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In this thesis, I investigated the ties between museums and communities.
In my research, I moved beyond old museum methods of exclusivity instead
exploring new directions for inclusive museum practice, specifically in the area of
exhibition design processes. The design study I undertook in this thesis borrows
on several early efforts of community-based exhibit making, but moves beyond
them in one significant way: an integrated design process that includes
community WITHIN the design. While community organizations and citizens have
been involved in conceptualizing exhibits and discussions about content, my
interest lies in how communities emerge through linking existing organizations,
groups, and others interested in conversations about design and space. And
while cycling represents the specific subject matter of the exhibition herein, I
assert that the participatory process applies to any community-based project in a
museum setting. Significantly, I learned that communities exist outside the
physical realm and that individuals come together in unanticipated ways around
any exhibit subject. This, perhaps, represents the single greatest finding of my
work, all of which began with an idea about my interest to challenge what
museums do and who they represent.

BREAKAWAY: AN EXHIBITION TO EXPLORE CIVIC

ENGAGEMENT AND THE CYCLING COMMUNITY

by

Gwen M. McKinney

A Thesis Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
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Approved by

_____
Committee Chair

To Cary and Cian, for inspiration and support, and

most of all – my reasons why.

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty

of The Graduate School at The University of North Carolina at Greensboro.

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Date of Final Oral Examination

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Finally, I cannot forget to thank all my family and friends for their unwavering dedication and support throughout this process. To my friends Ashley, Debbie, Rachel, Tiffany, and all the rest, thank you for being my sounding board, making me laugh at the craziness, and keeping me sane through it all, I will always remember our time together. Thank you to my parents for encouraging me to pursue this path. And last, but definitely not least, to Cary, my love and inspiration, there are no words to express my deep gratitude, for without you I would be lost.

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CHAPTER I

INTRODUCTION:

TRAINING

It started with a question. What is it that museums do? A question posited before me by my professors; a question that I spent my graduate career striving to understand and answer. No doubt to the reader, and to me, the question appears broad, and impossible to answer as easily as ask it. Yet, the notion that museums do something beyond housing and exhibiting collections of "stuff" brings this thesis into focus. Breakaway involves a multifaceted study of museums and communities, encompassing physical and digital design explorations for museum space, and implementation of community voices within museum practice, generated through focus group conversations.

Taking the form of a design project, this thesis examines the nature of museums and communities, exploring how they manifest around each other, and their influence on exhibition design processes as part of larger museum practices. Although there exist a number of studies and examples of community-based projects and museums, this thesis looks to further identify the importance of community inclusion within the design process. Additionally, this study tests accepted notions about content, authoritative voice, and space, long a part of the museum ideology.

A Brief History: Museum Ideology

From their inception as cabinets of curiosities, museums existed as places of worship, not in the ecclesiastical sense, but as churches of science and culture. This level of sacredness embedded within these institutions defined traditional principles and practices of museum work. Before the mid-twentieth century, museums continued to uphold a nineteenth-century tradition of collecting and preserving, often displaying artifacts and information in a hierarchical manner (Schwarzer, 2006). These hegemonic museum practices offered to the public a view of museums as institutions whose operation was to improve an uneducated and uncultured society through "the display and explanation of art or historical artifact or scientific specimen." (p. 3).

As these traditions came under increasing scrutiny during the 1960s and 1970s, some museums discussed new approaches in social responsibility and anti-hierarchical practice, echoing similar changes in the interpretation of history in the same eras. Throughout the later part of the twentieth century, museum theorists and practitioners continued to debate museum culture as traditional or multicultural to characterize the breadth of approaches. For Schwarzer, those professionals who identify themselves as traditionalists envisioned the change from "scholarship, connoisseurship, the [museum's] primary task of collection, preserving, and exhibiting" towards diversified functions and programs within an institution as "fragmenting its focus and encouraging it to be too many things to too many people at the expense of the few things it has done best." (p. 8). But

just as society has become more inclusive of its respective communities, the museum profession has slowly begun to adapt to address those needs.

In the twenty-first century, theorists connect the museum as a place in conversation with its community, so much so that museums have refined and defined themselves to keep pace. A greater degree of investigation into the exclusive/inclusive nature of museum content and programs occurs today, and the once one-sided, authoritative museum has begun to transform as a place for social inclusion and connectivity. As part of ongoing research to open new opportunities for involvement, professionals have explored the physical environment of the museum itself as a means for community dialogue and action.

Today's museums have the opportunity to venture beyond the physical limitations of their walls, and some have used this opportunity to provide innovative programs and exhibits, several with good success. Since the late 1990s, many museums showcase themselves through a web presence, sometimes offering access to their entire collections (e.g., the Smithsonian, the Victoria & Albert Museum, and the Metropolitan Museum of Art). As new web technologies develop, the prospect of connecting to audiences around the world and incorporating their voices increases (Thomas & Mintz, 1998; Witcomb, 2003; Parry, 2007; Howlett, 2008; Shahani, Nikonanou, & Economou, 2008). Current research into the use of Web 2.0 technology explores how museum practitioners will receive the audience voice, and if those voices become discernable in museum content.

My thesis takes its place within the context of this ongoing research into inclusive practice, apparent in both physical and virtual space. My desire to examine museums as more than warehouses of stuff includes an investigation into museum content, and to do so I suggest that popular culture qualifies as an acceptable museum topic. In particular, I look at the bicycle and cycling, one form of popular culture, as the subject of my design study.

Two Wheels, Not Four

For many reasons, I explore the subject of the bicycle and its associated culture as an exhibition within a museum center. Within the last year alone, the nation experienced an increased urgency to find alternative means of transportation for environmental and economic reasons as gas prices soared at the pump and as global citizens truly recognized the limits of fossil fuels. Following suit, many people have taken to the streets, commuting on foot or by bicycle as part of everyday life. As a trend for 2008, Industry informer *Bicycle Retailer and Industry News* published noted increases in the sales of city bikes, hybrids, comfort bikes, and electric bicycles, alongside sales of mountain and road bikes. Moreover, service shops have also seen an incredible upsurge of repairs on bicycles that have been in storage for many years, even decades. Stores cannot keep their shelves stocked with enough commuter supplies to satisfy the number of people on their bikes with parts suppliers unable to meet the increasing demand. (Bicycle Retailer and Industry News, vol. 17, no. 5-18).

For many other countries (e.g., Netherlands, Denmark, Germany, Switzerland, Sweden, and China) cycling represents the norm, but in the United States, we still exist in a culture dominated by the automobile (Mozer, n.d.). However, members of the cycling community by nature often tend to follow a different path, one concerned with the welfare of communities and the environment. These individuals and groups self-identify with those who hold similar ideals, and because of this, many cyclists welcome the opportunity to share their experiences, but lack the infrastructure for linkages among sub-groups. By identifying the many unique individuals and groups of people who ride and why, I aim to open up communication between different but closely related groups to address the needs and concerns of the entire collective.

All members of the population, from pedestrians to cyclists to automobile drivers, would benefit from a center such as the one proposed in this study. Advocacy and education, individual health and well-being comprise the vision for this museum center, as does the idea of healthy communities linked by, among other amenities, places to ride bicycles and to rest and reflect on that endeavor. These fundamental human concerns shape a facility to ensure the resonance of bicyclist voices, giving energy and vitality to the community as a whole. By interpreting the social elements of a center in both physical and virtual museums, I hope to better understand the linkages between museums and communities. In exploring the digital space for museums, I aim to challenge the necessity for physical space to disseminate information and tell stories both locally and

globally. Following a constructivist approach to learning, where people apply their own meanings and values to objects and spaces in order to make connections, the museum space and the story of the cycling center both represent additional layers of connectivity for Greensboro and help us all to situate the ever-shifting place of museums in community.

CHAPTER II

LITERATURE REVIEW:

TOURING

Museums are poised for change. Past practices and ideologies, no longer relevant in today's society, must shift beyond the "ivory tower of exclusivity" into the communities within which they exist (Anderson, 2004; Lohman, 2006). As museums and educators develop programs and exhibits that identify with and involve the community, citizens must be included in the design process from the earliest planning stages to develop exhibits with more authoritative, community-centered voices (Brabazon, 2006; Carnegie, 2006; Sandell, 2003; McLean, 2005). With multiple meanings and interpretations of knowledge, individuals possess their own expectations of the museum and what it should do for the community (Illeris, 2006; Färber, 2007; Wagner, 1984).

As museums continue to move from repositories of antiquities and antiquated practices into the twenty-first century, the desire to shed old perceptions grows. For both the museum and the communities in which these cultural institutions reside, exposing the new direction for museums – and those involved in museum making – represents a critical alternative path for the present century. Museum practitioners and theoreticians interested in discussing the nature of exclusive/inclusive museum practices, continually address the concept

of community as a keystone for museum development. If we acknowledge that communities are the foundation of where the museum profession is heading, how do we identify those groups? How are museums to engage their communities, and what will influence the community to participate?

Brabazon (2000) states that "desire for public involvement at the museum is [recognizing] that popular culture is a site and source for negotiation," further identifying that objects of popular material culture facilitate memory and help build identity (p. 98). In the current climate of inclusion, Brabazon's statement suggests that museums should involve the community by exploring its interests, values, and culture; and in doing so, that connection yields greater community identity, and presumably museum exhibits and programs more closely allied to the communities they serve.

Through greater involvement and understanding, people recognize that their museums deserve new classification—the community center. Museums that place the welfare and sustainability of the community at the core of their mission through education and social inclusion programs offer more than storage and display; they position themselves as integral participants in the framework of society.[1] The recognition of museums as active community centers in thriving communities represents one facet of this thesis I aim to explore, and to do so, I

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[1] The World Commission on Environment and Development defined sustainability as development that "meets the needs of the present without compromising the ability of future generations to meet their own needs" (*Our Common Future*, 1987, p. 8). This report identifies the importance of three areas of development in this process: economy, social equity, and ecology; each having an equal role in maintaining local and global sustainable communities.

explore the current position of museums within the context of society and communities.

Museums + Communities

Museums

Over the last half-century, museum professionals have debated the importance of communities within museum settings (Gaither, 1992; Archibald, 1999; Sandell, 2003; Corbett & Miller, 2006; Lagerkvist, 2006). Before this newer direction of community connectivity, however, museum decision makers mainly considered visitors as passive participants too unsophisticated to fully understand the complexities of the objects or displays museums create for their benefit. The traditional definition that museums collect, preserve, and interpret artifacts/knowledge specific to their area of governance falls short of considering visitor expectations or how visitors learn information (Wagner, 1984; Illeris, 2006). Endeavors to reinterpret museum collections in ways that explore alternative or subversive meanings to hegemonic identifications, long the norm for many institutions, have brought new perspectives on the 'other'[2] (Corrin, 1994). In these early endeavors to include long overlooked groups, museums did not fully realize the potential for successful collaborative ventures, to create a greater sense of cultural identity. Corbett and Miller (2006) cite poor

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[2] The term 'other' as it is referred to in this thesis is one that encompasses everything that is not the traditional white, male, Western ruling class systems and ideologies that have perpetuated curatorial practices (Lang. Reeve & Woollard, 2006, p. 8).

communication and misunderstanding of the individual roles those participants

play in the larger picture as reasons for failed community-based or community-

inspired exhibits. Many of the staff involved with these unsuccessful exhibits did

not fully perceive the complexities of community dialogue and the implications

that come from working in a mutual nature with the audience-as-participant,

learning that audiences bring their own histories and expectations about other

people, objects, and the exhibits in the museum's environment. As visitors help

shape the museum experience, the curator or historian, for example, no longer

exclusively holds control over all 'histories under scrutiny,' resulting in a *shared-

authority* over museum collections and their interpretation (Lagerkvist, 2006;

Archibald, 1999). This inclusion has become increasingly important not only in

the final product of the exhibit but during its conceptualization and development.

Ethnic, cultural and neighborhood museums have met with the greatest

success in museum practices to incorporate visitors into the exhibit planning

process. These museums range in size from very small, occupying neighborhood

storefronts, to large organizations that operate with substantial budgets

supported by grants and utilizing multiple buildings (Loukaitou-Sideris &

Grodach, 2004). Out of necessity and because of the changing landscape of our

cities, communities developed these museums, which identified with their

interests and groups. Loukaitou-Sideris and Grodach recognize that community-

based museums contribute to community welfare and sustainability, thus serving

as advocates for and in their respective communities. According to Skramstad:

> The museum is a place for tactile, emotional, and intellectual contact with people, ideas, or objects that have the potential to inspire. It is a place where people can meet and make friendships with others who share similar interests or where they can be a part of something larger and more important than their own individual lives. (1999, p. 126)

It logically follows that cultural institutions that incorporate community health and vitality into their missions, values, and strategies, have addressed important social topics through the objects and stories in their collections, loosening the traditional position of museums as repositories to safely protect relics of the past far removed from the communities that generated and once used them. Hein (2000) acknowledges previous assessments of museums as institutions of hierarchical authority over information, both sharing and controlling access to history and knowledge. Over the last thirty years, she recognizes that museums have forged into new territory, examining inwardly and exploring outwardly, evolving into beneficial elements within their environment making them museums, "at once very ancient and very new" (p. 3). In some cases, the museums themselves have greatly transformed the communities in which they reside, bringing whole new levels of discourse to the civic arena, enlivening a ongoing debate about the importance of museums to society.

Communities

Since the early 1980s, the American Association of Museums (AAM) has questioned the place of museums in society of the twenty-first century. Through past initiatives, *Museums for a new century* (1984) and *Museums in the life of a*

*city (*1990-1992), and through publications, *Excellence and equity* (1992) and *New visions: Tools for change in museums* (1995), the AAM explored museum service to the greater community and to explicit populations within it. One program, *Museums and Community* (1998), critically examined the future of the museum profession through community dialogues in six cities across the nation in order to identify best practices for developing successful community partnerships. According to that report, while museums explored internally what they offer the community, they also needed to understand what communities mean to their own internal organization, both as patron and, significantly, in newly shaped venues as collaborators in exhibit and programming development. In this way, Hein (2000) suggests:

> Responsibility for standardizing these patterns and practices does not rest with museums alone…but reflects [museums'] place within a civic order that varies and changes over time. The current dynamic is toward greater integration in a world of many communities… (p. 37)

Communities represent togetherness, a term not easily defined, which simultaneously means groups of people, neighborhoods, and kinship. Blackwell (1954) notes that communities represent "a locus…of which the majority of residents find it possible to meet their needs and have developed something of a sense of togetherness, with a consequent potential ability to act together as an entity." These communities come from the larger context of society and the social groups within it represent collective values, belief frameworks, and other structured systems. The organizing of social groups based on their differentiated

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meanings, thoughts, and symbols need not be a conscious movement, and Blackwell postulates that social organization results from "social uncontrolled evolutionary processes," (p. 58) emphasizing the inherited nature of humans to organize with others of similar tastes, backgrounds, and beliefs.

Moving past this earlier literature, current discourse on communities and the building of communities acknowledges that the term *community* represents a multitude of meanings. Studdert (2005, p. 2) suggests each person identifies as a member of a number of *common sense* communities, "not the one[s] the social sciences and sociologists entertain," but ones comprised of communal multiplicity, communal hybridity, social action or sociality, and reciprocal communal recognition between the community group and the individual. Communal multiplicity accounts for the fact that individuals belong to multiple communities, some determined at birth and others through acts of sociality over the human lifespan. Acknowledging the many groups to which individuals belong, communal hybridity represents the unconscious creation of new hybrid communities that stem from associations and interactions from our other groups. Constantly changing, Studdert claims that these elements, present in every community, are in fact "contained in the action of sociality as it constructs and re-constructs our communal being-ness." (p. 2). Without participation by an individual, communities do not thrive and without communities, individuals have no place to fit in. Thus, recognition by others remains a critical final element by which communities form.

Gould and Hosey (2007) pose the question, "But what *exactly* is

community?" Each individual in one way or another maintains an identity as a

member of multiple communities, consciously and subconsciously. In considering

an act of identifying social being-ness, "people ultimately define their own

community…to feel a part of something larger than ourselves." (Bourland, in

Gould & Hosey, 2007, p. 57). I posit here that community moves beyond a

physical definition only, bringing community to an active element of participation

in gathered groups. As relates to this thesis, Studdert's observation that:

> Without action and sociality, community cannot exist – it has no 'laws' or
> buildings as the state does, it relies on actions and speech. So, when I sit
> at my desk and think about community, I am not actually a member of a
> community. I am only a member of a community when I am engaging in
> social action – sociality (Studdert, 2005, p. 3).

Thus the design process that relies so heavily on designers' understanding

people and people's needs necessitate a method that fosters dialogue among

participants, one that leads to specific action.

Civic engagement

The act of community-building signifies intentional and purposeful

behavior. The need to identify with others that share similar interests and values

allows people to develop strong ties that give shape to networks within

communities. All of these smaller communities, this network of social being-ness,

embody the fabric of neighborhoods, cities, and states.

Bruner ("Building public will", n.d.) identifies connections among people and community groups resulting in a broader network of individual and group assets. Through "direct-action organizing," study participants energized a community, spurring action and participation from citizens after they attended a forum on voting and participation in the electoral process. In this fascinating work, Bruner identifies that civic engagement spurs "the opportunity to draw attention to the work" and to "invite the community to rewrite its own destiny." (¶ 6). This direct acknowledgment that communities control their destiny through participation falls in line with Studdert's third element of common sense communities – social action.

In their work on redeveloping devastated communities, Kretzmann and McKnight (1993) acknowledge the rich resource of talent found among community residents as, "each community boasts a unique combination of assets upon which to build its future." The authors conceive that when people engage in action they define "a community whose assets are being fully recognized and mobilized." (p. 6). In the museum setting, the theory of social action bears on institutional areas where professional staff and patron interests bring conversation to the fore about potential exhibitions and programming, dialogues that rely on social capital. This capital includes resources for education, outreach, and advocacy as defined by several groups: the ICLEI-Local Governments for Sustainability (ICLEI), the U.S. Green Building Council (USGBC), and the Center for American Progress (CAP). These three organizations developed a

partnership to create a framework for gauging the sustainability and livability of global communities, one that identifies civic engagement as one measure of livability (STAR Community Index, p. 2). Bringing civic engagement to the twenty-first century museum requires a careful consideration of the very ways that conversations should be shaped for exhibition planning and programs. Significant for purposes of this study, civic engagement has the potential to enrich and diversify the design process for exhibits, thus centering and emphasizing community connectedness for museums.

Museum of London

Three case studies at the Museum of London contain elements of civic engagement as it pertains to exhibition planning and programs. Through its social inclusion program, the museum developed a community project "Podcasts from the Past" with two goals: first, to make the museum's exhibits accessible to visually impaired visitors; and second, to provide new skill training and experience to the program's participants. Partnering with Working Links, the museum worked with volunteers from the London community, comprised of long-term unemployed, some of who are ex-convicts, homeless people, and those who have mental illness (¶ 2).[3] The volunteers produced ten Podcasts, for the

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[3] The Museum of London initiated the three-year program in 2005 of community-based projects. Through exhibits, art programs, and oral history projects, the museum provides opportunities to disadvantaged youth and the long-term unemployed. The participants gain new skills and give back to the larger London communities.

London before London and the medieval galleries (Figure 1). Part of the project

required learning about visually impaired people and researching information on

the objects within the galleries. Ivan Bello, a participant in the project

commented, "it's about experiencing…learning other people's perspectives,

learning how to respect other people's views…a way of growing: emotionally,

mentally, and socially as well" (cited in Gaines, ¶ 6-7).

Figure 1. Volunteers at work editing audio for *Podcasts from the Past*. This community project developed was through the Museum of London's social inclusion program.

This is not the first project to come out of the inclusion program, and

additional endeavors included an intergenerational oral history project and

another venture that created activity bags for teachers and school children. The oral history project, *Now and Then,* connected elders and young people, focusing on the similarities and differences of life in London, both past and present. By encouraging relationships between housebound elders and young people with significant care giving responsibilities, participants realized their place in a part of a larger group of people with similar situations, social action in action at a museum.

Another project, *City Senses*, gathered together unemployed young adults to create activity bags for special needs students during museum visits, with special benefit to planners and participants in this form of civic engagement. Lucie Fitton, the museum's inclusion officer characterized the benefit for the museum, "All [of] the participants of City Senses began to take on roles…the researcher, the administrator, or the craftsman. In finding the roles that suited their skills and characters, their respect for themselves and one another grew…" (Williams, 2007, ¶ 6). Responsible for researching and creating multi-sensory activities that coordinated with the Roman and Medieval galleries, participants learned more about themselves during the process, certainly a benefit of a focus toward civic engagement.

These three examples from the Museum of London demonstrate the potential of community-based projects. Through these projects, the museum has reoriented itself as an integral part of the collaborative process, a process that focuses on the health of the community it serves, tying back to the ideas of

sustainability and livability where museums help provide institutional behaviors on which other civic organizations could model their own efforts, thus bringing community concerns to and through the museum. Despite these successes, though, the Museum of London squandered opportunities to see how social inclusion might actually transform the content or design of the permanent exhibitions visited by special needs populations. In their work, the volunteers only added to the existing information, but the authority still strongly remains in the voice of the museum and its curators, rather than resting between professional staff and community member.

Through a continued push for more involvement of the community in the planning and development of museums and their programs, an opportunity for new methods coincides with the exploration of civic engagement. Not only has the importance of utilizing people's voices in exhibits come to the fore, but also so has the exploration and implementation of new technologies, especially in connecting those voices that can now be heard through technology and techniques deployed within the last two decades in the museum world.

New Methods + New Media

The old standard of one curator and a support team employed to interpret the curator's vision falls short of providing the audience with a pluralistic view, often leaving out the very voices of that audience. McLean (2005) suggests that teams of experts and specialists counter the one vision, one voice interpretation,

with multiple voices and cognitive learning styles imbedded in the exhibition design. This also opens the opportunity for communities to impart their stories and values into the design process.

As more researchers undertake exploration into the area of community involvement within the museum sphere, they have shaped whole new ideologies. The inclusive museum represents a progressive movement to explore more deeply the various ways museums and communities interact, specifically looking at how "the institution of the museum can become more inclusive" (Scope and concerns, n.d.). Those that examine this question fall across the spectrum of museum professionals in the field of research, education, design, and implementation; but because this community ideology remains in its infancy much of the published research about the exclusive/inclusive nature of museum practice has only become available in the last year (Dailey & Santascoy, 2008; Siu, 2008). It is my hope that this thesis similarly brings energy to the discourse about appropriate links for museums as community centers.

Siu (2008) identifies the Community Museum Project (CMP) as a case study in new museum methodology that represents community values and traditions (2008, p. 57). The CMP acts as a curatorial collective to organize unconventional subjects and media in traditional visual exhibitions AND to move beyond the physical walls of the museum into the streets of Hong Kong. The subjects of the CMP exhibitions come from the community directly rather than by the established route from the museum itself and the voice of a single curator.

In the 2002 exhibition, *Objects of Demonstration*, the collective sought to "do away with the physical museum, i.e. the 'hardware' along with its institutional and ideological boundaries and constraints…" (p. 58) by exhibiting a collection of objects from street protests before and after 1997, the year Hong Kong returned to the sovereignty of China from British rule. The questions "of what," "where at," and "for whom" stood at the heart of this exhibition as these questions pertain to traditional museum methodology. What the CMP consciously promotes moves beyond the physical limitations of a museum and the restraints of working within those rules, as well as the belief in the "essence of museum practices" that dictates their methods for exhibiting unconventional subject matter.

Material content for the exhibit emanated from a specific public and culture; it reflected a community's effort to vocalize political issues or debates through the institution. The success of the collecting efforts brought to exhibition approximately 300 posters, poems, images, and additional cultural artifacts directly from community participants. CMP acknowledged that the vernacular objects could be "classified and sorted into thematic categories," similarly to conventional museum artifacts (p. 58). As Siu suggests, the CMP attempted to distill stories from the objects "…and to visualize them through the standard tools of a museum exhibition: artifact display, didactic panels, publications, [and] public seminars…" In this venue, the contributing protesters (makers of the objects) recognized their voices within the exhibition, connecting them to "exhibition culture common in the cultural field." (p. 59).

Half a world away from Hong Kong, Dailey and Santascoy (2008), offer an assessment of the El Paso Museum of History, opened in 2007, and through their study shed light on museum-community connections, in this case substantially undervalued in the development of the museum in its current iteration. This critique, one that acknowledges the importance of a multiplicity of community voices, demonstrates a substantial shift in scrutiny for new museums that celebrate the presence of the community WITHIN establishment, mission definition, and development of cultural institutions. Their study identifies the many missed opportunities for inclusion of the local indigenous peoples, women and minorities in the telling of the El Paso story. What they bring to light stems from a general lack of understanding multiple views of El Paso's colonization instead focusing on museum practices that perpetuate hegemony of white, male rule to the exclusion of other stories.

In the museum's most prominent display, *The Changing Pass*, Daily and Santascoy (2008) point out the magnification of the colonial perspective that brings a "focus and storyline of conquest that is larger than life" in the enormous replica of a mission façade (p. 88). They further argue that the visitor experience to build their own mini mission (Figure 2) replicates the torment of the forced labor of indigenous peoples and their Mexican counterparts to the exclusion of any story that explains the colonization of the area in acknowledging contemporary indigenous life.

Figure 2. Visitor to El Paso Museum of History, the Changing Pass, reconstructing a mini mission as part of the exhibit experience.

In a similar manner, other displays strengthen the importance of white, male contributions to El Paso history, while subjugating women, African-Americans, and altogether eradicating Indigenous peoples (p. 89). The prominence and placement of artifacts and images does not support any alternative histories or stories representative of the community of El Paso. Within the museum, representations of women show only their contribution to domestic life, instead of portraying the intricate nature of the many spheres women inhabit, both past and present, as they shape domestic and commercial life in the El Paso area.

In other areas of the exhibit, the museum utilizes physical artifacts to stand in for historic figures, failing to properly represent that person's history and contributions to El Paso. Such is the case noted by Dailey and Santascoy with a mining ax that represents Henry Flipper, an African-American. Mute on Flipper's background as the first African-American to graduate from West Point or his writings on the laws of mining, the mining ax fails to communicate the full richness of this important person in El Paso's past (p. 89). Likewise, the authors characterize displays and representations of indigenous people, imprinting them as a vanished culture with exhibits in "…close [proximity] to extinct animals, rocks and terrain." (p. 88).

Dailey and Santascoy suggest that the museum director modify the museum's current interpretation, and ensure that all people involved with the museum are culturally competent.[4] In doing so, the museum will build trust amongst the community and develop a broader visitor base.

In both investigations, the importance of including the perspectives and histories of overlooked and marginalized groups emerges. The successful attempts by the CMP proved to the Hong Kong community that there existed a place for them in the telling of Hong Kong's history, whereas for the citizens of El

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[4] Cultural competence as defined by the National Center for Cultural Competence, requires that organizations: define a set of values and principles, and demonstrate behaviors, attitudes, and policies that enable them to work effectively cross culturally; value diversity, manage the dynamics of difference, acquire and institutionalize cultural knowledge, and adapt to the cultural contexts of the communities they serve; and incorporate the above in all aspects of policy making, administration, practice, service delivery, with involvement of consumers, key stakeholders and communities.

Paso the museum falls short of representing the rich, multilayered, and sometimes painful stories of its past. Moving beyond the physical constraints of the museum offered an alternative method of engaging community in Hong Kong; and touches on the perception of whether a museum is physical or not, cultural competence remains at the heart of true collaboration. The El Paso installation remained more in the realm of the physical but in the twenty-first century, museums increasingly are turning to technologies and interfaces increasingly less reliant on the space of the museum itself: from in-person experience to on-line resource, the boundary between real and virtual vacillates and brings potential new life for more traditional museums – and the shift of more commonly-accepted museum practices that exclude the malleability of community engagement on single authority stories in museum galleries.

Real vs. virtuality

While museums continue exploring their value and place in their respective constituencies as forms of social action, some also see the need for further examination of how the processes by which these institutions exhibit ideas, mediate information, and interact with their patrons. This study offers an investigation into the future of museum media with one assumption that by embracing the digital world, museums of the future hold great promise in continuing to shape the lives of humans, whether in their physical form or digital interface to open their world to new audiences. Thus, the fundamental

understanding of communities and the myriad ways that they help shape museum space and visitor experience stand at the core of this study. By reconceptualizing both professional staff and community responsibilities in the museum world, we will come to a close understanding of the linkages inherent in the human enterprise of saving and interpreting the past.

In the last two decades, the dominant landscape of museums in the tangible world has yielded to the realm of the physical alongside a parallel exhibit space of virtual reality. Several theorists (Thomas & Mintz, 1998; Hein, 2000; Witcomb, 2003; Parry, 2007) have contemplated the real and the virtual as it pertains to objects and museums. All expressed that objects within museums are not truly real, as they exist with multiple layers of meanings and symbols. Acquisition of an object by a museum immediately removes the original meaning and replaces it with another privileged meaning, providing additional value(s) and symbols. The "truth" of an object disappears, replaced with "virtuality," standing in as representatives for authentic stories shared among museum visitors. I suggest that removing the physical requirement of a museum experience does not diminish the importance and information contained in objects and spaces of a virtual museum: virtual objects act as symbols in the same manner that tangible museum objects do.

Sociality and action propel this study and as the ever-evolving digital world of the Internet capably connects people globally, it seems appropriate to test the parameters of museums as physical and/or digital experiences. Just as

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Hedgecock (2002) explored how "physical and virtual museum environments utilize similar key issues when designing exhibitions" (Abstract) resulting in an experiential virtual museum through light, sound, and movement, I wish to further explore how a virtual environment can connect people locally and globally. This exploration of the physical alongside the digital exists not only in the museum world, but also in everyday life.

Horrigan (2007) found that fifty-one percent of American adults studied, utilized information and communications technology (ICT) in their daily lives for communication and self-expression. These users fall into two subgroups: the elite tech user – heavy, frequent use of digital devices with high satisfaction; and the middle-of-the-road user – task-oriented use, with users expressing either feelings of satisfaction or burden. Of the remaining forty-nine percent of American adults in the study, only twenty-six percent felt indifferent towards ICTs or had no connection to digital media in any fashion. Interpreting this data, we can assume that seventy-four percent of the population makes use of the Internet in one way or another. In terms of this thesis, I am curious whether a community rises connected by digital collections and ideas; more importantly, whether this crossroads makes the kind of community association that museums have historically represented, but through an institution that exists perhaps only in the digital realm.

The web plays an important role in the ideology of the Inclusive Museum where researchers focus on: a) the digitization of all aspects of a museum

collection, b) online discoverability and public access, c) preserving heritage

"born digital," d) changing the balance of creative agency through wiki, blogs, and

Podcasts, e) addressing the digital divide, f) places for the self-made museum,

and g) polylingualism ("Themes," n.d.). This breaking out of the physical box of

the museum results in a significantly different view of the museum than the

cabinets of curiosities of times gone by.

Howlett (2008) conducted a study of online art museums looking to

identify opportunities for constructivist and inquiry-based teaching and learning.[5]

She points out that teachers utilize online sources in order to supplement the

museum experience (p. 1). The study involved two groups of educators, art

teachers and museum art educators, both of whom identified that museums only

offer constructivist or inquiry-based learning opportunities within the physical

museum space (p. 8). The study's findings acknowledge the current state of

online museums as storehouses of digital reproductions and basic collections

information, though some respondents indicated that a few institutions expanded

their presence through "educational offerings on their website" (p. 3).

Many of the teachers expressed in the study their need for more access to

online content from a museum, with special attention paid to training. They also

voiced the concern that many of the students would never experience the

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[5] Howlett defines constructivist learning theory as knowledge constructed by humans for us, based on our prior knowledge and our culture, with the belief that students control their own learning and are active participants in constructing knowledge. Inquiry-based learning theory involves looking at the world with curiosity, asking questions, and making discoveries to construct an understanding of the world (p. 2).

museum in the physical sense; therefore, they recognized that more effort should be focused on developing and implementing online learning opportunities that incorporated the essence of the museum visit, a conversation between art teachers and art museum educators, that comprehends the needs and wants of the other (p. 8), not unlike the advice from community experts about sociality as a means to greater understanding in groups.

In another examination, Shahani, Nikonanou, and Economou (2008) have undertaken an extended research program that explores the promise of inclusivity Web 2.0 holds for both museums and communities, the first phase of a project to identify the ways museums mediate among and between communities through the World Wide Web. Their work points out that "Widening the scope of community involvement with the museum is a complex and multi-layered process, heavily infused with issues of ownership, authenticity, and the control of cultural information." (p. 58). Furthermore, their report acknowledges that today's populace widely expects to interact with museums in a virtual experience. For museums to increasingly engage their visitor, Shahani et al, discuss the ways that blogging and web-based communities exhibit the potential for social exchange.

Web 2.0, which manifests as an assortment of blogs, social networking sites, photo and video-sharing sites, occupies digital space as "an architecture of participation," representing a "dynamic means by which online communities are formed through the engagement and interaction of their members" (p. 59).

Inherent in this system of exchange resides the possibility for community members to direct and change the content put forth by museum practitioners. Through message threads or blog posts, museums like the Victoria and Albert Museum (V&A) in London allow for a multi-layered interpretation of their collection, offering patrons a venue for exhibition perspectives as well as personal experiences within the physical space of the museum (Figure 3), bringing the visitor experience of the real and the virtual into closer proximity (p. 60).

The question that underlies much of the research by Shahani et al. focuses on the ultimate use of the material submitted by the public. They ask, "to what extent has online interaction been carried over to the museum practice itself?" (p. 62). For now, they admit that the online projects, submissions, and experiences exist unto themselves. The significance, however, should be found in the inclusion of the voice of the community in the knowledge making and constructivist approach to learning for these museums. Their future research will explore more in depth the influence of Web 2.0 on museum practice.

Figure 3. Excerpt from the Victoria & Albert Museum collection on knitting. This part of the collection includes stories from visitors about learning to knit.

Both studies investigated the importance of constructivist learning in museums as manifested in a museum's web presence. Allowing visitors the opportunity to share their own experiences or to inform museum educators of needs creates a dialogue between museum and online visitor. And assuredly this exchange of information holds the potential to influence the design of the museum experience, whether in physical space or in the virtual realm. Regardless of an exhibit's location, acknowledging and infusing the audience voice remains a critical aspect of the design program. In doing so, this thesis recognizes that visitors do not exist as blank slates but instead that they carry stories on their slates that describe and situate them in their understood worlds. As this thesis investigation will demonstrate, exhibits provide an outlet for people to come to a new sense of their place in multiple perceived and understood communities. Because this type of civic engagement takes varied forms, the dialogues that rise around the design process represent but one pathway to achieving inclusive museums and practices within them.

CHAPTER III

METHODOLOGY:

PEDALING FASTER

Through an understanding of museums and community, I consider civic

engagement and the inclusive museum as a course to engage in an active

dialogue about exhibit design and social programs within the larger Greensboro

population. Following Studdert's theory of the common sense community (2005)

and the Inclusive Museum philosophy (onmuseums.com), I specifically look at

social action as the correlation to civic engagement for museums: the museum

center rises where inclusive museums spur social action. In the studio project, I

investigate the manifestations of museum and community partnerships and the

implications of space, both physical and virtual. The study depends on a multi-

part exploration: civic engagement through focus group discussions,

development of a programming document, exhibition and facility design at a local

site (physical architecture), interpretation of the space into a virtual environment,

and analysis along all phases of the design and planning process. I aim to

document this exploration and analyze the results of the design process,

measuring specifically the impact of community engagement in my work.

Within the museum profession, exhibition planning unfolds as a many-

stepped process full of objectives and revisions. McLean (2005) demonstrates

the iterative development process of exhibitions as it leads from feasibility (the

ideas and objectives) to production (the installation and evaluations) in a linear

manner with important moments of review and approval at critical stages of the

design process (Figure 4). While McLean speaks of exhibit design involving a

team of specialists, all of which have an equal part in the creation of a holistic

experience (p. 36), the designer/researcher will take on the roles of curator,

educator, and designer in order to complete the project. As needed, she will seek

the guidance and advice of specialists, but they will not be fully invested in the

design process. Since this thesis addresses the impact of civic engagement with

individuals INTERNAL to the design process, a key difference in the work

undertaken centers on magnifying the impact of the reviews and approvals along

the way. As the design phase represents a studio project based in the

community, the designer/research gathered feedback from peers in the studio,

faculty members in the department, as well as those gathered for Focus Group

conversations. Rather than embracing the linearity of McLean's process, the

design process here focused on a spiraling exploration of the issues, moving

from macro to micro, taking in information and comments along the way to define

and refine a museum center for cycling in Greensboro (Figure 5).

feasibility
idea
feasibility
purpose statement
review and approvals

preliminary design
assembling the players
communication goals
rough schedule and budget
research/front-end evaluation
conceptual design/formative evaluation
review and approvals
review and approvals

detailed design
final design/formative evaluation
design revisions

production planning
final schedule and budget
construciton and specification documents
review and approvals

production
fabrication and installation
opening
summative evaluation
exhibit redesign/adjustments
process redesign/adjustments
review and approvals
review and approvals

Figure 4. Linear progression of McLean's exhibit design process. While most of the steps occur sequentially, certain steps require review and approval, which may cause the design team to revert to an earlier stage.

35
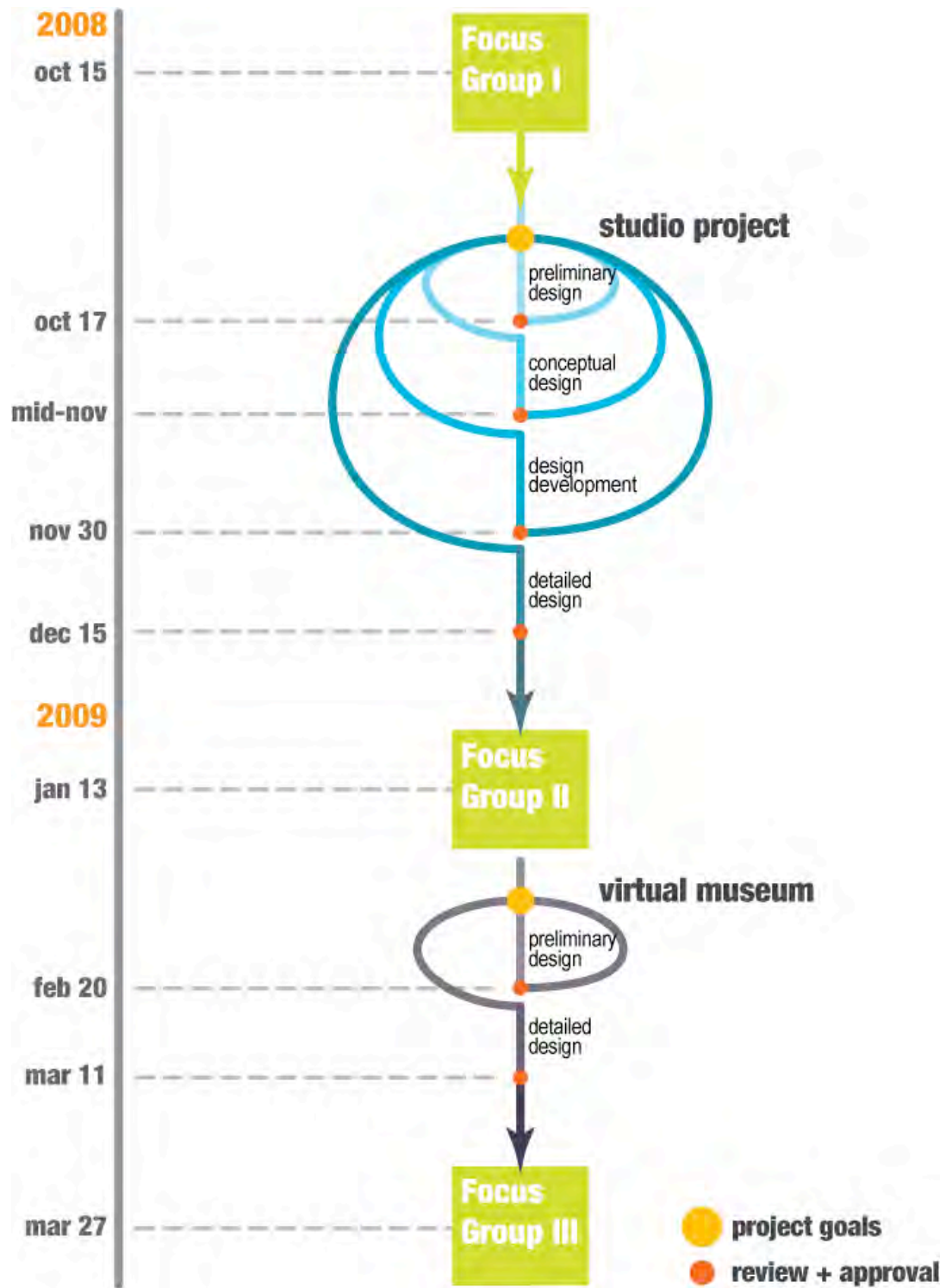
Figure 5. Diagram of design process utilized by designer/researcher over the course of the thesis, and includes the corresponding timeline noting significant moments of review and approval.

All of the feedback and the corresponding actions spurred by it suggest a more fluid design process than espoused by McLean's linear progression. While the phases proceed and logically build on one another in successful design endeavors, the points of exchange come in many places and often in unexpected ways, not all that different from the observation of the designer/researcher in the organic rise of community around the issue of cycling in Greensboro.

Approach

Community involvement: Part I

Because civic engagement clearly distinguishes this thesis from other exhibit design work, the designer/researcher established a three-phased design process paralleled by participation through three focus groups. During all focus group meetings, the designer/researcher acted as group facilitator, guiding the conversation with a series of questions and topics (Appendix A). She later transcribed the conversations of all meetings by means of audio recording (Appendix B-D). For Focus Group II and Focus Group III, those gathered provided evaluation of completed design proposals and products. The designer/researcher scrutinized information gathered at these latter sessions for feasibility and reception in light of the project goals.

This plan for civic engagement followed both the AAM Museum Accreditation Standards (Appendix E) and the guidelines set forth for best practices for successful collaborations (Appendix F), in Focus Group I, the

designer/researcher convened six representatives from local advocacy groups and cultural institutions. The designer/researcher identified these groups and institutions through Internet investigations of local bicycle clubs, youth groups, museums, libraries, and government agencies. From these inquiries, eighteen prospective focus group candidates received a letter of inquiry via email (see Appendix G for the complete list of groups and Appendix H for the letter). Interested parties gathered for a 1-3 hour session in a neutral location determined by the designer/researcher.

In this session, the designer/researcher initiated dialogue across various community, government, and bicycling organizations to identify possible partnerships and programs of benefit to Greensboro. For purposes of this project, the designer/researcher restricted these hypothetical partnerships and/or programs to those about or partially focused on bicycling (in its many facets) along with any of the following: community well-being, education, advocacy, or the promotion of cultural projects. Though the designer/researcher recognized each participating organization already provided some manner of social programs for the Greensboro community, Focus Group I provided the forum for dialogues to introduce new program opportunities or enhance existing ones. The designer/researcher analyzed the data collected from Focus Group I, which provided the source material for the second phase of the project representative of the programming document.

Programming document

Any design process requires an understanding of the needs and wants of the project, including knowledge of economic, social, and environmental impacts on the project parameters, such as demographics, cultural understanding, governmental and economic conditions, and user needs. Marshall-Baker (2008, p. 2) noted, "Programming involves collecting, analyzing, and organizing information about the project that informs the design process." This collecting and organizing takes shape in a programming document that, once created, sets the guidelines for design development in the design project. However a project is defined, the programming document should include any constraints that influence the design, along with current and future concerns. The creation of a programming document begins with dialogue between designer and client and before any design work begins the details of the programming document must be completed. This document can then be referred to during and post completion as a gauge to ensure that in the end the final design does not fail to meet the expectations of the client (p. 3).

While programming for design projects represents a fundamental aspect of studio culture and the design process, the programming phase for this project guided the designer/researcher in three ways. First, the programming matrix aided the designer/researcher in organizing information from the focus group, and outside those moments of conversation, throughout the design process. Importantly, the program also allowed the designer/researcher to address social,

economic, and ecologic aspects of the project, including constraints and opportunities resulting from the site chosen and the subject matter of the design. Thirdly, as suggested by Marshall-Baker (2008), the programming document demonstrated the "fit" of the final design with the parameters set by the interested parties and the design issues investigated by the designer/researcher. The resultant design contract or gauge provided a means for the designer/researcher to assess the success of the design proposal in light of project goals.

Studio project: Physical design

Based on the community input throughout the process as expressed through the program document, the designer/researcher explored other inclusive museum projects through literature, magazines, and online sources, as well as through research on existing bicycling museums. This material supported design concepts developed throughout the process, always keeping the audience "voice" at the fore of the work. These scholarly explorations represented but one of the many components within the preliminary design phase.

Preliminary design also included implementation of schematic design principles through diagrams, adjacency studies, and conceptual planning. The designer/researcher used various media to explore design opportunities at many scales, including sketches, computer models, and three-dimensional form explorations. With initial studio work underway, the designer/researcher conducted work to distill theoretical exercises into design intents for the project,

constantly refining and reshaping connections to community and bicycle in space. Because the designer/researcher selected a historic building for the site for the studio project, some careful and detailed study of the historic nature of the site and its context represented yet another focus for the project, literally grounding it into the community.

During all phases of the project, the community nature of the studio environment lent itself to incorporating outside feedback in the project from peers and department faculty. This outside perspective helped the designer/researcher to better understand design choices, with reviewers constantly reminding that focus group "voice" stands at the core of the project.

Following preliminary design studies, the investigator explored more detailed development of the facility design as informed by community input. At this stage of the process, the designer/researcher investigated finishes and products that contributed to a holistic experience for the museum project. At the same time, the designer/researcher developed a branded image for the museum, offering a consistent look to design features within the museum but also for presentations and publications. As the brand solidified, the designer/researcher promoted the project beyond the studio environment, important to making the connections into the greater Greensboro community.

Formal reviews and critique by design peers and professionals tested the designer/researcher's design intent at two points in the design process for the studio project. This peer review challenged the limits of the refined design,

pushing the designer/researcher to continually exploring the impact of space on the rise of community. As the design reviewers have a specialized understanding of the design process, their varied perspectives differed from those of the focus group participants, non-designers with strong interest in the subject matter but no formal training in the design process. After each critique, the designer/researcher reviewed and assessed elements of the design, reworking elements that the reviewers deemed unsuccessful.

Community involvement: Part II

In Focus Group II, the designer/researcher tested the proposed design against the original parameters determined from data collected at the first meeting. By presenting the design to the group, similarly to the "Formative Evaluation" stage of McLean's (2005) exhibit design process, helped "determine the appropriateness of the design, how effectively the exhibition communicates concepts, and whether visitors use the [facility] as intended" (p. 61). Because of the hypothetical nature of the studio project, group participants relied on the researcher's design language through drawings and digital models generated at the second phase of the design process to inform their experience of the space.

Designing for online: The virtual museum

As a foil to the physical design for the museum center, the designer/researcher utilized a similar design process in the Spring Semester 2009 for the development of the virtual museum shaped around the same issues, concerns, and needs for civic engagement space for cyclists and non-cyclists. Though the design issues deviated from adapting the goals of the project to a physical space (even a hypothetical one), the outcomes from both the studio design and the website design provided the tangible deliverables for assessment by all constituents involved in the project.

Community involvement: Part III

To bring the project full circle, the designer/researcher brought the same participants back together for a conversation about a digital manifestation of the museum in Focus Group III. This session focused on the connectivity of people, local and global, identifying the representation of museum content in the interface and distinguishing the sources of collection content to determine the "voice" of the exhibit in its digital form. As part of the focus group conversation, the designer/researcher explored potentials for future collaborative efforts among the representative organizations. With all three focus groups, then, the investigator examined how community and design intertwine. Documentation of the design process and an analysis of the Focus Group conversations follow in Chapter IV.

CHAPTER IV

DESIGN & ANALYSIS:

THE RACE

Early in the preparation of this design thesis, I looked deep to find a

correlation between bicycles and new museum principles. I found that bicycle

racing offered an analogous description of how the ideology of the inclusive

museum sets it apart from traditional museum methodologies. The term

breakaway in the cycling world identifies an individual or group that breaks from

the main field of racers in an attempt to reach a group further ahead. Much like

this idea of advancing ahead, I viewed this project as one attempt to bridge the

gap or breakaway from traditional exhibition design practices.

In the Fall Semester 2008, I utilized my ongoing research about

communities and museum methodologies to formulate a theoretical frame for the

design work in the studio (Figure 6). This diagram shows how Studdert's four-

part theory applies to a community-based project. While all parts of Studdert's

theory apply to the make up of the common sense community, social action ties

directly to my design process where civic engagement and inclusive museum

principles overlap with the involvement of the community in a project. Each

ideology stands on its own as it contributes to the betterment of local

communities, but when applied together the potential increases for authentic community voices to surface as by-products of any endeavor.

In order to ensure community authenticity within my research, I enlisted a variety of community voices (bicycling, cultural, civic, and governmental) in focus group conversations. Through these dialogues centered on ideas about design, bicycling, museums, and community, I initiated a program of inclusion within the design process, which prompted both a physical and virtual design of the bicycling museum center.
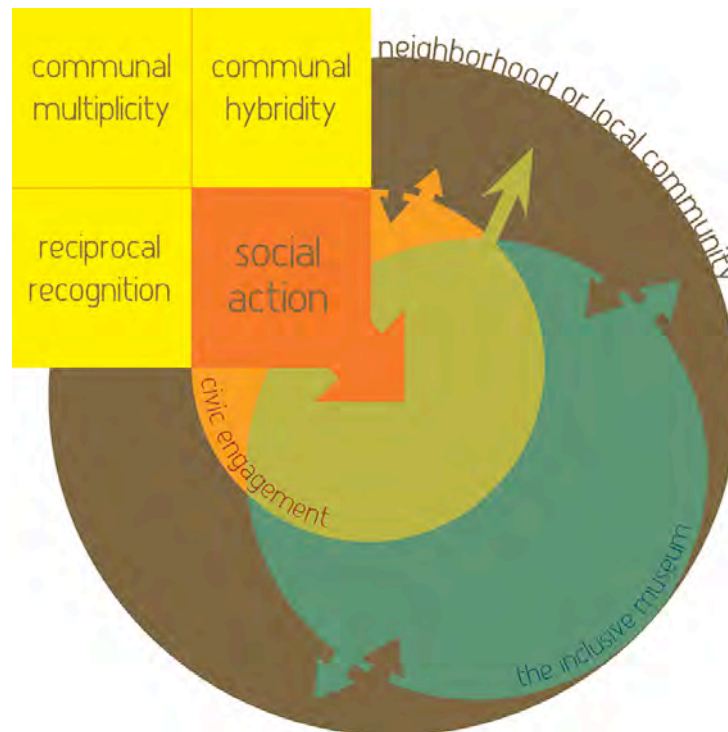
Figure 6. Studio Proposal Booklet, page 8. This diagram shows an application of Studdert's theory of the common sense community, specifically social action, as a fundamental part of civic engagement and inclusive museum ideology.

Site Selection

As an initial design exercise, I selected a downtown site for this project that would bring the ideas of community and bicycling together. After an exhaustive survey of vacant buildings in downtown Greensboro, within a square footage of 6,000 to 10,000 square feet, I selected the Adamson Cadillac Building, near the southeast corner of Market and Church Streets (Figure 7). Because this building had an open floor plan and reasonably spaced structural elements, I determined a strong feasibility for inserting a cycling community center and the various other potential functions of the facility into this historic structure. Documentation on the site, as well as full documentation on the final project, including and final drawings have been incorporated into this document.
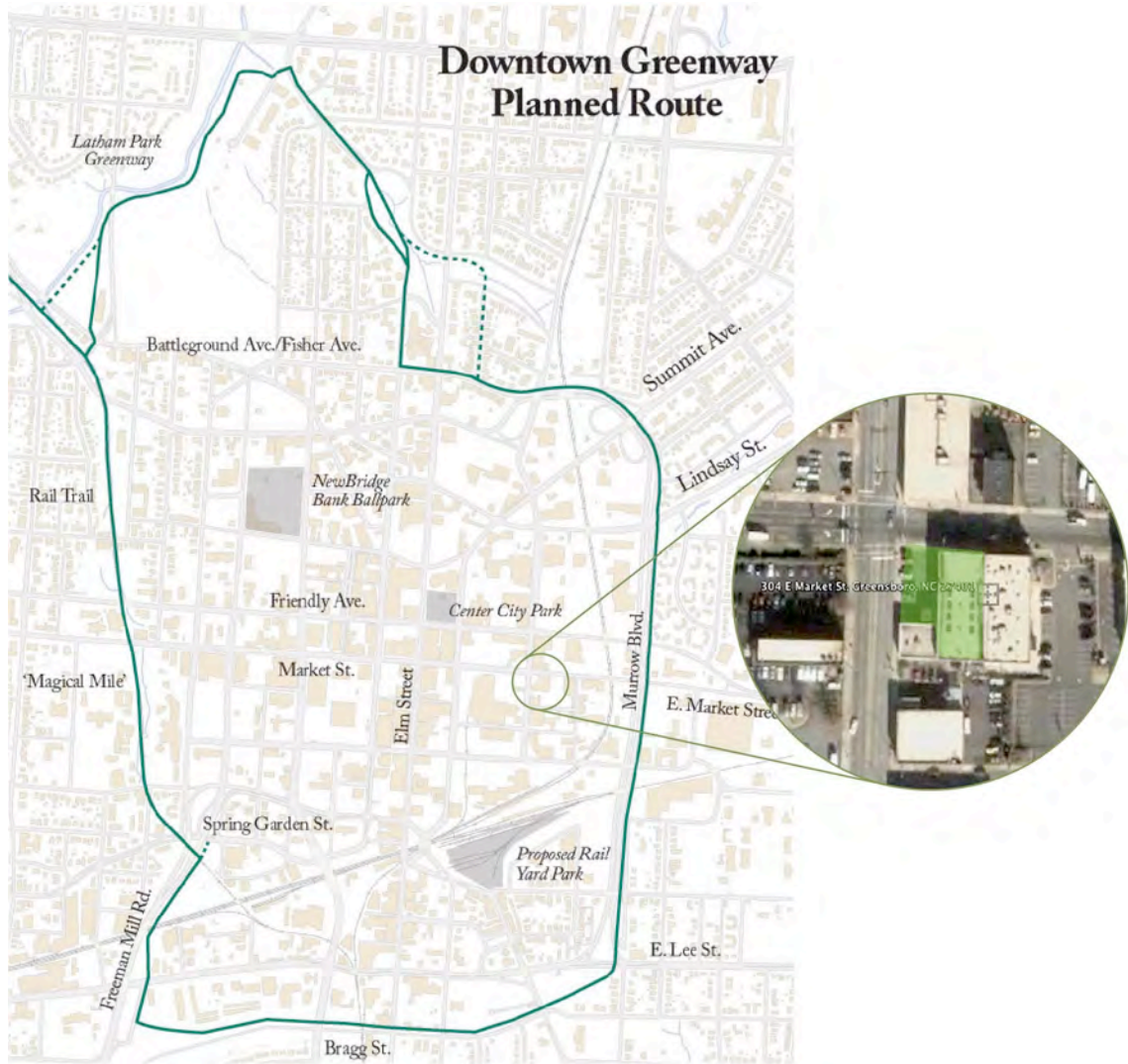
Figure 7. Site map showing 304 E. Market Street and its proximity to the proposed Downtown Greenway route.

Focus Group I

The initial step in my understanding of the design project brought together a group of individuals that represented cultural, community, and government institutions. This meeting, set up as a round table discussion, resulted in identifying current programs and projects that exist in the Piedmont Triad area, recognizing limitations to existing programs, voicing the potential for more opportunities for community engagement, and concerns for the project parameters. Of the eighteen individuals contacted for possible involvement, six accepted the invitation to participate in the first focus group. Representatives came from a number of different agencies, which include Bicycling in Greensboro, Action Greensboro, City of Greensboro: Planning Department, the Pedestrian and Bicycling Division of Greensboro Department of Transportation, Greensboro Youth Council, and Green Hill Center for North Carolina Art. These groups fall into the following perspectives: bicycling advocacy, community action and involvement, cultural center, city planning, and youth mentoring.

All representatives expressed an early interest in the project objectives laid out by the designer/researcher. Without previous knowledge, I also found that many of the participants already knew each other and either worked together or collaborated on projects in the city of Greensboro. What became clear was that this network, beyond the boundaries of this particular project, brought several different communities to the design, resulting in a rich conversation about community values and involvement.

As earlier anticipated, the representatives confirmed the existence of social programming within their institutions. I queried about the organizational assets in relation to community building (respondent observations listed in Table 1). While two of the organizations directly offered bicycle advocacy and education to the community, another two groups focused efforts at opportunities for children and adults. The remaining organizations do not necessarily offer programs to the community but work with the community and incorporate its input into variously scaled projects for their constituencies or the public at large.

Three of the respondents admitted that they do not work out of a specific location when providing these programs, instead visiting different locations or finding interim project spaces. One organization conducts business without a base of operations completely and utilizes the public library, meeting rooms and classrooms on the University of North Carolina Greensboro campus, and area bicycle shops for meetings. All of these responses suggest that a fixed place does not necessarily represent the best mode for community coming together around bicycling issues, opening the possibility for other types of engagement.

In a follow-up question, four of the six respondents suggested a desire for more involvement by the community. For one respondent, she expressed that her organization would like to develop new partnerships with adults "…willing to show the students other things that are going on in the community." For the most part, all of those that responded to the question appeared interested in finding ways to engage their existing members or the community at large through a

facility such as the museum proposed, or through a series of collective

experiences that more than one individual could share.

Question: What assets do your organizations/institutions offer the community?

organization	response	location of activity
GDOT Pedestrian and Bicycling Division	bike safety education for children and adults	
	bike safety month	n/a
	visit to secondary schools	schools
	bicycle month	
	encourage commuting to work	n/a
	promote cycling for fun	n/a
	hand out information, maps, etc.	area events
Green Hill Center for NC Art	art education	
	partnership with Hemphill branch library	Hemphill Library
	programs in the Guilford County Schools	schools
	ArtQuest	
	children's hands-on art studio and gallery	Cultural Center
	family night every Wednesday	Cultural Center
Greensboro Youth Council	leadership programs throughout the year	
	Ghoulash Halloween Festival	Cultural Center
	partnership with the Children's Museum	Children's Museum
	partnership with Public Library	Main Library
	Santa's Workshop	not disclosed
	Camille's Closet	not disclosed
	GYC Carnival	Coliseum
Action Greensboro	Downtown Greenway	
	establishing partnerships and collaborations to bring from concept to reality	not disclosed
	looking for connections to neighborhoods that the greenway will run through	not disclosed
City of Greensboro Planning Department	guide and regulate land city's land use program	
	development that works in context of its location	not disclosed
	work collaboratively with other departments	
Bicycling in Greensboro (BIG)	bicycle advocacy	
	education	varies
	semi-annual meetings	area bike shops/UNCG campus buildings
	events	
	salute to bike lanes/routes	n/a
	ride of silence	last location: center city park
	programs	
	Changing Gears	not disclosed
	Girls on Bikes	not disclosed

Table 1. Focus Group I responses to question 1.

Question: What elements of your organization/institution still need development or do not exist but you would like to see grow?

organization	response
Green Hill Center for NC Art	maintaining and bring in new audiences
	looking for other partnerships because their organization is flexible
Greensboro Youth Council	gaining more community partners that offer access to more opportunities for mentoring and different from just volunteering
	would like to rotate their guest speakers, get more access to other members of the community
	branch out to other things in the community
Bicycling in Greensboro	broader participation by members
	a commuter mentoring program
Action Greensboro	more community awareness and education about the Downtown Greenway
	find better ways to reach people
GDOT Pedestrian and Bicycling Division	no response
City of Greensboro Planning	no response

Table 2. Focus Group I responses to question 2.

Next, the conversation turned toward the prospects of new partnerships or program offerings that might occur from a project such as the hypothetical museum could offer. Immediately, the respondent from Bicycling in Greensboro identified the project location and building as the starting point for the annual Ride of Silence, which "commemorates bicyclists who have been killed or injured while cycling." He also felt that his organization would be more likely to hold many of their meetings and programs at this location if there were meeting spaces available.

The representative for Green Hill Center for North Carolina Art suggested possible exhibits based on the work of cyclists, such as a photography exhibit from the perspective of the bicycle seat. Another idea involved a family or group

ride that ended with "some kind of bicycle art by driving [sic] through paint…" This response was followed by interest in a "bike art" show similar to the ones that exist on the West Coast.

Three of the respondents vocalized the opportunities for education that would broaden the reach of what currently exists. Bicycle safety programs that would be directed at new drivers, or that appealed to both the cyclist and non-cyclist could be utilized to communicate the rules of the road. The representative from the GDOT addressed the need to explain the changes that are happening to the city, such the road "diets" that are occurring, or the new downtown greenway system. [6] While some suggestions identified the need for education of teenagers and older adults about road etiquette, others suggested that attention should be paid to younger children, with programs that were geared for their age level and issues.

In addition to the many suggestions for social or education programs, a substantial portion of the conversation focused on specific issues pertaining to the building itself and its physical attributes. Respondents from Action Greensboro and the government offices expressed the need for dedicated commuter facilities, including showers, lockers, and secure bicycle storage. Early in the conversation, many focus group members voiced their frustration with the lack of current bicycle storage within the city. The largest issue appeared to be

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[6] A road "diet" occurs when a four-lane road is reduced to a two-lane road with a shared center turning lane. The remaining space, once occupied by a lane for automobiles, becomes a dedicated bicycle lane.

with bringing bicycles inside buildings, which many cyclists prefer over locking

their bicycle outside. An issue brought to the table by the Action Greensboro

representative focused on advocating the Downtown Greenway to prospective

businesses,

> …in terms of us trying to really promote biking and other greenways and
> trails as a means of transportation – you've got to have facilities like
> [showers] and there are…businesses that can incorporate those into their
> businesses, but there are a lot that cannot…

Other recommendations included a repair shop, bicycle rentals, refueling station

(food and beverages), and first aid.

The urban planner raised concern over the re-use of cultural and historic

resources, stating that they "…are quite valuable." She felt that special care

should be taken in design decisions with the project site, with sensitivity paid to

the community aspect

> …we do have so few historic buildings remaining in Greensboro. A lot are
> getting torn down; that when the buildings do go by or when they are
> changed drastically; there is not a whole lot of way to change them back.
> And dealing with community issues if it's not something that's favorable,
> its irreversible.

The GDOT representative also identified a regulation for building design

and use as it pertained to traffic, cyclists, and the main entrance to the building.

She stated that the site was problematic for cyclists because the current entrance

is on Market Street, which is one-way at that location. For cyclists to make use of

the structure the main entrance needed to face Church Street (the cross road), adding that two bike routes already existed on Church, a two-way street.

Other observations noted by the designer/researcher during this discussion include a lack of awareness for commuting amenities that currently exist within the city of Greensboro. Only one respondent knew of a facility that offered bicycle storage, and locker room access, but that the community at large did not make use of the space due to lack of publicity. Additionally, it became apparent from the dialogue that Greensboro and Winston-Salem expressed interest in bringing a commuter facility, such as Bike Station, to the area but the prospects faded because of financial issues or general lack of interest.

This sentiment came through the concerns expressed by the focus group as they addressed the final topic question: do you foresee any sort of drawbacks from the discussion today, specifically the program suggestions? Two of the six responses acknowledged "it might be a challenge to build sufficient community support for it [cycling museum]." However, they followed by stating with more education for the non-cyclist and creating an appealing venue for the non-cyclist as well as the cyclist might counter the lack of community support.

In the end, the concerns and suggestions for the facility and social programs centered on provision for education and commuter amenities on the chosen site. From this conversation, the design program included a large exhibition space, for temporary and permanent exhibits, meeting spaces and classrooms for educational classes, bicycle storage, lockers and showers, and a

repair station. Design decisions also included sensitivity to the historic nature of the building and its location, and addressed the importance of sustainable products specified for the finishes.

Breakaway Objectives: Programming Document

In order to utilize the data collected from the first focus group session, I organized the information and generated a design-programming document and as mentioned in Chapter III, the importance of a programming document for this project guided design decisions for the facility (Appendix I). As I examined the data collected from the focus group in its programmatic form, I addressed the three elements of sustainability (ecology, economy, social capital) in my design investigations. The format of the programming document was based on Marshall-Baker's example (2008).

Design Development of Physical Space

Utilizing the programming document as a guide, I explored schematic design opportunities in the studio environment. Following established design fundamentals, I conducted a full exploration of diagramming, both in adjacency and bubble diagrams (Figures 8-9) along with early space planning (Figure 10) created in *SketchUp Pro 6*, a free three-dimensional software provided by Google. The level of design investigation at this stage allowed me to fully

understand the needs of the client and have the flexibility to quickly make

changes in both two- and three-dimensions.
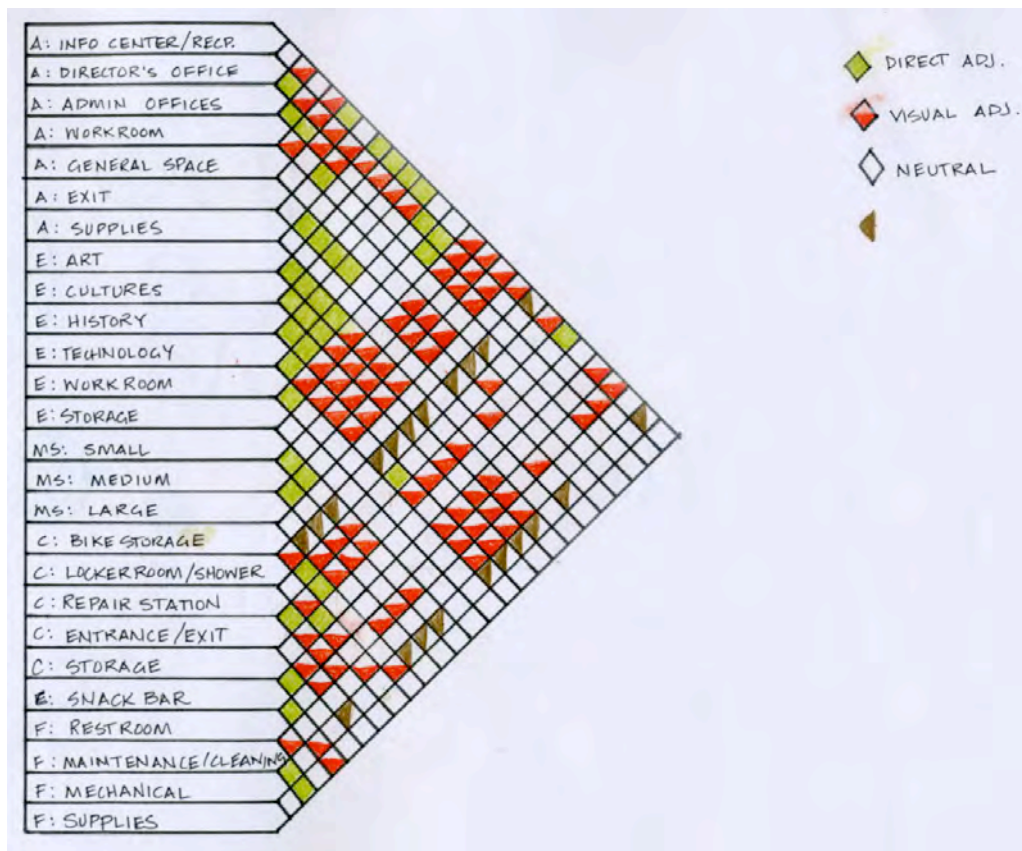
Figure 8. Adjacency diagram created by designer/researcher as part of
schematic development.

Figure 9. Bubble diagram of the first floor, used to determine adjacencies and circulation.
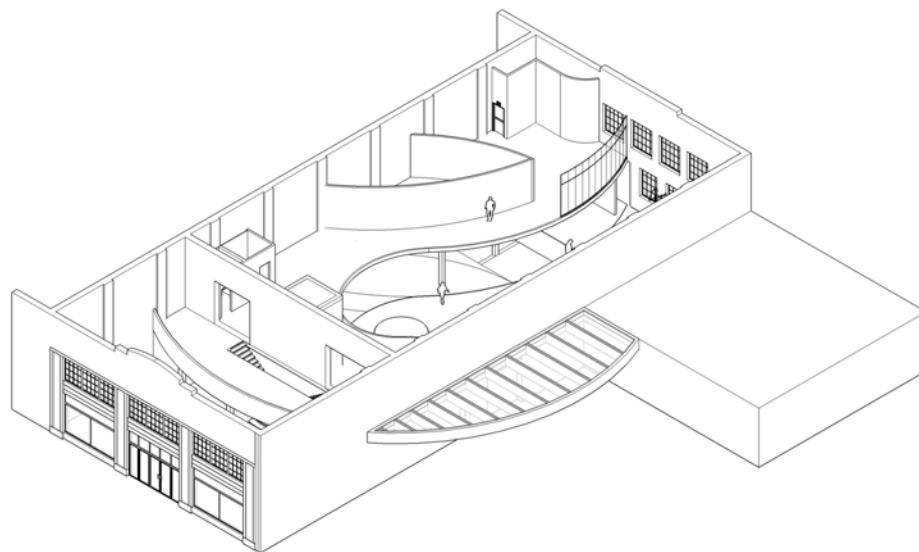
Figure 10. Axonometric of early space planning created in *Google SketchUp Pro 6*.

After completing the schematic design phase of the project, I refined the design intention of the project. Throughout the design process, my investigation into materials, lighting, and finishing choices brought together a holistic vision of the hypothetical facility. The final design development required early conceptual schematic designs to be transferred to *AutoDesk AutoCAD* software. The use of this program provided simultaneous creation of both standard two-dimensional line drawings (plans, elevations, sections) and three-dimensional drawings (axonometrics, perspectives, walk-throughs).

As part of the *AutoCAD* software, the program allowed for photorealistic rendering of space, dependent on material selections and lighting conditions; and I assigned materials, finishes, and furnishing selections from earlier explorations to the digital model. This process provided the most accurate visual representation of the facility and, given the size of the facility, I generated as many rendered views (Figures 11-13) of the spaces as possible in order to communicate the vision I set out to create.

Figure 11. Exterior perspective of Breakaway Center, located at 304 East Market Street, looking south. Images rendered using *AutoCAD 3D.*

Figure 12. Interior view of temporary exhibition area on north side of building.

Figure 13. Interior view of museum looking south from main entrance.

Upon completion of the studio project, I publicly presented the designs at a departmental critique, open to faculty and students (Figures 14-28). I then revealed these final renderings of the hypothetical museum and community center to the focus group for reaction and discussion. The original members of the focus group reviewed the design and I guided the conversation with a series of topic questions.

Figure 14. Opening page from public presentation of final studio project.

The Adamson Cadillac Building
304 East Market Street,
at the corner of Church Street

original building : approx. 10,000 sq ft
small mezzanine level
basement

located in the cultural district of Greensboro
2/10 of mile from Elm Street
2 blocks west from proposed Greenway route
on 2 bike routes

site analysis

Downtown Greenway
Planned Route

Figure 15. Site Analysis page.

existing plans
and photos
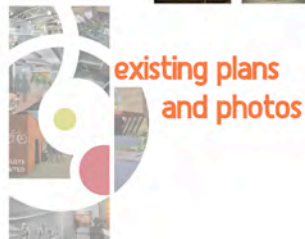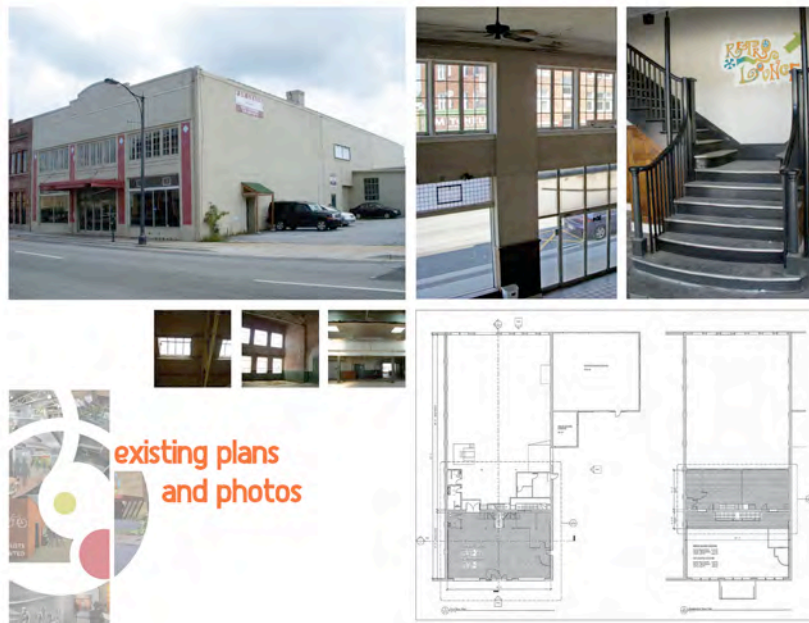
Figure 16. Existing Plans and Photos.
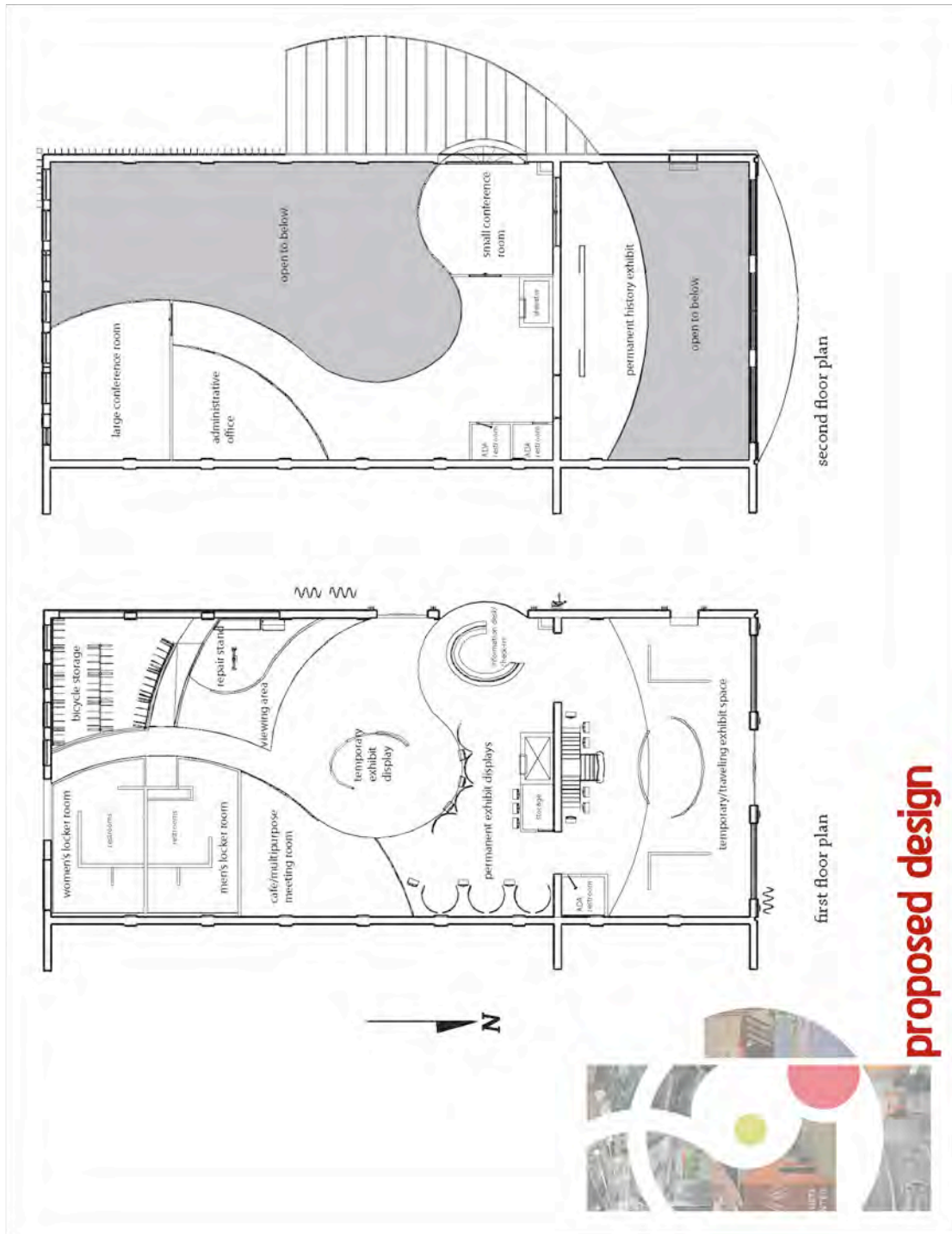
Figure 17. Proposed Design. Plans generated in *AutoCAD 3D*.

Figure 18. Exterior perspective of Church Street façade, approaching from southwest corner. All images processed in *Photoshop*.

Figure 19. Exterior perspective of Market Street façade, approaching from northwest corner.
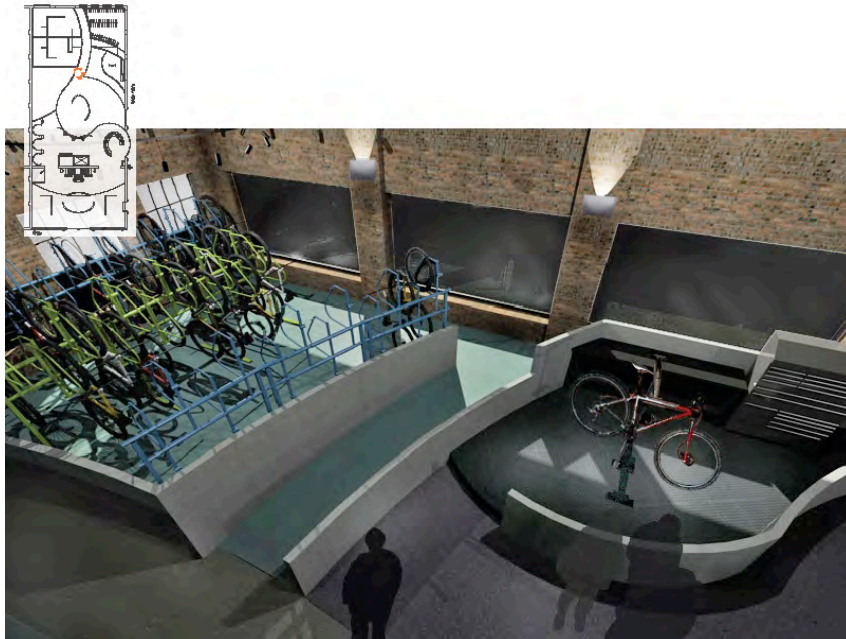
Figure 20. Birdseye view of repair station and secure bicycle storage.

Figure 21. Cafe/Meeting space detail, located on first floor adjacent to main lobby and permanent exhibits.

Figure 22. View of commuter area, with administrative offices and large conference room on mezzanine.
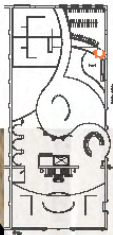
Figure 23. View of welcome desk, small conference room and permanent exhibits.

Figure 24. Permanent exhibits, view from welcome desk.
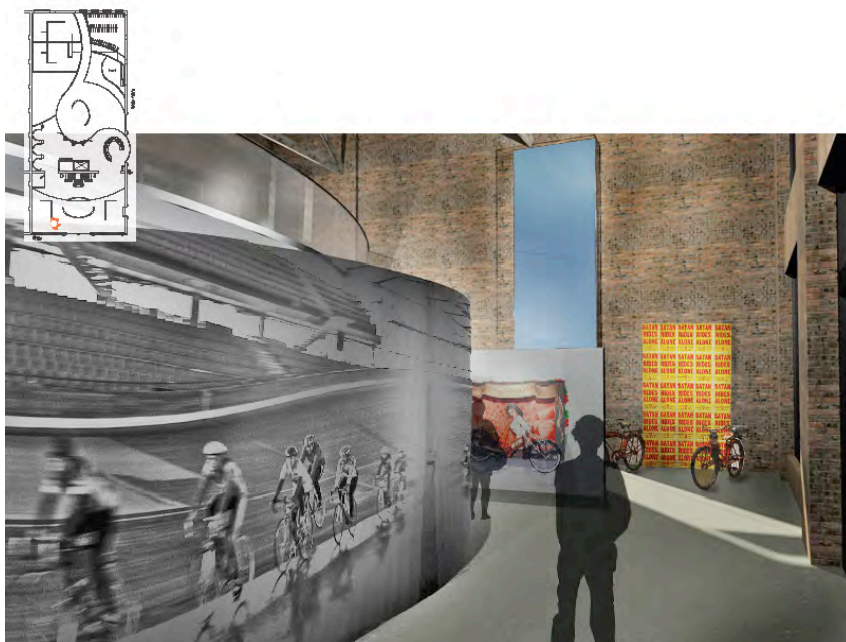
Figure 25. Temporary Exhibitions space.

Figure 26. Interior detail of Temporary Exhibitions space.
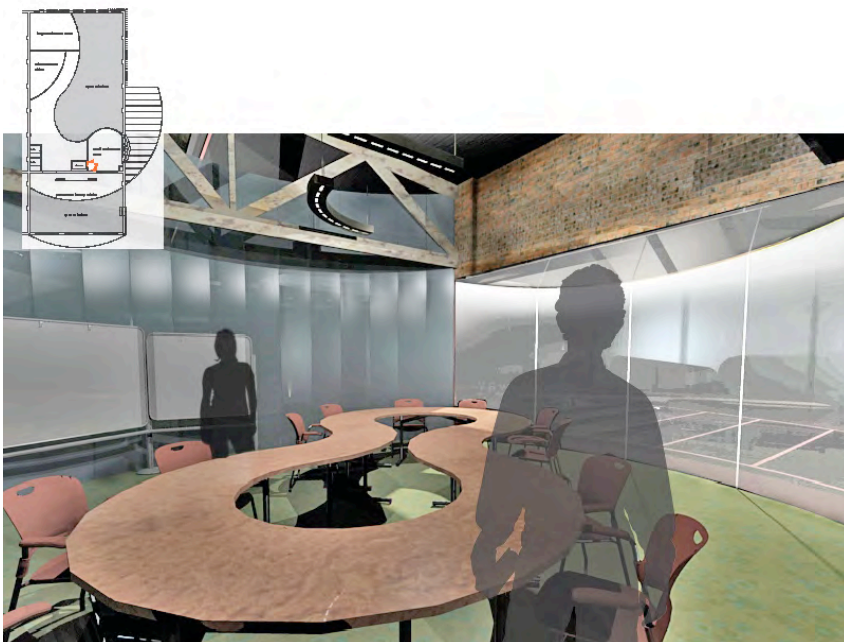
Figure 27. Perspective of small conference room located on mezzanine level.

Figure 28. Large conference room. In this view the furniture indicates that the room is set up for workshop/educational functions. The room is capable of seating 50 people with tables removed.

Focus Group II

      I presented the final design for the museum and community center to the focus group for feedback and discussion. Only three out of six of the original focus group participants attended the second meeting. The other three participants did not drop out of the study, but missed the presentation due to last minute scheduling conflict. I followed up with the remaining three participants at a later time, in which our conversation did not produce any relevant observations as it pertained to the core questions of this thesis.

Similar to McLean's exhibit development process (Figure 4), the final design required formative evaluation both by contributors and future audiences. Since the first focus group discussion defined the needs and limitations of the museum project, their feedback from this second dialogue would determine if the design solution, as presented, fulfilled the parameters outlined in the programming document.

The respondents exhibited mixed reactions to the final design of the physical museum. The overall proposal for the interior and exterior space did not trigger any explicit negative feedback from the participants, and the representative from Greensboro Youth Council admitted, "I'm excited…I want to go there!" However, the ensuing question and answer session identified a few key themes that needed to be addressed should the design ever come to fruition in built space.

The B.I.G. representative raised concerns about the proposed demolition of the attached structure just west of the main building (Figure 29). His question centered on the loss of potential exhibition or storage space in order to provide more parking spaces for automobiles. To clarify my choice to remove the structure, I explained that the design intent unified the interior as an exhibit space in its entirety, educational space melding with commuter needs, all alongside one another in a single building. I also explained that the structure in question stood as a later addition, perpendicular to the main building, with a low ceiling and position that countered the impressive volume of the main space, creating an

awkward junction between the two volumes. Furthermore, the transportation and

urban planning departments for Greensboro made clear an intention to push for

increased use of existing public parking available in the city in place of

developing a parking lot between the sidewalk and the entrance to a building. As

designed, the proposal allowed for new green-space to exist within the city,

increasing the exterior exhibition and public meeting space for the museum.

Figure 29. Before and after images of the west facade of 304 East Market Street, exposing the removal of the attached low building.

In addressing the number of exhibits and the characteristics of exhibition spaces, reviewers learned that the design provided for a permanent installation of historic artifacts and information on cycling, as well as a large temporary exhibition space for traveling exhibits. An observation made by two of the participants focused on the use of vertical space for artifact display, with them pointing out "a great structure of beams and rafters that just…begs for drawing the viewer to look up above." Understanding this particular issue, I expressed that indeed the vertical space lent itself to exhibit display and that the rendered images did not fully represent the potential to showcase artifacts.

In clarifying the rationale for elevating the secure bicycle storage area for commuters, I related back to the overall design intent to present the interior and exterior spaces as a unified exhibition space. In explaining, I demonstrated that by putting the bicycle storage on a pedestal, it existed as an installation of its own, one that acknowledged the existence of the invisible cyclist, no longer hiding the fact that everyday people commuted to and from work (Figure 30). My justification prompted the representative for GDOT to comment that the bicycle storage became "…a very changeable piece of art," suggesting the success of this particular design strategy.

Figure 30. Birdseye view of the elevated bicycle storage
and repair stand. The storage area, elevated two feet
above floor level, accommodates 54 bicycles and operates
as display space.

The majority of the dialogue focused on evaluating the minutia of the final

design, which did not address the social program aspect of the project, the very

core of the thesis question. In order to re-center attention towards that issue, I

surveyed the group for their thoughts on whether or not they felt the design

fulfilled the requirements for community and social programs discussed at the

earlier meeting. The opinion of the group stated that while I provided space for

education and group meetings, it was difficult to speak to the presence of space

for community to rise within the museum. Those gathered believed that the social

programs would fall under the operational aspects of the museum and did not

relate to the design, despite the attempt I made to make spaces "to provide

opportunity for those [programs]." I reframed the question to elicit additional responses and received the same answer, "the space is provided, how it gets used is different." Seemingly, the thesis question at this juncture would remain elusive. The group acknowledged that the coming together of community, while a noble goal, seemed hard to measure in the absence of a physical space, certainly a key limitation to this study.

To find where gaps existed in the proposed design, I asked the group what elements would they have liked to see further developed. The answers all pushed for increased exploration of artistic opportunities, up close and from afar, to engage the community. Two suggestions presented an opportunity for exploration into exterior mural art or window displays to draw the viewer's eye to the facility as a bicycling museum. The group did not vocalize any other issues or concerns that needed further development.

This focus group session did not provide a balanced evaluation, as originally intended by the designer/researcher, of the design solutions as they pertain to the question of community embedded within a designed space. While one explanation may be the low attendance at the Focus Group II meeting, it was clear that the respondents expressed more interest in design details then how the design decisions affected the social programs proposed during the first focus group meeting. An alternative format of inquiry, such a survey with questions focused on all issues, might have produced more successful results than the open exchange between designer and reviewer. While there is no denying the

importance of review and approval of the physical design elements, the group

was tasked to address both physical and social aspects of the project, a task that

seemed impossible in light of group interests and the ability to assess a designed

space without experiencing it. What I learned was that design and community,

while intertwined, rarely had a direct correlation internal to the exhibit design

process. In the third design phase of the project (the web interface), and with the

third focus group meeting, I hoped to guide the conversation back towards

sociality and design practice.

Design Development of Virtual Environment

The project moved forward despite a lack by the second focus group

session to identify a synergism between designed space and its affect on the

social programs that would occupy that space. In order to push the bicycle

museum inline with the new methods outlined by the Inclusive Museum initiative,

I developed an online museum experience the spring of 2009 based in part on

the physical design from the Fall Semester 2008. I set out to transform the

design of the hypothetical facility into an online website, completed with the use

of web-based software programs, particularly those that allowed for interactivity

between user and program interface. In order to carry out this stage of the

project, I investigated various programs such as *Dreamweaver*, *Flash*, *Java*, and

iWeb. The website housed a collection of exhibits, stories, and other information

much like a real world museum or gallery would. I placed great importance on

continuity of design intent so that anyone who viewed both designs (facility and website) would see the correlation between the two. I made use of online tutorials of each program and determined that *iWeb* offered the user-friendliest interface for my skill level and quick turn around time to complete the project.

In the end, I designed the project website similarly to the hypothetical facility in its regard to exhibits, commuters, and community in a many-layered interpretation (Figure 31). Elements of the physical design that carried over into the virtual design included the branded logo, associated color palette, and adjacencies as it related to defined space articulation (Figure 32). Additionally, a portion of the website showcased the studio project alongside an explanation of its relevance to the project. Elements of the exhibits, commuter, and community sections focused on a variety of information of best use to the visitor. Exhibits were divided into history, art, people and culture, and science (Figure 33). The commuter section provided information on safety tips, guides, and other pertinent information (Figure 34). As a way to show the connected-ness of the Breakaway project, the community section offered links to advocacy, community groups, and cycling clubs from the greater Triad area (Figure 35).

Figure 31. Welcome page to Breakaway Online Museum. Designer/researcher utilized *iWeb 8* and carried the branding of the Breakaway project over to the online medium.

breakaway center logo

online museum logo

Figure 32. Branded logos for the Breakaway Center. Logo on the left used in the marketing of the physical museum and the logo on the right utilized specifically for the online museum.

Figure 33. Opening page for exhibit section of website; links are provided to the next layer of information through text and graphics. Color carried over from palette created in studio project.
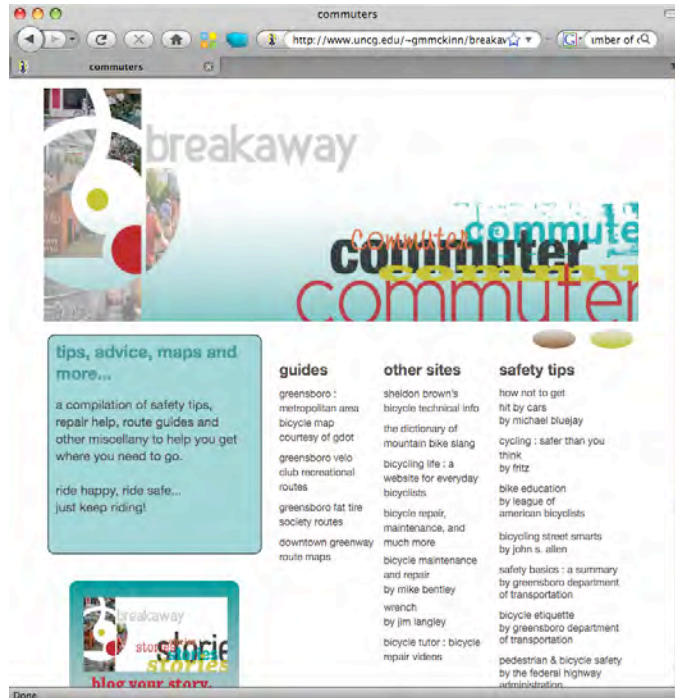
Figure 34. Commuter information page.
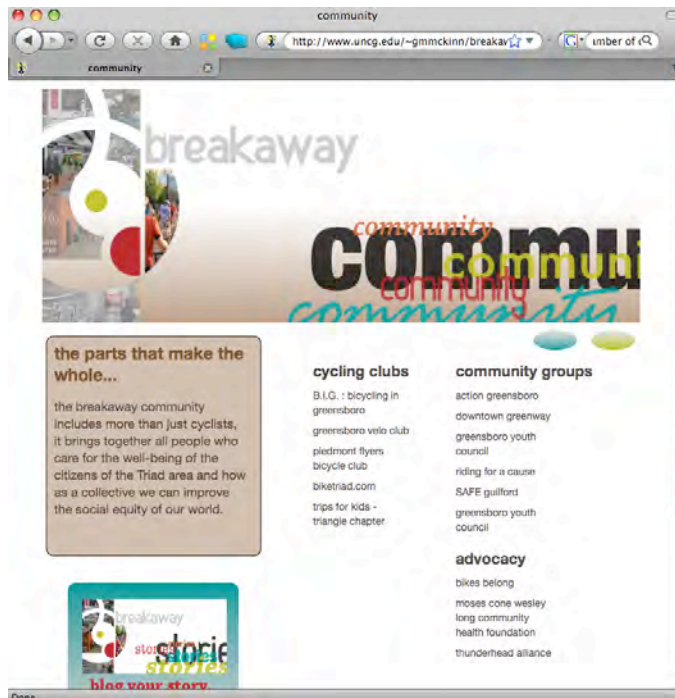
Figure 35. Community information page.

Another aspect of the website granted the visitor an opportunity to direct the content of the online museum. Moving into the cycling community, the website blog "Breakaway Stories" brought together stories and images from everyday cyclists, building a collection of memories to be shared with the vast population of the Internet (Figure 36). Through this venue, visitors actively participated in building the content collection of the museum.
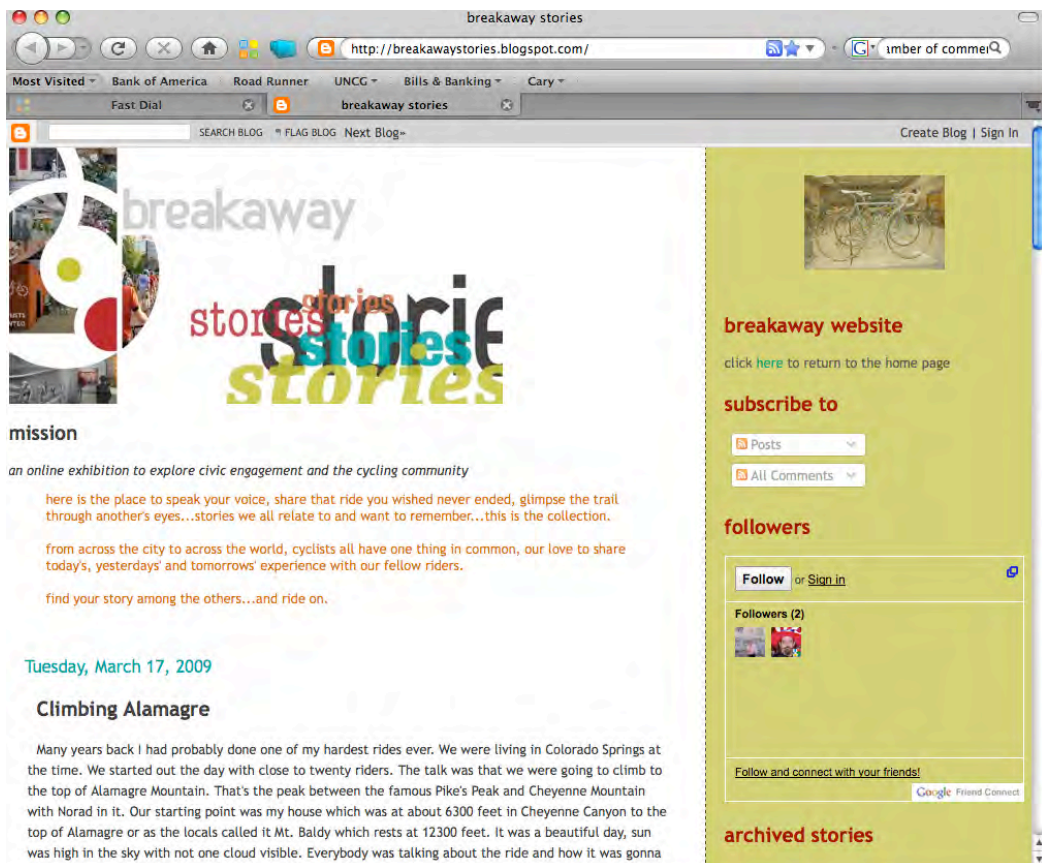
Figure 36. Screen capture of blog page for Breakaway. The blog, hosted through Blogger.com, acts as a repository for oral histories and images submitted by visitors to the online museum.

Following the completion of the design for the virtual museum, I enlisted the focus group to test the website, after which we reconvened one final time to discuss their online visit. As with earlier focus group sessions, audio was recorded, transcribed, and the data collected was analyzed along with other data sets from this project.

Focus Group III

After transmuting design choices from the physical project to the digital realm, and organizing the online museum content, the focus group members tested the online museum over a period of two weeks at their own discretion. The participants received little to no instruction other than to spend at minimum 30 minutes exploring the website, to observe the length of time spent on the site, and to record any notes of their thoughts, questions and comments. How the test group explored the site was completely based on their own comfort level with the Internet as a medium and other online explorations.

Having taken the time to review the website in detail, the participants assembled at the final focus group meeting and conveyed an overall positive reaction to the website, both in content and design.[7] To avoid results similar to those generated at the second focus group session, the first question attempted to get at the heart of the project, gauging if the virtual museum represented the

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[7] The final meeting occurred on March 27, 2009 with four of the original six participants in attendance. The other two participants had scheduling conflicts. One submitted her comments via email.

original aim and mission of the thesis project as a tool to bring museums and community together. Each of the respondents agreed that in different ways the website did fulfill the intent of the project mission. One representative elaborated, "it gets at it but its not explicit about it," noting the need for a sentence to define the project " 'Breakaway is…'." Another respondent stated that he identified community directed content to an extent on the blog site, but that it should be integrated more seamlessly into the website, rather than as a stand alone community space, digitally connected to "Breakaway".[8] The representative from Green Hill Center felt that she saw less community in the section of the site that documented the studio project, however, she further elaborated on the importance of the exhibit aspects of the website;

> I totally see [community] in the people using it, something for everyone…and interest levels that you have there…It was less piece meal and it felt like it had weight to it "you need to go see this," and it was an important thing.

Throughout the virtual museum, I envisioned an equal representation of cycling community voices: practically, socially, and culturally. The follow-up question posed to the group addressed this balance, querying whether the design depicted aspects evenly or whether one area dominated over others. Although none of the respondents identified an imbalance in the available information, they noted that it lacked original content to "make this more of an

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[8] "Breakaway Stories" is hosted on Blogger.com,
http://breakawaystories.blogspot.com.

appealing site to visit." For the representative from Green Hill Center, a non-cyclist, she felt that the content in the website offered so much already. In her opinion, she felt a desire to keep coming back to the site to learn more about cycling and the bicycling community.

> I know there are other things that I haven't really seen and each thing that I have looked at has been so interesting. For me this whole bike world is new to me, so…I've got to come back and read those stories.

To bring the larger cycling world to "Breakaway," I linked available historical, educational, and artistic resources on the Internet to the curated exhibit. By thematically organizing this information following traditional museum practice and presenting it in a new venue, the online museum content elevated the importance of this audience created content, bringing the community voice literally into the digital space.

A majority of the conversation from Focus Group III dealt with usability of the site, including:

1. The use of color as an organizational matrix identifier, which lost its effectiveness when transferring its meaning from the physical museum to the virtual museum.

2. Altering the use of lower case text throughout the online museum, specifically in its appearance in the main bodies of text and for hyperlinks.

3. Simplifying transitions between the home page for the site to the exhibit, community, and commuter pages.

4. Providing a clear system of labeling for movement across the website structure. The current methods of employing color-coded shapes (without labels) or color-coded words do not immediately inform the user of its corresponding page and only confuse an elegant presentation.

5. Formatting each level of the website within a consistent page framework, one that eliminates the need for the viewer to scroll down to find more page content. This would clean up any inconsistencies graphically, and provide an organized layout that would subconsciously transfer from page to page.

As I learned through a series of follow up questions, some of the techniques I employed in the organizational matrix for the website did not manifest themselves at all for the test group. Trying to relate the logo to the floor plan of the physical museum did not translate to the group, even though the group had an intimate knowledge of the design from the second focus group presentation. Also, one participant pointed out that the information page was too academic in its wording, and falls outside an appropriate reading level, between a sixth- and eighth-grade reading level (Serrell, B. 1996, p. 95).

Surprisingly, the focus group showed more excitement and interest in the portion of the Breakaway website that dealt with the physical museum project, especially in light of the feedback received from Focus Group II. Respondents

rated the simplicity of design and the exhibited graphic presence higher than the main exhibition content. In the future a push for a more consistent appearance across all parts of the Breakaway website should counter some of the usability concerns.

To close the discussion and end the project for the focus group, I queried the participants: What is the likelihood for further pursuit of establishing [the hypothetical] partnerships and social programs through this project? Three of the four participants expressed an eagerness to see these programs manifest in the Triad community. The response from the Action Greensboro representative articulated the feelings present in the group,

> I think it could happen just because of…the synergy of what else is happening out there that kind of ties into this, so I think there is a platform at least for it to be very possible for that to happen.

From this comment, I began to understand that part of the synergy this respondent characterized resulted from the design studio process, the focus group conversations, and the development of the virtual museum. Ironically, the digital presence for this museum exhibit resulted in a more "real" presence for my work than the studio project of the previous semester. In bringing the digital realm into focus, I realized the goal of this thesis at the end of the design process.

Although the online experience manifested itself similarly to other exhibition sites, respondents determined that its content would be every

changing by incorporating photo and video-sharing sites such as Flickr.com and YouTube.com, along with the "Breakaway Stories" blog. Each of these sources for subject matter relinquish control over content from the curator – myself – and put it in the hands of the audience and thus bring the community into the design process as an active participant. Additionally, the collection of stories through the online blog exposes the different collage of visitors and their varied stories as equal "artifacts" alongside the curated digital display. In linking the real and the hyper-real, the "Breakaway" website demonstrates the true coming together of community around the issue of bicycling.

Gearing Down

Throughout the entire process, focus group interaction defined and directed this design project through the eyes and minds of a dedicated core of participants. While seemingly no different than other exhibit design processes, this "Breakaway" project afforded the opportunity for me – as curator, designer, convener – to test ideas of sociality within museum practices. As anticipated at the outset of this project, I believed that a number of Greensboro organizations would be interested in the betterment of its community through projects and social programs like this one. However, the level of interest and need for a facility and program such as this demonstrated that there exists a climate for more dialogue around bicycling and its various forms as expressed through its many communities.

As I set out to test the feasibility of museum and community relations, as well as explore the boundaries of acceptable museum space, I found evidence that communities strengthen through social action, not necessarily limited to physical space within the confines of the traditional museum. Particularly in the design of the website and the conversations surrounding that unfolding, I learned that communities rise in unexpected places with sometimes unlikely partners. By implementing new technologies available through Web 2.0, such as blogs and photo-sharing sites, I offered an example of audience driven content. This "architecture of participation," as Shahani et al. (2008) suggests, falls in line with Studdert's theory on the common sense community (2005), both in social action and reciprocal communal recognition. The act of posting a story to the blog begins a conversation for others to participate in, acknowledging a tradition of storytelling that existed long before museums did. What changes for the present is that many more people have access to that conversation through the Internet; inherently opening new digital worlds to explore and conquer that bring new life to the traditional museum.

But how does that affect museum space? If museums look to better position themselves in their community, do they require physical space? I believe the answer is no. Museums must adapt to the expectations of the communities they serve, bringing their collections to untapped audiences far removed from the physical structures they have long inhabited. As the population becomes more technically savvy as Horrigan (2007) suggests, connectivity between museums

and audiences will grow in the virtual realm. From the perspective of the focus group members, the Breakaway online museum presented linkages to information and people in one location – a virtual space. People can gather in this space and participate as members of a cyber-community, but they do not shed the association to the virtual community and take these allegiances into the physical world. Much like Studdert's comment on community "…without action and sociality, community cannot exist…I am only a member of a community when I am engaging in…social action" (2005, p. 3) online visitors are doing more than just talking, they are ACTIVELY participating with others – engaging them in a virtual world. That virtual community becomes a hybrid community when people also interact in the real world, this is another of Studdert's ideas: communal hybridity.

Implementing this community participation becomes all the more important at the inception of the design process, both in new museum theory and inclusive practices. Design, as an incubator of ideas, allows for cyclical development. As more voices contribute to a project, either facility or exhibit, physical or digital, the development process defines and refines a project's goals. In order for museums to address the concern for cultural competency, design should be fundamental to the incorporation of the audience voice. Therefore, continually returning to the goals of a project, determined through community participation, will develop more meaningful exhibitions and educational programs for the audience. If we acknowledge that design exists equally alongside research and objects/artifacts

as necessary elements of the exhibit making process, we cannot deny its

importance in all aspects of museum methodology. Consequently, ideas about

civic engagement, social inclusion, and shared-authority allow museum

practitioners to better understand their collaborators.

CHAPTER V

CONCLUSION

AFTERGLOW

From the outset of this thesis exploration I conveyed to non-cyclists that there exists a group of individuals, varied and unique, yet closely bound together by a common thread – the bicycle. Having experienced first hand this fellowship that transcends place, it became important to me to share that energy with others. It is with that same passion that I explored museums as community centers, freed from the restrictions of acceptable content and practices imposed by the museum community itself. An environment exists today in the museum profession that recognizes the potential for increased inclusion of community voices woven into aspects of museum methodology. Ideas about "by whom," "for whom," "about what," and "where at" are changing the face of museum spaces, subsequently overcoming the limitations embedded in traditional museum practice. Through this project, the two halves of my life linked together, with some unforeseen outcomes.

As I conducted my research and connected with the cycling community in Greensboro and as the project's voice became clearer during the design process a number of civic and bicycle community leaders learned about my project, some through the focus group process and others outside of it. And late in October

2008, I introduced my early work to a local cycling advocacy group. The interest in my project gained significant traction as it serendipitously coincided with an announcement from the US Bicycling Hall of Fame (USBHOF), revealing a decision to relocate their organization. After many decades in Somerville, New Jersey, the USBHOF boxed up its exhibits due to the loss of their building to developers. Looking for a new home, the USBHOF began accepting proposals from cities interested in supporting their institution.

After I presented the beginnings of the Breakaway project, the chairperson of Greensboro's proposal committee enlisted me to work alongside others in the community and share my expertise and research in order to compose a winning proposal. As I continued to work on my thesis, we as a community pulled together a bid that landed Greensboro on a very short list of prospective sites. Although the community has since learned that the USBHOF selected Davis, California as its new home, it is evident that a once small and splintered cycling community in Greensboro grew in solidarity, eager to support a cultural institution such as this. I cannot help thinking that the conversations around the USBHOF and the conversations that began with my design project reinforced one another, bringing a richness and a certain level of tangible excitement to my work.

This unanticipated opportunity offered me the chance to observe first hand a community's place within a museum environment. Because of the limitations of my own research, I lacked a real world implementation of the physical design of my project. I recognize that it is one thing to talk about designed space, but

another to experience it. Even so, in its design this study brought focus to space as community makers, changing the perceptions of how museums will conceptualize themselves looking forward. While it seems inappropriate to suggest that we do away with museums as physical entities for they exist as social gathering places, I cannot deny that the virtual presence of museums on the Internet provides the same space for community interaction. Further research should examine how museums' plan to incorporate discourse generated by community members through blogs, wikis, and the like within content and programming. However, an exhibition design process such as the one I employed offers promise for more involvement of the community during the development phase of a project, thus guarantying authentic voices woven into the outcome.

In the course of the Breakaway project, I explored a number of issues pertaining to "what is acceptable" within traditional museum ideology. From the very beginning, I set out to develop and design a museum center with community involvement, questioning notions about "by whom" and "for whom." In turn, that prompted testing the limitations of "about what" in the museum content, and "where at" in the venues chosen for Breakaway. Each Breakaway product, the physical museum and the online museum, contained material for the three areas of interest: exhibits (art/culture, history, science), commuter amenities, advocacy and education, defined by the community; thus elevating the bicycle and cycling as primary museum subjects beyond mere objects within larger exhibitions.

Yet, my work remains only a part of ongoing efforts to examine the effects of inclusive museum practices. In my proposal for an alternative exhibition design process, I offered a way for museum practitioners to include more community voice within the final outcome. But simply including more input does not necessarily clarify the relationship between museums and community. In suggesting that museums use the Internet as a space for social gathering and community making as well as a source for content development, I open the door to more questions. What becomes the purpose of a museum? If the purpose changes from the traditional mission of collecting and preserving artifacts to something more, what becomes of the museum's physical collection? Is there a continued need for the physical object? Likewise, in questioning the necessity for a physical presence of a museum, how will the Internet convey the tangible qualities of a museum visit? It is these qualities that compel many people to visit a museum in the first place, and one of the main reasons why I love museums.

So why would I want to alter the practices of these institutions? My answer lies in my belief that museums are fundamental to our lives. They stand as symbols of security, beauty, knowledge, and much more. Museums cannot exist without audiences, for without people they would just be warehouses of stuff. People are the lifeblood of these cultural institutions, and to include them within the processes and ideologies of said institutions only enriches the experience for ALL involved. To be more inclusive means finding additional methods for attracting visitors to the museum. In opening the possibility for communities to

rise digitally, alongside the physical museum, I hope that museums are able to survive as institutions in our everyday lives. By adding a virtual experience ALONGSIDE the physical, museums thus reach broader populations than ever possible before. With the breadth of digital interfaces available to humans – mobile phones, handheld devices, and the whole world of the Internet immediately at hand – it seems inevitable that museums must embrace this avenue, thus engaging audiences now accustomed to the presence of such technology in their lives.

The greatest take away from this thesis, one that explored aspects of physical and virtual space in the design process, relates to the rise of community around a museum project beyond just those wholly invested in it. These parallel endeavors, the US Bicycling Hall of Fame proposal and my own work, increased a level of awareness in the Greensboro population for more community-drive projects of this nature. Hopefully, with further community support the group that worked so hard to put together the USBHOF proposal will continue to push for a museum center much like the one I proposed.

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APPENDIX A

FOCUS GROUP TOPIC QUESTIONS

Topic questions broken down by Focus Group session:

Session 1:
- What assets do your organizations/institutions offer the community?
- What elements of your organization/institution still need development or do not exist but you would like to see grow?
- Among the organizations/institutions represented what possible partnerships do you see developing.
- How would those partnerships benefit the community?
- What types of community or social programs would be born from said partnerships?
- What would be the benefits and drawbacks of said programs?

Session 2:
- Based on the earlier focus group conversations, how do the design solutions presented fulfill the spatial requirements of the proposed community/social programs?
- What elements of the design encourage social/community participation?
- Does the design inhibit the effectiveness of the social programs?
- What elements would you like to see further developed?
- What elements seem to be missing from the design solutions?

Session 3:
- Does the virtual museum represent the original aim and mission of the project?
- Are all aspects of the cultural and social programs equally represented in the virtual environment?
- Are the associations and links made correctly?
- Is the site easy to use and navigate?
- Based on this study, what is the likelihood that further pursuit of establishing the proposed partnerships and social programs will happen?

APPENDIX B

FOCUS GROUP I TRANSCRIPT

OCTOBER 15, 2008

Interviewer (I): Gwen McKinney

I: My name is Gwen McKinney, um I am a graduate student here in the Interior Architecture department, and this is my thesis project. I am doing a studio and thesis in one. So, what you have is the consent form in front of you. You are being asked if you want to be in a research study. We are trying to find out about the impact of museums on communities in which they exist. You have been picked for this study because of your institutional affiliation. This discussion and the piece of paper given to you will tell you about the study and help you decide if you want to be a part. You will be asked to participate in a series of three focus groups and respond to a sequence of topic questions. Each focus group will be two to three hours in length, more likely two. No cost will be incurred by participating in this study. There are also no payments or compensation made for participation in this study. You will be audio recorded throughout the course of this study. [pause]

1:20 – The benefits to you and society being in this study include but are not limited to the establishment of new community partnerships and social programs that give back to the Greensboro community, as well as an increased community awareness of and advocacy for local cycling. No foreseeable risk of harm in anyway exists if there is a breach of confidentiality. Your privacy will be protected by securing all copies of the consent forms and audio recordings in storing with Professor Lucas in his office. No photographs will be taken during this process. All information obtained in this study is strictly confidential unless disclosure is required by law. You should ask any questions you have before making up your mind. You can think about it and talk to your family and friends before you decide if you want to be in this study. Any additional questions about this study will be answered by Dr. Patrick Lee Lucas, the project director, at (336) 334-5320. If you decide you want to be in this study, you will need to sign the piece of paper, which I have given you. A family member, friend, or someone next to you will also need to sign this as a witness. If you decide you do not want to be in this study later, you are free to leave whenever you like without penalty or unfair treatment. And any questions about your rights as a participant in this study can be answered by calling Eric Allen at (336) 256-1482.

That aside, let me give you a brief overview of what my intent of the focus group is. I am conducting the focus group basically to get various community members, representatives of the community, who represent cycling or the city itself or social groups like your youth program, to see how partnerships across these groups can be made. Basically to give back to either youth in Greensboro or to adult cyclists or to encourage some sort of programming. Those hypothetical partnerships and the requirements of those partnerships will determine the physical design of a museum space here in Greensboro. It is a hypothetical right now. By the beginning of next semester, I am planning on taking the three dimensional hypothetical museum that I create, which will be represented in computer programs and possibly a physical model; take that and put it into a virtual museum experience that would be available on the web. The idea is that both the cultural aspects of the museum and its ancillary spaces: the commuting section, the social

programming will actually tie to community partnerships. So there would be a link to Greensboro Youth Council, and a link to B.I.G., and also to Green Hill. So that there is really, this idea that everything is connected in some way and the museum itself is giving back. I am testing the museum on the Internet basically to see if…because museums are moving that way…I want to see if the Internet can act as a social agent.

So that in mind, I have a few questions to get the conversation going and from there its pretty much free-form, I'm going to take notes, I have the audio recording that I will transcribe later and be able to go back to. In the future, I am planning on having another focus group towards the end of the year. I am finished with the studio on the 17th of December, so at or around that time, I know its before Christmas – so that can be problematic, so the beginning of January as well. I would like to be able to present my project to the focus group for feedback to see what worked, what didn't work, what needs adjusting and that can be applied towards the virtual experience.

If you are interested in participating, I would love to have you still be part of the focus group. If this is something that you are not interested in pursuing, I understand and you are free to leave at any time.

I am going to start off with general introductions, just so everybody knows who they are. It seems that many of you already know each other,

Jasia (J1) is with Greensboro Youth Council (GYC), she is the assistant director.
Jeff (J2) is the president of Bicycling in Greensboro (BIG).
Mary (M1) is the associate director at Green Hill (GHC) and does ArtQuest.
Peggy (P1) is the bicycling and pedestrian coordinator for the city. The names keep getting longer and longer.

I am excited to find out that you are the project director for the Downtown Greenway (DG); very exciting I did not know that before. *speaking to Dabney (D1).*
Mary (M2) is an urban planner/designer for the city. I have quite a broad range of people participating, I have others that are interested but couldn't make it, so they might possible contribute in the future.

6:55 – to get started with, I would like to know what assets each of your organizations have that you offer to the community. So if we could do a little bit of a round table, each person in some way either through social programming or cycling advocacy or any sort of community organizing event – that type of thing. Who would like to start?

P1: I'll start. Well let's see, we do all of the bike lanes and the edge lines. And the bike routes and the bicycle maps and bike safety education for children and adults. We just finished bike safety month, where we highlighted safety throughout the community. In the spring, we do bike month where we encourage commuting and plain old riding for fun. I guess it comes down to a lot of it's the technical side – the educational.

I: How often do you do the educational aspects, is it – do you offer a course that people sign up for or is it …

P1: Basically, its whenever someone requests or I just sent out 37,300 bicycle safety fliers to all the elementary and middle school children in Guilford County schools throughout the county except High Point…

laughter from group

…but I did do Jamestown just because the blend over. But when people ask for safety "whatever." BIG is hosting BIG's salute to bike routes this Saturday, so I'll have a table set up with safety information, I'll have maps, I'll have blinkies, which we give to everyone – it's a safe riding tool. Whenever someone asks, or somebody wants me to come out to talk to a group, I've talked pedestrian safety to as little as three year olds, which is really tough…

laughter from group

…they go STOP!

J2: as long as they hold someone's hand

P1: and I have learned not to say "hold daddy's/mommy's hand…cause they ask four hundred questions "well can it be my step-mom or whatever." …

laughter from group

…so, I have gone that low, I don't recommend trying to teach – I mean they need to learn it – but maybe from a parent.

I: Do you have a set facility that you would conduct any of this or do you go out to organizations?

P1: I go out wherever somebody wants, I don't think I have ever done anything in the city itself.

M1: I don't know where to begin, because we have a complicated organization. But I have been with GHC, which is a non-profit art gallery and store and children's hands-on like a museum, inside the Greensboro Cultural Center, which is not very bike friendly. As a matter of fact, three of my volunteers rode their bikes there today and they came to my office just before I got here and they said, "our bikes are locked up, and the guard won't let them out until 4 o'clock."
I said "Why?"
they said, "We can't have bikes in the building."
"yeah well, they don't really like that."
They said, "well can be bring them into ArtQuest?"
I said, "sure (*in whispered voice*)"

laughter

…but I was thinking that was so ironic I'm coming to this biking thing and we have these problems everyday at GHC, but…

P1: we're not supposed to take them into the city building either. Heavy on the "supposed to."

M2: no, we're not allowed to either…

M1: there's lots of bad feelings about that among our bikers. But anyway, GHC does primarily a beautiful art gallery and there has been some excellent education programs like at the Weatherspoon, Eddie's been doing tours. Its such a wonderful resource, but we also take things out. We have a partnership at the Hemphill branch library, which is in south Greensboro, southeast Greensboro. Where we have an art studio for kids and changing exhibitions and programming out there. and we also have programs in our Guilford county schools. we have a contract with them. And I think we do after school and all kinds of things. oh and we do one free night a week in ArtQuest, it is normally $5 to come. But our big community draw is ArtQuest

family night, where 120 to 200 come almost every week. so, that's been fun. its primarily educational institution and visual arts.

11:47 –

I: and does that work with local artists…

M1: state wide. we do a lot of regional around us but really, our mission is statewide. It's all art and fine craft. We not, um, you just can't become a member and show your work there. There is a curator, um…and I was going to tell you something that just slipped my mind. We believe in reaching out to the community. It's a huge piece of what we do. And these times right now, it's challenging. so, I am excited about learning more about what you do.

I: great. Jasia?

J1: As she said I work with the GYC. It's a volunteer and leadership organization for high school students in Guilford County. we have projects throughout the year. The one we are working on right now is the Ghoulash Halloween Festival that will be taking place at the cultural center. And we use the Public Library as well as we work with the Children's museum, so we have a partnership that we do with that project. The kids they actually coordinate, implement and they do the whole thing of putting on the project. They do every single step. Myself, I just act as an advisor for them, to kind of lead them and give them the different skills that they'll need to succeed. Because sometimes they are not sure to answer questions and that kind of thing. It's pretty much we give it to them and let them do and they make mistakes and learn. And we feel that it makes them a better asset to their community because they are not only doing community service but they're actually learning things about themselves and how to be better when they get to the work place. So, that's pretty much what our organization does and we also projects such as: Santa's Workshop, where we get new and gently used toys that we give to families in need. And its going to be a lot bigger this year assume because of the way things are going with the economy and that kind of thing. Because they don't have to pay for anything, they just get referred to us through Social Services and through schools. so the kids are able to do that and the high school students, they love that project. That's one of their favorites because they get to help so many families and that kind of thing.

I: so they collect in objects and they actually take them out to the families?

J1: they actually do a shopping day, we don't sort it for them. We work with another organization within the city, which is Windsor Recreation Center and we are able to use it. So, it's kinda like a store atmosphere for them. We have it set up so that they can actually come and the parents that are coming can actually pick out for their kids. We don't do it for them. So, its like a shopping experience them. And a similar program is Camille's Closet, where we do that with prom dresses that we give to girls that might not be able to afford them. So we do a similar thing – we get the prom dresses for them and they come and shop. And they have a personal shopper that goes around with them and helps them try it on and gives their opinion. They really enjoy that one. And our largest one is the GYC Carnival, which is in the spring. And that's our largest fundraiser and it's also the largest youth run event in the state. It's a weeklong event, we have the carnival out at the Coliseum, and they plan everything from entertainment on the stage to a children's area. We have different groups come in. We work with Papa John's, and we have the kids present to them a sponsorship proposal so they'll come in and that kind of thing. We do a lot of different projects that vary throughout the year for them.

D1: I work for Action Greensboro (AG), which is a non-profit formed by six local foundations in either 99 or 2000, I think. The DG is one of our projects and we are – have been since 2002

working on building collaborations within the community to get the DG from concept to reality. We are doing a lot of actual planning work for the for the route itself – site amenities and that sort of thing. As well as fundraising; a lot of community education. Drumming up support for the project itself, but also involving neighborhoods and some… input in terms of – aspects of the Greenway. Things that are important to the neighborhood, focusing on particular on neighborhood history that directly surround the greenway. And also looking at those important connections that the greenway will make within those neighborhoods. The DG really serves as a hub for the enter trail system. So, we're doing lots of community outreach and education related to that. Partnering…we're really focusing on raising the money and getting it built. but we're trying to partner with other groups who will ultimately do programming. but it will be owned and operated by the city of Greensboro, when its finished or actually as its being finished.

I: it's both pedestrian and cycling, and is there a third?

D1: it's a multi-use trail, so really any kind of non-motorized form of transportation…

I: and from the map that was on the website it goes all the way around the city, correct?

D1: it does. It's a 4.8 mile loop that basically circles downtown.

M1: if I walked that twice a day – I could be thin.

laughter

M2: Will horses be allowed on the trail?

D1: good question. That was asked early on…don't shake your head…and we…

M2: …because there is no signage on the lake Brandt greenway that says horses can't come on it. but I have never seen one on there.

P1: you want them running down the street? come on…

laughter

J2: well they're talking about an equestrian police patrol.

D1: it sort of resurfaced, we didn't really make a final decision on it. But, it is an urban trail, so the likelihood of it being conducive to that and users accessing it for that use is not so likely. But we did have a potential funder who was interested in it being equestrian friendly. And when this whole issue of the bike police maybe having horses we thought maybe we could revisit it. But it's probably doubtful.

J2: there's probably stretches that just won't be possible to make pedestrian (error) err equestrian.

D1: Yeah it would be…yeah

laughter

P1: not a shadow of a doubt on that one.

M2: and I work for the city of Greensboro in the planning department. and the planning department's function is to guide and regulate our land use plan for the entire city of Greensboro. Essentially what that means is we try to guide development so that sort of works in context of where it is. Taking into account nearby neighborhoods, roadway capacity, things like that for new development/new construction. We also work with area plans and then with the housing and community development department. Also sometimes, overlap in neighborhood planning. They have the lead on neighborhood planning, but sometimes our planning functions overlap some of the neighborhood functions. We're working on the High Point road/Lee street corridor plan right now and we're looking at sort of the traffic patterns of that and how those might be improved upon.

P1: meaning they overlap with transportation plans…

M2: …we overlap with everyone essentially. And sometimes something like transportation plans have a bit of planning of neighborhoods in it. sort of we all kind of work together.

J2: Well I should probably first disclose that I also work for the city in the housing and community development department and I am a neighborhood planner. I work with established neighborhood organizations and help them develop the plans that they used to improve or maintain quality of life in their areas. But I'm not at work – I work with BIG, and BIG's mission is to transform the greater Greensboro area to a more bicycling friendly community through advocacy along alliances and education, events, and service. About twice a year, we put out a newsletter that circulates to our members and others and about twice a year, we do a general membership meeting. on a kind of random basis, we hold these events called the salute to bike lanes or bike routes – as opportunity permits. And other events throughout the year. One thing – I think probably the largest thing that we've been doing lately is in the past year, we've been awarded a total of $25000 in grants from REI and from the Moses Cone/Wesley Long Community Health Foundation to help us operate a program of ours called Changing Gears.

21:16 –

…which is basically we supply a fully equipped commuting style bicycle to individuals who are economically disadvantaged and who need reliable transportation to get to work and get their lives back in order. We give them a course in bicycle safety and a course in basic bicycle repair and maintenance. If they attend both of those sessions and then comeback for the fitting – bicycle fitting and giveaway, they are good to go and use that bike for as long as they need it. We've had a little trouble with follow-up on some of the participants. I think that we are going to have that resolved when we start working with a different population base. But one of our other projects is called Girls on Bikes and is a program designed to help foster self-esteem and confidence in young teen girls by teaching them bike safety and the independence and self confidence that that builds. Being able to get where they're going, find their way around the community. And we work closely with GDOT, with the NCDoT, with other organizations in the community such as AG on the DG, with the PedPower program that is operated by Piedmont Triad Council of Government, with the Bike Me Collective that is operated by some UNCG students and other local bicycling organizations.
I: are you a member of Bikes Belong?

J2: I personally am not, I can't remember if BIG is an organizational member…we are a member of the Thunderhead Alliance…

I: that's associated with Bikes Belong…do you have your own facility that you do these things out of?

J2: no…no facility at all.

I: so what do you end up doing usually if you have a membership meeting or something like that?

J2: for our monthly board meetings we've lately been using a building right across the way here in the Moore Humanities building. One of our members works in that department. occasionally we'll have to meet at one of the other bicycling shops around town. for our membership meetings we've had one here at the student union here on campus. most of them have been at the main library downtown. We've had one or two, I think at the…not the YMCA…at the Jaycee's Building downtown. It's been kind of a shuffle because we don't have a space of our own and so we kind of have to find what we can to make it work.

I: how large is your membership population?

J2: We have – right now we have about fifty paid members, but our listserv has close to a 175 people signed up. so, we need to get on some of those people and get them to pay.

laughter

I: my next question is – and this is more for the community programs – what do you think your institutions' need to develop further or would really like to see have come into your organization in some way? What do you think you're missing and would to really focus on?

M1: well GHC is unique I think because we have this family/kid program on one hand with junior volunteers. and then we have a lot of adult programming with the gallery…Really I guess we're interested in maintaining and bringing in new audiences all the time. So while your talking and thinking we need meeting space but … I think – I think GHC is an interesting partner in this because we're very flexible and we're not part of a larger – harder organization, we make a lot of our own decisions based on needs in our community. So I think what we need are people, interested in the arts but also seeing the connections the arts have in their own lives without really realizing it. So, it's not unusual to have a biking meeting or … (*interested acknowledgement from J2*) in an art gallery kind of is a cool idea.

I: and what would you like to see happen with GYC?

J1: I think with us we really are interested in getting more community partners and people within the community just to assist us and to show the high school students other things that are going on in the community besides just volunteering. If we were to get more partnerships with adults that were willing to come in and actually work with them to volunteer their time as well to maybe mentor them a little more, or… We have a training program where we have different trainings where they come in, but a lot of time we have the same people speak but we'd like to rotate and have different people so they can meet more people from the community. I think that would be really big for them – just to have more, I guess, adult participation, and maybe have that aspect come in to that way maybe they can also bring in more students that way or that they see that we're trying to branch out and do other things within the community.

I: OK. and is there anything you would like to see that you don't already do?

J2: Well we don't …… I think what I'd like us to be able to do is just better at what we are already doing. I can't think of us wanting to branch out too far beyond what we have right now, but – at least not in the near future.

I: just a little bit better structure to… a little more…

J2: A little bit broader participation by our members. And that's probably it.

I: I am sorry Dabney, I kind of left you out. Is there anything that you might think that either AG or the Greenway project, that its not getting at the moment that you would like to see somehow have something?

D1: Well I think this issue of just community awareness and education is always one that you can improve upon and find better ways to reach people. We feel like we're accessible in lots of different ways through our website, through email blasts we do, publications we publish through, print advertising and media hits and that sort of thing – community meetings – and yet its amazing how many people don't – still don't know about what we do and about the project.

I: OK. Alright, having gotten a better understanding of what your organizations do, are there any initial ties you could see happening across these groups? Is there anything that comes to mind that you would think would be a great sort of partnership and how would that work? I have never personally done any social programming, but I am sure there are – my ideas I see as possibly youth coming in and either acting as docents in a museum or…part of what I am – let me take a step back I am sorry. The facility that I am designing at the moment has both the museum aspect and the commuter aspect to it right now. Because there are so many issues with parking bicycles during the day, I am actually designing a facility that will have storage. There's a number of cities across the country that do Bike Stations, where you park your bike during the day, you pay a fee – it's a minimal fee – and its securely locked. They have lockers and showers, and you can be on your way to work.

M1: and then, if it rains then you leave your bike overnight?

I: some people do that some don't. but it is possible. Most of them are 24 hour access. The facility, because it's a multiuse facility I am design an indoor and outdoors bike storage. the outdoor would be covered and secured just as it would be inside but the outdoor is really what you would have 24 hour access to not the interior. And at the moment it's looking to be able to service about 56 or so interior bike storage. And it's within 2/10 of a mile from Elm Street and many of the cultural institutions. And it's very close to the greenway planned route at the moment. So, it's a good access.

so there's a repair station, there's locker rooms, and there's this bike storage but then there is also this cultural aspect to at the same time. So, I could see possible mentoring or even with adults that need mentoring to come in and find out more about bike safety or bike maintenance. I could see students coming in to see more math and science related exhibits on the physics of the bike and translating that into more educational aspects that way, but they could see it being done in a repair stand but also see it in a museum setting. So there's a lot of different opportunities. And those are my own initial ideas but you guys being organizations that do social programming, I would like to know what kind of partnerships you could actually see happening with a facility such as this? With the idea that I would be designing for those partnerships.

J2: sounds like it would be a great place to start the annual ride of silence.

M1: what is that about?

J2: it's a bike ride that is held May of every year to commemorate bicyclists who have been killed or injured while cycling.

I: where did they take off this year?

J2: It started at Center City Park this year. It sound like it would be a great place – if there's meeting rooms – to hold a bicycle advocacy organization meeting…sorry…

M1: I was just wondering what kind of rides you do a year? or group rides…

J2: We've been averaging about two or three a year, but there are dozens that are held by the Greensboro Velo club and the Fat Tire Society and some of the other bike organizations that are focused on cycling events. And that's not our main focus…

M1: but like your …. 'cause I could see like a family ride and AQ be a destination or even or – I know your going to hate this – but some kind of bicycle art by driving through paint…*laughs*

I: There's many opportunities…

M1: I didn't want to say those words out loud cause that would really trash your bike.

J2: Well actually I would say there's a great opportunity for some synergy there because I think mainly its limited to the west coast of the US right now, but there's a growing trend toward the 'art bike' concept.

M1: oh so it's the bike itself…

J2: …like the 'art car' yeah. And boy that would be a great event to have here in Greensboro: an 'art bike' show.

M1: we're gonna do that!

J2: OK!

J1: and as far as the GYC our volunteers are always will to – they could volunteer their time. I know a lot of them actually go to school downtown and they ride bikes there or have their parents to pick them up. Maybe if they were better educated about it maybe they would ride bikes from school to our office because our office is located like two minutes from the cultural center and downtown Greensboro. so, for a lot of them it would possibly give them more education as well as they could volunteer their time there as well.

34:41

D1: we hear from a lot of people who are calling, seeing the proposed route, wondering is that really what its going to be, businesses interested in relocating that have an interest being close to the greenway so their employees could use it for commuting purposes. But we also hear from a lot of people – you know if you work for a company that doesn't have a facility in which you can change clothes, take a shower – that's a huge inhibitor, particularly in the south. Its – its really hard to ride your bike when its 100 degrees…

I: and there's no shower…

D1: …and there's no shower. So I think that could be a – in terms of us trying to really promote biking and other greenways and trails as a means of transportation – you've got to have facilities like that and there are a lot of businesses that can incorporate those into their businesses but there are lots that can't.

I: I could see – I know that you have an art for…part of the pamphlet you put together for the DG has an art on the trail or something…

D1: we have a lot of – there's a lot of public art that is slated to be a part of that trail. We have four cornerstone pieces that are sort of in the – not exactly – but sort of in the four corners of the route that will be very large scale sculptures.

I: are those already planned out?

D1: We've actually selected an artist for the first one, who is working on his proposal and we'll get that in mid November. We have the location of two of those pinned down but the other two locations we know the general area but we haven't pinned down the exact spot. and then there'll be twelve or thirteen benches that are created by artists along the way and those will have – these cornerstone pieces have more of a city wide focus in terms of their theme – and then these benches will actually have a neighborhood focus so the artist creating those benches will actually go into the neighborhoods, learn from the neighborhoods – their important history, their vision for the neighborhood so that can be reflected in the bench.

We've got a big system of signage for the DG that will be most likely created by local artists as well. And again, we'll use input from the community and neighborhoods to influence parts of that design.

I: I am thinking more of the high school students from your group, could there be a way of combining the manpower of your group with the artists who will be producing, or doing the legwork – finding out about communities? Because that may actually add back more community history which could add to another cultural institution, the Historical museum, so in thinking there might be other opportunities that way as well.

D1: We have this artist that's been selected for this first cornerstone, is planning on working a local artist – his studio is in Providence, RI – but he's working with a local … this is all proposed, so I am not sure it will totally work out this way…but the thought is he would work with a local artist who would work with elementary school children in that southwest section, there are three elementary schools there, and he (the local artist) he does a lot of work with found objects and so the kids would have an opportunity to bring stuff in, have a little workshop where'd they learn about what public art is, what it does. They would create a piece for their school and then they would also create little pieces that would then be imbedded into this major piece.

M1: I feel a little synergy with your museum place where maybe there's an exhibition space, and maybe – I am just thinking really – bicyclists get the best views of everything.

laughter

…so maybe there is like a bicycle view artist competition along the trail, you know, what you see along the trail and then kids make the best art about bicycles. You can always find bike paintings in AQ…I mean they're the best.

I: that's really one of the things that I have been struggling with because I am a museum studies exhibit designer – that's my concentration. I want to be able to not just focus strictly on science museums or history museums or art museums. I think they all speak together, they can all inform each other and I'd like to present…being at the core of this would actually be a museum space that it would have both art and science and history and cultural. Because there is many different types of riders out there and their lifestyles are all very unique and very different. I'd love to showcase that as well.

M1: I think Exploris when they first, they had a three or five year planning stage. And one of their big [themes/things] was about the bicycle. so there might be some really cool things existing right here in the state that are up for traveling. OR maybe since it took them so long to invent that wheel, I'm thinking they would want to do it again. But along with that, a multiuse space the bike shop could be converted into a sculpture for your art show. And lindon street (?) is not far from your …

I: What's that?

M1: Lindon Street, they would probably be a good person to…its an art collaborative space and almost philosophy…

J2: manifesto…*laughter*

M1: …manifesto, yeah. They're downtown, not far from.

D1: They're within a block or two from the proposed site.

M2: it's called Lindon Street artworks and they are on Lindon Street.

M1: that would be your place for your bike art cause they have a foundry there.

I: there's…I am actually in the very early stages of design on this facility and I've wanted one of the centerpieces for the main entrance – just inside – I am proposing this very large bike sculpture that I have no idea what it looks like.

laughs

…so, that would be really great to get access to some ideas.

M2: Would the space have any sort of like repair shop function inside of it?

I: yes. I am debating right now depending upon – cause this is the fun part of designing – codes, to how many people actually have to man the facility versus the come-and-go traffic. The Bike Stations that I have been using for my precedents are manned minimally and some have self-service repair stations. Others have coop-ed repair stations, where someone comes in and volunteers their time to work on it. and others have a fully manned station. My husband is actually a service manager at Paceline Bicycles so he's like you just need one little station and everything will be fine. And I think that's not necessarily the case – you know – this is a little bit grander than that, but it would be both functional and educational at the same time. I think it would be important to the repair station, so there's that idea of making it accessible to people.

D1: and how about rentals? did you say anything about that?

I: I haven't thought a lot about…I thought about but I haven't really addressed it yet. I have been kind of waiting to get the approval to have this focus group meeting to really see what kind of programming I can put into the facility itself. its 10,000 square feet right now as is. I am proposing another 800 square feet or more on a mezzanine level to give it some more usability. Because I am trying to cram a whole lot of stuff into one building and that's not always … I am afraid I might lose something and that is why the focus group meeting is really important to really see what kind of spaces could be used by say BIG or AQ to bring people together or GYC. So its really one of those things to see what can I put into the space realistically.

M1: I have a practical question. It's about sustainability, financial sustainability and as you plan it, I mean that is just hard. Every thing is hard, we don't even pay rent in our space, but we have a big overhead. Still its just tough going. This seems exciting to me.

I: Well that's why right now it's a hypothetical. Next semester moving it forward into a digital museum takes away the overhead [*laughter*], which is really nice, a nice benefit there. But it is again, trying to see how to make these – associating, because I will be curating an exhibit, that's across the board. That does art, it does history, that does culture, that does science. And tying the physical space that I created in the hypothetical and linking back to BIG's website and the projects that you do, and GHC and also GYC, those projects, and the DG. Really getting information out to the population so people can come back and connect in. Another aspect that I am really interested is because there really is a larger cycling community than a lot of people know exists within Greensboro, I'd like to have an oral history aspect to it as well. That people can either blog, you know, their favorite stories or post their favorite pictures or something that they start to build this collective of knowledge that exists out there. So that's my hope is what happens. I still have three more months to go. I think its very feasible that this could turn into something that will have a benefit in the end for Greensboro and that it will be accessible to the public. It just won't be a physical structure, I would love for it to be a physical structure – the space I think is perfect, to be perfectly honest with you. and there is always the opportunity to …

M2: I am sorry, can you debrief me on what the space is that their building on?

I: Its…

M2: ooh it's the old design archives…

I: yes. it's the old design archives, exactly. It was an old car dealership, which I love that sort of play – car dealership to bicycles. and it has great access for bikes to get into it, just physically get into the space. There is a lot of volume to deal with that gives me a lot of opportunity to really do some creative stuff. and I am very excited about doing it.

M1: well I have a seventeen year old and she got excited about riding her bike to Grimsley from Hamilton lakes and it was all probably more about the Schwinn 1950s bike that she got and her outfit that went with it than actually biking to school.

laughter

she did it one time and it just killed her to do. But she had her plan, she talked about it for days and then that kind of went the wayside. But there are so many teens that I see that are looking for things to do, places to become involved in and they're going to Elsewhere, they're going to the Green Bean. I could totally see them coming to your place.

I: that's the idea, that there is meeting spaces, like… I am hoping to plan in three sized meeting spaces: a small one for much more meetings of this size, a medium space which could be right off the exhibits so there could be gallery functions or things like that, and then a larger space that could hold about fifty people for membership meetings or education seminars or something along that line so that people can get out. And you'd have a place to go (*speaking to J2*) to do this sort of thing.

M2: Has there been any thought to some sort of a 'refueling station' within the…who puts on the bike to work day…the bike to work week, I guess, there are different 'refueling stations' each day. Say like sometimes its at REI, sometimes its at Governmental Plaza, and its some what of a sort

of little kudos for riding your bike to work and here is some coffee and donuts waiting when you get there. But we had talked about the shower issue and …

I: I'd like to have not so much a full blown snack food concession but definitely have like coffee bar or something like that …

M1: you should do a water bar. those kids have money to burn.

J2: To be honest, when I'm out cycling the last thing I want to drink is hot coffee…

I: I know

J2: …Gatorade or other energy drinks would probably be a bigger draw than coffee actually.

M2: and honestly like, I run, and when your out running if you forget to bring your water, and also when you are running or on your bike you have limited space to carry things with you. and to have a spot that you can sometimes tuck your check card or you know a $10 bill in a pocket is a lot easier than you can a bottle of water. and if there was some point throughout the greenway system or throughout this where you can get a power gel or something like that. I mean they are realistic things that when I go running, you are out for multiple hours at a time…

M1: like at the golf course, we used to walk by there all the time and ask where's the free water and its cold.

D1: that's probably one of the biggest requests that we get at center city park is for some sort of refreshment opportunity for people to – I mean – people would love to have a water fountain down there, but short of there, that people want some sort of –you know some sort of opportunity to buy beverages.

I: It was the idea of you coming out of the locker room on your way to work, that there would be something available or if you are there during the day there would be some sort of snack – it wouldn't necessarily be a full – because I don't have the space to do a kitchen or anything like that.

M2: I think especially if you look toward other cultures that use automated vending machines – like, good lord – the Japanese have figured out how to vend absolutely everything…

laughter

…I don't know it's like that sort of, looking to that direction helps take away – you know you don't need space for an attendant to be there and that sort of thing.

I: I have actually looked into the vending machine for bike tubes.

J2: oh neat.

I: They are reusing old cigarette vending machines and sticking bike tubes in there, so you can get a bike tube if you need one. So things like that – convenience materials that you would need, say you have a flat and you don't have a patch kit or something like that.

M1: what's a bike tube.

I: A bike tube is the inside…it's the inner tube of a tire. So there's just little bits and pieces that would be helpful for any commuting…

M2: or first aid.

I: first aid kit…definitely. that's always important.

P1: can I ask you a question about your site, its on Friendly?
I: it's on Market.

M2: next to Graphica

P1: There is only I guess from a transportation planning perspective, that site is actually problematic for bicyclists, in that it's a one-way street. and so for a bicycle to leave – they can use Church, and Church is two-ways. So, if you have an entrance on Church, your main entrance needs to be facing Church not market…

I: it is actually. The proposed main entrance is on Church. it's a garage door, existing right now. There is the street entrance but that is not meant to be the main entrance. I am really going to try and focus on the side entrance there…

P1: good.

I: and make that much more of an interesting…

M1: do you actually have the building?

I: I have plans for the building, the wonderful thing about this department is everything is hypothetical.

laughter

…not everything, but we – the community has been very good about letting us use buildings around town for our projects. and so, its up for lease right now. It's a cost effective building too, actually for the square footage. But the leasing agent has given me full access to the space right now.

M1: that's great.

I: I was able to go in and take a lot of pictures and really get a sense of what's inside.

M2: do they have existing plans? or do you have to measure?

I: they were not original plans, a firm came in and did existing plans I think right before design archives went in…so

M2: so you will not have to redraw the building.

I: well, I do because they only gave me PDFs – that's all he had access to but that's OK. I'm doing a lot of … I'm not doing a historical preservation project so I get to change a lot of the interior…

M2: do not 'get to'…

laughter

M2: Cultural and historic resources are quite valuable.

I: I am using the existing mezzanine and the front staircase…

M2: and just as another point, on a community aspect, because we do have so few historic buildings remaining in Greensboro. A lot are getting torn down, that when the buildings do go by or when they are changed drastically. There is not a whole lot of way to change them back. and dealing with community issues if it's not something that's favorable, its irreversible.

I: I am not taking down walls, I am actually expanding the mezzanine, I am keeping the main firewall. I am making some openings a little larger on the interior, but – some of the existing bathrooms I am keeping. So I am – I'm trying not to demo the entire place but there is really nothing in there to begin with.

54:12

…it's pretty empty.

M2: there's a building on elm street that stuccoed over some beautiful tile work in the past two weeks and …

J2: the former visitor's bureau building?

M2: that too. no, it's on Elm Street next to jimmy john's

J2: oh that one.

I: I'd like to take it down to its original brick on the interior.

P1: it is on a bike route…

M1: so there is no account for taste.

J2: or lack there of.

M2: I don't know if its taste – its just historically insensitive.

I: but on the plans that I have there were some temporary interior walls, but they weren't there when I went to take pictures so they have already been removed and I don't think they were original in any way. and they have taken out and removed all of the automobile service materials that were in the back bay area and so a lot of that floor is gravel right now. There's a whole lot that I need to create for my final project.

J2: are you aware of the bike garage that just opened on battleground court at Smith Street?

I: no, I'm not

J2: OK there was a small write up on it in either last week's or the week before copy of 99blocks. but it's a former mechanic from cycles de oro just opened this place up very recently. It's right

across from scooter nerds next to the smith street diner. but nothing close to what you're concept would envision. it is strictly maintenance and a small amount of sales.

I: OK so it's more of a service station/repair shop…

J2: slash bike shop, but something to keep in mind.

I: I am not familiar with any bike shops with in the city itself, the downtown area. is that true…

J2: well bike garage is the only one within the downtown…

I: am familiar with the other ones around town, but I didn't think there was anything right within that space.

P1: there was a discussion to have a Bike Station like you are describing, two years ago we'd talked about it but everything fell through so we didn't go through with it.

D1: who was talking about that?

P1: I don't remember his name, do you?

D1: like just a independent person…

J2: no I don't …

P1: it was when we were doing Bi-Ped, there was a guy who came in and was talking about it. he was going to get space in the Law building, or the one that's on the corner of market and elm

J2: oh, actually that is in place. That's the health club, I think its called city health club. and they'll let you store a bike in there. I can't remember the guy's name of the top of my head.

I: so they do allow that right now?

J2: yes. they have a fairly limited amount of space, but they haven't had a lot of people request it at this point, so it hasn't been an issue…
M2: I didn't even know they did that

P1: I didn't either, because he talked more about the Winston-Salem one. Winston's got one that bring your bike, leave it for the day, take a shower, you can say "…well I need a new inner tube or something" somebody will fix it for you, because they have onsite repair.

J2: but there was talk that at some point when Chandler Concrete moves out of possibly acquiring that site to develop a bike station.

P1: that's pretty much gone – cost.

J2: oh yeah.

P1: because Guilford schools – Guilford Co. Schools has offered their site for a staging area.

J2: which site?

M2: on the corner of Prescot

P1: …Guilford and prescot

J2: staging site for what…oh for bike station?

P1: no for staging area

J2: oh for the construction of the rail trail

P1: no for people to park their cars and get out…

M2: a trail head kind of deal.

J2: Oh a trail head…. oh I don't know if you've been aware of this either but GDOT recently issued a memo to the city council about bike sharing programs and they basically detailing the ones that are currently in existence in north Carolina, how they're operated and how it might be possible to institute one here in Greensboro in some form or another.

P1: and there are three in Greensboro existing

J2: although they are very limited in scope

P1: right, but Greensboro College's is strictly for Greensboro College.

D1: who are the other ones
P1: Bike me collective and the city of Greensboro – the parks and recreation department has the dasani bikes …

J2: Bur-Mil

I: There's a program done out of Seattle, WA that is a sponsor of the bike station there, which is a Bike Buddy system, where people almost like…

J2: a commuting mentoring program?

I: yeah, it's basically, where commuters meet up to …

J2: that's, I have to say, that's the one thing that BIG would like to take on that we aren't already doing.

M2: to teach – to say that everybody that lives in this area…

J2: how to pick a safe route to get where you are going…

I: to have somebody to ride with sometimes…

P1: if your daughter really wants to ride to school but she's not sure about doing it…

M2: can I ask why your daughter not …riding – she rode once.

M1: to school? she rode once. She had a very old bike, and then her uncle bought her a very old car…

laughter

I: cars always surpass the bikes.

M1: but she doesn't ride it very often, she shares rides with people. She's environmentally conscience

M2: I didn't know if there was anything very difficult on the route that…or…

M1: well there isn't an easy path to cross over –you know from – Hamilton lakes you could go down Madison and cross Holden pretty easily but then when you get around Wendover its hard to jump across those four lanes – five lanes of traffic.

J2: where would she be trying to cross wendover?

M1: right there at friendly center

1:01:17

M1: that's just complicated

P1: Friendly center is grade separated

M1: but they jumped on the trail somewhere

P1: yeah – that's just on the other side of Wendover.

P1: Bike route actually gets you – it crosses on Hobbs, and it does go in through Hamilton Lakes.

P1: Have her ride the BIG salute to Bike week routes on Saturday

J2: Yeah we would be going right by there

laughter

M1: my favorite part of the story is she called me from Brown Bark Park, which is Cascade or something, she was literally four streets away from our house and had no clue where she was.

laughter

…she wanted me to come pick her up. and I said "sweetheart you're really close."

M2: perhaps map reading would be good too.

M1: do they have these little navigators for your bike?

J2: GPS?

P1: Yes, actually they do. They aren't cheap but they do have it.

M2: Like if you are going to ride your bike you do have to plan your route. You sort of need to know how to read a map. And even though, I mean, us three we work with maps, and it is sort of second nature to us. but then when we go to meetings we're surprised at how people are like …

J2: holding the map with north down and crazy things like that.

M1: you mean you don't do that?

M2: I mean it's just difficult for some people

I: I understand and it's those types of the things – the nitty gritty, what really would happen, what sort of solution is what I am looking for. But so, you are doing this bike buddy system? or you want to do this system?

J2: this is something we would like to add to our region programs.

I: really, we have gone through mostly what I was going to ask. The only thing we really haven't touched on, would be do you foresee any sort of drawbacks from the type of discussion we've had today – the program side we're kind of throwing around. Is there anything that would be really too much of a hassle, too much of a both to really implement in something like this. Aside from money.

P1: Money is no issue.

M1: it's just on our mind lately.

J2: It may be a challenge to build sufficient community support for it, but then again maybe not, considering the growing cycling community that we've got.

M2: I think that is a good point. There's definitely a lot of animosity for people that drive and never experience – If they are never a pedestrian or a cyclist – that the challenges they face. and it's not so much even though cyclist education, but education for the drivers.

I: I think its everyone.

M2: like when drivers try to wave you on from like inside their car and they don't realize their windows are tinted and you can't see them. It always amazes me.

I: I think that's one thing something like this could have potential for is not just cycling and pedestrian advocacy but also driver education, cycling education so that everybody understands what the rules of the road are. and that everyone is safer and smarter for it in the end. I can't tell you how many people I see riding bikes around campus that are on their cell phones or don't wear helmets or …

P1: going the wrong directions

J2: on the sidewalks

I: running lights. and having personally been a cycling groupie for 15 years I want to pull over and tell these people "you know this is really what you need to be doing" because its not that I want any harm to come to them. I am not trying to upset them, I want them to be safe and not have an accident and not have something bad happen. Because they are just as much a vehicle on the road as cars are and everybody is involved in this – its not just one sided. Its really what I would love to see happens. Everybody gets well educated.

M2: and educating drives that can't see reflective strips until they are almost on top of you

P1: along with the education within the museum and besides just having bicycle as part of it. Having displays of roadways like we were talking about, proper placement of bicycles, photography, artwork, that shows where bicycles belong.

J2: interactive videos

P1: oh, I what a neat idea, but as we do new and different things in the roadway environment a lot of times people don't understand. So when we did the first bike lanes, people who were born and raised here and had never seen a bike lane before – we did an awful lot of education, but did we get everybody, of course not. I know we didn't. I mean we have billboards up, we've done radio, we've done television, we've done newspaper, we have a website. We've done a lot of stuff but …

M1: once again, some one gets a ticket for it you hear about it. … I mean you can never?...

J1: I thinks it's really important what you said about – the high school students I work with – all they know is that they are getting their license and that's it. They know that their supposed to stop when the light turns red, go when it's green. as far as everything else, they don't know. If I ask them certain things, their like "what do you mean?" Like you don't know…because when you talk about the bike lane at UNCG, somebody was like "someone was on a bike in the …" "No they are supposed to be there, you're not supposed to drive on that part." They have no idea, never seen it before, never been around it. their gonna run a biker over if they thought they were taking over the street. But no, they are supposed to be there, you are supposed to move over. And they were just so shocked because they had no idea.

M2: and that's an interesting comment coming from like – I don't know, when I was a kid, I rode my bike all over the neighborhood and everyplace. And for some reason, teenagers now, for some reason, maybe there's some sort of gap that…

I: I think there may be some sort of generational gap a little bit.

M2: Yeah, I mean so I would think that your freshmen and sophomore year especially if you live in a more in-town neighborhood, that your bike is a very feasible mode of transportation before you get your drivers license.

J1: But a lot of them just carpool with their friends "can you come pick me up?"

laughter

I: the car is a new responsibility, freedom and kids are looking for that milestone.

P1: but having a whole educational component within the museum that tries to explain all of these things and shows how to ride a bike, in bike lanes, for cars and for bicycles. And we are getting ready to do a road diet, which will happen very shortly and we're doing a lot of media on a change in road. From what used to be, a four lane road will become a three lane road with bicycling. So people will initially look at this and think there's five lanes – there's not! [laughter and comments] But as things change in the future and hopefully we will keep slowly but surely changing the way roadway environment is designed, people need a place to go and be educated on it. so having that as a source to tell people "go over here and you can see this" Do an interactive thing with that. it would be really great.

M2: one thing that strikes me is education is going to be a large part of your material - most people it seems that would be interested in bikes would almost take the initiative to be educated already, so somewhat running the risk of preaching to the choir. So looking at ways to make the site, make the museum accessible and interesting so that for Joe Hummer, who is never ever going to get out on a bike, that there is something appealing at this facility that might interest him or her.

J1: I definitely think that an interactive would be really good especially since with video games and how they like the Wii and that kind of thing as far as kids are concerned would be really good. And also if possibly, I don't know if they do this with drivers ed, but they don't teach them a lot. Because I remember drivers ed and my sister doing it, there's not too much about bikes and that kind of thing. And I think that should be a part of it because its like you said, they are going to be on the road as well, there's bike lanes, we are trying to do more things to promote riding your bike and I think they leave that out as far as driver's ed is concerned. Its something that is important, maybe if you were to say that if you want to come to drivers ed class – maybe they have to go for an hour to one of your classes to pass drivers ed. That could be something that could be part of your program. So possibly educate them better with what's going on with the road instead of them just trying to go for their license and that's it. To educate them more.

M1: you also need to include those 9 and 8 year olds, because this is – I have a nine year old, yesterday I saw her flying down the street, and we just started letting them go around the block, along here and there. And they are flying down the street at dusk and that's scary to me. its like you want to be free, you want them independent, but I am not a biker – I should be – but having something their parents and families can go together would be great.

I: I think families – this is from my own experience – families that have cyclists within them do educate but at the same time having lived in many cycling friendly communities and you still see families who are out doing a family ride, but only the children are helmets, which always drives me crazy because everyone should be wearing a helmet while they ride. So its that sort of thing that is just as much children as it is adults that need this same sort of education and trying to reach out to that broader community not just cyclists. That's not the aim of this, it's really to go much further beyond that.
D1: The other thing from the community perspective, I think what could make it successful is being careful about making it authentic to Greensboro and making it complement sort of a reason for being here. so looking at Greensboro history is one of the reasons the greenway has seemed like such successful project for us is because it does further support some real strengths our community already has. We already have a killer parks and rec system that's known more nationally probably than it is locally. so to think about those, think about Greensboro's history as a transportation center, it is sort of an extension of that. you might really play off of that so the community feels a real connection and a buy-in to it from a real personal community standpoint.

I: driving around Greensboro city looking for a site to play with in a sense I had some ideas initially just being up and down elm street, Patrick, my mentor, suggested looking towards the train depot and over in that area and seeing what's available. and a couple of the buildings were either car dealerships or car service stations or something like that. I really like this idea of the car involved and transportation in general. I definitely this idea of being connected to Greensboro and making that important.

M2: there is also this interesting component in that many of Greensboro's neighborhoods like within three miles from downtown, were built essentially at the time when the bicycle really came into American popular culture, and that is sort of an interesting story to tell. that people didn't have cars and not everybody did take the trolley and if you are living out in the [fringe] it's not close, people got form there to downtown in the 20s and 30s. Its fascinating when you read *the*

devil in the white city talks about – which is a book about a mass murderer during the Chicago's world fair exposition – and half of it is written about the architecture of Daniel Burnum and the other half is written about the mass murder, but a lot of it they talk about this new notion of the first time in America people started to gain independence and they talk a lot about how the bicycle and people and sense of amusement and transportation coming together at the same time. It's an interesting story to tell, especially as Greensboro was growing up at that same time.

I: I am pretty much done with the questions that I have. this gives me a lot of great information to move forward with and I am very excited about this. I feel a whole lot better than I did a couple days ago. but I want to say that if you have any questions or any other suggestions or any idea that pops in your head, please feel free to drop me a line, give me a call. Anything like that, I will try to do my best to respond to it and work it into my programming for this. What I would like to know is what your availability would be towards the end of the year beginning of next year so that I can go ahead and try to get – so that no one is not able to show up for the second half. because I would really like that to happen.

THE REST OF THE AUDIO IS ADMINISTRATIVE ABOUT AVAILABILITY AND BANTER.

APPENDIX C

FOCUS GROUP II TRANSCRIPT

JANUARY 13, 2009

Interviewer (I): Gwen McKinney

I: Thank you again for coming. What I am going to be showing is actually what I showed at the end of my semester, to my professors and such. I am going to walk through my presentation. Tell you some of the decisions I made as far as designs, and then we'll have just a discussion back and forth about what you think the design does for what we had previously discussed at the last focus group meeting.

0:30 – 23:40 : presentation of studio project, slide show and explanation of decisions by Gwen McKinney

13:45 – question from P1 *

19:11 – question from P1, comment from J2 **

23:40

J2: Does it strike you at all ironic that you took away some potential exhibit space or storage space in order to provide more parking/automobile parking at a bicycle museum?

I: I did. Well it was one of the early critiques that I had from my professors in this semester, "what do I do with the existing structure?" I didn't want to bulldoze everything, I didn't want to completely change everything, but I also wanted to make sure that everything worked. And reviewing that existing building, because it is a low out-building and it doesn't have the same height expanse. And trying to divvy up the space for commuters and for exhibits, it became very difficult for me to make a choice to include that within the design. I also wanted to have the exterior of the building become more exhibit space. There is potential for more exterior exhibits I had hoped out there, it had just not developed that far by the time I finished this semester. I wanted to provide more light on that western façade, because honestly there really isn't any. There are no openings for windows on that side, just the existing garage door, and those two personnel doors.

P1: You have doors on the Market Street side, but you didn't show anyone being able to come in and out those, are they going to be closed?

I: They are functional; they will not be locked except for during closing hours. And it is within line of sight of the main desk. So, it can be accessible from the street, but really, the goal was to make that Church Street façade more prominent, and that would be the main entrance. Honestly, having completed this, I think I would have changed that, I think I would have preferred to close that storefront off   while still maintaining of what was existing; similar to what Graphica had done next door. But again, working with what my professors had suggested this is my decision towards the end.

J2: What was the rational behind having the commuter bike storage area elevated by two feet?

I: It was to actually make use of the volume of space back there, without really elevating it too high and competing with the added mezzanine that I have put in. But also making sure that it acted as an exhibit display. So that people – we're not hiding the fact that people ride bicycles and that's why I wanted to elevate it. So that when you came in you knew it was there and you could see the kind of bikes people rode and that type of thing.

P1: It becomes a very changeable piece of art.

I: Yes, exactly. It really does act as an exhibit space. I am really about no hiding who the people are that involved with this museum center.

P1: Is this a free museum?

I: Yes. Except for the bicycle storage, I think there would have to be a fee in order to maintain that space and obviously pay for the materials to run the repair station. I still think that the potential is there for volunteers to come and act as docents, to act as community teachers, much like we talked about the high school students being involved in something like this. So, again it's acting as a non-profit.

P1: Do you know how many exhibits you would be able to house at any one time?

I: At the permanent exhibit is a smaller area and that would not change. The temporary exhibit, there are three niches within that larger space, so there could potentially be three different small exhibits, or one very large exhibit. So, it all depends upon the type of material that gets involve, who is exhibiting, what we're exhibiting. That type of thing.

P1: Are you thinking this is more Art or more History? Or a combination?

I: That is something that I had trouble with, I had wanted everything involved in here and it's hard to do that. Which is one reason why I opted to use the Bicycling Hall of Fame material as part of the historical aspect of the exhibit. I really see that front exhibit space as Art and cultural exhibit space, but there is potential to have a historical exhibit in there but it would not be a permanent exhibit. It is all dependant upon the type of content that is curated to be in that space at any one time. But I do think it is flexible enough to be all three. The one thing that is not touched on enough I think is the science museum aspect that I had hoped for. I was look at the repair area and the bicycle area as being part of science and technology. So there is an element of it, but I don't think enough.

J2: One comment I would make on the spiral racks that you chose. Those have a very cool and groovy artistic appeal. I'll tell you as a cyclist, your foremost consideration upon encountering a rack is functionality. How easy it to get your bike into position and to be able to lock it up. I am not so sure that those racks would really cut the mustard. And there are a lot of innovative designs for artistic racks that still preserve the functionality. I don't think that you'd have to sacrifice the aesthetics in order to make the rack usable and appealing for cyclists.

I: OK. I really lucked upon this particular company where I got most of the products for the cyclist aspect. It's a company called Dero, and they do custom racks and they have a wide variety of standard racks. I did go with the helix because of the circular element I had been working with but there were many other options available that would be more functional as you say. But it was very interesting to see what they provided because they have a nice clean aesthetic, a modern

aesthetic I think that a lot of downtowns are using and a very fun environment is what they promote through what they are displaying.

I: I would like to ask just a couple questions. Do you think that based off our earlier conversations, do you think that the design that I have presented fulfills the requirements that we had talked about for community and social programs?

J2: To a large extent, I would think that the community and social programs aspect of the museum would have a lot more to do with its operation than its design. Obviously, you made spaces, like the meeting rooms and so forth to provide opportunity for those things.

I: OK. [pause] What elements of the design do you think encourage community participation?

long pause

P1: I think this goes back to the operation, the meeting space obviously but how often do the displays change out? are there any interactive displays? are there any displays that are "touchy-feely" I guess, that give people the opportunity that physically be involved with the display. Not just be hands on, but I guess those are more operation.

I: and that is hard to plan into a project (studio) like this.

P1: the space is provided, how it gets used is different.

J1: I do have a question, with the area the mechanic is going to be – he's going to be talking about what he is doing while people are standing there?

I: Yeah, it is meant to be a dialogue area, a reviewing area, people can ask questions. There could be instruction going on in that space. It is using a standard bike repair stand with two stations, so you can have two bikes going on at the same time. So, one person could be learning on one side with their own bike and the mechanic would be on the other with a sample bike. So there could be side-by-side interaction, that type of thing going on. But yes, there would be as I said a performer in the sense that he or she would be an employee of the museum and would have to be able to communicate what they are doing and communicate the knowledge of that particular function back to the audience, back to visitors of the space.

P1: The viewing for that is strictly standing in front of that low wall?

I: yes.

J1: Is there space in any of the meeting rooms for a class, like you talked about how to change a tire and that kind of thing. Would you offer, I don't know how much you've looked into that, but would you offer classes that were a little more instructional instead of just being a viewing area. Because if there are a lot of people it doesn't, there might not be enough space.

I: The upstairs conference room is definitely large enough for instructional meetings or that type of thing and then also that medium meeting space on the first floor with an open doorway can accommodate up to 25 people plus instruction. The furnishings are completely moveable to provide for more seating as necessary but also be able to move bicycles in and out and that sort of thing all of the doors to the meeting spaces are 6' wide double doors so that if you need to bring in equipment that it is very accessible.

long pause

P1: so then your elevator is also large enough to accommodate a bicycle.

I: It is large enough to accommodate a bicycle, it is not a huge elevator. That is one space consideration I had to really deal is how much space, because it is only going one floor, how big of an elevator do I really need to put within that space. But it will, it is wide enough to house a bicycle.

J2: You know with the open rafters you've got and the balcony area, you could probably hook up a hoist and a little gate in the guardrail…

I: and elevate them that way.

P1: and you can use those for hanging displays

I: There is a lot of potential for more vertical exhibit displays. Again it all depends upon the type of collection that goes into this space, what do they really have? One of the things that I had really toyed with is the balcony area in that front half of the building, that existing staircase has a huge wall. And the cycling hall of fame has hundreds of jerseys, and I can see that going, all those jerseys, going up on that wall. So that you could see as you're walking up the staircase. Making use of what is existing in that building is really one of the things that I tried to stay true to. So there is huge volume in that back repair area that could have more art pieces, could have bicycles as you say, hanging off the walls, or whatever going through that back space so that you can really see it from one side to the other.

P1: it's too bad that Dale wasn't here, because Cycles de Oro is half museum because he has all the old bicycles hanging.

I: my husband and I worked at a bicycle shop in NY and they had a similar historic building, huge volume of space, I think it was 20' ceilings and they had bicycles everywhere. they had a full wall of bicycle wheels, and they had bikes and frames and everything hung from every possible place – so, its really, that was sort of the inspiration for what's happening here. I tried to keep it…one of my goals was to really acknowledge the existing building and not forget what it was and then also not deny that I have added something new. That's really what I am trying to do in this space.

What elements would you have liked to see further developed?

long pause

P1: more display space, I think. [pause] and maybe more of – as someone who is walking down Washington [Market] and looking through those big windows to make sure that there is some kind of interaction in between the pedestrian on the sidewalk and what is happening inside. And maybe some displays that the only way you can see them is from outside.

long pause

J2: I think I would agree, and also I would say that I think your western exterior wall provides an opportunity for some mural art or something of that kind that would really draw attention to the fact that this is a bicycling museum. The large vertical fins don't quite say much. And then also I think it would have been an interesting to see some conceptual views like you have here looking directly in from the Market Street façade and then another one looking in from the reverse bay window.

I: okay, looking outward?

J2: looking in, what do you see when you look inside that little alcove?

long pause

J2: and then on the interior, I definitely would have liked to have seen more exploration of the structural walls and the vertical space. it's got such a great structure of the beams and rafters that just kind of begs for drawing viewer to look up above.

long pause

I: OK, Is there anything else you would like to add? That is it for the questions that I have. And then I will tell you what the next step is I have from here, so if there is nothing else… I am now moving into this final phase, which would be actually trying to create a digital museum. Taking elements of this design and putting it into website. So that is the next phase, which is also partially why there is a lot of none exploration of this at the same time its trying to really balance – I know I need to do this for an interiors project for this department, but I also am going to try and translate into a website, so how much do I really need to focus on certain areas. But that is my hope to actually create this space online. Which will again go into more content development of exhibit space and exhibits, and more of the programming of – providing for some of this administrative stuff. Which will again be tying to the different advocacy groups hopefully in someway. Making sure I have permissions to link to other websites that have more information than I can obviously provide. So, that is the next step

long pause

so that is all I have. if you don't have any more comments, great. I do appreciate you guys coming and seeing what I have worked on, and again there will be one more focus group and actually at that point in time I am going to have you go through my website. you will actually be able to test the website and give me your feedback.

Interviewer (I): Gwen McKinney

Audio picks up in the middle of first question – D1 asks a clarification question and picks up there…

D1. …And that does kind of go back to what my question was too cause as I was viewing it, looking at it both from my perspective of having run through the whole thing at our last session with you and obviously having a deeper understanding from that conversation. Then I was trying to think if I just happen to be landing on this site would I have any idea of what, you know, kind of what it was about and where did it come from and what it was trying to achieve. Yeah so, I think that suggestion is good.

J2: Gwen, what's the tag line that's in the mast head for the website

I: it's "an online exhibition to explore civic engagement and the cycling community." That's both – the "online" part is added to the original thesis title. So that is were that opener is from. I wanted to make sure that, again, I was consistent with logo design and branding for this project, but include new information, that is why that was added in there on the top. And that isn't carried through to the exhibition pages specifically…it is not on the, any of the exhibit pages. And that is the only additional text outside of, explaining what each page was for – was this box over here.

J2: Ok, getting back to your question about bringing together community with the museum, I wonder if you can bring up the blog page. What I would say is that it does to an extent, except that it looks like this is – the blog is hosted on blogspot and I am wondering if there is a way to integrate the blog interface right into the website. I think that would make it more seamless and more apparent that its part of the site instead of something else.

I: Right. And that was, I had asked about doing that with the technology that I have access to and my answer was no. It requires a lot more computer knowledge than I have or could learn within a semester to build a blog on that site.

J2: but in theory, it is possible.

I: It is possible; it would just be more, someone who is really good at web development.

J2: and the other thing I would say on that same note that I noticed there wasn't any way to contact you or the theoretical person in charge of breakaway…. I didn't find it

I: OK, on here [blog] as well as on every page of the exhibit [web site] you can 'contact'.

J2: I totally missed that.

I: or if you go to any interior page of here, there is, you can email me directly. And that is my email address, so if there is anything that needs to be added or…

J2: Is the contact link on the front page?

I: it's on every page. But I can …

J2: well that is helpful.

I: …on the opening page it is not, that is the only place that its not.

J2: *laughs* that is the only place that I looked…I would recommend adding it to the page

I: certainly.

4:00

I: any more comments on that idea of does this fulfill that original aim of what I was looking for of this project of communities and museums, and direction by the community?

M2: Stop me if this gets to a further question that you had, but I think you have a description about how it's a thesis exploration…do you have a question about that or should I just roll into that now.

I: No, you can go ahead and talk about that.

M2: OK, just the wording of it is really academic, which is great for the thesis but for the average web user, I think it needs to be as concise, plain jane, almost a fifth grade reading level. Just because the audience for the website is so different from your thesis committee, and sometimes its tough to get it down from all the fancy words.

I: I understand, I think…

M2: you don't want to have your reader to have to work too hard.

I: I think that was one of the things I hadn't originally planned on including in the website, was this whole idea of the studio project and this physical space, and the thesis exploration. But as I was building it [website] I felt it should be available to see, so that is were a lot of that comes from – is trying to justify. It was not the intent that that was the first place people are going to go, was to look at the mission of that half of the project. But yes, I do agree.

M2: Maybe there is still away to still get that academic thesis exploration, through a link to a PDF or something.

I: There is actually going to be a link to the actual thesis abstraction and then link to the digital copy…I can definitely reword that without a problem.

6:15 The next question is about the balance between cultural and social programs, did I give equal representation to commuters, did I give representation to the community advocacy groups and the social programs and to the exhibit side. Is it balanced, is it not balanced, does there need to be more representation for one particular area or less?

M2: I can't remember one way or the other

D1: I know that's what I say, too…

M2: It wasn't anything that struck me as it would be out of balance, so maybe by that virtue it is.

I: This isn't one of the questions I had planned on before but the format of those pages, of those exhibit pages – how does that work for you as information communication?

M2: all of the pages in general?

I: The ones that deal specifically with the exhibits, like the commuter, or the exhibit page or the community page. How does that work for you as…

M2: as general graphic layout?

I: not graphic layout, but about usability, and translating the information.

M2: toggle back to the page you were just at [exhibit main] I have to say when I came across that page it was so much more interesting…

I: because there were pictures?

M2: there were pictures, and the pictures also lent itself to the page being organized in a fashion, you still have a list grouping. But they are organized in somewhat of a more dynamic fashion. Also, one thing that – its oddly picky that, like the city of Greensboro website, that they prefer for us to create web pages that you can see without having to scroll down. We don't do that and we are really bad about that, but I have to say that's one of the exhibit pages – the strength of that.

I: its stagnant.

D1: its all right there.

M2: All the information right there. Because there is so much, there is just as much information that you can't see, you can see. Which takes some finagle to get in one spot but I think it's a strong statement to have everything there.

J2: Not knowing what questions you where going to ask, most of my notes deal with usability actually. I would say using all lowercase for headings and sidebars is fine but for body text and for link text – I would say that it really makes it hard for the user to read.

D1 & M2: I agree with that.

J2: And probably there are two big things that struck me about what you put together. One – there doesn't seem to be a lot of original content, most of it is in the form of links, so I would say putting in some original content would really make this more of an appealing site to visit. And the other thing, that I thought needed work…just the way that you've got the interface structured. If you go to the front page, across the top of the page "advocate, educate, entertain…" and so forth, where engage connects to community, advocate connects to commuters, educate connects to exhibits, entertain connects to exhibits, collect connects to blog, and connect connects to community, you have to that are the same…

M2: Engage and connect are the same page?

I: Engage and connect are the same, educate and entertain are the same, and advocate goes to one, which we had talked in that early email or something that, right?

M2: I think we had talked about your about page but…

J2: Go to anyone of those sub pages and the two buttons at the top…

M2: I didn't notice those

D1: I didn't either…

J2: there doesn't seem to be any pattern to what those connect to – they don't have a text label, its not clear that's supposed to be forward and back.

I: they were color coded to go with the different pages. That's how I had set up that matrix, exhibits were green, and blue was commuters, and brown was community.

J2: that did not come through.

M2: and I have to say that I didn't get the different colors. I almost kind of wondered, why there were the color changes…

D2: I just thought it was part of the design. And I wasn't even tempted sadly to click on it.

laughter

M2: those little pebbles if you will down at the bottom [of the header] I had no idea until you said that and I saw you using them…

J2: the link at the top to go back home, is in my opinion way too small.

I: this one [red] or the green one?

J2: the green one.

M2: That's a good point, I didn't even know that was there until you used them.

J2: I would make it the entire size of that rectangle.

I: Ok, and that's what I had done at the bottom too is I actually made the logo the home page, but I think this is my struggling to design web coming from designing flat graphics [print]. and it's harder because you use colors and you use shapes differently on the web and you use text on the web more so than you would…

M2: and one thing to remember with like a 2dimensional idea, like a design board, visually you can take everything in all at once, so it's a little easier to make those color relationships that, whatever's orange, or whatever's yellow – but on a website because there is so much content, you're constantly toggling back and forth, its hard for your mind to make those connections, cause you're trying to just digest the content, not look for those clues.

I: and that's just it, I've also looked at this from the very beginning, so everything makes sense.

D1: it has meaning for you.

I: exactly, everything makes sense to me and everything plays out, like okay that works, and then I talk to somebody, and they say "I don't get how that works, but I get it now that you talked about it." So again, its still that – its just one person designing the entire thing and you need I think definitely, that's my one big thing that I am going to write and put into the analysis of this project, that it really does need more than one person to pull off a project, of this magnitude because my ideas, in my mind they are great and wonderful but they don't always work.

M2: Let me also preface this with, I think the website looks good but there are, like its one of the things that when I started looking around on it you could tell it was kind of made by one person, who was very involved in the project. So, like things that were so obvious for you and even somewhat obvious to us that have some familiarity with it and process. Is not maybe clear to everybody else. So having those fresh eyes is helpful.

14:38

D1: I do think the idea of your carrying these design themes through, making those connections is good. Its maybe trying to figure out how do you entice people through some other way to be, to know to explore that.

J2: if you had one of those buttons for each of the main channels and had a text descriptor on that button and you could randomly jump to whichever one you wanted to from any page.

M2: I think just labeling what those buttons, I know it kind of disrupts the graphic content, but like I said "is there an about button anywhere on your site?" and you're like "yeah it's the red button on the top" and I was like " OH! " I felt like such a dunce, and it never even dawned on me that I should like click on that, I just thought that was part of the graphic.

D2: does that go back to the fact that that's the information desk? So if your interested in information that's where'd you go?

I: Yes.

J2: Oh because that follows the layout from the building.

D2 & I: right.

I: Again, that's me with this [indiscernible] everything makes complete sense…this is my first webpage that I have ever designed, so I think buttons work better than graphics, and sometimes I want to be dynamic.

[M1 enters room]

16:29… it was me trying to figure out how to make the page dynamic not having Flash experience, because with Flash there could be a lot of different opportunities…

J2: I would avoid Flash…

laughter

I: that's what I've heard is to avoid Flash. But I would want something that could at least, if you scooted your finger/the mouse across the page and something popped out at you – you're like Hey what's that!. I was pushing what I could do with the program that I used. But I definitely think

there is more opportunity to be dynamic. I think that is probably one of the downfalls, was I was trying to be too dynamic with color changes and simplicity

M2: While we are on this screen, I had wrote the brown fade – all fades really on the banner – it doesn't seem to be as dynamic as like the image in the graphic that you've created. I think your breakaway graphic is so interesting, even more so if we had known that the green and red did things. Its almost like – how am I going to fill up this background – and it looks almost generic in contrast to like how well designed and well defined everything else is, and maybe its something that is as simple as a brown line…there is some much going on up there that you want to pay attention to the banner and not the content.

I: I want to give M1 the opportunity to address this [question 1] if it was at all across her comments.

M1: I think I saw less of the community in the museum part and that is the part I would see the most, but I totally see it in the people using it, something for everyone kind of aspect of the space and the interest levels that you have there. But I also like that about it. it was less piece meal and it felt like it had weight to it – you need to go see this – and it was an important thing, you know. What you have in there was important, so I was ok with that too. I think in the beginning we were thinking more free flowing art/community things.

20:24

I: the work I ended up putting in, I was in the end really happy with what I chose or how I chose to represent it because these are everyday people who are creating art, or are cyclists who are taking pictures or of bikes, and I've 'curated' that into its little subdivisions, but its really about those community people and that's an ever changing process. They are adding their own work…

M1: but the museum side stays the same?

I: more in this division of that, but new content can be added, even without contacting me because these artists I have connected to through Flickr.com, they can update their own work consistently, and I have no control over that. That was the idea behind those exhibits, that people are creating new work on their own and can add that to there.

M1: and the blog part certainly inviting people to [indiscernible]

I: OK great… are there any more comments on usability or anything like that.

J2: if you go back to the main home page. It takes two clicks from this page to get to the first page of stuff. That would be considered major usability no-no.

I: …I had planned on having more description and that is what those [drop down] was supposed to be so that you knew if you wanted to look at people, that this was about people and you could go here, or this was about community. I think that yeah it got lost in the translation.

24:38

J2: the simplest way to solve that is to click on engage and it will take you to the page that's about engage and just put those little three line descriptors somewhere on that page.

I: so it totally skips this level of information.

J2: yeah, because this doesn't' really do anything for the user. And far from trying to make everything that I say be critical, I really like the whole idea and your overall look I think is really nice.

M1: one comment I have about the whole website is that I feel like I want to keep looking at it cause I know that there are other things that I haven't really seen and each thing that I've looked at has been so interesting. So for me this whole bike world is new to me, so its like I've got to come back and read those stories…

I: that's good. And that is the hope, I was very excited today because someone else added another story to the blog and a picture, so finally there is some visual engagement going on in there.

J2: was it anyone that you've contacted? or did someone just find it randomly.

I: there are three on there that I know directly, there is one that was sent to me through someone else….The first submission is by a person who has done the Bike and Build across the country, and it was really great. And he has put a link on his listserv for bike and build and all of his cycling friends and that is how I got the second submission. It was sent to me and so I submitted it for him and linked it to his blog, so I am still making these connections outward…I wanted to get something on there and I knew that it would be from people I know, but I am hoping that it keeps going from there. I am hoping that once the site is fixed and it goes onto the web that it will get a lot more interest and more people will submit.

M2: My favorite thing about your site is the process images, and then the dot perspectives where you click on the dot…[the final vision] that was my favorite thing about the website. A couple things on clean up, some of the images are slightly pixilated, and they take a little bit long to download.

I: oh really, most of the computers that I've tested it on…everything here is pretty fast a couple of the ones that I've looked at its taken maybe 2 or 3 seconds to download, but that is understandable. Again, there is also conflict what you're seeing. Your seeing what I designed on my computer, but what you saw on your computers might look slightly different. And I did have that experience where things were out of place, different sizes, the wrong font, and all of that sort total glitchiness.

M2: let me ask you this. when you do click on a perspective and it comes up, is there a back button that takes you back to the … is that back button new?

I: no that has always been there. did it not show up, because that is possible.

M2: it may not have shown up, because that is one of the things that I wished there was a back button instead of having to use the browser button.

I: and that button was everywhere on this part of the website – the studio project part of the website, and if you clicked the forward button it would go to the next section.

M2: and on your process images…

J2: if that graphic could be made larger…

M2: I have the process images need to be more centered…

32:44

J2: …make a consistent white background around the image so they all have the same boarder size. you'll force the position of the image.

M2: almost like a mat behind it.

I: that's what's different because each of these are just the image size itself and that's why it changes so much.

M2: and the tape it took me a couple clicks to get, but I like it I really do

laughter

J2: it's like her sketchbook

M2: yeah I really really like that.

I: I was trying to relate it to the design process itself.

M2: well it definitely makes it look like the process of design

D2: design is happening…

I: and that is a question – this half of the website looks more consistent than it does from the exhibits, and the community aspect.

M2: while we are on this page. that top border/banner that has the process and the sketch – that is very striking and very interesting, much more so than the fade.

J2: yeah. that [site header] is really cool.

M2: all of those just that layout of the banner with text on the bottom left that connects to the white in the background. that layout is really appealing. and because it is at the very top, w/o the white separation, it makes you focus on what's in the middle of the page a little bit more.

J2: it gives you more space to work with down below because its tighter.

M2: while we are at it the arrows, like the pebbles, the arrows are very clear to me.

I: more so than those other shapes.

D1: yeah you're supposed to do something with that…but J2 you knew that the pebbles were something to be clicked on.

J2: I just basically hovered over anything to see if it was a link or not.

D1: now did you know that M1?

I: she had help

M1: somebody was in my office…

banter

36:03

D1: I have to say that I am not a huge, like do tons of web surfing, its just not something that I do. If I need information, I'll go specifically, but I would never just be board and say like oh I'm just randomly do something…I know a lot of people do.

I: I'm not one of those people

M1: I know that I use it when I need to but I don't know stuff so I am always looking for things to click on.

laughter

J2: one thing that I noticed, see the tab for this browser window says process, it would be helpful it said breakaway: process

…it helps reinforce that you are on the breakaway page.

I: oh, that is just a naming of the page file, not an issue to fix.

38:47

I: what is the likelihood for further pursuit of establishing partnerships and social programs, do you think that will happen through this project?

J2: I think its definitely doable, whether it actually will happen that's the …

D2: and I think it could happen just because of sort of the synergy of what else is happening out there [right now] that kind of ties into this, so I think there is a platform at least for it to be very possible for that to happen.

M2: I just had an image pop into my mind, your image of the spokes with the skyline, but I can almost see another page with the spokes being the links of the different community pieces or to name them somehow, like its an art gallery or …

I: I like that idea, that was the cover of the book from the beginning of this whole project. That's where I started out and then moving forward with branding for this, it evolved into something different. But I didn't want to loose that because it does have a powerful communication method, and to be able to use that again and more effectively might be nice.

M2: that's one thing I kind of forgot about it until you started flipping through it, and then I saw the spokes and I was like, "oh I really like that graphic." but it only lives there, I want it to live elsewhere.

M1: I'd like to go on a little bike ride, virtual bike ride. like a game.

I: yeah... that's a whole other degree.

M1: make going through the greenway.

J2: that would be really cool like Google street view.

I: there needs to be more Google street view for Greensboro.

M1: well you should do it through Google bike.

I: through this I've learned my limitations on what I can and can't do. and... I don't know.... I happy that the website's done. when I was building it I was frustrated and very, "I'm so over this" but the day that it finished, you know that weight lifted off and I was like " oh, this is actually kind of nice" and I could take a step back from it for a moment.

M1: well, congratulations on the whole project.

J2: yeah, nice piece of work. it's obvious that you spent a lot of time on it. I do some very crude web design for an organization I'm involved in, and I can definitely appreciate how much you must've put into this.

I: I really appreciate that.... I wanted it to be museum quality because that's one of my criticisms of the sites that I link to. they sometimes come off amateurish. and I don't mean that completely negative because this about people talking about their stuff and what they're doing and promoting it. and not everybody has access to web design or has those skills. it was about creating an exhibit or a museum to house all of those things. I do appreciate that you think it looks nice. and it's clean.

J2: I'll give you a reference to a site, and if you want, you can pull it up right now. it's called useit.com. this is probably the one site that is most dedicated to web usability that you will find anywhere. this guy really boils it down into nuts and bolts of how to make the user experience as trouble-free and productive as possible. some of his pieces of advice are geared toward entities that have web commerce and for-profit organizations, but a lot of it is pretty universal. he did a study a while back, about how much user feedback you need to get in order to sufficiently enhance the usability of a site, and he said a handful of people is all it takes. you don't need to do like a statistically significant sample or anything like that. so... you did it!

M1: I will say that building a website has been the single most hardest thing Greenhill's ever done.

I: I know. that's what everybody has said. it's difficult because you're carrying a brand through, and by putting that website on there, I mean, you are adhering to what that looks like. and you want it to be consistent and clear. you want it to make sense. it's the 1st face for most people @ the museum. I've been on museum websites where they don't even have any pictures of what is on exhibit. all text... that doesn't work.

I: all right.... well... you answered all of my questions. is there anything we didn't get to talk about that you want to talk about? the project on the whole? this particular part of it? the last part of it?

M1: I really think it should've culminated in a bike ride.

M2: when you get your thesis approved, you need to have a celebratory bike ride.

I: ok.

J2: there are just 2 minor factual or....

I: no, please....

J2: you've got the Greensboro youth council linked to twice, and then the thunderhead alliance just in the past 2 weeks changed their name to the alliance for biking and walking.

I: thank you very much.

M1: you were being inclusive w/ walkers.

J2: well I had nothing to do with that. I had no idea where the name for that organization came from, but 10 years ago it was a group of bicycling advocates who gathered @ a place called thunderhead ranch in order to form a national organization that supports local bicycling advocacy organizations.

conversation ends with banter unrelated to focus group

APPENDIX E

AAM ACCREDITATION PROGRAM STANDARDS

Characteristics of an Accreditable Museum

Public Trust and Accountability
- The museum is a good steward of its resources held in the public trust.
- The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.
- Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.
- The museum strives to be inclusive and offers opportunities for diverse participation.
- The museum asserts its public service role and places education at the center of that role.
- The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.
- The museum is committed to public accountability and is transparent in its mission and its operations.
- The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.

Mission & Planning
- The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.
- All aspects of the museum's operations are integrated and focused on meeting its mission.
- The museum's governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.
- The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.
- The museum establishes measures of success and uses them to evaluate and adjust its activities.

Leadership & Organizational Structure
- The governance, staff, and volunteer structures and processes effectively advance the museum's mission.
- The governing authority, staff, and volunteers have a clear and shared understanding of their roles and responsibilities.
- The governing authority, staff, and volunteers legally, ethically, and effectively carry out their responsibilities.
- The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.
- There is a clear and formal division of responsibilities between the governing authority and any group that supports the museum, whether separately incorporated or operating within the museum or its parent organization.

Collections Stewardship
- The museum owns, exhibits, or uses collections that are appropriate to its mission.
- The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.
- The museum's collections-related research is conducted according to appropriate scholarly standards.
- The museum strategically plans for the use and development of its collections.
- Guided by its mission, the museum provides public access to its collections while ensuring their preservation.

Education and Interpretation
- The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.
- The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.
- The museum's interpretative content is based on appropriate research.
- Museums conducting primary research do so according to scholarly standards.
- The museum uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.
- The museum presents accurate and appropriate content for each of its audiences.
- The museum demonstrates consistent high quality in its interpretive activities.
- The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.

Financial Stability
- The museum legally, ethically, and responsibly acquires, manages, and allocates its financial resources in a way that advances its mission.
- The museum operates in a fiscally responsible manner that promotes its long-term sustainability.

Facilities & Risk Management
- The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.
- The museum has appropriate measures to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses.
- The museum has an effective program for the care and long-term maintenance of its facilities.
- The museum is clean and well-maintained, and provides for the visitors' needs.
- The museum takes appropriate measures to protect itself against potential risk and loss.

Approved by the Accreditation Commission on December 3, 2004
Effective January 1, 2005

BEST PRACTICES SET FORTH FOR

SUCCESSFUL COLLABORATIONS

Collaboration & Creativity
By Michael Schrage
adapted from an article published in *Museum News* (2004, March/April)

Competence
Individual collaborators don't have to be brilliant but, at the very least, they must be able to deal with the problem they face. A collaboration can compensate for an individual technical of conceptual gap, but it can't paper over a fundamental deficiency.

A Shared, Understood Goal
The collaboration is treated as a means to an end. When it is going exceptionally well, people talk about it. When it's going particularly poorly, people talk about it. Otherwise, they treat the collaboration as a medium to accomplish their goals.

Mutual Respect, Tolerance, and Trust
There must be a minimum threshold of mutual respect, tolerance, and trust for a collaboration to succeed. Successful collaborators tend to ignore the more irritating quirks and idiosyncrasies of their colleagues; they focus on managing one another's strengths rather than their lesser qualities. Trust is almost always assumed; there is precious little gamesmanship about proving oneself trustworthy or responsible. Nor is this a fragile trust. A collaborator has to break a commitment, betray a confidence, or consistently under perform before the collaboration comes apart. The collaboration exists precisely because the collaborators believe they need the other to get the job done.

Creation and Manipulation of Shared Spaces
All collaborations rely on a shared space. It may be a blackboard, a piano keyboard, an exhibit design, or a prototype. The shared space becomes a partner in collaboration. Shared spaces usually permit real-time access by all the collaborators.

Multiple Forms of Representation
Since collaboration inherently fuses multiple perspectives to address a task, it must use multiple representations to manage those perspectives. These multiple representations create a web of information that makes it significantly easier to construct meaning.

Playing with the Representations
Instead of treating uncertainty as a problem to be solved, successful collaborators treat it as an opportunity to be explored. Uncertainty fuels the sense of play and experimentation. Exaggeration, oddball perspectives, and understatements all fall under the anything-goes category that collaborators indulge in freely as they sort out their options.

Continuous but Not Continual Communication
Unless it is mandated by circumstance, collaborators do not maintain constant communication. Successful collaborators try to create an appropriate flow of communication rather than a structure for communication.

Formal and Informal Environments
As one surveys the sociology of science and art, it's striking that creative communities and collaborators meet in a variety of formal and informal environments. One could make the case that because these people are all working intently on the same problems, it's inevitable that they work together in different types of settings. However, a more powerful argument might be that it is precisely because people collaborate in formal and informal environments that they expand their ability to solve problems.

Clear Lines of Responsibility but No Restrictive Boundaries
There is no division of labor in successful collaborations, at least not in the way most organizations define the phrase. In a collaboration, individuals are explicitly responsible for certain tasks but are also free to consult, assist, and solicit ideas from their collaborators. Collaborators are expected to ask one another the tough questions. Everyone remains responsible for his own functional duties, but also is encouraged to create shared understandings about the entire task.

Decisions Do Not Have to Be Made by Consensus
Collaborators argue precisely because they come to the task with different perspectives and backgrounds—which is exactly why they're collaborating. For obvious reasons, collaborators usually agree about the directions they are taking. If they consistently diverge, the collaboration ultimately dissolves. Consensus is often irrelevant to the act of creation or discovery. The real challenge is for the collaboration to generate the collective ideas and insights that accomplish the desired task.

Physical Presence Is Not Necessary
While there is no substitute for face-to-face contact, technology has rendered physical presence a useful but unnecessary part of a successful collaborative experience.

Selective Use of Outsiders for Complementary Insights and Information
Successful collaborators are constantly on the lookout for people and information that will help them achieve their mission, but they do so on their own terms. Apparently, one cannot impose assistance on a collaboration, even if that assistance would be precisely what the collaboration needed to meet success.

Collaborations End
The reality that collaborations end may indeed be one of the best reasons why bright, talented people are willing to be a part of them. The long-term benefits can greatly exceed the short-term costs.

APPENDIX G

LIST OF PARTICIPATING ORGANIZATIONS

Affiliation	Position	Web address	Interest	Participation
Bicycling in Greensboro	President	www.bikegso.org	yes	yes
Action Greensboro	Downtown Greenway Project Manager	www.downtowngreenway.org	yes	yes
City of Greensboro	Urban Designer		yes	yes
Preservation Greensboro	Director	www.blandwood.org	no	no
Greensboro Velo Club	President	www.greensborovelo.com	no	no
Greensboro Velo Club	Community Liason	www.greensborovelo.com	maybe	no
Greensboro Youth Council	Director	www.greensboro-nc.gov	maybe	no
Greensboro Youth Council	Assistant Director	www.greensboro-nc.gov	yes	yes
Boys & Girls Club of Greensboro		www.greensborobgc.org	no response	n/a
SHEILD Youth Mentoring	Founder/Executive Director	www.shieldyouth.com	no response	n/a
Green Hill Center for North Carolina Art	Associate Executive Director	www.greenhillcenter.org	yes	yes
Green Hill Center for North Carolina Art	Curatorial Assistant & Graphic Design	www.greenhillcenter.org	yes	no
Green Hill Center for North Carolina Art	Director of Education	www.greenhillcenter.org	yes	no
Greensboro Public Libraries		www.greensboro-nc.gov	no response	n/a
NCDOT Div of Bicycle and Pedestrian Transportation	Director	www.ncdot.org/transit/bicycle	no	no
NCDOT Div of Bicycle and Pedestrian Transportation	Planning Program Manager	www.ncdot.org/transit/bicycle	maybe	no
Greensboro DOT/MPO	Bicycle & Pedestrian Coordinator	www.gsosharetheroad.org	yes	yes
Greensboro Historical Museum	Community History	www.greensborohistory.org	yes	no

APPENDIX H

LETTER OF INQUIRY SENT TO PROSPECTIVE

FOCUS GROUP PARTICIPANTS

October 8, 2008

Dear [PROSPECTIVE PARTICIPANT],

Good afternoon! I am a Museum Studies graduate student in the department of Interior Architecture at the University of North Carolina Greensboro. With this email, I ask for your interest and participation in the research study for my graduate thesis project, a hypothetical museum facility that focuses on cycling and the bicycle. This project is under the guidance of my thesis advisor, Dr. Patrick Lee Lucas, and my studio instructor, Jo Ramsey Leimenstoll. The nature of my research investigates the position of museums within their community and how the community acts to create and design a museum.

As part of the research for the thesis project, it is essential that I conduct a series of focus groups that bring together representatives from local community groups. In these focus group sessions, I have to explore possible collaborations across the community groups and what the physical requirements would be to encourage or facilitate those partnerships.

I have identified you and your organization as ideal candidates for this study. If you are interested in participating, I will arrange for you to meet with other participants three times between now and February 2009. The meetings will last 1 1/2 to 2 hours and will be structured for attendees to give their assessments and thoughts about cycling in Greensboro and the potentials for a hypothetical facility to serve as a hub for cycling activity. The information gained from these meetings will become part of the design criteria for the cycling museum, which is located at a site in downtown Greensboro.

I thank you for your time in advance and ask that if you are interested, please reply by email no later than Friday, 10 October to confirm your participation. If you are unable to participate but know of another person that would be interested, please forward this email to them. My hope is to conduct the first focus group meeting in mid-October. Understanding that everyone's schedule is busy, I ask for only a few hours of your time. I tentatively scheduled times to meet on Wednesday, 15 October and Friday, 17 October at 3pm at the University of North Carolina Greensboro in the Gatewood Studio Arts Building, room 303. When replying please let me know which of these times is convenient for you. I can forward information on parking and directions should you need them.

Thank you again and should you have any questions or concerns, please feel free to contact me at the information listed below. Additional clarification of the project is available through Patrick Lee Lucas, pllucas@uncg.edu and Jo Ramsey Leimenstoll, jrleimen@uncg.edu. I look forward to hearing from you.

Sincerely,
Gwen McKinney
Graduate Student
University of North Carolina Greensboro
Department of Interior Architecture

APPENDIX I

PROGRAMMING DOCUMENT

Breakaway Programming Document
Introduction

Project Description
An adaptive re-use of an old car dealership to a museum and community center focused on cycling and commuting

Spatial Requirements
Exhibition Areas: permanent, temporary (art/culture, history, science/technology Commuter Areas: secure bicycle storage (inside/outside), repair station, locker rooms Community Areas: meeting spaces (group sizes: 10-12, 18-25, 20-50 people) Administrative Areas: staff office, work area, reception area Bath/Toilet Areas: 5-7 w/c, shower stalls Storage Areas: staff office, exhibit areas, repair station, locker rooms

Users
The people of Greensboro/Winston-Salem/High Point, North Carolina

Critical Issues
Comply with all codes, legislation, and guidelines applicable to Assembly-3 (A3) classification in the state of North Carolina Maximize renewable energy efficient design and minimize air and water pollution. Utilize available sunlight, and landscape elements to reduce dependence on artificial or manufactured systems. Select low- or no-emitting materials and finishes that are PVC-free yet durable and easily maintained with non-toxic cleaners. Give preference to local manufacturers and regional materials. Utilize public transportation systems and bike and pedestrian throughways. Respect historical and cultural context.

Breakaway Programming Document
Social Dimension

Demographics						
Population: 1,251,509		Age (yrs)	%	Ethnicity	%
Education	%	≤ 19	26.8	Euro-American	74.4
High School diploma	29.5	20-24	6.7	African-American	20.2
Bachelor's Degree +	22.9	25-34	14.9	Native American	0.4
		35-44	16.1	Asian	1.4
Sex		45-64	23	Pacific Islander	-
Female	48%	≥ 65	12.5	Hispanic	3.6
Male	52%			2 or more races	1.2
		median 36			

Household Information	
Number of households	498,751
Members per Household	2.44
Household members ≤ 17 yrs	35%
Living alone ≥ 65 yrs	9%
Married couples	52%
Single female head of household	12%
Own homes	69%
Rent homes	31%

Breakaway Programming Document
Social Dimension

Residents		
	Euro-American	African-American
	descendants of European immigrants dominant cultural group in US	descendants of captive West Africans immigrants from Africa, the Caribbean, and South America largest minority group in US
	Cultural Values 　　　high activity levels, multi-tasking 　　　achievement and money 　　　individualism and independence 　　　efficiency and practicality 　　　materiality and consumerism 　　　capitalism and competition 　　　majority rules 　　　informal and direct 　　　moralists but humanitarians 　　　self-fulfillment 　　　time viewed as a commodity 　　　emphasis on youth and progress	Cultural Values 　　　respectful 　　　extended family 　　　communication and cooperation 　　　spirituality and the church 　　　strong oral history, music, performance 　　　emphasis on personal and social relationships 　　　distinctive individual styles 　　　less formal regarding time
	Physical and Psychological Needs 　　　areas that promote efficiency and activity 　　　space that promotes independence 　　　space for productive work environment	Physical and Psychological Needs 　　　space that fosters personal and social relationships 　　　areas that promote communication and cooperation
Organization of Space		
	respond to sense of neighborhood support neighborhood centers and businesses	

Detailed Description of Users Using Space					
User	Actions	Interactions	Details of Actions	Spatial Needs	Notes
cyclist	enter/exit the space	alone or with others	not known	storage:　　bicycle storage 　　　　　　lockers: accommodate cycling gear administrative: check in desk	
adult child	enter/exit the space	alone or with others	not known	administrative: information desk storage:　　coat room	
admin staff	work	alone or with assistance	preparation storage	work surface, seating surface storage:　　filing cabinents, shelving, drawers hardware:　computer, printer, copier, fax fixtures:　　task lighting wireless communication	
repair staff	work communicate	alone or with visitor/guests	storage prep service	work surface storage:　　tool cabinet	
visitor (adult/ child)	exhibition viewing	alone or with others	not known	serving surface, seating surface entertainment area fixtures:　　specialized lighting for exhibits	
visitor (adult/ child)	hygiene	alone or with assistance	not known	fixtures:　　showers, lockers, w/c storage:　　paper products, hygiene products	
adult child	communication/ social activities	with other visitors/ groups	not known	work surface, seating surface fixtures:　　task lighting hardware:　lcd projector 　　　　　　white board storage:　　shelves, cabinet	

Breakaway Programming Document
Environmental Dimension

Physical Conditions: Geography and Climate	

Location of Greensboro
     873' above sea level
     36°4'48″N 79°49'10″W
	Geography
	     gently rolling hills

Energy		
daylighting		
wind		
	average velocity	6-9 mph
	prevailing winds	SW

Weather and Climate	
average annual high	68.5°
average annual low	4547.7°
average annual precipitation	43.14"

Physical Conditions: Water and Transportation
Water   city

Transportation
     Greensboro Transit Authority: GTA, HEAT, SCAT
     GDOT: BiPed Plan, Greenway System, Bike Routes, Pedestrian Trails

Physical Conditions Applied to Project	
Environmental Quality	
visual	views, sun rise/sunset
auditory	urban activity; acoustic privacy in meeting rooms, restrooms
kinesthetic	air movement; flexible seating
olfactory	no VOCs
tactile	contrast of rough and smooth (bark/finished hardwood; glass)
lighting	direct, indirect daylighting; cycled lighting
thermal quality	controlled conditions
Technical Processes	
energy efficiency, including (day)lighting and electrical appliances	
wireless communication (phone, computer)	

Breakaway Programming Document
Environmental Dimension

Space Allocation, Needs Assessment, Square Footage			Sq Ft	Total Sq Ft
storage: accommodate cycling gear	locker room	lockers	100	151
seating		bench	15	
fixtures		shower stalls	36	
work surface	repair station	counter top	9	26.5
storage: cabinet, shelves		tool chest, drawers	7.5	
fixtures		repair stand	4	
waste		garbage bin	6	
work surface, seating surface	admin office	three desks and three task chairs, large work table	195	279.5
hardware		computers, telephones, printers,	45	
storage: filing cabinets, shelves		4-5 filing cabinets, 3 book cases	28.5	
wireless communication		for computer, phone	5	
waste		recycling bins, garbage bins	6	
display area	exhibitions	display stands, walls, viewing area	5000	5100
storage		storage closet	100	
work surface, seating surface	information desk	counter top	75	96.5
hardware		computer, telephone, printer	15	
storage		filing cabinet	4.5	
waste		recycling bin, garbage bin	2	
storage	bicycle storage	secure bicycle racks	243	243
work surface	small meeting space	8 flexible work tables (seating 2)	100	171
seating surface		12 stackable chairs	48	
storage, serving surface		side cart	8	
communication		white board	12	
waste		recycling bin, garbage bin	3	
work surface	medium meeting	6 flexible tables (seating 4)	75	200
seating surface	space	24 chairs	96	
storage, serving surface		cabinet, counter top	16	
communication		white board, projection screen, lcd projector	10	
waste		recycling bin, garbage bin	3	
work surface	large meeting space	9 flexible tables (seating 2)	112.5	334.5
seating surface		50 stackable chairs	200	
storage, serving surface		elmo station	6	
communication		white board, projection screen, lcd projector	10	
hardware		computer	4	
waste		recycling bin, garbage bin	2	
elevator	lobby	single car, hydrolic lift	70	2145
stairs		existing stairs	75	
		viewing area	2000	
fixtures	restrooms	sinks, toilet, diaper station	250	256
privacy		w/c stalls		
waste		garbage bin	6	
Net Square Feet				9003
Gross Square Feet				10000

Breakaway Programming Document
Economic Dimension

Employment			
Primary Businesses	Distribution Centers	Healthcare	Downtown
UNC Greensboro NC A&T SU VF Corp Lorillard Tobacco Co RF Micro Devices Thomco Inc Avery Dennison Retail (Malls)	UPS Polo Ralph Lauren	Moses Cone Hospital Wesley Long Hospital	Museums Wachovia Bank of America Self Help Credit Union V.F. Corporation Greensboro Mariott Gaylon Depot Action Greensboro

Commuting to Work			
workers 16 and over	%		
car, truck or van (alone)	81.2		
car, truck or van (carpool)	13.1		
public transportation	0.9		
walked	1.6		
other means	0.9		
work at home	2.4		
mean travel time to work (min.)	22.4		

Individuals and Families			
Below Poverty Line	%		
Families	7.5		
Individuals	10.4		
Median Income	$ 30-38,000/year		

Regional Materials (within 500 miles)
Herman Miller Knoll Shaw Contract Group

Neighborhood		
public transportation	GTA, SCAT, bike routes 3, 9 Greyhound, AmTrak	shopping
entertainment	Downtown Center City Park Green Hill Center for NC Art Public Library Children's Museum Greensboro Historic Museum	Downtown J. Douglas Gaylon Depot

Breakaway Programming Document
Program Analysis

User Wants and Needs		
	flexible meeting spaces	
	secure bicycle storage	
	accessible repair equipment	
	lockers and showers	
	interactive exhibits	
	sustainable material and finishes	
	comfortable work spaces	
	storage	
	indoor/outdoor visual engagement	
	exterior meeting areas	
	learning areas	

Constraints		
	Building Codes	
		at least 2 exits
		100 feet to exit
		egress door swing (out)
		fire stairs from mezzanine
	ADA	
		accessible bathroom (minimum 1)
		36" door width
		ramp or entry at ground level

Precedent Studies and Significance to Project		
	Facility	Significance
	Bike Station	
	Seattle, Washington	adaptive re-use, work and bike storage in one location
	Chicago, Illinois	green building materials
	Washington, DC	new construction, innovative design
	AIGA Headquarters	innovative communication and information display, wayfinding and sign, identity and
	Off the Wall exhibit	environments; exhibits transform from 2D to 3D on glass surfaces
	New York, New York	
	P.S. I Contemporary Art Center	exterior exhibiton space, engaging signage
	Long Island City, New York	
	The Studio Museum in Harlem	adaptive re-use to create art gallery, marriage of modern and historic preservation
	New York, New York	

APPENDIX J

BREAKAWAY ONLINE MUSEUM

The Breakaway online museum is published on the World Wide Web at the

following URL: **http://www.uncg.edu/~gmmckinn**