

**Public Participation: Processes and Outcomes
in the Planning and Design of Public Libraries**

by

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DEDICATION

*So that my children may know that anything is possible.
If truly worth doing, perseverance and love will see them through.*

Go Blue!

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ABSTRACT

Public projects, such as city halls, schools, and public libraries, are designed everyday by architects working in a conventional mode of practice. Such architectural work for the public can also be considered the domain of architects working in a community design mode of practice, which, historically, has been labeled an alternative mode of practice. This is an interesting area of overlap where the project context, something very public, would fit a community design practice emphasizing a public, participatory process, but due to scale and complexity, is usually done by firms operating through a conventional practice emphasizing the design of the building (product), but less so the building's response to the socio-cultural context (outcome).

This overlap in modes of practice has led to this dissertation's use of a two-phase research design utilizing public libraries as the vehicle to investigate public participation through conventional practice. The goals of the first phase were to establish: 1) which participatory processes were employed; and 2) at what points in the design process they occurred. A survey questionnaire was used to identify the range of participatory processes employed by architects in 162 public library projects within the United States, completed between July 1, 2009 – June 30, 2012. Data from 60 public library projects was sufficient to conduct analyses using both multidimensional scaling (MDS) and cluster analysis to establish a typological analysis of the architect-submitted, planning and design processes.

The second phase of research entailed in-depth explanatory case studies of four public library projects, selected from the typological analysis. The four libraries (located in Vestavia Hills, AL; Boerne, TX; Silver Lake, CA; and Washington, D.C.) were designed by conventional practice firms, but examined through the lens of community

design practice. The goals of this second phase were: 1) to explore how the various types of participatory processes impacted both the physical design and the cultural outcomes of each case study project; and 2) to provide guidance for the use of participatory processes in the design of public libraries as well as other building types.

Findings from the first phase of this research reveal that most public participation occurs in relatively formal or controlled formats such as architect presentations, building committees, and Q+A sessions. These participatory formats are utilized primarily in the earliest phases of design (i.e. preliminary design, programming, and design development) and largely for consultative purposes as opposed to either informative or decision-making purposes.

Findings from the second phase of this research demonstrate that architects working in conventional practices are, to differing degrees, designing successful library buildings – as physical products. However, they are less consistently successful in creating buildings that effectively engage the socio-cultural contexts within which their buildings are situated. This suggests that architects will need: 1) to employ more effective tools to gain a better understanding of the socio-cultural context in which their design projects are embedded; and 2) to craft more reflective public participation processes in order to meet the needs of that context. Recommendations for more effective engagement with the public in public building projects are offered, with a special focus on architects employed in conventional practice.

Chapter 1

INTRODUCTION

1.1 Purpose statement

Public projects, such as city halls, schools, and public libraries, are designed and built everyday by architects working in a conventional mode of practice. Such architectural work for the public can also be considered the domain of architects working in a community design mode of practice, which, historically, has been labeled an alternative mode of practice. This is an interesting area of overlap where the project context, something very public, would fit a community design practice emphasizing a public, participatory process, but due to scale and complexity, is usually done by firms operating through a conventional practice emphasizing the design of the building product.

This overlap in modes of practice led to both exploratory and explanatory research of what mainstream firms have done to engage the public, specifically different user groups, when they take on these public projects. The first phase of this research encompassed a broad overview of how much and what types of participation have occurred across the United States through recently built public libraries. The second phase of this research incorporated an in-depth examination of the actual processes involved in the planning and design of four recently built public library projects. The

processes and outcomes of the four case study projects, completed by conventional practice firms, were then examined through the lens of community design practice. This second phase juxtaposes rhetorical debates on public participation in architecture by investigating the planning and design processes of four recently-built, public library projects: the Vestavia Hills Public Library (Vestavia Hills, AL); the Patrick Heath Public Library (Boerne, TX); the Silver Lake Branch Library (Los Angeles, CA); and the Watha T. Daniel/Shaw Neighborhood Library (Washington, D.C.).

Public libraries serve as the vehicle through which this research studies public participation in the planning and design of public projects. This singular building type was chosen due to the public library's service to a wide cross-section of community population demographics (age, race, ethnicity, income, and education levels, etc.), and its longstanding practice of soliciting patron input. Of greater significance is the recent transformation of public libraries from an emphasis on simply warehousing books to providing places for community-based, social learning. Engaging this topic through the lens of such a public and community-focused building type helped to understand the impact of the public, through various project processes, on the physical library buildings as well as culture of their respective library organizations and larger communities. Recommendations for better engagement with the public, in public projects, are offered for those operating in a more conventional practice of architecture.

1.2 Shifting from Rhetorical to Practical

A rhetorical problem

Debate around public participation arises due to it being “an open concept, meaning different things and different types and degrees of user involvement . . . The

lack of agreement over its use arises because the term in itself does not specify the degree of user control, over what it is, and when it takes place” (Reis, 2000, pp. 1-2). Generally, such debate has focused on the generic question of whether the concept of participation in design and planning is ‘good’ or ‘bad’ without fully analyzing what is actually occurring in a specific participatory process (Jones, Petrescu, & Till, 2005). There has been a lack of critical analysis, comprehensive research, and too little dissemination of knowledge focusing on the actual interactions taking place during participatory design processes. And as a profession, architects have not been systematic in their review of these practices (Jenkins & Forsyth, 2010). To address these issues, this research attempts to expand upon three major areas within the body of knowledge pertaining to public participation in architecture.

To begin, it attempted to gain a clearer picture of what is actually taking place across the country in terms of involving the public in architectural projects. This stems from a lack of systematically understanding and presenting the planning and design processes of completed projects in general, but more specifically those utilizing some type of participatory process (Klein, 1999; Francis, 2005; Jenkins & Forsyth, 2010). And in the absence of such knowledge, there is a lack of connection across cases in order to provide generalizability; while more difficult with case studies, comparability can be made more robust through comparison within a singular building type.

Next, as Lawrence (1993) has pointed out, “it is noteworthy that definitions of participation commonly focus on *what* it is, not *how* and *why* it occurs [emphasis added]” (p. 134). It is this ‘how,’ that is uncovered through the narrative of each process. It is the

‘why,’ that is uncovered through the context of each case. The how and why of the planning and design processes were at the center of this research.

Finally, Granath (2006) stated that over time, participation has shifted from ‘product-oriented’ to ‘process-oriented.’ In terms of assessing impact, this research attempted to further evolve such discussions by moving beyond merely product and process to better understanding the response to the context (socio-cultural) through the process, and the impact of the process on the outcomes. This bookends the process/product debate by *beginning* to understand the socio-cultural context within which a physical building (product) is built, and how that context was responded to via public participation (process). And at the other *end*, understanding how the process led to not only a physical product, but also cultural outcomes (library organization and communities) such as more efficient organizations, better service, or a greater sense of community. This question of impact on client-user organizations through participation is not new (Sanoff, 1985), though it is still understudied. The existing ‘product’ to ‘process’ model is too architect-oriented, and by adding socio-cultural context and outcomes, it brings balance to the model by including a stakeholder-oriented, assessment piece.

The purpose of the research being proposed here then, is about escaping from the cycle of rhetorical debate, and investigating what is actually taking place in terms of public participation in architecture. Existing studies have looked at isolated projects, but what is lacking is comparative studies that investigate public participation in architecture focused on specific building types, participatory processes, and the socio-cultural contexts within which the projects are built. It goes beyond simply rehashing historical precedents of participatory design from the 60’s and 70’s, and taking a critical look at

projects being built today in order to understand the current use of public participation in architectural practice.

A practical response

The majority of professional architects, in conventional practice, work with clients, users, and the public on projects everyday. This research in no way questioned that fundamental premise. What it did question was how such practice was taking place, its effectiveness, and what impact it had on projects, specifically those in the public realm. It did this while recognizing the parallel existence of an architectural practice type that is not considered mainstream, but is instead thought of as an ‘alternative’ practice. This specialized practice type, community design,¹ is focused on designing *with* communities whereas conventional architectural practice is typically focused on designing *for* clients.

While community design architects focus on working with the public in the planning and design of community (public) projects, they are generally not involved in large-scale projects such as public libraries. Historically, community designers have chosen not to compete with full-service architecture firms. Community designers, usually working through community design centers, typically don’t have the capacity in terms of expertise and staff to take on such complex projects, and the mission of most community design practices is focused on supporting communities that are underserved as opposed to providing services for mainstream projects. They tend to work for non-profit organizations by providing facilitation and early schematic services before handing a

¹ Community design is not to be confused with that of New Urbanism or others focused on designing *for* communities.

project off to a larger architecture firm to finalize design, produce construction documents, and handle construction administration.

This research could have easily focused on projects completed by community designers and their support of public participation in architecture. At the conclusion of such research though, what would have been missing, was implications for everyday practice by the majority of professional architects. This research then, while focusing on a very central theme to community design, that of public participation in the planning and design of projects, takes a step back from the narrower focus on the specialized design methodology of community design, and instead seeks to operate at the broader level of conventional architectural practice. By focusing on a single building type, such as the public library, typically built through conventional architectural practice, and examining the planning and design process, specifically at the points of interaction with the public, the goal of this research was to discover and share, through actual cases, examples and outcomes of public engagement.

1.3 A democratic building type

Lady Bird Johnson once stated, “perhaps no place in any community is so totally democratic as the town library. The only entrance requirement is interest” (Edwards, Robinson, & Unger, 2013, p. 133). With such an endorsement of this democratic place, this building type was selected for studying public participation. This building type is not without its own set of complexities. As one of the library case study architects stated, “Libraries are very, very personal buildings, and everyone has a lot of emotion that goes into these, everyone in the community has an opinion. And that's probably different than any other building type, trying to make a whole community happy, a whole city” (F.

Keith, personal communication, November 21, 2013). Such quotes speak to the important place that public libraries occupy in communities.

This ideal of libraries being democratic bastions of knowledge, and the difficulty in designing democratically for such a building type, even today, is what drove this research. To investigate processes of public participation in architecture, and provide actual examples of what is occurring today, newly built, public libraries served as the building type under investigation for this research. The public library was selected since it is a public institution used by a wide cross section of the population – all ages, races, ethnicities, income levels, education levels, use levels, etc.” (Hernon and Matthews, 2013). Libraries are also becoming more community-based with less emphasis on warehousing books, and an increased emphasis placed on creating social spaces (Dickinson, 2012). Libraries that are able to embrace this transition are becoming what Oldenburg (1999, 2001) termed a ‘third place;’ a place that people, no matter their demographic background, choose to be when not at home (first place) or work (second place). As a building type that is viewed to be so potentially important to the community, many times third to only home and work, it is imperative that architects are knowledgeable in terms of how best to support this transition. By focusing this research on this single building type, the public library, it provided a better opportunity for ‘apples to apples’ comparisons of public participation in contrast to previous studies that have compared multiple building types (housing unit vs. office building vs. church). An in-depth study of a single building type is a practice that has been profoundly missing in professional and academic literature regarding design participation. And even though this

research is focused on public libraries, it will provide important insight that can be transferred to other building types.

1.4 Research goals, questions, and objectives

From a practical perspective, the first goal of this research was to create a typology of public participation processes. This goal arose from the exploratory nature of attempting to understand both the differing types and amounts of public participation actually occurring through planning and design processes of architectural projects across the United States. Through this exploration of public participatory processes for public library projects, design professionals, scholars, potential clients, users, and the general public are presented with examples of what has actually occurred and what is possible in terms of public participation in architecture. In response to this first goal, the following questions were developed:

- 1. How are various techniques of public participation utilized in the planning and design of today's buildings?*
- 2. When are these techniques being utilized amongst the many phases of an architecture project?*

The specific elements of these two questions, techniques and timing, formed the overall concept of 'process' as the unit of analysis for this research. In order to meet the first goal, and answer these questions, the first objective was focused on categorizing processes for recently built, public library projects across the U.S. This first phase of the research focused on the breadth of public participation in architecture, specifically in the planning and design of public libraries to determine the extent and manner that the public

was involved, or not, through the various planning and design processes of architectural projects.

From a theoretical perspective, the second goal for this research was to develop an understanding of the impact that public participation can have on project outcomes – both physical (building) as well as cultural (community). Through explanations of how processes impacted outcomes, this research develops, discusses, and provides material for scholars and designers to continue testing theories regarding public participation in architecture. In response to this second goal, the following question was developed:

- 3. How do these various types of processes impact the physical and cultural outcomes of public library projects?*

To meet the second goal, and answer this question, the second objective of this research was to determine the relative impact of design professionals, clients, and users, through participatory processes, on outcomes, both physically and culturally. The impact on each library case is made explicit by seeking the perceptions of design professionals, clients, users, and the general public. Through case studies of these four recently built public libraries, a deeper understanding of public involvement and its impact was further developed.

From a pragmatic perspective, the third goal of this research was to provide guidelines for public participation in architecture as well as ways to minimize planning and design issues for future public libraries. In response to this final goal, the following question was developed:

- 4. What guidance can this provide for the design of public projects and processes of public participation?*

In order to meet the third goal, and answer this question, the third objective of this research was to determine what issues, pertaining to both public participation and building type, would be useful to share with architecture professionals, public library stakeholders, and scholars in both disciplines. Through these guidelines, design professionals will be better equipped to develop and support processes for working with the public, and library stakeholders will have a better idea of what is possible through such project processes.

The four research questions outlined above arose from the persistent gap in knowledge we face regarding the actual practice of participation in architecture due to a lack of dissemination of case information and discussion. The practical, theoretical, and pragmatic objectives were developed to challenge the persistent rhetorical debates regarding public participation in architecture through providing examples of actual projects. This research uncovers the extent of public participation in architecture, at least for public libraries, the processes employed, and respective outcomes. With the fact that governmental bodies are requiring more and more public participation, coupled with the current lack of knowledge of how to meet such requirements effectively through conventional architectural practice, the following conceptual framework is presented to visually frame the various elements of this research.

1.5 Conceptual framework

The framework, shown in Figure 1.1, illustrates the relationship between the three main elements of the conceptual framework for this study. The first set is devoted to the various actors involved directly and indirectly. The overarching use of the term ‘Public’ is used to differentiate at the macro scale between architects as design professionals and

everyone else as laypeople. In terms of the Public, ‘Clients’ are made up of those with ultimate decision-making responsibilities for the projects: local officials, who are many times the representative owners of the library, and library administrators being those that make decisions not only regarding the library, but its staff. ‘Users’ include the library staff that work in the library, and patrons as the public users of the library. The ‘General Public’ is made up of those living in the city or neighborhood who have access to the library due to being citizens. For this research they will be considered non-users or non-patrons of the library. The ‘Consultants’ are those design professionals that are responsible for the project with the main actor(s) under study being that of the architect.

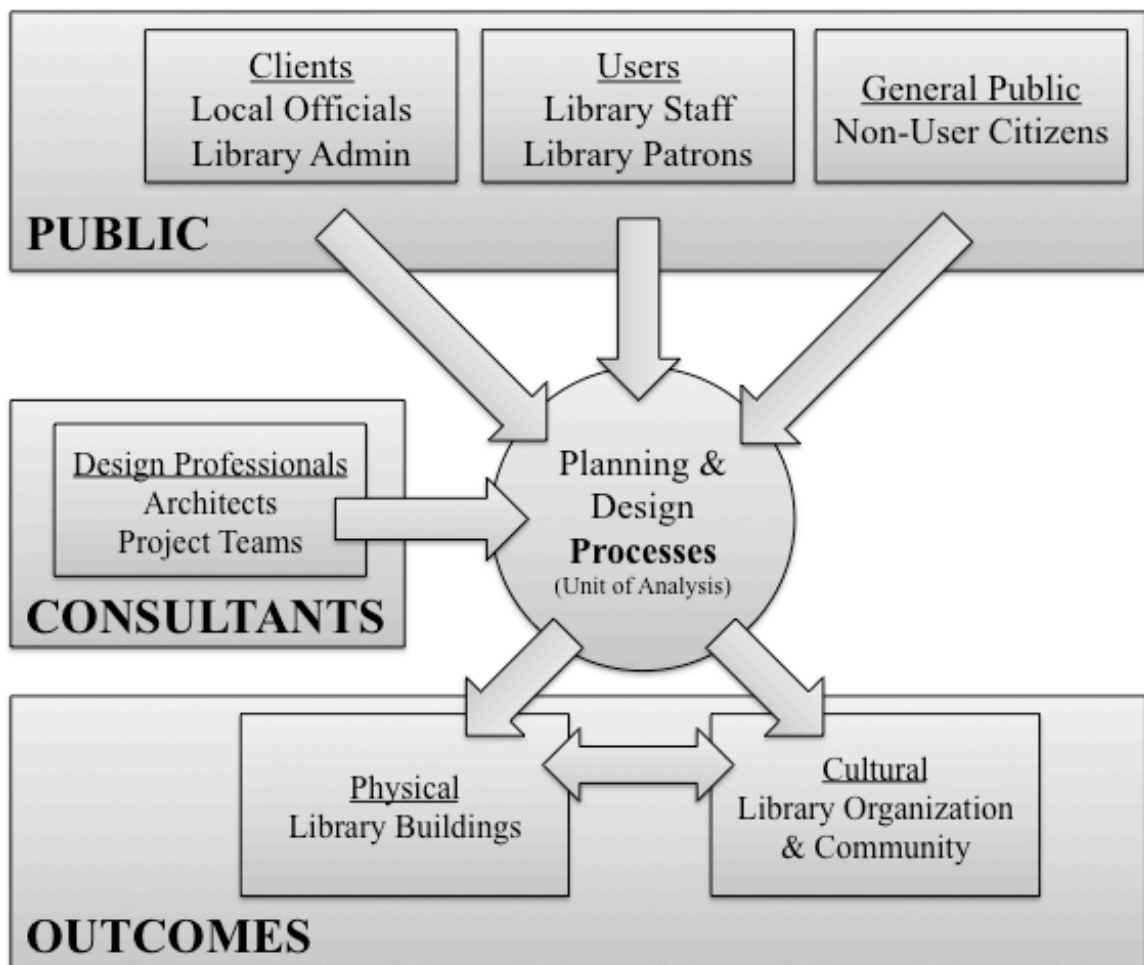


Figure 1.1: Conceptual framework for this research.

The second element of the framework is the planning and design process for each public library. All of those actors then impact the planning and design process for each public library project. That intersection of techniques and phases, how and when participation occurs for each project, makes up the ‘Process’ under study as the unit of analysis. Both the first and second phases of this research are focused on these processes.

The third element, ‘Outcomes,’ is comprised of both physical and cultural outcomes. Considering that architecture doesn’t occur in a vacuum, the impact on the library organization and community was taken into account along with that of the physical building. This helped to understand how a community impacts a design process as well as how a building can impact a community. Two distinct groups are looked at in terms of cultural impact – the library organization itself as a community, and the library within the greater community context of the city or neighborhood.

1.6 Limitation

Due to the research topic, two very time-intensive elements were at play – processes of public participation and public project timelines. While it would have been ideal to observe a public participation process unfold in-person, in real-time, it was decided that such an approach was not feasible for accomplishing the scope of this specific research. This included multiple cases as well as the desire to focus on projects prior to their design process (pre-need) to after they were built and open to the public (post-occupancy).

It would have been greatly advantageous to observe a process as in-depth as Oberdorfer (1988) did in his narrative of the Boulder Creek Branch Library’s early participatory meetings. There though, he had the advantage of being one of the co-

architects on the actual project during the process, and his motivation did not extend beyond that lone project and its early community meetings. Oberdorfer's case does give us an unprecedented, in-depth view to a participatory design process, not witnessed much outside of Henry Sanoff's work.² While it was intriguing to view the process through the eyes of the practitioner, missing though, was any narrative from other participants such as the library staff, administration, patrons, and general public. While Oberdorfer's article has served as a longstanding and exemplary model for this researcher, it was deemed inappropriate to replicate such a model in attempting to achieve the self-initiated goals of this research.

Public library projects such as the four presented in this research take many years to develop from the nascent recognition of need to the day the doors open to the public. It's one thing to observe and record solely the public participation process, but to tie this dissertation research to the overall timelines of such case study projects would require many years before the writing process could even begin. Considering such protracted schedules, the decision was made to instead study these projects after they were completed and opened. Unfortunately, that meant that some participants were removed from the process by up to ten years. The details have become unclear for many, and even documents, some stored digitally from that period, have been purged from archives. The use of multiple data sources and an emphasis on triangulation was employed to balance out this temporal limitation.

² Henry Sanoff is highly regarded as one of the leading figures in participatory planning and design. His many books and articles are considered foundational on the subject.

1.7 Dissertation outline

This dissertation follows a sequential, two-phase research design culminating in the investigation of four case studies. The design reflects the sequence of the research as it moved from an exploratory first phase to an explanatory second phase. The four cases are individually described within their own chapters with a follow-up chapter synthesizing the analyses of the four case study projects. The dissertation comprises eleven chapters, and is divided into four parts.

Part One, the *Research Agenda* (Chapters 1-3), establishes and situates the research and its design. In addition to this introductory first chapter, Chapter 2 presents a review of literature regarding public participation in architecture, elements of project processes, and the building type of public libraries. Chapter 3 introduces the overall research design for this two-phase, combination of typological analysis and case study research, as well as provides the methodology employed specifically for the first phase.

Part Two, *Research Explorations* (Chapter 4), PHASE 1 of the research design, looks broadly at how much and what types of processes have occurred across the United States in the planning and design of public libraries. Through advanced statistical analysis, Chapter 4 proposes a typology of public participation based on the planning and design processes of 60 recently built public libraries (Objective #1).

Part Three, *Research Explanations* (Chapters 5-10), PHASE 2 of the research design, looks in-depth at four public library case studies, and uncovers how each library's planning and design process was impacted by public participation as well as their respective outcomes (Objective #2). Chapter 5 provides the methodology employed specifically for the second phase of the research design. The four case studies are each

described individually in Chapters 6-9. Each of the four case study chapters (Chapters 6-9) follows a similar format of background information regarding each project's history and socio-cultural context, planning and design process, and findings with analysis. A synthesis spanning the analyses of the four case studies are presented and discussed in Chapter 10.

Lastly, Part Four, *Research Conclusions* (Chapter 11), summarizes the findings of the exploratory and explanatory research, and generalizes them into broader conclusions: architects, through conventional practice, are designing successful library buildings (product), but they are not creating contextual outcomes because they are not fully impacting the socio-cultural contexts within which their buildings sit. Architects need to better understand the socio-cultural context that their buildings will be developed within to craft reflective public participation processes so that building designs can meet the needs that arose from the context. Chapter 11 provides conclusions regarding public participation in the design of public libraries. Pragmatic, practical, and theoretical implications of the research leading to guidelines for the development of future public libraries (Objective #3) are included. Overall, the dissertation provides a broad view of how much and what types of participation are taking place in the planning and design of public libraries, and provides in-depth, examples of today's architects, through conventional practice, working with the public. This research is relevant to both the profession and discipline of architecture as well as to practitioners no matter how they engage the public, whether it be in conventional or community design practice.

Chapter 2

PROCESSES OF PUBLIC PARTICIPATION: A REVIEW OF RELEVANT LITERATURE

2.1 Defining processes of public participation

Many scholars have written about participation in planning and architecture (Cross, 1972; Lawrence, 1982; Habraken, 1986; Reich et al, 1996; Forester, 1999; Sanoff, 2000; Jones et al, 2005; Lee, 2008; Jenkins, 2010) as well as categorized varying levels of participation and power (Arnstein, 1969; Wulz, 1986; Davidson, 1998), and these influential works have been used in debates supporting stances for and against such involvement of citizens and non-professionals. Debate around participation arises due to it being “an open concept, meaning different things and different types and degrees of user involvement...The lack of agreement over its use arises because the term in itself does not specify the degree of user control, over what it is, and when it takes place” (Reis, 2000, pp. 1-2). Generally, such debate has focused on the generic question of whether the concept of participation in design and planning is ‘good’ or ‘bad’ without fully analyzing what is actually occurring in a specific participatory process (Jones et al, 2005).

In the Participation literature, it is mentioned repeatedly that “public participation in governmental decision making is considered part of the very definition of democracy. [And that] public participation is now a legal requirement or prerequisite for governmental decision making in most of the Western world” (Creighton, 2005, p. 1). While this may be true for certain types of projects, on the ground, such rights don’t do much to temper debates fueled by the interconnected socio-cultural concepts of *knowledge, value, and power* (Jenkins, 2010, pg. 148), which play out in the socio-spatial act of creating buildings. Such is witnessed in the design of the Seattle Public Library's Central Library by Rem Koolhaas where the architect, city council, library board, and public had very different views on not only the levels and types of public involvement, but also their role in decision making (Mattern, 2003). While such misaligned views on involvement might not have negatively impacted the physical outcome in terms of the building, depending on one’s point of view, it did impact the public greatly in terms of loss of trust and a sense of not having an impact on their environment. Fitting then, that Lackney (1989, p. 181) speaks to how "participatory design represents a shift in architectural theory and re-evaluates the questions: *Who should design?* and, *Who should be involved in the activities of design?* These questions deal with social issues, not building design issues. Participation is defined as the act of creating opportunities, under suitable conditions, which empower people to control and influence design decisions directly affecting their interests.” And this brings the discussion back to the lack of agreement regarding participation.

“Citizen complaints about participation fall into two major categories: ‘No one ever asks us anything,’ on the one hand, and perhaps even worse, ‘they pretended to ask,

but did not even want to hear” (Kaplan 1982, p. 427). Worse still, is when they ask, and intend to do nothing with what they hear. This doesn’t mean that the utilization of participatory processes will magically make everything work out. As Granath (2006, p. 2223) states, “the experience of user participation in architecture design has been mixed. Many writers on the subject argue that the outcome of participatory processes have not always been received better by users than outcomes of a more ‘artistic’ design process where the architect has played the most dominant role.” And while this is no surprise, what was the process, and what were the true outcomes? For some reason, the debate regarding participatory design always has two opposing sides, but why can’t each side learn something from the other?

“The literature on design participation is criticized as being dramatic in its effort to emphasize a stance of *advocacy*,” (Lackney, 1989, p. 181). And while the emphasis on advocacy has diminished since the 1970s, professionals working in a traditional manner have been threatened by the intrusion of the public into their professional territory. Allen & Feldman (2000, p. 128) charge:

The solution some professional institutions offer is to call for the renewal of our stature by reasserting the architect’s authority. This is often advanced by an elitist vision of the function of the expert, one that sees the public as uninformed. In this view, the expert’s role is to instill better design in a public body rife with bad taste and illegitimate ideas about its environment.

Such arguments against participation are based on professionals losing their status as ‘expert’ if they play a lesser artistic role. The concern is that the architect’s expertise and creativity could be somehow negated or limited by collaborating with laypeople (Lawrence, 1982; Towers, 1995). As Granath (2006, p. 2221) points out, this could stem from the issue that “architecture and the architect profession embody both an artistic

dimension and a social dimension. The artistic dimension can sometimes inhibit users from involvement in the design process of architecture. This is a result of the conception that art is a private and not a collective activity.” Hester (2001, p. 35) though, condemns this type of argument in his review of submissions for the EDRA/Places awards,

Too often, participation is misrepresented as requiring a designer to simply draw what citizens want. This is an excuse for laziness, a passive aggressiveness on the part of professionals who feel disempowered by citizens, and a retreat from civic responsibility. Democratic design requires more from the designer, not less. The designer needs to structure the framework not only for public involvement but also for decisions about civic space...This process is transactive; the designer is responsible for providing the place language, the mechanisms to focus the dialogue and make difficult choices, and often the inspirational gestalt that breathes life into a place.

Professional complaints regarding user involvement “...fall into three broad categories: increased time commitments, inferior aesthetic results, and flawed methodologies” (Gillem, 2000, p. 101). Hou and Rios, both community designers, can understand such statements, stating:

[that while]...processes of community-driven place making offer promising approaches to address the interests of the community, they also present profound challenges to the existing professional and institutional practices in planning and design...Collaboration, community outreach, and coordination, although important to successful outcomes, can be sources of frustration for practitioners that translate into additional time, energy, and cost overruns. (2003, p. 26)

In terms of aesthetics and methodologies, even Sanoff (1985), an influential participatory practitioner, states:

The most persuasive argument against participation is the proposition that teams cannot design. The camel is facetiously cited as a horse designed by a team or committee... [Though] over-emphasis on the group as an ultimate creative context can be equally detrimental whether the groups is called a team, a task force or a committee. (p. 179)

Professionals and citizens approach planning and design objectives from different perspectives (Fawcett & Platt, 2008; Gifford et al., 2000). In research by Watts & Hirst

(1982, p. 13), “it was found that participants' initially-stated design objectives were primarily related to the organizational and functional objectives of the building, rather than aesthetic, technical or cost-related aspects. They tended to formulate the problem in terms of a small number of central concepts, from important social, psychological and educational criteria.” Creighton, (2005, pp. 5-6) believes this is further compounded since “many technical people, and many of those in agencies, do not perceive the need for public participation in decisions they view as technical in nature. But many decisions agencies view as technical in nature are, in fact, values choices about what is good or important, informed by expert technical information.”

As one can see, the “incorporation of public values in the design process is certainly not a simple task, and is often dismissed in the interests of speed and efficiency...” (Hubbard 1996, 32). And worse yet, “the values and interests pursued by city planning agencies and local residents are often not the same. Most planners and developers are not willing or used to work with citizen groups” (Pinney 1972, p. 6). “Being asked about what they want, they may have problems *conceptualizing* their wishes, *articulating* them even to themselves and, even more, *communicating* them to colleagues.” (Granath, 2006, p. 2224) “From a business viewpoint, there are many other drawbacks to participation besides basic conflicts of interest that are time consuming, costly, and can result in schemes which may appear mediocre to professionals, although the immediate and possibly longer range user satisfaction may be higher” (Pinney 1972, p. 6).

In stark contrast to complaints regarding participatory design, Sanoff (2009, p. 10) states,

[A participatory]...process can result in considerable savings in time and money, since it provides more relevant information more quickly and efficiently than was possible before. Arguments persist that a participatory process requires more of an architect's time and consequently would result in higher costs. Nothing could be further from the truth. Actually, direct participation through intensive workshops requires less time than conventional methods normally used by architects. Involving all participants in a planning workshop is more efficient than relying on information gathered in a piecemeal fashion over long periods of time.

There are many professionals that recognize the knowledge base that users provide through sharing their experience with design professional in a participatory process (Granath, 2006). Others find that participants are more accepting of decisions that they had input on (Saleh et al., 2011), and that the decision-making process will be more effective (Sanoff, 2009).

While participatory design, itself, has evolved, much of the debates have not. This is most likely due to the messy process that is public participation; the mixing of differing types of knowledge, an infinite spectrum of values, and an almost impossible power balancing act. Professionals will need to decide their part in this continual evolution. As Allen and Feldman (2000, p. 129) warn,

public groups can either see architects as an obstacle to designing the places in which they want to live and work or can view them as necessary mediators and consultants...Rather than indulge ourselves in the view that the public is uninformed and in need of proper ideas, as architects we must embrace a collaborative role in placemaking — an exchange of knowledge between the professional and the public. Acknowledging and respecting the existence and importance of local forms of knowledge and knowledge practices in building decisions will enhance the discipline of architecture by broadening the knowledge base of design. It will contribute to a more productive public language of the built environment that allows for the substantive democratic participation of the full spectrum of our citizenry.

Both sets of actors, professionals and the public, need to change how they think about the supply and demand of design (Jenkins, 2010), especially that of public architecture. “The implications for more imaginative outcomes are numerous since participation will not

only entail changes in the practice of designing but may influence client-user organizational changes as well” (Sanoff, 1985, p. 178). “In order to shift emphasis from conventional to participatory design, the roles of the participants must change. The designer must acquire new set of informal skills in organizing group dynamics, managing design processes and creating new mediums for design communication” (Lackney, 1989, p. 188). This is very similar to Groat’s (2000) questioning the architect’s role as artist, technician, or cultivator. Tangential to the participatory design debate, it comes closest to introducing a dialogue of meeting in the middle for the public and architects, all kinds. In order to provide the public and architects a better understanding of how the participatory side of practice works, it is necessary to investigate the integral parts of the process – the techniques, phases, and evaluation of design participation.

2.1.1 Techniques of Participation

Many different types of participatory techniques exist, and are constantly being developed, for supporting the involvement of people in projects that are important to them. Lackney (1989, p. 182), summarizes:

The failure of previous methods, *not the notion of participation itself* [emphasis added], is seen as the reason for the failure of participatory design (Stea, 1987; Lawrence, 1981; Fagence, 1977). There is a call in the literature for the development of more specific methods for involving users in design (Becker, 1977). The means and methods chosen for participatory processes will depend on the social setting of the design problem.

Such a statement is as relevant now as it was then, and why Sanoff (2005) instructs that before developing a plan for such, “any participation program should first include a determination of objectives, such as, is the participation intended to generate ideas, identify attitudes, disseminate information, measure opinion, resolve some conflict, or review a proposal” (p. 77). And “while it is necessary to identify goals and objectives

in planning for participation, it is also necessary to analyze the techniques that are available and the resources they require...Once the goals and objectives of community participation are stated, it may be clear that participation is perceived differently depending upon the type of issue and people involved” (Sanoff, 1988c, p. 27). The selection of techniques is important since it will not only affect a participant’s involvement and perception regarding the process, but most likely the outcome (Reich et al, 1996; Sanoff, 2000). As Lawrence (1993, p. 134) pointed out, “...it is noteworthy that definitions of participation commonly focus on *what* it is, not *how* and *why* it occurs.” It is this *how*, through uncovering the specifics of the process, and the *why*, through discovering the objectives of the participation, that is at the center of this proposed research. A table of techniques listed by category is provided below (see Table 2.1).

Category	Techniques
<i>Inform</i>	Architect Presentations
	Information Meetings/Q&A
	Public Forums
<i>Consult</i>	Comment Cards
	Surveys
	Focus Groups
<i>Decide</i>	Charrettes
	Workshops
	Building Committees

Table 2.1: Techniques of participation categorized by generic use in participatory processes.³

Techniques run a wide range from those that are intended to simply make people aware of issues and decisions that have been or will be made on their behalf (*Inform*), to

³ Category terms adapted from Jenkins, P., & Forsyth, L. (2010). *Architecture, participation and society*. London: Routledge: p. 14.

collecting input from participants that might not necessarily be used in making actual decisions (*Consult*), to those that are utilized to actively engage users in decision making regarding the project (*Decide*) (Jenkins & Forsyth, 2010). Sanoff (2005, pp. 65-66) provides a similar categorization, instead utilizing the phrases: awareness methods (*Inform*), indirect methods (*Consult*), and group interaction methods (*Decide*). For the purposes of

Table 2.1, the techniques are categorized generically without any attempt at labeling one as better than another.

Such techniques as these are able to be employed individually or jointly in any manner as well as occurring during various phases of a project (see Table 2.2). For each individual project and its respective process then, techniques may be utilized differently from what is generically listed in Table 2.1. For example, a Public Forum could provide a means for participants to make decisions regarding the development of a building; a Workshop could be held in a way that was more focused on presenting a final decision than involving participants in actually making decisions. Without actually witnessing the process or collecting objective, firsthand accounts regarding the use of techniques, there is no way of knowing how participatory a technique was without further information on how and why it was utilized. This is especially true when reviewing most summary reviews of projects, which don't tend to provide such level of detail.

2.1.2 Phases of Participation

Conventional architectural projects tend to have a standard sequence of phases that are completed over the life of developing a project. A table of phases listed by category is provided below (see Table 2.2).

Phases of Architectural Projects	
Category	Project Phases
<i>Design Stage</i>	Pre-Programming: involves users as soon as possible to develop goals and objectives of the project.
	Programming: involves users in preparing and compiling the program.
	Preliminary Design: entails the review and search for alternatives.
	Design Development: involves the user by requiring additional detailed information.
<i>Construction Stage</i>	Construction Documents: involves detailing and specifying the building as well as bidding and awarding the contract.
	Construction: involves site meetings and reports.
<i>Post-Completion Stage</i>	Post-Occupancy Evaluation (POE): involves users in reactions to the environment and a reassessment of the program and design decisions.

Table 2.2: Standard categorization of phases for architectural projects.⁴

One of the main elements that has not been discussed much in the literature is when during a participatory process are design participation techniques being employed. Some sources mention that techniques could vary in timing throughout a process (Sanoff, 1992, p. 63; McClure & Bartuska, 2007, p. 51; Jenkins & Forsyth, 2010, p. 13), and the

⁴ Adapted from Sanoff, H. (1992). *Integrating programming, evaluation, and participation in design: A theory Z approach*. Aldershot, England: Avebury, p. 63; and Jenkins, P., & Forsyth, L. (2010). *Architecture, participation and society*. London: Routledge, p. 14.

importance of such, but we are left without any follow up as to the impact of that timing on a process.

One can easily notice that the interests of those involved in participation are related to different time periods in the participation process. The participation time factor can be divided into three periods: during the design phase; during the construction phase and participation in administration and maintenance after the completion of the project. The effects of participation during these three time periods has to be the subject of a special study. (Wulz, 1986, p. 162)

The examples that we do have of participatory processes tend to focus on participant involvement at the “early design phases, wherein many of the most important decisions are made and collaboration is most important. The activities of client briefing, data collection, architectural program formulation, and schematic design are critical to the evolution and quality of the final design” (Chiu, 2002, p. 192). Granath (2006, p. 2223), though, in speaking of public participation, states that “one of the shortcomings of this participatory process is that the users seldom get involved in the project early enough to have a chance to influence the conceptual design phase. They may only suggest detail changes for a more or less fixed design.”

There is no denying the importance of the Design Stage, which accounts for the focus of most research. At the other end, the Post-Completion Stage, staff and users play an important role in building evaluations by providing feedback on how the building supports, or doesn't, their needs both as a physical construct as well as its effects on the organization. There is also opportunity for participation to be found in the Construction Stage though (Alexander, 1985; Sanoff, 1988a; Lackney, 1989), especially for those serving on building committees. While the traditional delivery service model primarily focuses on the Client as main decision-maker at this stage, involvement can range from users and staff helping to develop material specifications for the builder; in bidding and

negotiating, participants could be involved in reviewing bids and choosing the contractor; and even during construction, many decisions need to be made specific to user and staff needs. In some projects, stakeholders have been involved through actual physical labor as is seen in Christopher Alexander's Mexicali project (Alexander, 1985), which has been celebrated for involving residents from pre-programming through construction.

From the literature, there is room for participation throughout all phases of a project. "Due to political and administrative reasons, not every user affected by a design will gain access to the decision process. Therefore, it becomes necessary to determine the *critical stages* in the process where users can contribute the most. Certain design stages, given the nature of the information required, may be considered more conducive to user participation than other stages" (Lackney, 1989, p. 182).

Earlier conceptions of the role of the user included 'one-shot' intensive user involvement during one stage in the design process...[S]tudies demonstrate that "on-going participation" at lower levels of involvement during all stages of design may be more beneficial to users. Demands for participation could be achieved if access to the design process became more available across the life of the facility, offering more options and choices for selective involvement. (Lackney, 1989, p. 188).

Lacking in the literature though, is the connection between the how, when, and as Lackney (1989) suggests, how long.

2.2 Public Libraries

With the current explosion in technology and changes in information delivery, libraries are facing an identity crisis of major proportions. Due to the proliferation of electronic resources and ease of access to it, professional librarians and the public are asking if the library, as an institution, will survive or whether we should even be building libraries to house printed materials (Webb, 2000; Dewe, 2006; Latimer & Niegaard,

2007)? While there are those that believe the physical library is on its way out, others speak to:

the continued relevance of library mission; providing service to the information have-nots; access vs. ownership of information resources; the need for facility and organizational flexibility to meet an uncertain and changing future; the opportunities to be gained by partnering with other agencies, and the sense of place that a library gives its users. (Webb, 2000, p. 13)

In pondering the recent philosophical upheaval in library missions, even the architect, Rem Koolhaas, who has been vilified for his alleged apathy towards user input, states,

As new media emerge and gain currency – the library seems threatened. The library stands exposed as outdated – at a moment when free access to knowledge is crucial. The Library is no longer exclusively dedicated to the book and must change. From a book-fortress to a local community centre [*sic*] with lots of activities – *all* giving access to information and culture! (Latimer & Niegaard, 2007, p. 7)

This ontological debate rings similar to that of participatory design, which is under study in this proposal. Such a debate, in architecture, gets to the core of the profession's relevance through how architects provide services to a variety of people such as paying and non-paying clients, staff, users, and the public at large.

But why are public libraries so important? As Webb (2000, p. 8) states, "...the library has assumed the stature of a social institution, a cultural shrine, and symbolic form because of society's respect for knowledge and the services to knowledge seekers that libraries render." Dewe (2006, p. 6) states that due to the work of the International Federation of Library Associations and Institutions (IFLA), most public libraries provide a service that:

- is established, supported and funded by the community through some form of local taxation
- provides access to knowledge, information, works of imagination and cultural experiences

- is based on local needs and reflects cultural diversity
- is available to all members of the community
- is in principle free of charge
- is free of censorship (Dewe, 2006, p. 6)

These services reach an incredible amount of people due to public libraries being open to not only members of a geographic neighborhood, but all members of a town or city with a patron base composed of citizens across a demographic spectrum such as education, income, age, race, ethnicity, ableness, and even those without homes (Lushington & Kusak, 1991; McCabe & Kennedy, 2003).

Libraries have had a long and complex evolution in terms of mission and focus, though “at no point in history have there been as many changes in every aspect of the library” (Carow, 2003, p. ix). Edwards (2009, p. 18) lists the following factors, which have led to recent design changes in library buildings:

- New information technology especially electronic data collections
- Greater community and educational role for libraries
- Expansion in higher education and growth in life-long learning
- Impact of popular culture on libraries

Not only are today's libraries tasked with being repositories of knowledge and information, but they are also “...an equally important hub of community activities” (Carow, 2002, p. ix). Academic libraries face a similar change in program type; while more information is available Online, libraries are (re)creating more community and socially supportive environments for students, faculty, staff, and researchers (Bennett, 2003).

McCabe (2000) “notes the important role a library may play as a community center as a focal point for community activity,” while there is also “...a strong case for community involvement in library planning (p.17).” He also states, “certainly making an effort to involve the people the library is to serve is going to reinforce the library as an

important asset to the community, one that the people will see as a necessity to their advancement and welfare” (McCabe, 2000, p. 17). In addition to library patrons being solicited for input, library staff serve as specialized users with an expertise all their own. While the library director, branch manager, and children’s librarian seem obvious choices, bookmobile staff or those in janitorial services should not be overlooked (Hagloch, 1994; Lushington & Kusak, 1991). And finally, other indirect stakeholders such as “...community leaders, political figures, funding and policy authorities, library consultants, contractors ...” (Lushington & Kusak, 1991, p. 135) also play a role in the development of public libraries.

2.3 Evaluation

Evaluation of built projects in general, but more specifically those utilizing some type of participation, have been greatly lacking (Jenkins & Forsyth, 2010, p.146). In addition, evaluations that focus on more than just the physical building are extremely rare. Most claims about public participation and participatory design are of an anecdotal or advisory nature. There are too few documented, researched evaluations of how well claims are met in project outcomes, and even fewer across multiple projects or over time (Thering 2009; Laurian and Shaw 2008). As participatory design is further evaluated, Sanoff (1985, p. 178) believes “...participation will not only entail changes in the practice of designing but may influence client-user organizational changes as well.”

The examples of reporting on design participation that are available only whet one’s appetite, never providing that fully satisfied feeling of having the complete picture. For example, Macy’s (2008) article for *Canadian Architect*, titled “Participation,” provided a good summary review of the design processes for three recent university

buildings that the architecture firm of MacKay-Lyons Sweetapple had completed on three different university campuses in Canada. Due to it being an article in a professional magazine, it provides just enough information to let us know how users were involved. Readers are presented the physical outcomes (building form), and provided the briefest glimpses into the process, but the path connecting process and outcome is not so explicit. Furthermore, we are left without any sense of evaluation (process or outcome) other than the author's admiration for the firm's work. Sorely missing from the literature, are examples of projects that involved participatory processes, but failed to meet expectations in terms of the built form or impact on the organization. This is most likely from a lack of either undertaking or reporting building evaluations as opposed to participatory processes being a success, every time.

Similarly, it is rare to find evaluative information for libraries though they are heavily funded by taxpayers, and library systems build multiple branches over time within a library district (Lushington & Kusack, 1991). Mattern's (2003) review of the Seattle Public Library's process, in the *Journal of Architectural Education*, is very encompassing, especially in providing information as to how the process unfolded at a macro scale, but we really don't have much detail at the participant level. Such projects as Seattle's doesn't serve as a precedent for this proposed research since it is so different in political scale involving a big name architect and a city attempting to make a national if not international statement. Mattern's (2007) book, *The New Downtown Library: Designing with Communities*, surveys main library building projects, but glosses over the fine details we would want in order to truly and deeply understand what is occurring and why it is occurring in such processes. By looking at the development of a main, public

library in cities such as Cincinnati, Los Angeles, and Denver, we really lose out on any shred of generalizability; these projects are such outliers in the realm of library buildings due to the extreme local and national political wrangling involved.

A strong example of presenting a case study of a participatory design process, coincidentally another library, is presented in Oberdorfer's (1988) article in *Design Studies*, relating the design of the Boulder Creek Library in Santa Cruz, CA. This short, but dense, article presented how the process played out, and why the particular process was developed the way it was. Information was also provided on the techniques and timing of them. Workshops, which were the main technique, were described in terms of what was done, why, and the results. While an evaluation of the process was provided, more evaluation regarding the physical building as well as socio-cultural outcomes would have been useful.

Granath (2006) has stated that over time, participation has shifted from 'product-oriented' to 'process-oriented.' From an evaluation standpoint, this research seeks to further 'evolve' the discussion by moving beyond product and process to 'outcomes.' From an architecture profession point of view, architects, in discussing and judging participatory projects, were mainly focused on the physical building and its aesthetic form (product). Then, a gradual change came from architects also discussing and judging how participation was employed (process). A product is a physical output, and what is needed is a way to also discuss, and ultimately judge, the non-physical product such as outcomes of more efficient organizations, better service, or a greater sense of community. The 'product' to 'process' model is architect-oriented, and by adding 'outcomes,' it

balances it out by including a stakeholder-oriented, evaluation piece. A figure of this model is provided below (see Figure 2.1).

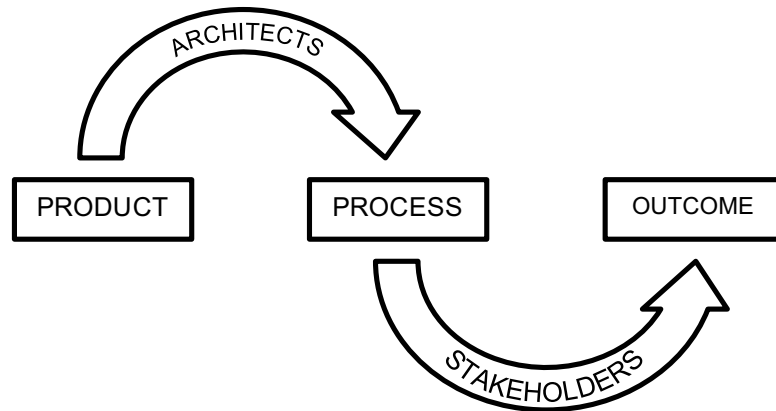


Figure 2.1: Evolution from product to process to outcome.

Conclusion

The collaboration of stakeholders in planning and design continues to persist, but without much reporting of a detailed process and empirical results. Preliminary data collected for this proposed research shows that 68% of the libraries surveyed between 2009-2011 did indeed solicit input from users. This research is motivated by the lingering questions of how the patrons were involved, for what purposes, and what was accomplished. If the advantages and disadvantages of participatory design are going to continue to be debated in terms of theory and practice, current research focusing on such motivations is needed in order for those discussions to take place effectively as well as be relevant.

As architects working for, and with, citizens to help redefine the meaning of our libraries, firsthand information is needed in order to support such profound changes affecting both people and place. It is an important time for architects to be involved with library projects, and part of this will be attempting to understand the changing needs of

library stakeholders. Such descriptions of the public library as a community resource speaks to how deeply rooted this building type is in the public sphere, and why it can serve as an appropriate vehicle for looking at community involvement in planning and design issues.

The purpose of the research being proposed here is about escaping from the cycle of rhetorical debate, and investigating what is actually taking place today in terms of design participation. This research into the elements of the design participation process, specifically techniques and phases, is necessary, especially now, as participation in general, has shifted from 'product-oriented' to 'process-oriented' (Granath, 2006). But while it may have shifted, much of our understanding has not. Existing studies have looked at isolated projects, holding them up as rare and prized possessions, but what is lacking is comparative studies that investigate participation in architecture focused on specific building types, participatory techniques, and the phases of a project in which they occur. It goes beyond simply rehashing historical precedents of participatory design such as Lucien Kroll's medical student dormitory in Brussels and Charles Moore's St. Matthews, and taking a critical look at projects being built today in order to understand today's use of participation. It is also focused on bringing to light not only how non-professionals were involved in the planning, designing, and decision making behind a building project, but what were their experiences and perceptions of the process and final outcomes.

Chapter 3

PHASE 1 METHODOLOGY

3.1 Overall research design

The topic of public participation in architecture, especially one focused on questions of frequency, types, and outcomes required an investigation of breadth and depth. To support such an inquiry, this research employed a two-phase, multi-method research design culminating in the final review of four case studies. The overall research design is organized through a combination of typological analysis and case study research, in a two-phase design through a sequence of distinct phases (Groat, 2013).

The first phase of this research was structured to provide breadth of understanding regarding public participation in the planning and design of recently built public libraries. This phase was exploratory in nature to uncover the amount of participation occurring across the United States, and to discover the elements of each library's project processes: the types of participatory techniques being utilized, the timing of such within a project, and the intent behind the timing and use of those techniques. For each public library, a process matrix was created based on their specific variables of techniques and phases. The typological analysis in this first phase was employed "to clarify patterns of relationships between two or more variables" (Groat & Wang, 2013, p. 269). Data

collection for this phase was accomplished through the distribution of surveys to recently built public libraries and their architects in order to understand the necessary elements of their processes. To meet the first objective of this research, focused on categorizing processes for recently built, public library projects across the U.S., data from the architect surveys was analyzed through multidimensional scaling (MDS) and cluster analysis. The secondary purpose of this broad look, supported by MDS and cluster analysis, was the development of a pool of libraries from which cases would be screened for further study in the following second phase, which would employ case study research (Yin, 2014).

Chapter 5 details the second phase of this research, which is explanatory in nature to present how differing processes led to project-specific outcomes both in terms of the physical building and community/organizational culture. As the individual dynamic contexts of each library project are so integral to the eventual outcomes, the contextual narratives as well as outcomes must be understood in an integrative fashion, hence the use of the case study strategy in the second half of this research (Groat & Wang, 2013). In support of the five general characteristics of the case study research strategy as provided by Groat and Wang (2013), this research: 1) studying public libraries in their real-life contexts; 2) explained outcomes through uncovering causal linkages between various contextual relationships; 3) developed theory through a research design based on attempting to understand how much (first phase - breadth) and what kind (second phase - depth) of public participation was occurring; 4) employed multiple tactics of data collection to triangulate connections between processes and outcomes; and 5) provided examples of actual processes that can be further tested through public participation in architecture, and the design of public libraries.

3.2 Phase 1 – Exploratory Surveys

The first phase of this research was conducted using a survey instrument. The survey and subsequent analysis supported all three research objectives across both phases of the overall research design. In this chapter, though, the focus will be on the first objective and the survey data regarding library solicitation of public input, or not, in the development of built library buildings across the United States.

To develop an understanding of how much and what type of public participation was being employed in the design of public libraries across the U.S., a survey instrument was created and distributed to recently built public libraries and their architects. The survey instrument was developed to uncover four main responses: 1) did they solicit input from patrons regarding the development of the new library; if they did, 2) what techniques were utilized; 3) during which project phases were the techniques used; and 4) what was the intent of utilizing the specific technique during the particular phase. The two primary elements of the survey that were designed to capture this information were questions #4 (Figure 3.1) and #5 (Figure 3.2). This data was analyzed and used in both phases of this research.

	Pre-Programming	Programming	Preliminary Design	Design Development	Construction Documents	Construction	Post-Occupancy Evaluation (POE)
Architect Presentations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Information Meetings with Q&A	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Public Forums	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Comment Cards	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Surveys	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Focus Groups	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Charrettes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Workshops	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Building Committees	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Figure 3.1: Survey question #4 asking respondents to select how (techniques) and when (phases) patrons were solicited for input regarding the new library project.

	Pre-programming	Programming	Preliminary Design	Design Development	Construction Documents	Construction	Post-Occupancy Evaluation
Architect Presentations	<input type="checkbox"/> Inform	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Information Meetings with Q&A	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Public Forums	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Comment Cards	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Surveys	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Focus Groups	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Charrettes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Workshops	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Building Committees	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Figure 3.2: Survey question #5 asking respondents to select the intent for each of the previously selected techniques using a drop-down box.

3.2.1 Survey procedures

To distribute the survey instrument, the *Library Journal*, a professional journal for librarians, which presents a list of newly built and remodeled libraries each year, provided an established collection of libraries from which to begin. This resource listed

new and remodeled libraries by state and city as well as square footage, costs, and architect of record. These annual library lists have been published since 2007.

To limit the scope of possible libraries, a specific timeframe was chosen to allow for a selection of libraries that were new enough to be relevant, but had also been in use long enough as to allow the building to be lived-in by the various stakeholders. The *Library Journal's* annual issues covered each year beginning on the first of July, and ending on the 30th of June. Having reflected on how far back to go to include libraries of a relevant timeframe, and taking the journal's annual cycle into consideration, this led to bracketing the study by focusing on public libraries that opened their doors to the public from July 1, 2009 – June 30, 2012. This bracketing created a large pool of 162 public libraries and their architects to survey.

The annual collections of newly built libraries presented in the *Library Journal's* Year in Architecture 2010 (Fox, 2010), Year in Architecture 2011 (Fox, 2011), and Year in Architecture 2012 (Fox, Year in Architecture 2012: Public Library Data, 2012) were utilized extensively. Bette-Lee Fox, Managing Editor of the *Library Journal*, was the author of these issues, and graciously provided Excel spreadsheets of the information they had collected. Unfortunately, while there was very useful information regarding the building projects, contact names and information for the library projects were not included, which required a lengthy process of searching library and architecture firm websites for names and contact information of the many library directors and branch managers as well as architecture firm contacts.

After having found contact people involved with or knowledgeable of the building projects, they were sent, via email, a six-question survey. The survey was

administered through the online survey service, Survey Monkey.⁵ Two survey instruments similar in nature were developed; a Public Library Survey and Architects Survey.

3.2.2 Survey results

An interesting result from the survey instrument was the differences in perceptions of public participation between contacts for the architects and libraries. There were some instances where a library would respond that there was no public involvement in the planning and design process, and the architect for that library would indicate otherwise; sometimes it would be the reverse. After reviewing the surveys and following up with respondents, it was found that in many cases, the library contacts didn't know or fully understand the meanings of the architectural techniques and phases listed in the survey. Therefore, it was decided to move forward based solely on the architects' survey data.

Public Libraries Opened ⁶	#	Surveys Received	Percentage	Public Participation	
				Yes	No
Between...					
July 1, 2009, and June 30, 2010	69	48	69.6%	30	18
July 1, 2010, and June 30, 2011	59	41	69.5%	31	10
July 1, 2011, and June 30, 2012	34	17	50.0%	11	6
Total Libraries	162	106	65.4%	72	34
				67.9%	32.1%

Table 3.1: Distribution and collection numbers from architect surveys per number of libraries opened from July 1, 2009 – June 30, 2012.

⁵ Survey Monkey is a website that can be used for free or with paid membership to distribute, collect, and analyze surveys: www.surveymonkey.com

⁶ Dates of opening and numbers of libraries from *Library Journal's* annual library reports.

The architects for each library, from the pool of 162 public libraries that opened mid-2009 and mid-2012, were sent surveys. In some cases, architects worked on multiple libraries within the larger pool, and they were asked to complete a survey for each specific library. As Table 3.1 shows, 106 surveys (65.4%) were returned with 72 (67.9%) indicating that there was some type of public participation in their project.⁷ The 72 survey results were reviewed, and in some instances due to discrepancies, architects were again contacted to review their responses. The primary error in completing the surveys was the person indicating a technique, but not indicating a corresponding intent, or sometimes the intent not aligning with a chosen technique. If a request for follow up did not produce a corrected version, the library was left out of the final pool. The final pool of recently built public library projects indicating they had involved some form of public participation in the planning and design of their public library was 60.

Techniques and phases

The primary data originally collected through the two main questions from these surveys was the visual intersection of the techniques used in a project, during what project phase they were used, and the intent of their use. Figure 3.3 displays an example result from the first main question (Question #4) of the data collection. Along the left side, nine generic techniques of public participation are provided, and across the top are seven typical phases of a project. For survey participants, the techniques were left undefined as there could be many possible ways of employing such techniques. For this research, the specific techniques would be detailed in Phase 2. The project phases were

⁷ Once the research was completed, including Phase 2, the return of 1/3 of the surveys indicating no participation was utilized makes sense as even those that did indicate participation didn't fully and/or genuinely use a participatory process. When those in conventional practice hear the term, they most likely think of participatory processes utilized in community design; those focused on design participation.

defined for the respondents as such: Pre-programming (example: goals, needs, and wants); Programming (example: setting square footage needs and adjacencies); Preliminary Design (example: schematic design and layout of library); Design Development (example: selection of materials and details); Construction Documents (example: bidding and contracts); Construction (example: site meetings and reports); and Post-Occupancy Evaluation (example: assessment of finished building).⁸

	Pre-Programming	Programming	Preliminary Design	Design Development	Construction Documents	Construction	Post-Occupancy Evaluation (POE)
Architect Presentations				X			
Information Meetings with Q&A	X		X				
Public Forums				X			
Comment Cards			X	X			
Surveys	X						
Focus Groups							
Charrettes							
Workshops							
Building Committees		X	X	X	X	X	
Other (please specify):							

Figure 3.3: Example of a survey result from survey question #4 (Figure 3.1) indicating techniques used and during what phase.

In the example provided (see Figure 3.3), the architect has indicated that there were *architect presentations* during the *design development* phase; *information meetings with question and answer sessions* during the *pre-programming* and *preliminary design* phases; *public forums* during the *design development* phase; *comment cards* during the *preliminary design* and *design development* phases; *surveys* during the *pre-programming* phase; and *building committee* extending from the *programming* phase through the

⁸ Techniques and phases included in the surveys were selected from those identified in the Literature Review (see Chapter 2).

preliminary design, design development, construction documents, and construction phases. As presented in the Conceptual Framework (see Figure 1.1), the combination of the technique and phase responses for each library project constitutes that library's individual process. Each library has a unique process due to their individual combination of strategies and phases creating a single process amongst the pool of 60 processes under study in this research.

In order to better quantify the processes, a grand matrix was created to display the survey data both visually and objectively. The intersections for all of the techniques and phases, as indicated by 'x' on the surveys from the 60 processes were collated into this one grand matrix (see Figure 3.4).

X	PP	P	PD	DD	CD	CON	POE	
Present	20	33	50	39	14	4	5	165
Q&A	25	32	46	30	6	2	1	142
Forum	21	28	41	26	2	0	7	125
Comment	7	6	14	5	0	0	3	35
Survey	17	5	6	1	0	0	3	32
Focus	10	11	9	5	1	0	0	36
Charrette	5	7	12	5	0	0	0	29
WRKSHP	6	9	13	7	1	0	0	36
BC	18	28	33	32	23	18	10	162
	129	159	224	150	47	24	29	

Figure 3.4: Grand matrix indicating number of times a technique was used per phase in each cell of the matrix. Totals to right of matrix provide how many times a technique was used. Totals below matrix provide how many times a technique was used in that phase.

Figure 3.4 displays the most 'participatory' phases, based on number of times a technique was used in a phase: *preliminary design* (224), *programming* (159), and *design development* (150). The phases where participation is less represented can be seen

to reflect phases of less typical participation: *construction documents* (47), *post-occupancy evaluation* (29), and *construction* (24). It's not surprising that those phases are represented most through the technique of *building committee* since these are most likely updates to and decisions being made by *building committees* during those phases. Figure 3.4 displays, overall, the techniques most employed: *architect presentation* (165), *building committee* (162), and *q+a session* (142).

Figure 3.4 also displays the most used techniques per phase, which are highlighted. For each phase, most utilized techniques were: *pre-programming (q&a session)*, *programming (architect presentation)*, *preliminary design (architect presentation)*, *design development (architect presentation)*, *construction documents (building committee)*, *construction (building committee)*, and *post-occupancy evaluation (building committee)*. Overall, the single most used technique, *architect presentation*, was used during the *preliminary design* phase.

X	PP	P	PD	DD	CD	CON	POE
Present	20	33	50	39	14	4	5
Q&A	25	32	46	30	6	2	1
Forum	21	28	41	26	2	0	7
Comment	7	6	14	5	0	0	3
Survey	17	5	6	1	0	0	3
Focus	10	11	9	5	1	0	0
Charrette	5	7	12	5	0	0	0
WRKSHP	6	9	13	7	1	0	0
BC	18	28	33	32	23	18	10

Figure 3.5: Heat map matrix of technique/phase intersections showing most participatory moments of all processes. Light (low) to dark (high).

Figure 3.5 displays another layer of analysis by adding color to the cells of the grand matrix (see Figure 3.4) in a spectrum from lowest use (lightest color) to highest use (darkest color). From the pool of 60 processes, the heat map matrix indicated that the majority of processes utilized public participation during the *preliminary design* phase utilizing the techniques of *architect presentation, q+a session, forum, and building committee*. This shows that for the 60 processes under review, architects engaged the public most during the *preliminary design* phase, which is typically when a schematic design is being developed, and doing so primarily through techniques of dialogue as well as some people serving on *building committees*.

Figure 3.6 displays the overall length of time (phases) for processes. The graph displays four of the sixty library processes only engaged the public during one phase. At the other end of the spectrum, six processes engaged the public during all seven phases of their projects. Most processes engaged the public during three phases with four and five phases close as well. This shows that for the pool of 60 processes, most public library processes utilized some kind of methods of public engagement over the majority of project phases.

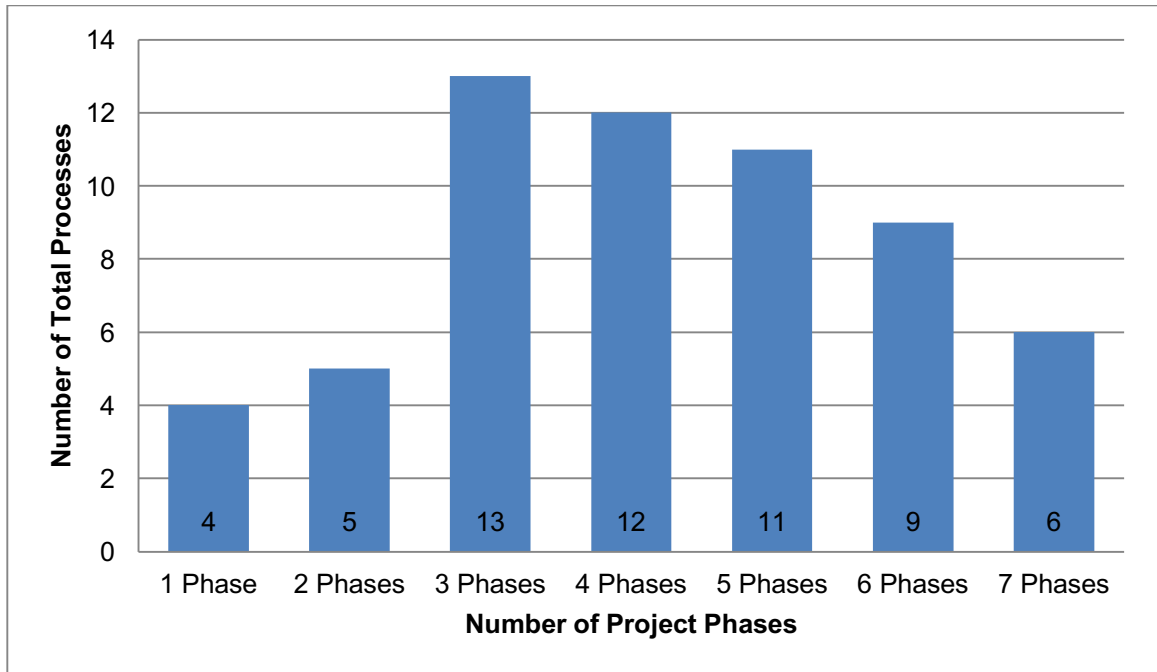


Figure 3.6: Number of total processes, out of final 60-library pool, employing public participation over specified number of phases.

Intent

In the following question of the survey (question #5), the architect was to indicate the intent of each of the techniques during its specific phase. The intent choices were defined for the respondents as such: inform – intended to make people aware of issues and decisions that have been or will be made on their behalf; consult – intended to collect input from participants that might or might not be used in making actual decisions; and decide –intended to actively engage users in decision making regarding the project.

Figure 3.7 displays a survey Intent result based on the technique/phase result provided in Figure 3.3.

	Pre-programming	Programming	Preliminary Design	Design Development	Construction Documents	Construction	Post-Construction Occupancy Evaluation
Architect Presentations				Inform			
Information Meetings with Q&A	Consult		Inform				
Public Forums				Consult			
Comment Cards			Consult	Consult			
Surveys	Consult						
Focus Groups							
Charrettes							
Workshops							
Building Committees		Consult	Decide	Decide	Decide	Decide	

Figure 3.7: Example of survey Intent result indicating the intent of the techniques used during specific phases of the project based on the original technique/phase survey result (see Figure 3.3) in response to survey question #5 (see Figure 3.2).

In the example provided (see Figure 3.7), the architect has indicated that during the *design development* phase, the *architect presentations* were used to *inform* the public. During the *pre-programming* phase, *information meetings with question and answer sessions* were used to *consult* with the public while during the *preliminary design* phase, they were used to *inform* the public. During the *design development* phase, *public forums* were used to *consult* with the public. During the *preliminary design* phase and *design development* phase, *comment cards* were used to *consult* with the public. During the *pre-programming* phase, *surveys* were used to *consult* with the public. During the *programming phase*, the *building committee* was used to *consult* while during the *preliminary design, design development, construction documents, and construction* phases, members of the public could *decide*.

At the individual intent type response level (each technique/phase pairing), as shown in Table 3.2, most individual technique intentions were to *consult*. In comparison to the choices of *inform* and *decide*, the response of *consult* was provided almost two to

one per individual technique. While it is interesting that most individual process responses were consultative, it is equally interesting that both *inform* and *decide* individual intentions were close in count.

Individual Intent Type	Individual Count
INFORM	211 (28%)
CONSULT	361 (48%)
DECIDE	182 (24%)
TOTAL	754 (100%)

Table 3.2: Individual count, percentages, and total of individual intent type responses for all 60 processes.

Next, the diversity of intent types was examined. At the larger, process intent response level, representing each of the 60 library projects (see Table 3.3), four processes exhibited one type of intent (two *inform* and two *consult*). Thirty processes exhibited a mix of two types of intent. Twenty-six processes exhibited a mix of all three types of intent.

Diversity of Intent Type	Individual Count
Single Type of Intent	04 (6.7%)
Mix of Two Types of Intent	30 (50%)
Mix of Three Types of Intent	26 (43.3%)
TOTAL	60 (100%)

Table 3.3: Individual count, percentages, and total of diversity of intent type responses for all 60 processes.

Finally, it was possible to look at the overall representative intent of a process and label it as such. Looking at each of the sixty processes further (see Table 3.4), it was found that four processes were most representative of an *informative* process. Forty-two processes were representative of a *consultative* process, and eight were representative of a *decision-making* process. In addition, five processes were evenly tied with equal numbers of *inform* and *consult* types of intent, while one process was evenly tied with equal numbers of *consult* and *decide* types of intent.

Representative Intent	Individual Count
Informative Process	04 (6.7%)
Consultative Process	42 (70%)
Decision-making Process	08 (13.3%)
Equal Inform/Consult	05 (8.3%)
Consult/Decide	01 (1.7%)
TOTAL	60 (100%)

Table 3.4: Individual count, percentages, and total of representative intent responses for all 60 processes.

Both levels of analysis suggest that for the pool of the sixty library processes, the majority were based on *consulting* the public for feedback, which may or may not have been used in the final planning and design of the public libraries. As a reminder, this analysis was based on the responses of the architects, and was not evaluated as to their validity. A further exploration of the intention responses will be provided in Chapter 4.

3.2.3 Process matrices

As outlined in the Conceptual Framework (see Figure 1.1), the unit of analysis is the varying processes of the different library projects. Originally, these processes were made up of the techniques, phases, and intent survey responses provided by the architects of the 60 library projects. To make the survey data more manageable for analysis, each survey result from questions #4 and #5, representing one library's process of techniques, phases, and intent, was made into a process matrix similar to the one shown in Figure 3.8. This matrix combines the survey results for questions #4 (techniques/phases) and #5 (intent) into one matrix. While the form is the same as originally produced, this example suffers slightly due to the color rendition limitation of the printing process. The original was comprised of three colors indicating the differing types of intent: red (inform), yellow (consult), and green (decide). In Figure 3.8, the color scheme to indicate intent has been adjusted to reflect light gray (inform), dark gray (consult), and black (decide).

ID#	PP	P	PD	DD	CD	CON	POE
Present							
Q&A							
Forum							
Comment							
Survey							
Focus							
Charrette							
WRKSHP							
BC							

Figure 3.8: Original technique, phase, and intent process matrix for the example survey results from questions #4 (see Figure 3.3) and #5 (see Figure 3.7).

Process matrices were created utilizing the software program, Microsoft Excel, by filling in cells to mirror the selections of each survey result. An identifying number (ID#) for each library was included in the top left cell of each matrix. This was done for all 60 library processes in the final pool. These process matrices data were then mapped and categorized using a two-step approach; the first step being multidimensional scaling, and the second, cluster analysis.

3.2.4 Multidimensional scaling

Sixty process matrices are an overwhelming amount of data for the human eye and brain to sort through in an analog manner. The statistical software suite, SPSS, and its multidimensional scaling component were used to map the 60 different library project process matrices. The original design was to map and cluster the process matrices comprised of the techniques, phases, and intent. Due to the extreme complexity arising from the inclusion of the three choices of intent (inform, consult, and decide) for each individual technique/phase selection though, a lack of homogeneity was found in attempting to categorize processes. The process matrices were revised to include only the technique and phase variables, not the intent variables. Figure 3.9 is an example of the

revised process matrix based on Figure 3.8. The monochromatic visualization of the process matrix is now ‘two-dimensional’ in its rendering of the techniques and phases used by each of the libraries.

ID#	PP	P	PD	DD	CD	CON	POE
Present				■			
Q&A	■		■				
Forum				■			
Comment			■	■			
Survey	■						
Focus							
Charrette							
WRKSHP							
BC		■	■	■	■	■	

Figure 3.9: Revised and final Technique/Phase process matrix for example survey result shown in Figure 3.8.

Multidimensional scaling (MDS) is an advanced statistical tool that maps data visually based on how similar or dissimilar two points are from each other. It “is an exploratory data analysis technique that can be used in testing the hypothesized existence of particular dimensions or structures within a data set” (Jaworska & Chupetlovska-Anastasova, 2009, p. 8). The resulting matrix for each library’s process, as developed from the survey results, was translated into string data that could be mapped via MDS. To do this, the list of nine techniques and the list of seven phases were made into a 63 cell-long string for which binary indicators of 0 (No) and 1 (Yes) were inputted. In Chapter 4, Figure 4.1 illustrates the MDS mapping of the 60 process matrices (n) for the 60 library projects. Each point on the plot represents one matrix (n1, n2, n3 ... n60).

By combining the technique and phase variables of each library’s process matrix, and creating a point that could be mapped, it was possible to map out, two-dimensionally, those points based on how similar and dissimilar the processes were to each other (see

Figure 4.1). As Groat states, “two points (variables) in close proximity mean that these variables represent a similar pattern of responses; distant points (variables) on the plot represent a dissimilar pattern of responses or observations” (2013, p. 307). This multidimensional scaling (alscal) mapping resulted in a plot with Stress = .00000 and RSQ = 1.00000, which is considered a perfect score (Jaworska & Chupetlovska-Anastasova, 2009).

As discussed in previous chapters, the intersection of techniques of participation and their corresponding project phases (timing of those techniques) was the focus of uncovering how (what and when) public participation had taken place. Mapping them in such a fashion provided both a visual and rigorous procedure for understanding which public library project processes were similar and dissimilar in terms of techniques used, and during what phases of the project. Again, while intent was also surveyed, and played a part in the original survey matrices, the variable of intent was not mapped through MDS.

Mapping the various process matrices through the use of MDS was the first step in meeting the first objective of this research. The next step was determining, with some sense of objectivity (Jacoby, 2012), which library project process matrix points belonged within the same groups in order to develop a typology of processes. Due to the data mapping not having clear indications of distance between points, SPSS and its cluster analysis component were used to further clarify the data provided through MDS.

3.2.5 Cluster analysis

The goal of the first phase of the research was the development of a typological framework, which could categorize the participatory processes used in library projects

that had opened between mid-2009 and mid-2012, across the U.S. While it was useful to have a map plotting the process matrices for each library based on how similar or dissimilar they were, it was necessary to have a more exact understanding of the differences between those similarities and dissimilarities in order to draw boundaries between them. Cluster analysis provided that exactness since the human eye and brain could not precisely delineate boundaries for the groups as displayed.

The SPSS software provides three types of cluster analysis: Hierarchical, K-Means, and Two-Step. The first two types of cluster analysis were used to develop and identify clusters for the typological framework in this research. Two-Step was not used because it is typically employed for large data files (Norušis, 2012).

Towards a typological framework

The first step in the cluster process was performing Hierarchical cluster analysis on the two-dimensional coordinates of the 60 plotted process matrix points, which are outputted with the final MDS plot. The plotting of the points doesn't change, but the program places them in different categories through a merging process depending on how many categories are selected. SPSS's Hierarchical cluster analysis was used to explore the data beginning with twenty clusters, and then merging down to two clusters. Once SPSS worked through the nineteen different cluster scenarios, the resultant seven-, eight-, and nine-cluster solutions were interpreted to be closest to an appropriate solution.

Hierarchical cluster analysis, as the first step, was used to explore how many clusters the data could be put into. The second step in the cluster analysis process was the use of K-Means to actually form the clusters. In K-Means cluster analysis, one must provide the specific number of clusters to create. Based on the Hierarchical results, K-

means was run for seven, eight, and nine clusters. After reviewing the results, it was decided that eight clusters exhibited the least amount of clusters without further diluting cluster integrity for typological means. The eight clusters representing a typological framework for 60 public library process matrices are displayed in Figure 4.3.

Towards a selection of cases

While eight clusters appeared to be the best fit for the data, and eight typological clusters could be presented on their own, the secondary aspect of this phase was to develop groups from which to choose cases for further in-depth study. For a study attempting to fully understand the participatory process for a public library project, it necessitates more depth in terms of case development. Visiting eight different libraries across the country would have diminished the capability for depth due to travel distance and time as well as funding to do so. Therefore, the eight typological clusters were further merged until the lowest number of clusters was deemed appropriate for the selection process. It was decided that four clusters was appropriate in order to keep a sense of pattern coherence, which can be seen in Figure 4.4. In merging clusters down to the final four, it was possible to view the process matrices in each cluster as being located along a spectrum, with a core of more similar matrices, and branching out from this core a number of degraded or a bit less-similar matrices indicating the transitions from one cluster to the next. By merging down to four from the original eight typological clusters, the transitions are much more fluid and dynamic. One public library project from each of the four clusters was chosen to be case studies for further study in Phase 2.

In the end, the final selection of number of clusters is dependent upon one's interpretation (Norušis, 2012). While SPSS' cluster analysis procedures objectively

merged and formed the clusters, it is up to the researcher to interpret what is appropriate in terms of the results. While cluster analysis was able to create boundaries around similar processes, it was still necessary to interpret the data in order to determine if those boundaries were appropriate or not.

The results and subsequent discussion of the multidimensional scaling and cluster analysis procedures may be found in Chapter 4. As indicated in the overall research design, this analysis also directly supports the selection of the four cases further investigated in Phase 2. The methodology for the second phase of this research follows in Chapter 5.

Chapter 4

TYPLOGIES OF PUBLIC PARTICIPATION: PLANNING AND DESIGN PROCESSES OF RECENTLY BUILT U.S. PUBLIC LIBRARIES

4.1 Multidimensional scaling results

The results of the two-dimensional mapping of each public library's planning and design process as developed using multidimensional scaling (MDS) in Section 3.2.4 of Chapter 3 are shown in Figure 4.1. This map is a visual representation of the plotting of each matrix of techniques and phases making up each public library's planning and design process. While the map provided a simple, visual representation, it was further enhanced to make it more suitable for further analysis (see Figure 4.2).

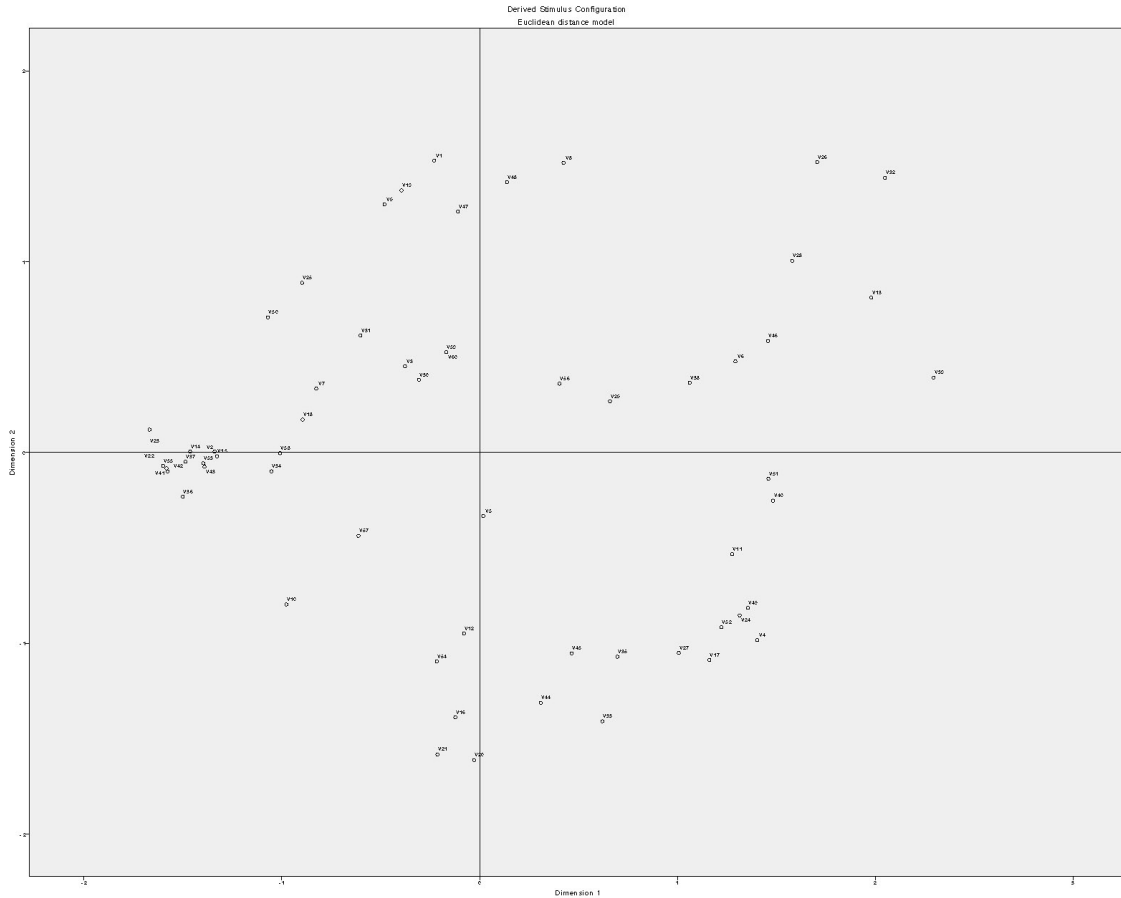


Figure 4.1: Sixty public library process matrices mapped with the use of multidimensional scaling (stress = .00000, RSQ = 1.00000).

To further enhance the map, the process matrices developed using the computer application Excel (see Section 3.2.3) were overlaid on the original map. This was accomplished using the computer application, Adobe Photoshop, to make the map more visually effective for understanding the individual survey responses (each process matrix) in relation to each other. This enhanced map can be viewed in Figure 4.2. While the original map in Figure 4.1 provided a simple and broad view of how much similarity and dissimilarity exists between process variables, indicated as a point, the enhanced map in Figure 4.2 provided further usefulness for analyzing the data due to the added layer of visual information.

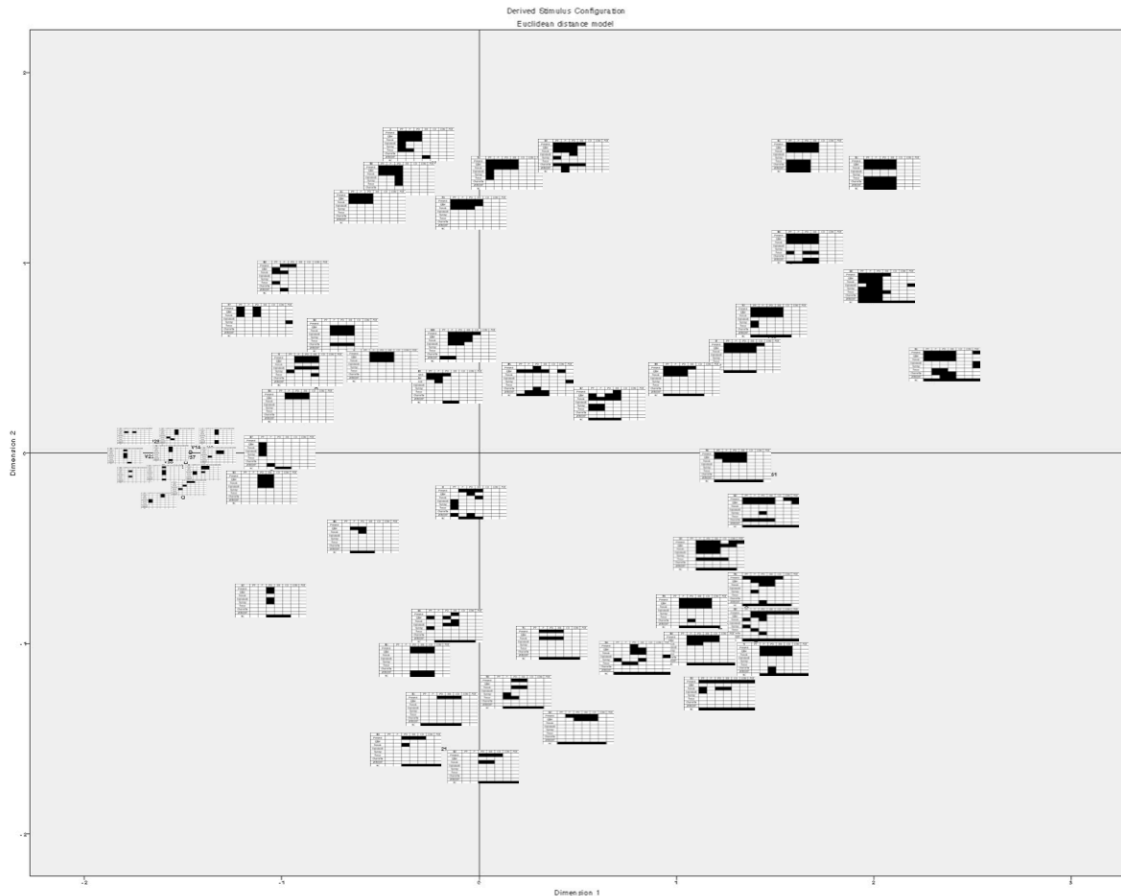


Figure 4.2: Sixty public library process matrices overlaid on the mapped points developed through multidimensional scaling.

4.2 Multidimensional scaling discussion

With the enhanced map, it is possible to pick up on the underlying structure of the process matrices presented in Figure 4.2. A simple way of ‘reading’ the map can be accomplished through a clock analogy. Using the crosshairs as a reference device, and following the lines out from the center, one can establish 12:00 at the top of the map, 3:00 at the right side, 6:00 at the bottom, and 9:00 at the left side.

Beginning at the 12:00 position (top of map), the matrices are primarily made up of large, single blocks of techniques and phases. These are referred to as *Single Solid Blocks*. Their primary trait is a solid block of techniques and phases at the top left of their

matrices. As the invisible and analogous clock hands move clockwise to the 1:00 and 2:00 positions, the single blocks transition to double blocks. These are referred to as *Double Solid Blocks*. As the hands move to 3:00, the lower, solid blocks begin to transition to horizontal strips, especially in the *building committee* technique throughout most phases. These are referred to as *Single Solid Blocks + Stripe*. As the invisible clock hands continue their clockwise journey towards 6:00, those single top blocks begin to break up, and as we reach 6:00, the matrices are now more horizontal stripe-like, and referred to as *Horizontal Stripes*. As the clock hands continue from 6:00 to 9:00, the horizontal stripes transition to, and are referred to, as *Vertical Stripes*. At the 9:00 position, the vertical stripes are primarily in one phase column of the matrices – *preliminary design*. These matrices appear smaller than the rest of the matrices on the map due to them having to be pasted in much tighter proximity because of the density of similar process matrices in that area. As we finally move from 9:00 back up to 12:00, those stripes begin to coalesce back into the original beginning forms of the *Single Solid Blocks*.

While the clock metaphor provides a simple way of describing the location of certain groups of patterns, another way of describing the logic behind the patterns is through transitioning. As these process matrices transition from one side of the map to the other, they pick up certain characteristics and drop others. This is not to say that ‘good’ traits are being gained and ‘bad’ traits dropped; there is no intelligence to this transition. As some stay true to the developmental line, they stay truer in form while others that stray above or below the trajectory tend to exhibit remnants of traits, which begin to blend between adjacent patterns.

Sources discussing multidimensional scaling mention that the axes don't really mean anything; they are arbitrary (Wilkinson, 1996). The axes can actually be rotated without affecting the plotted data. In this particular mapping, the matrices seem to actually transition along diagonal lines as opposed to the perpendicular lines presented with the original mapping in Figure 4.1. To demonstrate this rotation, additional axis lines have been added to better reflect these transitioning patterns (see Figure 4.3).

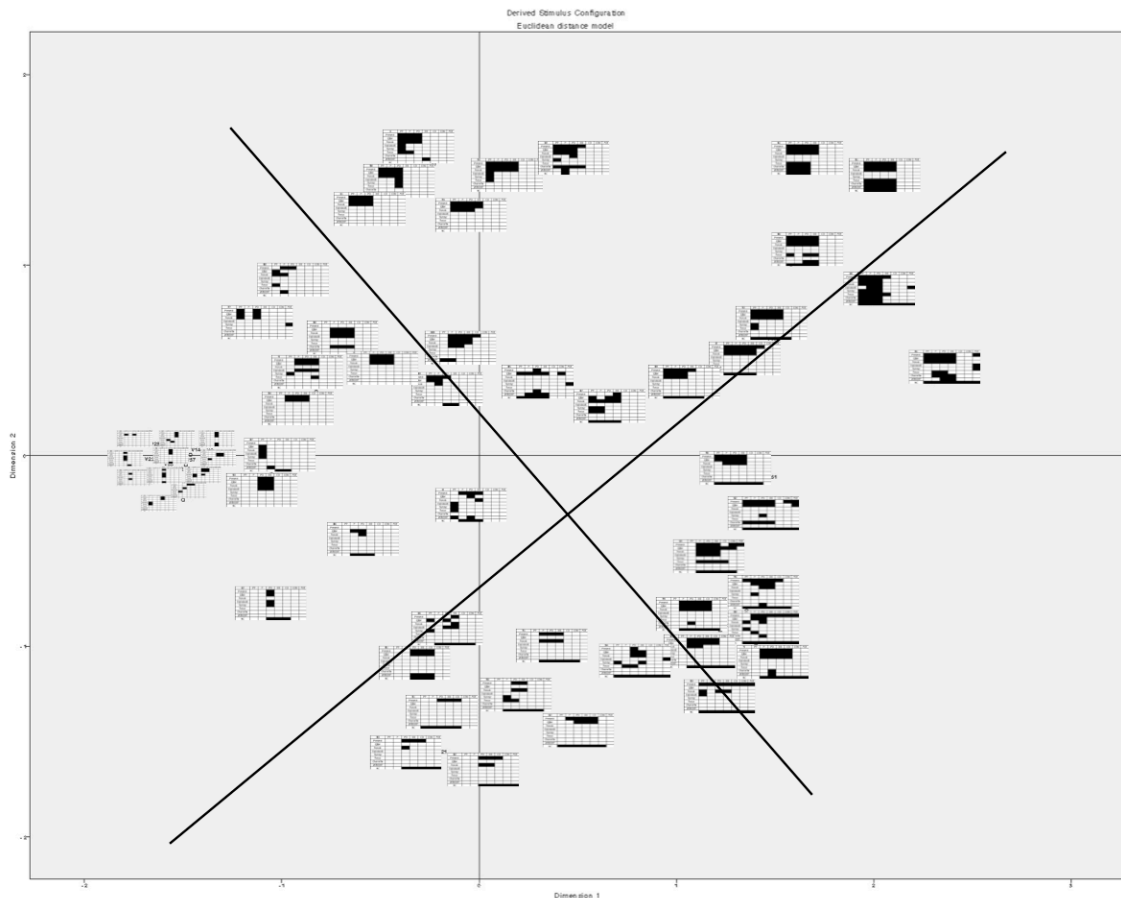


Figure 4.3: Rotated axes demonstrating lines of transition for process matrices.

Examination of the mapped matrices (see Figure 4.2) reveals several prominent patterns:

1. The top-left quadrant of the map is made up primarily of *Single Solid Blocks* without the use of building committees.

2. The top portion of the bottom-left quadrant of the map is primarily made up of *Vertical Stripes*, generally meaning a few techniques within one major project phase.
3. The *building committee* technique is present in matrices from 1:00 to 8:00.
4. Moving from the left side to the right side of the map increases the number of phases that public participation occurred.
5. On the right 3/4-side of the map, above the line, the matrices are primarily *Single Solid Block + Stripe*, and below the line they become *Single Block + Multiple Stripes* or at least chunks of stripes.
6. The top-right quadrant of the map contains matrices exhibiting both many techniques and phases; they are quite dense.
7. Of interest is the seemingly lone matrix floating near the center of the crosshairs of the map. It is truly a hybrid of the many different matrix forms in that it exhibits characteristics of both *Vertical Stripes* and *Horizontal Stripes* as well as the remnants of the *Top* and *Bottom Solid Blocks*.

As discussed in Chapter 3, while it was possible to perceive some patterns and possible clusters of matrices, it was too difficult to delineate the cluster boundaries with any precision. To further develop the typological framework, it was necessary to define the actual cluster boundaries. Another component of the SPSS statistics suite, Cluster Analysis, was used to precisely determine the boundaries of the clusters.

4.3 Cluster analysis results

Towards a typological framework

Having performed the cluster analysis as described in Section 3.2.5 of Chapter 3, the first round of analysis resulted in eight clusters as displayed in Figure 4.4. As discussed in the methodology chapter, the eight clusters are a result of merging twenty original clusters down until going any further would diminish the integrity of the clusters.

It is in Figure 4.4 that some of the original, hypothesized groupings of patterns are indeed formed with additional ones having manifested with less perceptible boundaries. For example, moving clockwise from noon, it is possible to see clusters such as *Single Solid Blocks*, *Double Solid Blocks*, *Single Solid Blocks + Stripe*, and *Vertical Stripes*. If anything, it's the boundary lines at the almost touching matrices that make one think of how close they are, and how difficult it would be to rigorously set those lines without the aid of a computer program such as SPSS. While it would have been possible to draw some of the boundary lines without the use of the cluster analysis software, it was desirable to have a more precise method to develop this foundational phase.

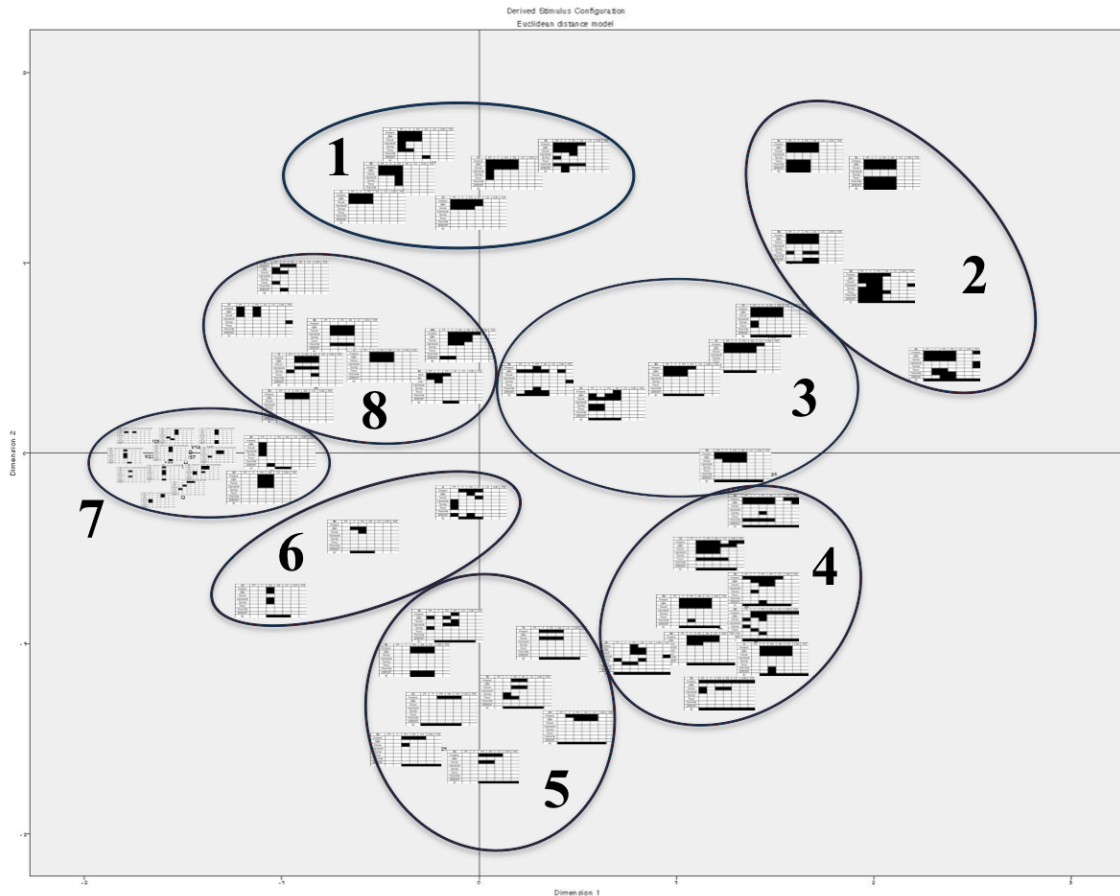


Figure 4.4: First round of eight clusters developed through cluster analysis.

Techniques and phases

This analysis is based on what is exhibited in the process matrices as submitted by the architects. In looking at overall processes, it wasn't feasible to review each actual activity cross the phases to know with certainty what had actually occurred in terms of participation. The suggestions of possible levels of participation are for discussion purposes only.

Cluster 1 is made up of the *Single Solid Block* processes. The matrices in this cluster tend to cover the first three to four phases: *pre-programming*, *programming*, *preliminary design*, and *design development*. They also tend to employ the first four techniques: *architect presentations*, *information sessions with Q&A*, *public forums*, and

comment cards. Except for one of the six project processes, they don't utilize *building committees*. These matrices suggest a very passive and hands-off process of public participation in their techniques. The phases suggest that most of the participation occurred at the front-end of the projects.

Cluster 2 is made up of *Double Solid Block* processes. Like Cluster 1, they tend to cover the first four phases, but also include an additional block of techniques in the bottom half of the matrix. Most of these matrices don't include the techniques of *comment cards* and *surveys*, thus giving them the appearance of two separate blocks. The *building committee* is present in all five of the processes. With the large amount of techniques and phases covered, these processes suggest very participative processes including both passive and active public participation.

Cluster 3 is made up of *Single Solid Block with Stripe* processes. For the most part these matrices don't include many techniques. They are very similar to Cluster 1, but with the addition of the *building committee* technique. The left side of cluster starts to transition off to stripes centered around preliminary design. Like Cluster 1, these matrices suggest a passive, hands-off public participation process, but may be improved with having the addition of the *building committee* technique.

Cluster 4 is made up of *Single Solid Block with Stripe and Bits* processes. Few techniques, many phases. Very long-term, many phase processes and many techniques. Due to the longitudinal aspect of these techniques across phases, these processes suggest improved processes of including the public with multiple options for engagement.

Cluster 5 is made up of *Horizontal Stripes* processes, which all exhibit the *building committee* technique. Seems to be centered around the first three techniques. In

terms of phases, it begins to stray from *pre-programming* and *programming*; starting with *preliminary design*. Some phases shift into *construction documents*. Similar to Cluster 4, these processes exhibit less amounts of time in engagement.

Cluster 6 is made up of *Transitional Stripe* processes. These are three very unique process matrices. All building committee. All centered around *preliminary design*. They are very transitional in form moving from few phase/few techniques to many techniques/many phases.

Cluster 7 is made up of a majority of *Vertical Stripe* processes. The majority tends to cover one phase, *preliminary design*, with a few covering two phases. They all tend to employ *architect presentations*, but also cover a range of techniques. Only one of the processes includes the *building committee* technique. This collection of matrices suggest processes with few techniques over one phase. This suggests that the processes were not very participatory, though can't tell from matrix alone.

Cluster 8 is made up of *Stripes to Blocks* process matrices very much in transition between Clusters 1 and 7. For the most part, their blocks aren't as solid as Cluster 1, and they have a couple of processes with *building committees* due to the proximity to Cluster 3. The process matrices tend to cover the *programming* to *design development* phases except for those few that are at the left side of the cluster and transitioning to the *Single Solid Block* processes that begin with the *pre-programming* phase. These matrices are made up of a few techniques over a few phases. These forms suggest the least amount of participation, though without further detail into the actual processes, that can't be confirmed.

Intent

Intent of techniques was originally planned to play a role in the process matrices, but was dropped due to causing too much complexity. The following considered if an analysis of intent, separate from that of the cluster analysis, revealed any useful patterns.

Table 4.1 provides a summary of totals regarding the intent of the individual technique/phase pairings within each of the 60 library process matrices grouped in the eight clusters.

	CLUSTERS								
	1	2	3	4	5	6	7	8	TOTAL
PROCESSES	06	05	06	09	08	03	14	09	60
Intent Types									
<i>Inform</i>	25	36	25	56	28	06	15	20	211
<i>Consult</i>	48	68	40	74	25	15	45	46	361
<i>Decide</i>	06	31	34	45	34	05	05	22	182
TOTAL	79	135	99	175	87	26	65	88	754

Table 4.1: Totals for processes and types of intent per 8 typological clusters.

Table 4.1 shows how Clusters 2, 4, 6, and 8 are similar to the total ratio of the intent types; a 2:1 ratio between *consult* and *inform/decide*. Clusters 1 and 7 are closer to each other in terms of the intent type of *inform* being much higher than *decide*. Clusters 3 and 5 are closer to each other in terms of the intent type of *decide* being somewhat higher than *inform*. Cluster 5 is the only group to have its intent type of *consult* be less than one of its other intent types; in Cluster 5, *consult* is actually less than both *inform* and *decide*. While direct comparisons can't be made due to varying numbers of both processes represented in each cluster as well as differing amounts of techniques used, it is an interesting breakdown of the intent of the public participatory processes, which will be revisited in the second phase, case study research.

4.4 Cluster analysis discussion

From a strictly typological perspective, the eight clusters displayed in Figure 4.4 represent the typological framework for the different planning and design processes for the pool of 60 recently built public libraries. While there appear to be some outlier-type process matrices contained in some of the clusters, similar to the idea of ‘remnants’ introduced in Section 4.2, the matrices are typically contained in a well-defined spectrum.

Towards a selection of cases

As discussed in Chapter 3, in addition to developing a typological framework for the pool of 60 public library planning and design processes, the secondary aspect of this phase was to aid in choosing cases for further study. While having decided that eight clusters felt appropriate for the overall typological framework, and looking to visit one case out of each cluster, eight potential cases seemed too many to choose from and visit. Returning to the cluster analysis software, the original eight clusters were further merged down to a point where there was still continuity amongst the matrices within the clusters. The final number ended up being four clusters as displayed in Figure 4.5. From those four clusters, cases were be selected for further in-depth investigation in Phase 2.

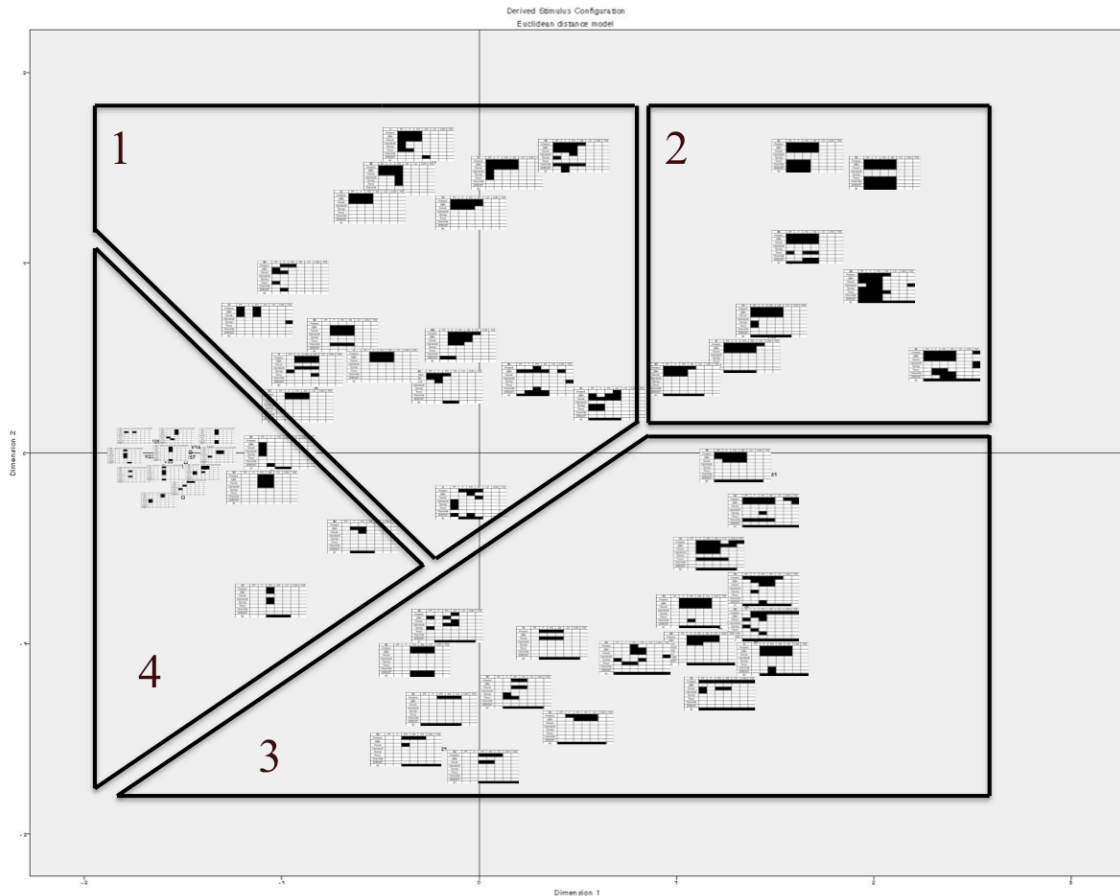


Figure 4.5: Second, and final, round of four clusters developed through further cluster analysis and interpretation.

Techniques and phases

The new Cluster 1 combined Clusters 1, 8, part of 3, and the hybrid in the center from cluster 6. This cluster exhibits almost no building committees. It also exhibits a lot of solid blocks mostly comprising *architect presentations* and *Q+A sessions*.

The new Cluster 2 combined Cluster 2 and half of Cluster 3. Its matrices all exhibit the *building committee* technique. It has the Double Solid Blocks, which suggests it would have the most participatory processes.

The new Cluster 3 combined all of Clusters 4 and 5, and the bottom matrix out of Cluster 3. Its matrices all exhibit the *building committee* technique.

The new Cluster 4 combined all of Cluster 7 and most of Cluster 6. It is comprised mainly of *Vertical Stripes*. Only a couple of the matrices indicate the use of the *building committee* technique. Most the matrices indicate the use of a few techniques across one or two phases. This cluster suggest the least amount of participation.

4.5 Phase 1 methods rationale

As outlined in Chapter 3, the decision to develop a typological framework of the library project processes had two intended purposes. The first intention, in meeting the first objective of the research, was to broadly understand how, when, and why architects used these processes. The survey showed how much participation was being done, and answered the questions of what types, when during a project, and why they were used. The use of multidimensional scaling was then able to display how those processes related to each other in a way that was not possible without computer assistance. In addition, cluster analysis could precisely divide these processes into categories based on the similarity of their respective technique and phase variables. The pairing of multidimensional scaling and cluster analysis provided a recognized method for mapping and sorting cases. These methods of typological analysis assisted in discovering relationships between the many various library project processes, and meeting the first research objective focused on categorizing processes for recently built, public library projects across the U.S.

The second intention was to aid in developing a more precise way to select cases from over 60 possible choices for more in-depth investigation in the second phase of this research. SPSS, and its multidimensional scaling and cluster analysis components, assisted in screening cases based on this first-phase exploratory research. The precision

of cluster analysis allowed for the creation of cluster boundaries as opposed to relying on human perception and possible bias. The typological framework, developed through multidimensional scaling and cluster analysis, established clusters to identify different categories of processes. Instead of creating a subjective sampling logic for the development of case studies, these analytical methods led to theoretical replication logic for the potential case studies in Phase 2 (Yin, 2014).

Chapter 5

PHASE 2 METHODOLOGY

5.1 Phase 2 – Explanatory Case Studies

Researching participatory processes is a challenging task since such processes involve multiple actors working together to create a single outcome. Not only have there traditionally been differing views on a variety of issues between design professionals and the public participants in a participatory design process, but also inherent differences between each of the participants as individuals. Coupled with the various processes that architects developed in terms of participation, we are left with a wide spectrum of possibilities to cover. As Reich et al (1996, p. 166) stated, “recording previous participatory situations - especially, their rationale and outcomes - is a critical source for advancing the understanding and practice of participation.” Reviewing the processes of “participatory situations” between architects and lay participants reveals the ‘messy’ interactions of people necessitating a research design that can handle such. As Yin (2014) has stated, the case study method is appropriate for its ability to shed light on such “complex social phenomena” (p. 4).

To move beyond the debate of whether public participation in architecture is good or bad, and instead focus on what actually occurs in such processes, the use of case study

research develops more depth of understanding than that of breadth. It is the case study, which Francis (1999, p. 9) defined as “a well-documented and systematic examination of the process, decision-making and outcomes of a project that is undertaken for the purpose of informing future practice, policy, theory and/or education,” which will support this inquiry into public participation in the design of public projects.

This research has investigated the complex processes of interactions and decision-making activities by communities of individuals in the planning and design of their public. Such research is a task of making explicit the implicit, and uncovering what is usually not witnessed outside the process, nor adequately reported. This research attempted to answer the questions: how are various techniques of public participation utilized in the planning and design of today’s buildings?; when are these techniques being utilized amongst the many phases of an architecture project?; how do these various types of processes impact the physical and cultural outcomes of public library projects?; and what guidance can this provide for the design of public libraries as well as other building types? As quoted in Yin (2014, p. 15), Schramm (1971) has noted, “the essence of a case study, the central tendency among all types of case study, is that it tries to illuminate a *decision or set of decisions* [emphasis added]: why they were taken, how they were implemented, and with what result.” It is the process of public participation, a process of participatory decision-making, which is being scrutinized in this research.

5.1.1 Public libraries as case studies

As discussed in Chapters 1 and 2, the selection of public libraries as the vehicle to investigate public participation arose from the public library’s prominent and essential role in the public realm. While other building types have been studied in terms of public

participation, public libraries occupy a unique place in terms of the public domain. The closest buildings types to public libraries perhaps being those of city halls or public schools. Academic libraries were not included due to a desire to focus on an open public, community-based building as opposed to the type of closed or specialized community one would find in a university setting.

Focusing then, on a more open-community model such as the public library, should allow for greater possibilities of generalization. As opposed to a closed-community model supported by building types such as housing and offices, what is learned from participation with the general public should be more readily transferable to other situations. And with the role of the library transitioning to one of more community-focused, it will have a large impact on both the physical building as well as the culture of the library organization as well as library community.

5.2 Case Selection

Through the multidimensional scaling and cluster analysis methods of Phase 1, categories of different processes were discovered and further developed. A representative process from each cluster was selected as a case to be further studied in this second phase of research. By selecting processes made up of different configurations of techniques and phases, and predicting contrasting results due to such differing types of processes, the case study research design was one of theoretical replication (Yin, 2014). The impact of public participation through the four different types of processes on the outcomes was investigated.

After the pool of 60 recently built public libraries was narrowed down to four clusters in the first phase, a number of elements were used as a set of criteria for final

case selection. The cluster analysis developed the four categories of library planning and design processes to select from, and case selection from those categories would be based on specific criteria regarding library characteristics. The following criteria guided the selection of the four public libraries to be used as the case studies under investigation. They are presented in the order of consideration. Descriptions for each of the four public library cases may be found in Chapters 6-9.

5.2.1 Selection criteria

To select the four cases, one each from the four clusters identified in Chapter 4, selection criteria was developed across three variable types for which to narrow the pool of 60 possible processes across the four typologies (see Table 5.1). The first pass narrowed the pool of cases by looking at threshold variables. These variables had to be met in order to be considered a case. For example, one of the six criteria was ‘opening dates’ which meant in order for a library to be considered, it had to have opened within a specific set range of dates established in Chapter 3. The next pass further narrowed the possible cases by looking at distributional variables. The single criteria for this variable was to develop a broad range of locations. While the geographical distribution of the libraries across the United States was important, it was not considered determinative due to the relative flexibility of always being able to find alternative locations. The third, and final, pass led to the final selection of the cases as only a small set of possible cases could meet the determinative criteria. As part of the case selection process, determinative variables were selected to create pairings of both theoretical and literal replication (Yin, 2009) as well as intrinsic (Stake, 1995) and instrumental (Yin, 2009). The analysis of such can be found in Chapter 10.

Threshold	Distributional	Determinative
1. Surveys <ul style="list-style-type: none"> • Received from architect and library 	1. Geographical location <ul style="list-style-type: none"> • Range of locations 	1. Process typologies <ul style="list-style-type: none"> • Previous chapter analysis
2. Opening dates <ul style="list-style-type: none"> • Within range 		2. Mains versus Branches <ul style="list-style-type: none"> • Library types
3. Building size <ul style="list-style-type: none"> • Within range 		3. Intrinsic story <ul style="list-style-type: none"> • Value of unique story
4. Access <ul style="list-style-type: none"> • Likelihood of gaining access 		
5. Intent <ul style="list-style-type: none"> • Consultative processes 		
6. Architectural merits <ul style="list-style-type: none"> • Comparability 		

Table 5.1: Case selection criteria per variable type.

The case selection criteria for each of the variable types is described in the following paragraphs.

Threshold Variables

1) Library/Architect Surveys. It was decided to focus on library projects where both the responding library and architect indicated that there was public participation

during the process. This technique removed some issues of doubt from the selection. While it would have also been interesting to collect the public's perception of whether there was indeed public participation, at that beginning stage, it would not have been feasible. It also made sure that projects that were selected were, at least superficially, on the same page in terms of the public being involved or not. While two of the selected case study libraries did not originally complete the survey, their architects did, and follow up responses with the libraries were confirmed via telephone.

2) Opening Dates. This research looked at libraries that had their grand openings between July 1, 2009 – June 30, 2012. To better gain access to both people and project materials, it was decided, if possible, to focus on newer library projects than older. This decision was made to help overcome the temporal limitation. Where possible, newer projects received priority in selection over others. Over the range of library opening dates, many more older libraries existed than newer libraries (see Table 3.1). For the final four cases, this led to the selection of one library that opened in 2011, two that opened in 2010, and one that opened in 2009.

3) Building Size. The average building size for each of the specific four clusters identified in Chapter 4 was 22,000 ft² (Cluster #1), 25,000 ft² (Cluster #2), 35,000 ft² (Cluster #3), and 24,000 ft² (Cluster #4). For this research to be useful to most libraries it was decided to avoid smaller and larger library projects in preference to more medium-sized libraries; minimum of 10,000 ft² to a maximum of 50,000 ft². In the final selection of the four cases, this led to four different, but close enough, square footages ranging from 14,000 ft² to 38,000 ft². This range also reflects the differences in sizes due to both main and branch libraries being selected.

4) Access. A major element of selecting cases was the possibility of gaining access to the actual library. It was also necessary to develop and maintain relationships with various actors in order to be able to interview and survey library staff, patrons, architects, and others (Feldman, Bell, & Berger, 2003). Finally, it was essential to have access to materials from each of the cases. While many excellent libraries were deemed appropriate as cases, many times a lack of communication, availability, and lack of interest on the part of library administration or architects prevented their selection as cases.

5) Intent. Underlying the techniques and phases for each of the participatory process matrices is the intent of each technique/phase pairing. For the 60 public libraries utilizing some form of patron participation and fully completing the survey, the overwhelming intent of the various techniques during most phases of the projects was that of *Consult*; patrons were asked for input, which would be acted upon or not by those with decision-making power. This was the middle ground between the choices of *Inform* (patrons are simply informed as to what is going to happen), and *Decide* (patrons have actual decision-making powers). In order to present cases representative of this middle ground of intent, public libraries exhibiting a majority of *Consult* (yellow shaded cells in the matrices) were selected.

6) Architectural Merits. This research is directly aimed at an audience of professional architects, and therefore was very mindful as to the perception of architectural quality regarding the selected public libraries. As this research shows, public participation and architecture can be a contentious relationship. Public libraries of architectural merit were selected so as to mitigate misdirected arguments that cases were

not architecturally significant enough, and therefore must have involved the public more. In the final selection of the four cases, all of the libraries had been celebrated in architectural press, library press, and/or local media. In selecting the four cases, the architectural merits criterion was a determinative variable used for comparability.

Distributional variable

1) Geographic Location. To support a broad, exploratory investigation of libraries, it was decided to focus on libraries across the country. Just prior to undertaking this research, the states of Washington, California, Texas, and Washington, D.C. had completed or were in the midst of long-term, system-wide, library-building campaigns, providing a large number of candidates for study. In the final selection of the four cases, a good range of areas was achieved in choices from California, Texas, Alabama, and Washington, D.C. If it had been deemed possible in this research to visit more cases, an additional North and Midwest selection would have also been desirable.

Determinative variables

1) Process Typologies. One case was selected from each of the four clusters based on their process matrices of techniques and phases. The matrices, representing the 60 unique processes of public participation, hold important information manifested in a block of sorted variables held together by their respective processes. Each matrix is defined by both quantitative and qualitative differentiations regarding how much interaction occurred and the configuration of such.

2) Mains versus Branches. While differing categories of libraries exist, it was decided to focus on the two primary types that the public is most familiar – main and branch libraries. Making this selection challenging is the non-standardization of sizes.

For example, a main library may actually be smaller than a branch and/or other libraries. Also, some library systems are comprised of one library while others have a main and many branches. The selection also shied away from the main libraries in large systems as they are much different than other library examples.

In the final selection of the four cases, two main libraries from single-library systems and two branch libraries from multi-library systems were chosen. This research was comprised of two each of the primary types, mains and branches. This led to theoretical replication of main library cases compared to branch library cases, and nested within each of the two primary library types are two literal replications; two mains and two branches compared within each type (main or branch) and across types (mains versus branches). The mains/branches criterion was a determinative variable used to select instrumental cases for learning about an issue across cases (Yin, 2003).

In the final selection of cases, two libraries were selected in an urban context and two in a suburban context. For all practical purposes, the urban/suburban context mapped with the main and branches. Mains and branches were conflated with urban and suburban selection. Due to the majority of large, main libraries located in urban contexts being the main library for large systems, the decision was made to focus on main libraries in suburban settings and branch libraries in urban settings. This criterion was considered part of the Mains versus Branches criteria. It is a corresponding variable, but considered secondary in this research.

3) Intrinsic Story. A final element of case selection was personal judgment. With the original screening criteria and a preliminary review of the remaining libraries it was possible to identify cases more interesting than others. In the final selection of cases, the

four chosen libraries exhibited interesting socio-cultural contexts that they were built in, and would provide practical, theoretical, and pragmatic implications for further investigation and dissemination. The intrinsic story criterion was a determinative variable used to select intrinsic cases for learning from unique situations (Stake, 1995).

5.2.2 Final selection of cases

Through the use of the case selection criteria from the previous section, four cases were selected from the previously developed clusters (see Table 5.1) The four public libraries selected for the Phase 2 case study research were the Vestavia Hills Public Library (Vestavia Hills, AL); Patrick Heath Public Library (Boerne, TX); Silver Lake Branch Library (Los Angeles, CA); and the Watha T. Daniel/Shaw Neighborhood Library (Washington, D.C.). A summary of the characteristics from the four public libraries cases can be found in Table 5.2.

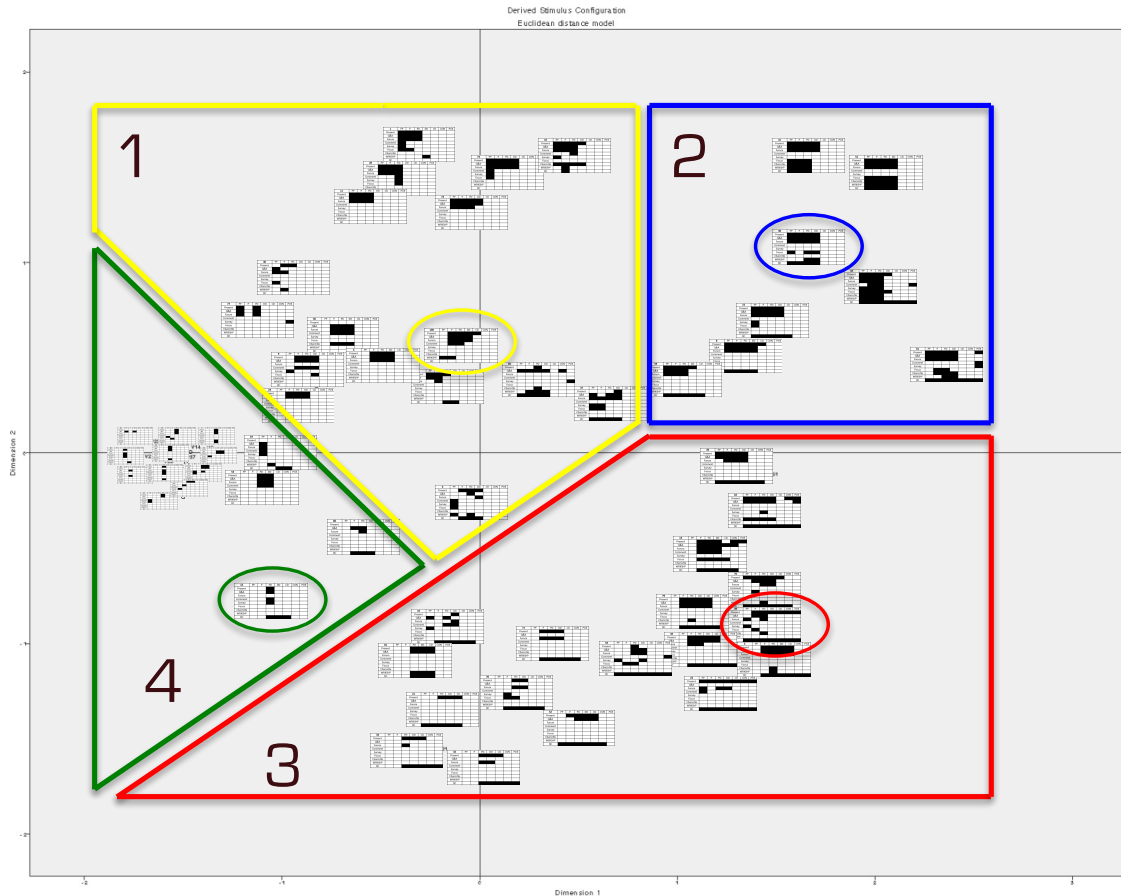


Figure 5.1: Map of final merged clusters with one case selected from each of the four clusters.

The Vestavia Hills Public Library (VHPL) and the Patrick Heath Public Library (PHPL) are both main libraries in their own single-library systems within small suburban cities. The Silver Lake Branch Library (SLBL) and the Watha T. Daniel/Shaw Neighborhood Library (SHAW) are both branch libraries in two of the largest public library systems in the United States. The intrinsic stories for each of the cases are presented in the case chapters (see Chapters 6-9).

	VHPL	PHPL	SLBL	SHAW
Geographic location	Vestavia Hills, Alabama	Boerne, Texas	Los Angeles, California	Washington, D.C.
Nearest metropolitan area	Birmingham, AL	San Antonio, TX	Los Angeles, California	Washington, D.C.
Urban form	Suburban	Suburban	Urban	Urban
Library type	Main	Main	Branch	Branch
Broke ground	05/17/2009	05/03/2010	09/29/2007	12/09/2008
Grand opening	12/12/2010	05/17/2011	11/16/2009	08/02/2010
Gross SQFT	38,000	30,000	13,760	23,000
Pop served	34,000	33,000	33,000	25,000
Project cost	\$12,804,000	\$6,742,960	\$16,770,000	\$15,005,203
Const. cost	\$9,603,000	\$5,642,474	\$12,600,000	\$10,677,852
LEED cert.	Gold	Gold	Platinum	Gold

Table 5.2: Representative characteristics of the four selected public library cases.

5.3 Case study tactics

For each of the four case study libraries, four primary types of tactics were employed in developing a holistic understanding of each planning and design process: a *review of materials* generated from and about each specific project; *site visits* to each of the four public libraries; *interviews* with architects, library staff, and other major actors involved with each project; and *surveys* of patrons and the general public. Representative of the characteristics of case study research, these four tactics were employed to garner multiple sources of evidence to build a thick description of the participatory processes for each case (Groat & Wang, 2013). Each of the four primary tactics is described further in the following sections.

5.3.1 Review of materials

The initial step, and lasting throughout, towards developing a holistic understanding of each case study library project was reviewing as many and varied materials as possible pertaining to each library's process. This involved not only the physical building planning and design process, but it was also imperative to understand the overarching history and socio-cultural context of each library and community; what

led to a call for a new library building, how it had developed, and where the library community envisioned itself in the future after the construction and occupation of a new building.

Public participation usually produces a wide spectrum of materials. Much like a ‘paper trail,’ a large amount of materials is usually generated from such a lengthy and involved process. A review of these materials for each project allowed for a broad view of the process, providing an entry point for each case study, which was then further informed by perceptions of the architects, library staff, and public.

Material types that were reviewed included meeting announcements, emails, sketches, drawings, models, briefs, reports, lists, memos, meeting minutes, websites, flyers, news articles, professional press, PowerPoint presentations, and organizational documents. The materials came from many sources such as architecture firms and consultants, library administration and staff, library boards and groups, local and various forms of government, neighborhood, trade, and political groups.

The review of these materials from each library project’s process provided information regarding the amounts and types of participation. Such materials provided evidence for what happened throughout a process much like snapshots taken at certain points during the collaborative efforts. Briefs detail goals, wants, and needs of residents while lists detail points of contention and consensus. Sketches showed the evolution of designs, and flyers provide a view as to how the process was advertised to prospective participants. Newspaper articles, especially online-searchable editions, were very useful in finding dates of events and meetings. The *Boerne Star*, for example, had an online archive that proved very useful for finding dates and providing different viewpoints on

the library project such as articles written by library staff explaining the necessity for a new library as well as letters to the editor from citizens that were against additional funding for a new library.

A limitation of this tactic stemmed from its impersonal nature; the materials represented a single moment in time, and may have been subject to biases. This limitation was overcome by discussing them in the interviews. While these materials generally provided an impersonal account of what took place, they were helpful as prompts and reminders in discussions with those involved with each project. An issue arose due to a lack of materials having been archived or made available by those who controlled them. Some issues did arise due to length of time from early planning to execution in that some web materials had been pulled down from sites, and not archived. Some documents were not made available from architect offices, especially due to people changing jobs, and also from library systems. Two of the four architecture firms had major upheavals in personnel; one went bankrupt in the middle of the process. Varying levels of support through materials were given. Some architecture firms were unable or unwilling to share documents while others were completely forthcoming. OCO Architects, the firm that designed the Patrick Heath Public Library in Boerne, TX, generously provided 45 CD-ROMS of material including a full index of the contents for each disc.

5.3.2 Site visits

The greatest strength of this essential tactic was visiting each case study site and experiencing the project in-situ. It was enlightening to observe, first hand, the interconnections between elements such as the site, building, organizational community, users, neighborhood, and greater community. Visiting the libraries after they had been

open to the public for three years on average provided for observations of buildings that had been ‘lived-in.’ It was possible to witness how people had used and were currently using the building. There was evidence of what had worked or hadn’t; what had been changed in an ad-hoc fashion or formal renovation. It was also possible to observe the overall levels of upkeep and maintenance of the facilities both inside and out.

Site visits provided a familiarity with the library and surrounding area. At each library, a tour was taken with the library director or branch manager, staff were interviewed, observations were conducted, and an understanding of ‘normal’ day-to-day operations was developed. It was possible to observe how library staff and the public used and interacted with spaces, and how those spaces impacted their interactions. Through observation it was possible to contemplate, and perceive first-hand, many important elements of the library designs such as adjacencies, public vs. private, efficient and non-efficient space use, noise, spatial hierarchy, temperature, use groups and general demographics, ownership/territoriality, experience LEED elements, and observe connections between design goals and outcomes such as service and wayfinding.

To aid in the observation of people/people and people/building interactions, video recordings of the building and grounds were captured to aid in recall after returning from each library case visit. By conducting and documenting self-observations of the case study projects, their surrounding contexts, and their larger communities, it was possible to more effectively frame questions for the different actors. Information relevant to outcomes, both physical and cultural, was able to be uncovered through the site visits. The site visits and respective observations helped to triangulate and further develop thickness regarding the full account of each case’s process.

Site visits took place over a six-month period; the first site visit occurred in November 2013, and the last occurred in May 2014. Most library visits involved flying in on a Tuesday evening, being at the library or meeting with architects and others Wednesday through Friday, and flying out Friday evening. The exception was Washington, D.C., which entailed arriving on a Monday and departing on Friday. This extra time was allotted due to the amount of issues that arose during the project, which was found through a preliminary review of materials.

A limitation of this tactic was the limited aspect of the one-time visit due to distance, expense, and time. To witness a public library in action once provides only the briefest of glimpses into its actual working. If one visits during the summer, one might see a lot of different activity such as a Summer Reading Programs held at many libraries. If during the winter, there will be a different feeling due to students working on school projects and homework.

While this temporal limitation may exist, it does not take away from the necessity of such a visit nor the benefit of the data collected. One cannot truly understand a building or its context (physical or cultural) from Google Maps alone. Even with Google Street View, which allows one to take a virtual tour of both outside and inside the Vestavia Hills Public Library in Vestavia Hills, AL, it is impossible to understand that place without seeing it through the dynamic interactions of staff and patrons, let alone its greater context.

5.3.3 Interviews

Interviews provided an in-depth understanding of specific actor's perceptions regarding the planning and design process for each of the library cases. Stories, details,

and materials were provided during these interactions that were not possible to capture in standard surveys. Two types of interviews were employed in this study. The first was the in-person interview, which typically consisted of one-on-one interviews with library staff, library administration, and the lead architects for each public library case. As will be discussed, due to time constraints, the second type, online questionnaires, were used to solicit the same types of information from actors that could not be met with during site visits. The same questions were asked, and participants were contacted for follow up, making these questionnaires more like asynchronous interviews, which is why they are listed under interviews as opposed to surveys.

In-person interviews

Architects, library administration, and staff involved with the process were interviewed individually to provide an understanding of what occurred behind-the-scenes not only during the process, but prior to the planning and design process. The number and type of interviewees is presented in Table 5.3. In addition to professional staff, key participant library users were interviewed if they had a unique role that led to a certain perspective about their experiences with the process or building. For the most part, actors in the process were interviewed separately to help them feel more comfortable expressing their individual thoughts and feelings. This also helped to make clear differences in perception. For example, while an architect might have thought they had understood a library community-based value, a library staff member might share that the architect didn't really understand what the staff or users were attempting to express. Uncovering such instances allowed for understanding where accounts of the process converged or

diverged. It was useful to have the reviewed materials at hand so people could use them to discuss and/or clarify their statements.

<i>In-Person Interviews</i>	VHPL	PHPL	SLBL	SHAW
Library Staff	5	14	4	5
Library Administration	8	4	1	3
Architects	2	1	1	2

Table 5.3: Number of in-person interviews completed per case study library.

As many stakeholders as possible were interviewed at each library including library directors and managers, administration, staff, maintenance, security personnel, architects, elected officials, and members of volunteer and appointed committees. By interviewing as many people as possible, a stronger and more coherent picture of what happened was developed. A personal voice recorder was used for note taking and recalling details of conversations years later. Library staff, patrons, and public participant interviewees were told their comments would be kept anonymous in order to mitigate possible worries over staff or public retaliation; major players such as architects, library directors, and assistant directors were told they would be quoted.

The in-person interviews provided depth in the understanding of each library and its planning and design process. Through these open-ended interviews, deeper information relevant to all of the research questions was attained, especially in regards to the level of impact that participation played on the physical building and each library’s mission. In conjunction with the materials generated from each planning and design process, the interviews allowed for a more informed understanding of what actually took place during the development of these case study library projects.

A limitation that arose from this tactic was people’s inability to sometimes articulate their thoughts on a specific matter or not wanting to appear ignorant about architecture. Many times, library staff, and even library directors, stated they didn’t know

anything about architecture so they wouldn't be useful in an interview. These were usually the most informative interviews.

Since this study occurred some years after the actual processes, it was also a problem for some participants to recall exactly what happened. This was true even for the architects in recalling details of the processes. It was helpful when there were multiple architects involved in order to cross-check their recollections. Many times, one architect would even suggest asking their colleague at the time for further detail.

It was also possible that some bias existed regarding each individual's perception of events. This was especially true for the two branch library cases. The branch libraries have less staff, are cross-trained for different duties in the library, and are expected to cover different areas when needed. This made it more difficult to interview branch staff who were less willing to be interviewed. While they are indeed busy, with less chance of someone covering for them than possible at the main libraries, it is speculated that they are less trusting and worried about issues with administration due to their potential responses. While the branch managers made efforts to tell staff they could meet with me, many refused, especially in SHAW. The opposite was true of the main libraries of VHPL and PHPL where staff was very enthusiastic about sharing their experiences and perceptions of the processes and outcomes.

Online questionnaires

With a limited amount of time for each case study site visit, it was impossible to meet with everyone integral to the project. This was especially true for those actors whose schedules were very tight such as library administration people in the larger library systems in Los Angeles and D.C. as well as many of the city and neighborhood

local officials. In order to reach out to those actors that were unfortunately missed during a site visit, a questionnaire was administered online through Survey Monkey. Due to the online questionnaire taking the place of an in-person interview, it asked many of the same questions as those used in the interviews. Open-ended questions allowed participants to respond however they chose; follow up via email and phone was done when needed.

<i>Online Questionnaires</i>	VHPL	PHPL	SLBL	SHAW
Library Administration	0	0	1	1
City Officials	1	6	0	0

Table 5.4: Number of online questionnaires completed per case study library.

As presented in Table 5.4, nine additional, major actors were further questioned due to the use of this tactic. Through this data collection instrument, multiple city officials were able to respond. These included a city council member acting as library liaison from Vestavia Hills, AL, and both the current and previous mayors of Boerne, TX. Also included were a community leader and project champion at the Silver Lake Branch Library as well as Ginnie Cooper, the now-retired Chief Librarian for the D.C. Public Library system at the time of the Watha T. Daniel/Shaw Neighborhood Library project.

5.3.4 Surveys

In the original proposal for this research, focus groups with patrons as well as building evaluation tours were to be employed. It was during the first library case site visit though, with no one showing up to take part in the advertised focus groups that the need for on-the-spot revisions to the methods occurred. At that time, it was decided to survey patrons and the general public.

Three types of surveys were used in this second phase of the research. The first two, online patron surveys and intercept surveys, were employed to uncover the

perceptions of patrons. The third, out-and-about surveys, was used to uncover the perceptions of the general public. Coupled with the interview tactic, which was employed to gain in-depth knowledge of specific actors, surveys were then used in an attempt to cover both greater numbers of respondents for a greater breadth of understanding.

Utilizing both tactics was a way to balance out the limitations of each.

Intercept surveys

Intercept surveys were used to capture perceptions of known library patrons at each of the case study libraries. The number of surveys completed is presented in Table 5.5. Intercept surveys are generally used by commercial entities such as stores and restaurants to gain quick feedback from customers about a product or store location. In this research, patrons were surveyed upon exiting each case library.

<i>Intercept Surveys</i>	VHPL	PHPL	SLBL	SHAW
Patrons	12	8	26	25

Table 5.5: Number of intercept surveys completed per case study library.

To employ this tactic, a random selection of every 4th person that appeared to be over the age of 18 was surveyed. If a potential respondent answered they did regularly use the library as a patron, they were then asked their age to insure their ability to participate. The focus of this survey was library patrons; suitable respondents were limited to library users. No identifying information was kept. Information was either collected indoors or outside depending on patron choice. The number of respondents can be found in Table 5.5.

Since the questions would be posed to library patrons, they were aimed at capturing perceptions regarding the physical building, culture, and if they were involved in it, the process. Each question attempted to capture a different facet of each respondent’s perception regarding the case study library. Responses were tallied

discretely in a small notebook; details of the conversations weren't recorded unless they provided a level of detail worth capturing.

Focusing on the users, both participant and non-participant, added to the telling of the events that occurred before, throughout, and after the process. Insight was gained into the perceptions of non-professionals regarding the planning and design process. Including non-participant users helped in understanding their perceptions of the library, and uncovering if there are any differences in how they perceive the building though they were not involved formally in the process.

Out-and-about surveys

To collect information from the general public, specifically those that did not identify as library users, an informal, verbal response survey was utilized. It was employed when traveling throughout the city or neighborhood of each case study library, coming and going to meals, off-site meetings, or observing the area. Since the point was to collect as many responses as possible, the number of questions was kept to a minimum so as to allow for short exchanges while in a restaurant, at a cross walk, or bus stop; hence the term out-and-about surveys. The number of surveys completed is presented in Table 5.6.

<i>Out-and-about Surveys</i>	VHPL	PHPL	SLBL	SHAW
General Public	10	13	22	33

Table 5.6: Number of out-and-about surveys completed per case study library.

To employ this tactic, a random selection of every 4th person that appeared to be over the age of 18 was surveyed. If a potential respondent answered they did not regularly use the library, they were then asked their age to insure their ability to participate. The focus of this survey was the general public, so suitable respondents were

limited to non-library users. No identifying information was kept. The number of respondents can be found in Table 5.6.

Since the questions would be posed to members of the general public, they were aimed at capturing perceptions regarding the physical building and culture, not process-oriented. Each question attempted to capture a different facet of each respondent’s perception regarding the case study library. Responses were tallied discretely in a small notebook; details of the conversations weren’t recorded unless they provided a level of detail worth capturing.

Online patron surveys

The fourth and final step for each case study visit was the distribution of an online patron survey. The number of surveys completed is presented in Table 5.7. Investigating the process from the perspective of the architect and those connected to each library is important, but it is just as important to understand the actual community users’ perspective of the planning and design process leading to the built project. Patrons were surveyed primarily about three main areas, the same as the architects and library staff: process, building, and service/culture.

<i>Online Patron Surveys</i>	VHPL	PHPL	SLBL	SHAW
Patrons	42	63	20	18

Table 5.7: Number of online patron surveys completed per case study library.

The surveys were completed online at Survey Monkey via a link either provided on a library website, social media site, or via email. To reach as wide a number of the library community as possible it was deemed appropriate to solicit feedback in this manner. Survey questions were developed before the first site visit and then tweaked slightly after each visit depending on any specific issues arising. The surveys were to be only completed by adults, 18 years of age and older.

Permission to survey patrons was asked of the four public libraries, and all four granted permission. While permission was given by all four of the libraries, Vestavia Hills Public Library (41 responses) and the Patrick Heath Public Library (63 responses) posted survey links on their library websites and social media sites. The large, library systems of Los Angeles and Washington, D.C. would not post the links on any of their sites. This led to the Silver Lake Library (20 responses) and Watha T. Daniel/Shaw Neighborhood Library (18 responses), respectively, having much lower numbers of survey responses. The two libraries that did not post the link electronically, instead elected to post it as a flyer. Patrons were much less likely to write down or remember a link for a survey to complete later as opposed to simply clicking on it when visiting a library site.

The online patron survey questions were very similar to those asked of the architects and staff in order to collect an even balance of data from each group's perspective. Each survey opened with a statement of purpose and the researcher's contact info in case of questions or comments. The surveys were anonymous, though space was provided for contact information if they were open to follow-up questions. Analysis of the survey results will be utilized in Chapter 6.

Overall participant summary

In Table 5.8, the overall number of people that were interviewed or surveyed from each case study library is provided. The first column indicates the tactics used to collect data. The second column indicates the type of actor engaged in the respective tactic. For this research, 'Library Administration' refers to those in a 'traditional' decision-making position such as Foundation Members, Library Directors and Branch Managers, and

Board Members. Library staff refers to employees working for the library, both paid and unpaid, such as children’s librarians, circulation staff, volunteers, security, and maintenance. The two main sections of the table are made up of 1) interviews, listing both in-person interviews and online questionnaires, and 2) surveys, listing online, intercept, and out-and-about surveys. The numbers for each is given per actor and library case. A subtotal is provided for each of the two sections.

TACTICS	ACTOR TYPE	PUBLIC LIBRARIES			
Interviews		VHPL	PHPL	SLBL	SHAW
In-person					
	Library Staff	5	14	4	5
	Library Administration	8	4	1	3
	Architects	2	1	1	2
Questionnaire					
	Library Administration	0	0	1	1
	City Officials	1	6	0	0
	<i>Subtotals</i>	<i>16</i>	<i>25</i>	<i>7</i>	<i>11</i>
Surveys		VHPL	PHPL	SLBL	SHAW
Online	Patron	42	63	20	18
Intercept	Patron	12	8	26	25
Out-and-about	Public	10	13	22	33
	<i>Subtotals</i>	<i>64</i>	<i>84</i>	<i>68</i>	<i>76</i>
		VHPL	PHPL	SLBL	SHAW
	TOTAL	80	109	75	87

Table 5.8: Numbers of total participants per case study library.

In hindsight, it was advantageous to have employed the intercept and out-and-about surveys since the number of online interviews collected was much lower for SLBL and SHAW compared to VHPL and PHPL. While the intercept and out-and-about surveys are not as comprehensive (fewer questions) as the online survey, the two cover the primary information needed for their respective actor types.

Due to the larger than average number of in-person interviews at the Patrick Heath Public Library, less time was available for intercept and out-and-about interviews at that location. Interestingly, PHPL also had a greater number of online survey responses than the other three libraries.

VHPL had the least out-and about surveys due to it being far removed from the rest of the city; more time was spent in the car traveling to destinations as opposed to on foot at the more urban libraries of SLBL and SHAW. Even PHPL had more due to it being located adjacent to the downtown area. Since more time was spent at the Watha T. Daniel/Shaw Neighborhood Library, more time was available for intercept and out-and-about surveys. Travel in D.C. via the metro made for longer commutes, but also allowed for additional time to speak with people while in route between locations.

Limitations

The limitation of the patron survey was in its distribution. With only two of the four libraries posting it on their own websites, social media sites, or email listservs, a significant amount of audience wasn't reached. To combat this uneven distribution, the survey link was posted to community-related sites such as neighborhood groups, local government, and others. Without the link being attributed or supported by the library though, it lost credibility with the public, and was many times moderated out due to it being suspect. Due to this limitation, interviews will serve as the primary forms of data for analysis in the following case study chapters. Survey data will be used to provide further support where appropriate.

Next time, would focus on small, one-library systems similar to the Vestavia Hills Public Library and the Patrick Heath Public Library. The large systems like Los Angeles and D.C. had too much bureaucracy. Also, when attempting to find information or participants, it was hard to sift through the larger cities to get information for specific neighborhoods or branches. For example, it was much easier to find information and participants for the Patrick Heath Public Library in Boerne, TX due to there being a

single, specific target area and one library and respective administration. When dealing with Los Angeles, CA, it was much more difficult to pinpoint participants in the neighborhood of Silver Lake or deal with just the Silver Lake Library within the larger Los Angeles Public Library system.

The second phase of this research was built upon the work developed in the first phase, described in Chapters 3 and 4. With the development of the typologies, cases were selected and further investigated. The library project cases and subsequent analysis supported the final two research objectives. Each of the four library cases is described individually in the following chapters (see Chapters 6-9). The cross-case synthesis of findings and analyses from each case chapter are presented in Chapter 10. Chapter 11 presents the conclusions and recommendations from the research.

Chapter 6

CASE STUDY 1: VESTAVIA HILLS PUBLIC LIBRARY (VHPL)

6.1 Introduction

The Vestavia Hills Public Library (VHPL), as an instrumental case, is one of two main libraries (Chapters 6 & 7), each within a single-library system, in theoretical replication with the two branch library cases (Chapters 8 & 9). As an intrinsic case, this project provides an interesting story about the library's decision to build a 'library in the forest' featuring sustainability. It also features a process of public participation selected from Cluster #3 of the first phase portion of this research (see Figure 5.1).

This project provides a case in which the architects severely limited opportunities for participation in order to meet the client's desire for a destination-type project. This case is significant amongst these four, because it provides insight into a process in which the architects took complete control of a project. The impact of such a process led to a building outcome whose design went through a 180° shift from start to finish.

6.2 Library project overview



Figure 6.1: Front view of VHPL showing main floor entry and upper floor access to rooftop terrace. Photo courtesy of Charles Beck.

The new Vestavia Hills Public Library (VHPL) is located at 1221 Montgomery Highway in Vestavia Hills, Alabama, and is owned by the city of Vestavia Hills. VHPL is the lone library in its system, and is a member of the Jefferson County Library Cooperative comprised of 40 libraries. Two previous buildings served as libraries for Vestavia Hills before the new library had its grand opening December 12, 2010. It is located just down the road from the previously occupied Vestavia Hills Richard M. Scrushy Public Library building, which had originally housed medical offices.

The new library, at 35,000 ft², with an additional 5,000ft² of outdoor finished space, consists of a lower level and main entry level along with a roof top terrace (see Figure 6.1). With a project cost of \$12.7M, it is located on nine wooded acres that serve as the Boulder Canyon Nature Trail. Less than two acres were disturbed for the construction of the project with 80% of the trees being reclaimed for use in the project. Upon its opening, the library was officially renamed the Vestavia Hills Library in the

Forest. It was certified LEED Gold, and was the first LEED certified library in the state of Alabama, which has given it a destination status, one of the goals of the project.

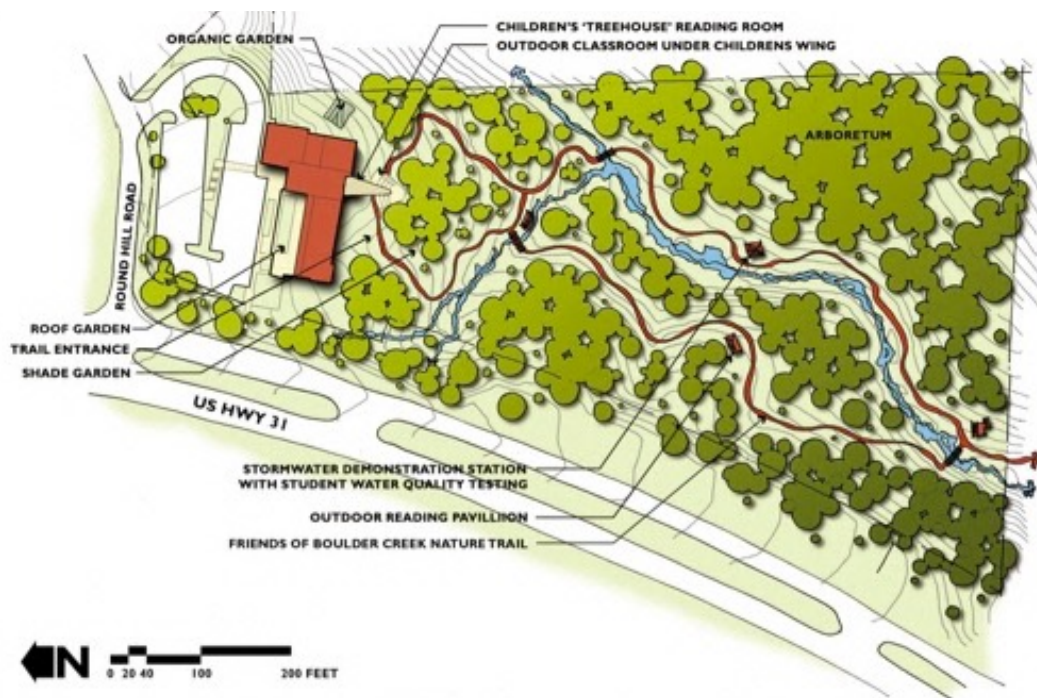


Figure 6.2: Site plan showing the natural setting and features of the VHPL site.

As can be seen in Figure 6.2, VHPL is situated at the trailhead of the Boulder Canyon Nature Trail. The siting of the building in this ravine created two very different faces. The front of the library (see Figure 6.1), facing the parking lot and downtown area, has a relatively low profile and is opaque with its Alabama-quarried, sandstone-clad walls sheltering the service areas. In comparison, the back of the library is meant to draw one through the library to the transparent back face (see Figure 6.3). A huge expanses of glass provides plenty of natural light and panoramic views of the forest from the reading areas. In addition, the most unique design feature is the ‘tree house,’ a meeting room, reading room, programming space, which juts out from the back of the building into the forest with a deck above extending out even further. Below is an outdoor amphitheater at

the start of the trailhead. Inside, the library is very open with soaring ceilings clad in wood reclaimed from the site.



Figure 6.3: Rear view of VHPL showing the ‘tree house’ and the prow above. Image courtesy of Colin Coyne.

Oversight of the library is provided by a Board of Trustees. Financial and civic support is provided by the Library Foundation, which does fundraising for the library, and was instrumental in raising funds for the project. The library is also supported by a Friends of the Library group and PALS (People Affecting Library Success), which is a group of parents committed to supporting the Children's Department of the Vestavia Hills Library in the Forest. It is the library's mission,

To be a leader in the community's cultural, intellectual, economic, and environmental stewardship by offering access for all ages to a diverse and relevant collection of materials, provided in an environmentally and architecturally sensitive “green” space. The Library will achieve its mission by being both a provider and a partner in the Vestavia Hills Community. (Library in the Forest, 2006)

Library location



Figure 6.4: Planning area for Vestavia Hills including the annexed areas of Cahaba Heights and Liberty Park. Library location marked by black dot. Map data: Google.

The Vestavia Hills Public Library is located in Vestavia Hills, Alabama, a small city just south of the major Birmingham metropolitan area. In 1946, Vestavia Hills began as a residential suburb, and in 1950 was incorporated as a separate city. Since then it has grown rapidly through development and annexation. It is a suburban, bedroom community made up of three distinct areas – Vestavia proper with Liberty Park and Cahaba Heights having been annexed in 1992 and 2002 respectively. Figure 6.4 shows the elongated form of the whole of Vestavia Hills (indicated by dark outline). The original City of Vestavia Hills begins at the bottom left, and rises diagonally to the northeast to include Cahaba Heights and Liberty Park. The Library’s location is marked by the black dot on the map in the Vestavia Hills Proper portion of the map. As can be

seen from the map, its location is not readily accessed by residents living in the annexed additions to the city.

Vestavia Hills' main civic and commercial corridor, Montgomery Highway (U.S. Highway 31), runs through Vestavia proper, and the library is located off it at Round Hill Road. The library is isolated, located approximately a half-mile down from the civic campus. It is situated in the middle of the main stretch of 31 with the highway entrance and exit ramps to the south and commercial area to the north. While one of its many positive features is its natural and pristine location, it is relatively removed from other city elements such as shops and restaurants to allow for connecting with the urban fabric.

6.3 History and context

6.3.1 Library history

The Vestavia Hills Library system began with a group of dedicated citizens. Soon after forming the original Friends of the Library group, they surveyed their community and perceived a strong desire for a library. After forming the first Library Board, the library opened in April 1969 with just more than 7,000 books at the Vestavia Hills Civic Center, 1973 Merryvale Road, just off Montgomery Highway (Vestavia Hills Public Library, n.d.).

In 1995, with strong backing from the Mayor and City Council, the library moved slightly up the road to 1112 Montgomery Highway, and took over a 23,000 square foot former medical office building. In this location, the library was able to house over 100,000 items including books, CDs, DVDs, and periodicals (see Figure 6.5). The building was donated by HealthSouth (Vestavia Hills Public Library, n.d.). The library was named the Vestavia Hills Richard M. Scrushy Public Library in recognition of

HealthSouth's CEO Richard Scrushy. The name only lasted briefly due to a scandal enveloping HealthSouth and its CEO, and the Scrushy name was removed.



Figure 6.5: Previous Vestavia Hills Public Library location.

Planning for a new library

After spending only two years in the second location, the library realized they needed an environment more supportive of library functions. In 1997, the Vestavia Hills Library Foundation was established to cultivate public and private financial support for the Vestavia Hills Public Library. The earlier annexations of Liberty Park and Cahaba Heights significantly stretched the library's capacity. In 2002, a long-range strategic plan was commissioned by the city to review public facilities with respect to the city's projected population growth. It determined that the former medical office building housing the library did not suit either the current needs of the library or future growth.

Approved and adopted in 2004, the Vestavia Hills Comprehensive Plan stated:

The Vestavia Hills Public Library building . . . is quickly becoming insufficient to hold the City's library facilities. The building was retrofitted to house the library, and due to the unique structural requirements to bear the weight load of books, only a portion of the existing building is capable of bearing stacks. . . . Improved facilities are needed to meet the demands of an ever-growing population base in Vestavia Hills. . . . Other long-term issues, such as the potential to open branch locations in Cahaba Heights and Liberty Park, may be addressed through a long-term facilities plan. . . . Near-term recommendations would be to upgrade

computer services, make drop off locations available in Liberty Park and Cahaba Heights, and enhance the library's collection to more adequately reflect the changing demographics of the community. (Comprehensive Plan, 2004)

With both the findings of the comprehensive plan, and a newly elected city council in 2004, planning for an appropriate library solution began in earnest.

Planning for a new library

Following Vestavia Hills' Comprehensive Plan, the Vestavia Hills Public Library hired George Stewart, the retired Director of the Birmingham City Library, as a consultant to assess the existing library. The August 2004 preliminary report and January 2005 final report echoed much of what was found in the comprehensive plan; the building was not conducive to library use. In summary, Stewart wrote,

The present library is too small, and needs to be enlarged. The collection is not up to those provided by neighboring libraries, and that needs to be changed. There are not adequate facilities for children's programming, and that needs to be changed. Parking is woefully inadequate and that needs to be changed. The staff, and the personal service that they provide, is wonderful—and that needs to stay the same. (Stewart, 2005)

The existing building was so poorly supportive of library functions that people were not using it, and were instead using the public library services of neighboring communities. In response, Stewart's report also looked at VHPL in comparison to three nearby libraries (see Figure 6.6). The three contending public libraries were: Homewood Public Library (Homewood, AL), approximately 4.5 miles away to the North; Emmet O'Neal Library (Mountain Brook, AL) approximately 6.5 miles to the North; and Hoover Public Library (Hoover, AL) approximately 4 miles away to the South.

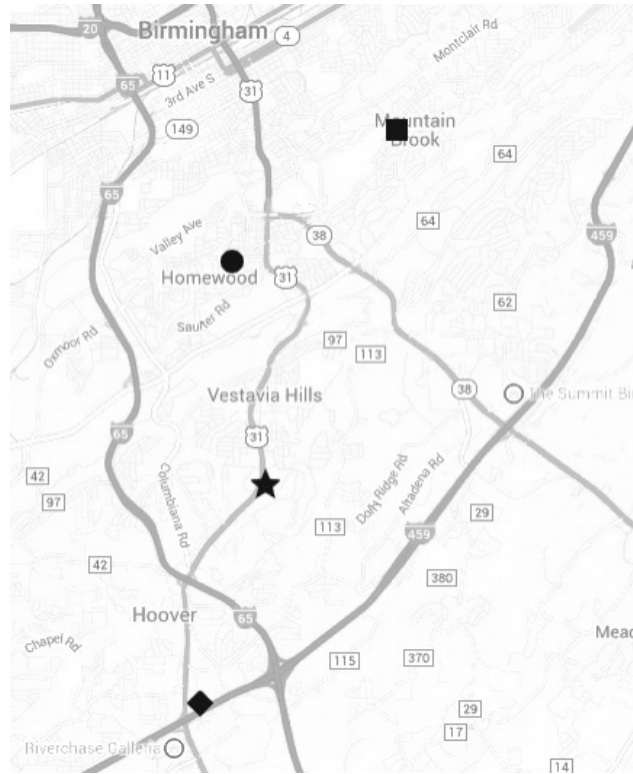


Figure 6.6: Map of Vestavia Hills Public Library (star) in relation to surrounding libraries: Homewood Public Library (circle), Emmet O'Neal Library (square), and Hoover Public Library (diamond). Map data: Google.

6.3.2 Socio-cultural context

Self-preservation

Prior to the formal assessment of the library by Stewart, Fred Keith of HKW Associates, P.C., an architecture firm in Birmingham, AL, had approached the Library Board, unsolicited, and spoke to them about their future and his desire to assist them. Keith had also designed the Emmet O'Neal Library in nearby Mountain Brook, one of the 'competing' libraries. This early and proactive interest would lead to HKW's early involvement and leadership in the library project.

While Stewart was assessing the physical library building, the architect, Keith, also a partner in a feasibility firm, HKW-Brandenburg, was commissioned by the Vestavia Hills Public Library Foundation to undertake a feasibility study "to measure the

community's interest in a new library" (Rice, online questionnaire, 2014). In a FAQ (frequently asked questions) developed for residents, the purpose of the feasibility study was listed as,

- (1) to determine extent of community support for development of a new library,
- (2) to conservatively estimate the ability of the community to reach this goal, and
- (3) to facilitate community discussion around what Vestavia Hills' library should be and how it will best serve this community. (HKW-Brandenburg FAQ)

The study, which collected information from over 1,000 residents of Greater Vestavia Hills (Vestavia proper, Cahaba Heights, and Liberty Park), was comprised of,

A telephone survey of 300 VH residents, written and email surveys of 100 Chamber of Commerce Business Owners, three town hall meetings throughout the city, meetings with eleven stakeholder groups, including the Library and Library Foundation Boards, the Mayor and City Councilors, the Library Staff, Vestavia Hills Educators (all principals or librarians), 400 high school students, the middle school SGA and leadership group, the Mayor's teen advisory group, and Friends of the Library. (Rice, online questionnaire, 2014)

The purpose of such a comprehensive feasibility study was not merely to understand the potential demand for a new library, but actually more about measuring the community's commitment and ability to pay for it. Due to the city's inability to fully fund the project, this public project would rely greatly on private funding.

The mere notion of building a new, public library was a daunting task for this community. This would be the newest municipal building built in Vestavia Hills in a long time. Previous attempts had been made in the past for large, new projects, but had failed in garnering public support, especially financial support. The local government was leery of another failed attempt. As the architect, Keith, stated, "coming into the project, we . . . spent a lot of time just kind of understanding where the city was as a whole in terms of how it thought of itself, how it thought of its library" (Keith interview, 2013). While the city of Vestavia Hills had a high median income, that didn't translate into willingness to

give money towards city projects. As a bedroom community to Birmingham, the more well off saw Vestavia Hills as just a place to sleep; they worked, shopped, and lived elsewhere (Keith interview, 2013).

In speaking about the impetus for a new library, Keith recalled Vestavia's local government and citizens being very aware of what neighboring areas were providing with their libraries; that they had put much more value into developing them, and at that time, there was a sense of inferiority in terms of what Vestavia was providing (Keith interview, 2013). Students, staff, and parents were surveyed regarding the libraries they used and what they wanted in a library. The findings indicated that while Vestavia had one of the best school systems in the state, generation after generation of children were being raised to use nearby libraries instead of their own. Kids were getting a top-notch education as highlighted by the Wall Street Journal, but as they would eventually marry and raise families, they were going to other communities that could provide better community services and amenities (Keith interview, 2013). Asked about the need for a new library building, Mayor Alberto C. "Butch" Zaragoza said, "Vestavia Hills students rated the library poorly and were going elsewhere to meet their needs. Our ability to offer programs to the public has been limited by capacity. . . . A new library has been long overdue" (Riley, 2010).

In this scenario, the library became more than just a physical building; it was a symbol of city pride, a necessity for self-preservation and a strategy for competing with nearby municipalities. The many reports on the existing library were summed up with the comment of an anonymous Vestavia Hills' resident, "this is a first class city with a second class library" (HKW-Brandenburg feasibility). To continue growth and regional

relevance, a new public library was perceived as necessary to support its citizens through expanded services and programming (Keith interview, 2013). The city and library needed to find a way to stand out; they needed to find their ‘niche.’

6.4 Planning and design process

6.4.1 Site selection

Following the successful completion of the feasibility study in April 2005, Keith was again contracted to work with a library advisory committee tasked with searching for a library site. This advisory committee would also continue to serve as the building committee for the project later in the process. The committee “reviewed 6 properties in detail and took a cursory look at 5 others” (Council Talking Points from Reeves). The identification of their niche came on the day that the advisory committee walked one of the possible choices for a library site in the city. The team found themselves in the beautifully wooded and pristine site that would later become the location of the new library. It was such a beautiful area that they decided to make “a library in the forest,” both the vision and name of the library-to-be-built. And with this site, they saw the niche as being a technologically advanced building in terms of library service and sustainability. Their report to City Council and the Library Board stated,

We recommend the 9.6-acre Wald property for the following reasons:

- It provides a unique, protected setting that will inspire residents to support a new library while creating opportunities for eco-friendly library programs and ‘green’ library design.
- It is centrally located in the ‘heart’ of the community and this location may create more partnering opportunities with the school system, businesses and civic facilities across Highway 31.
- Although the property is larger than needed and can’t be subdivided, the cost per acre is much less than other sites (due to the extreme terrain).
- Because of the topography, this site will also be more expensive to build on than some other sites. (Site Evaluation and Selection via Reeves)

Taneisha Young Tucker, Library Director of the new library, had previously stated,

We looked for our niche in the county and community. The land — about nine acres — was purchased by the city with the expectation to build *a library that would reflect the pride of Vestavia Hills* [emphasis added] along with educating library patrons regarding sustainable buildings and going green. Alabama had not, at the time, been a leader in ‘green,’ and Vestavia Hills officials felt this was a perfect opportunity to be on the forefront of presenting environmental and green awareness through a new library. (Riley, 2010)

In fulfilling their desire to create a niche, they would pursue LEED certification, and once built, would become the first LEED certified library in the state of Alabama.

While the push for LEED seemed to come all at once, it also came from different actors. In addition to the architect, Keith, both the original director, Jeff Hammack, and City Council President and Library Liaison, Mary Lee Rice, also pushed for LEED certification as a means to conceptualize the library and set it apart from the other libraries in the area. Eventually, Colin Coyne, a LEED consultant, would join the Board in 2008, and help lead the way as its President (Tucker interview, 2013).

While the advisory committee had made their choice, the public still had to weigh in. Making this difficult was the geographical divides in Vestavia Hills. The city is made up of three areas: the original Vestavia proper, and the annexed areas of Liberty Park and Cahaba Heights (see Figure 6.4). The underlying question was always where should it be located? Town Hall meetings were held in all three areas to gauge interest in the library (Tucker interview, 2013). Residents of all three areas wanted the library in their respective area, though the City and Library Administration wanted it in Vestavia proper. They questioned if people in Liberty Park or Cahaba Heights would support a library in Vestavia proper.

In the end, the location of the library was resolved through a survey to all three areas of Vestavia Hills. It was decided to place the library in Vestavia proper since there wasn't as much pushback from Cahaba Heights and Liberty Park as expected. It also helped that other project proposals for this site, from private interests, would require leveling everything in the wooded area. There was a groundswell against such competing proposals spearheaded by a conservation group, Keep Vestavia Green.

In 2006, once the Mayor and City Council felt assured that there was enough community support for a new library, they authorized a challenge grant to match private gifts, dollar-for-dollar, from local citizens through the Library Foundation to raise \$4 million toward new construction, with the city covering the rest. (Riley, 2010).

6.4.2 Architect selection

The Library Board sent out RFPs (requests for proposals) to five well known and respected architecture firms for the VHPL project; design schemes were not asked for at that time. It ended up being a difficult decision between two very opposite types of firms. While both were from Birmingham, Alabama, HKW was a much smaller firm, while the other was a much larger firm that had master planned projects such as the campus for Birmingham's Samford University as well as many buildings at the University of Alabama. The Library Board recognized that Keith had been involved so intimately up to that point, and they tried to not let it impact their decision on choosing an architect (Wells, 2013).

HKW's presentation to the Library Board during the interview process shows the unusual relationship that Keith and HKW had with the library. Keith talked about what makes their approach to projects different. In it, he presented how most firms typically

have a “fragmented approach” where “experts are hired in a piece-meal fashion as the project moves forward,” there is “no real ‘team’ . . . opportunities missed for collaboration in different phases,” and they are “less efficient / process takes longer.” In comparison, he stated that with their approach, the “entire team is in place from beginning to end,” and “we deliver a total package from initial Feasibility Study to Capital Campaign through final library design.” He would go on further to share that services by HKW would involve “Board and Foundation development, Feasibility study, Fundraising strategy and Capital campaign, Public Relations and Marketing plan, Research and Focus groups, Site study and selection, Building Programming, and Architecture and Interior design.” In preparing for the presentation to the Board, HKW met with “Mayor McCallum, Several members of library staff and groups, Hoover Library director, Homewood Library director, [and having] first-hand knowledge of Emmet O’Neal Library development” (internal notes on presentation from Reeves). Unlike most traditional firms, they seemed to provide a one-stop, turnkey solution for not only constructing a library project, but also setting up the organizational and developmental infrastructure for doing so. In the end, HKW beat out the larger firm for the commission. In an interview, one of the previous Library Board members recalled,

It was unanimous that we all wanted Fred Keith, because we felt like he had the vision. Once we selected this property, and it was clear that he really had a dream for this. And maybe a smaller firm could concentrate more on it than the larger firm with so many great contracts out there. . . . Very impressive; his presentation was very personalized. There were a lot of things that he just sort of knew, understood our needs. (ex-board member #1 interview, 2013)

Keith had also been the architect for The Emmet O’Neal Library in Mountain Brook, one of the nearby, ‘competing’ libraries, and Jeff Hammack, who was the Library Director at

the start of the Vestavia Hills Library project had previously been the Assistant Library Director at the Emmet O'Neal Library when Keith worked on it.

Project architect

HKW opened in 1994 with Fred Keith as one of the original three partners with Steve Reeves joining as a partner in 2004. While HKW was the original architecture firm selected for the library project, it would not be the final architect of record. Both Keith (project management) and Reeves (project design) were integral to this project. During construction of the library project though, the firm entered bankruptcy in May 2010, and the two architects went their different ways. Reeves started his own practice, SDR Studio, and became a member of the Vestavia Hills Public Library Foundation. Keith started his own firm, Keith Design, P.C., and finished the project. In the end, Keith's new firm was listed as the architect of record, and ended up with the credit for the library project. In 2011, as architect of record, Keith Design won an AIA Birmingham Design Award for the design of the new Vestavia Hills Public Library, which was the only winner in the institutional category that year. Keith Design recently merged with two other companies providing engineering and construction services to form A.G. Gaston Enterprises, of which Keith is now a partner. Both Reeves and Keith were interviewed, separately, for this research.

6.4.3 Public meetings

A Town Hall meeting was held in each of the three areas of Vestavia Hills (Vestavia proper and 2 annexed) to talk about the concept of 'library,' and to hear what the community wanted in a new library. These were an architect-led meeting with a presentation of 50-75 images of libraries both domestic and international. The architects

wanted to spur the imaginations of the public about what a library could be. This presentation was kept very generic, not focused on what the current library does or doesn't do, but just what was out there at that time. It wasn't about preferences, just possibilities and emotional responses. From those discussions, city and library leadership became comfortable that there would be support for the library project. The only question being if it would turn into financial support.

At the presentation, the architects challenged the community, "How will Vestavia define its library" (Keith interview, 2013)? How would Vestavia Hills set itself apart, for example, when Homewood had a theatre, and Hoover Library was the largest library in Jefferson County with a circulation rate of 1.4 million books a year. As the Library Director, Tucker, stated, "all of our patrons were going to Hoover, we needed a reason for them to come back to Vestavia Hills" (Tucker interview, 2013).

As the Library Director, Tucker, stated, "people . . . who were really passionate about the library, drove it. . . . We must do better than what we're doing. When you compared the old library to the other neighboring libraries, we had to have one. And so the city supported it" (Tucker interview, 2013). The city began to develop conceptual budgets. Such a project was more difficult for Vestavia Hills versus other communities (e.g. Hoover and Homewood) that had much larger tax bases, mostly from having large retail areas; they were able to pay for their libraries outright. Vestavia Hills did not have such tax revenue, and would need to have a capital campaign (Keith interview, 2013). City Council was very worried about paying for the library project, as one ex-board member stated, "so we did two different due diligence surveys to convince the city that we could raise the money" (ex-board member #1 interview, 2013).

6.5 Findings and analysis

The findings in this section arise from interview and questionnaire data from different types of actors involved in the process to develop the Vestavia Hills Public Library. Interview participants included Fred Keith and Steve Reeves, the architects for the project, Taneisha Young Tucker, the current Library Director, and six library staff members. Mary Lee Rice, City Council Member at the time of the project, completed an online questionnaire with questions like those asked in interviews. Data from library patrons and members of the public is presented, when appropriate, to provide additional insight. A cross-case synthesis will be presented in Chapter 10.

6.5.1 Architects in control

With such aspirational goals for this civic building, and the pressure to succeed in order to ‘survive,’ the City and the library administration moved forward with a process that gave the architects enormous control and autonomy over the project. This can be witnessed in Keith’s relationship, as an architect, with the library, which is quite unique in this case. He approached the library early on, before there was any formal thought of a new library, and told them of his desire to work with them on a new library (ex-board member #1 interview, 2013; ex-board member #2 interview, 2013). Once the city’s comprehensive plan and the consultant’s facility review showed that a new library was necessary, it was Keith and his feasibility consulting firm, HKW-Brandenburg, that did the feasibility study for the new library. It was also Keith that was involved in leading the site analysis and site selection. This was all done before RFPs were sent out, and an architect for the library building was chosen. Such a relationship isn’t unheard of in small

towns/cities, but the architect is typically the lone, hometown architect, unlike Keith who was from Birmingham, Alabama's largest city.

Everyone involved in the project wanted it to be successful, and their natural impulse was to let the architects, the professionals, take complete control. Such a reaction is typical, especially when dealing with complex, publicly funded building projects like a library. It's easy to recognize that most librarians don't have specialized knowledge in actually designing the buildings they work in, and neither do those in municipal leadership positions. In such a power vacuum, the control naturally falls to the architect to create and run the process. For example, one of the previous Library Board members that had been involved since the beginning of the process stated,

The City and the Board are always fighting over who really has the last say, who has control. Obviously, the City has the money, but they supposedly appoint the Library Board to make the decisions and to enable the Director to do the day-to-day things, but we have had City Councilmen who wanted to be more involved, and more in control, and more destructive at times, and we've had people on the Library Board that didn't have a clue what they were doing. (ex-board member #2 interview, 2013)

And this leads to a void that the architect steps into, and many times, rightly so, but depending on the architect's perspective regarding quantity and quality of public and user participation, the process and outcomes can vary widely. And so, for example, Keith stated, "The programming exercise was really geared more around the expertise of the consultant we had, in that again, staff and board leadership didn't know what they didn't know in terms of how a library ought to work, had no concept." (Keith interview, 2013). His comment comes from his perception that the existing library staff were dealing with such a horrible, existing building, one that was not originally a library, that they didn't know how to think of actually working in a building designed to be a library.

This perception only reinforces the architect's mindset that they have to be in complete control of the process. In this situation, then, conflict arises between the building expertise of the architect and client working with the consultant and the library staff with their local expertise not being completely taken seriously. The library administration knew how the library "ought to work," but were surely overwhelmed by the architectural aspects of such a project. When asked if she would have changed anything about the process, Tucker, the Library Director, stated, "There was no way I could have known what was coming. I am a librarian. Librarians don't study plans. We don't study surfaces and finishes, and I think that was the hardest part for me" (Tucker interview, 2013).

An additional comment from the architect connects back to the Literature Review (see Chapter 2) in discussing the topic of process and product in architecture. Keith makes an interesting distinction between the two. He stated,

Part of it comes down [to], they don't understand the process. They don't understand that we provide a process. We don't provide a product. The contractor provides a product. We manage the process of design and construction and as a process, it's imperfect. Never produced a perfect set of drawings, contractors never built a perfect building either, but if you're dealing with just the general community, they don't understand that. (Keith interview, 2013)

This is an interesting viewpoint. Keith is right in that architects provide a process, but in counterpoint, architects are selected for design awards for the product, the final building, never the process. The process, which is not an object, never graces the cover of a magazine, it's the final, built product that is showcased. Architects, especially those working in a traditional mode of practice rarely discuss the comprehensive process. They may discuss their conceptual design process, but seldom do they discuss the holistic

process for how they, and the myriad of actors such as clients, users, and municipal as well as regulatory bodies give rise to a final project.

6.5.2 *Response to the Context*

As can be perceived from the socio-cultural context at that time of developing the Vestavia Hills Public Library, the people of Vestavia Hills were very invested, both financially and culturally, in building a new library. In an interview, one of the librarians stated,

I worked 15 years at Mount Brook, so those kinds of communities . . . the libraries are extremely important. It affects the house values. It affects everything. It's a community center in these two communities. It's very much a part of how people decide where they're going to live, because the library is such a large, [and] education is so important to those communities. Their school systems are so important, and the library, you know, functions in that same capacity as the school systems do, so they put a lot of value in their libraries. (staff member #1 interview, 2013)

This speaks to the importance of the public library in a small city such as Vestavia Hills, and gives insight to the greater socio-cultural context this new library would need to support. As Tucker, the VHPL Library Director, stated,

We needed a library, and it wasn't just about the library. And I've said it before, it was about having a space for meetings. It was about having a building that the city could be proud of. It was about recognizing that technology and innovation are important, and the city put it in the library. *They put their goal in the library* [emphasis added]. (Tucker interview, 2013)

Given that socio-cultural context, Vestavia Hills, as a city, wanted a library building that would need to meet some very aspirational outcomes.

The socio-cultural context that this library was to be built in was about reinvigorating civic pride and being relevant to its existing citizens as well as bringing in additional population, and more importantly, retaining population in competing with adjacent towns and cities. In speaking to one of the Board members that was involved

with this project since its inception, they stated, “we kept talking about how we just have to have something that this library is known for. We need to be different from the others in some way. What can we do” (ex-board member #1 interview, 2013)? The choice was to create a library focused on sustainability through LEED certification, which would become the State of Alabama’s first LEED certified library.

The City Council, Library Administration, and the architect were very excited about the collective decision to feature sustainability, and LEED specifically, as the niche, the concept for the Vestavia Hills Public Library project. Of the four library cases, which all had strong LEED strategies, LEED was the most central to the development of this library project. It’s surprising, then, that of the four library cases, VHPL patrons, in the online survey, rated the significance of LEED in their library project lower than the patrons of the other three cases. On a scale of 1 (Waste of Time/Money) to 5 (Very Important), VHPL received a 3.81 in comparison to the other library cases: PHPL (4.25), SLBL (4.44), and SHAW (4.18). Out of the six comments in response to this question regarding LEED significance from the VHPL patron, online survey, four of them related to possible ulterior motives on the part of the client and professionals: “gave the builder and city design awards. Has it actually saved the city on power and water usage bills?,” “it was the selling point to the public to get them excited about the new library;” “help in fund raising;” and “was a selling point for fund raising” (patron online survey, 2013).

While the niche focus of sustainability was a strong conceptual and organizational theme for the project, it appears it was much stronger for those on the ‘inside.’ Its impact was lost before reaching those not as involved in the process such as patrons and the public. It is interesting that users would perceive something not so pure about the process

of utilizing LEED principles in the design of the library. In an interview with the architect, Keith, he was asked about the genesis of the idea to focus on LEED, he stated, “We picked this path of LEED certification, because that allowed you to tell an awfully important story, *and boost your capital campaign by tapping into the green building* [emphasis added]” (Keith interview, 2013). Perhaps then, users’ comments responding to questions regarding LEED significance via the online survey were quite perceptive. In fact, three years after opening, when library staff and administration were asked about the actual realized benefits of LEED, they could not speak to LEED-impacted outcomes such as trends in utility costs or savings, which, surprisingly, turned out to be the case for all four libraries studied.⁹

6.5.3 Process

VHPL	PP	P	PD	DD	CD	CON	POE
Present							
Q&A							
Forum							
Comment							
Survey							
Focus							
Charrette							
WRKSHP							
BC							

Figure 6.7: Process matrix for the Vestavia Hills Public Library (VHPL) as submitted by the architect, Fred Keith.

For the Vestavia Hills Public Library project, the *building committee*, called the Advisory Committee in VHPL, is where most of the decision making and project day-to-day work occurred. As happens in many projects, a small number of people are the

⁹ While information such as utility usage and bills would go to the City since the library is a City building, it would still be expected that City administration would share information or prep staff to speak to the benefits of implementing the LEED technology in the building.

catalysts for a project, and here, they became part of the formal building committee for the project. In addition to the architects and library director, there were a few public members along with the City Council President acting as the library project liaison that formed the advisory committee. Having that core group involved from the absolute beginning allowed for momentum to be kept strong throughout the project.

Much of the public participation occurred at the front end of the project during the *pre-programming* phase, which consisted of a series of Town Hall meetings, one in each of the three areas of Vestavia Hills, led by the architects to elicit the public's thoughts on what they wanted their library to represent. It wasn't about design or style, but focused on concepts and services. This is where the architect and library administration worked to discuss the concept of library and what their library would represent.

From the interviews, it was ascertained that this activity wasn't directed at the 'general' public, it was directed at the Mayor and City Council members making decisions about the project. This activity might have occurred in a public venue, such as a City Council meeting, but it wasn't a technique in which the public was making decisions about the project. Similarly, in *Preliminary Design (PD)*, as was learned from the interviews, activity during that phase actually pertained to the library administration and staff being engaged, not the general public, as they were not involved during that phase other than what they may have witnessed at a City Council meeting.

Upon review of the process matrix (see Figure 6.7), in tandem with the findings of the interviews, the VHPL project process can be seen as having been very sequential. This aligns with the architects' control of the process. During the early, pre-programming phase, the public was *consulted* to listen to their needs and ultimately test the feasibility,

public acceptance, and willingness to pay for the project. Next, the process transitioned to *consulting* with the library staff to get their input on the functional aspects of the library. The final portion, which took up the majority of the process, was the architects focusing on the formal aspects of the design in conjunction with *decision making* of the building committee and the City while *informing* the public, patrons, and library staff of those decisions.

The planning and design process for VHPL, seemed more typical of a project that didn't involve public participation. Most input was solicited from the library staff, which is more representative of user input being sought for functional success through conventional practice projects as opposed to public participation for a public project. It was found that the public engagement only occurred during the front end of the project, concluding before any actual design work was undertaken. The public, including patrons, were engaged to understand their needs in terms of the library reflecting their community, services desired in the library, feasibility of undertaking the civic project, and finally site selection. Library staff were involved in giving input to a library consultant on functional aspects of the library such as layout, shelving, and furniture. A few, select patrons served on the building committee along with the architects and library administration from the beginning of the project. The clients (Library Administration and the City) were also involved from the beginning, and made decisions for the project.

Functional vs. formal input

In an interview for this research, the architect, Keith, spoke about the Town Hall sessions with the public in which a large number of slides showing various public libraries around the world. In the interview, he was asked, "Did you do any kind of

exercise of, ‘Do you like this better than this?’ or ‘What do you feel more comfortable [with],’ was there anything at the town hall meeting where people said, ‘Oh, we really like that look or that style.’” Keith answered,

Oh no, we got those comments routinely in these town hall meetings, but, *we did not want it to turn into a design charrette* [emphasis added]. We were just trying to elicit some emotional responses with these images. *So, no, I wouldn't say we got any [design] direction from them. They were really just about building support and getting people excited* [emphasis added]. (Keith interview, 2013)

Keith’s use of the term, ‘charrette,’ is interesting in this exchange. There had been no question of people actually designing or giving substantive feedback, but the mere mention of the public providing comments on style or preference seemed to make him defensive to such an idea. More importantly, his response speaks to the intent of the engagement, which was merely to build support and get people excited about the project.

When asked about how the public or patrons were involved in the design, Reeves, Keith’s partner, stated, “I don't recall any just general patrons off the street being involved in presentations or feedback from the design standpoint . . . I know I didn't hear anything like that, and I was the team leader of the design” (Reeves interview, 2013).

And when asked about staff input, Reeves stated, “a lot of the conversations we had with the library [were], *How do you want this library to work* [emphasis added]?” (Reeves interview, 2013).

And by, “work,” he meant the functional aspect of the library, not in how the formal aspects of design would work to increase civic pride or community attachment to project the values of users or the meaning of the building. When a library staff member was asked about user input, she stated, “Some of the very specific things that I see that Steve [Reeves (architect)] really took to heart and was able to implement are the staff

work stations - the public desk. *We gave a lot of input as to functionality* [emphasis added]” (staff member #2 interview, 2013). In their response, the staff member perceives the emphasis of the input as well.

In terms of the formal design, when Keith spoke about the early design phase, he stated,

We never had a lot of discussion about the look [emphasis added]. I mean, when we committed to this site, everyone realized we had an opportunity to create, to raise the bar, for what had been kind of a suburban bedroom community in terms of the architecture in the community . . . so from an architectural standpoint, from a look standpoint, we, everyone was excited from day one. (Keith interview, 2013)

From this insight into the process, one can intuit a process led by the architects that set boundaries around the participation of the users. One that limited their input to that of functional design aspects while the architects dealt with the formal design aspects of the project. From this quote, it sounds as though the architects didn't trust the public nor the users to play a role in the formal design discussion. Instead, the architects saw this as an opportunity to bestow good design onto the 'suburban' dwellers; the term suburban being 'archispeak' for people who don't appreciate or understand good design. Therefore, the public and users would be relegated to only the functional design discussion.

Perceptions of user participation

There is a bit of incongruence between the perceptions of the different groups of actors in terms of the input that was provided by users. The following quotes provide a spectrum of perspectives, from high to low involvement, regarding their input with the library project.

When architect, Steve Reeves, Keith's partner and design lead for the project, was asked about working with the staff, he responded,

Staff had a lot of input, and we met with the staff a good bit. We met with every single staff member throughout this process, presented their portion of the library, showed them the entire thing, their portion, and got their feedback and incorporated it, and *a lot of what they have is exactly what they asked for* [emphasis added]. (Reeves interview, 2013)

This perception of ‘getting what was asked for’ was corroborated by the Library Director, Tucker. She stated,

The architects met with department heads to ask what they thought would be needed. They took into consideration what they were told, and we see it. *For the most part, we got what we asked for* [emphasis added] . . . They paid attention to the staff. The department heads spoke with their staff and asked, “what do you think,” and they took those ideas to the architects. (Tucker and Lauren interview, 2013)

An example of where this didn’t happen successfully can be witnessed in the story of a staff member that stated,

One of the issues that I brought up, and *I was a Department Head, but I really, you know, didn't have any clout* [emphasis added]. But one of the issues I had, and still have, is that they didn't, on the main floor, they didn't close off the children's department. . . . And the location of that desk, I can remember looking at Steve's blueprints and saying, “Whoever sits here is going to be in a living nightmare every day. . . . hit by noise and traffic from about six different areas.” (staff member #2 interview, 2013)

After the library was built, and by some twist of fate, this staff member actually ended up working at that desk. She continued, “So you've got the screaming kids. You've got people you can hear going up and down the stairs. You've got the door to the trail slamming. It's horrible. It's the . . . if I had to choose, the worst [part of the library]” (staff member #2 interview, 2013).

As that affected staff member admitted, there could have been several reasons why that intersection of noisy paths couldn’t be more acoustically separated. In her conversation with the architect, she had even suggested using a set of glass doors similar to what was done at the nearby Hoover Library, but she was never informed of this

rationale. This is an example of where a user gives input, and they perhaps think it is the most important input to the project, and even as a Department Head, it isn't put into the design. For her and most participants there was no follow up as to why such input wasn't put in place, and this leads to frustration and great disappointment for users. This leads to feeling their input isn't considered or important.

Continuing across the spectrum of differing perceptions regarding user input, one of the children's librarians stated,

The children's program room didn't have a projector. It didn't have any speakers. We had to share speakers with upstairs . . . So that meant you had to bring this tall, gigantic Bose speaker. They had the best of stuff and they had the best equipment, but it just wasn't practical. . . . “Why didn't you just put them in the ceiling?”. . . *I know by those kind of things if they had had the input of the children's staff those kinds of things would never have happened* [emphasis added]. (staff member #1 interview, 2013)

When asked if they thought that was the architect's decision, not a children's library staff member, they stated, “Oh yeah, absolutely. [Speaking as the architects] ‘We want it to look this way. We want it to look a certain way. We're going for this modern, monochromatic look,’ and so that's what we're going to get, and they never thought about it” (staff member #1 interview, 2013). It wasn't possible to track down the reasoning behind such a decision, but the librarian's disbelief is understandable. More so than the issue of the lack of equipment, the staff member's perception of the architect's decision making is telling; she perceives the architects as only being interested in the look (formal), not the function. It is interesting how the interviewees' perceptions of input being implemented diminishes from the first perspectives presented to the final ones; from architect to library administration to library staff members.

In terms of patron input, there was very little opportunity provided for them to be involved once the project's design phase began. As Tucker, the Library Director, stated, "I don't think patrons had much input other than those focus groups that were early on, and other than what the staff conveyed. I am certain the staff conveyed what life is like day to day and the architects made it happen" (Tucker interview, 2013). As the Library Director points out, patrons and the public were not solicited for input; their only opportunity was prior to the start of the project in voting for the location of the library.

Where users, both library staff and patrons, had an indirect impact on the design of VHPL was around group space. As a member of the library administration stated,

At one point, they were looking at not having a community room, the large meeting room. A big problem that we had at the old library is we didn't have room for people, and so when they started looking at the money, they were like, "We may have to lose [the community room]," and there was a riot in the streets, and most of us felt, and verbalized, "If you don't have the meeting room, there's no point in building the library. There's just no point in going through with this." . . . I don't know how much impact we had, but that was probably the strongest anybody felt about anything. (staff member #2 interview, 2013)

And this focus on public space, coming together as a group space, is vital to libraries now and for the future (Hernon and Matthews, 2013). Libraries are evolving, philosophically and physically, from a passive repository of books for individual learning to one of providing access to all types of media for active, shared learning (McCabe, 2000; Webb, 2000). The staff and patrons of VHPL perceived this, and dealt with this in response to the previous building they occupied, which did not have group space. It is important to note in this discussion that the functional inclusion of these new types of social learning spaces will have a major impact on the formal design of libraries.

6.5.4 Outcomes

As an example of the architects' control of the project and process, there is a moment in the process after the first early schematic designs are fleshed out, and the library stakeholders began to rally behind a formal design for the library project. The library administration released the design to the public through fundraising materials, including a DVD that showcased the design. The library even put the design on their letterhead similar to the image in Figure 6.8. This original design, which could be described as an example of the Arts & Crafts style, is very different in style compared to the as-built design, which is much more modern in its execution (see Figure 6.9).



Figure 6.8: Original design (side view) for the Vestavia Hills Public Library. The 'treehouse,' at the rear of the building, can be seen on the right-side of the image.



Figure 6.9: Revised design (rear view) of the Vestavia Hills Public Library, which is representative of the final design (see Figure 6.3). The ‘treehouse’ can be seen jutting out in the middle of the image.

The architect, Reeves, as the primary designer for the project, was asked about this seemingly 180° shift in design. He stated,

If you ever watch the fundraising video, that's the design that we had originally, and we backed up, and said, "No, that's not going to work. It's too much like what's around here. *We want this to have a different feel and a different look.*" So, *we backed up, scrapped that whole design all together* [emphasis added]. (Reeves interview, 2013)

This quote sheds light on the thinking of the architects at that moment. First, it was their design, and they were going to change it, unilaterally, from his telling. This emphasizes the complete and single-handed control that the architects had over the formal design of the building. Second, the layout, the functional element, which was seen as the concern of the user, would stay relatively the same. The architects weren't going to change the functional layout, rather, they would just completely change the formal look.

This revelation by the architect and lead designer, Reeves, was surprising to hear. In follow up, library administration and staff were asked their recollections regarding this shift in design at such a major point in the process. One interviewee, who had been involved through the Library Foundation and on the Board since before the project began, stated,

I don't know. I mean I love the treehouse. It didn't turn out anything like I thought it would. [JF: Oh, how? What was different? Because I know there was the original design.] Which I did like better. I'm not really crazy about modern architecture, but this works on this property. . . . But you know, yeah, I don't hear anybody even complaining. There are a few people. There was a man who lives down the street from me whose wife was on the library board for ever, and she passed away, and I went to him asking him, you know, "wouldn't you like to make a donation in Mary's memory?" He goes, "I don't like that building. Libraries are supposed to have columns and be marble and be white." The treehouse is a little industrial for my taste. (ex-board member #3 interview, 2013)

A library staff member, when asked about the design, stated,

It's a little more modern than I would [have liked]. I have no experience or expertise at all in architecture, but if I were to pretend to design something, I probably would not tend to go this modern, and I actually wondered how much of that was necessary for all of the ecological components, the LEED things, coming in and having the very flat roof and things like that. I probably would have made it a little more interesting on the outside in a more kind of classic, traditional, interesting way. I think it looks very different from anything else in Vestavia. (staff member #3 interview, 2013)

These quotes speak to the issue that while some may have preferred the less modern design of the original scheme, it did not ruin the project for them, though that may not be true for the public who were not as intimate with the process.

Asked if he had received any push back regarding the revised design, which was much more modern in style, Keith responded, “No, actually, we didn't. We didn't get a lot of push back. I think it's not, architecturally, design-wise, it's just not out there that far. It's not crazy and we're using familiar materials with the stone walls out front” (Keith interview, 2013). The revised design, while not “out there that far,” was completely different from the original design used to raise funds for the library project as well as the previous library (see Figure 6.5). This connects with the earlier discussion in this chapter regarding the online patron survey comments about the significance of LEED and Keith’s comment about the possibility to increase fundraising by tapping into sustainability. While the aesthetic style of the original library design was quite vernacular, more traditional, it could have been just as sustainable.

Several questions are raised by the connection between the building’s design style, public acceptance, and fundraising. Did the architects and client originally present a more traditional design because they thought it would better match the tastes of the public, and thus lead to greater levels of giving? With the identification of sustainability

and LEED as the niche though, was a more modern, technologically-driven design introduced to increase fundraising? Was fundraising not going well with the original design, so the architects decided that, per Keith's comment, they would create an aesthetic style that was more modern and technologically forward-looking in order to boost public investment in the project? Or was the final design simply made more modern to reflect the personal tastes of the architects, and sold to the client and public as necessary due to sustainability? Would people have supported the library project had the final design scheme, the more modern design, been presented originally? The final, more Modern, design aesthetic does match the overarching concept of reflecting a sustainable and technologically advanced building, so it may have indeed been accepted originally, and possibly led to earlier, successful fundraising, if the community had been sufficiently introduced to the design and bought into the concept of the library.

Finally, to touch on the concept of laypeople (functional) and architects (formal), is it self-regulated? Comments from users about their desire to have a hand in the formal design were minimal, but there were many comments about wanting to have had input into the more functional aspects of the building such as furniture or layout. The following anecdote from the architect provides an interesting example of this issue.

We were presenting the fact that we think we had gotten the square footage down to 38,000 sq. feet . . . we had really gone back through and tightened things . . . better ensuring that when we did get to the construction documents that we weren't going to blow the budget, and my project manager at the end of the meeting said something to the effect, "We'd really like to get a couple more thousand square feet out of it." The next day, I get a phone call, and there's this firestorm raging about that one comment, *and the fact that we have taken it on ourselves to give them less than an optimal size* [emphasis added]. (Keith interview, 2013)

Throughout the interviews, the struggle between staff and the architects regarding the optimal square footage came up many times in the interviews, but the dramatic change of the formal design was never mentioned. It is interesting to note then that the users became upset about square footage (functional), but not about the overall design of the library (formal), specifically, major changes in shape and style.

6.6 Summary of case processes

The table below summarizes the defining elements of the processes that impacted outcomes.

	VHPL
1. <i>Architects' partnerships</i>	• Architects partner with no one (selves)
2. <i>Decision makers (client)</i>	• City Council • Library Board of Trustees • Library Director and Building Committee
3. <i>Oversight agencies (external)</i>	• Not applicable
4. <i>Project champion (public)</i>	• Greer and Rice
5. <i>Unique actors</i>	• Colin Coyne
6. <i>Socio-Cultural Context issues</i>	• Competition • Growth • Identity
7. <i>Public meetings</i>	• 1 public meeting
8. <i>Agenda of those meetings</i>	• Desires for library/what library could be
9. <i>Phase of meetings</i>	• Pre-programming
10. <i>Techniques of those meetings</i>	• Architect presentation
11. <i>Intent of meetings</i>	• Consult
12. <i>Functional vs formal input</i>	• Public = Functional input
13. <i>Public impact</i>	• Site selection
14. <i>Staff impact</i>	• Interior layout
15. <i>Building Programming</i>	• Private Consultant separate from Staff

Table 6.1: Case-specific factors of process impact on outcomes.

Chapter 7

CASE STUDY 2: PATRICK HEATH PUBLIC LIBRARY (PHPL)

7.1 Introduction

The Patrick Heath Public Library (PHPL), as an instrumental case, is one of two main libraries (Chapters 6 & 7), each within a single-library system, in theoretical replication with the two branch library cases (Chapters 8 & 9). As an intrinsic case, this project provides an interesting story about the library's goal to bridge a divide in community identity between long-term and more recent residents. It also features a process of public participation selected from Cluster #4 of the first phase portion of this research (see Figure 5.1).

This project provides a case in which the architect limited opportunities for participation in order to meet the client's desire for the project to meet the needs of two different constituencies. This case is significant amongst these four, because it provides insight into a process in which the architect can be viewed as having partnered with the Library Director and their staff. The impact of such a process led to positive relationships between the various actors involved, though the public's perceptions of the building outcome were less settled.

7.2 Library project overview



Figure 7.1: Front view of PHPL with entry at center of photo. Image courtesy of Mark Menjivar.

The Patrick Heath Public Library (PHPL), which had its grand opening June 4, 2011, is located at 451 North Main Street in Boerne, Texas, and is owned by the City of Boerne. Similar to the first case study (VHPL), PHPL is the lone library in its system, having been housed in two previous buildings before the Patrick Heath. The new library is not far from the previous library, which was also located on Main Street, and was near the City's main plaza. The Patrick Heath Public Library is the only built-out portion of a new Civic Campus. Plans are still in development for other buildings such as a new city hall and performing arts center to share the campus.

The new library, at 30,000 ft², consists of two levels. With a project cost of \$6.7M, it is located on the back end of the new Civic Campus developed at the beginning of the library project. It was certified LEED (Leadership in Energy and Environmental Design) Gold.



Figure 7.2: Rear view of PHPL with doors at center of photo leading from Children’s Area to reading patio. Image courtesy of Mark Menjivar.

Much like Vestavia Hills Public Library, there are two very distinct faces to the PHPL. The front side (see Figure 7.1), reflects “tradition and order by remaining true to iconic ‘Hill Country’ building concepts such as form, limestone walls, metal roofs, sun shading, fenestration proportions and a front porch. . . . Tucked within these limestone walls are the support and operations areas” (Buildings Magazine, 2011). The backside (see Figure 7.2), reflects “playful, transparent geometries and their connection to nature. . . . This side steps back and allows the adjacent wooded area to shade the backyard. All reading areas, the internet café, quiet room and youth activity room are nestled along this side” (Buildings Magazine, 2011).

Oversight of the library is provided by the Library Advisory Board. Financial and civic support is provided by the Library Foundation, which does fundraising for the library, and was instrumental in raising funds for the project. The library is also supported by a Friends Group. The library’s mission “is to be the heart and gathering place of our Hill Country community, where anyone of any age may embark on a lifelong journey of

learning and find the information they need to spark imagination and encourage curiosity” (Patrick Heath Public Library, n.d.). The library is named after Patrick Heath, who served as Boerne’s mayor from 1987-2007. During his tenure,

Heath oversaw the move of the Boerne Public Library from the old police station to the Dienger Building. He has served in a number of positions within the statewide library community, including as the President of the Texas Library Association from 2009-2010. Because of his dedication to his community and his advocacy for libraries, the town honored him by naming the library after him. (Patrick Heath Public Library, n.d.)

Library location

The Patrick Heath Public Library (PHPL) is located in Boerne, Texas, 30 miles northwest of downtown San Antonio (see Figure 7.3). The library site is located on the Civic Campus at the north end of the Hill Country Mile (see 7.3.2), the Main Street portion of downtown Boerne (see Figure 7.4).

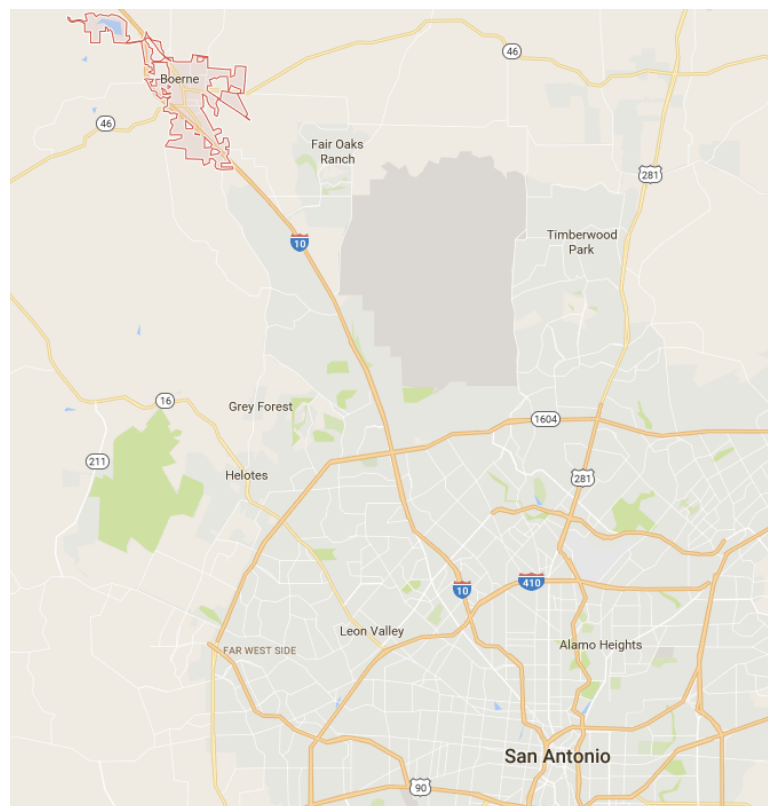


Figure 7.3: Map showing geographical relation of Boerne, TX, northwest of San Antonio, TX. Map data: Google.

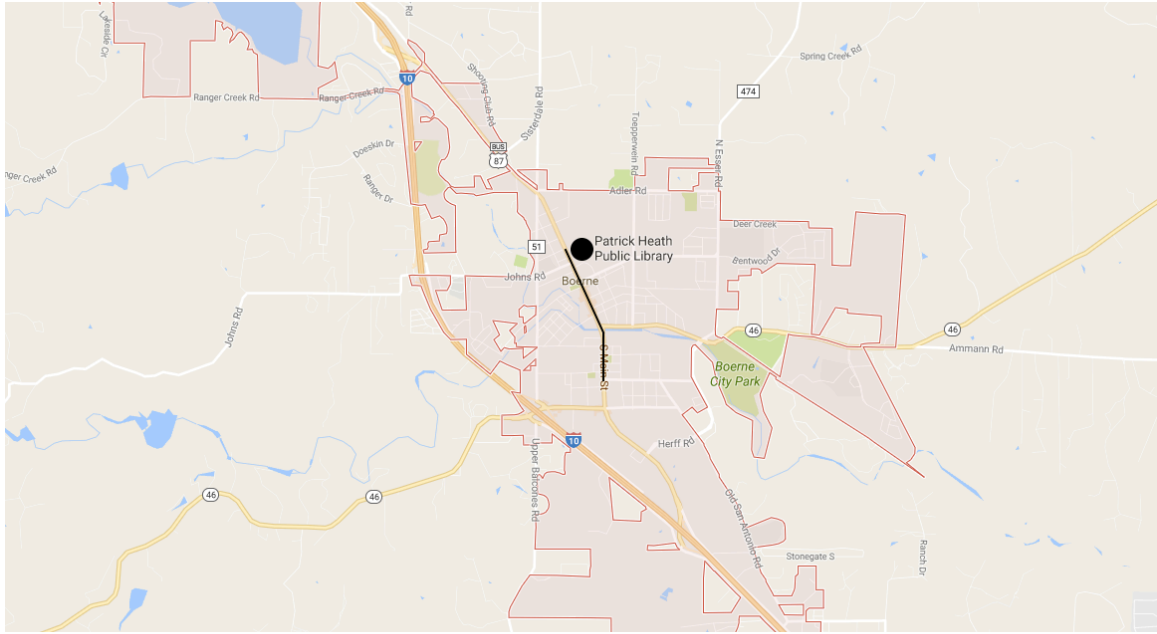


Figure 7.4: Patrick Heath Public Library (PHPL) location marked by black dot. Black line indicates Hill Country Mile; the Main Street of Boerne, TX. Map data: Google.

7.3 History and context

7.3.1 Library history

Boerne’s public library has been housed in two previous buildings. The first was housed in the building at 402 East Blanco, dedicated on April 16, 1967. The second was 7,700 square-foot of the Dienger Building dedicated on June 2, 1991.

The previous library (see Figure 7.5) was a two-story building located on Main Street in the middle of downtown. The library occupied the bottom floor of the Dienger Building, and eventually became too small. It couldn’t support the services that the library knew they could provide. As opposed to other libraries when they become too small and cramped, and people typically stop using them, in PHPL, “people were using it, overusing it, it was just crowded” (Conrad interview, 2014).

In 2000, the Boerne Public Library Foundation (BPLF) commissioned a library management consultant to produce a library long-range plan. The study determined that the library was “at capacity for staff, library materials and user seating.” It was also

determined that there was “no space available either for additional reader seating, staff work space, or equipment.” The BPLF paid for a property appraisal, legal advice and a preliminary site plan. BPLF conducted architect interviews and commissioned initial drawings. It was decided to expand the library into the current library parking lot adding 20,000 square feet to the already existing 10,000 square feet. The architects progressed halfway through the schematic design and provided a model and floor plans for the proposed site. An assessment was done that looked “at current usage, availability of space and growth patterns, concluding the future need of a possible expansion to current facilities, new location or a branch system of libraries” (MOGONYE, 2005). “But the needs assessment shows that the current space in its 100-year-old home is not suitable for book storage due to structural problems including roof leaks, poor lighting, moisture infiltration and poor accessibility” (MOGONYE, 2005).



Figure 7.5: Image of the previous library housed in the first floor of the Dienger Building in downtown Boerne, TX.

Planning for a new library

With the realization that the existing building housing the library should not be expanded for further library use due to the structural and environmental issues unearthed in the assessment, it wasn't until 2005 that planning began anew. In December of 2005, the terms of all of the Boerne Public Library Foundation members expired. It wasn't until October 2006 when the newly reconstituted foundation board had its first meeting. In May 2007, voters, in a city-wide bond election, approved \$5 million for a new library. The City purchased 15 acres for the civic campus, which would include a new library building. (Boerne Public Library Foundation Timeline pamphlet, n.d.)

R/UDAT

A unique, yet related, element was the previous intervention of an AIA Regional/Urban Design Assistance Team (R/UDAT). In 2008, a R/UDAT¹⁰ team came to town, and working with the public, developed an updated master plan for Boerne. The visiting R/UDAT team asked, “What will be the face of Boerne in the next 100 years” (AIA R/UDAT, 2008)? Over a week, and using a variety of public participation techniques including surveys, focus groups, and charrettes, this team worked with local officials, community organizations, and the community members to develop a master plan for their city. The work had two goals: “Goal #1 Character – retain Hill Country character and community identity;” and “Goal #2 Development – achieve a sustainable physical and economic development strategy” (AIA R/UDAT, 2008).

The final plan proposed developing the 3 C's – civic campus, central business district, and Cibolo Creek. While the Hill Country Mile would develop from this work, of

¹⁰ R/UDAT is a team put together by the AIA that visits selected sites for technical assistance in urban planning, urban design, and architecture.

primary interest to this research was the proposal to create a new 15.5-acre civic campus on North Main St. comprised of a new city hall, new performing arts center, and more importantly, a new public library. The city began following through with the plan, and the new library is the first building to be built on the civic campus at the northern end of the Hill Country Mile.

7.3.2 Socio-cultural context

Hill Country Mile

A major element of the City of Boerne, and the story of the library project, is the Hill Country Mile, which can be seen in Figure 7.6. The Boerne Visitor's Bureau website lists it as a "Texas-sized 'Mile,' measuring 1.1 mile," which, as they stated, "isn't just a measure of distance, it's an evolving place and process to make and keep Boerne an extraordinary destination that both the community and visitors will think is the best place to be" (Boerne Convention & Visitor's Bureau, n.d.)! In additional media, it's stated, "proponents also hope the Mile will preserve Boerne's historic and cultural identity and make downtown a cleaner, more walkable place to live, work and play" (Byrne, Hill Country Mile taking shape, 2011).



Figure 7.6: Downtown Hill Country Mile of Boerne, TX.

The Hill Country Mile is full of shops, restaurants, and places for events including the main city plaza and parks. The website of the Boerne, TX Visitor's Bureau provides a planning and economic development perspective on the Hill Country Mile, stating,

The Hill Country Mile (HCM) is the catalyst to unify our community and partner with businesses, groups and organizations. The HCM will play a significant role in:

- Preserving the rich historic and cultural identity of downtown Boerne;
- Promoting the quality of life through a safer, cleaner, more walkable place to live, work and play; and
- Fostering economic growth and business diversity

In addition, the enhanced quality of life for residents and visitors, the Benefits to downtown property owners and businesses are tangible, including:

- Increased retail sales;
- Higher levels of patron and pedestrian traffic;
- Public and private improvements creating a memorable destination experience; and
- A safer, cleaner and community, positively impacting the downtown experience. (Boerne Convention & Visitor's Bureau, n.d.)

While the Hill Country Mile is an excellent manifestation of the city's cultural heritage providing a shared physical representation of the community's values and meanings, it would provide a contentious backdrop for the development of a new public building.

After the R/UDAT process took place, and as talk about a new library intensified, divisiveness began to develop amongst citizens. First, there was the issue over whether the city needed a new library or not. Being in a particularly fiscally conservative area of Texas, many residents did not see the need to spend tax money on a new library. Much of this sentiment also arose because of the city changing; many new people were moving into the city, and the small-town feeling was changing.

After rancorous debate in support and opposition regarding a new library, when it was decided to build a new library, a new round of heated arguments arose over the look of the library. While the architects, library administration, and the City saw this as a landmark building and a necessity not only for their own citizens, it would also serve as a destination for visitors. They saw a need to make a building reflective of the times and technology.

Many long-time residents though, wanted a building more reflective of traditional Boerne, which had developed from a small, working German town. Many of the longer-term citizens wanted to make sure to preserve the Texas Hill Country look of the town (corrugated metal roofs and local stone) as evidenced in the downtown area. Others though wanted a library that would stand out as a modern building reflecting the 21st century. What was important to both though, was an appropriate response to the natural environment and their Texas Hill Country.

7.4 Planning and design process

7.4.1 Architect selection

Once the path was set for moving forward with the library project, the library and City moved quickly to hire both a library consultant and architect. In January 2008, the City Council appointed an architect selection committee from stakeholder groups and City Council member recommendations. The committee was made up of former Mayor Patrick Heath, Library Director Kelly Skovbjerg, two City Planning staff members, two Library Foundation members, and two additional members of the public. At the same time, the library was requesting proposals (RFPs) from library building consultants for the development of a building program.

The following month, February 2008, RFPs for the building program were due while a request for qualifications (RFQ) from architects was posted along with the City holding a pre-submittal meeting for interested architectural firms to outline scope of work, discuss issues, and answer questions. In March 2008, the library consultant was hired to complete the building program, and architecture firms' responses to the RFQ were due. That same month, the architect selection committee met to review and score RFQ submittals from 16 architecture firms and created a shortlist of firms. Architecture firms on the short list were sent notification letters with supplemental questions to be answered prior to their interviews with the selection committee.

In April 2008, prior to their individual interviews with the selection committee, the short-listed architecture firms met at the site with the Library Director to further discuss the project. For their interviews, the firms were to each prepare presentations recommending a location for the library on the larger civic campus site. By the first week

of May 2008, the selections committee had interviewed and ranked the architects from the short list. Mid-May, just four months after starting the architect selection process, the selection committee submitted their recommendation to City Council. The committee's recommendation of O'Neill Conrad Oppelt Architects (OCO) to design the new library was approved by the Council.

Project architect

The architecture firm for the Patrick Heath Public Library project was O'Neill Conrad Oppelt Architects (OCO) of San Antonio, TX. OCO Architects was established in 1984, and had been known for its regionally-sensitive design solutions for both public and private projects. Mickey Conrad, one of three partners in the firm, was the lead architect on the project, and was interviewed for this research.

OCO did not get involved until after the building program had been developed by a library consultant. This was OCO Architects' first library project as well as the contractor's, Whiting-Turner Construction. The contractor was selected as the low bidder from 21 bids; the high number of bids is indicative of the financial climate during the recession at that time.

In 2014, after the PHPL had been built and occupied, OCO Architects merged with the California-based firm, LPA Inc., forming OCO LPA. LPA Inc., was founded in 1965, and is one of the largest integrated design firms in the country providing architectural, planning, landscape architecture, interior design, engineering and graphic/signage services (Firm Bio, n.d.).

7.4.2 Site location

The R/UDAT team, discussed previously in this chapter, was invited to assist in creating a Vision Plan for Boerne based on many of the recommendations identified in the Boerne Master Plan Update adopted in 2006. “In September of 2007, the city acquired approximately 15.5 acres of land to accommodate the development of a new library and future City Hall and recently selected an architectural team to proceed with the design of the library” (R/UDAT Report, 2008). With the early June 2008 visit by the R/UDAT team working with the community, the final decision was made to place the library on the larger Civic Campus site.

After the R/UDAT visit, OCO began developing options for locating the library on the Civic Campus site. In developing the Civic Campus, Conrad proposed to have a more civic presence up front at Main St. with the library at the back of the site which was more pastoral (see Figure 7.7). This pleased the library staff and administration as the previous library had been located right on main street, which was very noisy.

In July 2008, City Council approved the back portion of the Civic Campus site for the new library. In September, the City Council approved the path to seeking LEED Silver certification for the library. In October, the building program was completed by the library consultant, and OCO could begin schematic design of the building.

7.4.3 Public meetings

The initial community meeting held by the architects was on November 20, 2008 at the Boerne Convention Center with about 100 people in attendance. This meeting was held to discuss the Civic Campus site. The architects presented three schemes for the Civic Campus site that were voted on by the public. Figure 7.7 shows the three different

civic campus schemes to be voted on. A library building outline can be seen at the right side of each of the three schemes. These were just generic shapes encompassing 30,000sf to help people understand the proposed size of the library in relation to the rest of the Civic Campus. In describing the process at that point, Conrad, the architect, stated,

We were just talking about why we located the building where it's located, and talked a little bit about inspirations that we're going to take from Boerne from the architecture around there, we didn't have a design yet or anything. We were just kind of gathering information and sharing that information with the community. (Conrad interview, 2014)

Along with the presentation was the ability to vote on the three schemes. Using sticky dots, the public was able to evaluate which schemes best achieved a number of predetermined “site ideas.” Figure 7.8 shows the results from the public voting process. Scheme ‘C’ was the clear winner, and was used moving forward with the planning and design process.



Figure 7.7: Three schemes for the civic campus. November 20, 2008 meeting. Library is proposed on the eastern side of all three schemes. Images courtesy of Mickey Conrad.

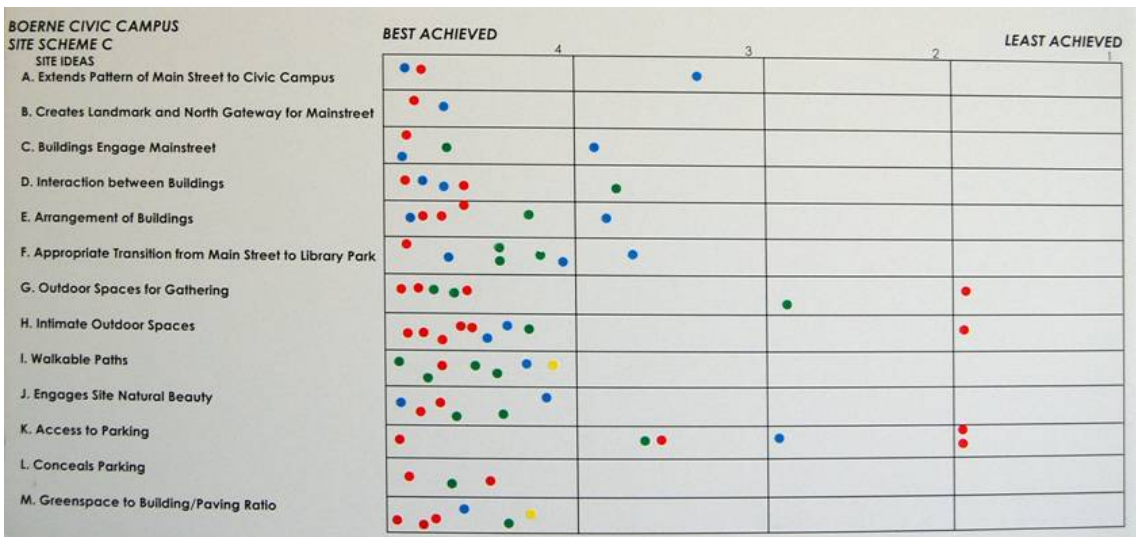
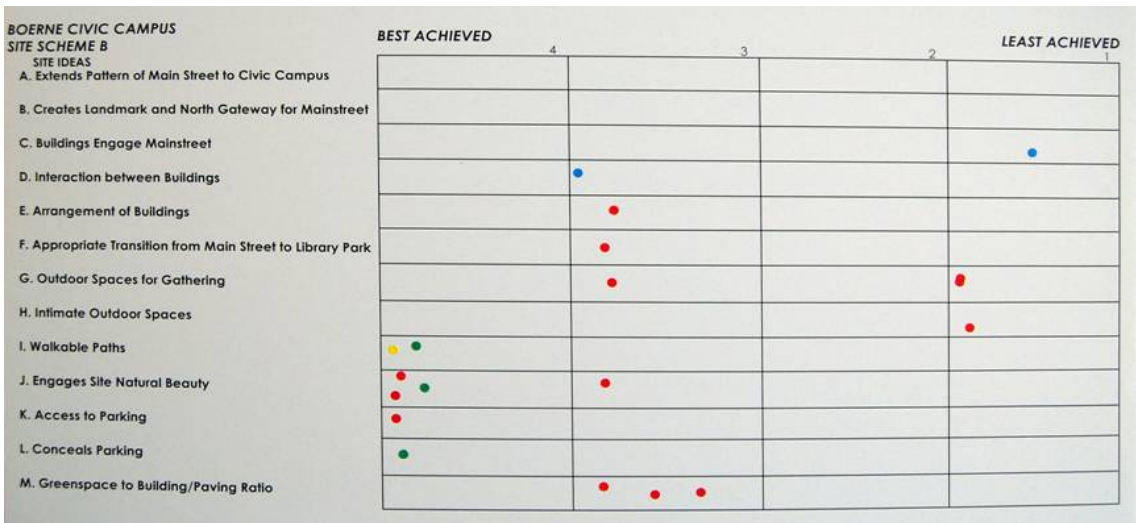
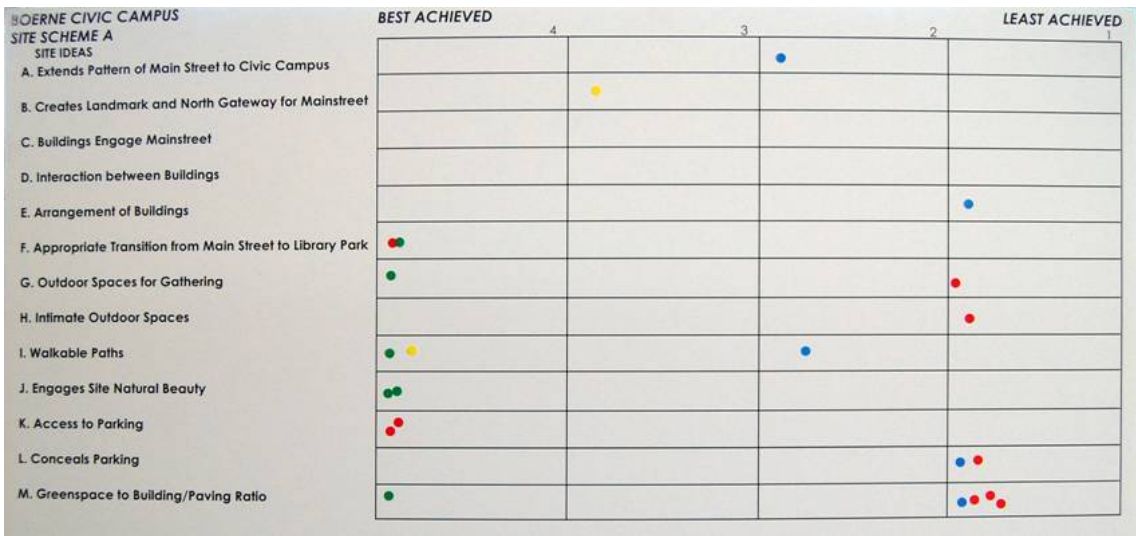


Figure 7.8: Voting on three schemes for the civic campus. November 20, 2008 meeting. Images courtesy of Mickey Conrad.

At a second community meeting held on April 13, 2009, exterior design concepts were unveiled, and regarding public involvement, were mainly focused on materials (stone, screening, and color). The exterior design objectives to be discussed were presented as: Link Main Street to Civic Campus, Integrate Sustainability (LEED), Celebrate Landscape, and Outdoor Places. Figure 7.9 displays an example of the sheets that were used to present the four schemes, vote, and collect feedback through comments on post-it notes. Option A, the clear choice with 42 votes, is shown in Figure 7.9; Option B collected four votes with Options C and D both having collected two votes each.

At this same meeting, someone in the audience suggested the roof form, as proposed, was too flat, too modern, and they wanted something to tie back better to the look of Boerne. From that discussion, the overhangs of the roof were turned down, much like the brim of a cowboy hat. This provided better shading control as well as a more reflective form. The difference between the flat roof (upper images) and the turned down roof (bottom images) can be seen on the following pages (Figures 7.10-7.13).

The previous images of the revised design were presented to the public at the May 12, 2009 City Council meeting for their review of the final design. At this city council meeting, during a session called a City Council Workshop¹¹, “Mayor Don Heckler commended the firm for ‘going the extra mile’ by incorporating suggestions from the public in the library’s design. ‘We need to take their comments to heart,’ he said” (Texas Government Insider, 2009).

¹¹ City Council Workshop: “Workshops are public meetings where the City Council can conduct informal and in-depth discussion on specific issues without issuing official action.” (<http://www.cityofpleasantonca.gov/gov/depts/categoryqna.asp?id=4#175>)



Figure 7.9: Option 'A' voting sheet from April 13, 2009 meeting showing voting stickers and post-it notes with comments. Image courtesy of Mickey Conrad.



Figure 7.10: Southwest corner – Option A revised (bottom image). May 12, 2009
Schematic design documents completed and approved by City Council. Images courtesy
of Mickey Conrad.



Figure 7.11: Northwest corner – Option A revised (bottom image). May 12, 2009
Schematic design documents completed and approved by City Council. Images courtesy
of Mickey Conrad.



Figure 7.12: Northeast corner – Option A revised (bottom image). May 12, 2009
Schematic design documents completed and approved by City Council. Images courtesy
of Mickey Conrad.



Figure 7.13: East façade – Option A revised (bottom image). May 12, 2009 Schematic design documents completed and approved by City Council. Images courtesy of Mickey Conrad.

7.5 Findings and analysis

While the first phase of this research focused on the methods and timing of planning and design processes across the U.S., this second phase examined the interconnected elements of each case's process. The findings in this section arise from interview and questionnaire data from different types of actors involved in the process to develop the Patrick Heath Public Library. Interview participants included Mickey Conrad, the architect for the project, Kelly Skovbjerg, the current Library Director, and fourteen library staff members. Don Heckler, Mayor at the time of the project, completed an online questionnaire with questions like those asked in interviews. Data from library patrons and members of the public is presented to provide additional insight. A cross-case synthesis will be presented in Chapter 10.

7.5.1 Architect in partnership

Both the Library Director, Skovbjerg, and Assistant Library Director, Morgan, expressed similar sentiments having worked with Conrad and his team. In their joint interview, they stated,

[Skovbjerg]: I think we had a really good working relationship, and I liked them. I mean they were fun to work with. [Morgan]: Yeah, they really were. And very creative. You know, they just wanted this to be really awesome, and so when you have architects that are doing that, and listening to us, that's a really great combination. They really wanted it to be successful for us. (Skovbjerg and Morgan interview, 2014)

When Conrad was asked the same question, he stated, "I don't remember any. Like I say, this was the ideal process for us. I mean everybody's working together and respectful of one another's opinions" (Conrad interview, 2014).

The following exchange shows further support of staff having a positive working relationship with the architect, even in the Children's section, which was an issue seen in

the previous case. When asked if they remembered any big moments of agreement or even disagreement between patrons, library staff, or architects, one of the children's librarians stated,

No, I think it was pretty harmonious, at least I remember it as being harmonious. [JF: Ok, ok, and you felt like all your concerns were listened to, your expertise in the area?] Yes, very much so, yes. [JF: Ok, is there anything about the process that you would have like to have seen done differently?] No, I think they were very helpful and very patient with us. [JF: So for the children's area, did you work with them on the layout?] Yes, they came up with some ideas, and then we would say, "Well, it really wouldn't work this way, could we have it over here?" So, they listened to what we said. (staff member #1 interview, 2014)

In working through a complex project type such as a public library, and attempting to meet the various desires of a client, users, the general public, and the architect, it's necessary for some give and take throughout the process. While architects have an expertise in designing buildings, the client and users have their own expertise to provide. As an example of negotiating such expertise, Conrad explained,

At first, they wanted the teen room to be along that glass wall of the creek so that the circulation desk, in the middle, they could constantly monitor them [teens]. Well finally convinced them, not that we have anything against teens, but that's the prime real estate on the second floor right there. That's where the view, you're like in a tree house up there. So, the teens aren't there during the day, they're in school, so do you really want to give the prime real estate to something that's not going to be used? So anyway, through that discussion they said, "oh you're right," so we ended up then putting it back down over here. (Conrad interview, 2014)

This was a good example of the architect making a suggestion based on an understanding of how spaces get used at different times of the day by different users. It was presented in a way as to allow for discussion with library staff, and with a good rationale, staff changed their mind. From the library staff side, when asked about dealing with disagreement with the architect, the Library Director, Skovbjerg, explained,

I did not like the railing . . . I think it was corrugated metal on the railing over there where the glass is, and I said it was not going to work. It was a safety issue

too. You're not going to have five-year-old kids up here, and I was like, "I don't feel safe at all about that," and nobody in the city did either, they're like, "No, no, no, we've got to add something." I was counseled that I really needed to be very firm, that we needed to be really firm in our approach, and not just say, "Ok, you're the experts," but to be able to say, "Look, these are the reasons why we think this is a better option," and once we worked that out with them and understood each other's motivations, it was great. (Skovbjerg interview, 2014)

This example comes from the staff side, and shows how the staff could push back on the architects as well.

Of the four cases, this is the only working relationship between library staff and architects that seemed truly positive. Such affirmative comments were not heard about staff and architects in the other three cases. In addition to the architect's open demeanor and desire to be a collaborative partner, it also helped that the Skovbjerg had been the Library Director before and during this process. This case provides an example of an architect and Library Director, and by extension their staff, working together in a partnership.

7.5.2 Response to the context

There is a lot to unpack in this context, and the threat of making a lot of people mad no matter what direction one went with this project. As the Directors of the library discussed,

K: And just the whole idea of the library. I mean, you still have a lot of people who, you know, it's a conservative town, and it does not like to raise taxes. Bond elections were . . . up until that point were few and far between, because you might have to raise taxes.

N: Well, they're worried about the small-town feel going away too.

K: And that too. Yes, the old sort of traditional charm about the place.

N: And that everybody knows everybody, and it's going to be so cold and sterile.

K: It was really sort of a contest between the old Boerne . . . and the new Boerne. (Morgan and Skovbjerg interview, 2014)

The architect, Conrad, gave clear examples of this identity crisis and the issues he faced.

He stated,

The little town is no longer what it used to be. I mean [the main street] was just lined with shops, mom and pop, commercial establishments. Now, there's Walmarts and Home Depots and all the big box stores, and so Main Street is nothing but shops and tourists, trinkets and stuff like that, unfortunately. But it's still got this great character. I think the community had a preconceived notion that the library needed to be this kind of turn of the century looking little building, and so we were trying to explain to them that you really can't, you really shouldn't do that. You need to respect the past, but we're building something in the 21st century, not the 19th century. (Conrad interview, 2014)

When Mickey Conrad of OCO Architects spoke about the project design, he didn't talk about form-driving concepts. The design of the Patrick Heath Public Library came from a conscious desire to respond to the cultural identity crisis of the small city as well as reflect the Texas Hill Country through sustainable design. The library design was responding to the elements, specifically the setting western sun, which is very harsh in that area, and the need to protect the library collection. Therefore, the front entry on the western-side is protected by a more solid, masonry façade, and the rear, eastern-side is glazed providing views to the creek and natural area. He was trying "to create a campus of buildings up front that related to Main Street and then the library . . . would relate to the creek . . . more of a pastoral setting as opposed to a more urban [setting]" (Conrad, 2014).

While Conrad's understanding of the socio-cultural context was on point, and his process manifested positive outcomes, a key opportunity was missed. Conrad's process did not provide much opportunity for public participation regarding the formal design of the library. This could be due to the overwhelming divide felt in town over the design of the library. When asked about public participation regarding the design, Conrad stated,

The building was pretty much designed working with Kelly and her staff. The [design participation], I don't know, *that was a conscious decision to not do . . . I mean, everybody's got an opinion, and you're just flopping in the wind trying to figure out who we design this thing for* [emphasis added], and frankly, I think the community has so much respect and confidence in Kelly that they knew, “hey, Kelly needs to make these decisions,” and I really think that that was good. We didn't have a form generating party or anything like that. . . . I don't think they necessarily wanted to be involved in telling us how to do that, they let us do that. (Conrad interview, 2014)

Working through a conventional mode of practice, Conrad closed the design process off, and worked solely with the library administration and staff. In a community design mode of practice, architectural professionals would have used the division within the context to create discussion around the issues and employ participatory design activities to bridge the divide either through voting on alternatives early on in the process or working collaboratively through a charrette. As Toker (2012) states,

Participatory community design processes and methods help people understand each other's needs and wishes and empower communities. . . . By providing individuals with a voice in the shaping of their environment, community design processes help people become aware of others' concerns, in this way both influencing and being influenced by their peers. Further, through participatory decision making people are able to contribute to a shared history even if they are new to the community. (p. 203)

Later, when the Library Director, Skovbjerg, was asked about any moments of strong agreement or disagreement between library staff, patrons, or architects, she stated,

I really didn't know how to navigate this water, because I wasn't sure how the process should go. We had people saying, “Well, all they're doing is showing us the same design with different materials.” And I thought, “Well, that's kind of unreasonable to ask an architect to come in with three completely, totally different designs” of the exterior. (Skovbjerg interview, 2014)

There are a few things going on in this quote. First, it speaks to the issue of closing the public out of the design process. People had an expectation, self-created, that they would be able to give input on the formal design, but instead they were only able to provide

input on materials (functional), at the end of the design process. And second, it speaks to the issue that many times the various actors, even the people in charge of it, don't have a true sense of how to develop a process, and people approach the process with different expectations. The client may not know, and doesn't give the architect the direction they need or want, and the public tends to come in with their own ideas. When these various expectations aren't met in a process, it's possible for frustration to arise amongst stakeholders. While Conrad's response to the socio-cultural context would create a very amicable relationship between the architect and the library staff throughout the planning and design process, perhaps his relationship with the public could have been improved.

7.5.3 Process

Unlike VHPL's architect who was involved in the process from very early on in the process, there is no indication of such with PHPL's architect. Since the library hired a library consultant to develop the building program, OCO began working with the library in the preliminary design stage along with the building committee.

For the Patrick Heath Public Library project, the *building committee*, indicated by the bottom stripe on the matrix, is where the majority of the decision making and project day-to-day work occurred. As happens in many projects, a small number of people are the catalysts for a project, and here they became part of the formal building committee for the project. In addition to the architects and library director, there were a few public members building committee. Having that core group involved from the absolute beginning allowed for momentum to be kept strong throughout the project.

PHPL	PP	P	PD	DD	CD	CON	POE
Present							
Q&A							
Forum							
Comment							
Survey							
Focus							
Charrette							
WRKSHP							
BC							

Figure 7.14: Process matrix for the Patrick Heath Public Library (PHPL) as submitted by architect, Mickey Conrad.

The architect didn't join the process till later in the project. The majority of public participation, with the architect, is indicated by the matrix as having occurred in the during the *preliminary design* phase, which consisted of two public meeting: locating the library on the larger Civic Campus and presenting the schematic design.

Since the architect did not develop the building program, it is not listed on here. The building program was developed by the library consultant with the library staff during the *programming* phase before the architect began their design process. In the *preliminary design* phase, the architect worked with the library staff on library layout, shelving, and furniture.

Upon review of the process matrix (see Figure 7.14), in tandem with the findings of the interviews, the PHPL project process can be seen as having been very compartmentalized. This aligns with the architect working in partnership with the Library Director. While the architect was more open to input than the architects of the other cases, he still controlled the process in order to ensure a successful project per his own evaluation. During the early, pre-programming phase, the public was able to *decide* on where the library would be sited. They weren't involved again until after the *preliminary*

design was completed, and they were asked to vote on materials for the building, which would have been to *decide*. As discussed in 7.5.2, the architect kept the public out of the design process since there was already so much divisiveness surrounding the style let alone idea of a new library.

It was found that most public engagement occurred at the end of the preliminary design process giving the public the opportunity to provide feedback on a semi-finalized design. The library, itself, did so much surveying and meetings to discover the needs of the library users that the architect was not involved in that up-front portion of the process. The architect began the formal process with a brief of desires for the library as well as the program from the library consultant. He was able to start right into schematic design. Library staff were involved in giving input on functional aspects of the library such as layout, shelving, and furniture. A few, select patrons were on the building committee along with the architects and library administration from the beginning of the project. The clients (library administration and the City) were also involved from the beginning, and made decisions for the project.

Functional vs. formal input

One of the Library Foundation members also provided some insight regarding public participation. When asked about how people should be involved with such projects, they stated,

You have to be careful about how you create that mix of those that are participating actively in a project like this. . . . people who come from the general public that are either on a volunteer basis or involved in the library or understand the operations of the library. *Somebody that doesn't just want to come in here and design something. They understand how to integrate the workings of the library with whatever the structure's going to be* [emphasis added]. (foundation member #1 interview, 2014)

Their point being to involve actual stakeholders more, not just people off the street with knee-jerk reactions. This, again, speaks to the context response issue. This would have also helped with the issues that were surely holding the process back from including the public in the design process.

When asked about where the library staff had the most impact on the project, the architect, Conrad, stated,

My guess is in programming when they met with their consultant. We had to pay a lot of attention to the collections and making sure that we had the planned quantity of collections. We did a lot of furniture plans, lots of calculating linear feet of shelving, and making sure that the collection was properly located, and the numbers of shelving were appropriate to accommodate the collection. . . . And then just working with us on the details like accommodating cabinetry and arrangement, making sure that the circulation desks were properly positioned to monitor what goes on in the library, and really they understand how people use libraries and problems that they've experienced in the past. (Conrad interview, 2014)

From his statement, it is easy to see that staff were primarily focused on the functional aspects of the project, not the formal. Conrad's 'guess' was corroborated by a library staff member when they were asked where they had the most impact on the project. They stated,

I think it was the interviews with the consultant. As far as colors and design, and well, Natalie and I worked a lot on measuring space for bookcases. As far as the tables and chairs and the study rooms and the size of some of the spaces, we didn't really have, I didn't really have much to do with that. Mine was more, we were more focused on how much room, how many bookcases we were going to need basically. (staff member #2 interview, 2014)

The same question was asked of the Library Director, Skovbjerg, and she stated,

Staff had the most impact when we were doing those weekly or monthly or whatever it ended up being in those meetings with the architects when we would try to pull the staff in as much as possible and sometimes it wasn't possible. You just couldn't do it. Especially when we got down to more of the details and actually more of the space planning too. We would try to bring staff in. . . . mostly the professional staff. It was librarians. (Skovbjerg interview, 2014)

It's interesting that she ends with parsing out that "it was mostly the professional staff." In an interview with a library staff member, they raised an issue of hierarchical separation between staff being involved, or not, in the planning and design process for the new library. When asked if they were personally involved in the process, they stated,

No, I wasn't involved in any of the planning and stuff. They don't tend to consult the front desk people about how the building is going to be. Yeah, but still, they kept us apprised of what was going on . . . They always showed us the plans and stuff. It was enough, it got us excited about it, which was really nice. (staff member #3 interview, 2014)

Even though this staff member wasn't as involved as they perceived their professional colleagues to be, the fact that they were informed and kept in the loop, was enough to satisfy their interest and feel included even though they weren't providing formal input.

Public participation

As discussed in 7.5.2, the public wasn't formally involved in the design process. They were involved in locating the library on the Civic Campus site, and in addition to choosing materials they did play a role in changing the roofline of the project. In response to that second public meeting, Skovbjerg stated,

I would have done public input differently, in terms of design public input, I would definitely have done public comment differently like we did with the bond election where we had a public input, open house instead of a big meeting with people sitting there. . . . In retrospect, we would have communicated everything differently. *I think we were just sort of making it up as we went, and I think we did a lot of things backwards* [emphasis added]. (Skovbjerg interview, 2014)

As expressed above, the Library Director is speaking to the issue of not being sure of how to design the process for public participation. The second community meeting was contentious, and here she is wishing they had done it differently. This would have

been helped had she sat down with the architect and the library administration and the building committee to develop their process ahead of time.

One of the library staff had a unique perspective regarding participation, which was unexpected. They stated,

I definitely think that you should have a lot of, I would say more, patron input than staff input. You still need staff input, but I think that a lot of times a staff member will be like, “Well, we had that problem with that one guy that one time so we can't ever do that again.” . . . and I think that it's better to look at what's best for your community, for the people who basically, they don't write your paycheck, but they fund your paycheck. (staff member #3 interview, 2014)

This was a keen observation, and one that would be echoed in the other cases. The library staff member realized that they aren't the only users. Many times, decisions are made based on a single experience, which may have a larger impact than is necessary.

7.5.4 Outcomes

Of the four case study projects, the example in this chapter, of the revised roof design changing from flat to down-turned, was the most substantive impact by the public on the formal design of a library. In relating that story, the architect, Conrad, stated,

They really appreciated that we listened . . . and came up with an idea that would respond to that and actually made a better building. I think a lot of times when people make a comment, because they see things that architects don't see. And so, I try never to just dismiss them, “Oh, they don't know, they're not architects.” I try to say, “you know, maybe there's some merit to that,” and it's amazing how many times you go, “yeah, they're right”. . . . a lot of time architects, they look through a weird filter. (Conrad interview, 2014)

As Conrad would admit, there wasn't much public input into the formal design of the library. This change in the roof form came from feedback from the public during the second public meeting which was focused on materials and colors, not the design. It was from the opportunity, provided by that meeting, that the public was able to provide input even though that meeting wasn't formally set for that reason.

As was described regarding the context that PHPL would be built in, there was a struggle amongst the citizens of Boerne regarding the style of the building in terms of more traditional versus more modern as a proxy for identity of new versus long-term residents. This really got to the heart of the library building reflecting the values and meanings as ascribed by residents of the city. This struggle continued after the library project was complete, and it was interesting to hear the library staff's perceptions of what they heard from patrons.

When asked what they thought about the library fitting with the look of the town, one staff member stated,

I think the old residents are going to tell you no. I think new residents will tell you it's just fine. We get a lot of the old people that say, "It doesn't feel homey. It's too big. It's too big. We have to walk too far from the parking lot," that kind of stuff. (staff member #4 interview, 2014)

Another staff member stated,

I think though that it fits better than we thought it would. When people first saw, there was a little bit of shock. It's a pretty contemporary building, but there are touches to it . . . I love it. People love it. They're just amazed by it. (staff member #5 interview, 2014)

When asked, another staff member spoke to the divide between older and newer residents in Boerne,

I will say that I think that most people, especially new people who've moved to Boerne that I come in contact with or that come in, once they come into the building, they fall in love with it. They're like, "Oh my gosh, I didn't know this was here," and so I think probably the most resistance has been people who were used to the old building, and it was a small town feel where this is not quite so much. (staff member #6 interview, 2014)

In asking why longer-term residents don't like the building as much, another staff member stated,

They think it's too industrial looking. It's not, you know, but they're coming from the old, historical building, and I thought they did a really good job at trying to marry it to other things. But all the new buildings going in are looking similar so it's going to blend with everything else in town, and hopefully they'll keep that in mind when they build a new city hall. (staff member #7 interview, 2014)

What do you think of the exterior of the building?

I think it was a good stride to go beyond the typical Boerne architecture, the very traditional look, so we took a big, big step in having a more modern look, so it's very striking. (staff member #1 interview, 2014)

When asked about the impact of public input, the Library Director and Assistant Director answered,

N: They liked the traditional stone work, but they didn't like how modern it was. [JF: The form?]

K: "They were like, "Oh, it's not traditional enough." And a lot of the old-timers were like that. They were like, "It's not traditional enough."

N: So, our roof line is not like it was originally designed because of that.

[JF: Right. It was flat.]

N: I think they were going to have it flat and we had to put it down, is that right?

K: That's a good point. I had forgotten about it. I think it was flipped down.

N: But we had to change that, and that was because of the community.

K: So we made it more traditional looking. And you know, *that didn't really bother us so much, we just wanted to make sure we could have functionality inside* [emphasis added].

N: It is more Modern. I mean it's really Modern, but it was kind of like, at one point, we just finally had to go, "This is what we need to do to be able to be LEED certified." You know, trying to get people to understand that whole concept, and reminding them that the old library was very dark. You couldn't see. There wasn't light, and that it was harder to use, *and a lot of people just really understood that once we explained it to them* [emphasis added]. (Morgan and Skovbjerg interview, 2014)

Through this exchange, the Library Directors emphasized the functional capabilities of the building, not the formal style. The formal design didn't bother them, it was the public that voiced such concerns. Representing the library staff, they were concerned with the functional design. Their own recollection is that they changed the perception of the

patrons by getting them to focus less on the Modern design style and more on how much better the new library functioned as opposed to the previous one.

Had the process been a bit more open it may have alleviated some of these issues around the formal design. While the design process didn't have to be wide open to the public in terms of formal design input, perhaps presenting the design earlier on and discussing why certain choices were made could have brought people on board as was shown in the previous quote. This same kind of logic could have been used to explain how the Modern forms, mostly developed based on LEED requirements, would make for a better library. By completely hiding the design process, people can grow distrustful.

Evolving perceptions

In the previous subsection, people spoke about their reactions to the stylistic design of the library project. It's interesting, in this case, to hear how people's perceptions of the design changed once they actually experienced the library. To begin, a senior member of the library staff stated,

We had a lot of angry patrons when we first opened that would come in and just, "I cannot believe you built this library. I hate it," and all that, *and those same people are now saying they've just totally changed their mind* [emphasis added]. (Morgan interview, 2014)

This example was corroborated by many of the library staff. Another member of the staff stated,

Well I was a little afraid . . . because you know they were talking about a Modern building, but not too Modern. Was it going to stick out like a sore thumb? So, I was afraid of that, *but I think it looks great* [emphasis added]. (staff member #8 interview, 2014)

What 'looks' like versus in reality?

I grew up in Boerne, and the old building, you know, is where my mother used to take me to buy groceries, and so I didn't really want to leave there, but when I got

over here, it was, despite all the steel and everything, it's very warm, and sitting at the front desk, I feel like I'm working . . . well, even working up here, I feel like I'm working in a treehouse, because all I see are the tree tops, and it's very calming, *so for me it's perfect, even though I was very hesitant at the beginning* [emphasis added]. (staff member #9 interview, 2014)

When asked about any controversy about it being too Modern, a member of the Library Foundation stated,

Yeah, you heard some of that. You know, there's always going to be . . . I think once people saw it and they understood, you know, how it worked internally as well, you know, not just looking at it from an external standpoint, it was pretty well accepted. (foundation member #1 interview, 2014)

In the previous response, it's interesting to note the divergence in thinking about the interior versus the exterior. They specifically juxtapose, "how it worked internally" and "not just looking at it from an external standpoint." This leads back to the issue brought up in the chapter in which there is a divide in focus between users (functional) and architects (formal). For users, perhaps it is the mere use of the building that can save it from its perceived stylistic 'sins.' When asked what they thought about the look and feel of the interior, one staff member stated,

Before I started working here, as a patron, at first I did not like it [emphasis added]. I thought it was too Modern for this town, you know, being in the Texas Hill Country, *but now having worked here, I mean it's a beautiful building* [emphasis added], don't get me wrong. I think it's grown on me, I guess, and I think that's probably true with a lot of people, so I, I mean, I think it's a great building. It is a little Modern, but that's ok. (staff member #6 interview, 2014)

It is interesting to see in this quote how the speaker moves from it being "too Modern" to "a little Modern." Does functional design outweigh formal design in the minds of laypeople? With several examples of people expressing their original dislike for the formal design, but upon experiencing it, their perceptions changed.

7.6 Summary of case processes

The table below summarizes the defining elements of the processes that impacted outcomes.

	PHPL
1. <i>Architects' partnerships</i>	<ul style="list-style-type: none"> • Architect partner with Library Director
2. <i>Decision makers (client)</i>	<ul style="list-style-type: none"> • City Council • Library Board of Trustees • Library Director and Building Committee
3. <i>Oversight agencies (external)</i>	<ul style="list-style-type: none"> • Not applicable
4. <i>Project champion (public)</i>	<ul style="list-style-type: none"> • Kelly Skovbjerg (Library Director)
5. <i>Unique actors</i>	<ul style="list-style-type: none"> • Mayor Patrick Heath • R/UDAT
6. <i>Socio-Cultural Context issues</i>	<ul style="list-style-type: none"> • Hill Country Mile • Long-time residents vs. new residents • Identity
7. <i>Public meetings</i>	2 public meetings
8. <i>Agenda of those meetings¹²</i>	<ul style="list-style-type: none"> • Location on site (1) • Present schematic design (2)
9. <i>Phase of meetings³</i>	<ul style="list-style-type: none"> • Pre-programming (1) • End of preliminary design (2)
10. <i>Techniques of those meetings³</i>	<ul style="list-style-type: none"> • Arch presentations with feedback
11. <i>Intent of meetings³</i>	<ul style="list-style-type: none"> • Decide (1) • Decide (2)
12. <i>Functional vs formal input</i>	<ul style="list-style-type: none"> • Public = Functional input
13. <i>Public impact</i>	<ul style="list-style-type: none"> • Location within Civic Campus site • Materials • Furniture • Roof form change
14. <i>Staff impact</i>	<ul style="list-style-type: none"> • Interior layout
15. <i>Building Programming</i>	<ul style="list-style-type: none"> • Private Consultant working with Staff

Table 7.1: Case-specific elements of process impact on outcomes.

¹² Numbers in parentheses for Table 10.1 indicate the corresponding meeting numbers per library case.

Chapter 8

CASE STUDY 3: SILVER LAKE BRANCH LIBRARY (SLBL)

8.1 Introduction

The Silver Lake Branch Library (SLBL), as an instrumental case, is one of two branch library cases (Chapters 8 & 9) in theoretical replication with the two main libraries (Chapters 6 & 7), each within a single-library system. As an intrinsic case, this project provides an interesting story about the planning and design of the neighborhood's first library. It also features a process of public participation selected from Cluster #2 of the first phase portion of this research (see Figure 5.1).

This project provides a case in which the architect limited opportunities for participation in order for the architect to meet the client’s desire for “excellent architecture.” This case is significant amongst these four, because it provides insight into a process in which the architect can be viewed as having partnered with the library system administration. The impact of such a process led to a building outcome that the community doesn’t recognize as a public library.

8.2 Library project overview

The Silver Lake Branch Library (SLBL), located at 2411 Glendale Blvd, Los Angeles, CA 90039, had its grand opening November 16, 2009 (see Figure 8.1). Upon its opening, it was the 72nd branch library within the overall Los Angeles Public Library system (LAPL). Founded in 1872, the LAPL system is one of the largest publicly funded



Figure 8.1: Front view of the Silver Lake Library in the Silver Lake neighborhood of Los Angeles, CA.

library systems in the world serving nearly four million City residents.

The new branch library, at 13,600 ft², consists of a split-level design with “32-car subterranean garage, a glass-enclosed public plaza, a masonry veneer and a continuous clerestory window around the building that brings in natural light and offers a view of nearby hills.” It was certified LEED Platinum through the use of “low-flow plumbing and irrigation to reduce water use by 30%, a photovoltaic skylight system that will increase energy efficiency by 20%, renewable materials such as bamboo, and drought-tolerant landscaping” (Rivera, 2009, p. 2). Unlike the other three cases in this research, the \$12M SLBL facility is the first library in the neighborhood with no previous building having served that purpose.

Library location

The Silver Lake Branch Library is located in the Silver Lake neighborhood of Los Angeles just north of the downtown area, and just east of Hollywood (see Figure 8.2). It sits at the intersection of Silver Lake Blvd. and Glendale Blvd., just east of the Silver Lake Reservoir, and north of the architecture office of modern architecture icon, Richard Neutra, (deceased) (see Figure 8.3). Silver Lake has historically been a very artsy, bohemian area where many creative companies, artists, and bands had started out such as Disney, Beck, and the Red Hot Chili Peppers. In addition, it is an area with a history steeped in modern design with architects such as Schindler, and Neutra’s office up a block from the library, and his home just around the corner. A street behind the library is named Neutra Place in light of the number of his designs located on it.

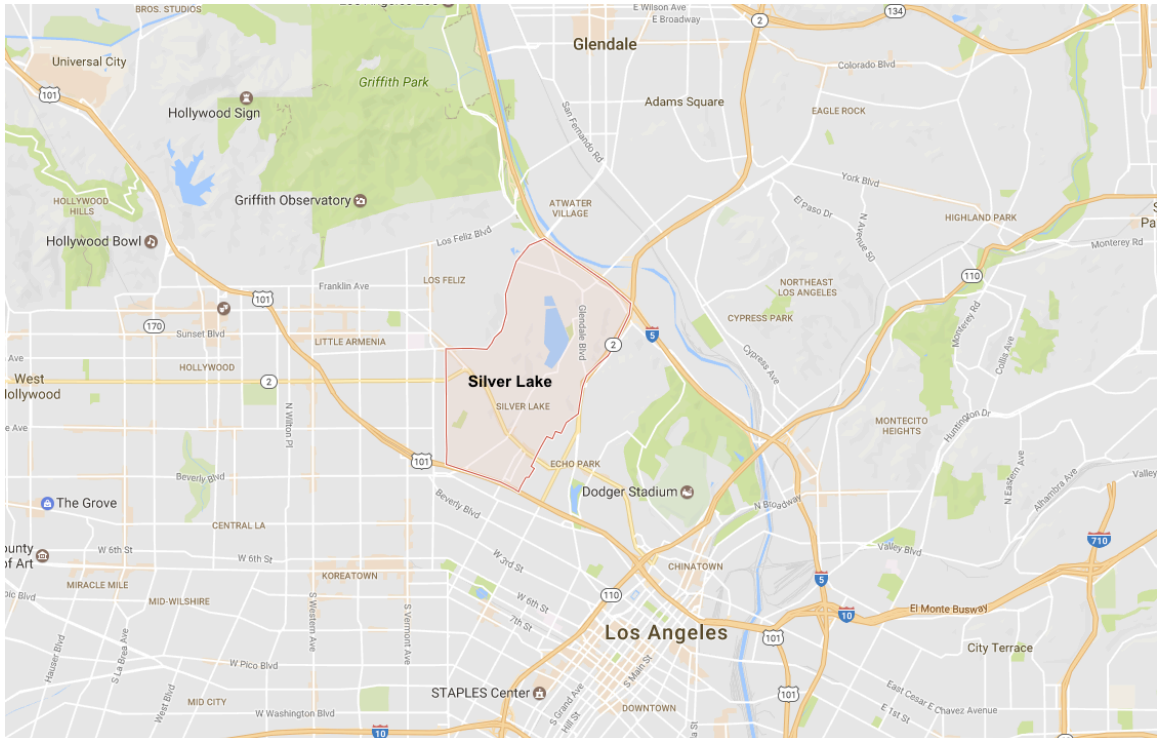


Figure 8.2: Partial map of Los Angeles, CA with Silver Lake neighborhood located northwest of Los Angeles. Map data: Google.

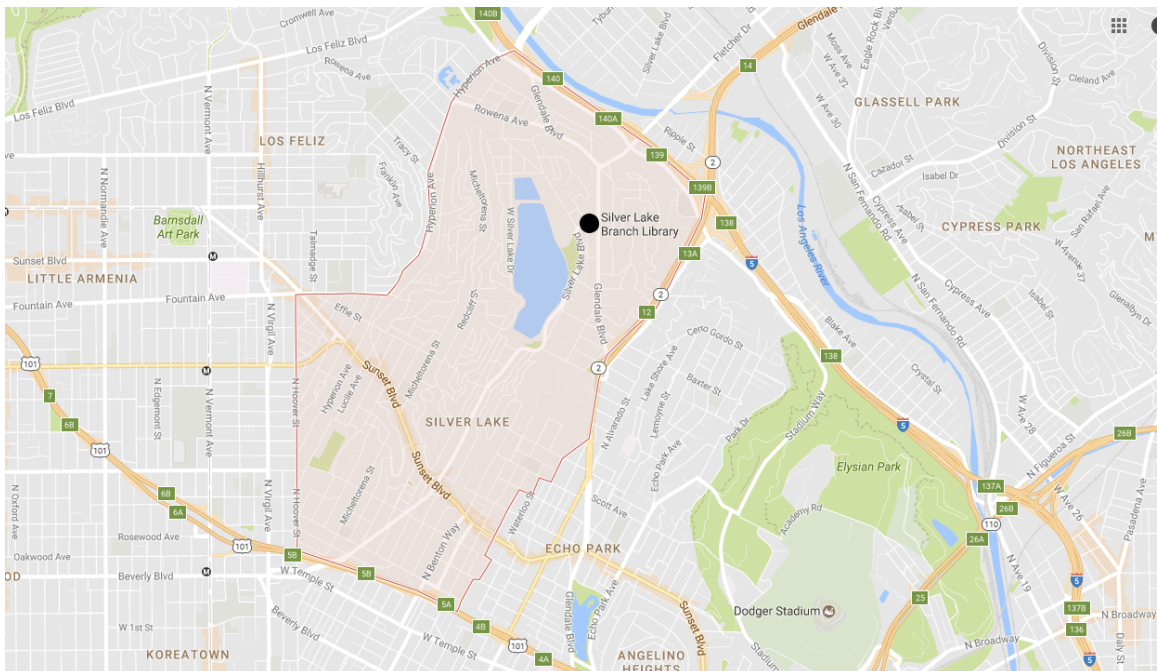


Figure 8.3: Close-up map of Silver Lake neighborhood of Los Angeles with SLBL located with black dot. Map data: Google.

More recently, a 2012 Forbes' article listed Silver Lake as the Best Hipster Neighborhood in America in its inaugural list of such neighborhoods.¹³ It stated,

Nestled between Echo Park and Los Feliz, the trendy community boasts some of the nation's most lauded food trucks and farmers markets, a multicultural blend of residents with eclectic professions, and a booming arts scene. Even the buildings exude an avant garde aesthetic a hipster could love: Silver Lake is home to some of the most celebrated modernist architecture in the country, including Richard Neutra's VDL Research House and John Lautner's Silvertop. "It is amazing how many artists, musicians and designers and more traditionally 'hipster' occupations live in Silver Lake," says Dabney Lawless, a vice president of Nextdoor.com, a private social network for neighborhoods.

8.3 History and context

8.3.1 Library history

Had it not been for the efficient oversight of a bond program, the SLBL might not have existed. It all began with a \$178M Library Bond Issue passed by 73% of Los Angeles voters in November 1998. This bond was to improve, renovate, expand, and construct thirty-two branch libraries throughout the LAPL system. In January 2000, it was announced that due to the efficient management of the bond program, six additional libraries would be built. Maryanne Kuk, long-time community volunteer and resident of Silver Lake, with two other residents, went before the LA Library Commission and asked that Silver Lake get its own library. They were representing the library's volunteer group, the Friends of Silver Lake Library (FoSLL), even though there was not yet a library in existence.

Later, it would be announced that Echo Park, an adjacent neighborhood, would instead be getting a second branch. (Kuk, SLRA Newsletter April, 2000). Silver Lake,

¹³ <http://www.forbes.com/sites/morganbrennan/2012/09/20/americas-hippest-hipster-neighborhoods/#1efbf7f5ccaa> America's Hippest Hipster Neighborhoods by Morgan Brennan 09/20/12

which had never had a branch library, thought it was their turn, and in a later newsletter, Kuk stated,

While we didn't begrudge a branch in Echo Park, it just wasn't fair that Echo Park was getting a second library branch before Silver Lake got one . . . goodness knows a community with the density of Echo Park can use another—our point was we didn't want this particular location to preclude locating a branch in Silver Lake the next time money becomes available. (SLRA Newsletter September, 2000)

While trying to locate a site for the new branch in Echo Park, issues arose over available sites and access for diverse populations. In the end, LAPL decided to place the library in Silver Lake, and in April 2004, the Silver Lake Neighborhood Council announced that, “the Library Board of Commissioners has approved a Silver Lake Library and there is a search underway for a site” (SLNC minutes). The Silver Lake Branch Library would be the last of the six additional libraries, for a total of 38, built through the Bond Program.

8.3.2 Socio-cultural context

The Silver Lake Library stands out from the other three cases in that there was no previous library located in the Silver Lake neighborhood. Before there was a library, an active Friends Group existed that was so well organized and vocal that they were able to organize and sustain such efforts leading to a library building in their neighborhood when there hadn't been one before. In this context, the community was very hungry for a library. A library in one's community and neighborhood is a major resource, and they felt as though they were missing something without one. Even with all of the history and great things to come out of Silver Lake, it was not complete without a public library to call their own.

An interesting aspect of the context was the various actors' connections to the neighborhood. In the previous chapter's case, the majority of the library staff at PHPL

lived in the library's small city. This created a dual sense of ownership about the library for those staff members that both used the library as local patrons and worked in the library as staff. In the case of the SLBL, while many of the staff couldn't afford to live in Silver Lake, though many had lived there originally, the Mayor, previously when he was a city council member, and the architect lived in the neighborhood. This allowed for a higher level of political capital and attention to be paid to the project and neighborhood.

Many branch libraries, such as SLBL in this chapter, and SHAW in Chapter 9, were designed to fit a design prototype as developed by each library system. In this sense, design prototypes are guidelines outlining elements for branch libraries in a larger library system such as square footage for the different areas of the library and the overall size, the number of floors, and the adjacency of the different spaces. The City of Los Angeles Board of Library Commissioners developed the following criteria, which would govern the Silver Lake Library:

Branch libraries are to be built with up to 12,500 square feet. Sites should be at least 32,500 square feet including parking. Retail area locations are preferred. They would like libraries to be on major streets with good public access and near schools. A one-story building is desired. The relative location of nearby libraries is also important. The City has only gone to eminent domain once and it doesn't like to do that. (SLNC Annual Report 2003-2004)

The point being, at least in Los Angeles, that "each new branch was designed specifically for its community, with the design and siting created by architects with input from the community" (LA DPW Engineering, 2009, p. 1). They were prototypes, but room was left for community 'flavor,' as would be the case for SHAW in Chapter 9 as well.

What was the community flavor of Silver Lake? In much of the media releases and interviews regarding the new LAPL branches, it was mentioned how much the branches act as a neutral and welcoming socio-cultural space for people of all

backgrounds whether it be race, age, or income. This would be important in the design of SLBL as well as the issue of balancing the needs and wants of low-income and immigrant families in the Silver Lake neighborhood known for its celebrities. Public libraries are seen as a resource for all, and the struggle for many communities is how do public services react to and reflect that mission of being public for everyone. While some discussions appear to have taken place around locating the library centrally in the neighborhood or closer to where low-income residents could better access it via public transit, such issues didn't seem to make it to the drawing table, which was underscored by interviews with the branch library staff regarding outreach and engagement to Latino and immigrant residents. In the process of designing the library for this neighborhood and its residents, it is difficult to find moments when they are taken into account.



Figure 8.4: Ethnic makeup of Silver Lake population by Los Angeles Times.¹⁴

When looking at the demographic data for the Silver Lake neighborhood, specifically ethnicity (see Figure 8.4), it's hard to imagine this library, as an homage to Silver Lake's modern design heritage, reflecting the actual socio-cultural context. Instead, the architecture of SLBL reflects a purely physical context, one without regard

¹⁴ <http://maps.latimes.com/neighborhoods/neighborhood/silver-lake/#ethnicity>

for the actual and current socio-cultural context. Such a lack of context-reflective architecture would come to provide an interesting result, which will be discussed later in this chapter.

8.4 Planning and design process

Once the Los Angeles Board of Library Commissioners approved the addition of a Silver Lake Branch Library for site acquisition and architectural plans, and the City Council and the Mayor approved, a site had to be selected. The first public meeting about the SLBL project, post-approval, was held on June 15, 2004 at the Micheltorena Street School. In addition, Maryann Kuk, with the library's volunteer group, the Friends of Silver Lake Library (FoSLL), had gone with other interested members to tour library projects of those on the architects' shortlist. Of interest, the summary from this time period recounts Kuk noting, "that design style will be a challenge." (SLNC Annual Report 2003-2004)

8.4.1 Site selection

As previously discussed, criteria were developed by the City of Los Angeles Board of Library Commissioners regarding not only the branch prototype design for new library branch buildings, but also in regards to the location of the branch libraries.

Commenting on the selection of locations for libraries in an interview for an article, City Librarian, Fontayne Homes, stated,

We found out over the years of working with our libraries and had confirmation from national public library experience that the most successful libraries are on major thoroughfares in retail areas. When people go out shopping and do their other business, the library needs to be in a visible and convenient location. That's very different from the model at the turn of the last century, when the Carnegie libraries were being built. At that time, the libraries were embedded in the

neighborhoods, next to a park, near a school, and those criteria changed with this building program. (2006)¹⁵

When Kuk was asked how the public was involved in the development of the Silver Lake Library project, she stated,

When the decision was made to add Silver Lake to the list, and when the other projects were nearing completion, the LAPL Building Staff requested that the community nominate any sites that might work for their building program. Lots of sites were recommended (perhaps 6-8). After the staff evaluated these sites they narrowed it down to one or two that were for sale and big enough. Ultimately, they chose the site where there was availability. They were not interested in doing eminent domain. (Kuk questionnaire, 2014)

This matches Milofsky's statement when asked about where in the process the public had the most impact, he responded,

I really think the site selection. I think that from the fact that the site's over here, is a function of public input from the other, Frogtown, and the community saying this thing needs to be a shared facility. I think the public had a good deal of input in selecting the architect, again, after they did the tour and they sort of expressed their interest in some and disinterest in others. (Milofsky interview, 2014)

Milofsky had not yet been selected as the project architect of the SLBL, and had no formal involvement with site selection.

After LAPL staff conducted analysis on the sites suggested by community members, it was announced by the City Librarian, Holmes, that they would propose the vacant lot at Glendale Boulevard and Silver Lake Boulevard to the City of Los Angeles Board of Library Commissioners for consideration. At that time, and this will be further expounded upon in a later section, it was asked if a demographic survey had been done on the impact of the sites; LAPL stated it had not. At their October 21, 2004 meeting, the Library Commissioners voted to locate the new Silver Lake Branch Library at the

¹⁵ <http://www.planningreport.com/2006/04/13/210-million-well-spent-la-library-completes-32-new-branches>

intersection of Glendale Boulevard and Silver Lake Boulevard (SLNC Annual Report 2003-2004).

8.4.2 Architect selection

When the Library Bond Program began, LAPL, working with the LA Department of Public Works, solicited a request for qualifications (RFQ) for interested architects to design the new library branches. About 45 firms were interviewed with 16 selected for the original 32 projects. Another five firms were shortlisted for the additional six library projects added due to the funds left in the successful Bond Program.

Kuk recalls that LAPL gave them a shortlist of five architecture firms from which to choose in order to design their new branch library in Silver Lake. Kuk and her colleagues were quite proactive in setting up tours at completed library projects of the shortlisted architects as well as interviewing staff to understand best practices. In response to a question regarding the selection process, Kuk responded, “the small community committee was thrilled at the choice of architects. Of all the branches that we visited, we decided that they were the best of the half dozen or so on the approved list” (Kuk questionnaire, 2014).

Project architect

Milofsky, Michali & Cox (M2A Architects) was the firm selected, from the LAPL shortlist, by a small group of Silver Lake community members, to design the Silver Lake Branch Library. Formed in 1988, M2A Architects is located only five miles south of the library in Los Angeles. The firm has won numerous awards for residential design projects, a few libraries, and some preservation projects. The primary architect for the project, Barry Milofsky, lives in Silver Lake, and was interviewed for this research.

8.4.3 Public meetings

The architect, Milofsky, shared that there were two formal, community meetings regarding the library building design. Kuk, with the Friends of the Library group, said that each meeting generated about 30-40 community members. The first was a Conceptual Community Presentation, held on June 29, 2005, where alternatives were presented in terms of the massing of the library on the site. Three major ideas were presented: one with a central atrium, one where the building sat on the corner, strengthening the urban edge, and one with a plaza at the corner creating an urban gathering place. For all the community pride and identity that Silver Lake has, Milofsky pointed out that there really is no identifiable place for Silver Lake. He thought that the neighborhood needed a public gathering space.

Found on the following pages are the three schemes, Scheme A ‘Atrium’ (see Figure 8.5), Scheme B ‘Plaza’ (see Figure 8.6), and Scheme C ‘Gateway’ (see Figure 8.7), which were presented at the Conceptual Community Presentation. With a vote held during the Conceptual Community Presentation, Scheme B was chosen by those in attendance. This was the scheme that the architect, Milofsky, was hoping his fellow, community members would choose. In conjunction with the selection of the site, this is also the moment where Milofsky said the public had the most input on the project.

Scheme A

- Central Atrium at Grade
- Unifying Roof Over Atrium and Program Spaces
- Multi-Purpose Room at Grade
- Remaining Program on 3' Mezzanine
- Landscape Buffer at Silver Lake Boulevard
- Reading Rooms Overlook Atrium
- Landscape Terrace on Glendale Blvd merges with Atrium

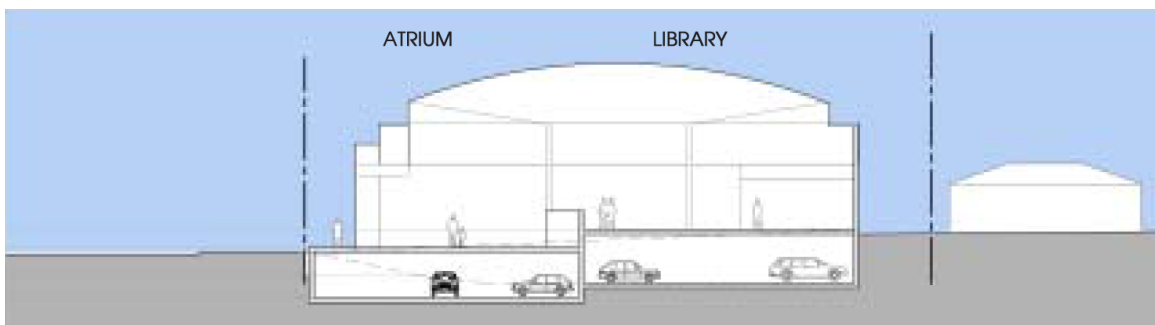


Figure 8.5: Ground-level plan (top), and section (bottom) of conceptual Scheme A. Images courtesy of Barry Milofsky.

Scheme B

- Corner Entry Plaza/ Landscape Gateway
- Landscape Buffer at Silver Lake and Glendale Boulevards
- Corner Lobby
- Silver Lake Entry Ramp is Buffer to adjacent Residential Property
- Main Reading Room Overlooks Plaza and Street
- Internal Orientation of Spaces

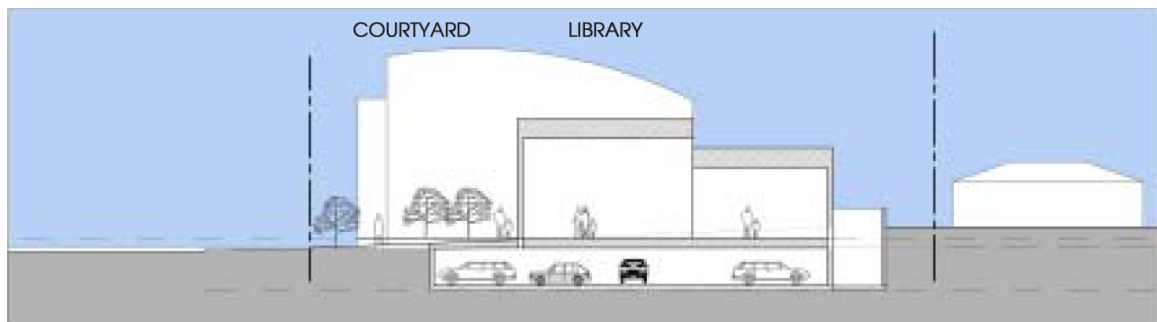


Figure 8.6: From top to bottom – underground parking plan, ground-level plan, and section of conceptual Scheme B. Images courtesy of Barry Milofsky.

Scheme C

- Iconic Gateway Element at Corner/ Multi-purpose Room
- Raise Terrace 4' above low point of Site
- Primary Entrance off Silver Lake Boulevard
- Handicap & Secondary Entrance from Glendale Boulevard
- Multiple Reading Courtyards
- Outdoor Sidewalk Seating Terrace at Glendale Boulevard

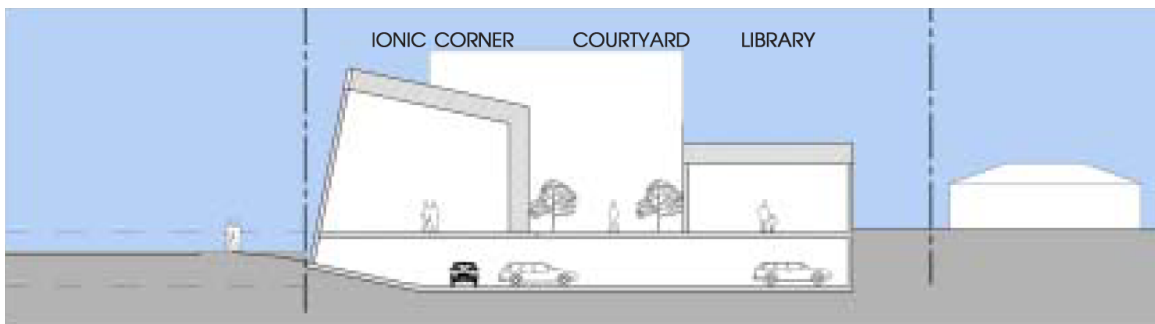


Figure 8.7: From top to bottom – underground parking plan, ground-level plan, and section of conceptual Scheme C. Images courtesy of Barry Milofsky.

The second public meeting, held on September 19, 2005, was the Schematic Design Presentation to the community. At that meeting, the schematic design was presented via PowerPoint and boards showing site plans, elevations (see Figure 8.8), floor plans (see Figure 8.9), sections, 3D images, renderings, landscape boards, and material boards. The presentation also spoke to the site context and concept, and provided many pictures of landscape materials around the library. At the end, there was time for discussion and questions.

The Schematic Design Presentation was much less geared at soliciting input in comparison to the Conceptual Community Presentation. This was much more of an architect's presentation to the public showing the final schematic design. In the interview, Milofsky stated, "we had a schematic design presentation to the community of, "Here it is" (Milofsky interview, 2014).

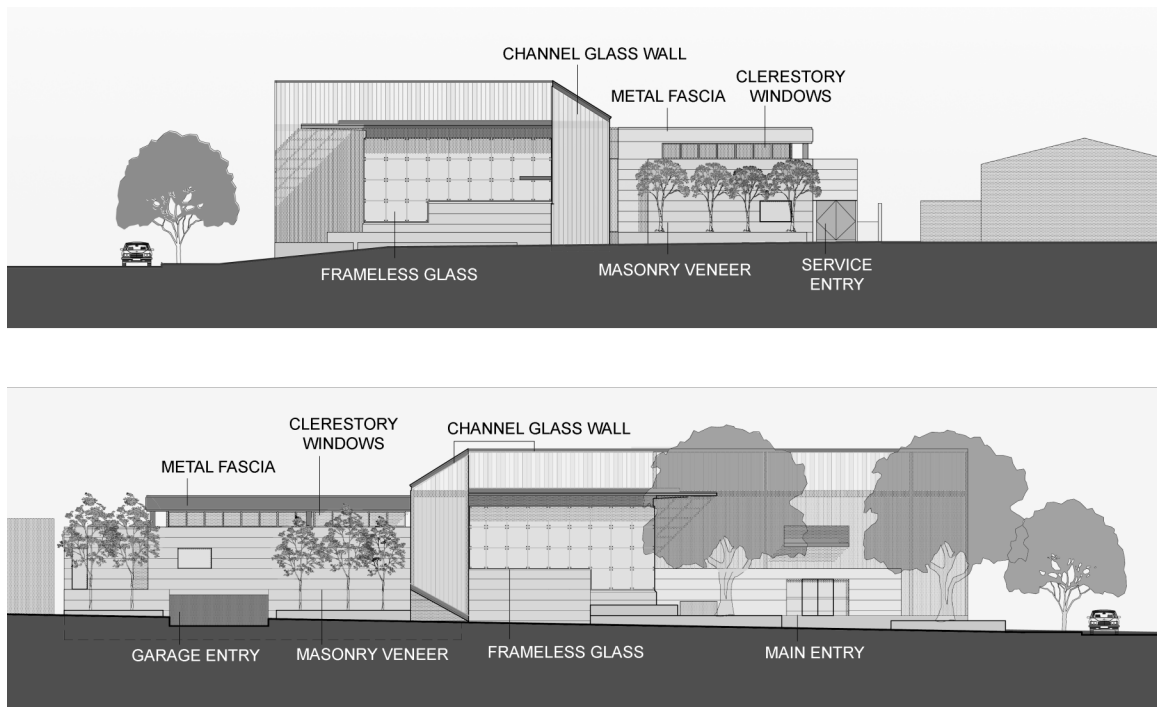


Figure 8.8: Building elevations from Schematic Design Presentation. Images courtesy of Barry Milofsky.

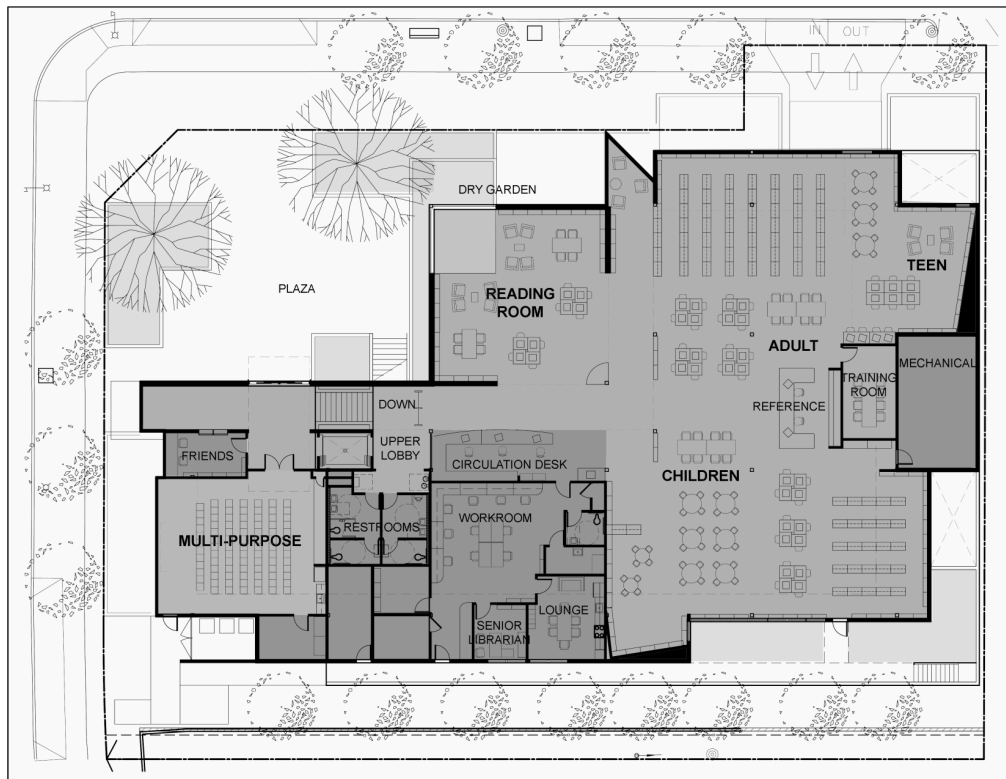


Figure 8.9: Lower-level (top image) and upper-level (bottom Schematic Design Presentation). Images courtesy of Barry Milofsky.

After having presented the schematic design to the community, on November 3rd, 2005, Milofsky would present the schematic design portion of the Silver Lake Branch Library to The Board of Library Commissioners. In his presentation, Milofsky,

Pointed out that comments from the public were heard at two community meetings and many of their suggestions had been incorporated into the plan, including an outside plaza and a small room for computer training. . . . He then reviewed the overall interior layout pointing out that one of the main features is the large expanse of glass in the main reading room which allows patrons to visually access the street and be part of the community. (11.03.05 City of Los Angeles Board of Library Commissioners Minutes)

At that point, the issue of public transportation was not yet worked out. During Board discussion, questions were raised and discussed with the following note,

With respect to the availability of bus routes stopping in front of the library site, the City Librarian informed the Board that Deputies from Councilmember Garcetti's Office were present at the community meetings and the Council Office was looking into transportation options. (11.03.05 City of Los Angeles Board of Library Commissioners Minutes)

At the end of this meeting, the schematic design phase was unanimously approved. Later, on November 17th, 2005, the Cultural Affairs Commission (CAC) approved the Schematic Design, and the project was allowed to move forward to the Design Development phase.¹⁶

8.5 Findings and analysis

The findings in this section arise from interview and questionnaire data from different types of actors involved in the process to develop the Silver Lake Branch Library. Interview participants included Barry Milofsky, the architect for the project, Lisa Palombi, the current Library Director, and four library staff members. Mary Ann Kuk, project champion and Library Friends Member at the time of the project, completed an

¹⁶ "The CAC approves the design of structures built on or over City property, and accepts works of art to be acquired by the City" (CAC website).

online questionnaire with questions like those asked in interviews. Data from library patrons and members of the public is presented to provide additional insight. A cross-case synthesis will be presented in Chapter 10.

8.5.1 Architect in partnership

In thinking about the physical and cultural outcomes of the project, and the process that led to such, perhaps the Los Angeles Public Library system (LAPL) placed too much importance on excellent design, and not enough on reflecting community, which was reinforced through their selection of an architect. In an article, Fontayne Holmes, Chief Librarian for LAPL, was asked, “why did you place a priority on design, and how did it affect the economics of the projects?”¹⁷ Holmes answered,

Something happened in Los Angeles in the 1950s and 1960s. During that time, 28 libraries were built, many in the San Fernando Valley, and they were very small, but more than that, they were generally little boxes. *You could drive right by them without noticing them* [emphasis added]. They just did not speak to the importance of the library or the community. So, we were very conscious of our desire for *excellent architecture* [emphasis added]. (TPR, 2006)

As many times happens, a correlation is drawn between great design (formal) and a supportive project (cultural). Many architects, and their clients, think that if they design something beautiful it will simply fulfill the needs of its users and/or the public. As was heard from the staff at SLBL, because of the excellent design of the library, people drive by the building without noticing it is a library. Maybe it’s not a formal design issue that LAPL should have been attempting to solve; perhaps the issue was, and still is, a lack of connection between the physical and socio-cultural context.

¹⁷ <http://www.planningreport.com/2006/04/13/210-million-well-spent-la-library-completes-32-new-branches>

As discussed previously in the project description of this chapter, SLBL used a prototype for new branch libraries throughout the Los Angeles Public Library system. Listening to the architect, one can perceive the ease of moving into a top-down process when employing a prototype and lacking local, library staff input. As Milofsky stated,

Fontaine was the city librarian who also working on it and ran the earlier phases before she became city librarian, but *they knew what they wanted. They knew the program. They knew the equipment. They knew the issues* [emphasis added]. They had pre-selected through the two phases probably about 14 architects so that *the architects knew the system* [emphasis added]. It was through design review, the selection process. We were one of two architects that did five libraries so by the time we did this, *we knew what they were looking for. We knew what the budget concerns were. We knew what had to be accomplished, and if we missed it, they caught it* [emphasis added]. (Milofsky Interview, 2014)

With the library administration and architect ‘knowing’ everything, it doesn’t seem as though there is much room for input. There had been no previous neighborhood library, therefore no local library staff. Such a dynamic led to the architect acting in partnership with the LAPL System Administration.

8.5.2 Response to the context

The Silver Lake context is one built around art, design, and according to Forbes, now hipster lifestyle. It is located to the east of Hollywood, and home to many artists, actors, musicians, and other celebrities. The Silver Lake neighborhood, having been home to Neutra and others, has a great many examples of modern architecture in its homes and buildings. Not everyone in Silver Lake is a celebrity though, and especially not everyone that utilizes the SLBL. The SLBL is a public library meant to serve the residents of Silver Lake and those in the LAPL system.

In designing this library, the architect’s design has reflected one facet of the context – the physical (formal) based on the modern architectural heritage of the Silver

Lake neighborhood. Milofsky, as the architect, is so steeped in the modernist design legacy of the neighborhood that while verbally acknowledging the economic divide amongst residents, wealthy Hollywood celebrities and low-income Latino families, the library project in no way reflects that divide.

When asked her perception of the library fitting the context of Silver Lake, the Branch Manager, Palombi, stated, “I think it’s representative of *one part of the culture of this community* [emphasis added], which is the modern architectural movement. Also, because it’s a LEED certified building, that kind of represents the kind of hippy, eco-friendly people that we have here” (Palombi interview, 2014).

The architect, Milofsky, attempted to draw a parallel between the physical and cultural context. He stated,

Because this is Silver Lake, because [of] the design tradition, we actually got them to get the Saarinen tables and chairs, and they’ve got the flexibility of moving them. . . . people I’ve spoken to sure made a point of it’s really nice to have some control in the library. . . . So again, the community had influence, not so much because, Sally Smith said, “I want movable furniture, and I want well-designed furniture,” but we were able to make the case, because the context. (Milofsky interview, 2014)

The community had influence to ask and expect good design, because of the high design history of the neighborhood? It is also doubtful that those within the neighborhood that aren’t used to such luxurious options or the ability to speak up for their choices would be reflected in this outcome.

When asked where the public had the least impact on the project, Milofsky responded,

Probably the least impact in things we didn’t bring to them. I mean, they had nothing to do with materials and color, but again the community as a community didn’t, the community as a context did. So was it, people vocalizing something,

no, but is it standing here looking around at it going, what does it want to be. (Milofsky interview, 2014)

Again, here, he is replacing the community context, something social and cultural, with something that is physical. As the architect, he would be the sole translator of what ‘it’ wanted to be. The process didn’t involve the community members in making decisions about the design or having their own meanings and values reflected by the physical design, instead the architect would stand in as a surrogate for those decisions.

This focus on the modernist history of Silver Lake as context is interesting in comparison to what Milofsky shared in his interview. When asked about how his firm was selected, he stated,

They [library staff] toured libraries by several architects. And then, I think, the one of ours they saw was Arroyo Seco. And came back and said, we understand, they understand the importance of community in the library. Understand library function, all that sort of stuff. You know, a lot of the architects in LA, and I’m going to say this not pejoratively, have a very distinct viewpoint. And it will land in your community whether you like it or not. It’s going to be there. We tend to consider context. And then, therefore, Arroyo Seco is totally different from Pico Union, totally different from Silver Lake. (Milofsky interview, 2014)

It’s interesting to note his comments about “distinct viewpoint” of architects, and it “landing in your community.” This project was very much driven by Milofsky’s distinct viewpoint that singularly reflected the neighborhood’s modern design heritage. The socio-cultural context that is reflected by this building is one-sided, in that of the physical context, and simply sets aside the culture of the majority of the community.

With such a focus on the physical context by the architect, and no indication that the Library Administration was pushing back on such, it seems to have allowed for a lack of attention in terms of the actual demographic and cultural context of the neighborhood. And that was noticed by the neighborhood council when selecting the site for the new

library. There was quite a contentious discussion at the November 3rd, 2004, Silver Lake Neighborhood Council Governing Board meeting in response to the Los Angeles Library Board of Commissioners' decision to locate the SLBL at the intersection of Glendale Blvd. and Silver Lake Blvd. Many speakers at the meeting thought that the site "is in the most affluent, least populated area," "the site has the least amount of public transportation serving it, and the poorest residents will be the furthest away," and "we need a more central location" (11/03/04 SLNC Governing Board Meeting Minutes).

With a tied vote, the Chair of the Silver Lake Neighborhood Council Governing Board broke the vote to respond to the Library Commissioners with a motion stating,

The SLNC Governing Board does not support the Board of Library Commissioners' decision of October 21, 2004 to choose "Site 4" of their Option List for future location of the Silver Lake Public Library Branch. The SLNC Gov. Board requests that the Board of Library Commissioners further explore an alternate site more centrally located and therefore offer a better service to the entire population of the Silver Lake community. (11/03/04 SLNC Governing Board Meeting Minutes)

In the background information provided as the cause for the motion, it was stated,

There was insufficient amount of community input on the decision making with regards to the Library site choice. The only meeting held was the one on June 15, 2004, where community concern was clearly expressed that the proposed sites on the "Option List" did not serve all areas in Silver Lake adequately. A vast majority of the Silver Lake community, especially residents of low income level, residing south of Sunset Blvd. will be disenfranchised from an access to the services a Public Library Branch should offer. (11/03/04 SLNC Governing Board Meeting Minutes)

From these minutes, it was possible to see quite a bit of opposition to the location of the library, though the decision was not changed, and the library was built at the intersection of Glendale Blvd. and Silver Lake Blvd. The above SLNC Governing Board motion and disagreement over the site location of the library was not known before the interview with the architect, Milofsky. When asked about the choice of library location, he stated,

One of the reasons that the library [was] sited here . . . is the library really is serving Silver Lake, which is a mix of economic educational backgrounds, houses selling for multi-million dollars to Hollywood producers and actors, and you got Latino families working two jobs to support a small house. For them, the library is major. Adjacent to Silver Lake, in that direction, is an area called Elysian Valley or Frogtown, which is primarily Latino, primarily family, totally under-served in city services, and this is also their library, and it's accessible by bus. . . . The Frogtown, Elysian Valley was a big part of its location here. (Milofsky interview, 2014)

His statement seems to be completely in contrast to what the SLNC Governing Board had brought up in its motion. It's always difficult to know where the truth lies on such topics, and this might stem from perspectival differences.

Another similar and relevant topic shares some of the same ambiguity as the previous location discussion, leading one to wonder what is the real story. Tied to the issue of low-income families and access to the library and the city is public transportation. In the interview, when asked about LEED, Milofsky stated,

The reason we got platinum is because of major city cooperation. We were one point short, and the only other point we could possibly find anywhere was to relocate a bus line so it was within 1,000 feet of the library. . . . that way you could actually bring kids from Elysian Valley within 1,000 feet of the library, and it was a rubber tape measure 1,000 feet. (Milofsky interview, 2014)

Here, we are given a peek into how the City 'cooperated' with LAPL and the architect to get the last point needed to reach LEED Platinum. It was also sold on the pretense of bringing kids from Elysian Valley, the less well-off area, to the library, which was supposedly located where it is so as to be close to, and provide access to, "residents of low-income level." Interesting then, in response to an interview question regarding the library's location, a library staff member stated,

Yeah, so basically there's no public transportation. There's no good public transportation to here. [JF: It's on the bus line, the bus line that they moved?] Yeah, the only way to get anywhere is to go all the way downtown and come back on this one bus that goes, and it's a long walk to Sunset. So, it means that

people come here who have cars generally or who live really close. It's an expensive area so people who live close are generally fairly well off, and people who drive cars tend to be more well off. (staff member #1 interview, 2014)

Perhaps there was the aspirational hope for the library location to serve both low- and high-income groups in Silver Lake, and be accessible via public transportation as well, but it seems as though the actual outcome has not met the actual needs of those within the socio-cultural context of Silver Lake.

8.5.3 Process

SLBL	PP	P	PD	DD	CD	CON	POE
Present							
Q&A							
Forum							
Comment							
Survey							
Focus							
Charrette							
WRKSHP							
BC							

Figure 8.10: Process matrix for the Silver Lake Branch Library (SLBL) as submitted by architect, Barry Milofsky.

Per a traditional mode of practice, the architect was in complete control of the formal design. During the *pre-programming* phase, the public was *consulted* on the meaning of the library and talked about library needs. During the first of two public meetings, the Conceptual Community Presentation, the public made the *decision* to have a plaza at the corner of the site, and the overall massing of the building based on decisions of where the entrance and garage would sit on the site. Only one other public meeting was held, the Schematic Design Presentation to the community, to present the schematic design. Additional meetings were either closed meetings or presentations to the Library Board of Commissioners. The intent of such meetings was to present to the

Library Board of Commissioners for *decision-making* purposes. The following subsections will provide further detail into the case-specific aspects of the process outlined in this overview.

Upon review of the process matrix (see Figure 8.10), in tandem with the findings of the interviews, the SLBL project process can be seen as having been top-down. This aligns with the architect and library administration's control of the process. While they asked questions, there were very few decision points outside of their control. And in some instances, such as the 'choice' of the public plaza scheme for the library massing selected in the Conceptual Community Presentation, it seemed as though the public was led to a choice that the architect wanted.

The planning and design process for SLBL, in regards to public participation, seemed fairly typical for one developed through conventional practice in that it relied on architect presentations with comments and feedback from the audience. Public engagement happened early in the architect's process when they were able to decide on which site scheme to move forward. It wasn't until the end of the preliminary design phase that the public would be presented the schematic design. Here, the architect presented the design for *consultative* feedback, but nothing of substance changed on the project. LAPL Library Administration, due to no existing local library staff, made all decisions regarding functional aspects of the library such as layout, shelving, and furniture.

Functional vs. formal input

As discussed in previous case chapters, while there seems to be a divide between staff input on functional aspects, and architects having dominion over formal aspects,

staff at all four of the case study sites took issue with some of the functional decisions made by the architects. At SLBL, most of the staff took issue with the functional aspects of their library. In fact, when the purpose of this research, investigating public participation in the design of public libraries, was provided to a library staff member being interviewed, they exclaimed,

I'm so glad because nobody actually usually asks the staff anything when they design a library . . . But the way they build these buildings with no librarian input and certainly no, like current, practical-working librarian input, you know...The outside's so pretty, but the inside is impractical. (staff member #2 interview, 2014)

When asked their thoughts on the involvement of the public and library staff in the process of designing a new library, another library staff member stated,

They should be involved . . . I think there's a million things an architect who is not familiar with libraries would never think of. They're going more for aesthetics than practicality. I think library patrons could make a big impact. I think library staff might say, "yeah, these shelves are great, but if you're this tall, these shelves are not great." Like, there's no way for the kids to get the books off the top shelves, so I'm always putting them on the bottom shelves. (staff member #1 interview, 2014)

Yet another staff member stated,

Just making it a little more functional on those couple of different levels just, you know, realizing that yes, it's a *beautiful structure* [emphasis added]. However, it's also designed to accommodate these needs, and we need to learn how to compromise and make it all kind of work. (staff member #3 interview, 2014)

These are very perceptive statements by staff members regarding the sometime myopic focus of architects on the aesthetic (formal) at the expense of the practical (functional).

Milofsky and his firm had actually done multiple libraries for the Los Angeles Public Library system. If there is a trail of these type of comments, either the library system is not undertaking a program of post-occupancy evaluation, which could help tackle some of these functional issues, especially with the development of so many

libraries, or they are being designed by library system administration as opposed to local, on-the-ground staff who have different priorities for how the library functions.

The case of SLBL is a little different, because there was no previous library from which local staff would normally be consulted for input upfront or during the process.

When asked about staff input into SLBL, one librarian stated,

I never, as a staff member, was invited to be at any kind of a meeting that discussed that. I do remember being told once that there were floor plans for upcoming branches in branch library services [at the main library] if anyone wanted to see them, but I don't remember being invited to say anything about them although you would think that would be the reason why they would *let us* [emphasis added] see them. (Palombi interview, 2014)

One staff member, when asked about any unsuccessful elements of the library building stated,

The only things I can comment that may be not positive - the functionality [emphasis added]. Certain aspects of this beautiful building were not really designed. For example, . . . I'm a clerk, I sit at this other desk . . . the whole design of that desk is not functional. Where the computer, where you sit, you're sitting in front of that column. The public can't see you. The public comes up, and they go, "Do I go to the left, do I go to the right?" . . . I've asked if we can just move, just move the computer a little bit, you know, and make it more approachable. (staff member #3 interview, 2014)

Additional comments included, "materials that make a lot of noise when book carts go over them. Why? Why would they ever use that, just notice the paths that we have to travel, and don't make them noisy" (staff member #2 interview, 2014). And, "it's nutty things like the architect planned these bookcases, and because of the dropped ceiling, there wasn't 18 inches below the drop ceiling, and so we can't use the top shelf. We had to take out the shelving" (staff member #2 interview, 2014). Finally, one staff member shared that having all programming taking place downstairs in the large community meeting room, the only space for such, which isn't near any of the actual library

materials. “My philosophy is that programming is supposed to lure people into the library so if it's so separate that people can just come and go without going into the library you're kind of defeating the purpose” (Palombi interview, 2014).

With these types of examples regarding the functional design of the library, when asked if staff input should be solicited, one of the library staff stated,

I think they should be involved . . . it would have been nice to have some involvement, before we opened, it would have been nice to have some input as far as some of the things that we talked about. I understand that there's stuff that we don't know about, but certainly, I think since we're here every day we could probably offer a few things that could help. In terms of just small, *not even design, but just like where the layout of things* [emphasis added], where things are, stuff like that. (staff member #4 interview, 2014)

Here, in this comment, the staff member makes a distinction in that the “layout of things” or millwork details isn’t design. Similar to staff comments from other library cases, they are, themselves, perpetuating the idea that design, what the architect does, is formal, and anything related to function is somehow something else.

8.5.4 Outcomes

As was shown previously in a demographics chart of Silver Lake (see Figure 8.4), the majority of Silver Lake residents are actually Latino. In discussing the library’s reflection of the Silver Lake community, SLBL Branch Manager, Palombi, stated that one of her primary job duties was to,

Find out why none of the Spanish speakers are coming to the library, but I still haven't really figured that one out to tell you the truth. *Well, I guess it doesn't look like a library* [emphasis added]. It is unique though, I mean, when you drive, when you're traveling, and you drive through a town, as a librarian you go through and you know what looks like a town hall, you know what looks like a school, and you know, you kind of have an idea of what a library is going to look like, and I can see how it doesn't do that. (Palombi Interview, 2014)

How much engagement of the Latino population was there when the project was being planned? With the majority of the citizens in Silver Lake being Latino, maybe there should have been some nod to the Latino culture that is actually represented in the neighborhood.

This doesn't just apply to the Latino segment of the neighborhood. What impact does focusing only on the physical design context of a community look like? As most of the library staff mention in their interviews, the library looks so nice that the public doesn't even know it is a library. One staff member stated,

I personally like it, but I don't think it works that well for the community, because so many people think that it's a government building. Well, it is a government building, but it looks like a Post Office or a court building. So many people have told me, "Oh my gosh, I had no idea this was a library" (staff member #1 interview, 2014).

The Branch Manager, Palombi, stated, "every week I'll have somebody walk in, and say, 'I've been by this building a million times. I didn't realize it was a library,' which is cool, but not cool" (Palombi interview, 2014). If it is so nice that people don't even know it is the neighborhood library, whose context is it reflecting? Again, the building becomes a reflection of the physical context, not the holistic, socio-cultural context. What does a library look like? Is it different for library staff, patrons, and the public? Whatever it is 'supposed' to look like, clearly, to this community, it isn't this library.

Another example is the overarching concept of the need for a public gathering space, which ultimately drove the selection of the site, which discussed earlier, was more contentious than known. The President of the Friends of Silver Lake Library, Michael Saint-Onge, was quoted in the Los Angeles Times as saying, "Silver Lake residents wanted to build a grand structure at the busy corner of Glendale and Silver Lake

boulevards to provide a gathering spot for the diverse community” (Rivera, 2009, p. 2).¹⁸ Where did such a notion for doing so come from? Would the public have come up with that on their own? As Milofsky stated, “so the community sort of bought into the *notion that I was pushing* [emphasis added], that this created a place . . . yes, it was a library, but also like public plaza, public assembly” (Milofsky interview, 2014). From observation and interviews, the plaza has not seen much use. This seems more like an aspirational concept, but with a disconnect from reality of use. Perhaps the lack of use is due to a lack of genuine need or desire by the community for such space. Instead, more thought should have been put into providing additional group spaces inside the library; out of the four cases, this library has the least amount of group meeting spaces despite LAPL’s overall desire to be supportive of, and provide, such spaces.

The idea of the public library supporting such community activities is not new. As the Branch Manager, Palombi, stated,

The movement to become the heart of the community, I don’t think that’s a new idea. I think that it’s an old idea that we as librarians have not been effective in making sure is our story. [JF: Or you haven’t had the architecture to back it up.] I personally think more, more space needs to go towards the idea of people coming to the library. Everyone was afraid that the libraries would die away because of eBooks and everything, but we still stand as a place where people want to come to have meetings, to study together *and even this one, even though it was the very last one, I think, still falls a little bit short on that public space* [emphasis added]. (Palombi interview, 2014)

The library’s mission is changing, or perhaps changed already. Architects should be prepared to react and support this building type’s transition to an emphasis on community.

¹⁸ [CALIFORNIA [sic]: Library designed with community in mind: Sleek, eco-friendly structure fits right into the Silver Lake scene (Los Angeles Times)]

8.6 Summary of case processes

The table below summarizes the defining elements of the processes that impacted outcomes.

	SLBL
1. <i>Architects' partnerships</i>	<ul style="list-style-type: none"> • Architect partner with LAPL Administration
2. <i>Decision makers (client)</i>	<ul style="list-style-type: none"> • Los Angeles Board of Library Commissioners • Los Angeles Public Library System (LAPL)
3. <i>Oversight agencies (external)</i>	<ul style="list-style-type: none"> • Cultural Affairs • Silver Lake Neighborhood Council
4. <i>Project champion (public)</i>	<p>Crucial</p> <ul style="list-style-type: none"> • Kuk, President of the Silver Lake Residents Association and Founding Member of Friends of Silver Lake Library (FOSSL).
5. <i>Unique actors</i>	<ul style="list-style-type: none"> • Architect live in neighborhood • Present mayor was city councilman for this district, and lived two blocks away.
6. <i>Socio-Cultural Context issues</i>	<ul style="list-style-type: none"> • First Library • Silver Lake Modernism • Identity
7. <i>Public meetings</i>	2 public meetings
8. <i>Agenda of those meetings</i> ¹⁹	<ul style="list-style-type: none"> • Massing on site (1) • Present schematic design (2)
9. <i>Phase of meetings'</i>	<ul style="list-style-type: none"> • Pre-programming (1) • End of Preliminary design (2)
10. <i>Techniques of those meetings'</i>	<ul style="list-style-type: none"> • Arch presentations with feedback
11. <i>Intent of meetings'</i>	<ul style="list-style-type: none"> • Decide (1) • Consult (2)
12. <i>Functional vs formal input</i>	<ul style="list-style-type: none"> • Public = Functional input
13. <i>Public impact</i>	<ul style="list-style-type: none"> • Site selection • Site layout • Public art
14. <i>Staff impact</i>	<ul style="list-style-type: none"> • Admin – all functional
15. <i>Building Programming</i>	<ul style="list-style-type: none"> • LAPL Prototype

Table 8.1: Case-specific factors of process impact on outcomes.

¹⁹ Numbers in parentheses for Table 10.1 indicate the corresponding meeting numbers per library case.

Chapter 9

CASE STUDY 4: WATHA T. DANIEL/SHAW NEIGHBORHOOD LIBRARY (SHAW)

9.1 Introduction

The Watha T. Daniel/Shaw Neighborhood Library (SHAW), as an instrumental case, is one of two branch library cases (Chapters 8 & 9) in theoretical replication with the two main libraries (Chapters 6 & 7), each within a single-library system. As an intrinsic case, this project provides an interesting story about planning and designing a library in a community full of conflict. It also features a process of public participation selected from Cluster #1 of the first phase portion of this research (see Figure 5.1).

This project provides a case in which the architect provided multiple opportunities for participation per the client's desire to employ public participation in order to placate a hostile community. This case is significant amongst these four, because it provides insight into a process in which the architect acted as an agent of the library system administration. The impact of such a process led to further distrust and the need for a redesign of the building outcome.

9.2 Library project overview

The new Watha T. Daniel/Shaw Neighborhood Library (SHAW), which had its grand opening August 2, 2010, is located at 1630 7th St NW in Washington, DC. As a ‘branch’ library, it is one of 26 library buildings within the D.C. Public Library system (DCPL). The DCPL system doesn’t use the branch moniker. They believe that trees have branches, not libraries, and instead, libraries should be connected to neighborhoods, thus they are named neighborhood libraries.

The new library, at 22,000 square feet, consists of a lower level with large meeting room and staff functions, a main entry level with circulation and children’s department, and a second level with stacks, reading space, study rooms, and the teen’s area (see Figure 9.1). The Library has received several awards for design excellence:



Figure 9.1: Side view of SHAW from Rhode Island Avenue. Image courtesy of Paúl Rivera.

- Named by Wall Street Journal as one of the top buildings of 2010
- AIA DC Award for Merit & Presidential Citation for Sustainable Design 2010
- Urban Land Institute, Top 10 Buildings in Washington, DC 2010
- Mid-Atlantic Construction Award of Merit, Cultural

- National Association of Contractors and Builders Proclamation Award 2010
- Developers & Builders Alliance Community Advancement Award for Best Developments of the Year, USA & Canada 2010

The \$14.4M project budget stayed the same throughout the project even with redesigns due to unforeseen major underground site restrictions and material selections that proved too costly. The triangular building sits on a wedge of property prominently as one of a few new, modern buildings in the Shaw neighborhood. With a heavier base of concrete and some glazing, it is really the upper floor of metal panels and screens over translucent and transparent glass that make this building shine. It's newness and contemporary design, in relation to its neighboring buildings, sticks out only so much as it is waiting for the rest of the neighborhood to catch up. Several other new, modern buildings are popping up around it including some residential lofts across the street.

This newness juxtaposes the library's location in this historically-black community, which like many urban neighborhoods has seen disinvestment and a change in economic and social demographics. Shaw is a community in transition from low-income African Americans to more affluent and mobile white, professionals. This neighborhood, rocked by the riots following the death of Dr. Martin Luther King, and within proximity to Howard University, the Metro, convention center, and ballpark, is in the midst of gentrifying.

Library location

The Watha T. Daniel/Shaw Neighborhood Library is located in the historic Shaw neighborhood. It sits on a triangular site surrounded by R St NW at its northern edge, 7th NW at the eastern tip of the triangle, Rhode Island Ave. NW at its southern edge, and 8th St NW at its western edge (see Figure 9.2). Rhode Island Ave. is one of the major radial

axes running through DC coming off of nearby Logan Circle. The library is located across the street from the Shaw-Howard U Metro stop. It sits two blocks east of Shaw Junior High School, and three blocks south of the campus of Howard University.

Up until the 1920s, Washington D.C. had the largest African American population in the U.S. It was usurped by New York's Harlem. Until 1920, when New York's Harlem overtook it, Washington, D.C. could claim the largest urban African American population in the United States.

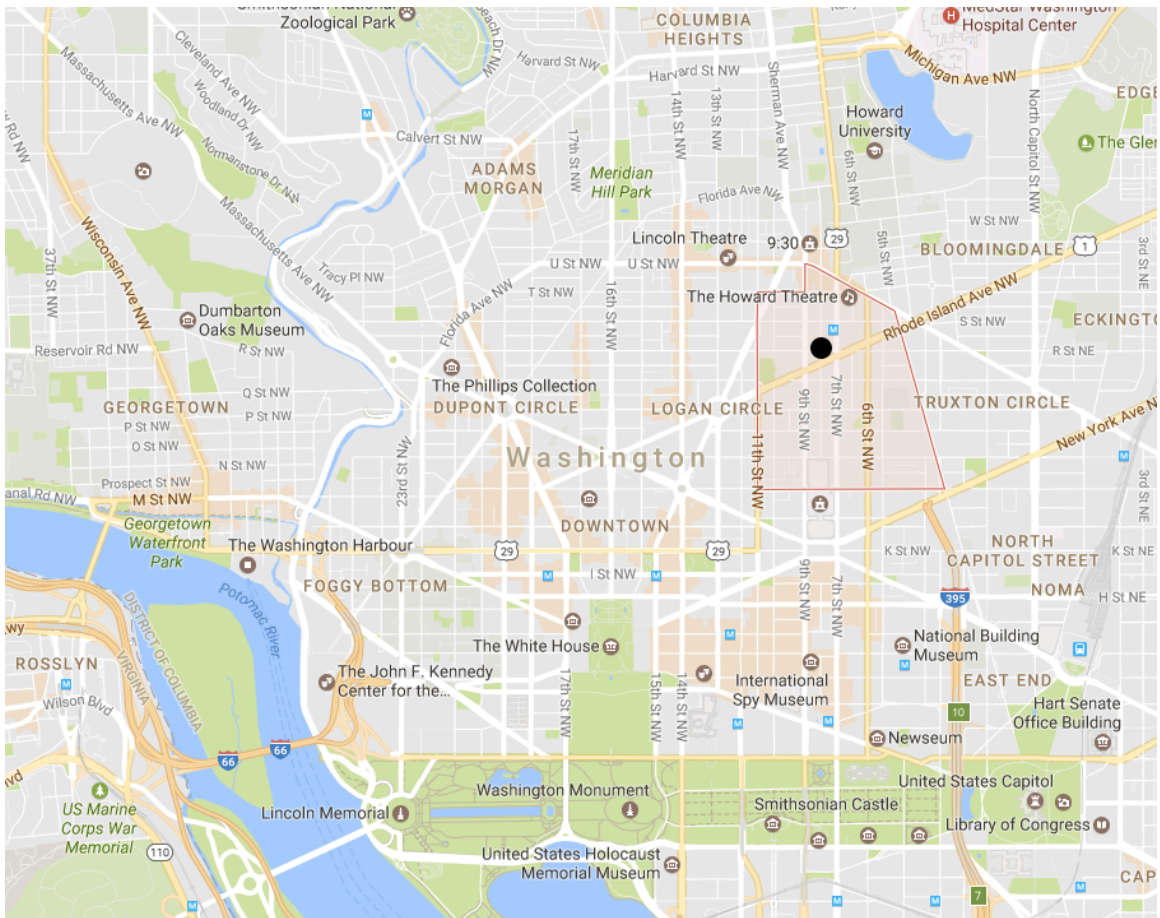


Figure 9.2: Map of Washington, D.C. with SHAW located with black dot within boundary of Shaw neighborhood. Map data: Google.

The neighborhood began to change in the 1950s when the end of legal segregation opened new housing opportunities for African Americans and many chose to leave for newer, less crowded places. Then the 1968 riots following the death of Martin Luther King, Jr., which began at 14th and U, marked the neighborhood as unsafe.

The Shaw neighborhood, prior to New York City's Harlem neighborhood, was originally touted as the center of African American cultural and intellectual life. This mostly residential neighborhood of 19th century Victorian row houses was hit hard during the riots following the assassination of Martin Luther King. The popular architecture of its houses, Shaw's central location, and the stability of D.C.'s housing market have recently transformed the neighborhood through gentrification.

9.3 History and context

9.3.1 Library history²⁰



Figure 9.3: Previous Shaw Public Library. Image courtesy of Robert Goodspeed.

²⁰ Relevant history excerpted from “Watha T. Daniel/Shaw Library History” found at DCPL’s website: <http://www.dclibrary.org/node/742>

The Watha T. Daniel/Shaw Neighborhood Library opened its doors to the public on September 27, 1975. Situated on a triangular lot created by Rhode Island Avenue and 8th and R streets N.W., the two-story, concrete building was designed by Eason Cross of Cross and Adreon Architects (see Figure 9.3). Encompassing approximately 20,000 square feet of space when it opened, the library was one of the largest branch libraries in the D.C. Public Library System at that time. Originally known as the Shaw Branch, it would later be renamed the Watha T. Daniel/Shaw Branch. This was done to honor Daniel, a civically active Shaw resident and the first chairman of the DC Model Cities Commission.

The Shaw Branch was originally slated for an adjacent site that was deemed unsatisfactory by the National Capital Planning Commission (NCPC). The Planning Commission proposed using the triangular lot that the original, and now new, library was built upon. This would not be the last time the NCPC got involved in this project. In May 1973, having been presented the library design, the Planning Commission rejected them, stating that the design should provide a “more open and inviting facility” with larger windows, setbacks and arcade-like openings on the first story. The D.C. Department of Buildings and Grounds ignored these recommendations and proceeded with the construction.

In response to the Public Library's disregard of the NCPC's directive, and moving forward with the project, the chairman of the Model Cities Commission requested the Mayor and NCPC issue an injunction to halt construction of the Shaw Neighborhood Library. With construction temporarily stopped, the architect was given the chance to

defend his design, and the D.C. Corporation Counsel, the previous form of today's Office of the Attorney General, investigated the legal ramifications.

The architect, Cross, argued that NCPD's proposed redesign suggestions couldn't be incorporated due to the lot's small size, and furthermore, they felt that their design was a good one. Not only did they cite the involvement of the D.C. Librarian in the design process to ensure that it was appropriate for the building type, they also stated that the Commission of Fine Arts, which reviewed architectural design for public buildings in the city, had approved the design prior to the NCPD's comments. In the end, the Corporation Council ruled that, in this case, the NCPD had no authority over aesthetics.

The original Watha T. Daniel/Shaw Branch building was a two-story, reinforced concrete structure clad with poured-in-place, sandblasted concrete panels. The building had an irregular shape, which conformed to its triangular site. The first floor contained an adult reading room, a lounge area, and a listening booth,. The second floor encompassed a children's room complete with a specially designed enclosure for story hours. The lower level contained a large community meeting room.

The building dedication for the Watha T. Daniel/Shaw Neighborhood Library on September 27, 1975 had an opening day theme that emphasized the library's role in the community: "Watha T. Daniel/Shaw Neighborhood Library: A Landmark of Social Change." In addition to normal library offerings, the library also provided a community meeting room on its lower level like the new building in this research. The expressed goals of the new Neighborhood Library were to provide a new kind of library service, one with "a strong emphasis on the newer media of communications and information."

The staff was also dedicated to developing creative public programs in accordance with the neighborhood's needs.

During its first year of operation, the Watha T. Daniel/Shaw Branch offered a variety of community activities, including workshops in photography, tutoring, crocheting, knitting and exercising. It also offered poetry readings and art exhibits. On October 16, 1976, the library hosted a "Community Information Day" where local public and private agencies gathered to advertise their services (DCPL website).



Figure 9.4: Sign telling patrons library is closed for reconstruction with a new branch coming in 2006. Image courtesy of Robert Goodspeed.

Planning for a new library

In April 2002, DCPL began a community conversation focused around the rebuilding of the city's libraries. It was called, "The Changing Face of Libraries:

Buildings for the Future.” That month, presentations were made at four public libraries across the city.

“In early 2004, the Library contracted the design-build team of Grimm + Parker Architects and Hess Construction to reconstruct these branches” (CITE). At that time, the public was to be involved in providing feedback on the programming and architectural design of their new buildings. On December 17, 2004, it was announced that four branches would be closed and rebuilt as part of the 10-year rebuilding plan. The Shaw Library was one of the four, and it closed on December 30, 2004. Many residents and patrons were only made aware of the closing when they came to the library and were greeted with a small sign posted on the door stating that it was closed, and would reopen in 2006 (Figure 9.4).

At the end of January 2005, the National Capital Planning Commission approved the final design plans for the proposed replacement of the Watha T. Daniel/Shaw Branch Library to include demolition and new construction within the footprint of the existing building. At the beginning of February 2005, a final public meeting was held to get input from the community on architectural and programmatic design elements for each branch library that would be reconstructed. The community-at-large was shown the architectural drawings and floor plans for their new library at 100% design completion. Principles of principal of Grimm + Parker Architects were the lead presenters. In March 2005, completing one of the final steps towards rebuilding, the U.S. Commission of Fine Arts reviewed and approved the proposed final design for the replacement of the Shaw Branch Library. It was with great surprise then, when in October 2005, that,

The District of Columbia Public Library Board of Library Trustees voted to accept the recommendation of the District’s Office of Contracting and

Procurement (OCP) that the city terminate the design/build contracts with Hess Construction Company. Hess has been under contract, since April 9, 2004, to rebuild four branch libraries. They cited concerns expressed by the community to them, City Council members, and Library administrators that the branches, as designed, would not meet the needs of the communities they were to serve. In addition, market increases and the cost of re-design contributed to OCP's recommendation to terminate the contracts. (DCPL Update, 2005)

Shortly after, in November 2005, there was a Town Hall Meeting on Library Rebuilds “to bring together the affected four branch library communities. The discussion will center on “What comes next” after the recent cancellation of the design/build contract for those facilities.”²¹ At the meeting, residents were told that the branch might not open until 2008. Temporary library locations, mostly in neighborhood storefronts, would be opened.²² Due to finding a suitable location and issues with management/utilities, the interim location for the Shaw location didn't open until October 2007. At this point, the Shaw neighborhood had been without their own neighborhood library for three years. And to make matters worse, the existing library wasn't demolished until 2008. It is easy to understand why the following three years were turbulent.

9.3.2 Socio-cultural context

In July of 2006, Ginnie Cooper was brought in as the new DCPL Chief Librarian. As discussed in the previous section, she came into a system in turmoil. People were angry about the closing of the library, especially the indefinite closing once the original plans for a new library were scrapped. Having just come from the Brooklyn Public Library System where she had overseen the rebuilding of that system, she brought this experience with her to DC to apply. Her first goal was to reopen the four neighborhood libraries that had been shuttered for so long.

²¹ <http://www.dclibraryfriends.org/2005/10/town-hall-meeting-on-library-rebuilds/>

²² <http://goodspeedupdate.com/category/libraries/watha-t-daniel-library>

Gentrification, politics, and distrust

Another aspect of the socio-cultural context was the rapid development and change in the Shaw neighborhood. Here was a neighborhood that had played a major role in contemporary African American culture, and it was being transformed by an influx of white professionals seeking affordable rents and urban living. While the library redevelopment was meant to transform a resource that was behind the times into one that was more modern and could stand again as a resource for the neighborhood, it seemed to spur other development and serve more as a beacon for ‘others’ to find the area ok to redevelop in their own fashion with Starbucks and other such trendy development.

Washington, D.C. is an inherently political atmosphere, even outside of the political organizations and jobs. There are layers upon layers of bureaucracy and no one truly trusts the motives of each other. Unfortunately, the same could be said for projects like public libraries. As shown in the history section previous, there was infighting between the Planning Commission, library, Council, and multiple departments of the original SHAW Library.

While any public engagement can be difficult, with this case it was made even more so with the involvement of a group called the D.C. Library Renaissance Project. This was a group backed by Ralph Nader, and looked to contain spending on public libraries in the D.C. area. There was a lot of contention between DCPL and this organization. Lawsuits by the DC Library Renaissance Project group against DCPL halted projects for many months, sometimes years. The longer hold ups were typically on projects where public-private partnerships were happening such as public library property

being sold or given to private developers. This was the case with the Tenley project where the library was going to be a multi-use development with a Metro station.

In many of the neighborhoods where libraries were being built, smaller groups, called District Dynamos, were organized with leadership from the larger parent group of the DC Library Renaissance Project. Their purpose, as listed on their website, “Library Dynamos will provide informed citizen oversight of the proposed transformation of the DC Public Library.” They list their activities as,

Dynamos will convene ‘study groups’ to research and explore other library systems. They will be able to discuss issues with other Dynamos across the city. They will make recommendations to Library and District officials about library renewal. Library Renaissance Project, founded by Ralph Nader, will provide assistance and support through research, dissemination of information, and other means to be identified by the Dynamo groups.²³

While this level of organization may seem extreme, one must remember that it does occur in Washington, D.C., where debate, organizing, politics, and lobbying is a daily fact of life, and this is also occurring after the Seattle Public Library project, which many view as a breakdown of public engagement in public projects. The District Dynamos specifically list the Seattle Library project as an example of need for public involvement.

The residents of the Shaw neighborhood felt like they didn’t have anyone looking out for them. DCPL kept making decisions about their neighborhood library, and they felt as though they had no one to turn to for assistance. They couldn’t even reach out to a local, branch manager, since there wasn’t one. They didn’t have any people from the public involved in the library since there was no building committee. The residents were told they were getting a new library, plans were drawn up, and then the process was

²³ <http://www.districtdynamos.org/dynamos>

going to start all over again. It is at this second go at a new library that this process narrative will begin.

9.4 Planning and design process

9.4.1 Architect selection

DCPL brought in architecture firms to interview for the four different library projects with a panel of members from the library system, civic leaders, and members of the public. One of the firms invited to interview was the architecture firm of Davis Brody Bond, who were interested in working on the Tenley-Friendship library. In the interview, though, Max Bond, a prominent African American architect, spoke about why the Shaw Library was so important. According to Ginnie Cooper, quoted in an article, she stated,

He talked about that changing neighborhood, about the triangle, about that being the place where so many people come into the District every day on Rhode Island Avenue. He talked about the beacon that it should be, the light, and the openness, and what that says to people about their government, their city, their library. (DePillis, 2010)

And when the interviews were over, and the selection committee was discussing the architect teams and which library projects to award to which firms, Cooper recalls the committee saying, “they [Davis Brody Bond] have to get Shaw” (DePillis, 2010). In the end, the four library projects were split evenly between The Freelon Group (Tenley-Friendship Neighborhood Library and Anacostia Neighborhood Library) and Davis Brody Bond (Watha T. Daniel/ Shaw Library and Dorothy I. Height/ Benning Library).

This was quite noteworthy as both firms were being led by African American architects, and would be working on these projects in communities of color. In her interview, Christiane deJong, one of the architects with Davis Brody

Bond assigned to work on the Shaw Library, shared some of what she heard regarding the selection process. She stated,

Diversity, I think that made a big difference actually. . . . Max had a very special way of communicating with the group about design. He was very soft spoken, kind of sage-like. . . . They told me later that Max really sold the interview panel with his demeanor and his character. . . . I think part of the reason why they selected Davis Brody is because they were selecting Max. (deJong interview, 2014)

Project architect

At the time of Davis Brody Bond's selection as the architects for the Shaw Library, they were already an award-winning practice with multiple offices. With Max Bond and the partners of Davis Brody Bond, Peter Cook established the D.C. office in 2005, and was subsequently awarded the Shaw Library project in 2007. Christiane deJong joined the office at the beginning of schematic design phase when it was just deJong, Cook, and another employee working in the D.C. office. The three main actors from the firm working on the Shaw Library project were Bond, Cook, and deJong, and Cook says that it was the two library projects, Shaw and Benning, "that really kind of got us off the ground at Davis Brody Bond's Washington DC office" (Cook interview, 2014). For the Shaw project, Bond worked out of the New York office while Cook and deJong were in the local D.C office. Cook and deJong handled the day-to-day aspects of the project, and would travel by train to New York to work on design with Bond. Unfortunately, Bond died from cancer before he saw the Shaw Library completed.

Since the Shaw Library was built, Cook and deJong have both left the firm. Cook has gone on to be director of Design for Gensler's Washington D.C. office. deJong had gone to the SHW Group, and now has her own practice. Cook and deJong were both interviewed for this research.

9.4.2 Public meetings

From the start, DCPL was very involved in project management, especially in public meetings. DCPL had a professional facilitator, Steve Lee, from Circle Point Consulting. Brody Davis Bond would be working from their concept for the Shaw Library, which they had presented to the interview panel. They described it as being a jewel shining brightly. They had a rendering showing this idea, and as Cook shared, it was really lit up to give the illusion of this bright shining building, much like Max Bond had talked about the concept of the library being a shining beacon.

The first meeting was held on the evening of November 14, 2007, titled, *Hopes and Dreams*, and held at the interim library. Fifteen community members signed in at the meeting. The purpose of the meeting was listed as a “community listening meeting and discussion of hopes and dreams for the new Watha T. Daniel/Shaw Library” (DCPL Summary). The meeting format was that of a presentation and interactive workshop. It included:

- The presentation included an overview of project implementation and a discussion of service priorities.
- Using adhesive dots participants were asked to identify their residence on an aerial map of the neighborhood surrounding the interim library site.
- Display boards were used to showcase notable design and programming ideas from other libraries across the country.
- Another set of boards displayed 18 library service response categories. Using color-coded adhesive dots meeting participants were able to identify their service priorities. Participants also provided written comments, which are included in this summary.
- A facilitated discussion allowed participants to provide comments and ask questions of DCPL staff. (DCPL Summary)

The second meeting was held on the evening of November 26, 2007, again, at the interim library. For the first time, the preliminary design was presented (see Figure 9.5). Twenty community members signed in at the meeting. The purpose of the meeting was

listed as a “public meeting to provide the community with an opportunity to view and provide comments on the schematic design of the new Watha T. Daniel/Shaw Neighborhood Library” (DCPL Summary 2). The meeting format was again that of a presentation and interactive workshop.

The design team provided a brief overview of the schematic design and project schedule. This was followed by a facilitated discussion. After responding to some questions from the meeting participants, the design team and library staff were available to discuss the project and respond to additional questions. This summary represents comments from the facilitated discussion, as well as written comments on comment cards. (DCPL Summary 2)



Figure 9.5: Architect’s original image. Note the extreme brightness and transparency.

The third meeting was held on January 30, 2008 at the interim library. A more advanced design was presented (see Figure 9.6) Thirty-four community members signed in at the meeting. The purpose of the meeting was listed as a “public meeting to provide the community with an opportunity to view and provide comments on the schematic design of the new Watha T. Daniel/Shaw Neighborhood Library” (DCPL Summary 3).

The meeting format was again that of a presentation and interactive workshop.

The design team provided a brief overview of the project. This was followed by a facilitated period of questions and answers. After

responding to some questions from the meeting participants, the design team and library staff was available to discuss the project and respond to additional questions. Participants made comments during meeting and submitted written comments on comment cards. (DCPL Summary 3)



Figure 9.6: Architect's image from 3rd meeting. Note the main entrance located at the back of the building (corner closest to viewer).

In between the third meeting and the following fourth meeting, building estimates came back regarding the proposed project. The project came in way over budget, and much of it was due to the cost of the channel glass that the architecture firm wanted to use to create the transparency for the project. This is the same type of glass proposed in the Silver Lake Branch Library project (Case Study #3). Through value engineering, to

cut costs, the architect significantly reduced the amount of channel glass and replaced most of it with metal paneling. The architects presented a revised design based on this change at the fourth community meeting.

The fourth meeting was held on June 23, 2008, again, at the interim library. Nineteen community members signed in at the meeting, which was less than had been present in the past. The purpose of the meeting was listed as a “public meeting to provide the community with an opportunity to view and provide comments on the schematic design of the new Watha T. Daniel/Shaw Neighborhood Library” (DCPL Summary 4). The meeting format was again that of a presentation and interactive workshop. It included “an overview of project implementation and a discussion of design options” where “a facilitated discussion allowed participants to provide comments and ask questions of District Library staff and the project team” (DCPL Summary 4).

Residents had shown up expecting a slight evolution of the project based on the previous meeting, and instead, were presented with, what looked to them, an entirely different project – one that, unfortunately, looked like the previous library that had just been demolished (see figures 9.7 and 9.8) The original library had been closed and demolished because of its bunker-like design with blank facade and limited windows. The residents’ ensuing frustration is understandable after all the presentations and meetings up to this point in which the concepts of greater transparency, openness, and light were talked about, which was in complete opposition to what they were then presented with in this image of a, once again, opaque building with narrow windows.



Figure 9.7: Architect's image from 4th meeting.



Figure 9.8: Original Shaw library for comparison with



Figure 9.7. Image courtesy of Robert Goodspeed.

Not only were the residents upset, but so was the Advisory Neighborhood Commission (ANC).²⁴ In July 2008, they sent a letter stating that legal obligations were not being met. That they are supposed to be the neighborhood liaison, but they can't do that job if not updated and involved in issues impacting their neighborhood and residents. In addition, the local city council member, Jack Evans, called the architects into his office to deal with the outcry.

²⁴ An ANC is a non-partisan, neighborhood body made up of locally elected representatives called Advisory Neighborhood Commissioners. The ANCs' main job is to be their neighborhood's official voice in advising the District government (and Federal agencies) on things that affect their neighborhoods. Although they are not required to follow the ANCs' advice, District agencies are required to give the ANCs' recommendations "great weight." Moreover, District law says that agencies cannot take any action that will significantly affect a neighborhood unless they give the affected ANCs 30 days advance notice. This includes zoning, streets, recreation, education, social services, sanitation, planning, safety, budget, and health services. (<https://anc.dc.gov/page/about-ancs>)

In light of the blowback, and understanding the issues, Cook and his team worked at finding a replacement for the channel glass in order to provide a transparent enclosure much like the original concept. In the end, they found a translucent material allowing light to pass through without being entirely transparent. It would also be much more affordable. This design would be presented at a final fifth meeting.

The fifth meeting was held on September 4, 2008 at the interim library. This time, in response to the outcry from the previous meeting, forty-four community members had signed in at the meeting. The purpose of the meeting was listed as a “public meeting to provide the community with an opportunity to view and provide comments on the final presentation of library design and discussion of green/sustainable building issues regarding the new Watha T. Daniel-Shaw Neighborhood Library” (DCPL Summary 5). The meeting format was that of a presentation and facilitated interactive format. The presentation included an overview of final project design changes and an overview of the sustainable features of the project. A facilitated discussion allowed participants to provide comments and ask questions of D.C. Public Library staff and the project team. The final design was presented (see Figure 9.9), and was met with greater acceptance.



This perspective of the library entrance at 7th and R Street, NW shows the combination of transparent glass and translucent skin. The transparent glass, signage, and slender pillar create a prominent entrance, inviting passersby inside.

Figure 9.9: Architect’s image from 5th meeting. Note the new translucence of the building skin in relation to the transparency of the windows.

9.5 Findings and analysis

The findings in this section arise from interview and questionnaire data from different types of actors involved in the process to develop the Shaw Library. Interview participants included Peter Cook and Christiane deJong, the architects for the project, Eric Riley and Leslie Griffin, the first SHAW manager and current manager respectively, a DCPL communications staff member with direct knowledge of the project as well as three library staff members. Ginnie Cooper, Chief Librarian at the time of the project, completed an online questionnaire with questions like those asked in interviews. Data from library patrons and members of the public is presented to provide additional insight. A cross-case synthesis will be presented in Chapter 10.

9.5.1 Architects as agent

The Library Administration for the D.C. Public Library System (DCPL) knew they would have a difficult time working with the Shaw neighborhood as they had faced mounting opposition to many of their other neighborhood library projects. In addition, residents of the Shaw Neighborhood were still angry about their library being torn down and it having taken so long to get a replacement. DCPL's response was to have a top-down approach to the process. Unlike the two case where the architects worked in partnership with their client institutions, here, they would act as agents of the library administration. The following section provides background for such a relationship.

When asked about her role in the SHAW project, Cooper, the Chief Librarian and CEO for DCPL, stated, "Together with library [capital] staff, I led the design process for the building. I also designed the public process" (Cooper questionnaire, 2014). At the first of the five public meetings for SHAW, the architects were present, but were not involved; the architect, Cook, stated, "we were essentially instructed to, this is my words, not theirs, be a wallflower" (Cook interview, 2014). Further emphasizing the architects' 'agent' of DCPL role is the guideline, "architects in District library projects are not permitted to communicate directly with patrons or interested parties except as part of a DCPL sponsored and supervised activity" (Diener questionnaire, 2014).

Internal dynamics

Chief Librarian, Cooper, responded to a questionnaire with many of the same questions as those employed in the interviews. Some of her answers were quite interesting, and had direct bearing on the process. She identified, "library users as members of the general public, not as a separate group," and that "library staff means

specific staff with responsibilities for this project NOT general public service staff or managers. Their [library staff] input is solicited and welcome, but they do not make decisions or participate in design meetings” (Cooper questionnaire, 2014).

What this does is lump library patrons (users) in with those that don’t use the library. An interesting element of public projects is that while a project is in the public realm, and open to all, there is generally some sort of priority given to those that use or participate in the life of a public project such as a library. Surprising, also, was that library staff, including branch managers, those that work in the neighborhood libraries, aren’t involved in design meetings or decision making for their own work environments. This would seem to create a very top-down approach to designing libraries where administrators, those that might not have recently experienced day-to-day operations in quite a while or witnessed the need for new modes of service, have an oversized impact on the physical outcome. As one adult librarian responded, “I can’t speak to how the public was involved, or staff, with this building, except to surmise that maybe there was some important things that weren’t considered” (staff member #1 interview, 2014).

Such impact is highlighted by Riley, who ran the interim site and was the library’s original branch manager. When asked about his involvement in the process, he stated,

Mostly it was hosting the sessions, promoting the sessions. I did talk to the architects and pulled them aside for a couple specific things that I felt were issues of concern, and I had certainly brought things up to the capital projects team as I was noticing stuff, but really it kind of came down to kind of at the end. . . . once we started to do the installations and . . . first few weeks of running stuff that we were able to notice the post-opening problems and stuff, but prior to that point I had mostly taken a back seat to it, *because I didn't really feel like I was in a position to say anything about it, because I was not 'management'* [emphasis added]. (Riley interview, 2014)

By excluding the opportunity to have the input of someone who knew the community intimately, and had on-the-ground knowledge of their library needs, the library handicapped itself by not taking advantage of such knowledge. Several outcomes were mentioned by library staff that were simply unanticipated, and this lack of first-person knowledge is an example of how such a process can impact project outcomes, which will be discussed later in this chapter.

External dynamics

One such group, which had a recent history of protesting most of DCPL's new projects, was the D.C. Library Renaissance Project. As Cook described it,

It's a Ralph Nader funded group that purports to speak for the communities, and the operative word there is 'purports,' and so they had people who would come to those meetings and would stir the pot. They would video tape me presenting, and Ginnie Cooper presenting, and others, and put it on YouTube, and would freeze frame it, and put some captions on it, and say that so-and-so lied or so-and-so didn't tell the truth. (Cook interview, 2014)

It was difficult for the architects and library administration to feel as though they were making forward progress. As Cooper responded, "for reasons not specifically related to this project, but rather to DCPL in general, we had [the] attention of specific paid community organizers. Their activities made the public input and the process more difficult than any I have seen" (Cooper questionnaire, 2014). As Cook explained, "that was what was frustrating to me, is you've already got a group that is upset for legitimate reasons, and then you've got another group that's coming in saying, 'Let's stir the pot some more'" (Cook interview, 2014).

On the other hand, Riley, who would become the first SHAW branch manager, described, unsolicited, the D.C. Library Renaissance Project as,

Having been doing kind of sideways polling of people from the public to try to get public comment, public sentiment about the design of the buildings, and they derailed a number of our projects for a long period of time because of design choices and design flaws in the building. . . . So, a lot of the complaints had to do with accessibility issues, which are legitimate complaints about the way that things were laid out and about public-private issues. (Riley interview, 2014)

It's possible to perceive the frustrations of the Chief Librarian and main architect with the D.C. Library Renaissance Project, but the original branch manager did not share the same reaction.

The D.C. Library Renaissance Project describes themselves as an organized group of individuals wanting more oversight into process and outcomes. As described in previous sections, the D.C. Library Renaissance Project was an 'umbrella' organization, which funded and supported local District Dynamos' groups in the different neighborhoods of D.C. where DCPL's libraries were being built. Robin Diener, Director of the D.C. Library Renaissance Project, answered the same questionnaire as Cooper, DCPL Chief Librarian. In the demographics sections, she states that she has been a patron of the Shaw Library since 1984, visiting the library a few times a month. When answering the question, "how were you informed that you could provide input about the Watha T. Daniel/Shaw Neighborhood Library project," she stated, "I signed up for every avenue of communication I could find in order to get the most information." (Diener questionnaire, 2014).

In a letter to Chief Librarian, Cooper, dated September 2, 2008, and signed by Robin Diener of the D.C. Library Renaissance Project/ District Dynamos, it stated that this process has been "a far cry from the 'model process' promised by the Board of Library Trustees -- and a failure to fulfill the promise for our libraries to serve as centers for community and to foster the free flow of information." It's no surprise then to see

these two so at odds. Ginnie Cooper, as DCPL Chief Librarian, was brought in to oversee a campaign of building new and renovating old D.C. libraries. This is an expensive and politically fraught activity no matter what major city it is done in, but especially more so in Washington, D.C., with Cook, and his team, perceived as an extension of DCPL.

In her questionnaire responses, Diener lists some valid points, both positive and negative. Regarding the interior of the project:

It appears cheap in the pseudo-industrial style that is so popular in both public and private space design today, preferred precisely, because it is low cost. . . . The glass curtain walls on the first and second floors are great for creating the feeling of openness that patrons universally requested. (Diener questionnaire, 2014)

And regarding the exterior of the project:

The architects ignored the chance to acknowledge the historic surroundings of the neighborhood as suggested by some residents. Shaw is an old neighborhood. . . . It is dominated by ornate turn of the 19th Century row-houses featuring rounded bay windows, wrought iron stairs, and elaborate brickwork. Residents suggested a nod to the historic neighborhood would be appreciated. (Diener questionnaire, 2014)

Not having been present during the process, and visiting SHAW a few years after the dust had settled, it is difficult to truly know the circumstances of that time. Did Diener and the D.C. Library Renaissance Project/ District Dynamos truly represent the interests of the public, and more importantly, the users of the Shaw Library? Did the DCPL administration play the victim too easily? No matter the circumstances, it is easy to see how such a ‘political’ environment led to the battle that ensued.

9.5.2 Response to the context

As was shown in the history section previously, the Shaw neighborhood, specifically in terms of their neighborhood library, was steeped in a long-standing battle of wills with DCPL. Multiple starts and stops occurred on projects that left the

neighborhood without a library, what many consider a bare minimum of city services, for many years. A previous library project was not completed, because it did not include resident stakeholders enough in the process; residents felt as though they were not being included or listened to regarding these projects in their neighborhood.

In a discussion with Cook regarding the process, he stated, “in the context of these presentations, because through no fault of Ginnie Cooper, through no fault of our own, we entered this presentation process, and frankly, people were angry” (Cook interview, 2014). He continued,

When we finished those first two presentations, I was struck, because the community, the comments by and large, not all of them, but so many of the comments were about what was done wrong in the past by other people, and I kind of wanted to help steer them back to say, “yeah, but what do you think about what we just did,” but no, they just needed to get this off their chest. (Cook interview, 2014)

As these discussions continued with the architects and DCPL retelling the process, it’s interesting how they know the history of residents not being heard, and they can still perceive that anger, but they don’t focus on the lack of voice aspect, instead they fall back on the aesthetic aspects of the project.

For example, one of DCPL’s communications people intimately involved with the SHAW project stated,

The communities in DC had been so disrespected for so long, and not just by the library, but you know, and when I say disrespected, I mean by not investing in the infrastructure for public facilities. It’s disrespect, and I think that what we have been able to show people is that we value them, and that they deserve these *nice spaces* [emphasis added]. (DCPL staff #1 interview, 2014)

While part of the issue was that the previous library was bunker-like and not great, they did have a library before it was shut down, demolished, and people were told they would get a new one. But the aesthetics and formal design of the library are what DCPL and the

architects were focused on when thinking about the library project. The same DCPL communications person went on to say,

There was a great quote from Phil Kennicott who writes for the Wall Street and Post. He's our architecture and art critic. . . . and he made some comment to the effect of, "if you walk by a really interesting piece of architecture in the District, new piece of architecture in the District, chances are it's a public library." . . . it was a nice endorsement for us that what we were doing was the right thing. And you know, people could look at these things different ways. I mean, the library is not the building that it's in. It's so much more than that, but it certainly helps to have a *pretty package* [emphasis added]. (DCPL staff #1 interview, 2014)

So again, DCPL says they understand that "the library is not the building that it's in. It's so much more than that," but their focus is on "a pretty package."

When asked if he had "heard any feedback regarding the building design, operation, anything? What's made it back to you," Cook stated,

Well, I'll say, just maybe I'm intentionally interpreting this the wrong way. The feedback we've gotten is that it's won ten different design awards or something like that, so it has received wide acclaim. And one of them, I think the Wall Street Journal, said it was one of the top three best designed buildings of 2010, so that was pretty exciting to hear. (Cook interview, 2014)

This question was asked of the architect, Cook, in the context of receiving feedback from staff or residents, people in the neighborhood, about the library. Instead, though, he responded with the design awards it had won. The response was what outside people, those with design sense, had to say about it; not about what it has done for the neighborhood or what the actual users say about it.

9.5.3 Process

SHAW	PP	P	PD	DD	CD	CON	POE
Present							
Q&A							
Forum							
Comment							
Survey							
Focus							
Charrette							
WRKSHP							
BC							

Figure 9.10: Process matrix for the Watha T. Daniel/Shaw Neighborhood Library (SHAW) as submitted by architect, Peter Cook.

For the Watha T. Daniel/Shaw Library project, most of the decision making was done by the DCPL Library System Administration. The majority of public participation occurred throughout the *preliminary design* and *design development* phases, which consisted of a series of five meetings in order to solicit feedback regarding the evolving design. From the interviews, it was ascertained that this activity was *consultative* in nature. When the community didn't feel as though

Upon review of the process matrix (see Figure 9.10), in tandem with the findings of the interviews, the SHAW project process can be seen as having been a design feedback loop. The architects would present to the public, the public would comment on what they saw and heard (*consult*), the architects would go back to their office to make revisions, and then they would return to the public to present the revisions they made to the design for further feedback. This aligns with the architect acting as an agent of the library administration due to DCPL setting the process for this presentation/feedback cycle. Where this loop got short circuited is when the architect made drastic changes to the design due to cost overruns regarding the channel glass meant to create the

transparency that the public had come to embrace. The public was not involved in the discussion regarding cost overruns nor the decision by the architect to change the design, therefore their shock in the fourth meeting, when the revised design was presented, is understandable. DCPL's presentation/feedback cycle was instituted in order to allay issues of distrust, which in the end, was unsuccessful.

The planning and design process for SHAW, in regards to public participation, appeared more engaging than was actually the case. While it employed multiple opportunities for formal input throughout the process, the actual engagement was limited. The process relied heavily on *architect presentations* with comments and feedback from the audience during a very narrow window of time during the *preliminary design* phase of the process. In other words, other than the first meeting, which was the public listing their desires for the library, and the second meeting, which presented a first pass at the building design, the building design didn't really change much throughout the additional three meetings. At the third meeting, the building was presented with a transparent exterior skin. The fourth meeting involved the architects presenting the library design, post-value engineering, a more opaque building not unlike the previous library building that had been torn down. The fifth, and final, meeting, was the architect presenting a return to a more transparent design. So, basically, out of the five meetings, three meetings involved going back and forth regarding levels of transparency of the exterior walls. Similar to the other branch library, SLBL, and due to no existing local library staff, the DCPL System Administration made all decisions for the project. Different than the other three cases though, SHAW had no building committee.

Functional vs. formal input

As is often the case with many large-scale public projects, and as happened here with SHAW, a schematic concept for the fledgling project is already developed by a firm to get the architect selection committee to choose them for the project. A vision or a story is created, within the firm, to begin developing the project in such a way as to best catch the attention of the few people selected to serve on the selection committee. That concept may be informed by some background information from the client, but in the end, the genesis of the project's form, the very first visual statement of built form to represent an organization/community is based on the values and meanings of the architects, not the client nor the users. And like many projects, that concept is, as it was in this case, put into architectural form before the very first public meeting took place (see Figure 9.5). As Riley, the original library manager, stated, "I think that everyone knew going into it, because of the architecture team that had been selected, they had already done kind of a concept proposal about what *they wanted the building to look like*" [emphasis added] (Riley interview, 2014). And in this case, the public was excited about the concept of the building being transparent. Again, this concept was introduced by Max Bond during the interview process, and his presence probably had a lot to do with such acceptance.

The residents of Shaw had a lot of decisions being made for them. In an interview with a DCPL staff person that had previously been a communications person for DCPL during the SHAW project, stated, "*we've decided, we do try to keep the focus when we have these meetings on library services and spaces*" [emphasis added] (DCPL staff #1 interview, 2014). From this comment, when it comes to public participation, DCPL has made the conscious decision to focus such participation on the services the library

provides, such as whether to focus on story time, audio books, or computer training, and the inclusion, or not, of the spaces in support of services. Such engagement isn't about the design of these spaces, just their inclusion.

Expectations

In the middle of the process, between the third and fourth meetings, a third-party value engineering (VE) facilitator was brought in to run a value engineering workshop. As happens in projects, many decisions were prioritized based strictly on budget, and without public inclusion. This moment in the project is where the lack of including a building committee with library users in the process really stands out. While this lack of public inclusion in such a VE process isn't unique, it tends to promote disappointment and frustration since stakeholders have expectations supported by the project team, but then they aren't involved or don't get to see why final decisions were made. Even worse is when the outcomes of these decisions don't come to light until after the project is built.

The first example of this was mentioned previously in the *Public meetings* section (see 9.3.2). When project materials were being priced, it was found that the channel glass, selected to give the building its transparency, would push the project at least \$1M over budget. This transparency concept is what the whole project was designed around and was widely supported by the residents. During the value engineering workshop, the decision was made to instead sheathe most of the building in a metal paneling, which would provide the opposite effect. As was discussed previously, this was done without informing the public of the cost issues and allowing them to be involved in an alternative. The redesign, which looked like the original, bunker-like library, was presented as a valid

solution, and met swift condemnation. This only further deepened the divide between the architect and the public.

Another example, can be understood through the issue of the vegetative green roof. Throughout the process, DCPL administration and the architects spoke to the Shaw community about how important LEED and sustainability were for this building and it becoming this great beacon of a library that the community deserves. One of the elements that they highlighted as part of their initial strategy (Cook interview, 2014) was a vegetative green roof, which would keep the building cooler and provide other sustainable benefits. People really embraced the idea of the vegetative green roof. Perhaps, simply, it was the thought of having some green, somewhere, in such a dense, urban environment, or perhaps, more deeply, it meant that their library would be so technologically advanced, truly a beacon of advancement, and finally represent everything they haven't had as a community for decades.

And after all of that built-up expectation, the vegetative green roof was quietly deleted from the project through the value engineering. Cook doesn't recall how it came to light, he thinks there might have been a LEED checklist for the project on DCPL's website (see Footnote 6), which did not indicate a vegetative green roof. It wasn't till a member from the D.C. Library Renaissance Project group confronted Cook in a meeting that this came to light. Cook recalled the gentleman asking,

“Peter, are we going to get a vegetative green roof. . . . Are we going to get a green roof or not?” And I said, equally forcefully, I said, “If you mean are we going to have a roof that is environmentally responsible, and is going to help us achieve the environmental goals that we have, and so on, consistent with all the other various things we have going on in the library that work towards that same goal, then the answer is yes. If you mean, however, that you're looking for a vegetative green roof, the answer, right now, is no. (Cook interview, 2014)

The architects and DCPL may not have been purposefully hiding the fact that they were no longer including a vegetative green roof, but the way in which it was finally disclosed was not very trust-inspiring. That's not how you inform your 'client' or even 'stakeholders,' which from DCPL's actions, it appears neither the public nor patrons were either of those two groups. It's understandable why the community would be upset. Out of the four neighborhood libraries being completed at that time, of which SHAW was one, two of them, including the other one by Davis Brody Bond, were built with vegetative green roofs. Unfortunately, the community was set up to value the vegetative green roof, not the sustainable aspects of what it would do. In the end, expectations were set, but not met, and without fully discussing with the community why previously set expectations needed to be revised, resident mistrust of the architects and library administration greatly increased. Ironically, during construction, at that moment in time during the recession, money became available through the American Recovery and Reinvestment Act of 2009, which provided the SHAW library project with funds for a greener roof, one that is described on DCPL's website as part-reflective, part-vegetative.²⁵ In her interview, deJong later admitted,

I think that . . . *it may have helped* [emphasis added] to warn the community that the VE [value engineering] process would be an inevitable part of the process. . .if we had said, "There will come a point in this project, it is unavoidable, where you want more than you can afford, and you will take a haircut . . . and you won't like it and you'll be mad at us, because you think we're the cause of it, but in fact we're your allies. We're your protectors of your values through that process." I think too often VE comes up and the community is not really warned, and they know that their wish list will have to be reconciled. (deJong interview, 2014)

²⁵ One can visit DCPL's site <http://www.dclibrary.org/greentour> for a list of green features of the various neighborhood libraries in the system.

Again, with DCPL and the architects knowing the long history of turmoil that this community has faced, just in terms of their library, why weren't they told that this value engineering process would occur? Why, with all the supposed push to be open and transparent, wasn't the VE process, or at least their decisions, made public? Why wasn't a 'wish list' prioritized ahead of time to short circuit outcry in response to the inevitable VE process?

9.5.4 Outcomes

The process employed at SHAW ended up providing five formal public meetings for the community to provide input and feedback on the progress of the library design. More importantly, it provided those opportunities during the preliminary design phase, not just at the end of it. The provision of those opportunities for the community to give input throughout the process was the biggest impact of the process on the outcomes. This is witnessed when Cook lost sight of the 'transparency' design concept in attempting to deal with the project cost overrun due to the channel glass, which was to provide the project's transparency. After the redesign was presented, Padro, Chair of the Advisory Neighborhood Commission, wrote a letter, "to thank the many residents of Shaw who signed petitions and told me to stand firm and insist that the new library be built as presented to the community. Your activism helped to make the reversal of DCPL's position possible" (Alex Padro letter, 2008). Robin Diener of the D.C. Library Renaissance Project had less pleasant words for DCPL, in her letter, she wrote, "While we are glad to see the glass returned to the design of the Shaw library, the public requires not just an updated exterior, but a set of truly 21st Century library features, services and programs to meet the needs of Districts residents" (Diener letter, 2008).

Unfortunately, the library administration also did not seek input from local library staff. All four libraries under study have dedicated spaces for teens. This is impressive as the programming of spaces dedicated to teens outside of children's departments was relatively new when these selected libraries were being built. The teen area in SHAW is in a back corner of the library on the second floor. It has some tables with computers and chairs, and is open to the rest of the floor, which is primarily stacks, reading area, and group rooms.

Locating a library's teen area can be tricky due to the noisy nature of teens, and their general disregard for rules and guidelines. Such areas tend to be strategically located to reduce noise and allow for constant monitoring. When asked if he had received any feedback regarding the building design or operation of the library, Cook recalled,

There was some discussion, some debate about where to place the teen area and my recollection is that in some of the earlier plans the teen area was in the middle of the Rhode Island Avenue facade. . . . eventually the teen area was moved over to the northwest corner of the building. . . . but it's harder to keep an eye out for them. Maybe one of the reasons why we moved it there was because of the perception of noise being right in the middle of the library. . . . Whether that's a concern embraced by all I don't know. (Cook interview, 2014)

Just as the design was being finalized, the original SHAW branch manager, Riley, recalled, "having a conversation with the architects. . . . I remember commenting about the teen space being in an awkward position" (Riley, interview, 2014). Christiane deJong, the Project Architect, stated that she also,

Warned them about that at the time. That space was actually originally designed to be out on the prow of the ship, right over the entry. . . . There was concern that there would be a lot of noise. . . . but we thought it's an eyes-on thing. If they're monitored then they'll have to behave themselves so that was our intent, but it got moved to the back, and at the time I said, "based on where you want your desk it's not going to be visible from that desk." (deJong interview, 2014)

To Cook's enquiry, it was a concern voiced before and after construction; a concern, which almost all interviewees mentioned. One of the children's librarians commented that, "I was a little surprised with how they have the teen area up on the second floor where the acoustics kind of make even fairly normal conversation volume kind of echo through the floor" (staff member #2 interview, 2014). As Riley added,

I think that a lot of the times people are really idealistic when it comes to the design of these buildings. The idea behind the teen space is a great idea. . . . The problem is that they're awful, and so you have to monitor them constantly. . . . So, the fact that the teen space in that building is in a corner with no staff member, not enclosed, and open on this giant floor that just echoes constantly, because there are giant ceilings and windows everywhere, it was just terrible planning. (Riley interview, 2014)

As one of the adult librarians commented in their interview, "You can't just create a space, and call it a teen space, and expect it to work" (staff member #1 interview, 2014). And in this case, we see the impact of the library administration ignoring both input from the architects as well as the library manager. Years after it first opened, the library administration is still dealing with the outcome of that decision. Unfortunately, the issue had escalated from mere noise that the library staff and patrons must contend with to the coordination of drug deals from the windows of the teen area to the street below.

9.6 Summary of case processes

The table below summarizes the defining elements of the processes that impacted outcomes.

	SHAW
1. <i>Architects' partnerships</i>	<ul style="list-style-type: none"> • Architects partner with DCPL Administration
2. <i>Decision makers (client)</i>	<ul style="list-style-type: none"> • Washington D.C. Board of Library Trustees • DC Public Library System (DCPL)
3. <i>Oversight agencies (external)</i>	<ul style="list-style-type: none"> • Advisory Neighborhood Commission (ANC) • U.S. Commission of Fine Arts • National Capital Planning Commission • State Historic Preservation Office • Washington Metropolitan Area Transit Authority (WMATA)
4. <i>Project champion (public)</i>	<p>No</p> <ul style="list-style-type: none"> • Minor - Alex Pedro, ANC • Various bloggers • D.C. Library Renaissance Project
5. <i>Unique actors</i>	<ul style="list-style-type: none"> • Max Bond – Led to them being selected in historically African American neighborhood in transition. He dies though, not in meetings?
6. <i>Socio-Cultural Context issues</i>	<ul style="list-style-type: none"> • Distrust • Politics • Gentrification • Identity
7. <i>Public meetings</i>	5 public meetings
8. <i>Agenda of those meetings²⁶</i>	<ul style="list-style-type: none"> • Public desires for project (1) • Present schematic design (2-3) • Design development (4-5)
9. <i>Phase of meetings⁴</i>	<ul style="list-style-type: none"> • Preliminary design (1-3) through Design development (4-5)
10. <i>Techniques of those meetings⁴</i>	<ul style="list-style-type: none"> • Arch presentations with feedback (1-5)
11. <i>Intent of meetings⁴</i>	<ul style="list-style-type: none"> • Consult (1-5)
12. <i>Functional vs formal input</i>	<ul style="list-style-type: none"> • Public = Functional input
13. <i>Public impact</i>	<ul style="list-style-type: none"> • Transparency of project and process • Main entrance location • Green roof • Furniture • Public art
14. <i>Staff impact</i>	<ul style="list-style-type: none"> • Admin – all functional
15. <i>Building Programming</i>	<ul style="list-style-type: none"> • DCPL Prototype

Table 9.1: Case-specific factors of process impact on outcomes.

²⁶ Numbers in parentheses for Table 10.1 indicate the corresponding meeting numbers per library case.

Chapter 10

SYNTHESIS: THE INTERCONNECTED PEOPLE, CONTEXTS, PROCESSES, AND OUTCOMES OF FOUR PUBLIC LIBRARY PROJECTS

10.1 Introduction

This chapter identifies the important themes within and across the four cases (see Chapters 6-9). First, analysis of the instrumental cases and comparison of their themes are discussed. Next, analysis of the intrinsic cases and their unique stories are discussed. Finally, analysis of the processes are discussed.

10.2 Instrumental cases

In this research, the four cases were originally framed utilizing Yin's (2009) theoretical and literal replications. The research was comprised of two each of the primary library types, mains and branches. Two main libraries from single-library systems (VHPL & PHPL) and two branch libraries from multi-library systems (SLBL & SHAW) were utilized. This created a theoretical replication of main library cases compared to branch library cases; nested within each of the two primary library types were two literal replications. In this Synthesis Chapter, two mains and two branches are compared within each type (main versus main & branch versus branch) and then across types (mains versus branches). For the sake of simplicity, and clarity, the larger

theoretical replication is presented through discussion of the main library comparisons and then in contrast to the branch library comparisons, with major similarities and differences pointed out where appropriate.

10.2.1 Main & branch libraries

Library administration

This factor speaks to the structure of and functioning of the different library administrations reflected in the selected cases.

Both main library cases (VHPL & PHPL) were the one and only libraries in their respective library systems. Both main libraries had a Library Director, and Assistant Library Director, in charge of the library that reported to a Library Board of Trustees, which are appointed by their respective Mayors with confirmation by City Council.

In contrast, the branch libraries (SLBL & SHAW) were one of many libraries in their large library systems. For example, when built, SLBL was the 72nd library built in the Los Angeles Public Library System (LAPL). Both branches had a Branch Manager in charge of their respective branch library. In LAPL, branch managers, those in charge of each branch such as SLBL, reported to an area manager, who reported to the director of branch library services, who reported to the City Librarian, who was ultimately responsible to the Los Angeles Board of Library Commissioners. Commissioners are appointed by the Mayor and confirmed by City Council. In the Washington, D.C. Public Library System (DCPL), branch managers reported to an Assistant Director of Public Services, who reported to the Director of Public Services, who reported to the Executive Director (Chief Librarian), who was ultimately responsible to the Washington, D.C.

Board of Library Trustees. Like LAPL, Trustees are appointed by the Mayor and confirmed by City Council.

Socio-cultural contexts

This factor speaks to the unique socio-cultural contexts that each project was built within. When employing case study research, one can't separate the phenomenon under study from its context (Groat, 2013). This holds true in an architectural sense as well; one can't separate the building from its context, whether physical or socio-cultural. The socio-cultural context has an impact on the public as well as the building. While the four socio-cultural contexts within which the case study projects were developed are very different from each other, they provide great insight into many of the issues that architects can face in working on public projects.

The four cases were split in terms of how their processes reflected their respective contexts. The architects of the two main libraries, VHPL and PHPL, understood the socio-cultural contexts which their projects were being situated within, but they didn't craft processes to truly support the public. While the architects were trying to create a destination library for Vestavia Hills, they didn't involve the public enough to provide an understanding of the project. The public was dubious of the claims of LEED and sustainability. Similarly, at PHPL, by not involving the public throughout the process, there were still issues about the new library representing all of Boerne.

The architects of the two branch libraries, SLBL and SHAW, ignored the socio-cultural contexts which their projects were being situated within. At Silver Lake, the architect completely ignored the socio-cultural context, and instead, focused on the physical and historical, Modern design heritage of the neighborhood. In the Shaw

neighborhood, in spite of a long history of the residents not being listened to, and having just come off of a failed attempt at a library due to a lack of participation, the architects did not do enough to support the public.

Previous library buildings

This factor speaks to the experiences people have with their libraries and how that can impact their perceptions of a new library project.

Both main library cases had previous library buildings, which were located not far from the new buildings. This meant that the staff and patrons had previous experience working in or using the previous libraries. People's frames of reference, regarding public libraries, were impacted by their experience with these previous libraries in terms of service, layout, and aesthetics. Many times, in the cases with the main libraries, people formed opinions regarding the new libraries in terms of their past experiences with the previous libraries. As was seen in the cases, many times the architects struggled with the public's, client's, and library staff's preconceived ideas of how a library should look or function based on their limited experience with their shared previous library.

The branch libraries stood in stark contrast from the main libraries that moved from previous libraries to new ones. The Silver Lake neighborhood of Los Angeles never had a library. And while the Shaw neighborhood of Washington, D.C. did have a previous library, many years had passed since it had been demolished, an interim library put in its place, and the building of the new library. Once the new branch libraries (SLBL & SHAW) were built, the public and staff were essentially without experience regarding their neighborhood libraries. While there were residents in the neighborhood who remembered the old library in Shaw, the previous staff were not just brought over, and

some younger and/or recent residents would not even have experienced the previous library. Like SHAW, SLBL would be bringing in library staff from other libraries within their large library system. Instead of having a library staff with a shared set of previous experiences from a shared previous library, the staff would be arriving with a diverse set of experiences and preconceived ideas of how these libraries should look and function.

Building programming

This factor speaks to how the building program for each library was developed. The building program is a document containing information regarding the spaces and their adjacencies within a building.

The two main libraries, VHPL and PHPL, both used library consultants to develop their respective building programs. The difference is that VHPL's library consultant developed the program on their own while the consultant for PHPL worked with the library staff. PHPL staff were very pleased to work with the consultant, and perhaps this added to the reasoning behind them having the best experience through this process. With the library consultant, PHPL staff could talk the same language and discuss what they needed. The architect was then able to come in and start their design process while feeling confident with the program as representing the needs of the staff. The architect still reviewed the program with staff during the process, but they had a solid foundation to start. In the case of VHPL, the program was developed separately from the staff, and once the architect came on board, they had to go back and review the program with staff from the beginning, which would have been more of a check of the program as opposed to staff giving direct input during that portion of the process. This was

frustrating for staff as they had to tweak the program to meet their specific needs with the architect, someone without a library background.

For the branch libraries, the building programs were each based on the prototypes developed for their large library systems. This meant that no local staff was involved in the development of the building program for the neighborhood-based branch libraries. While staff was not involved with the building programs, the public at both libraries had an indirect impact on the building program. At SLBL, the first community meeting involved voting on schemes regarding the layout of spaces on the site. Similarly, for SHAW, due to the very compact site, and building on the original foundation, the architects worked with the public through a ‘stacking and blocking’ exercise to locate the major spaces across the three levels of the library.

Project champions

This factor speaks to the person or persons that make a difference in the successful outcomes of a project. As Toker (2012) explains, “The project champion advocates for the project in the community, assists with outreach, and makes efforts to demonstrate the benefits of the project to the community” (p. 49). It can’t be stressed enough the grassroots leadership-role that local figures played in the long-term development of most of these public projects.

Both main library cases had the support of project champions. At VHPL, a long-time advocate for the new library both while on and off the Library Board of Directors (identified by staff), and a member of the city council that acted as liaison to the library (identified by the architect). At PHPL, the library director who began the campaign for a new library, saw it built, and is still the director. In addition, this was the only library

director whose tenure began prior to the library project. In contrast to the situation at VHPL, the library director at PHPL was a very strong figure in the process, and working in partnership with the architect, they developed a very positive and successful working dynamic.

Only one of the branch libraries had a project champion. At SLBL, a long-time resident and volunteer with many of the neighborhood organizations started the Friends of Silver Lake Library group before there was even a library; they personally lobbied for a library to be located in Silver Lake. What we don't find though, is such a figure in SHAW. No local person with community history or leadership was found in examination of the project. While there were a number of people blogging about the project as well as a couple of local municipal officials supportive of the project, which stepped up at a key moment, there was no long-term leadership. Of all of the cases though, this was the neighborhood that needed a project champion most. The community could have used someone to rally around and give direction and action to their cause. Having a long-term, committed, community member push for a public project provides a level of trust in the project from the start. They may have also been able to more formally partner with the D.C. Library Renaissance Project. Without any community leadership, Nader's group was able to come in and fill the void. While this group may have helped the neighborhood, which is up for debate, it distracted from the process, and led to questions of whose agenda was being shouted the loudest.

LEED

This factor speaks to the impact LEED had on the design processes and outcomes. LEED (Leadership in Energy and Environmental Design) is a rating system devised by

the United States Green Building Council (USGBC). It is used to evaluate the environmental performance of buildings. Sustainability is an increasingly important aspect of design for the built environment.

LEED played a major role in the main library projects. At VHPL, the library was designed to feature sustainability and was the first LEED-certified library in the state of Alabama. The decision to feature sustainability emerged during the site selection process when the building committee decided to build the library in the forest. Similarly, the design of PHPL arose from sustainability and the surrounding Texas Hill Country.

At both main libraries, design decisions were made in order to meet certain aspects of LEED to gain points for as high a rating as possible. This included large expanses of windows to capture daylight, local materials such as the stone on the exteriors of both and the reclaimed wood from the trees cut down in the forest surrounding VHPL. This led to other decisions, those that nudged the designs to be more Modern than expected, which led to some negative opinions of the project aesthetics by the public. The architects for both projects truly took inspiration from their respective landscape contexts in order to design their buildings; less use of design-driving concepts, and more on the beautiful, natural areas. While LEED was an important part of PHPL, it was used more to educate visitors about the sustainable features of the project and surrounding landscape. While sustainability was important and done well at VHPL, there is a feeling of marketing to the message. Since the library buildings were owned by the smaller cities and maintained by city staff, there was a steep learning curve in understanding and maintaining the equipment necessary for LEED certification.

At the branch libraries, both located in large cities, LEED was less of a highlight in the projects and more so a requirement. In these large, progressive cities, LEED is not perceived as an addition to a project, but rather a given. Projects, especially public projects, are often required to be sustainable and achieve a specified level of LEED certification.

For all four of the cases, none of the on-site library administrators could speak to the savings (energy or cost) from the LEED additions. There were big debates at VHPL and PHPL regarding the decision to move forward with LEED. Many were concerned about the upfront costs and potential payback.

10.3 Intrinsic cases

All four library cases are situated in uniquely interesting socio-cultural contexts, thereby providing practical, theoretical, and pragmatic implications for further investigation and dissemination. The intrinsic story criterion was a determinative variable used to select intrinsic cases for learning from unique situations (Stake, 1995).

In the following intrinsic cases, Groat's (2000) theoretical model of designer's roles will be used to discuss the architects' roles in each case. Her work discusses the differing roles architects can exhibit in a project, specifically architect-as-artist, architect-as-technician, or architect-as-cultivator. These titles correspond to their focus when working on a project; an artist role is more focused on the formal design and the technician role more so on the technical aspects of a project. The cultivator role, while having the abilities of the artist and technician, is able to transcend such single focus and see a more holistic picture of a project. This model of designer's roles was used since

compared to other models, this one focuses specifically on architects as well as the roles evident in these cases.

10.3.1 Vestavia Hills Public Library

As an intrinsic case, the VHPL project (see Chapter 6) provided a unique story about the planning and design of a ‘library in the forest’ featuring sustainability. The library was designed to serve as a destination not only for visitors, but also for residents of Vestavia Hills who had been visiting better libraries nearby. As a case, it also featured one of the four process matrices of public participation from the first phase exploratory research, which will be discussed in 10.4.

From the interviews and background material, the architects were in complete control of the project. This happened through many factors leading to a void in leadership in which the architects easily stepped into. The architects severely limited opportunities for participation in order to design a destination-type library.

At VHPL, the two partner architects were Keith (project architect) and Reeves (design architect). With a process focused on providing their clients an exceptional building that would regain pride in their library, Keith exhibited an architect-as-technician role while Reeves was that of an architect-as artist. Due to the seemingly unilateral change of the design mid-project, neither could be viewed as an architect-as-cultivator. The architects’ focus solely on delivering a building completely different than what was existing in the area, the architects shut the public out of the process. Along with their control of the project, and working in roles as an architect-as-artist and architect-as-technician, this process led to a building design that went through a 180° shift from the

original Art & Crafts style used for fundraising to a final Modern design which left the public divided in their opinions regarding the design of the library.

10.3.2 Patrick Heath Public Library

As an intrinsic case, the PHPL project (see Chapter 7) provided a unique story about the planning and design of a library to bridge the divide in community identity between different constituencies. As a case, it also featured one of the four process matrices of public participation from the first phase exploratory research, which will be discussed in 10.4.

From the interviews and background material, the relationship between the architect and the Library Director seemed to be that of a partnership. The architect and client wanted to design a library that represented the future of their city as well as respected the historical context of their city in the Texas Hill Country. Faced with balancing the competing desires of long-time and more recent residents, the architect decided to limit public participation, and instead move forward in partnership with the Library Director. This helped him balance his professional expertise with the expertise of the library staff.

At PHPL, the architect, Conrad, had an attitude toward the project and acceptance of public input positively impacted the attitudes of the library staff and public towards him. His design approach, while not as participatory as it could have been, was not built on his own design-driving concepts, instead it focused on creating a place-based solution that was reflective of the socio-cultural context. In this case, he exhibited more the role of architect-as-cultivator though didn't fully embrace it in not fully engaging the public. The architect's openness, along with his partnership with the library director and working

in a role as an architect-as-cultivator, greatly impacted the process of participation at PHPL leading to a building design considered too Modern by long-time residents of the city, though upon actually experiencing the project, people's perceptions were much more positive.

10.3.3 Silver Lake Branch Library

As an intrinsic case, the SLBL project (see Chapter 8) provided a unique story about the planning and design of Silver Lake's first library. The architect self-identified the Modern design heritage of Silver Lake as the socio-cultural context not considering the actual socio-cultural aspects of the neighborhood. As a case, it also featured one of the four process matrices of public participation from the first phase exploratory research, which will be discussed in 10.4.

From the interviews and background material, the relationship between the architect and the client, the Los Angeles Public Library System (LAPL), seemed to be that of a partnership. This can be understood through their mutual desire to create "excellent architecture" that spoke to the importance of the library and the community. Working in partnership with the LAPL administration, the architect had a mandate to deliver high-end design. The architect was so focused on the physical context of Silver Lake's Modern design heritage, which paralleled his own, that public participation was limited in pursuit of such grand architecture.

At SLBL, the architect, Milofsky, was so immersed in the Modern design heritage of his own neighborhood, which the library would be built in, that his focus was solely on the formal design even though the socio-cultural context presented something completely different. In this case, he exhibited an architect-as-artist role. The architect's focus solely

on the physical context along with his partnership with LAPL and working in a role as an architect-as-artist, greatly impacted the process of public participation at SLBL leading to a building design that wasn't recognized as being a public library, by both those inside and outside the community.

10.3.4 Watha T. Daniel/Shaw Neighborhood Library

As an intrinsic case, the SHAW project (see Chapter 9) provided a unique story about planning and designing a library in a community full of conflict. This project provides a case in which the architect provided multiple opportunities for participation per the client's desire to employ public participation in order to placate a hostile community. As a case, it also featured one of the four process matrices of public participation from the first phase exploratory research, which will be discussed in 10.4.

From the interviews and background material, the relationship between the architect and the client, the Washington, D.C. Public Library System (DCPL), seemed to be that of the architects acting as an agent of the library administration. In this case, DCPL had such a top-down management of the process that architects were told what process to implement. While the architects were meant to placate the community, their implementation of the process only further increased distrust.

At SHAW, the architect, Cook, was so focused on delivering award-winning architecture and the details of doing so that he neglected the original goal of transparency that the community had bought into. In this case, he exhibited an architect-as-artist role. The architect's focus solely on a design-driven concept, along with acting as an agent of DCPL and working in a role as an architect-as-artist, greatly impacted the process of

public participation at SHAW furthering distrust and the need for a redesign of the building outcome.

10.4 Processes

For analysis of the four case study processes, the original process matrices, as submitted by the case study library architects were condensed down to their most pertinent information and simplified for clarity in one chart (see Figure 10.1).

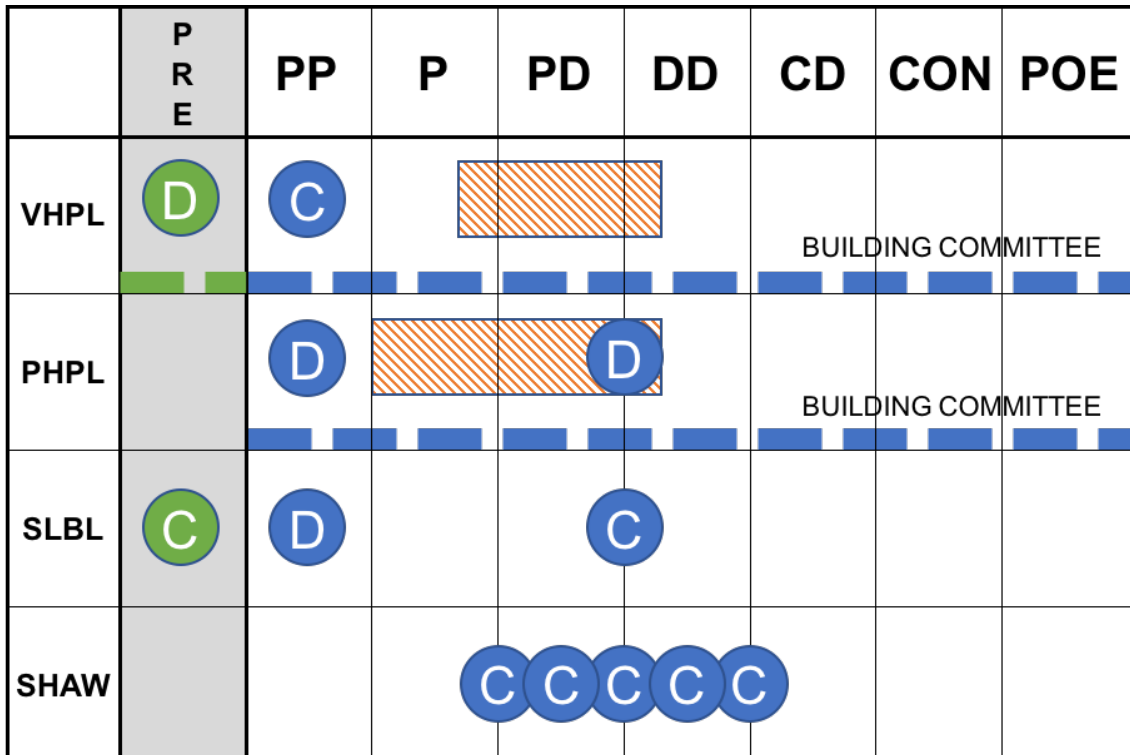


Figure 10.1: Simplified chart of actual formal opportunities for public and user participation across all phases.

Figure 10.1 is a chart displaying the actual formal opportunities for public and user participation across all phases. The four case libraries run vertically along the left side of the chart with the project phases running horizontally along the top. The second column from the left, in gray shading, represents work done before the architects' formal processes. The circles indicate opportunities of public participation, and the letters within

the circles indicate the intent of that input (*C = Consult* and *D = Decide*). The rectangles with hatching indicate the periods of time that the library staff was engaged. The thick, dashed lines represent when the building committees were in action.

This chart (see Figure 10.1) shows the public (library patrons and general public) involved primarily in the earlier *pre-programming* (PP) and *preliminary design* (PD) phases. At VHPL, this began with voting on the library site (*Decide*) prior to the architects' formal design process beginning, and then having their one, and only, public meeting. The process also utilized a *building committee* (BC) made up of a mix of library patrons and staff. At PHPL, this began with voting on the location of the library on the Civic Campus site (*Decide*) and having their first community meeting. Their second, and final, community meeting took place at the end of the *preliminary design* (PD) phase where they voted on materials and colors for the project (*Decide*). The process also utilized a *building committee* (BC) made up of a mix of library patrons and staff. At SLBL, this began with selecting a site, prior to the architect's formal design process, and having their first meeting to vote on a scheme for building massing on the site (*Decide*). Their second, and final, community meeting was held at the end of the *preliminary design* (PD) phase where they were presented the schematic design for feedback (*Consult*). At SHAW, this began with their first session focused on the community's listing of desires for their library to reviewing the progress of the building design over four additional meetings throughout the *preliminary design* (PD) phase and into the *design development* (DD) phase; the intent for these opportunities at SHAW were *Consult*.

The public was not involved in the *programming* (P) phase, so those cells are left blank. The primary techniques employed by the architects for the four case projects were *architect presentations with q+a sessions*. This use of techniques aligns with the data collected and mapped from the original pool of 60 library matrices in the first phase of this research (see Chapter 3). The library staff for the two main libraries (VHPL and PHPL) were primarily involved during the *programming* (P) and *preliminary design* (PD) phases. The differences indicated in the chart come from the timing of the library staff's involvement with the library consultant regarding the building programming. Again, there were no local, library staff involved in the two branch libraries (SLBL and SHAW).

10.5 Discussion

Opportunities and openness

From this research, the convergence of two influences, as part of the overall planning and design processes, seem to have had the most impact on the outcomes via public participation. The first was that of 'opportunities;' the number of times the public were involved in a process. The second was that of 'openness;' how open the architects were to public participation, which can be seen through the architects' partnerships and roles.

It's possible to witness the impact of opportunities and openness on two of the case study projects. At PHPL, the roof form changed because the architect was open to such input, and he saw the value in such. Had the architect and library administration at SLBL been as open, perhaps there would have been some engagement with the Latino members of the community. Would that have impacted the design?

At SHAW, the library's transparent design was reinstated due to the amount of opportunities for the public to see and react to the design throughout the *preliminary design* phase. Had the public not seen and reacted so strongly to the change in design at the 4th meeting, the final design may have ended up being one that looked similar to the previously demolished library, and that would have really created a scandal. Had the public at VHPL had the opportunity to see the architects' revised, more Modern design, what would their reaction have been? The following graph (see Figure 10.2) was created to map the four case study projects from this research regarding the quantity of opportunities and perceived quality of openness to public input.

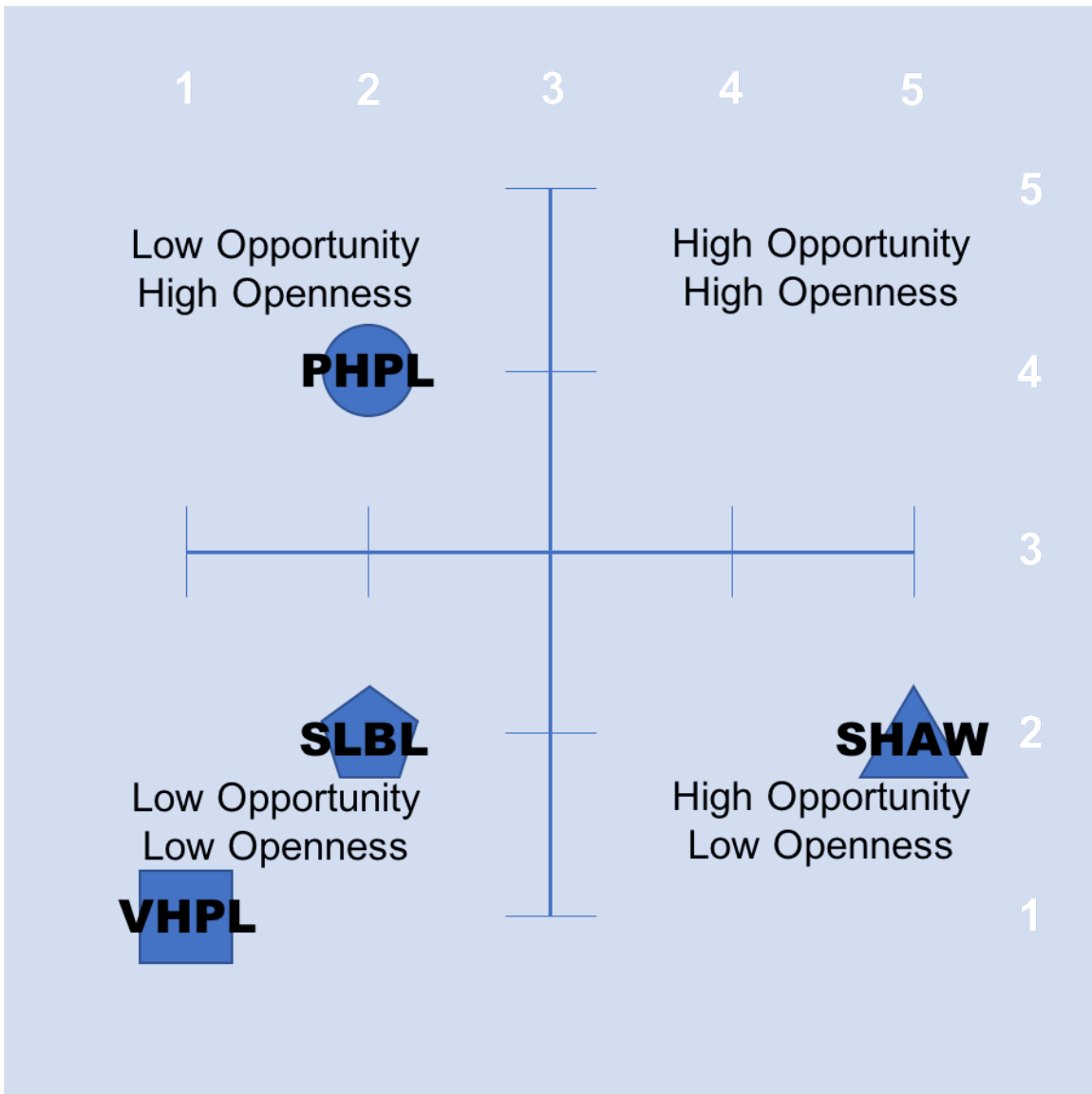


Figure 10.2: Case study processes for VHPL (square), PHPL (circle), SLBL (pentagon), SHAW (triangle) mapped in relation to their quantity of opportunities and perceived quality of openness to public input.

In Figure 10.2, VHPL and SLBL occupy the “Low Opportunity/Low Openness” quadrant of the chart. They both had low formal opportunities for public participation, and the processes, were not open to public input. SHAW occupies the “High Opportunity/Low Openness” quadrant of the chart. While there were multiple opportunities for public participation, the process was not very open to public input.

PHPL occupies the “Low Opportunity/High Openness” quadrant of the chart. There were only a couple of formal opportunities for public participation, but the architect was very open to public input. This leaves the top right quadrant, “High Opportunity/High Openness,” vacant since none of the cases exhibited such quantities and qualities of public participation. While a process employed through conventional practice could occupy this quadrant, it is more likely that a community design process would be found there.

Chapter 11

CONCLUSIONS: PUBLIC PARTICIPATION AND THE DESIGN OF FUTURE PUBLIC LIBRARIES

11.1 Introduction

Public libraries are a specialized building type – less in functional complexity than a hospital, but more so in needing to meet the diverse socio-cultural needs of the public. Public libraries as public projects bring with them a host of issues that are often not dealt with in the education or training of architects. As Fred Keith, architect for the Vestavia Hills Public Library stated, “Libraries are very, very personal buildings and everyone has a lot of emotion that goes into these, and everybody in the community has an opinion. That's probably different than any other building type” (Keith interview, 2013). For architects working on public projects it is necessary to be prepared to work with the public. The public is made up of diverse groups of people as stakeholders, and can have a major impact on the success or perceived success of a project.

This research was undertaken to investigate how architects, through conventional practice, engaged the public in the process of planning and designing public projects, specifically the public library building type. While that was the lens through which these case study projects were studied, that was not necessarily the aim of the architects or the

clients of the built projects. Processes of projects were examined in regards to public participation, which is much different than the focus of evaluation by typical clients, users, and the architects of buildings. The purpose for doing so is to better understand what impact these processes had on outcomes so as to recommend future practices.

11.2 Changes in practice, changes in libraries

Since this research began, there is a sense of conventional architectural practice and community design practice paths converging (Gamble, 2013; Graaf, 2016). An increasing number of students are attending architecture school that want to do something for the good of their fellow citizens; doing so through architecture other than just designing great looking buildings. They want to create buildings that function well for users, and have a meaningful impact on those communities. They want to impact both the physical and socio-cultural contexts that their buildings sit in. They understand the need to reflect and respond to communities, not just the client or site (Garlock, 2015).

Today's emerging professionals have grown up with Rural Studio, Mass Design, and rock stars like Katherine Darnstat of Latent Design²⁷. They perceive these practitioners less as practicing at the fringe, and more as potential paths of practice. Some within this younger generation are now becoming principals and leaders in firms and/or starting their own firms with this mentality. Community design, and related practices such as public interest design, are becoming less alternatives at the fringe of the profession, and more of just another mode of practice sitting beside the conventional mode of practice. Perhaps, soon enough, a conventional practice working on a public

²⁷ These are considered community design and public interest design practices that not only create beautiful works of architecture, but do so for good causes.

project will engage the public in a manner no different than would a community design practice. And this is needed, because public libraries are changing as well.

In reviewing interview transcripts, the number of times the word ‘community’ was voiced was overwhelming. People described their libraries as a community hub, a community center, a community learning center, a gathering place for the community. It is a place for community and social learning. Perhaps one day it will merge with city recreational and educational departments (Rec and Ed) allowing people to learn, together, with an auto bay or teaching kitchen. Maker spaces have already begun to pop up in public libraries (Willingham & DeBoer, 2015).

Architects need to recognize this shift in the mission of the public library. Libraries will need architects to better understand the communities in which they are located since public libraries serve more community purposes and must in turn better reflect these communities. Hence the need for architects in conventional practice, working on public libraries, as well as other public projects, to look to community design methods for a better means of public and user participation. The idea of a library as a building to simply hold books is long gone. Architects can’t approach the design of libraries in the same way they did even ten years ago. To do this building type justice, it is going to take practitioners that understand the library’s place in the community, and the community’s place in the library.

11.3 Research questions revisited

11.3.1 Practical questions regarding categorization

As discussed at the outset of this research, information and numbers on what types and how much actual public participation is occurring, especially in terms of

architecture, is unknown. The first objective aimed to categorize processes for recently built, public library projects across the U.S. This first phase of the research focused on the breadth of public participation in architecture, specifically in the planning and design of public libraries to determine the extent and manner that the public was involved, or not, through the various planning and design processes of architectural projects. The following two questions, investigated with exploratory surveys, and analyzed through multidimensional scaling and cluster analysis, were developed to understand the use of nine techniques and their timing across seven project phases:

1. How are various techniques of public participation utilized in the planning and design of today's buildings?

2. When are these techniques being utilized amongst the many phases of an architecture project?

Techniques

These questions were studied through review of 60 process matrices submitted by architects of recently-built, public libraries opened between July 1, 2009, and June 30, 2012. Across the 60 process matrices, there were a total of 754 intersections of techniques, phases, and intent. From those 60 process matrices, the techniques most used were found to be *architect presentation*, *building committee*, and *q+a session*. The techniques employed least were *charrette*, *survey*, *comment card*, *focus group*, and *workshop*. The techniques that are most used are good for exchanging information, though this means that most public participation is happening in a primarily passive manner, typically through hands-off techniques. This is further demonstrated in that the least-used techniques (charrettes and workshops) are those that tend to be more active, hands-on techniques for engagement.

Phases

Reviewing the same 60 process matrices, the phases in which public participation was most implemented were those of *preliminary design*, *programming*, and *design development*. These findings align with Chiu's (2002) statement regarding public involvement during the early phases of a project. The technique used most during these three phases was that of *architect presentation*; architects presenting their work and receiving feedback. Without witnessing those interactions, it is difficult to say just how participatory it is. While phases are an important part of the framework, unknown is what actually occurred in those moments of engagement. In reality, as was experienced in the second phase of this research, it is possible to have a single-phase process of techniques be more participatory than a multi-phase process of techniques. Many factors play into how participatory a planning and design processes is for participants.

Intent

In a final review of the 60 process matrices, the type of intent for each of those technique/phase intersections was studied regarding the intent (*Inform*, *Consult*, and *Decide*) behind the techniques and phases. The intent type of *Consult* was submitted for 48% of the total technique/phase intersections. The other two types of intent were closely split with the intent types of *Inform* submitted for 28%, and *Decide* submitted for 24%. Most process matrices exhibited a mix of two types of intent (50%). The rest were a mix of three types of intent (43.3%) with only four matrices exhibiting one type of intent (6.7%). For each of the process matrices, 70% of the 60 exhibited an overall process intent type of *Consult*, followed by the intent types of *Decide* (13.3 %) and *Inform* (6.7%). These results are not surprising as it is hoped that public processes are focused on

a two-way discussion (*consult*) as opposed to just those in charge telling people what's going to occur (*inform*). Increasing the decision-making aspect for the public would be a positive trend.

This first-phase exploratory research examined architects' processes for 60 different public libraries across the U.S. In answer to the first two research questions, this researched showed that architects engaged the public most during the *preliminary design* phase, typically when a schematic design is being developed. The public was engaged primarily through techniques of dialogue such as architect-led *presentations* and *q+a sessions* as well as serving on *building committees* in order to be *consulted* regarding public library projects (see Figure 3.5). Such findings helped to answer Reis' (2000) questions about what and when public participation is happening.

11.3.2 Theoretical question regarding impact

In addition to identifying the types and amounts of actual public participation in architecture, this research aimed to explain the impact that public participation had on public projects. The second objective of this research was to determine the relative impact of design professionals, clients, users, and the general public, through their participation, on outcomes. The following question, investigated using explanatory case studies, was used to develop a deeper understanding of public involvement and its impact:

3. How do these various types of processes impact the physical and cultural outcomes of public library projects?

The four cases used in this second phase of the research were the Vestavia Hills Public Library (VHPL) in Vestavia Hills, AL; the Patrick Heath Public Library (PHPL) in Boerne, TX; the Silver Lake Branch Library (SLBL) in the Silver Lake neighborhood of

Los Angeles, CA; and the Watha T. Daniel/Shaw neighborhood Library (SHAW) in the Shaw neighborhood of Washington, D.C.

Actors

From these case, it was seen how architects worked with their clients and the library organizations. At VHPL, the partnering architects exhibited architect-as-technician and architect-as-artist roles (Groat, 2000). With a lack of leadership from the client, architects took control of the project. At PHPL, the architect exhibited an architect-as-cultivator role (Groat, 2000). With a mutual respect for each other's expertise, the architect partnered with the director of the library. At SLBL, the architect exhibited an architect-as-artist role (Groat, 2000). With a shared focus on "excellent architecture," the architect partnered with the LAPL system administration. At SHAW, the team of architects exhibited architect-as-artist and architect-as-technician roles (Groat, 2000). With a top-down approach from the DCPL system administration, the architects acted as their agent. In addition to these architect/client relationships, it was also seen that project champions (Toker, 2012) and building committees had a major impact on projects.

Not surprising, none of the architects actually partnered with the public despite each of the projects entailing an implied directive to engage the public.

Responses to the contexts

The architects at VHPL understood the need to design a library to serve as a public resource and source of civic pride, but their focus on creating a destination library caused them to lose their focus on engaging the local community. At PHPL, the architect recognized different constituencies within the city regarding community identity, but

chose to limit public input and focused only on resolving the physical form. The architect at SLBL spoke of the new library to be a resource for all, but he focused solely on the physical context of Silver Lake's Modern design heritage while ignoring the socio-cultural context, which included Latinos making up almost 50% of the neighborhood's resident population. At SHAW, the architect understood DCPL's turbulent history with residents, the rapid gentrification of the Shaw neighborhood, and the client's requirement for public participation, yet the architect did not fully embrace such engagement.

Findings from the second phase of this research show that architects, through conventional practice, are designing successful library buildings (as understood in a physical form), but they often struggle to be sufficiently sensitive to socio-cultural, contextual outcomes. As Gamble (2013) states,

Equally important, and often more difficult to learn, is the skill of designing not just the product but also the process to arrive at an elegant design solution. Learning that the process of engagement can directly affect the process of designing the product is fundamental to the development and maturation of an architect. (p. 148)

Unfortunately, most architects are not trained nor have the tools to achieve public participation.

Processes

The architects at VHPL were so focused on designing a destination library that they shut the public out of the process. At PHPL, the architect made the decision to limit public participation since he had a difficult time deciding who to design for in terms of two different constituencies. The architect at SLBL was so focused on complementing the Modern design heritage of Silver Lake that he limited public participation. At SHAW,

the architect was directed by DCPL system administration to provide multiple public input sessions more to placate than to engage the community.

In all four cases, the public (library patrons and general public) was involved primarily in the pre-programming and preliminary design phases. They were engaged with the projects for some pre-programming activities, such as site selection and first community meetings, and then in the preliminary design phase for providing feedback on the architects' final schematic design presentations. The primary techniques employed by the architects in all four case projects were architect presentations, q+a sessions; the two main branches utilized building committees. This use of techniques aligns with the data collected and mapped from the original pool of 60 library matrices in the first phase of this research (see Chapter 3). The library staff for the two main libraries (VHPL and PHPL) were primarily involved during the programming and preliminary design phases.

The architects, in these four cases, had very strong ideas regarding the direction of these projects. While they recognized the challenging socio-cultural contexts in which they were working, the architects largely kept the public from active participation in the design processes. Of the four cases, one case didn't include any design presentation meetings, and two of the cases each included one presentation to the public at the end of the schematic design for feedback. Only the fourth case had a series of meetings where the evolution of the project design was seen by the public, which really saved that project from disastrous results.

From this second phase of research, the case study projects, overall, would be rated as 'Consultation' (rung #4) on Arnstein's (1969) ladder of participation. Architects generally saw public participation as a process of getting people excited for the project

and getting buy in. The architect will accept the input, but they will decide whether to use it or not. It seems fitting that Arnstein (1969) described the middle segment of her “Ladder of Participation” at the Consultation level as Tokenism.

Outcomes

The process at VHPL led to a building design that went through a 180° shift from an original Arts & Crafts-style design scheme used for fundraising to a final Modern design which left the wider public ignorant of the concept and suspicious of the motives. The process at PHPL led to a building design considered too Modern by long-time residents of the city, though upon actually experiencing the project, people’s perceptions were much more positive. The process at SLBL led to a building design that wasn’t recognized as being a public library by both those inside and outside the community. The process at SHAW led to building design that matched the public’s desire for transparency, but only after public outcry led to the redesign, which led to further distrust in the process and DCPL.

Overall, three significant dynamics were evident across the four case studies. First, by and large, the case study architects wound up relying, at key points in the design process, on their own meanings and values. This led to projects not matching the meanings and values of the communities. Second, the main library projects were designed largely as representative statements of their respective cities; branch libraries were designed as representative statements of their respective library systems. Third, the rift between laypeople and architects’ stylistic tastes also played a role in all of the cases featuring issues of context or outcomes regarding Modern versus more traditional design styles. Fourth, the biggest factors leading to impact on outcomes via public participation

came from opportunities for participation and the architects' openness to public participation. Examples of such public impact were the change in roof form at PHPL (openness) and the ability for the residents to force a redesign at SHAW (opportunities).

11.3.3 Pragmatic question regarding guidance

Finally, the third objective of this research was to determine what issues, pertaining to both public participation and multiple building types, would be useful to share with architecture professionals, public library stakeholders, and scholars in both disciplines. Through these recommendations, design professionals will be better equipped to develop and support processes for working with the public, and library stakeholders will have a better idea of what is possible through such project processes. The following question, informed through multiple methods of the case studies, was used to share what was learned from the study:

4. What guidance can this provide for the design of public projects and processes of public participation?

Recommendations are divided into those specific to public participation and public libraries.

Public participation

It would benefit architects and stakeholders to have a shared understanding of the socio-cultural context. It would be helpful for architects, no matter the project or building type, to understand and discuss the socio-cultural context with client and users. This would also help them understand what came before, where at now, and where wish to go.

With a shared understanding of the socio-cultural context, architects can then develop a context-reflective process, with the client, to work towards outcomes that meet

the needs identified from the context. It would be best to develop the process before the project begins so that all stakeholders are aware of the process.

Each design process (techniques/phases/intent) should be customized based on the specific context. With an understanding of the context, it doesn't make sense to copy a process from another project. One-size-fits-all processes won't work.

Managing expectations is a challenging task for which the architect and client can share responsibility. By including the public in the process, they can be brought along throughout the process to understand rationale and consequences of decisions, especially if they are not involved in making the decisions.

Identify, and if possible, partner with a project champion. Another partner can be those on the building committee. This group can have a diverse set of actors and sometimes handle activities and communication that an architect can't or shouldn't do. These are the people to really lean on for support throughout a project, if possible, from start to finish.

Architects working on public projects could collaborate with other experts and consultants. For example, it could be possible to bring in a local school of architecture with community-based project experience to undertake the up-front public engagement or assist in developing an understanding of the socio-cultural context.

Library-specific

Public library users perceive the public library as community resource; it is a 3rd Place. This is much different than the past where the library was just a repository of books; the library is now a building representing and supporting community. With this

ideological transformation of the library, it is highly recommended that architects approach such projects in a manner that engages the community, not just the building.

If using prototypes, it is important to involve local staff and patrons. In large library systems, post-occupancy evaluation (POE) could be used to check for ongoing issues amongst branches. Otherwise, it is possible to keep repeating mistakes.

While new library projects should plan for multiple types and sizes of group space, existing libraries should look to increase their opportunities to offer community and group meeting spaces, both small and large. For example, some libraries are sacrificing shelving to do so due to the importance of the community need for such accommodations.

11.4 Overall research limitations

The first limitation was *temporal* due to the length of time these projects took; the passage of time and its effects on the actors was considerable. Visiting libraries a few years after they had been in operation was a good practice in order to give them a break-in period. Had this research begun as they opened, responses would have been completely different. It was interesting to hear how people's perceptions of the libraries changed over time, which would have been missed otherwise. In contrast, time negatively impacted people's recollections of events. This included architects that had trouble recalling their own processes. Not only were people impacted, but lots of great background material was lost due to it not being archived long-term. Even online materials, which could last forever, were purged from databases.

The second limitation was the *response rate*, which was less than desired numbers of the general public and other important actors that figured into the development of these

projects and were not able to be included in this research. While some were able to respond to questionnaires, it would have been ideal to have more people. For the most part, architects, library staff, and library directors and managers were the main types of actors involved.

The third limitation was the precision of the *process matrices* for the first phase as submitted by the architects. The matrices submitted by the architects of the libraries surveyed in the first phase research reflected some discrepancies. This was found in the second phase when reviewing the case study process matrices after learning of details through the interviews. It is possible that architects inflated levels of participation and in some cases, weren't sure of which participation to include. It would have been ideal to review all process matrices with architects before selecting cases for a more accurate and precise pool. Instead of comparing actual, it was based on architects' self-perceptions of their own processes.

11.5 Future directions of this research

During the process of working on this research, many pathways of interest were uncovered which provide for a number of topics for study in the future. The three main areas of future research, as integrated in this study, are those of public participation, the design of public libraries, and architectural practice.

Public participation

In contrast with this research, where the processes were identified and then looked at how they impacted the outcomes, future research could work backwards. This would involve identifying successful examples of socio-cultural outcomes (building product in response to context), and then study the processes that led to such outcomes.

Future research could focus more on the various types of actors and their perceptions of the building outcomes. This could include further examining the theme of functional vs. formal input and asking: How much does the public want to be involved? In addition, could examine the of Modern vs. traditional design styles such as: Can the stylistic differences be overcome with public engagement?

Design of public libraries

Utilizing the data from the first phase multidimensional scaling analysis, instead of studying across the different clusters, it would be interesting to focus within the clusters; compare processes within the same cluster. It would also be interesting to study cases of main and branch libraries separately. This could also include examining branch libraries within the same system (e.g. New Orleans).

Architectural practice

Further research could be focused on developing examples of a possible convergence between conventional practice and community design practice. It would be interesting, and useful, to identify collaborations between conventional and community design practitioners. More research is also necessary into the engagement of architects with public projects, especially in libraries with this burgeoning emphasis on community.

11.6 Contributions

Overall, this dissertation research is exploratory and employs four explanatory case studies to clarify the dynamics of design processes and outcomes in the design of public buildings, specifically libraries. This research makes several contributions in that it: 1) provides a framework for studying and analyzing the role of public participation in architecture in a holistic way; 2) introduces an integrated set of typologies (techniques,

phases, and intent) for analyzing design processes. Other studies tend to focus more on just one of these such as techniques, or do not address the important layer of intent; 3) raises considerations of identifying which techniques are more suitable or appropriate for supporting certain types of intent (e.g., Inform, Consult, and Decide); and 4) creates a useful ground for connecting the role of architects (Groat, 2000) and public participation in architecture, thereby raising a number of interesting questions such as: Is the role of cultivator more appropriate or necessary for successful public participation? Do architects need to play more than one role? and Does it depend on phase types?

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