PARTICIPATORY DESIGN IN THE MUSEUM

An exploration of Participatory Design methods at the Ranfurly Art Deco Gallery, New Zealand.

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Abstract

This thesis discusses and applies Participatory Design at the Ranfurly Art Deco Gallery, in Central Otago, New Zealand. It continues the past decade's revitalisation of Ranfurly, by providing Project Maniototo (a project funded by the Department of Internal Affairs to facilitate community and economic development in the Maniototo) with design scenarios for the Ranfurly Art Deco Gallery. These design scenarios have been developed and informed through Participatory Design, a methodology where the end user is an active participant in the design process.

The Ranfurly Art Deco Gallery is a community initiative displaying the unique Ranfurly Art Deco style through donated objects from the Maniototo community. Chapter Two discusses the broader social history of Ranfurly and the Art Deco style to provide a contextual understanding of the Ranfurly Art Deco Gallery. The current Gallery design and visitor experience acts as a platform for design scenarios. Examples of museum design precedent have been explored to understand best practice. This understanding of the current situation and design precedent provides a basis for informing design scenarios. In Chapter Three the Participatory Design methodology is reviewed and its application through workshops, surveys and interviews with stakeholders at the Ranfurly Art Deco Gallery is discussed. The research findings inform a brief identifying the need for community involvement, the development of interpretation, increased visitation and sustainable development. Participatory Design is evolutionary and therefore this chapter provides improvements rather than solutions. Chapter Four proposes five research informed design scenarios to answer the brief. Taken together, these scenarios suggest the value of the participatory museum model at the Ranfurly Art Deco Gallery. These scenarios expanded the interpretive themes at the Gallery from a design style to include a broader social history. A second participatory design workshop was proposed to refine these interpretive themes and a spatial understanding of the space, acknowledging the continuous process required by Participatory Design. Scenarios proposed a community exhibition entitled ‘Our Stories’ to develop interpretation and provided spatial recommendations.

The global museum trend towards a visitor focus rather than an object focus in museums, shows the relevance of Participatory Design in this environment. This thesis argues the Participatory Design strategy adds value to the Ranfurly Art Deco Gallery. Participatory Design therefore engages with this community expanding community involvement, providing a greater breadth and depth of interpretation and a representative local identity.
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Chapter One

The Opportunity | Introducing the Project

Cover image of Ranfurly Art Deco Gallery Eastern building exterior. Author’s image.
This thesis applies Participatory Design methods to explore exhibition design scenarios at the Ranfurly Art Deco Gallery in Central Otago, New Zealand. The purpose of the design research is to provide scenarios that will improve the Gallery design and enhance visitor experience. Figure 1.1 shows Ranfurly’s location in relation to tourist gateways. Figure 1.2 shows the Gallery’s location in Ranfurly. Colin Hines, author of Art Deco London, has unequivocally stated that “Ranfurly is home to ‘the world’s best 30s museum’ and more people need to know about it” (qtd. in Constantine). The Ranfurly Art Deco Gallery (shown in figure 1.3) was established, in 2000, in the former 1948 Centennial Milk Bar to display a varied collection of Art Deco ceramics, furniture, clothing, jewellery and domestic appliances. The display has remained essentially unchanged since its inception (Patterson, Diane, et al. Personal interview; Participant A. Personal interview), and the community through the Revitalise Maniototo Project are seeking alternative ways to make the Gallery more attractive to visitors (Findlay and Waite 1). The Participatory Design methodology was chosen as a means to best meet stakeholder needs. The scenarios seek to extend the Art Deco experience to include more local social history and engage both tourists and local community alike.

The Ranfurly Art Deco Gallery redesign is part of the broader Project Maniototo. This thesis is separate from Project Maniototo although runs parallel. In 2011 the Applied Science Department at the University of Otago was
Figure 1.3 Northern exterior of the Centennial Milk Bar building housing the Ranfurly Art Deco Gallery.
approached by Project Maniototo to develop a series of design proposals (as part of the Revitalise Maniototo Project) able to be implemented by the Maniototo community. The three-year project is funded in part by the Department of Internal Affairs ("Project Maniototo"). Ranfurly is a small rural town that depends on tourism and began to brand itself as Art Deco in 2000 due to its many Art Deco buildings (Sinclair; Dougherty 26). The Ranfurly Art Deco Gallery is the physical Art Deco attraction that communicates Art Deco to tourists. The Revitalise Maniototo Project has provided the opportunity to broaden the appeal of the Gallery to a wider audience of both locals and tourists. This thesis aims to enhance visitor experiences at the Ranfurly Art Deco Gallery through design.

In the 1990s due to the economic downturn and departure of major employers, the small rural service town of Ranfurly began to decline. Many of the town’s shops began to close including the post office, saw mill and petrol station, leaving many unemployed seeking work in other areas (Acklin and Acklin). With this declining population and downturn, Ranfurly required revitalisation. Art Deco, a celebration of the town’s built heritage, was proposed in 1999 during a community workshop to revitalise the local economy (Acklin and Acklin; Dougherty 26). The community, led by local council member Edna McAtamney, saw the chance to promote the town’s unique Art Deco heritage and the town then began to market itself as Rural Art Deco in 2000. An Art Deco Society was
formed with the first task of creating the Art Deco Gallery, which became the centre of the project (Sinclair; Dougherty 26). This provided Ranfurly with both complementary environmental and cultural tourism due to the Central Otago Rail Trail. Originally it was suggested that the former Centennial Milk Bar building be rejuvenated as an Art Deco tearoom, but this idea was rejected and a museum, with an artist in residence programme, was initiated (Colbert 51).

In 2000 the Central Otago District Council bought the empty building for $27,000 although 350 people had signed a petition against the acquisition (Horrell). This saved the building from flames, as the local firefighters had planned to use the vacant building for fire practice. The upstairs of the building was then leased to local businesses and part of the ground floor became the Ranfurly Art Deco Gallery (Acklin and Acklin). The community were central to the revitalisation of this building, as community members helped with the restoration by building, painting and cleaning. Edna McAtamney opened the Gallery to the public in 2000 with the majority of objects on display on loan or donated to the Gallery from members of the public who had used the objects during the period (Dougherty 26; Colbert 52). The emergence of Art Deco from its inception as a design style in Paris to its emergence in Ranfurly is shown in figure 1.4.

In 2000, the Central Otago Rail Trail was opened to utilise the then obsolete railway line, providing economic benefits to the area through environmental tourism. The Central Otago Rail Trail is a 156km cycle way that runs between Clyde and Middlemarch in Central Otago, New Zealand and is now a model used for the national cycle trail throughout New Zealand (Dearnaley).

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1 In 2000, the Central Otago Rail Trail was opened to utilise the then obsolete railway line, providing economic benefits to the area through environmental tourism. The Central Otago Rail Trail is a 156km cycle way that runs between Clyde and Middlemarch in Central Otago, New Zealand and is now a model used for the national cycle trail throughout New Zealand (Dearnaley).
The Ranfurly Art Deco Gallery does not have a consistent name. It is currently known by many different terms in both the community and by those outside Ranfurly. The Gallery has no signage on the exterior of the building, other than the original milk bar and refreshment room signage (figure 1.3), which may contribute to this confusion. Without prior knowledge of the building’s current function, visitors to Ranfurly would not associate the building as a gallery from the road but as a refreshment room. Interviews with volunteers at the Gallery (detailed in Chapter Three) support this statement. During the summer months while the Gallery is open, a sandwich board with “OPEN ART DECO EXHIBITION” as well as a flag by the entrance are both displayed (shown in figure 1.5). A consistent name and identity is essential to the redesign and Project Maniototo, as it provides an identity for both the Gallery and the town. The National Services Te Paerangi (an arm of Te Papa Tongarewa Museum of New Zealand) work in partnership with museums and galleries in New Zealand, offering practical advice to help small institutions. The National Services does not distinguish between a gallery and museum in terms of support ("How We Help Museums and Galleries"). This thesis, therefore, has referred to this community initiative as the Ranfurly Art Deco Gallery, while also using both the terms gallery and museum interchangeably.

Chapter Two examines the international and national context of Art Deco, and the events and people that led to a concentration of Art Deco Architecture in
the town. It also surveys the design and social history of the Gallery building, before critically examining the current layout, exhibition design and organisation. Exhibition design precedent is discussed to inform scenarios in Chapter Four. Chapter Three discusses and applies Participatory Design at the Ranfurly Art Deco Gallery. The community is central to the Ranfurly Art Deco Gallery’s inception and day-to-day running, therefore Participatory Design was chosen as the design methodology to be used in this project. The chapter discusses the origins of the methodology, its three stage method and the limitations of Participatory Design. The museum’s relationship with users and Participatory Design in the museum environment are explored through two case studies. These case studies inform the design of a Participatory Design workshop for the redesign of the Ranfurly Art Deco Gallery. The workshop and the findings from its implementation are discussed, as well as findings from exit visitor surveys and interviews. These findings from the Participatory Design workshop, visitor surveys and interviews are distilled into a brief to provide research informed design scenarios for the Gallery.

Chapter Four proposes five scenarios for the Ranfurly Art Deco Gallery. These scenarios have been informed by the research of the following chapters. It is proposed the Gallery will transition towards a participatory museum model and form relationships with the community, as a community owned museum. Interpretive themes are identified to broaden Ranfurly Art Deco to both the
social history and design style. A second Participatory Design workshop is proposed, to be implemented by the community. This workshop is designed to develop this interpretation with local knowledge, by facilitating interpretive themes and a spatial understanding. A community exhibition entitled ‘Our Stories’ is proposed to generate content through crowd souring and gain a different audience through conventional and new social media. Supportive spatial scenarios are suggested and a revitalisation of retail examined. A logo is proposed to provide a unified identity for the both the Gallery and the local community.

**Importance of this research**

This research is becoming increasingly important, as museums and design researchers both locally and internationally, are focussing increasingly on user research (Waltz 2). Participatory Design is a methodology that designs with the users (Simonsen and Hertzum 17; Spinuzzi 164) and, therefore, is complementary with the growing change in museology towards an audience-centred approach (Waltz 2) (figure 1.6). To gain funding most museums are evaluated on the number of people through the door, which has recently been prevalent with the global economic crisis. This has provided an increased visitor focus. With more emphasis on visitors and their experiences, the designer has become a critical intermediary in the museum and a great need for this knowledge has arisen (Lake-Hammond and Waite 79). An exhibition designer
helps shape and direct the way a visitor interacts with both an exhibition space and its content. There are over 400 museums in New Zealand, with the majority being small, community and volunteer-based organisations (Dench 7). These small museums have great collections and have considerable potential for thoughtfully designed and engaging visitor experiences. There is little research currently available specific to the design of visitor experience in these small community museums in New Zealand. Although these museums do not have the same resources as larger museums, research into larger museums is helpful as it can be scaled down to smaller, community-based museums and used as a model of best practice.
Chapter Two

Ranfurly Art Deco | Current Gallery | Design Precedent

Cover image of Ranfurly Art Deco possible themes. Author's image.
This chapter examines the social history of the Ranfurly Art Deco Gallery in the context of international Art Deco to provide a framework for design scenarios in Chapter Four. It then identifies context specific to Ranfurly in relation to the international Art Deco style that originated in Paris. The Gallery currently displays a domestic Art Deco design collection but one with potential to explore other aspects of the style and incorporate more local social history. Although this thesis looks at the future possibilities for the Gallery, understanding the past challenges the Gallery’s present assumptions and has the potential to broaden the appeal of the Gallery to the local community and tourists alike. The Gallery today houses a collection which displays how people lived in the era in which the style was popular. Art Deco therefore is broader than just an aesthetic style, and can accommodate aspects of local and international social history. The end of this chapter discusses the regional Toitū Settlers Museum in Dunedin, the National Museum of New Zealand, Te Papa Tongarewa and the British Museum in London. While these three museums are considerably larger and more well resourced than the Ranfurly Art Deco Gallery, they provide useful benchmarks of design precedent that could be scalable to the small community-based Ranfurly Art Deco Gallery.

The Art Deco Style

The Art Deco style, a major twentieth-century design style, emerged in Paris in the 1920s, and popularised at the 1925 Exposition des Arts Modernes Decoratifs et
The name Art Deco is derived from this exhibition (figure 2.1) and was called Style moderne or Paris 1925 at the time. The abbreviated term, Art Deco, was only coined in 1968 in the title of Bevis Hiller’s book, Art Deco of the 20’s and 30’s (Dempsey 135). Therefore, Art Deco is only a recent nomenclature for a persistent style. The Art Deco style can be seen as a response to the volatile economic and political climate of the 1920s and 1930s. The decade following World War One was a time of optimism characterised by a brief period of opulence, sophistication, glamour and modernity. Art Deco reflected this, but the Depression of the following decade, and resultant totalitarian regimes established Art Deco as a popular form of escapism from everyday life. Art Deco was primarily a decorative style rather than a political or philosophical movement, and was predominantly applied to household items, architecture and transport (Duncan 8-9).

The Art Deco style borrowed elements from contemporary art movements and the freely appropriated ornamental styles from other ‘exotic’ cultures, cross-pollinating a range of design (Tinniswood 10-11). The style also reflected opulent abstractions of both ‘exotic’ and ancient cultures. On 29 November 1922, English archaeologist Howard Carter discovered the tomb of the 14th-century BC pharaoh Tutankhamun, which gave rise to the influence of Egyptian patterns on Art Deco (Benton et al. 41; Tinniswood 11-12). Decorative patterns from Africa and Japan, as well as ancient Greece and Rome, also influenced the style (Benton...
et al. 51, 67, 79). This linked with the glamour of international travel and modern transport (Benton et al. 315).

As a time of modernity, technology was shown with the inclusion of trains, radios, skyscrapers and cars. Their speed and movement also reflected in the geometric shapes of chevrons and zigzags (Duncan 8). The Art Deco style is characterised by linear symmetry which was a departure from its organic predecessor, Art Nouveau. However, sunbursts, flowers and shells from nature were often used. The materials usually associated with the style are aluminium, stainless steel, lacquer, chrome and inlaid wood. There are theatrical contrasts with highly polished wood and glossy black lacquer mixed with satin and furs. (Duncan 11, 12, 61). Figures 2.2-2.5 show examples of the Art Deco style in architecture and domestic objects.

**New Zealand Art Deco**

Although originating in Paris the style soon spread internationally (Wood 223). New Zealand was not represented at the 1925 *Exposition des Arts Modernes Decoratifs et Industriels* (Wood 224), but New Zealand looked toward Europe for new and innovative trends. Art Deco style was popular in New Zealand much later than other nations due to the country’s distance from major metropolitan centres (McKinnon, Avenal ed 7, 19, 20, 21). Shared history and political ties with Britain ensured New Zealand was strongly influenced by British art and design.
Clockwise from top left corner:
Figure 2.2 Teapots displayed at the Ranfurly Art Deco Gallery
Figure 2.3 The Chrysler building in New York
Figure 2.4 Art Deco metal grill
Figure 2.5 Clarice Cliff "Delicia" Breakfast Set
movements until after the Second World War. New Zealand consumers had
become interested in handcrafted decorative arts for the home during the
1906-1907 International Exhibition in Christchurch (see figure 2.6) (Wood 237).
By the 1930s the country had begun to have its own distinctive Art Deco style.
This was due to the country’s Arts and Crafts orientation to design education.
New Zealand Art Deco was initially identifiable through the use of motifs
appropriated from Māori carving and weaving. These included the Māori tiki²,
poutama³ pattern (similar to the Art Deco zigzag), and abstraction of indigenous
flora and fauna (Wood 224-225).

Art Deco had a major influence on architecture and cityscapes. Napier is New
Zealand’s most well known centre of Art Deco. After the 1931 earthquake and
subsequent fires, the majority of the city’s buildings were rebuilt in the Art Deco
style (“Napier the Art Deco City”; van Kempen “Art Deco Crowds Respond to
Quake”; Dougherty 29; Wood 225,233). The city today boasts one of the finest
and largest collections of Art Deco architecture in the world. The introduction of
the hybrid international Art Deco style challenged austere colonial conventions,
and made Napier architecturally distinctive. The city’s buildings contained both

² Tiki (noun) - “carved figure, image, a neck ornament usually made of greenstone and carved in
an abstract form of a human” (Moorfield 209).

³ Poutama (noun) - “the stepped pattern of tukutuku panels and woven mats, symbolising
genealogies and also the various levels of learning and intellectual achievement. Some say they
represent the steps which Tāne-o-te-wānanga ascended to the topmost realm in his quest for
superior knowledge and religion” (Moorfield 156).
indigenous and national references combined with the sunburst, zigzag and other international Art Deco designs (Wood 225). An example of this distinctive New Zealand Art Deco style is seen in Doris Tutill’s *Māori Whare and Tiki* (figure 2.7), incorporating both the Art Deco sunburst motif and Māori tiki and wharenui (Wood 226).

**History of Ranfurly**

Ranfurly’s history is comparable to that of Napier in the North Island, when fires subsequent to the 1931 earthquake destroyed many buildings, which were then rebuilt in the Art Deco style (“Napier the Art Deco City”. van Kempen "Art Deco Crowds Respond to Quake”; Dougherty 29; Wood 225). Ranfurly’s Art Deco buildings were similarly the result of fire damage to wooden buildings. The majority of these fires occurred during the 1930s (Todd 29-33). The 1930s were a period of depression in New Zealand and this resulted in something of a building boom replacing damaged buildings (“Ranfurly a Progressive Township in a Progressive District”). The majority of these buildings were rebuilt in the Art Deco style.

On 30 September 1931, both the teacher’s house and the town hall were

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4 Wharenui (noun) - “meeting house, large house - main building of a marae where guests are accommodated. Traditionally the wharenui belonged to a hapu or whānau but modern meeting houses have been built for non-tribal groups, including schools and tertiary institutions. Many are decorated with carvings, rafter paintings and tukutuku panels” (Moorfield 259).
destroyed by fire. In the same decade the hotel, Hanrahan’s hairdressers, the tobacconist shop and an unused building were also destroyed by fire at 11.15pm, on 21 November 1933. On 8 September 1938, Douglas Black’s grocery shop and Jone’s bakehouse were also burnt down. Harold Black (son of Douglas Black) was wrongly convicted of arson (Todd 29). The fire brigade was then formed in 1948 (Todd 33; "Ranfurly a Progressive Township in a Progressive District"). The 1970s were ablaze again when a restaurant and takeaway business was burnt down (Todd 42). Ironically the Centennial Milk Bar was saved in 2000, from being used for firefighting practice, and became the Ranfurly Art Deco Gallery (Acklin and Acklin). More recently, on 8 March 2010, the iconic Art Deco Ranfurly Auto building (figure 2.8) was seriously damaged by fire and then demolished, as well as the adjoining Ranfurly Bike Hire Business and upstairs flat (van Kempen "Distinctive Art Deco Building Razed"; Manins). The local community firefighters and the damaged building are shown in figures 2.9 and 2.10.

**Miller and White**

Eric Campbell Miller and James Hodge White, along with local architect H McDowell Smith and and builder JM Mitchell, are responsible for a large number of the 44 Art Deco buildings on Ranfurly’s streets ("Rural Art Deco Ranfurly Walk"). The Centennial Milk Bar, at 1 Charlemont Street East, was designed by Dunedin-based architects Miller and White in the Art Deco style. It is unclear whether it was Miller or White who was responsible for the design, as it is
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credited to the partnership on the plans (figure 2.11 and 2.12) (Miller, Eric, and James White. “New Dining room & house for Mr S. J. Lonie Ranfurly”). The Centennial Milk Bar building was built in 1948, to commemorate the centennial celebration of the Otago Free Church Settlement in 1848. In 1948 the Otago Daily Times published a commemorative supplement for this celebration, which referred to “a modern home designed on simple, yet effective lines to give maximum of light and air,” by Miller on Wallace Street, Dunedin (“Pioneers Built Homes of Mud and Tree Trunks”). Modernist architects believed new technology made classical styles of architecture obsolete. This can be seen in Miller’s radio talks in which he describes American labour-saving devices as the way in which people will live in their future homes (Miller “The Home of the Future”).

Miller left Otago Boys High School on the advice that doing a building apprenticeship would enable him to become an architect. On 1 March 1915, this led to apprenticeship under James Louis Salmond and Robert Newton Vanes, for which his widowed mother paid £50. This apprenticeship did not last the full period as Miller traveled to France to serve as an army engineer on 20 January 1917. After the Armistice, Miller travelled through Italy and then, along with White and two other New Zealand architects, gained a scholarship from the New Zealand government to study at the Architect Association School in London. His travels and study exposed him to a range of architectural styles and trends. Miller, unlike White, did not have the funds to continue studying and
support a postgraduate qualification at the Architect Association School in London. On the trip back to New Zealand Miller visited San Francisco and continued his studies in New York (Moore).

Miller returned home to New Zealand with this new international inspiration and set up practice on Lower Stuart Street, Dunedin in 1922. (Moore). Miller took over from Edmund Anscombe, the well known and distinguished University of Otago architect, and designed many of Dunedin’s civic buildings as well as designing for many influential Dunedin clients. Marilyn Moore, Miller’s daughter, believes this created the Miller and White partnership, as Miller required assistance with the workload (Moore).

The partnership was greatly influenced by Art Deco and emergent modernism. In 1934, the partnership designed the Ranfurly Hotel (figure 2.13) (“Miller, Eric and James White. "Ranfurly Hotel"”) and in 1936, the New Zealand Road Transport building in Dunedin (figure 2.14) as well as Art Deco houses on Windsor Street, Opoho (Moore) and Wallace Street in Dunedin (“Pioneers Built Homes of Mud and Tree Trunks”). In 1949 the practice changed names to Miller, White and Dunn upon the death of Miller. In 1960, three years after the retirement of White (“Business Series 5: Architects and Architecture”), the practice designed another milk bar in Dunedin, the Kembra Milk Bar, on King

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5 Today it houses the newly redeveloped (2012) Toitū Otago Settlers Museum
Between 1938 and 1945 (the years preceding the design of the Centennial Milk Bar in 1946), Miller gave multiple radio talks, speaking of modern innovations in American and European architecture (including France where he spent time during the war) (Miller). Modernism was a style that was shaped by the atrocity of the First World War, and Miller was also aware of its effect on art through his involvement in the Otago Art Society. By the time of his death in 1948, Miller was President of the Society ("In Memoriam Miller White"), coincidentally the same year as the Centennial Milk Bar building was completed (Dougherty 26).

**Centennial Milk Bar**

In 1948, the Lonie family built the Centennial Milk Bar (Dougherty 26), the name commemorating the Otago Free Church Settlement centenary (Otago Centenary Newspaper 1848-1948 1). After the Grandview Hotel (figure 2.15) was destroyed by fire, (Grandview Private Hotel) the Centennial Milk Bar was built across the road. The John Turnbull Thompson sculpture (figure 2.16) is now placed at the site which the Grandview Hotel was situated (Colbert) (figure 2.17 shows the relation of the sculpture and Ranfurly Art Deco Gallery).

The Centennial Milk Bar was designed (see plans and elevations in figures 2.11 and 2.12) by Dunedin-based architectural firm Miller & White in Art Deco style.
(Miller, Eric, and James White. “New Dining room & house for Mr S. J. Lonie Ranfurly”). The building materials of concrete, brick and plaster were affordable, and most importantly were more fire resistant than wooden buildings. The building, included concrete moulded lettering on the exterior; the facade, facing Charlemont Street East, has the lettering “Refreshment Rooms” while the facade facing the train station (today housing the i-Site) has the lettering “Centennial Milk Bar” a feature prevalent on Art Deco buildings, along with bright paint (Dougherty 25).

Refreshment rooms were largely the domain of women and children at this time as the hotel was a male domain (“Overview - Wellington Cafe Culture”). In Ranfurly the hotel and milk bar were almost opposite each other on the main road, Charlemont Street East (figure 2.17). The Milk Bar was popular not only with locals, but also with train passengers wanting a refreshment while the train briefly stopped. In 1956 the steam trains were replaced by Vulcan rail cars and passengers were given seven minutes to get refreshments at the Centennial Milk Bar. The train could be seen arriving from Waipiata and Mrs Lonie would only allow the sandwiches to be filled once she could see the steam from the train (Todd 39). The Lonies only owned the business until May 1951 when it was sold to Kathleen and Adeline Weir. The Weir sisters owned the business until 1970, after which it changed hands many times. Eventually the milk bar closed and the building became vacant (Todd 39).
The Milk Bar

The milk bar first emerged in Australia and New Zealand in the 1930s and became a popular social meeting place in both countries. It is contested which country opened the first milk bar. An Australian newspaper claims Sydney had the first milk bar ("The Milk Bar") and Joe Moran also argues that the title belongs to Australia, with the first opening in 1932 (554). In 1935 Australian Hugh McIntosh brought the milk bar to Fleet Street, London, whereupon milk bars rapidly opened in America, France, Singapore and many other countries during the 1930s. The milk bar refers to its function, as a bar that serves milk and milk drinks in a variety of flavours ("Hugh D. McIntosh Hopes to Make a Million out of Milk;" "Opening of Dublin's First Milk Bar;" Thorne). New Zealand Toheroa soup was hugely popular in English milk bars ("Hugh D. McIntosh Hopes to Make a Million out of Milk").

American milk bars opened next door to taverns and competed for their customers, as they provided alternatives to bars. Both American and English temperance unions were in support of temperance owned Australian milk bars and also began opening the establishments ("Motorists who drink;" "Overview - Wellington Cafe Culture;" "Temperance Workers in England Copy Australian Milk Bars;" Hurley 1284). In England, government nutritionists encouraged milk bars nationally to support an increasingly malnourished nation (Thorne).
The predecessor to the New Zealand milk bar was the tea room, which came to New Zealand with English immigrants. These tea rooms mostly catered for women and their children needing refreshments while out for a day’s shopping in the city, and were a feature of department stores, like Kirkcaldie & Stains in Wellington. The tea room was then succeeded by the milk bar in the 1930s ("Overview - Wellington Cafe Culture"). Between 1942 and 1944, American soldiers were stationed in New Zealand ("Immigration and Society"). Figure 2.18 shows American servicemen at a Wellington Milk Bar. These troops preferred New Zealand’s milk drinks over tea and the country’s ‘undrinkable’ coffee ("Overview - Wellington Cafe Culture"). This produced more trade for the milk bar and greatly influenced its popular growth. These troops were used to American diners and soda fountains and this also influenced the popularity of milk bars ("Overview - Wellington Cafe Culture").

The American diner and milk bar influenced both the New Zealand milk bars’ interior and exterior design. Art Deco was a global style that was adopted strongly in America. American modernity and Streamline Moderne (a late style of Art Deco) was at its height in the 1930s during the emergence of milk bars and became the style commonly used (Moran 555). The most popular materials used in milk bars were Vitrolite (a coloured glass) and others such as formica, vinyl and aluminium, as they were practical and easy to clean (Moran 555). These materials
were similar to those gradually being used in domestic kitchens of the day (Hurley 1297). The vast majority of New Zealand milk bars served drinks made with American Hamilton Beach milk shake machines (figure 2.19). These machines were very common in New Zealand until the 1970s (Toth).

The American mass catering cafeteria in World War Two greatly escalated the normality of counter service (Moran 555). The bar (shown in figure 2.20) became an essential part of the milk bar and generally ran the length of the interior (Hurley 1285). Although the counter was an essential aspect of original milk bars and diners in America, owners began to understand that seating provided a larger customer base as the counter was largely the domain of the male. Booths and tables with seating allowed more privacy and ensured families could eat together (Hurley 1295, 1300). As the bar had been the domain of the male this new seating for women and children brought a new family orientation to the milk bar. (Hurley 1283). The kitchen was placed directly behind the counter which ensured there was no need for waitresses in these early establishments, with customers choosing from the signboard menus above the kitchen on the wall (Hurley 1286). The design of New Zealand milk bars was very similar to early American roadside diners. These aluminium diners had counters with crowded stools running the length of the building and booths or tables which ran along the front facade (Hurley 1285-6).

In the 1950s and 1960s, milk bars developed an association with motorcycle
gangs, aptly referred to as ‘milk bar cowboys’. This term originated with New Zealand and Australian politicians and judges describing their country’s troubled youth ("Menace of Milk-Bar Cowboys;" Moran 562; McPherson;Thorne). In 1952 the milk bar in England was referred to in the Guardian as a place where “young people flock at night when they ought to be in bed” and blamed illegitimacy on “… milk bars of an unsatisfactory type” (Moran 561). The milk bar became a young person’s domain and a social meeting place. As the pub was the men’s domain, women would visit the milk bar while the men socialised at the pub ("Overview - Wellington Cafe Culture").

In the 1950s, pubs closed at six o’clock and tearooms also closed early in the afternoons ("Overview - Wellington Cafe Culture"). The coffee house and milk bar filled this night-time void. The coffee house became popular in the 1950s and today, the term is wrongly understood as being interchangeable with the milk bar. The milk bar and the coffee house were generally confused as one and the same. The coffee bar can be distinguished from the milk bar as it encouraged teenage patrons (Moran 557-8). The milk bar and coffee bars began to close in the 1970s and 1980s with the advent of fast food and cafe culture (Moran 567).

Railway Refreshment Rooms
The railway refreshment room, like the milk bar, is entwined in New Zealand social history, from the iconic railway teacup (made by New Zealand company...
Crown Lynn which incorporated many Art Deco inspired designs) (figure 2.21) to the hot mince pie in between stations. New Zealand historian, Neil Atkinson calls the refreshment room “one of New Zealand’s more distinctive dining experiences”. In 1935 there was one refreshment room for every 130 kilometres of railway track in New Zealand and, by the 1950s, there were over 1,350 railway stations in New Zealand with most of the larger stations having refreshment rooms (Atkinson).

The refreshment room, otherwise known colloquially as ‘the refresh’, was highly frequented by train passengers while the train briefly stopped to allow the sale of food and drink. This was also known as the ‘scrum’, due to the number of passengers that needed to be served at the counter in the short amount of time the train stopped (Atkinson). The food was considered unsavoury and is described in well known New Zealand poet, Hone Tuwhare’s poem, “Steam loco on siding”, in Deep River Talk.

Time out for the wet-lipping of thick railway mugs of yellow tea. In it, the sugar spoon stands upright and perfectly still. I point to an adhesive jam roll; a hardboard meat pie. The lady behind the counter looks at me sadly and grunts. Indifferently, I grunt back - and pay up. A whistle shrills. The scrum breaks up in the Refreshment Rooms.

After the Second World War many refreshment rooms began to close, due to
fewer train services. The last remaining refreshment rooms closed at the same time as the milk bars in the late 1980s (Atkinson).

The Current Ranfurly Art Deco Gallery

The Ranfurly Art Deco Gallery currently does not communicate a broad understanding of Art Deco and the related social history to visitors. The Gallery currently displays a domestic design collection from the 1930s to 1950s with no interpretation provided for visitors. This section communicates the Gallery’s current state.

The Ranfurly Art Deco Gallery is currently housed in the Centennial Milk Bar building’s old dining and kitchen space on the ground floor (shown in figure 2.22 and 2.23). The current interior of the Gallery is split into ‘rooms’ in a mock house layout with rooms defined through the use of furniture. When entering the Gallery visitors walk past two cabinets of ceramics, predominantly tea sets and jewellery, towards the front desk (shown in figures 2.24 to 2.27) where visitors are greeted by a volunteer. The rooms, allow visitors to walk through the space, providing a more intimate experience rather than seeing objects through glass cases or behind barriers. Figures 2.28 and 2.29 show the current layout. The first space on the left when entering is a bedroom space (figure 2.30), followed by a sitting room (figure 2.31 and 2.32) and, lastly, the dining room (figure 2.33). A second smaller space at the rear is used to display kitchen and outdoor items.
Figure 2.24 Ranfurly Art Deco Gallery interior. View from the front desk showing the entrance and bedroom area.

Figure 2.25 Ranfurly Art Deco Gallery interior. View from the front desk showing entrance.

Figure 2.26 Ranfurly Art Deco Gallery interior. View of entrance and bedroom.

Figure 2.27 Ranfurly Art Deco Gallery interior. View of front desk.
The interior of the Gallery today does not resemble a milk bar, in contrast to the exterior signage.

The Gallery space has a small number of cabinets, but the majority of the items are displayed on top of furniture surfaces. The Gallery collection is predominantly ceramics and furniture as well as collections of jewellery, dress and household items. There is no interpretation to communicate to visitors the Lonies’ Tea rooms, local history or information relating to why Ranfurly is known for Art Deco.

The Centennial Milk Bar was built in the Art Deco style and, therefore, it is an appropriate building to house the Ranfurly Art Deco Gallery. As the building was not built for the purpose of exhibiting as a museum space there are limitations that need to be considered. The main limitations is the windows on the two North and East walls of the building. There are currently five windows on the Charlemont Street East elevation while there are glass block windows on the North elevation facing the i-Site (figure 2.36). Windows provide unwelcome natural light into the Gallery that presents conservation issues and limits wall space for interpretation and display. While the open plan of the Gallery is inviting, there is little incentive to explore and discover when everything is visible to a visitor’s single glance. A built-in refrigerator takes up wall space, however this was
Clockwise from top left
Figure 2.30 Ranfurly Art Deco Gallery interior: Bedroom
Figure 2.31 Ranfurly Art Deco Gallery interior: Living room
Figure 2.32 Ranfurly Art Deco Gallery interior: Living room and dinning in background
Figure 2.33. Ranfurly Art Deco Gallery interior. Dining room space

Figure 2.34. Ranfurly Art Deco Gallery interior. View from living room space towards fridge and door looking into kitchen space

Figure 2.35. 2D representation of current Ranfurly Art Deco Gallery space (not to scale). Communicating limitations of the spaces.
used while the building was a milk bar and is from the period, therefore this could become a feature of the Gallery. Two columns in the main space provide limitations to the space, but also opportunities for dividers, temporary walls or banners. The space at the back of the Gallery is only divided by a curtain, which separates the gallery space and a staff-only area.

Ranfurly Art Deco Gallery visitor experience

Visitors to the Gallery are greeted by local Ranfurly volunteers, who act as visitor hosts. These volunteers are vital to the ongoing day-to-day running of the Gallery. Volunteers greet each visitor, and provide valuable stories and insights of the objects and other Ranfurly stories (Participant A. Personal interview). The volunteers at the Gallery are the face of the Gallery, Art Deco in Ranfurly, the Ranfurly Art Deco committee and Ranfurly itself. The volunteers are a large asset to the Gallery. The majority of these volunteers are of an age in which they lived with Art Deco objects around them (in their parents’ or grandparents’ houses), and therefore provide first-hand experiences and knowledge of Ranfurly Art Deco. These volunteers are also involved in the Gallery’s merchandise sales.

Exhibition Design

The last section of this chapter identifies design precedent in museums. Since the inception of the museum the definition of the institution has continuously changed and been reviewed to reflect modern ideas. In 2007, during the General
The International Council of Museums (ICOM) defined a museum as “a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the heritage of humanity and its environment for the purposes of education, study and enjoyment” ("ICOM Museum Definition"). This definition is generally accepted universally, with most museums and textbook writers, such as Lord & Lord, referencing ICOM. From this definition of a museum it can be understood that an exhibition is the medium used by a museum to communicate knowledge with visitors and provide access to the collection.

While the definition of the museum can be easily agreed upon and understood, exhibition design is not accepted in the same manner: As museology looks towards ICOM, Exhibition Designers have the Society for Environmental Graphic Design (SEGD), a relatively recent addition to a global professional design community. Environmental Graphic Design is “the communications that exist in the three-dimensional built environment. Design elements that communicate stories, messages, information or feelings. The visual solution to a particular problem. Environmental Graphic Design is used to activate, inform, and organise the places where people live, work, play and learn” ("What is SEDG?"). SEGD is a global community of all professions that communicate in a built environment. Sponsors of the society include renowned design companies Pentagram and
Ralph Appelbaum Associates ("Sponsors and Patrons"). This situates exhibition design in a context with other specialists in communication and information design, wayfinding and signage, in contrast to literature that locates exhibition design narrowly within the fields of exhibitions, trade shows and visual merchandising. Exhibition design is located within an interdisciplinary range of professional practices that do not contain objects on display (signage) focussed on interpretation, communication, information design and wayfinding in public and commercial spaces. The Society of Environmental Graphic Design emphasises the importance of the community and promotes a user-centred design approach ("What is SEDG?").

Museums have increasingly begun to provide more wide-ranging roles for designers. Bill Moggridge, from 2010 to his death in 2012 was director of the Smithsonian Institution’s Cooper Hewitt, National Design Museum in New York (Lasky). Prior to this, he founded the internationally renowned design company IDEO and worked as an industrial designer and co-ordinator of interdisciplinary design (Pogrebin). As Moggridge had no museum experience, this can been seen as an important development in the relationship between museology and design. Donald Albercht, Curator of Architecture and Design at the Museum of the City of New York, described Moggridge’s appointment as “an eye-popping move that could really redefine the institution and design museums in general” (qtd. in Pogrebin). Moggridge practised design in interdisciplinary teams, where he built
his own ideas in combination with others. His main concern always related back to the people (Pogrebin) and he brought a collaborative and participatory approach to this museum.

Design Precedent in Museums

Toitu Otago Settlers Museums 20th Century Gallery

The Otago Early Settlers Museum in Dunedin reopened to the public on 8 December 2012 as Toitu Otago Settlers Museum, after a four-year development (“Civic Opening of Toitu Otago Settlers Museum”). The redevelopment provided Otago a state-of-the-art museum that can be considered a model of best practice as a regional social history museum. The museum is, therefore, an appropriate comparative model for this research. The museum’s galleries were designed by exhibition designers WorkshopE (designers of both Te Papa and Auckland War Memorial Museum exhibitions) (“WorkshopE Projects”) and Toitu Otago Settlers Museum’s own exhibition designer Tim Cornelius (“Opening Program of Events.”). The museum collects and curates Otago social history, communicating this through linear chronological galleries from the early Maori who settled in New Zealand, through colonial settlement, to the people of the present day.

Today, the Art Deco New Zealand Railways Road Services Building houses Toitu’s Twentieth Century Gallery (figures 2.37, 2.38 and 2.39). The original building was
designed by the Centennial Milk Bar architects, Eric Miller and James White, in a similar Art Deco style (“NZ Railways Road Services Building (Former)”). The exhibition gallery has been designed as a nostalgic memory wall displaying a century of objects from 1900 to 2000. Due to similar exhibition content (everyday domestic household objects) and Toitū’s exhibition best practice, this is a relevant comparative model for the Ranfurly Art Deco Gallery.

Toitū displays and communicates the domestic home in Otago during the twentieth century by displaying objects in stacked, internally lit modular white cubes on a curved wall (shown in figure 2.37 and 2.38). These modules are able to house a range of different sized artefacts and it is relatively easy to change their contents. This exhibition has linear space with a chronology of objects from right to left, all of which are everyday items, such as domestic appliances found in the house. As these modules are placed on a curved wall visitors can not see the whole exhibition at one time. As visitors walk through the exhibition, more objects are revealed in line with the technique of masking (Traue 66-67).

As modular white cubes with perspex fronts, the display units resemble an art gallery’s ‘white cube’ organisation, where little contextual information is provided for the visitor beyond a label. Each cube module has the date and name of the object. While there is no specific interpretive narrative provided for the objects, a twentieth-century timeline of events in Dunedin, New Zealand and internationally runs alongside the modules providing an historical context (shown

Figure 2.37 Toitū Otago Settlers Museum 20th Century Gallery, display cases
Figure 2.38 Toitū Otago Settlers Museum 20th Century Gallery, display cases and interpretation
in figure 2.39). The viewer creates their own connections, as this exhibition has been decontextualised to allow the viewer to associate their own personal stories and experiences with these objects, creating nostalgia. Jim Traue refers to exhibitions in which visitors create their own associations as ‘minds-on’ experiences (63, 72). Like other galleries in the museum there are interactive screens with few interpretive text panels. As this gallery displays objects from living memory, this design encourages visitors to bring their own experiences to encourage discussion. Although this is successful in this exhibition, other galleries in the museum lack this familiarity with visitors’ living memory of objects and require interpretation from the museum. Interactive screens do not allow the visitor to walk past and gain as much or as little information as text on panels but, however, are easily changeable and updatable. Other galleries in the museum have interactive screens that provide interpretation for the objects in display cases.

**British Museum 100 objects exhibition**

Between January and October 2010 (Bunz) both the British Museum and the British Broadcasting Corporation (BBC) worked in partnership to develop a series called ‘A History of the World in 100 Objects’ (Bunz; Kennedy). This series provided background stories and context for objects in the British Museum collection. An object of the day was chosen by curators, displayed in the gallery and then discussed by British Museum director Neil MacGregor in a segment on the BBC, which could also be downloaded as a podcast series. These BBC Radio
4 segments encouraged those who would not usually visit museums and was designed to change people’s perceptions of this old institution. One hundred chronological segments were created to provide an incentive for listeners to keep listening (Bunz). Using radio as a medium for communication produced 4,000,000 listeners each segment, while downloads of the podcasts of this radio segment totaled 10,441,884. Slightly under half of these downloads were from the United Kingdom (Kennedy). This use of contemporary media introduced the museum to virtual visitors who may have not had the opportunity to visit. In 2011 the project was awarded the Art Fund Prize due to its global scale outside of the museum, use of new digital media and interaction with new audiences (Brown). This is an excellent example of attracting visitors to a museum through design, and reaching out beyond the museums walls.

**Te Manawa Museum - Savage Crescent Exhibition**

The ‘Savage Crescent: Designing the Future of State Housing’ exhibition at Te Manawa Museum in Palmerston North, New Zealand, provided an exhibition with the community’s involvement. The exhibition focused on the 1937 state housing precinct Savage Crescent, and opened in 2005, the centenary of both New Zealand State housing and New Zealand Institute of Architects (Waite and Rasmussen 14). Community collaboration was initiated by involving those who currently lived on the street. Oral history interviews were conducted before, as well as during the exhibition to encourage participation and community curation.
This was achieved through a portrait wall, that ensured the creation of the exhibition evolved after the exhibition was installed (Waite and Rasmussen 15). At an exhibition preview before the exhibition was officially opened, those who had lived on the street provided suggestions for small changes, which were implemented. During the exhibition, visitors were also provided the opportunity to provide their own ideas for the future of state housing with an interactive model used to provide prompts (Waite and Rasmussen 17).

This chapter has broadened the current understanding of the Art Deco style in Ranfurly to a more inclusive local social history, while also communicating the Art Deco design style. The current Gallery design and spatial arrangement has been articulated. Design precedent in both regional and national museums has been researched and could be scalable to the small community-based Ranfurly Art Deco Gallery. This chapter provides a contextualised platform for Participatory Design workshops.
Chapter Three
Participatory Design | Engaging Users

Cover image of Post-it notes from Ranfurly Art Deco Gallery Participatory Design workshop. Author’s image.
What is Participatory Design?

Participatory Design is a design research methodology that creates future scenarios through the participation of not only the designer but end users. This methodology places the user at the centre of both the end result and the design process, responding to a user's needs (“Co Design;” Simonsen and Hertzum 17; Spinuzzi 163). As both the designers and the end users are involved in the design process, knowledge from both is used to produce a better result (Simonsen et al. 17; Spinuzzi 164). The Participatory Design method uses workshops and ethnographic techniques with these stakeholders to create new designed solutions (Yamauchi 123; Spinuzzi 164). Participatory Design changes the role of the user from a passive onlooker to an active role that analyses and, therefore, designs their everyday experience (Clement and Vandenbesselaar 34).

Origins of Participatory Design

Design methodologies have gradually evolved to better understand and involve the end user. Participatory Design is an evolution of User-Centred Design. User Centred Design is the process used by the designer to design on behalf of the user, without the user's input (Greenbaum 31). Figure 3.1 shows the differences between User-Centred Design and Participatory Design.

Participatory Design, originally known as co-operative design, emerged in the 1970s and 1980s as a Marxist reaction to technologies being designed by those
other than the everyday users of these technologies (Spinuzzi 164). Originating as a method for computer system design, Participatory Design enabled Scandinavian workers to have a more democratic involvement in the design of their workplace. Workers’ labour unions did not have any specific technical knowledge but, as users, the workers had valuable insights on how they were used. Previously workers had used computer systems which were created by management rather than the workers. By collaboratively working to create these computer systems, workers were able to use functional systems that had been designed for their needs, enabling them to achieve the required work. By working collaboratively, users had a greater feeling of empowerment and importance in their job (Clement and Vandenbesselaar 32; Spinuzzi 164-65; Taxen 204). America also began to use Participatory Design in the workforce but, due to the weaker labour unions, the techniques used were less intrusive. Greater need was placed on ethnography rather than the Scandinavian workshops and walk-throughs (Spinuzzi 165). Although different processes have been used in Participatory Design the core needs from this method have remained unchanged (Spinuzzi 165). Participatory Design gradually began to evolve from a method used in the manufacturing industry in the 1970s to the office workplace and service industry in the 1980s (Clement and Vandenbesselaar 32).

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6Original American Participatory Design techniques were more one-on-one rather than large group based, which provided the development of concepts rather than only the initial step of investigating ideas.
Three-Stage Method

Since its inception, Participatory Design has gone through many changes and the process to achieve co-operation on design has evolved. There are different ways of carrying out Participatory Design, although the central premise of designers and users working in partnership is always apparent. The techniques can be very diverse but their involvement with the user is the unifier (Clement and Vandenbesselaar 31-32; Spinuzzi 164). Participatory Design should be seen as a methodology rather than a field, due to the nature of the process. This methodology is inherent in the process of acquiring knowledge through action rather than just research alone (Spinuzzi 163). An iterative process (creation of many concepts) is essential as it allows the users and designer to produce multiple ideas and enables communication and refinement. Participatory Design usually involves three stages, which are normally repeated a number of times (Spinuzzi 167). These stages can be broken down into initial exploration, discovery and prototyping.

Initial Exploration:
The first stage of the Participatory Design process is the initial consultation with the users. Users usually work in groups to understand the current situation and how it works. This is normally achieved on site and uses different ethnographic methods such as observations, interviews and walkthroughs (Spinuzzi 167). Ethnography is the process of observing users to gain first-hand information,
which does not have to be intrusive (Yamauchi 124).

**Discovery**

After understanding how the current situation works, users look towards future possibilities and scenarios. This is achieved through different techniques, which enable the designer to discover the users’ aims and goals for the project. This is characterised by more group interactions than those previously. This step aims to find meaning rather than just describing current situations. Some of the techniques used to find meaning involve role-playing and futures workshops, storyboarding, card games and interpretive sessions. Card games are a tool used by designers to gather and sort data while enabling users to create their own ideas (Spinuzzi 167).

**Prototyping**

These techniques, used to create multiple iterations, are created through prototyping with the users’ involvement. Another approach to this method is showing the design process throughout the project. By communicating ideas through placing prototypes, diagrams and sketches on a room’s walls, users are part of the process and can respond to the project (Spinuzzi 167-68). Evaluation should be ongoing throughout the project. At the final workshop, designers and users should evaluate the final concepts against the aims and goals that the users have already identified and discussed in everyday language (Spinuzzi 167-68).
Human Centred Design Method Cards

IDEO method cards (shown in figure 3.2) were created in 2003 by the global leading design consultancy, IDEO ("Method Cards for IDEO"). IDEO uses a ‘design thinking’ approach, which is defined as “...a human-centered approach to innovation that draws from the designer's toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success” ("About IDEO"). The collection of 51 cards explain different techniques and their application with a User-Centred Design approach. Cards are divided into ask, watch, learn and try categories. These cards enable designers to design for their clients by engaging with users ("Method Cards for IDEO"). The Social Innovation Lab for Kent (SILK) have also created cards to explore design problems, however, while IDEO cards have been designed for business success, SILK cards are designed for community projects. These SILK method cards are divided into five categories; plan, communicate, insight, workshop and design. These like the IDEO method cards provide prompts for engaging with users. The SILK cards draw upon best practice from the SILK team and other interdisciplinary practices such as business, design, social science and community development ("SILK Method Deck"). Both of these method card decks provide different techniques placing the user at the centre and, therefore, are able to be used and built upon in the Participatory Design workshops.
Limitations of the Participatory Design Method

Although Participatory Design is an important and valid methodology as it centres around the user, the method also has some limitations (Spinuzzi 168).

Diversity of Ideas

Users are not designers so as Participatory Design is designed by both the user and designer, scenarios are sometimes not very different from existing solutions. Participatory Design is often referred to as ‘evolution, not revolution.’ This also favours some users’ needs and wants over others (Spinuzzi 168). Some aspects of Participatory Design place a greater importance on functional over democratic empowerment. This can result in specific incremental change rather than the overall bigger scenario (Spinuzzi 168).

Variation of Knowledge and Techniques

Designers coming from different disciplines, such as human computer interaction may have limited experience with Participatory Design. Without in-depth knowledge of Participatory Design, designers can use Participatory Design methods very roughly (Spinuzzi 168). Some ethnographic researchers see the research undertaken using these techniques as not providing a comprehensive understanding of the user, as the designer does not have thorough knowledge on Participatory Design. This can lead to future scenarios that do not address basic problems (Spinuzzi 168). Although this argument is valid, cooperating with users
and, therefore, stakeholders is essential in understanding information that otherwise would not have been gained. Although they have the same name, these techniques are also used differently and, therefore, the research cannot be comparatively analysed or to be validated academically (Spinuzzi 168).

**Time Commitment**

Participatory Design is very time-consuming and requires a large amount of research in comparison to other design methods. This method is not always able to be used due to time constraints, which in a professional realm affect profits (Clement and Vandenbesselaar 32; Spinuzzi 169). Users must also be committed to the process as without their input the process is not possible.

**Evaluating Participatory Design**

Participatory Design is a difficult methodology to evaluate the end result (Spinuzzi 169). The main aspects used to evaluate Participatory Design are the everyday user’s function, intertwined knowledge by users and designer and an iterative process (Spinuzzi 169).

The end result of the Participatory Design experience can be evaluated through the functionality of the user’s everyday role. Participatory Design should create an improved environment in which the user has the ability to control the functionality; this is normally referred to as democratic empowerment in
Participatory Design literature. Participatory Design requires designers to reflect on their process and work. This can be achieved through the close interaction and mutual assessment between user and designer. Users or designers need to ensure they do not take over the process; this can be achieved through the understanding of aims of the project. By continuously going back to these aims the design can stay on track (Spinuzzi 170).

Collaborative Development is essential in the Participatory Design process and therefore analysis of the research must also be achieved by the user. Not all users concerns can generally be accounted for; however, successful designs will have evaluated all voices and have successfully obtained agreement. With a collaborative process both users and designers need to understand each other’s syntax (this is also a factor with exhibition design as it is an interdisciplinary practice). With common aims, users can continuously re-evaluate the aims (Spinuzzi 170).

The third prototyping factor requires an iterative practice, which is essential for a reflective evaluation of the design. To ensure the iterative process is obtained, there needs to be an ongoing participation throughout, revisiting stages continuously. Users must continuously be able to give their opinion (Spinuzzi 171).
History of the museum’s relationship with its users

Participatory Design is an effective method in the museum field, and as with museum history, Participatory Design had a similar evolution, in which users have become more involved.

In the mid-fifteenth century during the Renaissance, ancient Greek and Roman artefacts were collected and displayed by Italians in private collections for the rich and powerful (Taxen 204). This was similar to the Cabinets of Curiosities, otherwise known as Wunderkammer, which collected artefacts from around the world, exclusively for the the rich who were able to show their wealth and power by the collection of these objects (Lorenc, Skolnick and Berger 12). These private collections gradually changed to a more democratic approach. In the mid-seventeenth century, museums began to challenge this and became run by organisations that enabled the collection to be a permanent institution. Previously collections got dispersed when the owner died. This changed with the formation of the Royal Society in England, which became part of the British Museum. With the advent of the French Revolution, democratisation in the country transferred to the museum and its visitors (Taxen 204-205).

The latest 2007 International Council of Museums’ definition of a museum defines it as a “non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches,
communicates and exhibits with tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” ("ICOM Museum Definition"). The importance that museums currently give to users is evident in this definition.

Museum users have become a central aspect of the museum; however, today they are not often given the chance to be involved in the design. Museums generally only acknowledge the curator and not the visitor’s own knowledge which they bring to exhibitions. During the 1970s and 1980s communication theory was very influential on museums. This showed experts providing information in a exhibition medium which was then received by visitors. Due to competing entertainment media and with decreasing museum attendance, engaging visitors became essential (Taxen 205-206). With the increasing importance of visitor experience in museums Participatory Design is a logical methodology to support this trend.

**Participatory Design and the Museum**

Participatory Design enables museums to not only design for the user but with the user, to engage with the intended audience. Participatory Design identifies these users as stakeholders, whose opinions are valid. Participatory Design has two benefits as a methodology to the museum. It can be applied as a design tool for future scenarios and also as an evaluation method.
Participatory Design Museum Case Studies:

Museum of Science and Technology Participatory Design Method

The Museum of Science and Technology, Stockholm, Sweden used the Participatory Design method to produce designs for the Science Centre gallery. Other science centres were researched for an understanding of best practice while evaluations of the current exhibitions were undertaken. Three workshops were held, two with the target audience (school children) and one for the public. At the beginning of each workshop participants were advised of the aims and engaged with the museum exhibition themselves. After engaging with the exhibition, participants then moved to a room outside the museum. The aims and goals of the workshop were then presented along with each of the stages in the workshop (Taxen 207).

Each participant was asked to write three positives of the exhibition on green post-it notes and three negatives of the exhibition on red Post-it notes. As a group the participants then grouped Post-it notes and then provided a synopsis of each group. Participants then broke off into groups of five and found ways in which to improve the negatives in the exhibition. Each group then discussed their scenarios to the other groups, providing discussion. Notetakers were used in each workshop. (Taxen 207).

Observations and interviews were evaluated in conjunction with workshops to
gain insights. Through these workshops, a number of ideas for future scenarios were established, which were similar to that of the observations and interviews (Taxen 207).

**Vasa Museum Participatory Design Method**

The Vasa Museum, Stockholm, Sweden also used Participatory Design as a means of developing concepts for an exhibition on a Swedish war ship, an artefact central to their collection. The exhibition theme was decided previous to the Participation Design process. As the exhibition centred around the scientific understanding of the conservation process of the artefact, Participatory Design was essential in providing an exhibition that communicated to the general public on the right level. The Vasa Museum used local high school students in their Participatory Design method as high school students were the intended visitors to the exhibition. Unlike most Participatory Design processes this was achieved in four workshops. Each workshop was approximately one and a half hours long, with a break and looked at what these participants would want in an exhibition and what information they thought was important (Taxen 207).

The first workshop hosted by the museum asked participants to formulate criteria for what they considered positive and negative aspects of exhibitions in general. Like the first workshop at the Museum of Science and Technology, participants were then asked to evaluate the negative and positive aspects of the current exhibitions at the gallery with green and red Post-it notes. The
participants were then asked to group ideas and give headings to each.
Participants then split into groups of three to four to find these aspects in the current exhibitions and then reported back (Taxen 207-8).

In the second workshop, hosted by designers from the Centre for User Orientated IT Design at the Royal Institute of Technology, the same groups as in workshop one were asked to develop concepts that considered the positive aspects that were found in the first workshop with the addition of a Vasa museum worker in each group. These were created with paper, pens, tape, clay and other low-tech materials. Participants presented these ideas to the other groups while participants anonymously evaluated three positives and three negatives of the ideas. Researchers looked at these and chose elements with which to build upon in the next workshop (Taxen 207-8).

The third workshop, also hosted by designers from the Centre for User Orientated IT Design at the Royal Institute of Technology, built upon these initial ideas and produced developed concepts with two of the groups from the previous workshops and two of the museum workers. Designers had analysed the results from the previous workshop against current exhibition design best practice and chose one positive aspect from each design. Scenarios of “what if” were introduced by the designer from negative problems raised by the participants’ evaluations in the last session. Groups then fine-tuned their
scenarios and documented these through videoed discussion. Participants then watched and discussed the other group’s video (Taxen 207, 210).

The fourth workshop was hosted by the students’ school, and involved the students from the previous workshops, two of the school’s teachers and a worker from the museum. This workshop did not look at the creation of future scenarios like the previous workshops but designers explained the process to the participants. Designers explained how they had used Participatory Design and explained how the students’ work was part of this method. Designers also explained how they had analysed the concepts and asked for feedback on the method. (Taxen 210)

The participants’ feedback is important in evaluating the method and ascertaining if it is suitable to be transferred to the Ranfurly Art Deco Gallery Participatory Design workshops. Participants saw the workshop breaks as essential in the method. Some participants felt creating concepts in the second workshop and the video discussion time was not long enough. Participatory Design’s main goal is to empower participants by enabling them to be part of the design process; this was hugely popular with participants. Museum staff were involved in the process along with students. This was seen as both positive and negative in the design process. Museum staff took control of the discussion if it was coming to an end, but also restricted ideas. The low-tech materials used to create concepts
also restricted ideas and shaped outcomes. Participants also struggled not to design for something that was easily implemented although they were told implementability was not a concern. In the conceptual stage some groups had different members creating different sections and this focused some participants away from some areas. It was also thought there were too many aspects to achieve in the third workshop’s timeframe (Taxen 211-212).

Why use Participatory Design at the Ranfurly Art Deco Gallery?
Participatory Design engages with all users and facilitators (designers) to cooperatively design. Although the Gallery is managed by the Art Deco Committee, it is a community initiative with all committee members being local volunteers. The Gallery is run day-to-day by volunteers, promoting a local identity and supporting tourism. The Gallery is the physical attraction for Art Deco and, therefore, any changes will impact on local people. This method is, therefore, the most logical outcome. Participatory Design was an ongoing method throughout the redesign of the Ranfurly Art Deco Gallery. This was achieved through a Participatory Design workshop, stakeholder interviews and visitor surveys to understand the user.

Selection of participants:
The Ranfurly Art Deco Gallery Participatory Design workshop was held in Ranfurly at the Art Space on John Street (figure 3.3), therefore, those invited to
participate in this research were members of the Maniototo community. Participants were selected due to their local knowledge and interest in Project Maniototo and the Ranfurly Art Deco Gallery rather than ethnicity, age or other demographics. They were recruited due to their local knowledge. The Ranfurly Art Deco Gallery is a community volunteer gallery and therefore local insights on the future of the Gallery are essential. The Participatory Design workshops and interviews engaged with local community members with an interest in the Ranfurly Art Deco Gallery, its volunteers, Art Deco Committee members and employees from other Central Otago museums.

Ranfurly Art Deco Gallery Participatory Design Method

The method used was modelled on the Swedish Museum of Science and Technology Participatory Design and the Vasa Museum Participatory Design Methods. Original plans were to have three workshops, each one hour; however, due to participants volunteering their time, this was reduced to one workshop of one hour. The aim of this method was to gain an understanding of the users and to develop scenarios that fulfil stakeholders needs.

On the 28 November 2012, a Participatory Design workshop was held to discuss the Ranfurly Art Deco Gallery. Ethical Approval Category B was approved by the University of Otago and participants for this Participatory Design workshop (shown in Appendix A). Nine participants (seven females and
Figure 3.4 Ranfurly Art Deco Gallery Participatory Design Workshop, 28 November 2012. Task Two being carried out.
two males) were involved in the workshop and were broken into two groups of five and four around a table. Each group additionally included a designer who guided participants through each of the four tasks. These tasks were designed to be very broad initially and then focus on the gallery. Each task had a corresponding conversation card to reinforce and remind participants of the question asked by the designer; shown in figures 3.4, 3.5 and 3.6.

**Workshop Part 1: Discovery Process**

In the first task participants were asked to consider their personal thoughts on the positive and negative aspects of museum and art gallery exhibitions in general, rather than specifically the Ranfurly Art Deco Gallery. Negative aspects were written on red Post-it notes and positive on green Post-its. All participants were asked to write three to four positive and negative aspects each and place these on a large piece of paper.

The second task built upon the first and participants were asked to consider the positive and negative aspects of the Ranfurly Art Deco Gallery exhibition through a SWOT analysis. This involved asking participants their own personal thoughts on the Strengths, Weaknesses, Opportunities and Threats of the gallery. Participants were each asked to write two or more aspects on each of these. These were then placed on the card. Each group was then asked to explain one or two of these Post-it notes to the everyone, to prompt discussion.
Workshop Part 2: Prototyping and Evaluation

In task three participants were asked what they personally believe Ranfurly Art Deco is and what the gallery communicates as Art Deco. Participants placed these ideas on the card. Each participant was asked to write personal thoughts on the meaning of Ranfurly Art Deco to understand stakeholder interpretations. In the fourth task participants were each given a A3 piece of paper. Participants were asked to communicate an aspect of Ranfurly Art Deco in the form of storyboarding. Groups then reported their ideas to the whole workshop and discussed the positive and negative aspects.

Ranfurly Art Deco Gallery Participatory Design Workshop Findings

Consultation with Ranfurly Art Deco Gallery stakeholders was facilitated through a Participatory Design workshop. A brief was generated through this process, providing a basis for the redesign of future design scenarios. As participants were not designers, they did not limit their contributions to their exhibition design experiences at museums and galleries but instead provided more general ideas. Although this was not the intended objective, this can be seen to be an advantage in the Participatory Design method with a variety of information contributed by both the designer and non-designers.

Participatory Design Workshop Task One

Participants were first asked to identify positive and negative aspects of museums
and art galleries in general. Participants were asked to identify both museum and art gallery aspects so they did not distinguish between the two institutions. Although asked to discuss museums in general, participants focussed on elements specific to the Ranfurly Art Deco Gallery. This may be due to the participants’ interest in the Gallery, its vicinity, their everyday involvement or personal knowledge of the subject of the workshop beforehand. Positive aspects of museums and art galleries that participants discussed usually contradicted with the negative aspects recorded. More negative aspects were recorded than positive aspects of museums, providing a good basis for a brief.

**Negatives:**

**Rules:**

When asked to define the negative aspects of museum and gallery exhibitions, both centred around the rules of the preconceived and ‘unconscious’ rules of visiting these institutions. These centred around the belief of their right to be in the gallery, as many feel out of place and unwelcome. Participants described these institutions as intimidating, threatening and unwelcoming. The security of the objects in a collection was seen by participants as a negative aspect of museums as visitors could not touch or take photos.

**Collection vs Interpretive narrative:**

Participants found the amount of information exhibitions provided was
overwhelming and, as the amount of information was too much it, couldn’t all be taken in. Participants also found the need for a balance between their own personal interpretation and the interpretive text provided. Participants felt a small amount of interpretive text was required to understand an exhibition’s content but too much had negative connotations and was seen as boring. Participants felt objects that did not provide an interpretive narrative were hard to interpret themselves. It was also suggested that museums were repositories of objects when they were no longer wanted by their owner but felt they had significance. Museums were seen to be sterile and lacking in an engaging experience.

**Community:**
Participants viewed a community’s lack of involvement and lack of interest in a museum as a negative aspect of the museum. Without this support, the museum does not reflect its own community. Participants recognised that a heavy reliance on volunteers affected a museum negatively. However, although museum volunteers were seen as a negative, volunteers were also seen by participants to be a positive aspect of a museum as they brought their community into the museum.

**Audience:**
Participants suggested museums did not appeal to a large range of demographics
and only catered for some interests. Participants suggested museums were not exciting, fun places for children in particular. A lack of appeal was attributed to the under promotion of museums and the static nature of museum development.

Money:
The cost of exhibition attendance was believed by some participants to be a negative aspect of visiting a museum. Participants also perceived a lack of museum finances to negatively impact the experience visitors had while visiting a museum.

Positives:

Audience:
Participants provided insights into the social aspect of visiting a museum as these social spaces enabled visitors to meet others and visit an exhibition together. Most exhibition design literature disregards interaction among people in museum exhibitions.

Community:
Participants understood museums contribute to the wider community. Volunteers provide valuable contributions to the community and derive enjoyment from this. Museums provide a community with a sense of pride as they retain a
community’s social history and bring a community together. Participants also feel museums bring outside visitors into their community, providing a greater understanding of the community.

Money:
Participants described museums as cost-effective institutions; however they previously also said that a museum with a lack of funding was a negative attribute.

Balancing object based collection and text heavy interpretation
Participants saw museums as nostalgic story-telling institutions. Participants may have been directing this statement towards the Ranfurly Art Deco Gallery. These stories and narratives were seen to be an educational process. Although participants discussed the positives of museum narratives and stories, the collection was seen as the focal point. The museum was also seen as a place to donate items no longer required by the donor. Museums were a place to see unique objects that were not able to be otherwise seen or experienced.

Participatory Design Workshop Task Two
Participants were asked in Task Two to provide insights on the strengths, weaknesses, opportunities and threats specifically of the Ranfurly Art Deco Gallery exhibitions. These insights were specific to the Ranfurly Art Deco Gallery
rather than museums and galleries in general, as asked in the previous question. Although participants did not recognise aspects of the current design of the Gallery (this was the intention of the question) many of these aspects provide insights to inform a brief which is able to be achieved through design. Both groups provided very similar insights, and although participants provided insights into both audience and content, they disregarded space.

**Strengths:**
Participants identified the strengths of the Ranfurly Art Deco Gallery as the quality of the artefacts and the scope of this collection. It was considered to be of great value due to its uniqueness and was identified as being one of a kind. The building itself was said to be one of the most important qualities of the Gallery due to both its style and location in the middle of the town. The community ownership was a strength to the Gallery as it provided an identity, community involvement and volunteers. As the Gallery is a community museum this is reflected in the design and warmth of the Gallery and, therefore, it does not “have a sterile feeling like contemporary museums” (Participant A, Participatory Design Workshop).

**Weaknesses:**
The weaknesses recognised by participants largely reflected the management of the Gallery, rather than the design and experience of exhibitions. These aspects
were directed at policies such as the collection policy, acquisition policy, cataloguing, conservation and other museological skills. Due to the Gallery’s reliance on volunteers, the limited opening hours were discussed as a weakness. Although volunteers are members of the community, there is a distinct disinterest and lack of awareness in the wider community.

Threats:
A very significant strength of the collection is the associations items have with families in the community. A large number of items at the Gallery are loaned by members of the community and currently are a core function of the Gallery design. It is, therefore, essential that the Gallery communicates Art Deco in other ways, or with other objects in the event these objects were asked to be returned. Due to underfunding there is a lack of security at the Gallery, which threatens the community’s significant items. Both volunteers and lack of community support are a threat to the Gallery as stated in the weaknesses of the Gallery.

Opportunities:
Participants provided initial opportunities for the gallery and continued with this discussion in the fourth task. Retail was see by participants as an essential aspect of any new scenarios of the future Gallery. Food and other refreshments were seen as a way of creating this retail environment. Participants understood
publicity would increase the number of visitors to the Gallery. Participants felt creating relationships with other museums and galleries in Otago would provide future opportunities (although they did not discuss what these opportunities could be). Participants felt there was a need for new museology policies and the development of themed rotating exhibitions.

Participatory Design Workshop Task Three

Participants in Task Three were asked to communicate their own definition of Art Deco in Ranfurly. With participants providing their own interpretations of Ranfurly Art Deco, they did not focus on the style of Art Deco but the positives the Art Deco style had brought to Ranfurly. The rural aspect of Art Deco in Ranfurly was not mentioned or the distinction between Ranfurly and Napier Art Deco. Participants defined the Art Deco style in Ranfurly as colourful and bold. They specifically defined Ranfurly Art Deco by the town’s buildings. Ranfurly Art Deco was theirs and, therefore, their own history from the 1920s to the 1950s. As participants saw Art Deco as ‘our story’ they hinted towards a personal ownership of Art Deco in Ranfurly. Participants all described the period of Art Deco as an era of optimism, forward thinking and the removal of Victorian restraints which provided prosperity and growth. Participants claimed it gave positive focus for the community, to look towards when they needed it. Participants discussed Ranfurly’s need for Art Deco and the community’s acceptance of the style. Participants hinted at this optimism by describing
Ranfurly as a destination due to its Art Deco point of difference and its potential for further development.

**Participatory Design Workshop Task Four**

In Task Four participants were asked to think about this personal understanding of Art Deco in Ranfurly and individually draw how this could be conveyed and communicated to visitors at the gallery. Participants were each provided with a blank A3 piece of paper. Participants struggled with this task as it was nearing the end of the workshop timeframe and participants were ready for lunch. Although a blank page was intended to help with design ideas, participants required more constraints. When initially designing each of the workshop tasks to be completed by participants, participants were to be given a floor plan and low tech materials to complete a design. In hindsight this would have achieved greater number of participants’ design iterations. Only some participants completed this last task, however; many wrote concepts on the paper instead of drawing.

Participants discussed the need for change and future opportunities by describing the current Ranfurly Art Deco Gallery as “a repository at the moment, [it] need[s] to expand on exhibition[s] and interpretation” (Participant A. Participatory Design Workshop).

Participants stated that “for the future of the Gallery we need to own
it” (Participatory Design Workshop, 28 Nov 2012). The community, therefore, needs to be an essential aspect of the proposed design brief with participants also discussing the need for a “core presentation of ‘our’ history.” Participants discussed ideas involving the stories behind the objects donated by community members. This enables members of the community to tell stories to visitors. Encouraging locals to visit the Gallery is essential as locals are the ‘hosts’ to visitors in Ranfurly. Participants understood they have the artefacts at the Gallery but the story is not communicated. Participants felt an accompanying book would acknowledge this. Community members could also be encouraged to visit through rotating exhibitions.

Retail is a big consideration as the Gallery requires a source of funding. Currently the only funding is donations to the Gallery. Participants discussed a retail aspect providing another dimension to the Gallery that would provide this funding while allowing visitors to take a piece of their Ranfurly Art Deco experience with them.

Participants wanted more interpretation and descriptive panels. Interactive exhibitions were also important as participants described as ‘working exhibits’, “cooking demonstrations” and more technology-based interaction. Participants understood the need for technology applications such as screens with video, smart phone applications, audio interpretation, barcode scanning applications, and
interpretations in different languages.

Ranfurly Art Deco Gallery Visitor Survey

Between 23 December 2012 and 22 February 2013, 59 visitor surveys were completed at the Ranfurly Art Deco Gallery. The surveys were completed during the Gallery’s busiest Christmas season. Ethical Approval Category B was approved by the University of Otago (Appendix B). Surveys were undertaken to provide insights that were not able to be provided through the Participatory Design workshop alone due to the participants ability to participate. Participants to the Participatory Design workshop were associated with the Ranfurly Art Deco Gallery and, therefore, were from the local area, whereas surveys provided a sample visitor study of tourists to Ranfurly who were not represented in the workshop. Survey participants were asked by Gallery volunteers to complete a two page visitor survey consisting of 17 questions upon leaving the Gallery (see Appendix C for survey).

To create this survey, consultation with a museum visitor consultant with over 25 years experience with visitor surveys in major American cultural institutions, was undertaken, Questions were also adapted from the visitor survey provided by the National Services at the Museum of New Zealand Te Papa Tongarewa.

As New Zealand's national museum, Te Papa is responsible for assisting other museums and galleries in New Zealand by offering practical advice and resources (“How We Help Museums and Galleries”).
(“Introduction to Visitor Surveys”) and recommendations in Lord and Lord’s *Manual of Museum Exhibitions* (58). The survey asked questions that aimed to provide insights based on visitor profiles, the response to the Gallery’s exhibits, return visitation and referral and visitor demographics. The aim of this survey was to gain a further understanding of the visitor to complement the findings of the Participatory Design workshop.

**Limitations of the Visitor Survey**

Gallery volunteers were responsible for the implementation of the surveys. Results were limited to visitors who were asked and then completed surveys. As volunteers facilitated the implementation of the surveys, volunteers did not always reinforce to visitors the need to complete both sides of the survey. Surveys were completed between a limited timeframe of two months and, therefore, insights are not representative of the whole season the Gallery is open each year. Visitor numbers during the survey period were requested to discover the percentage of surveys completed in relation to the number of visitors through the door; however, this information was not available. The surveys provide restricted insights and, therefore, is only a sample visitor study.

**Survey Findings**

This sample shows the average visitor to the Gallery is female, between the ages of 51–60 and identifies as being European in ethnicity. Three prototypical user
groups have been identified to provide insights; Eagle eyes, Road trippers and Cyclists.

**Eagle Eyes - Visitors who saw the Gallery from the road**

Survey results show that 50% of all visitors heard about the Gallery by seeing it from the road. This indicates that a large number of visitors only discovered the Gallery shortly before entering. As there is no Gallery signage on the exterior and only a flag and sandwich board displayed when the Gallery is open, a large proportion of potential visitors are not catered for. Travelling to the Gallery by car was the most popular method of transport with visitors who had seen the Gallery from the road (figure 3.7).

73.3% of those who heard about the Gallery from seeing it from the road were female, whereas, 26.7% were male (figure 3.8). 72% of these visitors were over the age of 40 (figure 3.9) and were all European. A high proportion of visitors were from Otago and the rest of the South Island (figure 3.10), although only 1 visitor was from Ranfurly. It is unusual that the largest group of visitors to the Gallery, who first heard of the Gallery from the road, were from Otago and had no knowledge of the Gallery prior to seeing the exterior of the building.

50% of those who heard about the Gallery by seeing it from the road would definitely or probably be returning to the Gallery in the next 12 months (figure 3.11). This is very encouraging as these visitors had only heard about the Gallery
a few minutes before entering. All visitors including those who saw the Gallery from the road said they would recommend the Gallery to others. Those who saw the Gallery from the road, recommend the Gallery to an older audience, those interested in Art Deco and both local and cultural history. This age group is similar to the existing visitor demographic.

Those who first saw the Gallery from the road described local attractions such as the Art Deco buildings, the vet clinic and the local area as aspects they planned to see rather than the aspects of the Gallery itself.

Road Trippers - Those who travelled to the Gallery by car
61% of all visitors to the Gallery travel by car, rather than other forms of transport such as bike (on the Rail Trail), on foot, tour bus or camper van. This shows a large number of visitors arrived in Ranfurly by road. Drivers do not have to stop in Ranfurly as they are able to take the bypass road. These drivers specifically stop in Ranfurly. The majority, 56.4% of those who travelled by car heard about the Gallery by seeing it from the road (figure 3.12). After those who had seen it by the road there were 17.9% who specifically visited the Gallery due to the recommendation of family and friends.

Like the previous category the majority of those who travel by car are female (figure 3.13), are over the age of 40 (figure 3.14) and are of European Ethnicity.
The majority of those who travel by car, 41%, are from Otago (figure 3.16). A large proportion of international visitors travel by car, as 70% of all international travellers are car travellers.

Like the previous category, half those who traveled by car said they would definitely or probably re-visit the Gallery in the next 12 months and the other half would either probably not or definitely not be visiting the Gallery again in the next 12 months (figure 3.17).

**Cyclers - those who travelled on the Rail Trail**

27.1% of visitors to the Gallery arrived by bike, from the Rail Trail that runs behind the Gallery. 84.6% of those who travel by bike are female, higher than other forms of transport such as cars with 67.6% (figure 3.13). The majority, 72.7%, of visitors are over the age of 40 (figure 3.9). Those who travelled by bike were the most diverse in ethnicity as 75% were European, 8.3% identified as New Zealanders, 8.3% Asian and 8.3% as both European and Māori (figure 3.15).

Unlike those who travelled by car; those who travelled on bikes were not referred to the Gallery by family or friends. Those who travelled to the Gallery by bike had heard of the Gallery by tourist literature and brochures or both tourist literature and information at the i-Site information centres (figure 3.12).
Unlike other forms of transport the majority of those on bikes were not from
Otago or the rest of the South Island but from the North Island (figure 3.16). 6.3% of Otago residence visited the Gallery by bike, 18.8% were from the rest of
the South Island, 56.3% were from the North Island and 18.8% were
international tourists.

**Interviews**
Two interviews were conducted on 28 November 2012 with stakeholders of the
Ranfurly Art Deco Gallery. Ethical Approval Category A was approved by the
University of Otago and is displayed in Appendix D. Māori consultation was also
conducted with the The Ngāi Tahu Research Consultation Committee and is
displayed in Appendix E. The first interview was undertaken with the former
Ranfurly Art Deco Gallery volunteer co-ordinator, who is now a Gallery
volunteer. The second interview was with three members of the Art Deco
Gallery Committee, which oversees the Gallery operation. These interviewees
were with the current Gallery volunteer co-ordinator, Art Deco Committee
Chairperson and the Art Deco Committee Vice-Chairperson, who also overseas
Project Maniototo. Three interviewees identified themselves as European New
Zealanders and one Māori from Te Āti Awa - Taranaki iwi. Interviews were
recorded with an Olympus WS-110 audio recorder. The aim of these interviews
with key stakeholders was to understand the motivations for establishing the
Ranfurly Art Deco Gallery, its current operation, collection and display as well as
Participants were interviewed using an open-ended interview technique to provide information about the origin, development and operation of the Ranfurly Art Deco Gallery. Participants were asked about their role at the Ranfurly Art Deco Gallery and when they were involved; their knowledge on the origins of the Gallery how the Art Deco Gallery concept originated and how Gallery design was developed; the current Gallery management and operation of the Gallery; the current gallery design, identifying strengths or weaknesses and current opening hours and visitors experience of the Gallery (see Appendix F and Appendix G for the interview transcripts).

**Interview One Findings**

It was established that the Ranfurly Art Deco Gallery is run by the committee that is an incorporated society and run by volunteers day to day. The Art Deco Gallery Co-ordinator from the committee is involved in managing the volunteers and investigating how the Gallery can generate alternative revenue streams to donations.

Committee members felt visitors to the Gallery were mainly tourists rather than locals however felt more locals needed to bring friends to the Gallery. The committee felt the i-Site was the main referrer of visitors to the Gallery.

<table>
<thead>
<tr>
<th>Method of Travel</th>
<th>Car</th>
<th>Bike</th>
</tr>
</thead>
<tbody>
<tr>
<td>Definitely visiting in next 12 months</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>Probably visiting in next 12 months</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>Probably not visiting in next 12 months</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td>Definitely not visiting in next 12 months</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>38</td>
<td>19</td>
</tr>
</tbody>
</table>

*Figure 3.17 Cross-tabulation showing the method of travel to the Gallery with the visitors referral to the Gallery.*
It was felt visitors enjoyed reminiscing and enjoy being able to speak to the volunteers who listen to their stories. Committee members like the current room displays and thought this was a strength as it was a living exhibition with cupboards that could be opened and displayed as people would have lived. Although the rooms are well liked they also claimed they were very dull and they were only working as they were saturated by a number of objects. This traditional display was well liked, as there were few cases and it was not sterile.

When asked how they would like Art Deco portrayed, it was discussed that Art Deco is part of the local identity and needs to be “our own Art Deco”. They would like Art Deco in Ranfurly to be portrayed as trendy, fun, positive, colourful and have a personality. This was in contrast to being a desert, downbeat, desolate, ghastly rural town and not associated with Napier. It was reiterated that Art Deco was something positive and had brought positivity to Ranfurly. Rather than the style committee members understood Ranfurly Art Deco was a snapshot of time from the 1930s to the 1960s rather than a style.

The committee members interviewed felt a retail area was essential in the redesign of the Gallery. It was discussed that they had thought of a retail shop and display in the space. This was felt to help support the Gallery financially and also be beneficial to a local community without much retail. It was felt the redesign had to link the community to the gallery with the Gallery becoming
more of an Art Deco base. More interpretation was said to be required and links to other aspects of Art Deco not only in the Gallery, such as local architecture. As the majority of items have been donated by members of the local community it was discussed the stories of these objects need to be communicated to visitors and a short story should be placed with most objects. When asked about past Gallery layout and design it was established the Gallery had remained essentially unchanged with only the rooms rearranged in a different order. Interviewees were unsure of the past arrangement of rooms but thought the order of the bedroom, living room and dinning room was previously in a different order.

**Interview Two Findings**

The second interview provided valuable insights on the visitors from a former volunteer co-ordinator at the Gallery. This role is now held by a committee member. The former volunteer co-ordinator was not a member of the committee but volunteered for 7 to 8 years. The interviewee currently still volunteers at the Gallery welcoming visitors and answering their questions. When asked what questions visitors asked it became apparent that questions were normally about the local area rather than Art Deco specifically.

The volunteer co-ordinator discussed that visitors were normally tourists rather than locals and in their forties and fifties. Visitors were very interested in the
kitchen area and children or teenagers enjoyed the gramophone, which was played for them. Visitors enjoyed reminiscing and talking about objects which they remembered in their grandmother’s house. The volunteer co-ordinator interviewed, provided similar thoughts on the room layout as the previous interview, stating the room layout was a strength that should be retained in the future of the Gallery. The volunteer co-ordinator also described how some visitors expected a refreshment.

The Gallery has occasionally changed what is on display in the past through the cabinets. At present Royal Albert teapots are on display. The volunteer feels Art Deco “… has added an extra dimension to the town itself” (Participant A. Personal interview).

**Brief**

These findings from the Participatory Design workshop, interviews and surveys provide insights that can be translated into a brief for the Ranfurly Art Deco Gallery redesign.

The aim of this project is to design scenarios that could enhance visitor experiences at the Ranfurly Art Deco Gallery. The Gallery needs to be warm and welcoming to visitors of a wide range of demographics. The Gallery needs to appeal to both tourists and locals, while also communicating to children. This will
be achieved through the following objectives:

• **Community:**
  The Gallery needs to engage and contribute to the community, reflecting its community ownership. A link should be established between the community and the town, showing aspects of Art Deco not only in the town. Art Deco is to be portrayed as a positive for the community.

• **Narrative:**
  The Gallery needs to be a nostalgic, educational storytelling institution with temporary exhibitions. This ‘story’ needs to be communicated through both objects and summarised interpretation that visitors would otherwise not know. The ‘living museum’ narrative that is currently communicated through household rooms needs to be retained.

• **Communicating Art Deco and the community:**
  The Gallery needs to become the town’s Art Deco base by communicating a local history and identity, installing a sense of pride. An understanding of this local community needs to be communicated to Gallery visitors who are tourists to the area. This needs to be achieved by ensuring Ranfurly’s point of difference is communicated as bright, bold, colourful, trendy, positive and reflective of the Art Deco era of optimism and forward thinking.
• **Social space**
  The Gallery needs to be a social space that visitors can meet friends and visit the Gallery together.

• **Finance**
  The Gallery needs to be financially sustainable.

• **Outreach**
  The Gallery needs to communicate to those outside the Gallery by communicating the buildings function from the street and linking with contemporary media such as radio, television, newspaper and internet.
Chapter Four

Design Scenarios | A Participatory Museum

Cover image of Ranfurly Art Deco Gallery model. Author's image.
What is a Scenario?

This chapter provides scenarios that offer different viewpoints and ways of seeing by asking the question “what if?”. Scenarios are "attempts to capture the richness and range of possibilities, stimulating decision makers to consider changes they would otherwise ignore. At the same time, it organises these possibilities into narratives that are easier to grasp than great volumes of data. Above all, however, scenarios are aimed at challenging the prevailing mindset" (Schoemaker 27). This chapter provides five design scenarios informed by the results of the Participatory Design process. Three of these scenarios argue for a participatory museum resulting in the exhibition ‘Our Stories’. Two of these scenarios are design led, supporting spatial scenarios and a refreshed identity.

From a Traditional Museum to a Participatory Museum

Figure 4.1 shows the difference between a traditional museum, the model currently used at The Ranfurly Art Deco Gallery, and a participatory museum. A participatory model reflects, and has the potential to expand the Gallery’s community ownership, and will ultimately provide enhanced visitor experiences. Simon, in The Participatory Museum, states that a participatory institution “rather than delivering the same content to everyone ... collects and shares diverse, personalised, and changing content co-produced with visitors. It invites visitors to respond and add to cultural artefacts, scientific evidence, and historical records on display. It showcases the
diverse creations and opinions of non-experts. People use the institution as meeting grounds for dialogue around the content presented. Instead of being “about” something or “for” someone, participatory institutions are created and managed “with” visitors” (iii).

What if the Ranfurly Art Deco Gallery became a participatory museum? This proposed scenario would mean the Gallery would not only develop concepts by gaining insights from users (as demonstrated in the Participatory Design workshop in the previous chapter) but continue this participation through to the curatorial stage. Participation needs to continue after the creation and implementation of the exhibition design and after the designer leaves, ensuring the visitor engages and participates with Gallery stakeholders. The visitor will not only participate while at the Gallery but this participation will be communicated to visitors.

Themes have been identified through research into the context of the museum (Chapter Two) and findings derived from Participatory Design workshops, interviews and surveys (Chapter Three). These themes have been identified to provide opportunities for two-way communication between visitors and the museum stakeholders. In this way the visitor has the opportunity to become an active participant rather than a passive visitor, extending visitor engagement. This acknowledges the visitor’s point of view is important and provides a platform for
visitors to communicate with both one another, and support and inform development of Gallery interpretation.

**Interpretive Themes**

The Ranfurly Art Deco Gallery currently houses an object-based collection that has little interpretation. David Dean defines interpretation as “the act or process of explaining or clarifying, translating, or presenting a personal understanding of the subject or object” (6). Through Participatory Design it was established that visitors required a balance between object and interpretation, as without interpretation visitors do not gain any knowledge of an object other than their own. Museums are places to encounter objects that visitors normally wouldn’t have access to, but interpretation is still required. Eight themes have been identified to communicate to both tourists and the local Maniototo community varying degrees of both the social and art history of Ranfurly Art Deco (shown in figure 4.2). In line with the participatory museum, these themes have been created to be developed through the idea of crowd sourcing.

- **Art Deco Ceramics:** Ceramics are everyday items used in the household and therefore are a part of the material culture of Art Deco that is widely known and experienced by a number of people.

- **Art Deco Architecture:** Art Deco architecture is an important theme to
communicate as the building that houses the Gallery is in the Art Deco style, as were a number of buildings in the town.

• International Art Deco: This theme communicates the wider international style of Art Deco and its origins in the Paris 1925 Exposition.

• New Zealand Art Deco: This theme identifies Art Deco as a style with a specific New Zealand identity and links to Napier.

• Ranfurly present and future Regeneration: This theme looks at the initial idea of branding Ranfurly as Art Deco and its implementation from 2000 to the present.

• Milk Bars in New Zealand: Twentieth Century cultural and social history is essential in communicating the background social history during which the style was prevalent. Milk bars were a large part of New Zealand culture in the 1940s and 1950s. The Gallery building originally functioned as a Milk Bar.

• Railway Refreshment Rooms in New Zealand: The railway was reflective of Art Deco imagery, as progressive modern transport. Like the theme milk bars in New Zealand, Railway refreshment rooms communicate the social history of the time period.

• Ranfurly Town History. Ranfurly Art Deco is distinctive from the international
style and therefore it is essential to communicate Ranfurly’s social history, from its development from a rail head to a service centre for the Maniototo.

Crowd Sourcing

Findings from the Participatory Design workshop suggest that the most important aspect of the Gallery is the Ranfurly community. Therefore, it is essential that more community stories and opinions are heard. Lack of interpretation was identified as a major weakness, as the current design is similar to a 17th century cabinet of curiosity (otherwise known as Wunderkammer), with a large collection of objects on display without any interpretation (Lorenc, Skolnick and Berger 12). Figure 2 groups the narratives identified in the workshop. There is a clear need to link the art (aesthetic style, material culture, designer) and wider social history of the 20th century in relation to Ranfurly and connect it to the more recent history of the Ranfurly Art Deco regeneration centred on the Gallery in the past decade. Some of this information could be obtained through the technique of crowd-sourcing. Crowd sourcing in cultural heritage institutions is defined as inviting “the participation of amateurs… in the creation, development, and further refinement of public good” (Owens 123). Examples of crowd sourcing can be seen at the New York Public Library where members of the public are invited to participate in their New York restaurant menu transcription project. Participants are asked to transcribe menus from the library’s collection on their website (Owens 121). Google images also used the
The Google Image Labeler game distinguished content by inviting the participants to classify images with tags. Each tag that matched another participant’s tag gained the participant points (Owens 123).

Designing a Participatory Design Workshop
The initial Participatory Design workshop on 28 November 2012 provided valuable insights for future design scenarios. These insights mainly centred around interpretive themes, rather than the space. Participants found Task Four (asking how they would communicate stories to visitors in the space) difficult to complete, which resulted in few spatial insights. Participatory Design acknowledges the differences in users’ and designers’ knowledge. A second workshop has been designed to bridge this divide and provide both thematic and spatial prompts to facilitate a more focused Participatory Design process. Only the first stage of the Participatory Design model was accomplished at the 28 November 2012 workshop due to time constraints; therefore a future workshop has been designed to address the prototyping stage and evaluation, typical of Participatory Design. Both this workshop and the proposed exhibition design scenarios are provided as a platform for the local community in Ranfurly to inform and develop the exhibition space.

The previous workshop gained insights from stakeholders and those with a
relationship to the Gallery and, therefore, at a subsequent workshop, different participants will contribute different insights. This workshop aims to communicate with a wider range of the Ranfurly community rather than those with close associations with the Gallery. This proposed Participatory Design workshop is designed to be held with approximately 10 to 15 participants, the same number as the previous workshop. The workshop is designed to run for one hour, with each task taking 15 minutes.

A series of cards and two models of the Gallery space were created to develop and refine possible themes at the Gallery and create a relational understanding of the space. Two models were created of the Centennial Milk Bar building. To create these models measurements were taken and checked against the original architectural plans. These measurements were then used to create drawings of each facade in Adobe Illustrator, at a scale of 1:50. A computerised laser cutter was then used to cut each facade out of 2mm cardboard and the base out of Medium-Density Fibreboard (MDF). These were then glued together with PVA to provide a three-dimensional representation of the space.

**Proposed Participatory Design Workshop**

**Task One**

Participants would be provided with a deck of 12 cards (shown in figure 4.3 and Appendix H) representative of possible interpretive panels. These cards
represent the eight identified interpretive themes and an additional four are blank. These themes have been derived from a synthesis of the first Participatory Design workshop (Chapter Three) and from research into the context (Chapter Two) of this project, as discussed earlier in this chapter.

Individual participants would then be asked to provide their own additional themes, with examples, that could be communicated at the Gallery on two of these four blank cards, representative of panels. Participants are then each asked to report back to all workshop participants their additional responses, creating discussion among participants. On the two remaining blank cards, each participant would be asked to select two further themes which they think are relevant from the discussion. With 12 cards and themes participants are then asked to rank these cards in importance by placing cards in a line from least important to most important.

Task Two

In the second task participants would be shown two scale models. The first architectural model, (shown in figures 4.4 and 4.5) is representative of both the ground floor interior space of the Gallery and the exterior of the Gallery to provide context. The second cutaway model, shown in figures 4.6 and 4.7, contains only the front facade and floor which will be used as a platform for scenario mapping in this workshop. By providing a model, participants can
Figure 4.4 Model One. Ranfurly Art Deco Gallery complete model. View of interior.
Figure 4.5 Model One. Ranfurly Art Deco Gallery complete model. Charlemont Street East facade.
Figure 4.6 Model Two. Ranfurly Art Deco Gallery facade model. Charlemont Street East facade.
Figure 4.7 Model Two. Ranfurly Art Deco Gallery facade model. View of interior.
visualise the space and navigate it by drawing on a floor plan. Participants will be provided with a floor plan depicting the main objects currently at the Gallery. Participants are first asked to navigate the space, in groups of 4 to 5, as a first time visitor as suggested by the Try - Role Playing IDEO card (IDEO). Floor plans (shown in figure 4.8 and Appendix I) are the same scale as the model of the Gallery and can be placed in the model, allowing participants to discuss as a group the navigation of the current Ranfurly Art Deco Gallery.

In the second stage of this task each participant would be given a further three floor plans and would be asked to individually provide three alternative layouts. Participants are asked to draw, and only briefly annotate on these, to describe how they would like Art Deco to be communicated to visitors.

Task Three
Participants would then be asked to discuss their 12 cards from the first task in relation to the space in the same groups of 4 to 5 as the previous task. Each group uses a floor plan and model to communicate how they would like visitors to interact with a space. This is achieved by drawing on a floor plan in the model and placing the cards with adhesive on walls or other areas in the space. This task aims to identify narratives and links between themes by understanding which themes should be communicated in which areas of the space. This task will build on the first task by identifying a hierarchy in the communication of themes such
as the themes visitors are shown first as they enter. This task develops design prototypes which address the prototyping stage of Participatory Design that was not achieved in the Participatory Design workshop, on 28 November 2012.

Task Four

Each group are to discuss their own groups and the other groups work from the previous task and will be asked to evaluate it, by placing Post-it notes on a piece of card in the form of a SWOT analysis (figure 4.9). This technique will assess the strengths, weaknesses, opportunities and threats of the design as perceived by the participants. This task is similar to task two in the previous Participatory Design workshop. Unlike the previous workshop, this task addresses the requirement to evaluate the proposed concepts.

Findings from this Participatory Design workshop will help provide an understanding of both the space and develop and refine thematic themes in relation to this space. The purpose of this workshop is to address these aspects that were not achieved in the first workshop. As Taxen demonstrates Participatory Design is a relevant methodology for the evaluation of exhibitions, at the Vasa museum (Taxen 207-208). However, with regards to the Ranfurly Art Deco Gallery this research has identified the need to break the concept development stage into two further distinct stages: content development and exhibition design (figure 4.10). In the Ranfurly Art Deco Gallery there is no

Figure 4.9 SWOT analysis used to analyse the strengths, weaknesses, opportunities and threats of the Ranfurly Art Deco Gallery
Figure 4.10 This research has identified Taxen’s exhibition concept stage can be broken into content development and exhibition design.
curator and, therefore, there is no generator of interpretive content. By separating content from spatial design participants are able to have a greater understanding of the space. Content generation acts as a platform for the spatial element of exhibition design. Prototyping is a stage in the design process which requires an in-depth knowledge and understanding of the space. Floorplans and models are valuable tools, which provide a understanding of physical three dimensional space and enable concepts to be generated and communicated within the existing Gallery space. Participants become used to the process of Participatory Design through multiple workshops and are able to engage with content development and exhibition design separately and successfully in order to provide more valuable insights. It is, therefore, recommended that ongoing workshops are facilitated at the Ranfurly Art Deco Gallery. Community museums have an existing network of volunteers willing to contribute their time and therefore Participatory Design could be achievable in small community museums, as well as larger more well-resourced museums like the Vasa.

‘Our’ Stories Exhibition

As a community museum, it is essential that any redesign of the Gallery is inclusive of both its specific geographical community and wider Art Deco subject. The decision to use the Participatory Design methodology is relevant in the design of the exhibition ‘Our Stories’ as the community creates content to be displayed themselves with the assistance of the designer; rather than the
traditional curatorial decision. Due to the size of Ranfurly, it is possible to convey not only this community’s history to outside visitors as a whole but as individual personal stories such as stories like Ray Hunter who had the first milkshake (Todd 34), or the Lonie family who opened the milk bar (Dougherty 26) and the Weir sisters who took over the milk bar (Todd 39). ‘Our stories’ would invite community members to provide their own ideas on the meaning of Art Deco in Ranfurly. With the current focus on the object based collection, narrative and interpretation is required. A dedicated space is proposed that would communicate local stories that are connected to Art Deco artefacts in the collection or stories that stand alone from objects. Insights from Participatory Design workshops were used to provide a name for this exhibition. As participants stated they wanted the Gallery to reflect ‘Our Stories’, these words have been used to provide a name for the exhibition. As exhibition narratives and objects are provided by locals, the exhibition has also been named after insights from interviews and workshop participants who were community members.

**Our Stories: How would this work?**

At regular intervals, depending on the Gallery’s resources, the Gallery would display panels with pull quotes from a story that had been provided by a community member. A sample panel (shown in figure 4.11) could be mounted in conjunction with the story being played on the existing local Ranfurly radio
station, Burn Radio. These stories could describe experiences and memories of places with local buildings, or be triggered by artefacts at the Gallery. Artefact related stories could be displayed next to the panels in a perspex cabinet (which has been recessed into the wall). Gallery narratives do not need to be object based and a photographic panel (featuring the narrator or historic photo) could be placed over the cabinet when necessary. If visitors wanted more information the full story that was played on the radio would be downloadable as a podcast from smart phones. This would provide visitors with the ability to listen to the podcast while at the Gallery or at another time.

Changing exhibitions gain sustainable local audiences by repeat visitation. This display would also create new temporary exhibitions that changed regularly at the Gallery. The town currently has a variety of media in which they communicate, including the local radio station Burn Radio, Positively Maniototo community paper, Project Maniototo and Ranfurly Art Deco Facebook page and website. As well as collaborating with local radio (like the BBC and British Museum 100 Objects exhibition discussed in Chapter Two), this project could run in parallel with an Instagram photo relevant to the story. This can easily be set up to provide automatic update links on a Tumblr blog, generating links on Facebook, Twitter, Flickr and allow subscriptions through email. This would also advertise Ranfurly and the Gallery, and communicate to potential tourists. This is an easy and cost-effective method of communicating to locals about the Gallery
through traditional and new social media.

Our Stories: Benefits and opportunities

This exhibition would be cost effective and relatively simple to organise and would only take up a small section of the Gallery. The majority of artefacts at the museum have been acquired through donations or have been lent by members of the local community. As these artefacts belonged to community members and were a part of their everyday lives these artefacts contain more interesting and diverse provenance otherwise unknown to visitors.

Although this concept appears to consist of many technological aspects, this is a tangible outcome that would be beneficial to both Ranfurly and the Gallery. Funds could be obtained through a New Zealand Oral History Funding Grant. These grants are provided for community projects which provide value to their community and record local history. The Ministry for Cultural Heritage provide New Zealand Oral History Awards yearly to provide funding for projects that record the stories of local New Zealand people and their history ("New Zealand Oral History Awards"). This funding would provide the ability to buy the technology that would be required for recording these stories. Without this funding, stories could still be obtained through co-operation with the local radio station by sharing resources. A template created with word limits and style guide would enable a unified and quick solution for the preparation of panels. Both the
creation of the panels and the production of internet links could be created by contractors if audio was provided. The ongoing cost of this exhibition would be the creation of printed panels to be displayed at the Gallery. However, this cost could be offset by the intended revenue gained by the proposed retail space at the Gallery.

**Our Stories: Ownership and identity**

The exhibition logo for ‘Our’ Stories (figure 4.12) depicts these community voices and stories through the use of a speech bubble. The use of ‘our’ in the title of these stories creates both a sense of ownership by the Ranfurly community and a unique identity. The community have suggested that the Gallery design could be more representative of the community. This feeling of ownership can be easily achieved through design. The stories currently held by the members of the Ranfurly community have great relevance to Art Deco and the community, and are valuable to the Gallery as they form a narrative that could provide a larger audience. ‘Our’ stories would enable members of the local community to feel a part of the museum and have an interest in their own history and create a community identity that represents all.

**‘What is Ranfurly Art Deco?’ Exhibition**

‘What is Ranfurly Art Deco?’ is proposed as a permanent exhibition that will provide context for visitors by interpreting Ranfurly Art Deco (shown in figure
Figure 4.13 Our Stories exhibition, left. What is Ranfurly Art Deco? Exhibition, right.
Surveys revealed visitors did not understand why Ranfurly branded itself as Art Deco, as 26 out of 44 survey participants described Why Ranfurly is Art Deco as an appropriate theme the Gallery should communicate, whereas only 2 survey participants thought the Ranfurly fires were appropriate themes. Ranfurly is Art Deco due to the rebuilding of fire damaged buildings ("Napier the Art Deco City"; van Kempen "Art Deco Crowds Respond to Quake"; Dougherty 29; Wood 225). The exhibition will communicate to visitors through square modular panels. This exhibition will communicate information specific to Ranfurly and communicate to visitors who may question why Ranfurly, so far from 1925 Paris, is Art Deco? The design precedent at the Twentieth Century Gallery at Toitu Settlers museum (Chapter Two) has shown the effectiveness of modules. However, the purpose of these modules differs from Toitu, in that the proposed modules are integrated into a unified narrative rather than disaggregated. The square panels (shown in figure 4.13) will provide interpretive information on the themes identified previously in the original earlier proposed Participatory Design workshop.

Modular panels will be placed in a grid pattern, as this will allow the Gallery to gradually build a display while not appearing to lack information or have an empty space. These can be slowly added to and can have either yellow or blue placeholder panels or panels displaying the Gallery logo. Not all modules will be interpretive as blackboards or recessed perspex display cabinets will be
interspersed between panels. These display cabinets will be designed to highlight individual objects relating to the interpretive text, allow the collection to be rotated, and secure valuable items. The cabinets will be created to recess into the proposed collection storage area (shown in figure 4.14, discussed later in this chapter) and will be flush with the wall on display. If any of these display cabinets are not required a temporary panel can be slid in through the back to provide a panel space.

The brief outlined in Chapter Three identified opportunities for the museum to be more inclusive of children. It is recognised the Gallery needs to appeal to a broader demographic which can be achieved by placing modules lower to the ground that provide information aimed at children under 12, whereas panels higher will have information designed for adults. A blackboard asking ‘what is Ranfurly Art Deco?’ will be placed at the bottom of the display to provide an interactive element for younger visitors and social interaction between parents and children.

Supporting Spatial Scenarios
Storage and Rotation
Due to the large collection and no current collection storage area, it is proposed the second smaller space currently used to display kitchen and outdoor equipment be closed to the public and be used for collection storage, with
shelving and a staff work table to provide space for cataloging (figure 4.14). This will enable a more considered collection display and visitors will have greater interaction with specific objects than a general experience with more items. By providing storage the collection will be able to be rotated, giving visitors a reason to return. To create this storage area the current door-way in which visitors enter would need to be closed and filled in. The other door to this space behind the front desk, currently used only by staff, will be retained. This will resolve the current limitation of this space with the curtain used as a wall divide (figure 4.15). After filling in the back wall to remove the previous doorway and also removing the shelving and cabinets against the wall, the opportunity will be provided to place panels on display, creating space for ‘Our’ Stories and What is Ranfurly Art deco? exhibitions.

If it is decided that it is not viable to close off this back space, it is proposed a film or slideshow area would enable another sense other than sight, to engage visitors. By placing a screen in the space and chairs of the period and style, visitors can gain an understanding of Art Deco and Ranfurly in a relaxed environment. As it is in another room, sound will not distract visitors in the main room.

**Arrangement of Rooms**

These scenarios for the Ranfurly Art Deco Gallery are designed to enhance
visitor experience. It is proposed the first task at the Ranfurly Art Deco Gallery will be to paint the interior Gallery space white to provide a new starting point. It is proposed the room layout will be retained, to ensure the scenarios are achievable. Stakeholders provided positive feedback on the current room arrangement (Patterson, Diane, et al. Personal interview; Participant A. Personal interview). However, to direct flow and provide a better narrative, these ‘room’ spaces need to be more clearly delineated and provide further opportunities for interpretation of the collection. It is proposed that the room arrangement is reordered progressing from a public to private space. The proposed bedroom space, living room space and dining room spaces are shown in figure 4.16. A visitors’ book will be placed in the living room area, enabling visitors to sit in the area and write a comment.

Walls and Masking

When entering the Gallery visitors are currently able to see the majority of the Gallery from the doorway. To encourage a sense of discovery and exploration a wall will be placed on the left hand side when entering. This wall (shown in figure 4.17) will display the Gallery logo and a short paragraph welcoming and introducing visitors to the Gallery. Jim Traue defines exhibition spatial techniques through observations of both Italian shop window displays and museums in his article in Design Issues. He argues that these techniques guide the visitor through a space in exchange for a reward (Traue 67). The technique of masking provides

\[\text{Figure 4.16} \text{ Ranfurly Art Deco Gallery floor plan of rearranged ‘rooms’ and location of wall to the left of the entrance} \\
\text{Figure 4.17} \text{ Ranfurly Art Deco Gallery entrance wall with logo, 2 metres by 2.5 metres wide.}\]
anticipation by originally keeping an object out of sight of the viewer. A visitor can only gain the reward of seeing the objects by physically interacting with a space and its interpretation by walking. This is achieved by creating a barrier for the visitor's line of sight, encouraging the visitor to move through the space (Traue 66-67). By placing this wall to the left of the entrance obscuring visitors view of the entire collection, this masking technique has been used to allow the visitor to understand gradually and engage with the various narratives. This lends itself to the notion of what Traue calls a ‘minds-on’ experience, where visitors create patterns and meaning through connecting ideas and artefacts (Traue 63), thereby enhancing visitor experience.

Temporary wall dividers (shown in figure 4.18) have been designed to provide further opportunities for interpretation and better delineate Gallery spaces. These have been designed to reflect the geometric style of Art Deco. The walls can be easily moved, as they are light and can provide extra wall space for interpretive panels.

Windows are a large limitation as they limit wall space and produce light that presents conservation problems in a museum environment. Curtains will be placed at the windows facing Charlemont Street East, with an Art Deco design linked to the Gallery’s identity.
Revitalising Retail

The entrance to the Gallery is in the process of being developed into a retail space, to provide a sustaining income. This retail space will be differentiated from the Gallery collection through this initial wall. This space has been designed to reflect the building’s heritage and place visitors back to a time where Art Deco was popular in Ranfurly by recreating a milk bar area. The previous location of the bar is shown in figure 2.11, in Chapter Two. This will provide an opportunity to sell Central Otago fruit ice creams which can be eaten in the open space between the Ranfurly Art Deco Gallery and the i-Site (shown in figure 4.19) and behind the Gallery. Some visitors are unclear that the Centennial Milk Bar building houses the Gallery, therefore this provides a link to the original purpose of the building and makes the Milk Bar signage on the exterior relevant. It is proposed a long milk bar is created to serve purchased ice creams as well as display retail items. This space would house some of the previous items displayed in the back room, as this is now proposed for collection storage. A photo of an old milk bar scene is to be placed on the back wall and old food packages displayed in a perspex cabinet that forms the bar (figure 4.20). Kitchen items are to be displayed in the recreated milk bar including the oven. It is proposed picnic tables will be installed with umbrellas for those searching for shade in summer and will become a space for those who have purchased ice creams. This open space is also suitable to be used to screen both Art Deco and period films by projecting these onto a temporary screen. This would create community events.
Figure 4.21 Proposed Ranfurly Art Deco Gallery identity
which would provide a link between the Gallery and community for those who would not normally visit the Gallery. Lord and Lord refer to these techniques as outreach programs, where museums entice demographics who would not usually visit a museum, into the museum through events outside the walls of a traditional museum (315).

**Ranfurly Art Deco Gallery Identity**

An essential consideration when implementing the redesign of the Gallery is the creation of an identity for the Gallery. It is proposed that figure 4.21 will used as a new identity for the Gallery and will be the first image visitors are presented with when entering. Variations of this design are provided to show alternative concepts (figure 4.22 and 4.23). As the Gallery is redesigned, the space has the potential to be more of an Art Deco base for the town and, therefore, this identity can be used not only for the Gallery but the town (figure 4.24).

The design was chosen as a new and modern alternative to the traditional Art Deco sunburst, while still reflecting this Art Deco style and Ranfurly climate. This reflects a local progressive Art Deco rather than an urban based international style. The blue and orange colours reflect the Maniototo landscape of clear deep blue sky and rich brown orange earth (these colours and the proposed typeface are shown in figure 4.25). There is also the option of changing the orange to gold in some instances to provide an Art Deco glamour reflective of mining heritage.
The sunburst design, built into the existing gate (shown in figure 4.26) at the Centennial Milk Bar Building, has been abstracted to celebrate the building’s history. This heritage is also celebrated with the influence of the Centennial Milk Bar exterior signage (shown in figure 4.27), as the speech marks have influenced this design. This logo is colourful, fun, bright, optimistic and bold. Participants at the Participatory Design workshop said all these aspects were representative of Ranfurly Art Deco and essential (Participatory Design Workshop. 28 Nov 2012).

It is proposed this identity be used in signage outside the Gallery to communicate clearly and consistently to visitors the building’s purpose, as the majority of visitors who completed surveys became aware of the Gallery by seeing the buildings from the street and walking inside (shown in figure 4.28). It is also proposed a sign be placed one kilometre from the Gallery, so those arriving by car are aware of the Gallery’s existence. A sign (shown in figure 4.29) proposed by the Maniototo Revitalisation Project (Findlay and Waite 42-43) has already been implemented on this road welcoming visitors to Ranfurly.

Inter-museum relations

The development of relationships between museums will provide support while gaining a larger audience base shared between museums. The Eden Hore Collection, outside Naseby, exhibits a large collection of 1970s to 1980s New Zealand fashion, while Hayes Engineering Works in Oturehua, exhibits rural farming equipment. A network of museums in the Maniototo is proposed to
provide visitors a more comprehensive view of the area. By promoting museums in the Maniototo together, the Maniototo has a large collection from the twentieth century as the Ranfurly Art Deco Gallery displays items from the 1930s to the early 1960s. Toitū Otago Settlers Museum is the wider Otago region’s social history museum. The New Zealand Rail Road Transport building, which today houses Toitū Otago Settlers Museum, as stated in previous chapters, was designed by the same architects as the Ranfurly Art Deco Gallery and, therefore, links can be achieved with a museum trail for visitors.

The scenarios in this chapter have proposed the Ranfurly Art Deco Gallery transition towards a participatory museum. The purpose of these scenarios is to provide a range of plausible possibilities with more inclusive interpretation, greater community involvement and a unified identity.
Chapter Five

Conclusion | Refreshing Ranfurly

Cover image of the Ranfurly ‘Paint by Numbers’ public mural. Mural of a New Zealand Vulcan Railcar, painted by the community. Author’s image.
This thesis has examined the role of Participatory Design at the Ranfurly Art Deco Gallery through consultation with local and tourist stakeholders. Limited workshops are a common disadvantage of the Participatory Design methodology (page 49) and is shown in this research as the results of a single workshop (despite multiple tasks) limited iterations. Multiple workshops would have been beneficial, as stakeholders would have been able to consider ideas and form scenarios between these workshops. Ongoing stakeholder discussions, through future workshops, are proposed to continue the discussion and realisation of the Gallery’s interpretation, identity and related commercial activities.

Participatory Design adds value to the Ranfurly Art Deco Gallery and, therefore, this thesis argues the Gallery should transition towards a participatory museum model. A participatory museum will be representative of the local community through interpretation provided by the community for the community and tourists, developing a stronger sense of local and regional identity. It provides greater community involvement while expanding the original Art Deco identity with a greater emphasis on local and relevant national social history.

Chapter Two discusses Ranfurly Art Deco and the opportunity to develop this interpretation from an Art Deco style to the broader social history of Ranfurly itself. This provides a contextual framework and understanding of the Ranfurly
Art Déco Gallery. The Centennial Milk Bar building today houses the Ranfurly Art Deco Gallery and, therefore, an understanding of the current exhibition design and visitor experience acts as a platform for design scenarios. To provide design scenarios for the Ranfurly Art Deco Gallery, design precedent has been researched in the museum environment at both national and regional museums. Research of the exhibition design at the new (2012) Twentieth Century Gallery at Toitu Otago Settlers Museum in Otago, New Zealand has provided an example of modular cabinets that isolate individual objects and use a timeline to convey the wider social history context, rather than detail and label interpretation on individual objects. The British Museum’s ‘100 Objects’ exhibition has shown the use of conventional and digital media (radio, podcasts and website), to reach an audience beyond the walls of the physical museum. Te Manawa Museum’s Savage Crescent Exhibition in Palmerston North has shown how community collaboration can provide exhibitions informed by stakeholders. These examples of best practice in the museum have informed design scenarios in Chapter Four.

Chapter Three discusses the origins and development of Participatory Design and the three-stage method of initial exploration, discovery and prototyping. This methodology is reviewed and applied at the Ranfurly Art Deco Gallery by engaging with stakeholders through a workshop, survey and interviews to determine interpretive themes and spatial constraints and opportunities.
Limitations of Participatory Design established in the literature are a lack of diversity in ideas, a variation of in-depth knowledge and techniques, and the time commitment required of participants. Some of these limitations of the method were found in the Ranfurly Art Deco Gallery Participatory Design workshop. Participants did not provide a diversity of ideas in the last task relating to the space, and the time constraint restricted insights. These limitations were addressed in a future Participatory Design workshop scenario in Chapter Four. The Participatory Design workshop, interview and survey findings together informed the brief that identified objectives for the redesign of the Ranfurly Art Deco Gallery. The brief identified community engagement, a more inclusive Ranfurly Art Deco interpretation, development of a community space, financial sustainability through retail opportunities and potential for increased and repeat visitation as vital aspects of any redesign.

Chapter Four has responded to this brief by providing five design scenarios for the Ranfurly Art Deco Gallery for consideration by the Ranfurly Art Deco wider community stakeholders. A range of themes have been identified to enhance and broaden interpretation at the Gallery. These themes communicate the design style both internationally and nationally, as well as the regional context for the architecture and both acquisition and provenance of domestic items. The second scenario proposes broadening interpretation and exhibition design to communicate contextual social history, such as the history of Ranfurly, milk bars
and refreshment rooms in New Zealand. The third scenario proposes a further Participatory Design workshop to re-examine the interpretive themes identified and consider their relationship to various spatial arrangements in the Ranfurly Art Deco Gallery. This acknowledges Participatory Design as an ongoing process and addresses the inconclusiveness of the prototyping phase of the first workshop. To address the limited community involvement in the Gallery, it is argued that the Ranfurly Art Deco Gallery realigns from a traditional museum to a participatory model. The final scenario, ‘Our Stories’, enables Ranfurly locals to curate their own stories through an existing media hub consisting of Burn radio and Maniototo website and social media, which over time can be incorporated into Gallery interpretation. The continued use of Participatory Design workshops will ensure an ongoing voice for community in content development and exhibition design.

There is a current momentum for change and optimism in Ranfurly and with the community actively seeking revitalisation, it is, therefore, an appropriate time to provide scenarios for the Ranfurly Art Deco Gallery. With the tempered optimism characteristic of human-centred design (Owen 24), a refreshed Gallery identity is required to provide a progressive change and vision. The recent building of Ranfurly Veterinary Centre (2013) on the corner of John Street and Charlemont Street East to replace the iconic Ranfurly Autos building is evidence of rural prosperity in the area (Rae). The Central Otago Rail Trail is a successful
model of environmental tourism, which the national cycle trail is modelled on. The Ranfurly Art Deco Gallery has the potential to benefit from similar successes as the Central Otago Rail Trail and Central Stories Museum to become a national model of cultural tourism for community museums.

Participatory Design at the Ranfurly Art Deco Gallery has provided an opportunity to engage with the Ranfurly community and for visitors to become active participants in the design process. If continued it has the potential to develop inclusive community participation and a more inclusive identity for this remarkable Gallery. The Participatory Design process has identified a number of opportunities for a more diverse and inclusive visitor experience with sustainable community involvement that has the potential and capacity to refresh its established identity in order for the Ranfurly Art Deco Gallery to become a participatory museum for the twenty-first century.
Works Cited
Works Cited


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Appendices
Appendix A

*Ethical Approval Category B form - Participatory Design Workshop*
DESIGNING THE RANFURLY ART DECO GALLERY EXPERIENCE
INFORMATION SHEET FOR PARTICIPANTS

Thank you for showing an interest in this project. Please read this information sheet carefully before deciding whether or not to participate. If you decide to participate we thank you. If you decide not to take part there will be no disadvantage to you and we thank you for considering our request.

What is the Aim of the Project?

This project is being undertaken as part of the requirements for the Masters of Applied Science in Design for Technology at the University of Otago.

The Ranfurly Art Deco Gallery (2000) was established in the former Centennial Milk Bar (1948) to display a varied collection of Art Deco ceramics, furniture, clothing jewellery and domestic appliances. The aim of this project is to provide exhibition design scenarios for the Ranfurly Art Deco Gallery. Part of the project therefore entails consulting with stakeholders about desirable outcomes.

This project will help to generate and justify future design scenarios for the Ranfurly Art Deco Gallery. This will be achieved through participants:

- Defining Rural Art Deco
- Evaluating the current design of the Ranfurly Art Deco Gallery
- Identifying what they would like the Ranfurly Art Deco Gallery to communicate and how this could be achieved

This will be done through a series of participatory design workshops, which will enable the designer and users to work together to create solutions that meet their needs.

What Type of Participants are being sought?

Participants will be recruited by Amie Pont and those selected will be local members of the Maniototo community. Approximately 10 to 30 participants will be involved and their names will not be
obtained. The information provided by the participants in the workshops will be published in a Masters Thesis which participants will have access to via the University of Otago Library (Dunedin, New Zealand) on completion. Participants will not be reimbursed for participation.

What will Participants be Asked to Do?

Should you agree to take part in this project, you will be asked to be involved in two workshops. The first workshop will be two hours and the follow-up workshop one hour. During these workshops you will be asked to engage in a number of activities which will help the researcher understand your needs, wants and desires for the redesign of the Ranfurly Art Deco Gallery future exhibitions.

Please be aware that you may decide not to take part in the project without any disadvantage to yourself of any kind.

What Data or Information will be Collected and What Use will be Made of it?

During the workshops some discussions will be audio recorded with accompanying written notes. The type of information collected will be ideas and insights of how the Ranfurly Art Deco Gallery can be redisplayed through drawings, models, Post-it notes and discussion produced by the participants. Participants may be photographed, however no identifying photos will be published.

Those who will have access to this data will be Noel Waite (Applied Science Senior Lecturer), Jeff Smith (Professor, Associate Dean College of Education) and Ruth Elliott (MAppSc student).

The data collected will be securely stored in such a way that only those mentioned above will be able to gain access to it. At the end of the project any personal information will be destroyed immediately except that, as required by the University's research policy, any raw data on which the results of the project depend will be retained in secure storage for five years, after which it will be destroyed.

The results of the project may be published and will be available in the University of Otago Library (Dunedin, New Zealand) but every attempt will be made to preserve your anonymity. Participants will be given the opportunity to view the information at the completion of the published research.

This project involves an open-questioning technique. The general line of questioning includes future Ranfurly Art Deco Gallery exhibitions and will:

- Define Rural Art Deco
- Evaluate the current design of the Ranfurly Art Deco Gallery
- Identifying what they would like the Ranfurly Art Deco Gallery to communicate and how this could be achieved
The precise nature of the questions which will be asked have not been determined in advance, but will depend on the way in which the workshop develop.

In the event that the line of questioning does develop in such a way that you feel hesitant or uncomfortable you are reminded of your right to decline to answer any particular question(s) and also that you may withdraw from the project at any stage without any disadvantage to yourself of any kind.

This proposal has been reviewed and approved by the Department of Applied Science, University of Otago.

**Can Participants Change their Mind and Withdraw from the Project?**

You may withdraw from participation in the project at any time and without any disadvantage to yourself of any kind.

**What if Participants have any Questions?**

If you have any questions about our project, either now or in the future, please feel free to contact either:-

**Ruth Elliott**  
Department of Applied Science  
ellru600@student.otago.ac.nz

**Dr Noel Waite**  
Department of Applied Science  
noel.waite@otago.ac.nz

This study has been approved by the Department stated above. If you have any concerns about the ethical conduct of the research you may contact the Committee through the Human Ethics Committee Administrator (ph 03 479-8256). Any issues you raise will be treated in confidence and investigated and you will be informed of the outcome.
I have read the Information Sheet concerning this project and understand what it is about. All my questions have been answered to my satisfaction. I understand that I am free to request further information at any stage.

I know that:

1. My participation in the project is entirely voluntary;

2. I am free to withdraw from the project at any time without any disadvantage;

3. Personal identifying information such as photographs will be destroyed at the conclusion of the project but any raw data on which the results of the project depend will be retained in secure storage for at least five years;

4. This project involves an open-questioning technique. The general line of questioning concerns the future Ranfurly Art Deco Gallery exhibitions. The precise nature of the questions which will be asked have not been determined in advance, but will depend on the way in which the workshops develop and that in the event that the line of questioning develops in such a way that I feel hesitant or uncomfortable I may decline to answer any particular question(s) and/or may withdraw from the project without any disadvantage of any kind.

5. There are no known discomforts or risks

6. There will be no compensation for participating in this project

7. The results of the project may be published and available in the University of Otago Library (Dunedin, New Zealand) but every attempt will be made to preserve my anonymity.

I agree to take part in this project.

..........................................................  ........................................
(Signature of participant)  (Date)
Appendix B

Ethical Approval Category B form - Exit Surveys
DESIGNING THE RANFURLY ART DECO GALLERY EXPERIENCE
INFORMATION SHEET FOR PARTICIPANTS

Thank you for showing an interest in this project. Please read this information sheet carefully before deciding whether or not to participate. If you decide to participate we thank you. If you decide not to take part there will be no disadvantage to you and we thank you for considering our request.

What is the Aim of the Project?

This project is being undertaken as part of the requirements for the Masters of Applied Science in Design for Technology at the University of Otago. The purpose of this project is to provide exhibition design scenarios for the Ranfurly Art Deco Gallery that meet stakeholder needs. By completing this survey participants will provide information that will enable future exhibitions to better reflect visitors.

What Type of Participants are being sought?

Participants who are being sought are adult visitors to the Ranfurly Art Deco Gallery. The survey will be placed in the gallery by the exit. Volunteers will collect and place in a folder each day. The results provided by the participants may be published in a Masters Thesis which participants will have access to via the University of Otago Library (Dunedin, New Zealand) on completion.

What will Participants be Asked to Do?

Should you agree to take part in this project, you will be asked to fill out a five minute survey relating to your experience at the gallery. Please be aware that you may decide not to take part in the project without any disadvantage to yourself of any kind.

What Data or Information will be Collected and What Use will be Made of it?

No personal identifying information will be collected. Participants will be asked their gender, ethnicity, what age category they fall under and the suburb, town and country they live in.

Data will be used to improve promotion of, and visitor experience at the Ranfurly Art Deco Gallery.

The data collected will be securely stored in such a way that only those mentioned below will be able to gain access to it. Any raw data on which the results of the project depend will be retained in secure storage for five years, after which it will be destroyed.
Those who will have access to this data will be Dr Noel Waite (Applied Science Senior Lecturer), Prof Jeff Smith (Associate Dean College of Education) and Ruth Elliott (MAppSc student), all University of Otago.

The results of the project may be published and will be available in the University of Otago Library (Dunedin, New Zealand) but every attempt will be made to preserve your anonymity.

This proposal has been reviewed and approved by the Department of Applied Science, University of Otago.

**Can Participants Change their Mind and Withdraw from the Project?**

You may withdraw from participation in the project at any time and without any disadvantage to yourself of any kind.

**What if Participants have any Questions?**

If you have any questions about our project, either now or in the future, please feel free to contact either:

**Ruth Elliott**

Department of Applied Science

ellru600@student.otago.ac.nz

**Dr Noel Waite**

Department of Applied Science

University Telephone: (03) 479 7511

noel.waite@otago.ac.nz

This study has been approved by the Department stated above. If you have any concerns about the ethical conduct of the research you may contact the Committee through the Human Ethics Committee Administrator (ph 03 479-8256). Any issues you raise will be treated in confidence and investigated and you will be informed of the outcome.
Appendix C

Ranfurly Art Deco Gallery Exit Visitor Survey completed between
23 December 2012 and 21 January 2013
EXIT VISITOR SURVEY

We are conducting a visitor survey today and we’d like to include your views. The results will be used to improve exhibitions for visitors. The results will be confidential – your name will not be recorded.

1. Where do you live?
   Your suburb or town? (If international, include what country) _____________________________________

2. Have you visited this museum before?
   o Yes
   o No
   If you have been here before when was your last visit? ___________________________________________

3. How long have you been in the gallery today? _______________________________________________

4. How did you travel here today?
   o Car
   o Tour bus
   o Bike (Rail Trail)
   o On foot
   o Other__________________________________________________________________________________

5. How did you hear about us?
   o Recommended by friends/relatives
   o i-site (Information centre)
   o Tourist literature/brochure
   o Have always known about it
   o Saw the gallery from the road
   o Radio
   o Television
   o Newspaper
   o Internet
   o Other (Specify) _______________________________________________________________________

6. Who are you visiting with today? (please check all that apply)
   o On my own
   o With adult(s)
   o With adults and children
   o With a group
   o With family
   o With friends
   If visiting with others, how many in your group including yourself?_____________________________

7. Would you recommend this museum to others?
   o Yes
   o No
   If ‘Yes’, who do you think would enjoy a visit? If ‘No’, is there any particular reason?

8. Which statement best reflects your plans?
   o I will definitely be visiting again within the next 12 months.
   o I will probably be visiting again within the next 12 months.
   o I will probably not be visiting again within the next 12 months.
   o I will definitely not be visiting again within the next 12 months.

PLEASE TURN OVER
9. Was there anything in particular you planned to see before you arrived? If so, what was it?

10. What did you enjoy the most about your visit today?

11. Was there anything you did not enjoy?

12. Was there anything you would like to see changed?

13. Of the exhibits you visited today, which did you enjoy:
   - the most?
   - the least?

14. Which of the following exhibition themes do you think would be appropriate at the gallery? (please check all that apply)
   - Why Ranfurly is Art Deco
   - The history of the milk bar in Ranfurly
   - Local history
   - Museum artefacts and their relationship with locals in the Maniototo
   - Ranfurly fires
   - Other (please specify)__________________________________________________________________________

15. Gender
   - Female
   - Male

16. Please indicate which age-group you belong to.
   - 18-21
   - 22-30
   - 31-40
   - 41-50
   - 51-60
   - 61-70
   - Over 70

17. Please indicate which ethnicity you primarily identify with.
   - European
   - Māori
   - Pacific people
   - Asian
   - Middle Eastern/Latin American/African
   - Other (specify)_______________________________________________________________________________

THANK YOU VERY MUCH FOR PARTICIPATING IN THIS SURVEY
Appendix D

Ethical Approval Category A form - Interviews
Designing the Ranfurly Art Deco Gallery Experience
INFORMATION SHEET FOR PARTICIPANTS

Thank you for showing an interest in this project. Please read this information sheet carefully before deciding whether or not to participate. If you decide to participate we thank you. If you decide not to take part there will be no disadvantage to you and we thank you for considering our request.

**What is the Aim of the Project?**

The Ranfurly Art Deco Gallery was established in the former Centennial Milk Bar (1948) to display a varied collection of Art Deco ceramics, furniture, clothing jewellery and domestic appliances. The display has remained essentially unchanged since its inception, and the community is seeking alternative ways to make the Gallery more attractive to visitors. The purpose of this project is to provide exhibition design scenarios for the Ranfurly Art Deco Gallery that meet stakeholder and visitor needs.

The aim of this project is to interview key stakeholders to understand the origins of, and motivations for establishing the Ranfurly Art Deco Gallery, the motivations and contributions of lenders, the management and operation of the Gallery, and the current state of the collection and display.

**What Type of Participants are being sought?**
Stakeholders of the Ranfurly Art Deco Gallery are being sought as participants for this project. Stakeholders are identified as those who are previous or current Ranfurly Art Gallery volunteers and management, and major lenders to the Gallery.

**What will Participants be Asked to Do?**
Should you agree to take part in this project, you will be interviewed. An interview will take place by prior arrangement, at the participant’s convenience, and will last approximately one hour.

Questions during the interview will concern your involvement with the gallery, the origins of, and motivations for establishing the Ranfurly Art Deco Gallery, the motivations and contributions of lenders, the management and operation of the Gallery, and the current state of the collection and display.

Please be aware that you may decide not to take part in the project without any disadvantage to yourself of any kind.

**What Data or Information will be Collected and What Use will be Made of it?**
This project involves an open-questioning technique. The general line of questioning includes, where relevant, the origins of, and motivations for establishing the Ranfurly Art Deco Gallery, the motivations and contributions of lenders, the management and operation of the Gallery, and the
The current state of the collection and display. The purpose for which the information is being collected is to inform the future development of exhibition design at the Ranfurly Art Deco Gallery.

In the event that the line of questioning does develop in such a way that you feel hesitant or uncomfortable you are reminded of your right to decline to answer any particular question(s) and also that you may withdraw from the project at any stage without any disadvantage to yourself of any kind.

The precise nature of the questions which will be asked have not been determined in advance, but will depend on the way in which the interview develops. Consequently, although the University of Otago Human Ethics Committee is aware of the general areas to be explored in the interview, the Committee has not been able to review the precise questions to be used.

On the Consent Form you will be given options regarding your anonymity. Please be aware that should you wish we will make every attempt to preserve your anonymity. However, with your consent, there are some cases where it would be preferable to attribute contributions made to individual participants. It is absolutely up to you which of these options you prefer.

Participants will be audio taped during interviews lasting approximately one hour. Tapes will be transcribed and interviewees will be asked to fact-check their transcripts prior to publication, and no personal information will be published without the participant’s consent. Transcription contents will be edited and analysed for thesis publication. Data will not be released for any other purpose than this project.

The data collected will be securely stored in such a way that only those mentioned below will be able to gain access to it. Data obtained as a result of the research will be retained for at least 5 years in secure storage. Any personal information held on the participants such as audio tapes after they have been transcribed may be destroyed at the completion of the research even though the data derived from the research will, in most cases, be kept for much longer or possibly indefinitely.

Those who will have access to this data will be supervisors Dr Noel Waite (Senior Lecturer, Applied Sciences), Professor Jeff Smith (College of Education) and Ruth Elliott (MAppSc student).

Can Participants Change their Mind and Withdraw from the Project?
You may withdraw from participation in the project at any time and without any disadvantage to yourself of any kind.

What if Participants have any Questions?
If you have any questions about our project, either now or in the future, please feel free to contact either:-

Ruth Elliott and/or Dr Noel Waite
Department of Applied Sciences
Department of Applied Sciences
University Telephone: 03 479 7511
ellru600@student.otago.ac.nz noel.waite@otago.ac.nz

This study has been approved by the University of Otago Human Ethics Committee. If you have any concerns about the ethical conduct of the research you may contact the Committee through the Human Ethics Committee Administrator (ph 03 479 8256). Any issues you raise will be treated in confidence and investigated and you will be informed of the outcome.
Appendix E

Māori consultation conducted with the Ngāi Tahu Research Consultation Committee
Tuesday, 20 November 2012.

Dr Noel Waite,
Applied Sciences Department
Design for Technology
DUNEDIN.

Tēnā Koe Dr Noel Waite,

**Designing the Ranfurly Art Deco Gallery Experience**

The Ngāi Tahu Research Consultation Committee (The Committee) met on Tuesday, 20 November 2012 to discuss your research proposition.

By way of introduction, this response from The Committee is provided as part of the Memorandum of Understanding between Te Rūnanga o Ngāi Tahu and the University. In the statement of principles of the memorandum it states "Ngāi Tahu acknowledges that the consultation process outline in this policy provides no power of veto by Ngāi Tahu to research undertaken at the University of Otago". As such, this response is not "approval" or "mandate" for the research, rather it is a mandated response from a Ngāi Tahu appointed committee. This process is part of a number of requirements for researchers to undertake and does not cover other issues relating to ethics, including methodology they are separate requirements with other committees, for example the Human Ethics Committee, etc.

Within the context of the Policy for Research Consultation with Māori, the Committee base consultation on that defined by Justice McGechan:

"Consultation does not mean negotiation or agreement. It means: setting out a proposal not fully decided upon; adequately informing a party about relevant information upon which the proposal is based; listening to what the others have to say with an open mind (in that there is room to be persuaded against the proposal); undertaking that task in a genuine and not cosmetic manner. Reaching a decision that may or may not alter the original proposal."

The Committee consider the research to be of interest and importance.

As this study involves human participants, the Committee strongly encourage that ethnicity data be collected as part of the research project. That is the questions on self-identified ethnicity and descent, these questions are contained in the 2006 census.

We wish you every success in your research and The Committee also requests a copy of the research findings.

This letter of suggestion, recommendation and advice is current for an 18 month period from Tuesday, 20 November 2012 to 6 May 2014.
Appendix F

Transcription of interview with Ranfurly Art Deco Committee members in relation to the Ranfurly Art Deco Gallery
28 November 2012
Transcription of interview with Ranfurly Art Deco Committee members in relation to the Ranfurly Art Deco Gallery 28/11/2012

Interview participants

**Ruth Elliott** - Author of thesis

**Diane Patterson** - Chairperson of the Ranfurly Art Deco Committee (European New Zealander - Pakeha)

**Amie Pont** - Vice-Chairperson of the Ranfurly Art Deco Committee and Project Maniototo Co-ordinator (Māori: Te Āti Awa - Taranaki)

**Cate Herlihy** Ranfurly Art Deco Committee member and Co-ordinator of the Ranfurly Art Deco Gallery (European New Zealander - Pakeha)

**Michael Findlay** Designer (European New Zealander - Pakeha)

**RE:** So what is has been your relationship with the gallery like what’s your role with the gallery?

**AP:** uh vice chair but I started off i guess just started out with the Art Deco festival and it has eventually just merged into that, so I am a committee member really.

**RE:** ok

**AP:** Ahh and I work in it

**RE:** yeah

**DP:** Yeah I would be the same, I stumbled into it by accident and haven’t been able to

**AP:** you were asked to be team leader

**DP:** yeah, I was trapped and went to a meeting which is a mistake and I wasn’t allowed to leave the meeting without having a title

**AP:** I know

**RE:** so does that mean that your um role would be the manager of the gallery?

**DP:** no not at all, well we are an incorporated society so we have a committee and there a seven places on the committee and I am chair person of the committee but I have in actual fact had very little to do with the gallery, when we first, when I first got on the scene the whole well we were I guess the
whole um committee was almost about to dissolve and the first thing we needed to do was to try and run a festival which we did, and so the focus I guess has been the festival for a couple of years or more and and now we are just starting to work on the gallery and that is simply because we are all volunteers and we all have other work so we can only devote a certain amount of time to things

CH: so the committee runs the gallery thats right
DP: yeah yeah
RE: so who would you say was in charge of the gallery?
DP: well I guess as the chair person of the committee but um
AP: no one really
DP: its yeah its a committee its volunteers
CH: you are you are more than anyone else probably
AP: yeah
DP: yeah
CH: being the chair of the of the committee
RE: so officially you would be the um manager ahh not really the manager but the head but not the day to day
AP: um yeah, we kind of started to, we haven’t had anyone doing it, um [...] really was, wasn’t it
DP: yeah
CH: right
AP: but that was about keeping it tidy and clean and making sure there are volunteers there to keep it open, we have since found out that we are responsible of the gardens around the building which we didn’t even know about and no one is actually doing that
DP: yeah so I guess with our committee structure its kind of like we had an overview of the festival of the festival and the gallery and we have spent I guess spent more time on the festival and now we are starting to swing back a bit, but we are not necessarily involved in the day to day opening and closing of the gallery, yeah theres volunteers, a volunteer group does that and I guess it has run itself for probably I don’t know 10 years so it has been fine while
we have had a steady group of volunteers and know we are at that point where there's less volunteers its harder and

AP: the volunteers are older

DP: and there ageing and sort of we have to look to the future and try and set up a different structure. probably doesn't answer your question at all

RE: no it does. What's your role in the gallery?

CH: um my role, as I've just taken on Art Deco co-ordinator so I have taken on Ida's role, um of running the volunteers and making sure that it is open and then um know looking at um how we can make it run um more profitably or make some money so we can yeah

RE: ok

CH: um yup so setting up a retail space and maybe...

RE: so does that mean you're there, you act as a volunteer as well day to day or would you be there to interact with the visitors?

CH: um yes, I try to be there once a week

RE: ok

CH: or one session a week

RE: so what have been your first impressions of the visitors at the gallery?

CH: um I've loved seeing the impressions, everybody absolutely loves it, well most people, saying that some people walk in and walk out but um its been a lot of positive feedback

RE: So who do you think the visitors are? like there age and tourist? locals?

CH: mainly tourists, not many locals and don't think I've seen many locals

AP: I had one the other day

CH: ahh did you

C: but because she was bringing her mum in to show her

CH: thats good, thats what you need more of, the locals are bringing friends. um mainly independent travellers, popping in

AP: overseas

CH: yeah, be interesting to see where they've heard whether they have just seen it or heard about it once they get to the town or they have come here knowing that its here

AP: that a good question to ask
CH: um
RE: do you think most people who go into the gallery expect it to be a
refreshment room
CH: not most no, um just the odd person, I've noticed yeah
RE: um
CH: I think the i-site push people our way so the people say there is a museum
or a gallery just next door; um I think thats a big push for us
RE: so what do you all the locals all need from the gallery?
C: as it is now or
RE: in the future could need
AP: I think that creating a retail space must be a good thing for the locals, I know
around this time of year I know I love buying local stuff sending it away to my
family and my friends, I think that is actually a good opportunity um I think
yeah we won't really need to focus on a retail space being just for visitors it
will actually be quite well patronised yeah.
CH: and I we don't have a lot of retail in Ranfurly
AP: and um I think it should be something that they are proud of, I think deep
down they would be but I don't know discussing it amongst themselves they
are
DP: yeah
AP: like if you talk to a perfect stranger I think they would talk it up I don't think
they would talk it down but then sometimes I don't know what they would
say amongst themselves. um I think that they would probably be glad that its
there rather than it was raised.
RE: ok
AP: eermrmnm
AP: wouldn't you
AP: I think since we lost that one across the road I think they've valued it a bit
more
RE: so its a part of the local identity
AP: definitely, definitely
RE: ok and what do you think tourists need from the gallery? would want for the
gallery, when they are coming into town?
AP: a time filler
DP: yeah i think at the moment they enjoy wandering around and looking at it and absorbing it and things. ahh i think perhaps a little bit more interpretation um in some way or other um and perhaps a little bit more and in that interpretation a bit more about the gallery linking to our community yeah
AP: yeah i think we need that
DP: yeah
CH: a lot of them just love reminiscing
DP: yeah
AP: omg ahh Grandma used to have that
DP: so that toaster
AP: Oh it feels like walking into grandmas house
DP: yeah thats right so the way its set up seems to work
CH: yeah
AP: eremerm
DP: yeah and you do, you hear lovely lovely comments, yeah you know I hear a couple in there saying Eat your heart out Napier, you know and things like that
CH: o just yesterday a two french ladies came in and they said they had just been to Napier they’d come down and they had said there is nothing like this in Napier
DP: yeah
CH: and they did compare us to Napier
DP: yeah
RE: Well there is no Art Deco museum in Napier
DP: no there is just the shops so
CH: they they quite liked that it was all in one place
DP: yeah
CH: I think we do need something that um shows off other Art Deco in Ranfurly, like yeah, you see the shop, and like where where are the buildings or you know
AP: yeah like make it an Art Deco base not just an Art Deco gallery
CH: yes perhaps
MF: so if I could just drop in an idea and its really just the nature of museums as an experience and really they are about things, about things and ideas and you are telling stories by linking ideas with objects so I think you've gotta keep giving people that experience that they are in more than a shop
CH: erm absolutely
AP: Ern cause I mean the interpretation that's there at the moment, well lets just get rid of that, um you could almost say, like have a story with every object but refer it to a local name or identity or find out some story about this piano used to be played by Betsy blimen rarara who was nemerner and she was in the women's institute, you know like that kinda a thing
CH: that you need more of that? is that what you are saying?
AP: yeah
CH: so you can read more about those
AP: Well aren't those objects come from the families of the Maniototo so those of the Maniototo will have some stories about them, you never know they might even have photos of them using them.
DP: Ern
CH: that you could put up as well
MF: I sent [Volunteer A] off to find a wedding photograph of the who donated that quite large group of objects that we were looking at in the store room
AP: erm, so that sort of stuff
MF: yeah, if we can have that we can set up a little model sample of how you could continue to develop those relationships between people and things
AP: you know what I just had a thought about, we could quite easily I think open that up, we almost need to get like, we need more space, we could get rid of the kitchen stuff into the kitchen so you could almost block of that hallway and have that door open so they could actually now incorporate the kitchen into a space
RE: yeah we are looking at um just how the spaces could be used
AP: yeah get what I mean? the kitchen beside the environment at work
CH: I'm not sure how that would look
DP: yeah
AP: because there is another door through to there, so you could take that out, block out so they don’t go into the back part, unless we want to start making that happen but I was just thinking of a way to create more space

MF: yeah
AP: and then you could actually have a real working kitchen happening
MF: museum space are a bit like house space people often don’t need more of it they just need better organised
DP: um
MF: space
AP: but you could move the kitchen stuff thats there into the actual kitchen, and have it as a kitchen and then you could then have more space for other things
DP: but ahh but are there issues over security you know sort of people getting way around
AP: yeah and stealing things
[Discussion on the Gallery’s security]
CH: some ideas
AP: a way you could increase space ideas and cut it off
CH: did you photo shop that lady into that picture you had, that, is that there?
RE: is it there? it used to be but now it is on one of the buildings, yup
AP: yeah I took it down, down out of there
CH: I just saw it in that picture
DP: yes, it was there
CH: yes it looked bright. When you look at it as a whole it is reasonably quite dull in the rooms,
RE: there is a gap there now
CH: but when you start looking close at things, interesting wow, but just as a whole we could fix it, you were thinking of maybe getting some wall paper behind.
AP: yeah that stripped wall paper
CH: so you walk in and its quite striking
MF: mostly it is working at the moment as it is saturated with objects
CH: so much
DP: yeah yeah
AP: and yeah we took that lady out because we did that mural project and it was just another one we could add to the
CH: street
AP: impact
MF: yeah
RE: So what do you think, what do you like about the current design and what should be retained?
CH: I like the rooms
DP: yeah I love the beds with the stockings on them and the underwear and the cupboards opened
AP: erm I like that
DP: the dressing table
DP: yeah the laundry
AP: I think there is too many tea pots
CH: I have had quite a few visitors loving the teapots
AP: ow
CH: and they have come to see the teapots
AP: well I’d rather the teapots than dolls,
DP: ow you mean the boys teapots?
AP: yeah
DP: yeah
AP: I just get tea-potted out
DP: and I had asked but it never happened just write something, what do they mean
AP: what do they mean and what are they?
CH: some visitors were asking me the other day and I just had no idea where they came from
AP: like this such and such gold glaze used prolifically because they have all got that trim and what ever
[Discussion about Collectors]
AP: um
RE: so
AP: I think sometimes the kitchen part might get missed out
CH: I tell people to go in there
AP: yeah you’ve got to tell people
CH: because it is a gorgeous area
AP: I just like that it is a living, I like that there is no cases, apart from those first initial few, there is no glass frontages, you know, its a strength I guess in a sense its just like the Maniototo museums we have talked about that haven’t we, its good old fashioned traditional display rather than that sterile white wall like kind of what they started to do yeah like
MF: totally, don’t invite the designers in, they ruin everything <laughs>
RE: what aspects are popular with visitors?
CH: ummmm
RE: might be a tricky question
AP: its the reminiscing, it is going back to Grandmas days, telling how did there going they ow I remember all this stuff
DP: yeah
AP: or or I’d forgotten about that until I had saw it again
CH: and they come and tell you ;they quite like someone there to talk to
DP: yes
CH: yeah growing up Nan used to have that
AP: she taught me to do this this and this.Yeah I think its that
CH: and so you need that, you need someone there that is going to be interested in them telling their stories
AP: I bet when we go to an older museum like a museum from before time, I can’t remember any of those things like whereas my generation can remember a lot of stuff that is in there, so its more
DP: erm
CH: cause it was in your mothers house
AP: whereas if I go to the Maniototo museum its a bit
DP: yeah
RE: So has the display just remained um essentially unchanged?
AP: has it remained unchanged?
RE: yeah
DP: yeah I mean every couple of years it would seem there is and I've been involved and one
AP: the teapot
DP: um no the whole gallery gets changed
AP: o does it
RE: does it?
DP: like we have had the sort of
AP: the bed at the other end
DP: the bed at the other end and um the lounge might have been sort of as you came in the door
CH: so there is no
DP: so there has been efforts to um
CH: same setup but
DP: yeah but refresh it a bit
MF: so conceptually it doesn't change but the arrangement changes
DP: yes so the room stay
RE: ok
DP: just shift
AP: I mean like we don't need to have three ash trays, I mean they did probably have three ash trays, one in each room
CH: in every room, my grandfather used to have one in the toilet
AP: my dad had one beside his bed
RE: so what is the communities relationship with the gallery? is there any does school groups get involved or?
DP: yeah I do think school groups do go through um
AP: once in a blue
DP: yeah I think its weak, the relationships weak
[Discussion relating to community]
RE: this is a difficult question but how would you want Ranfurly Art Deco to be defined and perceived by people coming into Ranfurly?
AP: not locals but by visitors?
DP: trendy, fun, bright, you know like positive imagery and that we are not
AP: colourful
DP: um downbeat
AP: desolate
DP: ghastly rural town
AP: desert
DP: you know we have actually got something
AP: service not a service, not just a service town
DP: yeah
CH: em
CH: and that we’ve got a personality
AP: yeah a personality,
CH: yeah exactly
RE: and do you see
AP: and not trying to be Napier
DP: em
AP: thats the big one, I want to get rid of that, we are not trying to be Napier
RE: so what do you see Art Deco as being as a if you could define it would you see it just as the style or more of the stories as well
DP: its more of the stories and in fact what I just said then is all about positive stuff and thats what when we were in down in Hawkden Lodge we were talking about Art Deco and the movement, ahh no it might have been here, the movement was positive so I think thats its done positive things for this town
AP: some of the things that we talked about that came to mind when we were in Napier was more about the actual Retro theme like actually
DP: yeah we all feel, some of us feel uncomfortable, yeah we don’t have that many art deco buildings and I think we have talked about it lots before and and its what Colin Hines said as well, its more a 1930s um
CH: snapshot
DP: snapshot yeah in the gallery for example its not full of Art Deco memorabilia, its things that
AP: its a time
DP: span like 30s sort of 1930s to 1950 probably or 60s as well,
CH: 60s as well yeah
DP: and our buildings are not all Art Deco so I think that one of the things that as a group we probably want to look at whether we reposition slightly and downplay Art Deco a little I don’t I don’t quite no how we do it
MF: I think you hold onto the term, because the terms recognised
DP: um yeah
AP: yeah
MF: with added value, but then you vary the content
AP: erm, like Retro Ranfurly
MF: like actually fit the truth which is that you are looking at a later era that blends into other eras that follow another one that came before so
AP: its just our journey really how we got here really
CH: like there’s lots of stuff about art deco, you know
AP: um
CH: so we’ve got to grab that name
MF: yeah there’s an academic definition for it like it started in France in the 1920s so what does that mean in Ranfurly
AP: wasn’t adopted until the 1950s
MF: you’ve got a local kind of um situation, which is it doesn’t really pick up in New Zealand until the 1940s then you have got the town in its growth faze and that to me is a richer more of interesting kind of story.
CH: its our own Art Deco
DP: yes
AP: yeah
RE: so what do you see the space being, like in terms of gallery and the commercial um aspect?
AP: well
RE: Do you think the commercial aspect how big do you think that needs to be in comparison?
AP: what we brainstormed the other day you walk through the door and the fact that you can pretty much poke your head round the corner and can pretty much see most of it, or like, so creating a little bit of having to walk in but what I was thinking about was that the retail actually as you come in the door so there is an opportunity to almost barrier the majority of the
exhibition out a bit by having something on top of those cabinets, you know display stuff on top of them cabinets and maybe move that main cabinet so that we can create shelf space on that wall and retail space and I think you two talked about actually wall papering around so it is a bit more not modern but

CH: Retro
AP: yeah so you know
DP: ermm ermm
AP: enticing so you can’t sort of see it, it is almost like your your this is how i’ve envisioned it so far; it is almost like you are walking into a shop and then you are realising that there is this gallery that you could go into and that can be when you make some decisions around whether you are charging people to look at it or not
CH: ermm
AP: I just think let it unfold a little bit more
MF: yeah right
CH: I mean there is benefits of people just putting there head in the door and just seeing it and going o wow you know and it kind of pulls them in
AP: yeah there is that
CH: where as yeah it um
AP: don’t know
CH: options to look at
AP: yeah you are right about that
CH: ermm
AP: and its you know its important to get them to visitor book cause then they are standing there beside the donation box
CH: ermm
AP: and thats when they donate
CH: so maybe they need to see retail as well as theres a gallery there as well yeah
AP: you could probably do both but they still have to go in in to see the rest of it, I dont know thats how I sort of envisioned it as you walk in the door thats your retail space
CH: it puts you near the counter its sort of works
MF: so in sequences of space
AP: it works without having to move counters
RE: so you think it should be retail and then gallery?
AP: yeah I see it
MF: do you see the person thats staffing the place first, so really is reception, shop, display or is it reception shop together display
AP: reception straight ahead,
CH: yup, reception shop
MF: yeah
CH: display second, almost see the whole thing
DP: ermm
MF: ermm
AP: because I mean you will be able to see more too once those shelves I mean if they are still there this is me probably envisioning something achievable short term and quickly
CH: yes
AP: that shelving along the back wall beside the counter that will be proper display or what ever and not full of some random pens and papers and um coffee cups
CH: yes
DP: ermm
AP: you know it will actually even just being able to see that part will probably tease you into wanting to see the rest of it
DP: erm
RE: so do you think that it would be important to have changing temporary exhibitions? or is better to be kind of
AP: it depends what is achievable
CH: maybe smaller ones
AP: I like the idea of your piece of the month or whatever, I might go monthly probably because it takes us a while to communicate things sometimes
DP: erm (inaudible)
AP: um its again its who’s going to do that
RE: yup
DP: erm
MF: it can be about
AP: it could be like twice, like four times a year like
MF: but it could be about like collecting
AP: cause it gives
MF: information that is coming in with new objects, those lovely things that Ida showed us to me they are very moving they are lovely objects and I wanted to know a little bit more about the donors well if you are taking in bits and you are recording information about things then you are virtually got a material that you need to mount a little display about them and its wouldn’t just be about their possessions it would actually be about these are the objects these are the people these are what drew these objects together
AP: maybe you could highlight the aspects of the collection as you said but but maybe, I don’t know there’s an oppo
MF: my mother got these as a wedding present in 1953 and it was always on the mantle at home and
AP: stuff like that
MF: you know, it sounds binile, but its actually about what causes people to have attachment to things or
AP: I mean you could have I mean for example their is the tea pot cabinet
RE: yup
AP: you could have a part of the gallery like that, that we go to a lot of effort to rotate more frequently, but I don’t know about the whole gallery
RE: No you would need a permanent collection and then you have the temporary
CH: a temporary display cabinet or a piece
AP: that room
MF: like a case on a theme, like a theme for that case changes, [Collector A and B] can handle that
AP: they can do that,
MF: you want to make it kind of labour light
AP: or its like you have got all that kitchen stuff in the kitchen and that room that
you walk through is a temporary display, rotating something
MF: lets say if the room display is fundamentally stay room displays but they are
arranged better differently thinned out layered constant their is a rotating
display space that can have other connections apart from [Collector A and B]
in it with some interpretation provided by the lenders with us as curatorial
overview and then you have got expanded shop retail space
AP: and if you make it that revolving exhibition or what ever is a publicity
opportunity as well but also that will get local people in so if it is an exhibition
about farming on Gleenshe station you are going to get the Steele’s in to look
at it, you are going to get all their family members as well
MF: yeah
DP: ermm
MF: you see that could be one or two panels
AP: and Eden Hore
MF: and a larger piece of text and graphic type
AP: yeah you would want to make it something err
MF: as long as their is a module for that you can take one down and put another
one up and call it a new exhibition, it doesn’t have to be
AP: exactly it doesn’t have to be incredibly complicated
DP: yeah
CH: i’m imagining
AP: yup I think
MF: the changing display based around new gifts to the museum I do think is a
good thing to offer something back
AP: does that happen more often though the gifts
CH: I don’t think it does very often any more does it?
DP no it happens when someone dies and they clean out a house
MF: yup
AP: yup
DP: like the [X family] the people that quite recently donated a lot of stuff
because they had been through their mothers house so yeah it
MF: but if that happened once a year
DP: yeah, thats right
MF: you would be fine
DP: yeah
AP: its just another we thing
DP: and thats a nice story
AP: its just another thing to put on your
DP: as well, people from the sticks you know a bit about there life
MF: yeah yeah
DP: and theres a couple of items yeah so thats quite a nice idea
Appendix G

Transcription of interview with the past volunteer co-ordinator of the Ranfurly Art Deco Gallery
28 November 2012
Transcription of interview with past volunteer co-ordinator of the Ranfurly Art Deco Gallery 28/11/2012

Interview participants
Ruth Elliott - Author of thesis
A - Past Volunteer Co-ordinator of the Ranfurly Art Deco Gallery (European New Zealander - Pakeha)

RE: What has been your relationship with the gallery? what's your kind of role?
A: um, well I organise the volunteers for the last few years
RE: ok, how long have you been doing it for?
A: umm, I've always umm ahh 7 or 8 years
RE: ah cool. So what do you do day to day when you are in the gallery?
A: ahh, well, I just talk to the people when they come in, welcome them in and say welcome to our gallery, enjoy and if they are interested I answer any questions they have about any of the, any of the exhibitions ahh exhibits and ahh yup
RE: cool, um, so what's your, so that's your interaction with the visitors, do they ask questions and
A: um, it varies, some ahh want to have a chat not necessarily all about the art deco gallery but about the um you know the district and
RE: the area
A: the area, yes
RE: ok, um, so who do you think the visitors mostly are, what type of age or
A: um, the people are, seem to be most interested I would say you know forties to fifties you know in that yeah middle aged
RE: ok and are they mostly tourists from
A: yes
RE: yeah
A: by [owl????] or trail on the bike trail
RE: so there is not many locals at all are there?
A: no no
RE: so um what time do you think you are most busy?
A: well we are busy usually ahh end of January through to the end of April and then it just shuts off
RE: ok
A: theres no one
RE: so its just, theres certain dates that you open generally?
A: ahh we are open um ahh well we are open morning and afternoon
RE: ok
A: ahh after new year, ahh but apart form that we just do mornings from about labour weekend
RE: Oh ok
A: or if there is a special request some people, I’ve taken people through at different times when there has been a special request
RE: ahh thats nice
A: nice yup
RE: so do they phone up beforehand?
A: orr they might have asked in the information centre, something like that
RE: ok um so whats do you think the locals in the community need from the gallery or want with the gallery? might be a tricky question
A: yup ahh thats a tricky question
RE: sorry
A: thats ok
RE: what do yo think the tourists want in the gallery?
A: ahh well some want a cup of tea, (laughs) um but they are mainly very interested
RE: ok
A: yeah
RE: thats good
A: and really enjoy it and say reminds me of my grandmothers or things like that
RE: yeah
A: yeah
RE: So what things in the gallery do you think are popular with some of the um visitors
A: its hard to generalise, they are quite interested in the kitchen um things that are on the kitchen
RE: o ok
A: it actually varies quite considerably
RE: Thats good yeah
A: and um for children or young teenagers I like to play the old gramophone and that fascinates them
RE: yeah
A: theres no power (laughs)
RE: cool um what do you think needs to be retained with the gallery in the future…
RE: do you quite like the idea of having the spaces um in the room setup?
A: yes, now that is very popular
RE: yeah, that is commented on quite a lot and everyone seems to like it, its open style, its not cluttered and um they really enjoy it and um it always looks so nice and clean and tidy
RE: well that good
A: thats the impression thats it
RE: um what do you think could be improved at the gallery? another tricky question
A: I'll pass (laughs)
RE: um has it it always remained the same or has there been um
A: well we have had a variety of different exhibitions
RE: o ok
A: and um mainly provided by [Art Deco collectors A and B]
RE: ok
A: um and thats been popular
RE: so have they changed
A: yes
RE: in the cabinets?
A: ah yes, like we have got teapots and Royal Albert at present, they've had other things like glass ware, the one before, which I thought was really really good.
RE: and has that back room always ben part of the gallery? do you know?
A: which back room?
RE: you know how there is two spaces and like that kitchen kind of area with the outdoor things and the kitchen
A: yeah no thats always been there
RE: ok um what do you think the communities relationship with the gallery is?
A: a bit hoo hum
RE: ok
A: (laughs)
RE: do you make a decision about how you accept an object or d you just except anything that
A: well um I write it in the book and we have now got a um a form that we have to fill in but we haven't actually had anyone but we’ve only had one new exhibit since then so
RE: so um this is a tricky questions as well, sorry but how do you define Ranfurly Art Deco?
A: well I think it adds interest to the town for visitors, for visitors
RE: ok
A: and a lot of people who have moved away the’ve the’ve come back and the’ve really quite fascinated going in there finding out its not a milk bar any longer and its turned into a gallery
RE: are there a lot of people who come in think thats still a milk bar?
A: O yeah, I had people just on Friday and they came after coffee but they got an Art gallery and had a lovely look round so that was good.
RE: um what do you think the galley has done for Ranfurly?
A: ahh Well I thin specially with the Rail Trail and a lot of tourist buses going through here I think it has added an extra dimension to the town itself
Appendix H

Cards for use in the proposed Participatory Design workshop
Art Deco Architecture
Art Deco had a major influence on architecture and cityscapes. During the period of 1930s depression, the style was cheap to build due to the affordability of the concrete, brick and plaster materials. These materials were also more fire resistant than previous early wooden buildings. Moulded shapes and lettering on exterior walls of buildings were prevalent in Art Deco buildings along with bright paint. Art Deco architects gave their buildings symbolic images of flowers, zig-zags, chevrons and others. Art Deco architecture ranged from urban skyscrapers to family homes.

Ranfurly Regeneration
In the 1990s due to the economic downturn and departure of major employers, the small rural service town of Ranfurly began to decline. With this declining population and downturn, Ranfurly required revitalisation celebrating the town's built heritage. The community saw the chance to promote the town's unique Art Deco heritage and the town then began to market itself as Rural Art Deco in 2000. An Art Deco Society was formed with the first task of creating the Art Deco Gallery, which became the centre of the project.

International Art Deco
The Art Deco style, a major twentieth-century design style, emerged in Paris in the 1920s. The Art Deco style can be seen as a response to the economic and political climate of the 1920s and 1930s. The style was a period of opulence, sophistication, glamour and modernity. The style is seen most predominantly in household items, architecture and transport. As a time of modernity, technology was shown with the inclusion of trains, radios, skyscrapers and cars. The Art Deco style is characterised by linear symmetry and shells from nature were often used.

Ranfurly Town History
Ranfurly's history is very similar to that of Napier, as the 1931 earthquake and subsequent fires destroyed many buildings which were then rebuilt in the Art Deco style. Ranfurly has a long and historical relationship with arson. The majority of these fires occurred during the 1930s. In 1931, both the teacher's house and the town hall were destroyed by fire. Hanrahan's hairdressers, tobaccoist shop and an unused building were also destroyed by fire in 1933. In 1938, the grocery shop and bakehouse were also burnt down. Harold Black was wrongly convicted of arson. The fire brigade was then formed in 1948.

Milk bars in New Zealand
The milk bar first emerged in Australia and New Zealand in the 1930s and is a unique cultural icon of both countries. It is contested which country opened the first milk bar. The bar became an essential part of the milk bar and generally ran the length of the interior. In the 1950s and 1960s milk bars developed an association with motorcycle gangs, aptly referred to as 'milk bar cowboys'. This term originated with New Zealand and Australian politicians and judges describing their country's troubled youth.

Railway refreshment rooms in New Zealand
The railway refreshment room, otherwise known as the refresh is entwined in New Zealand social history, from the iconic railway teacup (made by NZ Art Deco company Crown Lyn) to the hot mince pie in between stations. New Zealand historian, Neil Atkinson calls the refreshment room “one of New Zealand's more distinctive dining experiences”. Passengers were served at the counter in the short amount of time the train stopped, which resulted in it becoming called the scrum.
New Zealand Art Deco

Although originating in Paris the style soon spread internationally, the Art Deco style was popular in New Zealand much later than other nations due to the country’s distance from major metropolitan centres. By the 1930s the country had begun to have its own distinctive Art Deco style. New Zealand Art Deco was initially identifiable through the use of motifs originating from Maori carving and weaving. These included the Maori tiki, poutama pattern (similar to the Art Deco zigzag) and abstraction of indigenous flora and fauna.

Art Deco ceramics

Art Deco ceramics highlight the styles geometric shapes and bright bold colours that defined other Art Deco mediums. Art Deco ceramics are synonymous with Clarice Cliff an internationally renowned Art Deco ceramic designer. In New Zealand, Crown Lynn pottery produced Art Deco ceramics with significant Art Deco designs reflecting New Zealand culture, flora and fauna and are seen today as classic kiwiana. During the 1960s Crown Lynn was the biggest ceramics producer in the southern hemisphere. Crown Lyn produced the iconic NZ railway teacup for the railways used throughout the New Zealand railway.
Appendix I

Worksheet for participants use in the proposed Participatory Design workshop