopment of the museum through participatory processes. The shift in the museum's practice and the challenge of the staff's single authority over museum matters have of course caused conflict. However, the Derby Silk Mill attracted and retained people willing to embrace this new work culture. Moreover, the museum trusted its community's skills and knowledge on making and used it in order to study, interpret and exhibit its collections, as well as create the appropriate spaces for their housing. The museum staff of the Manetti Shrem Museum of Art, and especially the founding director, have also stepped outside the boundaries of their professional role, challenging their own authority and inviting the public's input regarding the spatial programme of the museum and the selection of its design.

The projects have also managed to realise their participatory visions by allying with the right design partners. The review of the relevant literature referred to discourses which envision a new architectural role that does not solely refer to the creation of physical structures (Till and Schneider) and is not solely based on professional knowledge and professional codes of conduct (Till, Cuff, Gamez and Rogerts). Derby Silk Mill required architects to do much more than just design the redevelopment and the extension of the museum and work in an untypical way and pace. Bauman Lyons

---

[1] Anna Elffers and Emilie Sitzia, 'Defining Participation: Practices in the Dutch Art World' in Kayte McSweeney and Jen Kavanagh (eds), *Museum Participation, New Directions for Audience Collaboration* (Edinburgh and Cambridge: Museums Etc Ltd., 2016), p. 38-67 (p.59).

went beyond the limits of mainstream architectural practice by not just developing design concepts but also developing and facilitating participatory design workshops. Collaborating with museum professionals, other designers and museum partners (experiential co-designers) in processes of knowledge-exchange, Bauman Lyons developed a new kind of knowledge, what Till calls a 'know-within', as stated in chapter 2. Bauman Lyons, SO-IL and BCJ architects, addressing unusual design briefs or very detailed design briefs shaped through participatory processes, had to question their sole authority over matters of space and constantly reflect on their decisions and actions in order to meet the expectations of their clients.

The Derby Silk Mill has managed to create museum architecture in a different way also by experimenting and changing its approach towards architectural projects, focusing more on the processes and less on the design outcomes. The Museum of Making used the architectural processes as a vehicle for realising its social role, empowering its community by involving the public and its skills in the development of the museum, and by creating a sense of shared ownership over the whole endeavour and its outcomes.

C.1. How can the analysis of these projects inform the first steps towards a participatory model for museum architecture?

The analysis of the two case-studies showed that a participatory museum endeavour should begin with a co-production of a collective vision about the project. Design projects and participatory design processes ensues conflict that emerges from the different viewpoints and personalities involved. Shaping a collective vision and articulating the constraints (e.g. budget) that could affect the design outcome is important for a sense of a shared venture and is a common element of participatory design models, such as the PD model developed by Elemental (see section C.6., chapter 2). As museum architectural projects often involve external funding bodies, it is important to ensure that the funder is aware of the social objectives and the 'peculiarities' (time, focus on processes rather than outcomes) of the participatory planning processes.

Another key aspect of the endeavour is the creation of a stable group of people/volunteers that will consistently participate in the participatory processes of the project. Sanoff describes this element as a step of a participatory design process,[2] but I will describe it as an ongoing process that should take place throughout the project. The group of volunteers should constantly grow, with new members entering it. Initiating a participatory project by employing volunteers can be dangerous as the institutions may choose to or be accused of collaborating with people that represent certain community views and needs, suppressing other voices. At the other end of the spectrum, the role of volunteers is critical for the success of the project. Being frequent participants of design workshops, they will gradually accumulate knowledge regarding design matters, understand design concepts better and be more confident to submit their own input when collaborating with designers. This is important, as both projects highlighted experiential co-designers' struggle with the discussion of design concepts. Being provided with opportunities to become competent participants, experiential co-designers will participate in a more meaningful way in the design processes. Moreover, the volunteers will act as mediators of the participatory ethos between the museum and the community, disseminating the participatory intentions of the institution in a more direct way, and thus attracting more participants in the participatory planning processes. Of course, museums seeking to design or redevelop their buildings through participatory planning processes should offer a range of volunteer opportunities with varying degrees of commitment. Requiring the same degree of commitment from all volunteers will again prevent people with certain lifestyles (e.g. parents of young children, full-time working adults) to participate in the processes.

As the next step of the model, findings suggest that the institution should decide in which phases of the design process participants would be involved (development, implementation or/and evaluation phase). Sanoff advices the same.[3] As underscored above, the two-case studies managed to deliver participatory planning processes within the limits of more traditional building codes and frameworks. Museums working on large-scale projects will have to follow particular codes thus, it is essential to decide early which development phases will include participatory elements. Museum and

---

[2] Henry Sanoff, *Community Participation Methods in Design and Planning* (USA: Wiley, 1999), p.11.
[3] *Ibid*.

design professionals involved in the making of the Museum of Making suggested that institutions seeking to embark on a participatory project of museum architecture should start small. The Silk Mill tested its design methodology with the Re:Make pilot project. When planning its redevelopment, the museum already had the physical space necessary for delivering a pilot project. However, this is not realistic for museums created from scratch and not under the umbrella of a bigger institution (like the Manetti Shrem Museum of Art that was part of UC Davis campus).

Another key step of a participatory design project is the selection of the right design partners. The selection of design partners can be an opportunity for another participatory element (such as the community voting process in the design/build competition of the Manetti Shrem Museum of Art), or can take place in a more traditional way (like the tender process of Derby Silk Mill) that bestows more power upon the institution. As mentioned above, participatory projects require increased involvement of design professionals in that they should work more with other stakeholders and less remotely from their studio. The research findings suggested that architects are more committed to the ideas generated through the participatory processes when taking part in them, so the museum (as an institutional client) should ideally request the involvement of a large part of the architectural team and especially people who are in higher hierarchical positions.

Both the Manetti Shrem Museum of Art (being part of a campus) and Derby Silk Mill (being a redevelopment of an existing building) had the physical spaces necessary for hosting participatory processes (workshops, exhibitions, community fora, etc.). However, this could not be the case for museum buildings created from scratch. Thus, museums seeking to involve end-users in their planning should ensure that they have the physical spaces necessary for realising the various participatory activities. For instance, local authority museums could use other community spaces (schools, community centres, etc.). Museums could also use digital media as platforms for communicating and sustaining their participatory endeavour. The Derby Silk Mill created a detailed account of the project in Tumblr, while the Manetti Shrem Museum of Art used Facebook to communicate the design/build competition proposals and invite people to vote.

The next stage involves the facilitators of the PD process who should identify and select the participatory methods that are deemed appropriate for reaching the set objectives. The review of the relevant research showed that these endeavours have a wide range of methods and techniques to choose among. Designers could also develop their own methods and tools and employ technological advances to facilitate the exchange of knowledge between the professionals and the experiential co-designers. The next stage is the application of the selected participatory activities. Finally, the implemented methods should be evaluated in order to examine to what degree they have met the set goals.[4]

Participatory projects of museum architecture should also acknowledge and deal with conflict. Conflict is a healthy and creative component of participatory initiatives and mutual learning processes and participatory planning processes of museum buildings should encourage the cultivation of a climate that allows conflict to be expressed and to be discussed, eventually reaching consensus. The use of the IPI procurement model has enabled Derby Silk Mill to deal with conflict in the level of collaboration between the different professionals involved in the project. However, the museum has also tried to embed a similar, non-judgemental approach in the level of collaboration with experiential co-designers.

As repeated multiple times in this thesis, participatory planning processes require a lot of time and energy from all parties involved. Thus, an institution embarking on a participatory project should have collectively agreed-upon goals, a pool of experiential co-designers committed to the project, carefully selected design partners and participatory methods and should allow space for experimentation, trial and error and disagreement.

Future research and summary of this thesis' contribution

Future multidisciplinary research could shed more light on participatory projects of museum architecture by approaching the issue through a psychological perspective. For instance, it has been noticed that people with more aggressive or

---

[4] Sanoff, *Community Participation Methods in Design and Planning*, p.12.

talkative personalities tend to dominate the participatory activities.[5] A thorough research of communicational and psychological barriers implicated in participatory museum projects or the development and testing of further participatory toolkits and techniques could benefit the practice of museum practitioners, architects and designers involved in future large-scale participatory museum projects.

What this research has sought to do is to document the spectrum of opportunities, the toolkits and techniques, available to institutions and professionals seeking to practice architecture and museum-making in a different way. Exploring two exceptional museum projects, the thesis highlighted that participatory initiatives do not necessarily have to 'swim against the tide' but instead can complement existing practice of (museum) architecture. The thesis rooted participatory projects of museum architecture in their very tangible reality, the 'burdens' that surround any architectural project which primarily concern money and official codes and guidelines. Simultaneously, it placed these projects in their social reality, referring to the power structures within which the two projects were caught. Moreover, the thesis analysed the two case-studies as not necessarily examples of success but as examples of innovation in practice, seeking to inspire and encourage similar future ventures. Museum architecture matters and museum architecture should respond to the current social reality. It should actively react to the social inequalities and injustices by embracing alternative modes of practice, modes that place the members of the general public at the heart of the creation of a new museum building. A feasible, realistic endeavour as this thesis has demonstrated.

---

[5] Baltazar et al,, 'From physical models to immersive collaborative environments: testing the best way to use representation for homeless people visualise and negotiate spaces', 14 Convencion Cientifica De Ingeniera Y Arquitectura, 2-5 December (2008), pp. 1-6 (p.1) and Creighton quoted by Henry Sanoff, 'Multiple Views of Participatory Design', *Focus*, vol.8, no. 1(2011), pp.11-21 (p.17).

Bibliography

A New Museum for UC Davis, Nelson Gallery, 2015 <https://davisdowntown.com/event/make-new-museum-uc-davis-nelson-gallery/ > [1 September 2019].

Albrecht, Johann, 'Towards a Theory of Participation in Architecture: An Examination of Humanistic Planning Theories', *Journal of Architectural Education*, vol.42, no.1 (1988), pp.24- 31.

Alexander, Christopher, *The timeless way of building* (NY: Oxford University Press, 1979), p. xi.

Allsopp, Bruce, *Towards a Humane Architecture* (London: Frederick Muller, 1974).

Anderson, Mark, 'UC Davis begins early discussions on creating urban center campus', *Sacramento Business Journal*, 29/1/2015 <https://www.bizjournals.com/sacramento/news/2015/01/29/uc-davis-begins-early-discussions-on-creating-an.html> [accessed 22 January 2019].

Anderton, Frances, 'Museum design in Los Angeles: the beginning of the end of the "dinosaurs"?', *Museum International* (UNESCO), vol.49, no.4 (1997), pp. 20-24.

Aravena, Alejandro and Iacobelli, Andres, *Elemental: Incremental Housing and Participatory Design Manual* (Berlin: Hatje Cantz, 2013).

Archer, John, 'Social Theory of Space: Architecture and the Production of Self, Culture, and Society', *Journal of the Society of Architectural Historians*, vol. 64, no.4 (2005), pp. 430-433.

Architectural Assistant from the Bauman Lyons Architects, interview by the author, audio recording and email communication, The Strand, Derby Museum and Art Gallery, UK, 19 June 2018.

Arnstein, R. Sherry, 'The ladder of participation', *Journal of the Institute of American Planning Association*, vol.35, no.4 (1969), pp.216-224.

Austin, Tricia, 'The designer's role in museums that act as agents of change' in Macleod et al. (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), p. 73-89.

Awan, Schneider et al., *Spatial Agency: Other Ways of doing Architecture* (NY: Routledge, 2011).

Baggins End Domes, <http://housing.ucdavis.edu/housing/baggins-end-domes.asp > [accessed 20 August 2017].

Balka, Ellen, 'Action for health' in Robertson, Toni and Simonsen, Jesper (eds), *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp. 257-280.

Baltazar et al, 'From physical models to immersive collaborative environments: testing the best way to use representation for homeless people visualise and negotiate spaces', 14 Convencion Cientifica De Ingeniera Y Arquitectura, 2-5 December (2008), pp. 1-6.

Bannon, Lian J. and Ehn, Pelle, 'Design: design matters in Participatory Design' in Robertson, Toni and Simonsen, jesper (eds), *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp.37-63.

Barki, Henri and Hartwick, Jon, 'Rethinking the Concept of User involvement', *MIS Quarterly,* vol.13, no.1 (1989), pp.53-63.

Beauregard, Robert, 'We blame the building! The architecture of distributed responsibility', *International Journal of Urban and regional research*, vol. 39, no. 3 (2015), pp. 533-549.

Bell, Bryan, 'Finding Clients' in Bell, Bryan (ed), *Good deeds, good design community service* (New York: Princeton Architectural Press, 2004), pp. 22-58.

Bell, Bryan, 'Preface' in Bryan Bell and Katie Wareford (eds) *Expanding Architecture: Design as Activism* (USA: Metropolis Books, 2008), pp. 14-17.

Bell, Bryan. 'Architecture as Artifact: Housing for Migrant Farmworkers' in Bell, Bryan (ed), *Good deeds, good design community service* (New York: Princeton Architectural Press, 2004), pp. 174-181.

Bennett, Tonny, 'Aesthetics and Politics in the Work of Pierre Bourdieu', *New Literary History*, vol.38, no.1 (2007), pp. 201-228.

Berelowitz, Jo-Anne, 'The Museum of contemporary art, Los Angeles: An account of collaboration between artists, trustees and an architect' in Pointon, Marcia (ed), *Art Apart, Art Institutions and Ideology Across England and North America* (Manchester: Manchester University Press, 1994), p. 267-284.

Bienkowski, Piotr, 'No longer us and them. How to change into a participatory museum and gallery. Learning from the Our Museum Programme', *Paul Hamlyn Foundation* (UK, 2016).

Binder et al., 'Participation in Design Things', in Binder et al. (eds), *Design Things* (USA: MIT Press, 2011), pp. 157-182.

Binder, Brandt et al., 'Design participation(-s) – a creative commons for ongoing change', *CoDesign*, vol.4, no.2 (2008), pp. 79-83.

Björgvinsson, Erling EBjarki, 'Open-ended participatory design as prototypical practice', *CoDesign*, vol.4, no.2 (2008), pp.85-99.

Blaikie, Norman, *Designing Social Research* (Cambridge: Polity Press, 2000).

Blouin, Melissa, *UC Davis releases 10-year Strategic Plan*, 2018, <https://www.ucdavis.edu/news/uc-davis-releases-10-year-strategic-plan > [accessed 22 April 2019]

Bourdieu et al., *The weight of the world: Social Suffering in Contemporary Society*, Translated by Parkhurst et al. (USA: Stanford University Press, 1999).

Bourdieu, Pierre, Johnson, Randal (ed), *The Field of Cultural Production: Essays on Art and Literature* (New York: Columbia University Press, 1993).

Bourdieu, Pierre and Wacquant, J. D. Loïc, *An invitation to reflexive sociology* (Cambridge: Polity Press, 1992).

Bourdieu, Pierre, 'Site Effects' in Bourdieu et al. (eds), *The weight of the world: Social Suffering in Contemporary Society*, Translated by Parkhurst et al (USA: Stanford University Press, 1999), p. 123-129.

Bourdieu, Pierre, 'Social Space and Symbolic Power', *Sociological Theory*, vol.7, no.1 (1989), pp. 14-25.

Bourdieu, Pierre, 'The forms of capital', In Richardson, G. John (ed) *Handbook of Theory and Research for the Sociology of Education* (New York: Greenwood Press, 1986), pp.241-258.

Bourdieu, Pierre, 'To the Reader' in Bourdieu et al. (eds), *The weight of the world: Social Suffering in Contemporary Society*, Translated by Parkhurst et al, (USA: Stanford University Press, 1999), p.1-2.

Bourdieu, Pierre, 'Understanding' in Bourdieu et al. (eds) *The weight of the world: Social Suffering in Contemporary Society*, Translated by Parkhurst et al, (USA: Stanford University Press, 1999), pp. 607-626.

Bourdieu, Pierre, 'You said "Popular"?' in Badiu et al. (eds), *What is people?* Translated by Jody Cladding (NY: Columbia University Press, 2016), pp. 32-48.

Bourdieu, Pierre, *Algeria 1960: The disenchantment of the World*, Translated by Richard Nice, (GB: Cambridge University Press, 1978).

Bourdieu, Pierre, *Outline of a Theory of Practice*, Translated by Richard Nice (UK: Cambridge University Press, 1977).

Bourdieu, Pierre, *Practical Reason, On the Theory of Action* (Stanford, California: Stanford University Press, 1998).

Bourdieu, Pierre, The Logic of Practice, Translated by Richard Nice, (Stanford, California: Stanford University Press, 1990).

'Bourdieusian' or 'Bourdieuian', BSA Bourdieu Study Group, British Sociological Association, 2012 <https://bsabourdieu.wordpress.com/2012/11/08/bourdieusien-or-bourdieuien/> [accessed 4 March 2019].

Brand, Stewart, *How buildings learn: what happens after they're built* (USA: Viking, 1994).

Brandt et al., 'Ways to engage telling, making and enacting' in Robertson, Toni and Simonsen, Jesper (eds), *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp. 145-181.

Bratteteig et al., 'Methods: organising principles and general guidelines for Participatory Design projects' in Robertson, Toni and Simonsen, Jesper (eds), *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp. 117-143.

Broady, Maurice, 'Social Theory in Architectural Design' in *Robert Gutman, People and Buildings* (USA: Transaction Publishers: 2009), pp.171- 185.

Broffman, Andrew, 'The Building Story: Architecture and Inclusive Design in Remote Aboriginal Australian Communities', *The Design Journal*, vol.18, no.1(2015), pp. 107-134.

Broome, Jon, 'Mass housing cannot be sustained', in Blundell Jones et al. (eds), *Architecture and Participation* (NY: Spon Press, 2005), pp.65- 75.

Burns et al, 'Transformative Design', Red Paper 02. *UK Design Council*, (2006), pp.1-33.

Butler, Tony, 'Imagining the Happy Museum' in Gabriel et al.(eds), *Museum of Ideas, Commitment and Conflict*, (UK: MuseumsEtc, 2011), pp.32-51.

Carp, C. John, 'Design participation: New roles, new tools' in Henry Sanoff (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp.63-70.

Centre for Cities*, Cities Data Tool*, 2016 < http://www.centreforcities.org/data-tool/#graph=table&city=derby&city=national-average&indicator=working-age-population-with-no-formal-qualifications\\single\\2016&sortOrder=high> [accessed 30 August 2018]

Chabria, Anita, 'Pepper-sprayed students outraged as UC Davis tried to scrub incident from web', *The Guardian*, 14 April 2016 <https://www.theguardian.com/us-news/2016/apr/14/university-of-california-davis-paid-consultants-2011-protests> [accessed 22 January 2020].

Cheng, Adrian, 'Afterword' in MacLeod et al. (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp. 451-452.

Chokshi, Niraj, 'U.C. Davis Chancellor Resigns Under Fire', *The New York Times*, 9 August 2016. <https://www.nytimes.com/2016/08/10/us/embattled-university-of-california-davis-chancellor-resigns.html> [accessed 1 August 2019].)

Ciolfi et al. 'Articulating co-design in museums: reflections on two participatory processes', CSCW '16 Computer Supported Cooperative Work and Social Computing. New York, ACM. (2016), p.13-25.

City of Davis Arts & Cultural Affairs and Arts Alliance Davis, 'Strategic Plan for Creative Programs' (Davis, 2017).

Civic Amenities Committee, Sacramento Metropolitan Chamber of Commerce, *Civic Amenities Strategic Plan 2014-2025* (Sacramento, 2014).

Cleaver, Frances, 'Institutions, Agency and the Limitations of Participatory Approaches to Development' in Cooke, Bill and Kothari, Uma (eds), *Participation: the new tyranny?* (USA: Zed Books, 2001), pp. 36-55.

Clough, Peter and Nutbrown, Cathy, *A student's guide to methodology* (UK: Sage Publications, 2002).

Collier, Jane Ray, 'Moral Imagination and the practice of architecture', in Ray, Nicholas (ed), *Architecture and its ethical dilemmas* (London and NY: Taylor&Francis,2005), pp. 89-106.

Come to the Fall Convocation, 2012 <https://www.ucdavis.edu/news/come-fall-convocation//> [accessed 22 January 2020].

Comeiro, C. Mary, 'Community Design: Idealism and entrepreneurship' in Sanoff, Henry (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp.21-38.

Comeiro, C. Mary, 'Design and Environment: 20 years of Community Architecture in Sanoff, Henry (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp. 49-62.

Comments and Feedback on Design Deliberation: An Exhibition of Three Competing Museum Designs <https://www.facebook.com/events/503579933036362/> [accessed 15 March 2018]

Construction Industry Training Board, 'Industry guidance for Clients' (Norfolk, 2015).

Cooke, Bill and Kothari, Uma, 'The case of Participation as Tyranny' in Cooke, Bill and Kothari, Uma (eds), *Participation: the new tyranny?* (USA: Zed Books, 2001), pp. 1-14.

Crawford, Margaret, 'Can Architects Be Socially Responsible?' in Ghihardo (ed.), *Out of Site: A Social Criticism of Architecture* (Seattle: Bay Press, 1991), pp.2-45.

Creswell, W. John, *Qualitative Inquiry and Research Design, Choosing one among five approaches* (USA: Sage Publications, 2007).

Criss, Shannon, 'Small Town Center' in Bell, Bryan (ed), *Good deeds, good design community service* (New York: Princeton Architectural Press, 2004), pp. 208-215.

Cross Cultural Centre, History <https://ccc.ucdavis.edu/history> [accessed 22 January 2020]

Cross, Nigel, *Design participation: Proceedings of the design research society's conference* (London: Academy Editions, 1972).

Cuff, Dana, *Architecture: The Story of Practice* (USA: MIT Press, 1992).

Cupers, Kenny, 'Introduction' in Cupers, Kenny (ed), *Use matters: An alternative history of architecture* (UK, USA: Routledge, 2013), pp. 1-12.

Dandler, Christian, 'The construction of fictional space in participatory design practice', *CoDesign*, vol. 6, no. 3 (2010), pp. 167-182.

David L, 'Communities of Practice (Lave and Wenger)', *Learning Theories*, 16 July 2014 <https://www.learning-theories.com/communities-of-practice-lave-and-wenger.html.> [accessed 18 June 2019].

Davis Museum Design Presentation SO-IL, 2013, UC Davis.

Davis, Douglas, *The museum transformed: Design and culture in the post-Pompidou age* (NY: Abbeville Press, 1990).

Day, Christopher and Parnell, Rosie, *Consensus Design: socially inclusive process* (Oxford, Boston: Architectural Press, 2003).

Day, Jeffrey, Everyone invited to 'topping out' celebration at Shrem Museum, 2015 <https://www.ucdavis.edu/news/everyone-invited-topping-out-celebration-shrem-museum/> [Accessed 10 January 2018].

Day, Jeffrye, UC Davis Alumni Artist Links Community to New Museum, 2016. <https://lettersandscience.ucdavis.edu/news/uc-davis-alumni-artist-links-community-new-museum > [accessed 1 September 2019].

De Carli, Beatrice, 'Explorations in Participatory Design for equitable cities', *Architecture sans Frontieres International*, (2014), pp.1-4.

De Carlo et al, 'Architecture is too important to leave to the architects: a conversation with Giancarlo De Carlo', *Volume*, 2005 < http://volumeproject.org/architecture-is-too-important-to-leave-to-the-architects-a-conversation-with-giancarlo-de-carlo/> [accessed 20 May 2019].

De Carlo, Giancarlo, 'An Architecture of Participation', *Perspecta*, no.17 (1980), pp.74-79.

De Carlo, Giancarlo, 'Architecture's Public' in Blundell Jones et al (eds), *Architecture and Participation* (NY: Spon Press, 2005), pp. 3-22.

De Roedt, Kim, 'Tracing the History of Socially Engaged Architecture' in Farhan, Karim (ed), *The Routledge Companion to Architecture and Social Engagement* (London: Routledge, 2018), pp. 71-84.

Denzin K. Norman and Lincoln S. Yvonna, 'Introduction' in Denzin K. Norman and Lincoln S. Yvonna (eds), *Strategies of Qualitative Inquiry* (USA: Sage Publications, 2003), pp. 1-45.

Derby City and Neighbourhood Partnerships, *Health and wellbeing-everyone's business 2014-2019, Derby's Health and Wellbeing Strategy* (Derby, 2014).

Derby City Council, *Economic Assessment, Executive Summary* (Derby, 2010).

Derby City Council, *Regeneration our city overview and scrutiny board, Report of the Acting Strategic Director of Communities and Place, Derby Museums Trust – Annual Report Summary* (Derby, 2015).

Derby Museums and Art Gallery, *The Silk Mill Project, Equality Impact, Needs and Requirements Assessment Form* (Derby, 2008).

Derby Museums gets green light from the National Lottery to Build Museum of Making at Derby Silk Mill <https://www.derbymuseums.org/news/derby-museums-gets-green-light-from-the-national-lottery-to-build-museum-of-making-at-derby-silk-mill > [accessed 10 January 2018].

Derby museums move to trust control, 2012 < https://www.bbc.co.uk/news/uk-england-derbyshire-19787405 > [accessed 1 August 2017].

Derby Museums, *Derby Silk Mill Museum of Making: How we are making history, version 1.0* (Derby, 2014).

Derby Museums, *Human-Centred Design & Co-production Handbook, Version 4* (Derby, 2016).

Derby Silk Mill Museum of Making, *Activity Plan* (Derby)

Derby Silk Mill Museum of Making, *Art of Artefacts, Workshop 1 Record* (Derby.

Derby Silk Mill Museum of Making, *Art of Artefacts, Workshop 2 Record* (Derby).

Derby Silk Mill Museum of Making, *Art of Artefacts, Workshop 3 Leach Proposal* (Derby, 2016).

Derby Silk Mill Museum of Making, *Re:Imagine Maker in Residence Co-Production Workshops, Summary of Workshop Findings by Bauman Lyons Architects* (Derby, 2017).

Derby Silk Mill museum to recruit citizen curators, 2013 <https://www.bbc.co.uk/news/uk-england-derbyshire-24346142 > [accessed 20 August 2018].

Derby Silk Mill, *Draft Interpretation Plan* (Derby,2017).

Derby Silk Mill, Re:Make promotional leaflets.

Derby Silk Mill, Reimagine, promotional leaflet, email version, September 2016.

Derby's Silk Mill museum mothballed for two years, 2011, <https://www.bbc.co.uk/news/uk-england-derbyshire-12955156> [accessed 6/12/2019].

Derbyshire County Council, *Derbyshire Local Economic Assessment 2014, version 1.1.* (Derbyshire, 2014).

Dewsbury Strategic Development Framework, Bauman Lyons website, <https://baumanlyons.co.uk/projects/dewsbury > [1 May 2018].

Dillon, Michele, *Introduction to Sociological Theory. Theorists, Concepts and their Applicability to the Twenty- First Century* (USA, UK: Wiley -Blackwell, 2010).

Doering, D. Zahava, 'Balancing Power: Users and Museums', keynote address, Museums (em)power conference, School of Museum Studies, University of Leicester, 13-14 September 2018.

Doering, D. Zahava, 'Strangers, Guests or Clients? Visitor Experiences in Museums'. Paper Presented at a conference, Managing the Arts: Performance, Financing, Service, Weimar, Germany, March 17-19, 1999, p. i- 27.

Dor, Carmel, UC Davis alumni, Manetti Shrem Museum of Art, Visitor Services Associate, Former Coordinator of Student Engagement, interview by the author, audio recording, Manetti Shrem Museum of Art, UC Davis, California, USA, 13 March 2018.

Editorial, 'Mental Sets and Museum Architecture', *Museum Management and Curatorship*, vol.16, no.4(1997), pp.329-336.

Ehn et al, 'Participation in Design Things', in Ehn et al (eds), *Design Things* (USA: MIT Press, 2011), pp. 157- 182.

Elffers, Anna and Sitzia, Emilie, 'Defining Participation: Practices in the Dutch Art World' in McSweeney, Kayte and Kavanagh, Jen (eds), *Museum Participation, New Directions for Audience Collaboration* (Edinburgh and Cambridge, Museums Etc Ltd., 2016), p. 38-67.

Ellin, Nan, 'Participatory Architecture on the Parisian Periphery: Lucien Kroll's Vignes Blanches', *Journal of Architectural Education*, vol. 53, no.3(2000), pp. 178-183.

Email from Timothy McNeil to author, 13 November 2018.

Emmons, Paul and Mihalache, Andrea, 'Architectural handbooks and the user experience' in Cupers, Kenny (ed), *Use matters: An alternative history of architecture* (UK, USA: Routledge, 2013), pp. 35-50.

Envision UC Davis, Ready, Set, Go! Staff-Only Event Next: 'Reimagining Our Work', 2016 <https://www.ucdavis.edu/news/envision-uc-davis-ready-set-go> [accessed 22 January 2020].

Envision UC Davis: A Collaborative Forecasting Game, <http://www.iftf.org/envisionucdavis/> [accessed 1 June 2018].

Eriksson et al., Final Project Report RECcORD - Rethinking Cultural Centres in a European Dimension (2015-2017), *Aarhus University*, p.1-40.

Ermacora, Thomas, *Recoded City: Co-Creating Urban Futures* (UK: Routledge, 2015)

Exell, Karen, 'Community Consultation and the Redevelopment of Manchester Museum's Ancient Egypt Galleries' in Golding, Viv (ed), *Museums and Communities: Curators, Collections and Collaboration* (London: Bloomsbury Publishing, 2013), pp. 130-142.

Fallan, Kjetil, 'Architecture in Action: Traveling with actor-network theory in the land of architectural research', *Architectural Theory Review*, vol.16, no. 2 (2011), pp. 184-200.

Farnsworth et al, 'Communities of Practice as a Social Theory of learning: a Conversation with Etienne Wenger', *British Journal of Educational Studies*, vol. 64, no.2(2016), pp.139-160.

Faulconbridge, R. James, 'The Regulation of Design in Global Architecture Firms: Embedding and Emplacing Buildings', *Urban Studies,* vol.46, no.12 (2009), pp. 2537–2554.

Feast, Luke, 'Professional perspectives on collaborative design work', *CoDesign,* vol.8, no.4 (2012), pp. 215-230.

Feldman, M. Roberta, 'Activist Practice: The Risky Business of Democratic Design' in Bell, Bryan (ed), *Good deeds, good design community service* (New York: Princeton Architectural Press, 2004), pp. 108-113.

Fell, Andy, *UC Davis Updates Scenario for Long-Range Development Plan*, 2016 <https://www.ucdavis.edu/news/uc-davis-updates-scenario-long-range-development-plan> [accessed 22 January 2020].

Fisher, Tomas, 'Foreward' in Bell, Bryan and Wareford, Katie (eds*), Expanding Architecture: Design as Activism* (USA: Metropolis Books, 2008), pp. 8-13.

Fleming, David, 'Positioning the museum for social inclusion', in Sandell, Richard (ed), *Museums, Society, Inequality* (London and NY: Routledge, 2002), pp. 213- 224.

Flinders J. David and Mills E. Geoffrey, *Theory and Concepts in Qualitative Research, Perspectives from the field* (NY: Teachers College Press, 1993).

Fogle, Nikolaus, *The Spatial Logic of Social Struggle: A Bourdieuian Topology* (USA: Lexington Books, 2011)

Forty, Adrian, 'Future Imperfect' in Borden et al. (eds), *Forty Ways to Think about Architecture: Architectural History and Theory Today* (USA: John Wiley & Sons, 2014), pp. 17- 32.

Forty, Adrian, *Words and Buildings, A vocabulary of Modern Architecture* (London: Thames & Hudson, 2004).

Fox, Hannah, Director of Projects and Programmes at Derby Museums Trust, interview by the author, audio recording, The Derby Silk Mill Museum of Making, UK, 6 February 2018.

Fox, Stephen, 'Communities Of Practice, Foucault And Actor-Network Theory', *Journal of Management Studies*, vol. 37, no.6 (2000), pp.853-868.

Frampton, Kenneth, *Modern Architecture, A Critical History* (London: Thames and Hudson, 1980).

French, Matthew Anthony, *Change by Design: Building Communities Through Participatory Design* (New Zealand, Blurb Books 2011).

Fretton, Tony, 'A response to Words and Buildings' in Borden et al (eds), *Forty Ways to Think about Architecture: Architectural History and Theory Today* (USA: John Wiley & Sons, 2014), pp. 243-248.

Friedersdorf, Conor, 'Spending $1 Million to Get Rid of a Single Bureaucrat', *The Atlantic*, 31 March 2017 <https://www.theatlantic.com/politics/archive/2017/03/spending-1-million-to-get-rid-of-one-bureaucrat/521502/> [accessed 22 January 2020]

Gabler, Maralee, 'Mobile Studio', in Bell, Bryan (ed), *Good deeds, good design community service* (New York: Princeton Architectural Press, 2004), pp. 124-131.

Gamez, L. Jose and Rogers, Suzan, 'An architecture of Change' in Bell, Bryan and Wareford, Katie (eds), *Expanding Architecture: Design as Activism* (USA: Metropolis Books, 2008), pp. 18-25.

Gans, J. Herbert, *People & Plans. Essays on Urban Problems and Solutions* (USA: Basic Books Inc., 1968).

Garchik, Leah, 'Honoring artists, art at Jan Shrem and Maria Manetti Shrem museum', *San Francisco Chronicle*, 1 November 2016, https://www.sfchronicle.com/entertainment/garchik/article/Honoring-artists-art-at-Jan-Shrem-and-Maria-10426056.php#photo-11678124

Garofoli, Joe, *UC Davis pepper-spray officer awarded $38,000*, 2016 <https://www.sfgate.com/politics/joegarofoli/article/UC-Davis-pepper-spray-officer-awarded-38-000-4920773.php> [accessed 22 January 2020].

Gaventa, John, 'Towards participatory governance: assessing the transformative possibilities' in Hickey, Samuel and Giles, Mohan (eds), *Participation, from tyranny to transformation?: exploring new approaches to participation in development* (UK: Zed Books, 2004), pp.25-41.

Giancarlo De Carlo, <http://www.spatialagency.net/database/giancarlo.de.carlo> [accessed 23 May 2017].

Gianulias, Koula, *Manetti Shrem Museum of Art Mounts Major Exhibition of Work by California Artist Wayne Thiebaud*, 2017 <https://www.ucdavis.edu/news/manetti-shrem-museum-art-mounts-major-exhibition-work-california-artist-wayne-thiebaud/ > [accessed 8 October 2019].

Gibson, Lisanne, 'Piazzas or Stadiums. Toward an Alternative Account of Museums in Cultural and Urban Development', *Museum Worlds: Advances in Research*, no.1(2013), pp. 101-112.

Giebelhausen, Michaela, 'Introduction' in Giebelhausen, Michaela (ed), *The architecture of the museum: symbolic structures, urban contexts* (Manchester: Manchester University Press, 2003), pp. 1-14.

Giebelhausen, Michaela, 'Museum Architecture: A brief History' in MacDonald, Sharon, *Blackwell companions in cultural studies: A Companion to Museum Studies* (UK: Wiley-Blackwell, 2008), pp. 233-243.

Gieryn, F. Thomas, 'What buildings do', *Theory and Society*, vol.31, no.1(2002), pp. 35-74.

Gordon, Larry, *A Cultural Anchor in Wine Country: The UC Davis Art Museum Competition*, 2013 <https://competitions.org/2013/06/uc-davis/ > [accessed 6 June 2018]

Greenbaum, Joan and Loi, Daria, 'Participation, the camel and the elephant of design: an introduction', *CoDesign*, vol. 8, no.2-3 (2012), pp.81-85.

Gregory, Judith, 'Scandinavian Approaches to Participatory Design', *Tempus*, vol.19, no.1 (2003), pp.62-74.

Groat, N. Linda and Wang, David, *Architectural Research Methods* (US: Willey,2013)

Gutman, Robert, 'The Questions Architects Ask' in Gutman, Robert (ed), *People and Buildings* (USA: Basic Books: 1972), pp.337- 369.

Gutman, Robert, *Architectural practice a critical view* (NY: Princeton Architectural Press, 1988).

Gutman, Robert, Introduction to 'Social Theory in Architectural Design' in Gutman, Robert (ed.), *People and Buildings* (USA: Transaction Publishers: 2009), pp.170- 171.

Robert Gutman (ed), *People and Buildings* (USA: Basic Books, 1972).

Habraken, N. John, 'Towards a new professional role' in Sanoff, Henry, *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp. 71-75.

Haley, Bill and Wilson, Oriel, 'New Approaches to Universal Design at the Jefferson National Expansion Memorial' in MacLeod et al (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018).

Hammersley, Martyn, *What is qualitative research?* (UK: Bloomsbury,2013).

Handley et al, 'Within and Beyond Communities of Practice: Making Sense of Learning Through Participation, Identity and Practice', *Journal of Management Studies*, vol.43, no. 3 (2006), pp. 641-653.

Hanquinet, Laurie, 'Place and Cultural Capital: Art Museum Visitors across Space', *Museums& Society*, 14(1) (2016), pp. 65-81.

Heathcote, Edwin, 'The architecture of Art', *Apollo*, (2011), pp. 44-49.

Henry, David, 'Participatory Intercultural Practice: Leveraging Challenges as Strengths' in McSweeney, Kayte and Kavanagh, Jen (eds), *Museum Participation, New Directions for Audience Collaboration* (Edinburgh and Cambridge: Museums Etc Ltd., 2016), pp. 68-99.

Heritage Lottery Fund, *Heritage Grants, Grants over £100,000, Application Guidance* (UK, 2018).

Herne, Steve, 'Communities of Practice in art and design and museum and gallery education', *Pedagogy, Culture & Society*, vol.14, no.1(2006), pp. 1-17.

Heumann Gurian, Elaine, 'Function Follows Form: How Mixed-Used Spaces in Museums Build Community', *Curator*, vol.44, no. 1(2001), pp. 97-113.

Heumann Gurian, Elaine, 'Threshold Fear', in Suzanne MacLeod (ed), *Reshaping museum space: architecture, design, exhibitions* (London and NY: Routledge, 2013), pp. 203- 214.

Hickey, Sam and Mohan, Giles, 'Towards participation as transformation: critical themes and challenges' in Samuel Hickey and Giles Mohan (eds), *Participation, from tyranny to transformation?: exploring new approaches to participation in development* (UK: Zed Books, 2004), pp.3-24.

Hicks, Jim, *Dateline UC Davis, How a Chancellor's Vision of Division I Athletic Excellence Is Dividing Both a Campus and Community*, 2011
<http://www.waterpoloplanet.com/HTML_guest_pages/19_guest_jim_hicks.html> [accessed 22 April 2019].

Hill, Jonathan (ed), *Occupying Architecture: Between the Architect and the User* (London: Routledge, 1998)

Hill, Jonathan, 'Introduction' in Hill, Jonathan Hill, *Occupying Architecture: Between the Architect and the User* (London: Routledge, 1998), pp. 2- 12.

Hill, Jonathan, 'The use of architects', *Urban Studies*, vol. 38, no. 2 (2001), pp. 351-365.

Hill, Jonathan, 'Drawing forth immaterial architecture', *Architectural Research Quarterly*, vol. 10, no. 1 (2006), pp.51-55.

Hill, Jonathan, *Actions of architecture: architects and creative users* (London, NY: Routledge, 2003).

Hillier, Bill and Hanson, Julienne, *The social logic of space* (Cambridge: Cambridge University Press, 1985).

Hillier, Bill*, Space is the machine: a configurational theory of architecture* (Cambridge: Cambridge University Press, 1996).

HLF, *Consultation on the Heritage Lottery Fund's strategic framework from 2013 onwards, Report* (UK, 2011).

HLF, *Heritage Grants of over £100,000, Standard terms* of grant (UK, 2017).

HLF, *Heritage Grants over £100,000, Application Form* (UK, 2017).

HLF, *How to acknowledge your grant, A guide for grantees* (UK, 2014).

 Ho, Kwok-leung et al, 'Empathy @ design research: a phenomenological study on young people experiencing participatory design for social inclusion', *CoDesign*, vol.7, no.2 (2011), pp. 95-106.

Hodkinson, Phil and Hodkinson, Heather, 'A constructive critique of communities of practice: Moving Beyond Lave and Wenger', Seminar paper presented at 'Integrating Work and Learning- Contemporary Issues Seminar Series 2004, 11th May Oval Research Working Paper 04-02. Lifelong Learning Institute, University of Leeds.

Hofmann, Susanne, 'The Baupiloten: Building bridges between education, practice and research', *Arq*, vol.8, no.2 (2004), pp. 115-127.

Hofmann, Susanne, *Architecture is Participation, Die Baupiloten methods and projects*, (Germany: Jovis Verlag, 2014).

Hofmann, Susanne, *Schools and Kindergartens under Reconstruction* in Dudek, Mark (ed), *Schools and Kindergartens: A Design Manual* (Germany: Springer Science & Business Media, 2007), pp. 50-53.

Høg Hansen, Andres and Moussouri, Theano, 'Fuzzy boundaries: communities of practice and exhibition teams in European natural history museums', *Museum and Society*, vol.2, no. 3 (2004), pp. 161-174.

Holliday, Adrian*, Doing and Writing Qualitative Research* (London, Thousand Oaks, New Delhi: Sage Publications, 2002), p.6.

Homstein, Shelley, *Losing Site Architecture, Memory and Place* (Farnham: Ashgate Publishing Ltd, 2011), p.107.

Hooper- Greenhill, Eilean, 'Changing Values in the Art Museum' in Carbonell, Bettina Messias (ed), *Museum Studies: An Anthology of Contexts* (USA: Wiley Blackwell Publishing Ltd, 2012), second edition, pp. 517- 532.

Hooper- Greenhill, Eilean, 'Education, communication and interpretation: towards a critical pedagogy in museums', in Hooper-Greenhill, Eilean (ed), *The Educational Role of the Museum* (USA, Canada: Routledge, 1999), second edition, pp.3-27.

Hooper- Greenhill, Eilean, 'Preface', in Hooper- Greenhill, Eilean (ed), *The Educational Role of the Museum* (USA, Canada: Routledge, 1999), second edition, pp.x-xiv.

Hooper- Greenhill, Eilean, *Museums and the Shaping of Knowledge* (London: Routledge, 1992).

Hooper- Greenhill, Eilean, *Museums and their visitors* (London and NY: Routledge, 1994).

Hopkins, Gemma, Co-production Volunteer and Programme Co-Ordinator, interview by the author, audio recording, The Strand, Derby Museum and Art Gallery, UK, 8/5/2018.

Hopkins, Rob, *Hannah Fox on how a community's imagination reshaped a museum*, 2017, <https://www.robhopkins.net/2017/09/04/hannah-fox-on-how-a-communitys-imagination-reshaped-a-museum/> [accessed 5 January 2018].

Hosey, Lance, 'Toward a Humane Environment: Sustainable Design and Social Justice' in Bell, Bryan and Wareford, Katie (eds), *Expanding Architecture: Design as Activism* (USA: Metropolis Books, 2008), pp. 34-41.

Hudson, Jeff, *Huge gong rings as UCD breaks ground for new Shrem Museum of Art* <https://www.davisenterprise.com/local-news/huge-gong-rings-as-ucd-breaks-ground-for-new-shrem-museum-of-art/> [1 March 2019].

Imagine Your New Museum, 2013, <https://www.ucdavis.edu/news/imagine-your-new-museum/> [accessed 2 January 2020].

Ingersoll, Richard and Kostof, Spiro, *World architecture: a cross cultural history* (USA: Oxford University Press, 2013).

Integrated Project Initiatives Ltd., *Government Construction Strategy 2011, The Integrated Project Insurance (IPI) Model, Project Procurement and Delivery Guidance* (UK,2014).

IPI Initiatives, *Dudley Advance II- Innovation Delivered*, 2018, <http://constructingexcellence.org.uk/dudley-advance-ii-innovation-delivered/ > [10 January 2019].

Jan Shrem and Maria Manetti Shrem Museum of Art, <https://manettishremmuseum.ucdavis.edu/about > [accessed 20 August 2017].

Jan Shrem and Maria Manetti Shrem Museum of Art, 2016, <http://csocialfront.com/san-francisco/jan-shrem-and-maria-manetti-shrem-museum-of-art?gallery=56601> [accessed 22 January 2020].

Janes, R. Robert, 'Museums, Social Responsibility and the Future We Desire' in Knell et al. (eds), *Museum Revolutions: How museums change and are changed* (USA, Canada: Routledge, 2007), pp. 134-146.

Jencks, Charles, 'The iconic building is here to stay', *City*, vol.10, no. 1 (2006), pp. 3-20.

Jenkins et al, 'A brief historical review of community technical aid and community architecture, in Jenkins, Paul and Forsyth, Leslie (eds), *Architecture, participation and society* (UK: Routledge, 2010), pp.23-38.

Jenkins et al, 'Wider scoping of relevant literature' in Paul Jenkins and Leslie Forsyth (eds), *Architecture, participation and society* (UK: Routledge, 2010), pp.60-80.

Jenkins et al. 'Preface' in Jenkins, Paul and Forsyth, Leslie (eds), *Architecture, participation and society* (UK: Routledge,2010), p.xiii- p.xvi.

Jenkins et al., 'A brief historical review of community technical aid and community architecture', in Jenkins, Paul and Forsyth, Leslie (eds), *Architecture, participation and society* (UK: Routledge, 2010), p.23-38.

Jenkins, Paul, 'Analysis of findings' in Jenkins, Paul and Forsyth, Leslie (eds), *Architecture, participation and society* (UK: Routledge,2010), pp.141-160.

Jenkins, Paul, 'Concepts of social participation in architecture' in Jenkins, Paul and Forsyth, Leslie (eds), *Architecture, participation and society* (UK: Routledge,2010), p.9-22.

Jenkins, Paul, 'Introduction' in Jenkins, Paul and Forsyth, Leslie (eds), *Architecture, participation and society* (UK: Routledge,2010), p.1-6.

Johnson, Hillary Loise, *The Art of Architecture* <http://www.sactownmag.com/December-January-2017/The-Art-of-Architecture/ > [accessed 10 June 2018].

Jones et al, 'Introduction' in Jones et al. (eds), *Architecture and Participation* (NY: Spon Press, 2005), pp. xiii- xvii.

Jones, Dave and Kitaura, Cody, *New UC Davis art museum welcomes thousands*, 2016 <https://www.universityofcalifornia.edu/news/new-uc-davis-art-museum-welcomes-thousands > [accessed 10 June 2017].

Jones, Dave, *A Real Treasure, Inside and Out, Museum Holds Grand Opening This Sunday*, 2016 <https://www.ucdavis.edu/news/treasures-inside-and-out> [accessed 1 September 2019]

Jones, Dave, *Big reveal' coming in museum design process*, 2013 <https://www.ucdavis.edu/news/big-reveal-coming-museum-design-process/> [accessed 22 January 2020].

Jones, Dave, *Exhbitions: Design + Build our new museum*, 2012 <https://www.ucdavis.edu/news/exhibitions-design-build-our-new-museum> [accessed 5 January 2018].

Jones, Dave, *Exhibitions: Design + Build at the Nelson; artist talk at the Gorman*, 2013 <https://www.ucdavis.edu/news/exhibitions-design-build-nelson-artist-talk-gorman/> [accessed 5 January 2018]

Jones, Dave, *Forums: First step in bringing museum to life*, 2012 <https://www.ucdavis.edu/news/forums-first-step-bringing-museum-life> [accessed 22 January 2020].

Jones, Dave, Task force explores new era, as Baggins End ends, 2011 <https://www.ucdavis.edu/news/task-force-explores-new-era-baggins-end-ends > [accessed 20 August 2017].

Jones, Paul and Card, Kenton, 'Constructing "Social Architecture": The Politics of Representing Practice', *Architectural Theory Review*, vol.16, no. 3 (2011), pp. 228-244.

Jones, Paul and MacLeod, Suzanne, 'Museum Architecture Matters', *Museums& Society*, vol. 14, no.1 (2016), pp.207-219.

Jones, Paul, 'Putting Architecture in its Social Place: A Cultural Political Economy of Architecture', *Urban Studies*, vol.46, no.12(2009), pp. 2519–2536.

Jones, Paul, 'The Sociology of Architecture and the Politics of Building: The Discursive Construction of Ground Zero', *Sociology,* vol.40, no.3 (2006), pp.549–565.

Jones, Paul, *The sociology of Architecture, Constructing Identities* (Liverpool: Liverpool University Press, 2011)

Joongsub, Kim, 'Understanding Public Interest Design' in Farhan, Karim (ed), *The Routledge Companion to Architecture and Social Engagement* (London: Routledge, 2018), pp. 337-347.

Kaminski, Inez, 'Jan Shrem, Maria Manetti Shrem, New Art Museum to have groundbreaking ceremony', *The California Aggie*, vol.133, no. 17, (2014), p.1-14.

Kapp, Silke and Baltazar, Ana Paula, 'Out of Conceived Space: For Another History of Architecture', The Proceedings of Spaces of History/ Histories of Space: Emerging Approaches to the Study of the Built Environment, A Conference at the University of California, Berkeley, April 30 & May 1, 2010.

Kapplinger, Claus, 'Architecture and the marketing of the museum', *Museum International* (UNESCO), vol.49, no.4 (1997), pp.6-9.

Karafotias, Theofanis, 'Modern Art in the Gulf Region: The case of Mathaf: Arab Museum of Modern Art', *The International Journal of the Inclusive Museum*, vol.10, no.1 (2016), pp.9-39.

Kärrholm, Mattias, *Retailising Space Architecture, Retail and the Territorialisation of Public Space* (Farnham: Ashgate Publishing Ltd, 2012).

Keerns, Ryan, BCJ Architects Associate (2009-2018), Email Interview by the author, 20/4/2018.

Kelly, Melanie Kelly, 'Introduction', in Kelly, Melanie (ed), *Managing University Museums. Education and Skills* (Paris: Organisation for Economic Cooperation and Development, 2001), pp. 8-16

Kensing, Finn and Greenbaum, Joan, 'Heritage: Having a say' in Robertson, Toni and Simonsen, Jesper (eds), *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp. 21-36.

King, Anthony, *Buildings and Society: Essays on the Social Development of the Built Environment* (London: Routledge, 1980).

King, John, *Davis: Design chosen for Shrem Art Museum*, 2013 <https://www.sfgate.com/bayarea/place/article/Davis-Design-chosen-for-Shrem-art-museum-4480819.php > [accessed 1 March 2018]

King, Lyndel, 'University Museums in the 21st Century', in Kelly, Melanie (ed), *Managing University Museums. Education and Skills* (Paris: Organisation for Economic Cooperation and Development, 2001), p.18-27.

Kothari, Uma, 'Power, knowledge and social control in participatory development' in Cooke, Bill and Kothari, Uma (eds), *Participation: the new tyranny?* (USA: Zed Books, 2001), p.139-152.

Kraftl, Peter and Adey, Peter, 'Architecture/Affect/Inhabitation: Geographies of Being-In Buildings', *Annuals of the Association of American Geographies*, vol. 98, no. 1 (2008), pp. 213-231.

Kunze, Donald, *Architecture Post Mortem* (Ashgate Studies in Architecture), (USA: Routledge,2013).

Lambert, Diana, 'UC Davis' Linda Katehi returns to teaching, but she'll be paid like a chancellor', *The Sacramento Bee*, 12 September 2017 <https://www.sacbee.com/news/local/education/article164312277.html> [accessed 22 January 2020].

Lambert, Tim, *A brief history of Derby*, <http://www.localhistories.org/derby.html> [accessed 20 July 2018].

Lange, Alexandra, 'What should a museum be?' in Lange, Alexandra (ed), *Writing about Architecture: Mastering the Language of Buildings and Cities* (NY: Princeton Architectural Press, 2012), pp.58-68.

Larson, Magali Sarfatti, *Behind the Postmodern Facade: Architectural Change in Late Twentieth-Century America* (USA: University of California Press, 1993).

Lasswell D., Harold, *The Signature of Power: Buildings, Communications, and Policy* (USA: Transaction Books, 1978).

Laurels: Design-Build' Awards Keep on Coming, 2017, < https://www.ucdavis.edu/news-laurels-design-build-awards-keep-on-coming/ > [accessed 15 March 2018].

Lave, Jean and Wenger, Etienne, *Situated Learning, Legitimate Peripheral Participation* (USA: Cambridge University Press, 1991).

Leach Studio, Derby Silk Mill Museum of Making, *Exhibition and Interpretation Design- Concept Design* (Derby, 2017).

Lefebvre, Henri, *The production of Space*, Translated by Donald Nicholson-Smith (Oxford: Basil Blackwell, 1991)

Locock, Martin, 'Meaningful Architecture' in Locock, Martin, *Meaningful Architecture: Social Interpretations of Buildings* (Aldershot: Avebury, 1994), pp. 1-13.

Lomholt, Isabelle, *SO – IL breaks ground on the Jan Shrem and Maria Manetti Shrem Museum of Art at UC Davis*, 2014, < https://www.e-architect.co.uk/sanfrancisco/uc-davis-art-museum > [Accessed 10 June 2017].

Lynch, Benradette, 'Museums tied up in knots' in McSweeney, Kayte and Kavanagh, Jen (eds), *Museum Participation, New Directions for Audience Collaboration* (Edinburgh and Cambridge, Museums Etc Ltd., 2016), p.29-35.

Lynch, Benradette, 'Whose cake is it anyway? A collaborative investigation into engagement and participation in 12 museums and galleries in the UK', Summary Report, *Paul Hamlyn Foundation* (UK, 2009).

MacDonald, Sharon, 'Introduction to part III' in MacDonald, Sharon (ed), *Blackwell companions in cultural studies: A Companion to Museum Studies* (UK: Wiley-Blackwell, 2008), pp.220-221.

MacDougall, Sean, *Co-production, co-design and co-creation: what is the difference?* <http://www.stakeholderdesign.com/co-production-versus-co-design-what-is-the-difference/ > [accessed 17 September 2017].

Macias, Chris, 'She's bringing UC Davis art into a new era', *The Sacramento Bee*, 4 November 2016 <https://www.sacbee.com/entertainment/arts-culture/article112355852.html > [accessed 1 September 2019]

MacLeod et al, 'Introduction' in MacLeod et al. (eds), *Museum Making Narratives, Architectures, Exhibitions* (Hoboken: Taylor and Francis, 2012), pp. x- xxiii.

MacLeod et al, 'New museum design cultures: harnessing the potential of design and 'design thinking' in museums', *Museum Management and Curatorship*, vol. 30, no.4(2015), 314-341.

Macleod et al, 'Placing citizens at the heart of museum development, Derby Silk Mill- Museum of Making' in MacLeod et al. (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp. 216-233.

MacLeod, Suzanne, 'An ethical future for museum and gallery design: Design as a force for good in a diverse cultural sector' in MacLeod et al. (eds), *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), p. 34-53.

MacLeod, Suzanne, 'Image and Life: museum architecture, social sustainability and design for creative lives' in Beisiegel et al. (eds), *New Museums: Intentions, Expectations, Challenges* (Munich: Hirmer Verlag, 2017), p.175-184.

 MacLeod, Suzanne, 'Introduction' in MacLeod, Suzanne (ed), *Reshaping museum space: architecture, design, exhibitions* (London and NY: Routledge, 2013), pp. 1-5.

MacLeod, Suzanne, 'Occupying the Architecture of the Gallery' in Knell et al. (eds), *Museum Revolutions: How museums change and are changed* (USA, Canada: Routledge, 2007) pp. 72-86.

MacLeod, Suzanne, 'Rethinking museum architecture' in MacLeod, Suzanne (ed), *Reshaping museum space: architecture, design, exhibitions* (London and NY: Routledge, 2013), pp. 9-26.

MacLeod, Suzanne, 'Towards an ethics of museum architecture' in Marstine C. Janet (ed), *Routledge Companion to Museum Ethics* (Hoboken: Taylor and Francis, 2012), pp. 379-392.

MacLeod, Suzanne, *Museum Architecture. A new biography* (London and NY: Routledge, 2013).

MAKE: A New Museum for UC Davis, Nelson Gallery at UC Davis, 2015
<https://cargocollective.com/aftaylor/MAKE-A-New-Museum-for-UC-Davis-2014 > [accessed 1 September 2019].

Malnar, Monice Joy and Vodvarka, Frank, 'Architectural Design for Living Artifacts', in Levent, S.Nina and Pascual- Alvaro, Leone (eds), *Multisensory museum: cross-disciplinary perspectives on touch, sound, smell, memory, and space* (Lanham: Rowman & Littlefield, 2014), pp. 213-227.

Manetti Shrem Museum of Art, < https://www.theplan.it/eng/project_shortlist/1105> [Accessed 1 March 2018].

Manzini, Ezio and Rizzo, Francesca, 'Small projects/large changes: Participatory design as an open participated process', *CoDesign*, vol. 7, no.3-4 (2011), pp.199-215.

Markus, A. Thomas, *Buildings & power: freedom and control in the origin of modern building types* (London: Routledge, 1993).

Marlow, Oliver, Co-founder of Studio Tilt, telephone interview by the author, 9 July 2018.

Marshall, Catherine and Rossman, B. Gretchen, *Designing Qualitative Research*, fourth edition (USA: Sage Publications, 2006).

Martin, Daniel, Curator of Making, Derby Silk Mill Museum of Making, interview by the author, audio recording, The Strand, Derby Museums, UK, 21 May 2018.

Mason, Jennifer, *Qualitative Researching* (London: Sage, 2002).

Matarasso, Francois, *Use or Ornament? The Social Impact of Participation in the Arts* (Glos: Comedia, 1997).

McClellan, Andrew, *The Art Museum from Boullée to Bilbao* (Berkeley, London: University of California Press, 2008).

McGloin, Sarah, 'The trustworthiness of case study methodology', *Nurse researcher*, vol.16, no.1 (2008), pp. 45-55.

McLean, Kathleen, 'Examining process in museum exhibitions: a case for experimentation and prototyping' in MacLeod et al. (eds)*The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp.170-182.

McLeod, Mary, 'Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism', *The MIT Press*, no. 8(1989), pp.22-59.

McNeil, Timothy, 'A Site for Convergence and Exchange: Designing the 21st Century University Art Museum', in MacLeod et al. (eds) *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp.139-165.

McNeil, Timothy, 'The Jan Shrem and Maria Manetti Shrem Museum of Art, Designing an Experiential Journey', Design Exercise, UC Davis, module Design 187, Spring 2014.

McNeil, Timothy, Professor of Design, Member of the project's Advisory Team and Jury, interview by the author, audio recording, McNeil's office, UC Davis campus, California, USA, 14 March 2018

McSweeney, Kayte and Kavanagh, Jen, 'Museum Participation' in McSweeney, Kayte and Kavanagh, Jen (eds), *Museum Participation, New Directions for Audience Collaboration* (Edinburgh and Cambridge: Museums Etc Ltd., 2016), p.14-27.

Memorial Union Art Gallery, < https://localwiki.org/davis/Memorial_Union_Art_Gallery > [accessed 1 June 2017]

Milner et al, 'Institutional Resources' in Jenkins, Paul and Forsyth, Leslie (eds), *Architecture, participation and society* (UK: Routledge,2010), pp.174-182.

Mitroff Silvers, Dana, *Co-creating a new museum with the community: an interview with Laura Musgrave of Coventry Transport Museum. Design Thinking for Museums*, 2016 <https://designthinkingformuseums.net/2016/02/02/coventry-transport-museum/. [accessed 13 May 2019].

Mockbee, Samuel, 'The role of the citizen architect', in Bell, Bryan (ed), *Good deeds, good design community service* (New York : Princeton Architectural Press, 2004), pp. 150-155.

MOM (Morar de Outras Maneiras), 'Architecture as Critical Exercise: Little Pointers, Towards Alternative Practices', *Field: A free journal for architecture*, vol.2, n.1, pp.7-30.

Morby, Aaron, *Revamp of world's first factory trials novel procurement* <http://www.constructionenquirer.com/2017/05/22/revamp-of-worlds-first-factory-trials-novel-procurement/ > [accessed 27 July 2019].

Murphy, Oonagh, 'Rethinking Participatory Practice in a Web 2.0 World' in McSweeney, Kayte and Kavanagh, Jen (eds), *Museum Participation, New Directions for Audience Collaboration* (Edinburgh and Cambridge: Museums Etc Ltd., 2016), p. 104-126.

Museum Management Consultants, Inc., *Institutional Planning*, < http://www.museum-management.com/institutional_planning/UC%20DAVIS%20MUSEUM%20OF%20ART.pdf > [accessed 6 June 2018].

Museum of Making Tumblr, 9 December 2013 <https://derbysilkmill.tumblr.com/search/colour-coded+workshop+ > [accessed 23 January 2020].

Museum of Making Tumblr, Lawnmower Day, 22 August 2017, <https://derbysilkmill.tumblr.com/post/164485815379/lawnmower-day > [accessed 5 January 2018]

Museums Association, *Museums in the UK, 2018 Report* (UK, 2018).

Mutch, Alistair, 'Communities of Practice and Habitus: A critique', *Organisation Studies*, vol.24, no.3(2003), pp. 282-401.

Mygind et al, 'Bridging gaps between intentions and realities: a review of participatory exhibition development in museums', *Museum Management and Curatorship*, vol.30, no. 2(2015), pp. 117-137.

Nacher, Yves, 'From medium to message: museum architecture today', *Museum International* (UNESCO), vol.49, no.4(1997), pp. 4-5.

Nikos-Rose, Karen, *Manetti Shrem Museum of Art Holds Grand Opening Sunday*, 2016 <https://www.ucdavis.edu/news/manetti-shrem-museum-art-holds-grand-opening-sunday > [accessed 1 September 2019].

Nikos-Rose, Karen *UC Davis selects architectural team to create an art museum for the 21st century*. 2013 < https://www.ucdavis.edu/news/uc-davis-selects-architectural-team-create-art-museum-21st-century/ > [accessed 5 January 2017].

Nola, Julie, Project Manager and Director of Major Capital Projects at UC Davis, interview by the author, audio recording, Nola's office, UC Davis, California, USA, 15 March 2018.

Northcutt, BreAnda, *Project Manager: Building a Work of Art, Julie Nola Describes Job at Manetti Shrem Museum*, 2016 < https://www.ucdavis.edu/news/project-manager-building-work-art/ > [accessed 10 June 2017].

O' Leary, Zina, *The essential guide to doing your research project* (Thousand Oaks, CA: SAGE, 2010).

Oberdorfer, Jeff, 'Community participation in the design of the Boulder Creek Branch Library' in Sanoff, Henry (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), p.110- 119.

Olson, Karin, *Essentials of Qualitative Interviewing* (California: Left Coast Press, 2011).

Owens, Jessie Ann, Dean and Dean's Advisory Committee (2007-2008), *Academic Plan 2009-2014, Division of Humanities, Arts and Cultural Studies* (Davis, 2008).

Papageorgiou, Ilias, SO-IL Architects partner 2008-2019, Skype interview by the author, 10 April 2018.

Parnell, Rosie, *Project 642747 Knowledge Skills And Arrogance: Educating For Collaborative Practice* (Germany: Jörg Rainer Noennig, 2001).

Participants in The Future of Museum and Gallery Design conference (2015), 'Top 20 principles for the future of museum and gallery design' in MacLeod et al (eds) *The Future of Museum and Gallery Design: Purpose, Process, Perception* (London: Routledge, 2018), pp. 449-450.

Pateman, Carole, *Participation and Democratic Theory* (USA: Cambridge University Press, 1970)

Paterson, Mark, 'More-than visual approaches to architecture. Vision, Touch, Technique', *Social & Cultural Geography*, vol.12, no.3 (2011), pp. 263-281.

Pearson, Jason, 'Further Forward: Operative Practice" in Bell, Bryan (ed), *Good deeds, good design community service* (New York: Princeton Architectural Press, 2004), pp. 230-235.

Pedersen, Jens, 'War and peace in codesign', *CoDesign*, vol. 12, no. 3 (2016), pp. 171-184.

Potted history of Derby <http://www.derbyshire-peakdistrict.co.uk/derbyhistoricalnotes.html> [accessed 20 July 2018].

PRINCE2 processes < https://www.prince2.com/uk/prince2-processes > [accessed 1 October 2019].

Prior, Nick, 'A question of perception: Bourdieu, art and the postmodern', *The British Journal of Sociology*, vol.56, no.1 (2005), pp. 123-139.

Pulse Lab Jakarta, Australian Government, 'From urban data collection to urban design: A guide to participatory approaches around the globe' (Australia, 2017).

Quezada, Liz, UC Davis alumni and Coordinator of Student Engagement, Manetti Shrem Museum of Art, interview by the author, audio recording, Manetti Shrem Museum of Art, UC Davis, California, USA, 13 March 2018.

Radford, Antony, 'Responsive cohesion as the foundational value in architecture', *The Journal of Architecture*, vol.14, no.4 (2009), pp.511-532.

Radice, Sara, 'Designing for Audience Participation within Museums: Operative insights from the Exhibit Everyday History', *The International Journal of the Inclusive Museum*, no.6 (2014), pp.77-84.

Rank et al, 'Software, Architecture, and Participatory Design', *Wiser*, (2004), pp.1-4

Reidenbach et al., *The growth of top incomes across California*, 2016 <http://calbudgetcenter.org/wp-content/uploads/The-Growth-of-Top-Incomes-Across-California-02172016.pdf > [accessed 20 August 2017].

Rendell, Borden et al., *The Unknown City: Contesting Architecture and Social Space* (London: MIT Press, 2001).

Rex, Curry, 'Community Design Centers' in Bell, Bryan (ed), *Good deeds, good design community service* (New York : Princeton Architectural Press, 2004), pp. 60-69.

RIBA, Dale Sinclair (ed), *RIBA Plan of Work Overview* (London, 2013).

Richardson, Tim and Connelly, Stephen, 'Reinventing public participation: planning in the age of consensus'. In Blundell Jones et al. (eds), *Architecture and Participation*, pp. 77- 104.

Rios, Michael and Aeschbacher, Peter, 'Claiming Public Space: the case for proactive democratic design' in Bell, Bryan and Wareford, Katie (eds), *Expanding Architecture: Design as Activism* (USA: Metropolis Books, 2008), pp. 84-91.

Roberts, Randy, Manetti Shrem Museum of Art Deputy Director, interview by the author, audio recording, her office, Manetti Shrem Museum of Art, UC Davis, California, USA, 16 March 2018.

Robertson, Toni and Simonsen, Jesper, 'Challenges and Opportunities in Contemporary Participatory Design', *Design Issues,* vol.28, no.3 (2012), pp. 3-9.

Robertson, Toni and Simonsen, Jesper, 'Participatory Design, An Introduction' in Robertson, Toni and Simonsen, Jesper (eds), *Routledge International Handbook of Participatory Design* (UK: Routledge, 2012), pp. 1-18.

Rogers, Maryana, *Embedded participatory design: 5 principles for designing with and in communities. Design Thinking for Museums*, 2015 <https://designthinkingformuseums.net/2015/12/22/embedded-participatory-design/> [accessed 13 May 2019].

Roscorla, Tanya, *UC Davis Uses Online Game to Crowdsource Its Future*, 2016 <http://www.govtech.com/education/higher-ed/UC-Davis-Uses-Online-Game-to-Crowdsource-its-Future.html> [accessed 22 January 2020].

Sandell, Richard, 'Museums and the combating of social inequality: roles, responsibilities, resistance' in Sandell, Richard (ed), *Museums, Society, Inequality* (London and NY: Routledge, 2002), pp. 3- 14.

Sandell, Richard, 'Museums as Agents of Social Inclusion', *Museum Management and Curatorship*, 17 (4)(1998), pp. 401-418.

Sandell, Richard, *Museums, Moralities and Human Rights* (London and NY: Routledge, 2017).

Sandell, Richard, *Museums, Prejudice and the Reframing of Differen*ce (London: Routledge, 2007).

Sanders, N. B. Elizabeth and Stappers, Pieter Jan, 'Co-creation and the new landscapes of design', *CoDesign*, vol. 4, no.1 (2008), pp. 5-18.

Sanders, S. Hussain and Steinert, M. 'Participatory design with marginalized people in developing countries: Challenges and opportunities experienced in a field study in Cambodia', *International Journal of Design*, vol.6, no.2 (2012), pp. 91-109.

Sanoff, Henry, 'Multiple Views of Participatory Design', *Focus*, vol.8, no. 1(2011), pp.11-21.

Sanoff, Henry, 'Participatory Design in focus' in Sanoff, Henry (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp. 5-20.

Sanoff, Henry, 'Participatory Design in Focus', *Arch& Comport./Arch. Behav*, vol.4. no.1(1988), pp.27-42.

Sanoff, Henry, 'Preface' in Sanoff, Henry (ed), *Participatory Design: Theory and Techni*ques (USA: Raleigh, N.C, 1990), pp.i-ii.

Sanoff, Henry, *Community Participation Methods in Design and Planning* (USA: Wiley, 1999).

Sanoff, Henry, *Integrating programming, Evaluation and Participation in Design: A Theory Z Approach* (Aldershot, Hampshire: Avenbury, 1992).

Sanoff, Henry, *Participatory Design: Theory and Techniques*, (USA: Raleigh, N.C, 1990).

Schneider, Tatjana, 'The paradox of social architectures' in Cupers, Kenny (ed), *Use matters: An alternative history of architecture* (UK, USA: Routledge, 2013), pp. 251-261.

Schneider, Tatjana, 'What if…or Toward a Progressive Understanding of Socially Engaged Architecture' in Farhan, Karim (ed), *The Routledge Companion to Architecture and Social Engagement* (London: Routledge, 2018), pp. 3-13.

Scully, Pete, 'Constructing the Shrem, Part One'. *Pete Scully's Sketch Blog*, 26 February 2015 <https://petescully.com/2015/02/26/shrem-museum-under-construction/ > [accessed 1 September 2019].

Scully, Pete, 'Constructing the Shrem, Part Seven'. *Pete Scully's Sketch Blog*, 12 July 2016, <https://petescully.com/2016/07/12/constructing-the-manetti-shrem-part-seven/> [accessed 1 September 2019].

Scully, Pete, 'Constructing the Shrem, Part Three'. *Pete Scully's Sketch Blog*, 7 August 2015, <https://petescully.com/2015/08/07/constructing-the-shrem-part-three/ > [accessed 1 September 2019]

Scully, Pete, 'Opening Weekend at the Manetti Shrem', *Pete Scully's Sketch Blog*, 22 December 2016, <https://petescully.com/2016/12/22/opening-weekend-at-the-manetti-shrem/> [accessed 1 September 2019].

Segar et al, 'UC Davis Physical Design Framework 2008/2009' (Davis, 2008).

Silverman, A. Reymond, 'Introduction, The Museum As Process', in Silverman, A. Reymond (ed), *Museum As Process: Translating Local and Global Knowledges* (Oxon and NY: Routledge, 2015), pp. 1-17.

Silverman, David, *A very short, fairly interesting and reasonably cheap book about qualitative research*, second edition (UK: Sage Publications, 2013).

Silverman, David, *Doing qualitative research: a practical handbook,* Second edition (London: Sage Publications, 2000).

Silverman, David, *Interpreting Qualitative Data, Methods for Analysing Talk, Text and Interaction, second edition* (London, Thousand Oaks, New Delhi: Sage Publications, 2001).

Silverman, H. Lois, *The Social Work of Museums* (London: Routledge, 2010).

Simon, Nina, 'The future of authority: Platform as power', *Museumtwo*, 8 October 2018 <http://museumtwo.blogspot.com/2008/10/future-of-authority-platform-power.html> [accessed 16 September 2018]

Simon, Nina, *The participatory museum* (Santa Cruz: Museum 2.0, 2010).

Sirefman, Susanna, 'Formed and Forming: Contemporary Museum Architecture', *Daedalus*, vol. 128, no. 3 (1999), pp.297-320.

Smith, Rachel Charlotte and Sejer Iversen, Ole, 'Participatory heritage innovation: designing dialogic sites of engagement', *Digital Creativity*, vol.25, no. 3 (2014), pp. 255-268.

Smith, Tracy- Ann, and Fouseki, Kalliope, 'Participatory Practices in Museums: A Seismic Shift' in McSweeney, Kayte and Kavanagh, Jen (eds), *Museum Participation, New Directions for Audience Collaboration* (Edinburgh and Cambridge: Museums Etc Ltd., 2016), p. 472-487.

SO-IL / Museum as Process < https://manettishremmuseum.ucdavis.edu/visit/so-il.html > [accessed 10 June 2017].

SO-IL, Museum as Process University of California, Davis, USA, < http://so-il.org/projects/museum-as-process > [accessed 10 June 2017].

Speller Metcalfe to use IPI on Derby Silk Mill project, 2017 <http://www.constructionmanagermagazine.com/news/speller-metcalfe-use-ipi-derby-silk-mill-project/ > [accessed 27 July 2019].

Stake, E. Robert, 'Case Studies' in Denzin, K. Norman and Lincoln, S. Yvonna (eds), *Strategies of Qualitative Inquiry* (USA: Sage Publications, 2003), pp. 134-164.

Stead, Naomi, 'Performing Objecthood; Museums, architecture and the play of artefactuality', *Performance Research*, vol.12, no.4(2007), pp.37-46.

Steen, Marc, 'Tensions in human-centred design', CoDesign, vol. 7, no. 1(2011), pp. 45-60.

Stevens, Garry, *The Favoured Circle: the social foundations of architectural distinction* (USA: The MIT Press, 1998)

Stewart, Brand, *How buildings learn: what happens after they're built* (USA: Viking, 1994).

Stickells, Lee, 'The Right to the City: Rethinking Architecture's Social Significance', *Architectural Theory Review*, vol.16, no. 3(2011), pp.213-227.

Student Involvement, <http://sustainability.ucdavis.edu/students/index.html> [accessed 22 January 2020].

Sudjic, Deyan, *The Edifice Complex: The architecture of power* (London: Penguin Books, 2005).

Sundblad, Yngve, 'UTOPIA: Participatory Design from Scandinavia to the World', *International Federation for Information Processing*, (2011), pp. 176-186.

Swan, Jeremy, *The history of Derby Silk Mill*, 2016, <https://blog.derby.ac.uk/2016/11/derby-silk-mill/ > [accessed 6 December 2019].

Swanborn, Peter, *Case study research: what, why and how?* (London: Sage, 2010).

Taxen, Gustav, Introducing Participatory Design in Museums. Proceedings Participatory Design Conference 2004, Toronto, Canada, p.204-213.

Taylor, Adam, UC Davis graduate student and exhibition designer for MAKE: A new Museum for UC Davis, Department of Design, interview by the author, audio recording, UC Davis, California, USA, 14 March 2018.

 The Building Regulations &c. (Amendment) Regulation, 2016, <http://www.legislation.gov.uk/uksi/2016/285/regulation/1/made > [20 August 2017]

The Happy Museum, *Case study- real practice, real impact. The Silk Mill, Derby Museums- participation, making and well-being* (UK).

The happy museum, *Research and development* <http://happymuseumproject.org/what-we-do/research-development/> [accessed 10 January 2020].

The Regents of the University of California, Committee on Finance, *Minutes of the 14/11/2013 meeting*, p.1-28.

The Regents of the University of California, Committee on Grounds and Buildings, *Minutes of the 14/7/2009 meeting*, p.1-24.

The Regents of the University of California, Meeting as a Committee of the Whole, *Minutes of the 18/1/2012 meeting*, p.1-9.

The Strategic Planning Process, <https://diversity.ucdavis.edu/about/strategic-plan/planning-process> [accessed 22 January 2020].

Thomas, Gary, *How to do your case study. A guide for students & researchers* (USA: Sage Publications, 2011).

Thorpe, Adam and Gamman, Lorraine 'Design with society: why socially responsive design is good enough', *CoDesign*, vol. 7, no. 3-4(2011), pp. 217-230.

Till, Jeremy and Schneider, Tatjana, 'Invisible Agency", *Architectural Design*, vol.82, no.4(2012), pp. 38-43.

Till, Jeremy, 'Architecture of the impure community' in Hill, Jonathan (ed), *Occupying Architecture: Between the Architect and the User* (London: Routledge, 1998), pp. 61-75.

Till, Jeremy, 'Forward' in Farhan, Karim (ed), *The Routledge Companion to Architecture and Social Engagement* (London: Routledge, 2018), pp. xxvi-xxviii.

Till, Jeremy, 'Forward' in Jenkins, Paul and Forsyth, Leslie (eds), *Architecture, participation and society* (UK: Routledge,2010), pp. xi-xii.

Till, Jeremy, 'The negotiation of hope' in Blundell Jones et al.(eds), *Architecture and Participation* (NY: Spon Press, 2005), pp.23-41.

Till, Jeremy, *Architecture Depends* (Massachusetts: The MIT Press, 2009).

Turner, F. C. John, *Housing by People: Towards autonomy in building environments* (Minnesota: Marion Boyars, 1976).

Tzortzi, Kali, 'The museum and the city: Towards a new architectural and museological model for the museum?', *City, Culture and Society*, vol.6, no.4 (2015), pp. 109-115.

Tzortzi, Kali, *Museum space, Where Architecture Meets Museology* (UK: Ashgate, 2015).

UC Davis and Lord Cultural Resources, *Jan Shrem and Maria Manetti Shrem Museum of Art, UC Davis, Detailed Project Program, Volume 1* (2013).

'UC Davis Chooses Designer for new Shrem Museum of Art', *School Construction News,* 31 July 2013.

UC Davis Design and Construction Management, *2012 Campus Standards& Design Guide* (UC Davis, 2012).

'UC Davis Hosts Rare Design-Build Competition', *School Construction News*, 19/12/2012.

UC Davis Manetti Shrem Museum of Art, *Imagine, Arts Education meets the future at UC Davis* (Davis).

UC Davis Office of the Provost and Executive Vice Chancellor, Memorial Union (MU) Renewal/Freeborn PAC Appointment, January 8, 2014.

UC Davis' pepper-spray PR appears to backfire badly, 2016 <https://www.cbsnews.com/news/student-group-wants-uc-davis-chancellor-to-quit-over-pepper-spray-pr/> [accessed 22 January 2020].

UC Davis, *2018 Long Range Development Plan* (Davis, 2018).

UC Davis, *Annual Report 2017* (Davis, 2018).

UC Davis, *Architectural Design Guidelines* (Davis, 2003).

UC Davis, *College of Letters and Sciences Visioning Plan* (UC Davis, 2011).

UC Davis, *Diversity and Inclusion Strategic Vision 2017* (UC Davis, 2017).

UC Davis, *Environmental Stewardship and Sustainability UC Davis, The Jan Shrem and Maria Manetti Shrem Museum of Art, Draft Tiered Initial Study and Proposed Negative Declaration* (Davis, 2013).

UC Davis, *Jan Shrem and Maria Manetti Shrem Museum of Art, Budget Approval 2013-14 budget year* (Davis).

UC Davis, *MA in Art History 2015-16* (Davis,2015).

UC Davis, *Principles of Community* (UC Davis, 2015).

UC Davis, *Student Characteristics* (Davis, 2017) <https://www.ucdavis.edu/sites/default/files/upload/files/uc-davis-student-profile.pdf> [accessed 15 March 2018]

UC Davis, *Ten-Year Capital Financial Plan 2008/2009- 2017/2018* (UC Davis, 2008).

UC Davis, *The Visitor Experience, Museum of Art, UC Davis Museum of Art* (Davis).

UC Davis, *UC Davis Long Range Development Plan 2003-15* (Davis, 2003).

UC Davis, *UC Davis: A vision of* Excellence (UC Davis, 2011).

UC Davis, *YOU SEE: The early years of the UC Davis Studio Art Faculty exhibition book, curated by Renny Pritikin, Richard L. Nelson Gallery* (Davis, 2007).

UC Davis, *Grand Opening and Ribbon Cutting, Jan Shrem and Maria Manetti Shrem Museum of Art*, 2016, < https://www.youtube.com/watch?v=3keEMqr0Z6M&t=18s > [accessed 10 June 2017].

UC Davis, *New Museum Director Rachel Teagle Speaks at Fall Convocation*, 2012 <https://www.youtube.com/watch?v=qliT8DlU5d8&list=ULax2PNGP2qi8&index=23> [accessed 22 January 2020].

UC Davis, *UC Davis unveils three potential designs for new museum*, 2013 <https://www.youtube.com/watch?v=nQHIJQItE20&t=29s > [accessed 10 June 2017].

UC Davis. *Rachel Teagle on UC Davis' New Art Museum*, 2012. <https://www.youtube.com/watch?v=0Q3kF_mFFpw> [10 June 2017]

UC Office of the President, Construction Services, *Long Range Development Plans*, <https://www.ucop.edu/construction-services/facilities-manual/volume-2/vol-2-chapter-3.html#intro> [accessed 22 January 2020].

UC Office of the President. *Construction Services, Advertisement for Design Builder Prequalification Template* (California, 2016).

University of California, *2009-10 Budget for State Capital Improvements as presented to the Regents for approval* (California, 2008).

University of California, *UC and the Humanities: Making sense of our world. Biographies of Speakers* (California, 2016).

University of California, *Capital Resources Management, Delegated Process User Guide* (California,2014).

University of California, *Humanities Research and Scholarship Opportunities, UC and the Humanities: Making Sense of Our World*, 2016 <https://universityofcalifornia.edu/sites/default/files/Humanities-Briefing-Factsheet.pdf > [accessed 22 January 2019].

University of California, Office of the President, *Capital Asset Strategies & Finance, Annual Report on Major Capital Projects Implementation, Fiscal Year 2016-17* (California, 2018).

Vale, J. Lawrence, *Architecture, power, and national identity* (USA: Yale University Press, 1992).

Van der Meer, Ben, 'UC Davis looks for museum design input'. *Sacramento Business Journal*. 16/4/2013 <https://www.bizjournals.com/sacramento/news/2013/04/16/uc-davis-looks-for-museum-design-input.html> [accessed 15 March 2018].

Vanderhoef, N. Larry, *Indelibly Davis: A Quarter-Century of UC Davis Stories...and Backstories* (Davis: University of California, 2005).

Wai, Kin and Siu, Michael, 'User's Creative Responses and Designer's Roles', *Design Issues*, vol. 19, no. 2 (2003), pp. 64-73.

Ward, Nichola, Head of Creative, Leach Colour, interview by the author, audio recording, Derby, UK, 4 July 2018.

Wates, Nick and Brook, Jeremy, *The Community Planning Handbook: how people can shape their cities, towns and villages in any part of the world* (London;New York: Routledge, 2014)

Weinberger, Matt, *This is why San Francisco's insane housing market has hit the crisis point*, 2017 <http://uk.businessinsider.com/san-francisco-housing-crisis-history-2017-7?r=US&IR=T/#that-density-combined-with-continuous-influx-of-people-into-san-francisco-in-recent-decades-has-led-to-an-epic-housing-crisis-in-2017-the-median-house-price-in-san-francisco-was-over-five-times-higher-than-the-median-price-nationwide-2 > [accessed 6 June 2018].

Wenger et al, *Cultivating Communities of Practice* (Boston, Massachusetts: Harvard Business School Press, 2002).

Wenger- Trayner, Etienne, 'The practice of theory: confessions of a social learning theorist', Essay, *University of Manchester*, March 2013, pp. 1-11.

Wenger, Etienne, 'Communities of Practice: stewarding knowledge' in Depres, Charles and Chauvel, Daniele (eds), *Knowledge Horizons: The Present and the Promise of knowledge management* (Boston: Butterworth-Heinmann, Boston, 1999), pp. 205-225.

Wenger, Etienne, *Communities of Practice: Learning, Meaning, And Identity* (USA: Cambridge University Press, 1998)

Winch, Graham and Schneider, Eric. 'Managing the knowledge-based organization: The case of architectural practice' *Journal of Management Studies*, vol.30, no.6(1993), pp.923-937.

Witcomb, Andrea, *Re-imagining the museum: beyond the mausoleum* (London: Routledge, 2003).

Woessner, Martin, 'Ethics, architecture and Heidegger', *City*, vol. 7, no. 1 (2003), pp.23-44.

Wuiz, F. 'The concept of participation' in Sanoff, Henry (ed), *Participatory Design: Theory and Techniques* (USA: Raleigh, N.C, 1990), pp. 39-48.

Yaneva, Albena, 'Actor-Network-Theory Approaches to the Archaelogy of Contemporary Architecture' in Graves Brown, Paul and Harisson, Rodney (eds), *The Oxford Handbook of the Archaeology of the Contemporary World* (UK: Oxford University Press, 2015), pp.121-138.

Yaneva, Albena, *Mapping Controversies in Architecture* (GB: Routledge, 2016).

Yin, K. Robert, 'The Case Study Crisis: Some Answers', *Administrative Science Quarterly*, vol.26, no.1(1981), pp.58-65.

Yin, K. Robert, 'Validity and generalization in future case study evaluations', *Evaluation*, vol.19, no. 3(2013), pp. 321–332.

Yin, K. Robert, *Applications of Case study research* (USA: Sage Publications, 2012).

Yin, K. Robert, *Case study research: design and methods*, Fourth edition (California: Sage Publications, 2009).

Yin, K. Robert, *Qualitative Research from start to finish* (USA: The Guildford Press, 2011).

YOU SEE: The Early Years of the UC Davis Art Faculty, <http://www.tfaoi.com/aa/8aa/8aa17.htm > [accessed 8 October 2019].

Zanetti, Zanet and Mauro, Aprile, *The Manetti Shrem: Modern Patrons of the Arts in California*, 2018, <http://www.iitaly.org/magazine/focus/art-culture/article/manetti-shrem-modern-patrons-arts-in-california > [accessed 22 January 2019].

Zeegers, Margaret and Barron, Deirdre, *Milestone Moments in Getting your PhD in Qualitative Research* (USA: Elsevier Ltd, 2015).

Zhang, Licheng, 'Towards conflict resolution and collaborative consensus-making: a participatory approach to architecture design in the Nottingham Natural History Museum, Wollaton Hall', (PhD thesis, University of Nottingham, 2016).

£3.7million for Derby Silk Mill project due to attract thousands of visitors, 2018 < <http://www.d2n2lep.org/News/37million-for-derby-silk-mill-project-due-to-attract-thousands-of-visitors/191219> [accessed 5 January 2018].

List of images

Chapter 2

Image 2.1. found in 360participation, 'Models of Participation' <https://360participation.com/models-of-participation/> [accessed 20 September 2019].

Image 2.2. found in Wates, Nick and Brook, Jeremy. The Community Planning Handbook: how people can shape their cities, towns and villages in any part of the world. (London, New York: Routledge, 2014), p.23.

Chapter 3

Image 3.1. found in Etienne Wenger, 'Communities of Practice: stewarding knowledge' in Charles Depres and Daniele Chauvel, *Knowledge Horizons: the Present and the Promise of knowledge management*. (Boston: Butterworth-Heinmann, Boston, 1999), pp. 205-225 (p.220).

Image 3.2. taken by the author

Chapter 4

Image 4.1. taken by the author

Image 4.2. diagram created by the author

Image 4.3. taken by the author

Image 4.4. taken by the author

Image 4.5. diagram created by the author

Image 4.6. courtesy of the Derby Silk Mill Museum of Making

Image 4.7. Derby Silk Mill Museum of Making, Re:Imagine Maker in Residence Co-Production Workshops, Summary of Workshop Findings by Bauman Lyons Architects, (Derby, 2017), p.33.

Image 4.8. Derby Silk Mill Museum of Making, Re:Imagine Maker in Residence Co-Production Workshops, Summary of Workshop Findings by Bauman Lyons Architects, (Derby, 2017), p.39.

Image 4.9. Derby Silk Mill Museum of Making, Re:Imagine Maker in Residence Co-Production Workshops, Summary of Workshop Findings by Bauman Lyons Architects, (Derby, 2017), p.61.

Image 4.10. diagram created by the author

Chapter 5

Image 5.1. UC Davis Manetti Shrem Museum of Art, *Imagine, Arts Education meets the future at UC Davis*, p.1-45 (p.19).

Image 5.2. diagram created by the author

Image 5.3. diagram created by the author

Image 5.4. diagram created by the author

Image 5.5. Courtesy of Timothy McNeil

Image 5.6. Courtesy of the Manetti Shrem Museum of Art

Image 5.7. Adam Taylor website, <http://www.adamflint.is/make/ > [accessed 1 September 2019]

Image 5.8. Adam Taylor website, <http://www.adamflint.is/make/ > [accessed 1 September 2019]

Image 5.9. Adam Taylor website, <http://www.adamflint.is/make/ > [accessed 1 September 2019]

Image 5.10. Adam Taylor website, <http://www.adamflint.is/make/ > [accessed 1 September 2019]

Image 5.11. Courtesy of the Manetti Shrem Museum of Art

Image 5.12. Courtesy of the Manetti Shrem Museum of Art

Image 5.13. taken by the author

Image 5.14. taken by the author