

**“BUILDING FROM THE INSIDE OUT”: A CASE STUDY  
OF CITIZEN PARTICIPATION IN THE DESIGN OF  
THE NEW EUGENE PUBLIC LIBRARY**

**BY**

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As civic buildings become more complex and expensive, the people who inhabit these buildings may be increasingly ignored by those in power. This results in cynicism, decreased community interaction, and meaningless, non-functional architecture. Participatory design and programming attempt to combat this phenomenon by incorporating citizen input into architectural design. An examination of how designers utilized these theories during the design of the new Eugene Public Library demonstrates that although the intent exists to work with citizens, professionals may not yet have the knowledge to create genuine participation. The "Building From the Inside Out" process did not fully represent the Eugene population, allow that population to accept responsibility for design decisions, or effectively communicate architectural ideas. A more concerted effort to promote citizen ownership, to include all stakeholders, and to collaboratively share architectural concepts may have resulted in more complete participation.

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## Section 1: The “Building From the Inside Out” Process

### CHAPTER 1: LIBRARIES, PROGRAMMING, AND CITIZEN PARTICIPATION

#### The Library as a Civic Building

There are few building types instilled with as much symbolism and importance as the library. Libraries are a community’s center of learning and knowledge. Andrew Carnegie, noted philanthropist and builder of libraries, proclaimed that a public library was “the very best gift that could be given to a community.”<sup>1</sup> The unlimited access to information symbolized by these buildings seems particularly important to Americans; although not specified in the Constitution, many people consider access to information a right as important as freedom of speech or religion. This affection for libraries stems primarily from the information they contain, yet the physical nature of a particular library building greatly affects its significance. A well-designed library can inspire a community; a poorly designed one is simply a storehouse of information.

A library is the quintessential civic building. It is a building that is truly “of a city”<sup>2</sup>; a place that helps define a community and proclaims that community’s attitude towards learning and fellowship. The openness and societal interaction that a library attempts to foster reflect their civic nature. A civic building has the unique responsibility to make everyone in the community welcome, in addition to fulfilling the purpose for which it was built. While community members may use the library in different ways, the resources and spaces of the library should be equally open to all citizens. These civic responsibilities are often more

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<sup>1</sup>Quoted in Clemmer and Smith. “Trends and Issues”, 13.

<sup>2</sup>Webster’s School and Office Dictionary. New York: Random House, 1995, 80.

important than the function of the building itself. Libraries, built to retain and distribute information, actually spend only a small portion of their operating budget on the purchase of library materials.<sup>3</sup> As Joseph Wheeler says about libraries in his book *The American Public Library Building*: “It is neither a storehouse of books nor a refuge for the idle; neither is it primarily a civic monument. It is alive with activity.”<sup>4</sup> A library, like any civic building, is a place for people first, and then a place for books.

A library is a civic building not only because of the principles it represents, but also for the opportunities that it advances. Libraries allow all members of a community to learn, discover, and most of all, interact. If the main function of a library is simply to facilitate the quick delivery of information to the patron, technological advances might eventually render them obsolete<sup>5</sup>. Yet libraries are thriving in an age when people can obtain vast quantities of information from a computer screen in the comfort of their own living rooms. This indicates that a library’s importance is not entirely in what it contains, but also in what it allows.<sup>6</sup> Although people visit libraries to obtain access to information, it is the socialization that occurs between these patrons that is key to a library’s success.

The building of a new library, therefore, creates an unparalleled opportunity for interaction. The process of people coming together and devoting their talents to create a place that will endure brings the community together for a worthwhile purpose. Ideally, the building of a new library creates a sense of community togetherness that will continue long after the

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<sup>3</sup>Ron Martin states that between 9 and 12 percent of a library’s operating budget is spent on library materials (Martin, 11).

<sup>4</sup>Wheeler, Joseph. *The American Public Library Building*, 1.

<sup>5</sup>Abby Van Slyck argues the tendency of library buildings to do just this in the postscript to her book, *Free to All*. She pleads for people to “...reinvent the public library as an American institution” (220).

<sup>6</sup>Geoff Freeman, the architect from Shepley, Bullfinch, Richardson and Abbot (SBRA) working directly on the Eugene Public Library design, made this point at the beginning of his presentation at the fourth community workshop, held November 16, 1999.

construction of the building itself. The process is reminiscent of an old-fashioned barn raising, albeit on a much larger, more expensive, and more complex scale.

### The Challenges of Designing a Library

The act of constructing a new library is a momentous occasion. Yet while the building of a library can be a memorable process, it is also very difficult. Along with accommodating strict functional requirements, allowing flexibility for future uses, and serving a variety of users, a library must reflect the nature of all libraries and the spirit of the community in which it exists.<sup>7</sup> More than spatial requirements or material qualities, a new library must maintain the values of community interaction and free access to information that all libraries represent. Yet since libraries are symbols of a specific community, they must also reflect the values and distinct qualities that give that community its character. This requires an unusually attentive and symbolic building that still must suit its specific function.

As a building type, libraries are challenging to design. Libraries must allow for and support a variety of specific functions. The physical requirements to support these functions could include increased structure to support the weight of many books, or a large room to sort them.<sup>8</sup> The construction of a library, however, must take into account activities and methods of accessing information that do not yet exist. Many older libraries, for example, are now experiencing the need to incorporate wiring to provide Internet access. Aesthetically, the building must satisfy the community, but also incorporate a timeless quality so that it does not appear dated in a few years. Although this type of monumental building offers an architect unparalleled opportunities for free expression, enduring an entire community's criticism can be

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<sup>7</sup>Joseph Wheeler discusses the balancing act between functional and community needs on page 2 of his book, *The American Public Library Building*.

<sup>8</sup>Wheeler, 2.

overwhelming. The monies to build the library often come from the community itself, which may prompt a great deal of concern by financially conscious citizens and officials. This leads to pressure to create an inexpensive yet efficient building.

### Who Is Involved?

Perhaps the most difficult part of designing a library is accommodating all the people with an interest in, and therefore an opinion about, its design. Libraries, like any large civic building, involve a multitude of people and agencies in the design process. The traditional method of architectural collaboration, where one architect-builder is employed by one client-user of similar background and social status, ceases to apply. The sheer complexity and scale of large civic buildings require the efforts of many. Although the master builder of a Gothic Cathedral was in charge of all aspects of design and construction, today we would not wait a century or more to complete a civic building! A building with the size and complexity of a library requires an extensive design team: an army of professionals specializing in portions of the construction process.<sup>9</sup> For example, a large civic building routinely employs two architecture firms: one from out of the area with a national reputation in the building type, and a local firm to oversee the design and construction processes. Then there are several types of engineers, a large construction company, and consultants *ad nauseam*.

While a large civic building requires the talents of many professionals to design and construct it, many more citizens will use the facility<sup>10</sup>. In libraries, just identifying all of the users presents difficulties. Each activity a library supports has a constituency of users with different concerns and physical needs: staff members, researchers, avid readers, children, the

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<sup>9</sup>For a list of the professionals included in the Eugene Public Library's design team, see Figure 2: The "Who's Who" Library Web Page on page 21.

<sup>10</sup>Clemmer and Smith discuss the "...dilemma of responding to success" (2) regarding ever-increasing numbers of users.

homeless, teenagers, even the illiterate. These people are all stakeholders, individuals emotionally, administratively, or financially invested in the building. This could be anyone from the person who walks past the building on her way to work to the City Councilor in charge of distributing the money for the project to the person shelving books. Each of these stakeholders will relate to the building in a different way, and each citizen will judge the success of the building by how well it meets their needs.

### Including Stakeholders in Library Design

Although all stakeholders have a valid point of view when it comes to the design of a building, there can often be a divergence of beliefs between those responsible for completing the project and those who will occupy the building. Those who are fiduciarily responsible for the building may emphasize functionality, efficiency, and economy; those who will use the building also require functionality, but may consider this functionality to include beauty, character, or a specific program element. When, as usually is the case in a large civic building, the clients and the users are separate groups of people, these differing outlooks can create dissatisfaction among both groups. When those who help to create a building do not use this building, the architect and even the clients may be unable to create a building that satisfies the needs of the users<sup>11</sup>. This is usually a financial issue: although the funding for civic buildings comes from the community at large, clients with fiduciary responsibility often determine how to spend this money. This often excludes those who may have the largest amount of interest in the building.

Devaluing citizen input, or not making an effort to truly listen to that input, is a tragedy because it hinders attempts to create meaningful architecture, reduces interaction within a

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<sup>11</sup>John Zeisel discusses the difficulties inherent in designing for users rather than clients, and how to resolve them, in his article "Fundamental Values in Planning With the Nonpaying Client".

community, and increases citizen cynicism. Perhaps the most distressing result, however, is that it prevents citizens from taking part in creating their environment. Citizens have the right to participate in designing the physical structures that their tax money pays for and that define the architectural fabric of their community. Edmund M. Burke proclaims: "Citizens should share in decisions affecting their destinies. Anything less is a betrayal of our democratic tradition"<sup>12</sup>. Conversely, a community involvement process has the potential to empower stakeholders, making it not only good for the building, but good for the lives of those who help to construct it. Designing a library can catalyze the public's interest in their community in addition to creating a meaningful work of architecture.

### Stakeholder Input Improves Design

There are many tangible benefits to involving the public in design. When all stakeholders participate in the design process, the collaboration has the potential to enrich architecture enormously. The potential for improvement in the functionality of buildings alone justifies citizen involvement in architectural design. Christopher Alexander states that: "...the users of a building know more about their needs than anyone else"<sup>13</sup>. Therefore, if designers consulted the users of each activity, from browsing to storytelling to researching to congregating, as to how the physical environment could best support their needs, it might correct many of the small flaws that make a building uncomfortable or even impossible to inhabit, saving time, effort and money. Knowing what users want in a building can increase its efficiency enormously, while helping to cross the broad gulf between client and user. Designers and clients should consult with users simply as a way to prevent costly mistakes.

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<sup>12</sup>Burke, Edmund. "Citizen Participation Strategies", 196.

<sup>13</sup>Alexander, Christopher. *The Oregon Experiment*, 42.

Yet citizen involvement should not stop with buildings that simply work well.

Collaboration between architect, client and user can create truly meaningful architecture: buildings that create beauty from a deep understanding of their function and the people who built them. This is particularly appropriate in a library, a building that can be the symbol for a community. Architecture cannot accurately represent its context when it does not involve the human portion of that context. When stakeholder input is truly considered, and combined with the creativity of the architect, marvelous and functional buildings can result.

### How Can Designers Consult Stakeholders?

Once a community determines that it wishes to invite citizen input, how does an architect or a design team consider the views of all the stakeholders in a library project? Combining the ideas of many individuals into one coherent building requires an excellent communication process. This process must consider each person's views, but also recognize the expertise of particular stakeholders. The library staff's concept of how spaces should be configured might be very different from the library patrons'. Yet each citizen holds a small piece of the true answer for this building problem. So how can one combine needs of the client, in this case the city organization responsible for constructing a library, with the needs of diverse user groups? Citizens and designers must develop methods to facilitate communication between stakeholders in order to produce architecture.

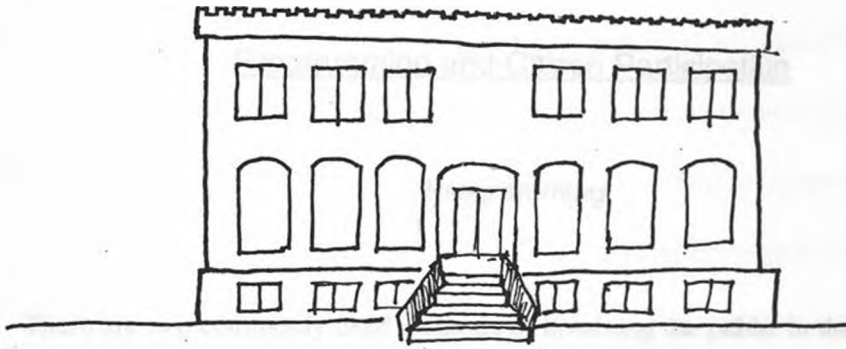
First of all, designers must help users understand how their decisions affect the physical nature of the building. Many of the drawing techniques architects employ are difficult for others to understand. Most architectural drawings only represent a portion of the finished building. A floor plan, for example, is a specific architectural drawing looking at the floor from above after a

horizontal plane has been cut through the building and the top section removed<sup>14</sup>. Even when someone understands this concept, it can be difficult to envision this two-dimensional drawing of one part of a building as a complete spatial experience. Communicating the ideas or needs generated by such drawings can be equally difficult. Although most citizen participation processes decree that participants should make decisions by consensus, generating the ideas or comments to debate can be difficult if people misunderstand the design.

Still, some communities make a dedicated effort to elicit the views of all stakeholders in the design process. This creates a new problem; each person involved in the design of the building, whether it be the architect, user or client, has a different concept of the finished building. Because many of these ideas only exist in the imaginations of the individual, and because they often refer to issues of character or aesthetics rather than programmatic elements, people may find it difficult to communicate them to others. Even when stakeholders clearly understand their ideas, they may not be given a means with which to express them. This is not a one-sided occurrence. The drawing conventions used by a designer may make no sense to a user without the designer's knowledge or visual understanding. As a result, well-meaning attempts to incorporate citizen input become useless because of a simple lack of understanding.

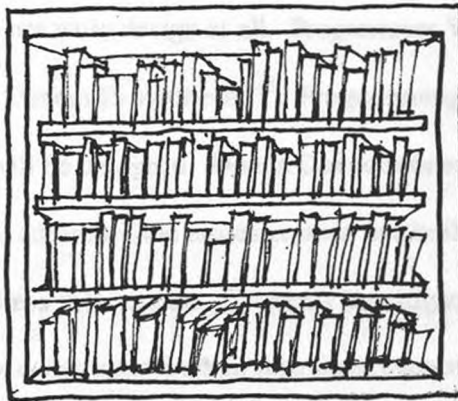
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<sup>14</sup>Ching, Francis. *Architectural Graphics*, 2nd ed, 27.



Architect's Vision of a Library

Librarian's  
Vision  
of a  
Library



Patron's  
Vision  
of a  
Library

Figure 1: Each Stakeholder has a Different View of the Finished Product

## Programming and Citizen Participation

### Programming

There are two commonly used methods of involving the public in the design of buildings; soliciting public feedback during the programming phase of design and conducting a citizen participation process throughout the design. Programming is a means used during the entire design process, but is not truly design at all. Programmer William Peña states simply: “Programming IS analysis. Design IS synthesis”<sup>15</sup>. Programming is a means used to identify the nature of the building that will be designed. Donna Duerk defines programming as ““a plan of procedure,””<sup>16</sup> a process that addresses the issues present in a building, and outlines how designers can or should address these issues. Elements investigated in the programming process include activity support, site constraints, budget restraints, even such details as what materials might be used on the walls and floor.

The intention of programming is to seek and define the problems the design must resolve. Programmers accomplish this through feasibility studies, need assessments, constructing prototypes of buildings, researching the building type (case studies), and other methods. Work sessions, interviews, observation and literature reviews are standard programming techniques<sup>17</sup>. The overall goal of programming is usually the program document, called a “project brief” in Canada, a written record of the conclusions reached during the programming process. The program document presents an investigation of specific issues--such as circulation, flexibility, and energy efficiency--and facts--such as climate, context and the nature of the user--then

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<sup>15</sup>Peña, William. *Problem Seeking*, 18.

<sup>16</sup>Quoted in Duerk, Donna. *Architectural Programming: Information Management for Design*, 8.

proposes concepts to resolve conflicts that this investigation has identified<sup>18</sup>. The program document "...states the mission(purpose of the project)..."<sup>19</sup>; it describes what to include, why it is important, and possible ways to organize these elements. Programming organizes the design process and collects all of the information relevant to solving a particular design problem<sup>20</sup>.

### Citizen Participation

Citizen participation is the "...direct involvement of the public in the definition of their physical environment"<sup>21</sup>. Also known as user participation or participatory design, this theory has roots in the writings of political thinkers such as Thomas Jefferson and Henry David Thoreau, and resulted from ignored, disgruntled citizens searching for a way to design with, rather than for, the public in the nineteen sixties<sup>22</sup>. Citizens first demanded participatory design in urban planning projects as a way to reverse the damage done by misguided urban renewal programs. This established the influence of the user; the next step was to develop a means of incorporating citizen ideas directly into architectural designs, from houses to entire neighborhoods.

There are several different theories on how to create a constructive participation process. Determining one set method of participation is difficult because the stakeholders involved vary in size and composition wildly from project to project. Christopher Alexander states that participatory design begins with the formation of a user group, ideally five to seven people who

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<sup>17</sup>These and other techniques used by programmers are listed and discussed in Henry Sanoff's *Methods of Architectural Programming*.

<sup>18</sup>Donna Duerk uses terms such as issues, facts, and concepts in her book *Architectural Programming* to define her own methods of programming, but these terms are applicable to all programming processes.

<sup>19</sup>Duerk, 10.

<sup>20</sup>Duerk, 10.

<sup>21</sup>Sanoff, Henry. *Integrating Programming, Evaluation and Participation in Design: A Theory Z Approach*, 55.

use different aspects of the building<sup>23</sup>. Yet participatory processes that involve large buildings, such as a new library, may involve an entire community in a large workshop setting. The processes people participate in range from a brief meeting where citizens review design drawings to an intensive, consensus-based graphical and verbal process that extends throughout the entire design and construction of the building. There is no one correct way to create a user participation process; but the key elements seem be these:

- A consensus based process allowing everyone to voice her opinion.<sup>24</sup>
- An amount of responsibility given to the users in order to ensure their interest and dedication to the process.<sup>25</sup>
- An amount of real control over the process: the ability to make their decisions stick<sup>26</sup>.
- An accurate representation of the trade-offs and concerns of a project, including budget, site, and architectural concerns, in order to make realistic decisions<sup>27</sup>.

### How Does Each Discipline Incorporate Stakeholder Input?

Programming is a means that involves citizen input as just one element in a larger picture of human behavior. One strength of programming in determining the user's desires lies in its

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<sup>22</sup>Randy Hester briefly recounts the beginnings of citizen participation in his article "Wanted: Citizen Participation with a View".

<sup>23</sup>Alexander, 59.

<sup>24</sup>Henry Sanoff states that "All individuals and interest groups should come together in an open forum" ("Participatory Design in Focus", 17) in order to express their views and make compromises.

<sup>25</sup>In his article "Design Participation; New Roles, New Tools," John C. Carp summarizes John Habraken's book *Supports, an Alternative to Mass Housing*, which suggests that "...the remedy would be to restore the responsibility of the user, supplying him or her with a tangible sphere of control" (Carp, 126).

<sup>26</sup>Sherry Arnstein investigates the difference between "the empty ritual of participation", and "...having the real power needed to affect the outcome of the process" (216) in depth in her landmark article "A Ladder of Citizen Participation".

<sup>27</sup>Education as a facet of participation is vital to many participatory processes, including Edmund Burke's strategy of "Education Therapy" in his article "Citizen Participation Strategies."

reliance upon research about human behavior. Rather than presenting the design directly to the users for comment, the programming process uses objective research procedures to learn about user needs<sup>28</sup>. This could involve interviewing stakeholders about their goals for the building, or even about general architectural or behavioral preferences. Programmers might also observe the current environment to note behaviors that will require support, or even apply general sociological or psychological knowledge about people in general to specific design issues. This knowledge compensates for the needs of particular users and can create spaces that work for all users, not just those included in a participatory user group<sup>29</sup>. Unfortunately, programming does not always directly involve stakeholders.

Citizen participation directly involves stakeholders in decision-making and design processes. One goal of citizen participation processes is to come as close to the original client-architect relationship as possible; a meaningful collaboration throughout the entire process, with each person using their particular strengths to create a functional and beautiful building. Participation advocates sometimes value hands-on participation more for its social benefits than for its architectural ones. Many participatory design strategies consider making the user a valued and empowered participant in the design process as or even more important than creating functional architecture.

Participation relies upon the user to generate ideas, provide feedback, and collaborate in the design process. In asking for direct input, citizen participation assumes that users know more about their environment than anyone else, and that this knowledge is an important contribution to the design process. The architects provide their expertise to create architectural solutions and change ideas into space but, ideally, are not in charge. Citizen participation has a great deal to

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<sup>28</sup>Sanoff, Henry. *Integrating Programming, Evaluation and Participation in Design: A Theory Z Approach*.  
1.

offer the field of architecture because it can create functional buildings, give the building's users a sense of ownership, and produce a stronger design overall. Participation, however, does not always allow for when users or architects do not bring up important issues. If all the participants' minds are on the same track, or if the facilitator fails to address an important topic during the participation process, the design may suffer as a result.

### How Can Citizen Participation and Programming Be Used to Include Stakeholders?

With a building as large as a new library, the traditional small user group may be representative of only a tiny portion of the population. How can a user group take the opinions of other users into account? The ways in which programming and participation involve people in design have their merits, but it is difficult to evaluate when and how to use these methods, especially since designers often use them in tandem, adulterated, "whatever works" forms. An investigation of a real situation is needed to determine how the application of participation and programming can assist the incorporation of user input. Although there has been significant research into both theories, few architects use or even know of this knowledge. When most architects attempt to involve people in the design process, they use their experience of what has worked to solicit input in the past, rather than consulting research on the subject. Therefore, most existing design processes do not fit the mold of any of the published theories. By critically examining how designers involve stakeholders in a citizen participation process, methods of participation and programming can be refined and promoted.. A library can be an ideal case study for the interaction of participatory design and programming: the number and complexity of

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<sup>29</sup>Indeed, Frederick Wulz, in his article "The Concept of Participation" suggests that this representation is actually a form of participation.

the stakeholders and its importance as a symbolic, civic building provide many avenues for discussion as to how to include people in the design of an important work of architecture.

## CHAPTER 2: THE STORY OF THE “BUILDING FROM THE INSIDE OUT” PROCESS

### Beginnings

In October of 1997, the city of Eugene began the long process towards constructing its new library. Eugene had been trying for several years to turn its vision of this library into a reality. The Eugene City Council had proposed several bond measures to fund library improvements; all had failed, some by narrow margins. These include the Pankow project, and early 1980's endeavor that suggested incorporating a library as part of a large corporate building, and the Sears Building Project, which advocated remodeling the existing Sears building at 10th and Charnelton. By this time, citizens and voters were well versed with the possibilities and problems of constructing a new library. Therefore, City Council did not initially propose a solution, but went back a step and tried to define the problem.

### The Mayor's Library Improvement Committee

Before the City Council brought idea of a new library to the voters again, they wanted to investigate what the existing library conditions were, then look at how to improve them. Some form of library improvements need to occur, and this new committee set out to determine what the improvements should be. The Eugene City Council formed the Mayor's Library Improvement Committee on October 8, 1997 to determine how to rectify the current library's cramped conditions and out-of-date building. The Mayor's Library Improvement Committee investigated to determine if a new library was in fact necessary. Eugene mayor James Torrey nominated the members of this committee, and the City Council confirmed their nominations.

The committee's goal was "...to develop a plan and funding mechanism for improved library services and facilities".<sup>30</sup> In order to accomplish this, they looked at other libraries around the Northwest, met with community representatives, and attempted to determine the public's opinion. They attempted to educate the public about library issues by conducting "Journey to the Center of the Library", a tour of existing facilities. The Mayor's Library Improvement Committee then created citizen surveys and held community forums to gather citizen input.

To create a basis for their planned citizen forums, the Mayor's New Library Committee began their investigation with surveys designed to get an overall feel of what the citizens of Eugene desired in their new library. The Library Advisory Committee devised one survey to give to library patrons and one to send out to random voters. There were two library patron surveys, one for adults, and one for children. Library staff distributed these to every tenth visitor to the check out desk, and 829 adults and 125 children returned the surveys. Because patron surveys only involve present users of the library, 600 initial voter surveys were also sent out to randomly chosen Eugene voters in order to try to achieve a statistically valid 400 voters, and 372 responses were returned after a second mailing of surveys.

None of the surveys were statistically valid due to the small number of responses, yet the content of the surveys were informative. The Mayor's Library Improvement Committee attempted to determine what library resources are the most used, and what improvements needed to occur. Books were overwhelmingly the number one library service, although fiction versus non-fiction usage varied by survey. Improvements were also overwhelmingly suggested, specifically, a larger space; either a new library itself or just more places to sit and be quiet. Citizens also requested a particular resource, more of the current resources, or revisions to library policies and hours.

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<sup>30</sup>Mayor's Library Improvement Committee (MLIC). "It's Time! New and Improved Library Services and Facilities for the City of Eugene," 3.

## Community Forums

The City Council asked the Mayor's Library Improvement Committee to "...work in partnership with library stakeholders, including but not limited to the Friends of the Library, the Eugene Public Library Foundation, and ABLE, a private literacy advocacy group"<sup>31</sup>. The committee accomplished this directive by creating a series of participatory forums. They held a series of five workshops intended to allow the public to give their input on library improvements throughout Eugene in the Northwest, Northeast, Southwest and Southeast regions, and at the library itself. While the surveys gave the committee an idea of what features Eugene citizens would like to include in their library, the workshops also gave them an idea of what this library meant to Eugeneans.

The Mayor's Library Improvement Committee (MLIC) drew several conclusions from these forums. As expected, the Committee determined that a new library was indeed necessary. They also recommended branch libraries because the downtown location of the main library made it difficult for some citizens to utilize the facility. Two new branches were suggested: one in the Northwest sector of the city and one in the Northeast sector, determined by population growth and geographical distances, with additional branches added later. The first branch is slated to open in the summer of 2000. Although residents may have desired branch libraries for a considerable time, they might not have come about if the City Council persisted in creating only a new main library. The incorporation of citizen input by the Mayor's Library Improvement Committee allowed the citizens to state this as a main priority. The implementation of branch libraries in storefronts provided a nearly immediate improvement in library facilities, rather than the lengthy process of creating a new main library. The input of the citizens provided an efficient, immediate solution to the some of the library's problems.

## "It's Time!"

The Mayor's Library Improvement Committee devised the report "It's Time! New and Improved Library Services for the City of Eugene," from citizen input, library visits, and their own knowledge. This report affirmed that a new library was necessary and suggesting what that new library should include. This document was a sort of touchstone for programmatic issues, determining the criteria for making trade offs. Although this document discusses character and aesthetic issues, its main objective was to determine the nature of library improvements, the source of their funding, and the criteria from which to make critical decisions.

The recommendations of the Mayor's Library Improvement Committee were: a new main library, branch libraries, improvement of library services (e.g. extended hours), and continuing public involvement in the design process. The New Main Library was determined by Oregon "Standards for Public Libraries: 1994" to be 100,000 square feet by the year 2020, at a minimum size of 75,000 square feet. The Committee strongly supported using Urban Renewal funds to pay for the new library. The design recommendations of the Committee address such issues as size, expansion possibilities, parking, included services, and technology; even possible hours. Perhaps most interesting, however, is the list of "Desired qualities". This section lists everything that was not a quantifiable element of the building. This included such items as "simple, well-laid out, easy to use, with good signage"<sup>32</sup> to "comfortable and welcoming" to "works well as a library" "would qualify as a national historic site in 100 years". The MLIC listed in one section items that an architect might classify in several different categories, combining the ideas of a well-organized building, specific architectural details, and character issues, rather than separating these as an architect would. This illustrates how citizens and

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<sup>31</sup>MLIC, 3.

<sup>32</sup>MLIC, 9.

designers might think differently, and the difficulties present in attempting to resolve any of these issues.

Perhaps the most significant outcome of this investigation was the recommendation of the Mayor's Library Improvement Committee to continue a participatory process throughout the design of the library. The committee stated that, "This element should include advisory committees as well as public forums, and may include design charrettes as a part of the process".<sup>33</sup> They proposed neighborhood boards, branch libraries, and a geographically diverse new library committee to facilitate this process, presetting the agenda of the process to an extent. The Eugene City Council then formed the New Library Advisory Committee (NLAC) from the members of the Mayor's Library Improvement Committee in order to design and facilitate a user-participation process. The NLAC members were a user group in and of themselves, and took responsibility for the incorporation of input from the greater public. And so the "Building From the Inside Out" process to design the new Eugene Public Library began.

### Major Players

As Eugene funds and bond measures fund the new library, its construction involves every citizen of Eugene to some extent. Yet not everyone has the time or interest to devote to a design process, and most of those that do can only give their time for a part of the process. Therefore, as in any democratic process, the community must delegate specific people to represent their wishes and concerns. The design charrettes, a group made up Eugene Library staff and city planning and management officials, is responsible for making the final decisions if

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<sup>33</sup>MLIC, 9.

## New Downtown Library: Designing from the Inside Out:



	<i>Who's Who</i>		<i>Role/Responsibility</i>
<b>City Council</b>	Jim Torrey, Mayor City of Eugene Scott Meisner Council Liaison Pat Farr Gary Rayor	Bobby Lee Nancy Nathanson Gary Pape' David Kelly Betty Taylor Ken Tollenar	Final Decisions  Public Funding
<b>City Administrator</b>	Bradley Black, Project Manager City of Eugene		Administers Project  Project Coordination
<b>Design Team</b>	Robertson/Sherwood Architects pc Eugene, Oregon		Primary Architects
	SBRA Architecture Boston, Massachusetts		Library Planning and Design, Interiors
	Cameron McCarthy Gilbert Eugene, Oregon		Landscape
	M.R. Richards Engineering Eugene, Oregon		Structural Engineering
	Balzhiser & Hubbard Engineers Eugene, Oregon		Mechanical / Electrical / Plumbing / Civil
<b>Library Staff</b>	Tom Giesen Eugene, Oregon		Cost Estimating
	Carol Hildebrand		Establish Library Needs  Review Alternatives
<b>New Library Advisory Committee</b>	Julie Aspinwall- Lamberts, Chair Jonathan Stafford, Co-Chair Merle Bottge Barbara Dellenback Ralph Edwards	Curt Nibler Charles Stephens Mark Homey Jan Roberson Gretchen Miller Linda Swisher	Represent Public Interest  Provide Design Recommendations
<b>Public</b>	Foundation  Friends  Interested Public		Private Funding  Provide input to New Library Advisory Committee

Figure 2: The "Who's Who" Library Web Page

(<<http://www.ci.eugene.or.us/Library/Releases/whoswho.htm>>, 8/16/99)

no consensus can be reached, and so are the most “in charge” of the project. The people with consistent day-to-day involvement in the process are the Library Project Manager, the principal architect, and the head of the Library Citizens’ Advisory Committee. These three people have the most contact with the needs and constraints of this particular design problem. Their understanding of the nature of this library shaped the design of the library itself, and the manner in which other citizens participated in its design. Therefore, it is important to know each person’s vision for this important building.

Carol Hildebrand, Library Project Manager.

Library Project Manager Carol Hildebrand’s duties, as specified by the “Designing From the Inside Out” web page, are to “Establish Library Needs and Review Alternatives”<sup>34</sup>. As the library’s representative to the design team and to the City Council, Ms. Hildebrand has possibly the most comprehensive view of the design process. As a member of the Library Policy Group, she is the only person involved in the project on a day-to-day level that is a member of the final decision-making committee. As a library employee, she knows the functional needs that the new library must serve, and she works closely with the design team and the city to meet those needs with an architectural solution. Ms. Hildebrand is acutely aware of the emphasis that a community can place on their library; she compares them to living rooms, something intensely personal and often used. She also understands, however, that the staff requirements and functionality of a library must sometimes take precedence over the stakeholder’s ideas.

Carol Hildebrand is primarily concerned with “creating a library that works”<sup>35</sup>. She feels that a working library will be evident in two ways. The first is to avoid costly architectural

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<sup>34</sup>Eugene Public Library (EPL) website, “Who’s Who”, <<http://www.ci.eugene.or.us/Library/Releases/whoswho.htm>>

<sup>35</sup>Carol Hildebrand Personal Interview, 11/04/1999.

mistakes that interfere with the library functions. Her worst-case example is the new Washington Library in Chicago, designed in 20-foot structural bays that do not accommodate 3-foot wide library stacks. She defines a successful building in part as one that requires only a small amount of adjustment after its occupancy. Citizen participation is useful to this because it can reduce the possibility of errors. Secondly, she hopes to see a significant increase in use, both in the overall number of users and in their diversity<sup>36</sup>. In a good library, this increase should continue even after the newness of the building wears off. Accomplishing this goal depends partially on library materials and services, but mainly concerns making the new library a meaningful place where Eugeneans want to spend their time. A participatory process is essential to this goal, because it creates a sense of ownership in the building as well as allowing the citizens to develop the library's character into something that suits its purpose and its community. Overall, Ms. Hildebrand wishes to create a building the citizens of Eugene can be proud of and enjoy.

Ms. Hildebrand fervently supports the idea of citizen participation, especially that which enhances the efficiency of the building. In her opinion, functionality should be primary in a library design, and including citizen input ensures that the building works as well as possible. Providing a forum for citizens to discuss their needs in the new library is an excellent way of avoiding costly mistakes and creating a building that Eugeneans will enjoy. While Ms. Hildebrand believes in the concept of participation, she also believes it should be limited somewhat; not every stakeholder should be involved in every design decision. Ms. Hildebrand asserts that the different constituencies of stakeholders possess distinct spheres of influence in the design of the library building that do not always overlap, especially between staff and library patrons. The staff areas are key and critical, but the major square footage of the building goes to

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<sup>36</sup>Hildebrand Interview.

the user<sup>37</sup>. The library patrons should help to design the public areas of the library, and largely determine its character. The staff, however, should decide the configuration of staff areas, such as the placement of the checkout desk. The different constituencies of users that a library must serve, such as the users of the conference center, the children's library, the periodicals section, or the non-fiction areas, may also participate only in certain ways. Each group has a different area of expertise and will affect a different area of the design, yet this process should provide patrons and staff the ability to participate equally. Ms. Hildebrand's notion of the design team's duties is similarly limited. Her belief is that the architects' part in the design is almost entirely limited to the design of the outside of the building. The programmatic elements, their arrangement, and, in part, their character will all be determined by the users and staff.

#### Jim Robertson: Principal Architect

The primary architects for the new library are Robertson/Sherwood Architects (pc), represented in this project by principal Jim Robertson. Robertson/Sherwood practices some form of citizen participation in all of their projects, but they are fervently committed to the concept in this project. Mr. Robertson believes a new library is a "once in a lifetime" project for any community and any designer; as a Eugene native, he is determined to make this library good. His overall goal in incorporating participatory design is to give the users a sense of ownership in the project. He believes that if the public does not have the sense that this design is created by "us" instead of "them", the design process becomes as restrictive as that favored by Frank Lloyd Wright where the architect controls the final project and simply informs the client when they can move in.

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<sup>37</sup>Hildebrand Interview.

Mr. Robertson wishes to create a building that inspires community pride. He suggested future letters to the editor of the local newspaper as a method of discovering general opinion about the building, and therefore determining its success<sup>38</sup>. In addition, he thinks a truly successful library building would become a landmark for the town and a necessary stop on a tour of Eugene, qualities somewhat determined by its exterior appearance. This after-the-fact feedback, however, would only be necessary from people who were not directly involved in the process. With those who are involved, the NLAC or even a one-time workshop participant, Mr. Robertson expects to receive much more immediate feedback. Ideally, upon revealing the final design for the building in February, these citizens would proclaim, "Oh, it's just how I imagined it would be". This goal requires not only the willingness to abide by citizen ideas and needs, but also excellent methods of communicating how those needs get translated into physical space.

This particular design involves a much larger group of stakeholders than Robertson/Sherwood has dealt with before, and this created some difficulties in bringing participation to a larger audience. Talking to thirty or forty people who will use a facility for the one specific purpose is quite different from attempting to solicit input from thousands of users who will perform countless activities. Mr. Robertson expressed concern that a few individuals would take over the outlets for response, preventing others from being able to express their opinions. The design team attempted to take special measures at the workshops to ensure that each person felt comfortable expressing their opinions.

Julia Aspinwall-Lamberts: Head of the New Library Advisory Committee

The New Library Advisory Committee, chaired by Julia Aspinwall-Lamberts, acts as a user group in the design process, and obtains input from the public. The NLAC's

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<sup>38</sup>Jim Robertson Personal Interview, 1/27/2000.

responsibilities, as listed in the “Building From the Inside Out web page”, are to “Represent Public Interest” and “Provide Design Recommendations”.<sup>39</sup> This group is comprised of members of the Mayor’s Library Improvement Committee, and therefore has the advantage of being involved throughout the process. The New Library Advisory Committee was almost wholly responsible for obtaining user input: they determined how the information would be collected, they were the recipients of this information, and they then helped to interpret that information into the actual design. The NLAC also acted as a user group in and of itself, providing the design team with a user group’s input without having to consult the community before they had enough new information to make a workshop feasible. Ms. Aspinwall-Lamberts worked closely with the design team and library staff, and was mostly responsible for organizing the community forums. She and the NLAC as a whole were the collection mechanism for citizen input, bringing their own ideas to the table as well as those from the larger community.

Julia Aspinwall-Lambert’s goals for the new library are similar to Carol Hildebrand and Jim Robertson’s goals. Citizens would heavily use a good library, and create a need to expand up to the fourth floor soon after its construction. Just as important is how people talk and feel about the library, that it should create a sense of community pride. She also mentioned a stop on a Eugene city tour as a clear indication that people favored the new library. Another measure of the future library’s success is how it contributes to the quality of life of the community. A strong library can be an asset in drawing more large employers to town. The current library is a sore point, but a new library can easily be a showcase to people from outside the community. The new library can attract people in the community and promote Eugene to other communities. Citizen participation is vital to Julie Aspinwall-Lambert’s goal to create truly meaningful architecture and foster citizen pride in the library.

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<sup>39</sup>EPL, “Who’s Who”.

Julia Aspinwall-Lamberts loved her involvement in the “Building from the Inside Out” process; she considers it the best-run process she has ever participated in. In fact, she commented that the process went “almost too smoothly”<sup>40</sup>. Julia Aspinwall-Lamberts felt there were few surprises during the process; few issues came up in the community forums that the NLAC and the design team had not previously discussed. She attributes this partially to the readiness of the community: after going through so many processes to develop a new library, the citizens of Eugene were well prepared to design their new library, but it also shows the thoroughness and effectiveness of the participatory process. If new issues came up at each workshop, it would indicate they did not include a key constituency or failed to explore a major issue<sup>41</sup>. She believes that the range of ages present at the workshops shows the diversity of the stakeholders, and the smoothness of the process argues its success.

While these three individuals helped to shape the process, they did not control it. These individuals may have decided which questions to ask, but they could not determine how the citizens would answer. As a result, the process has caused some surprises, some headaches, and created a building significantly different from anyone’s initial conception. The community nature of the library supported a community nature of design. How citizen input shaped the design of this building is one investigation into how citizen participation can shape architecture.

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<sup>40</sup>Julia Aspinwall-Lamberts Personal Interview, 1/21/2000.

<sup>41</sup>Aspinwall-Lamberts Interview.

## Let's Build a Library!

### Measure 20-02 and *Choices if Space is Limited in a New Building*

After the City Council received the “It’s Time” report in July of 1998, they created measure 20-02 for the Nov. 3, 1998 ballot. This was a “...measure authorizing a four-year serial levy for library improvements and service enhancements”<sup>42</sup>. The measure would raise 8.76 million dollars over four years, from 1999 to 2003. The remaining funds from the library came from Urban Renewal funds and an extensive fundraising campaign. While this measure went to the citizens, the New Library Advisory Committee began to organize a citizen participation process.

In November of 1998, slightly before the first workshop, the design team and library staff created a document, titled *Choices if Space is Limited in a New Building*. The questions raised in this document range from determining the importance of stack area as opposed to seating to investigating how the ventilation system should work. This document is the beginning of the building program, a detailed document that attempts to define the entire design problem. The authors of *Choices* asked questions intended to determine what type of spaces to include in the building, such as the seating versus collection question debate, if citizens required meeting or multi-purpose rooms, and if volunteer library support groups should have their own space within the library. They also addressed technical library issues, such as where to locate periodical back files, and traditional architectural questions, such as where to place the bathrooms. The document debates these issues in terms of pros and cons, reaching some agreements and goals for the building. Many of these decisions had a technical component and did not affect the front stage activities of the library, and therefore the authors may not have believed that stakeholders

cared about these decisions. The design team asked other questions in this document specifically so they could ask the public during the community workshops. This initial programming document helped the design team prepare for the first workshop.

### Creating an Open Participation Process.

The New Library Advisory Committee's first decision was what Julie Aspinwall-Lamberts called a "no-brainer": to create as public and open a process as possible<sup>43</sup>. Their meetings, by law<sup>44</sup> and by choice, were open to the public. The NLAC then decided that they would mainly use a series of forums to gather citizen input. They chose this strategy because it is a common method of obtaining input and was quite familiar to them and to the library staff. They also believed it would provide the greatest possibilities for interaction between themselves, the design team, and the citizens of Eugene.

Although forums would be the main source of citizen input, the NLAC wished to create as many possibilities as they could for citizens to respond to library designs. The library staff created the "Building From the Inside Out" web page, with design and construction updates, responses from the workshops, even design diagrams and drawings. This web page provided opportunities for feedback as well; it lists the e-mail addresses, telephone numbers and addresses of Carol Hildebrand and her administrative aide, and names all of the people involved in the process. The NLAC posted updates after each workshop, displaying selected material presented at the workshops and community responses. Currently, the web page shows the timeline for

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<sup>42</sup>General Election Information, Measure 20-02.

<sup>43</sup>Aspinwall-Lamberts Interview.

<sup>44</sup>The concept of open meetings and participation processes is mandated in Oregon's Land-Use Planning laws, S.B. 100, Goal #1.

building construction, a list of “who’s who”, and a “grocery list” of the citizen comments considered in the design of the library.

The library itself became a place for gathering and receiving citizen input. The NLAC displayed design drawings and information there after the workshops, with copies of the workshop questionnaires available for comment. The NLAC also welcomed e-mails, telephone calls, and letters from anyone interested in the library design. Citizens mailed in many comments around the time of the first workshop, including pleas for a library mascot, such as the lions at the New York Public Library, and relocating the Hult Center frog sculpture, to a new position inside the library itself--showing that a new library design presents many unique and unplanned opportunities. In addition, Carol Hildebrand made many separate presentations about the design to include people that might ordinarily not be able to attend a workshop.

The NLAC’s greatest difficulty was to determine how to create a forum format that would allow for the large number of people that wished to participate in the library design. They wanted to maximize interaction between themselves, the citizens, and the design team, but also wished to maintain an environment where everyone felt comfortable voicing their opinion. In order for citizens to make informed decisions, the design team needed to state their current definition of the architectural problem, requiring a period of introduction and explanation. The NLAC created a format that attempted to allow the expression of each person’s viewpoint, while presenting the library information in one large group. This format was two hours long, consisting of a half-hour of viewing informational boards and informal discussion, followed by a forty-minute to one hour presentation by the architects. The attendants then broke up into tables of six to eight, each table headed by a NLAC member, a design team member, or one of the library staff. The NLAC then asked citizens to give feedback on the drawings and presentation. The table leaders had lists of questions to prompt the group if people were reluctant to express

their opinions right away. This group session lasted about thirty minutes, followed by a wrap-up session at the end if time permits.

### The First Workshop: November 18, 1999

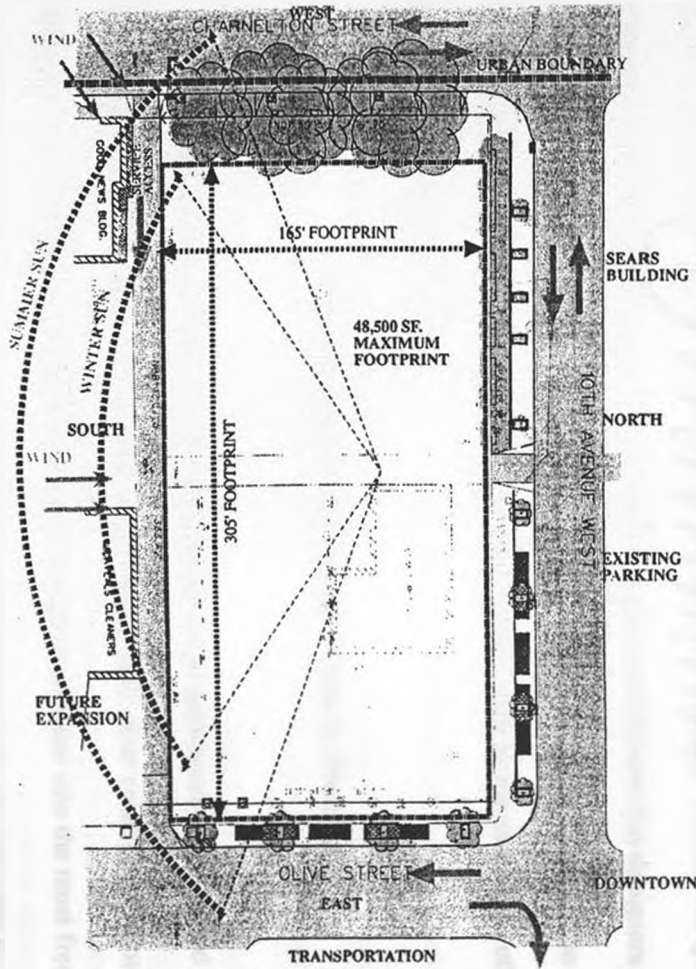
#### Organization and Presentation

The First “Designing from the Inside Out” workshop was held on November 18, 1998, in the library conference room, with two sections at five and 7 p.m. The NLAC tried to give citizens a clear overview of the project so that they could respond to initial ideas of how to solve the problem as well as discuss what this library should be. In order to acquaint citizens with the requirements of the library project, the design team prepared two large boards to give citizens the scope and nature of the project. Ideally, Jim Robertson states, he would have made these drawings available for viewing at the library before the workshop, but the design team could not complete the work in time<sup>45</sup>. One board included facts about the library, such as the increase in usage over time, how many people use the library currently, and user demographics. The other boards displayed a preliminary building program. This board presented the program with both text and graphics. The textual portion consisted of a list of spaces and their activities and uses. The graphic that accompanied the text was a “bubble diagram”, a series of shapes representing the basic sizes of the rooms arranged in a proposed configuration. This diagram is a visual way of showing the spaces that will be included in the library, and presents a possible organization but it should not suggest a form or schematic design. Before the presentation by the architects,

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<sup>45</sup>Robertson Interview.

Site Analysis



Library Planning  
Sectional Concepts

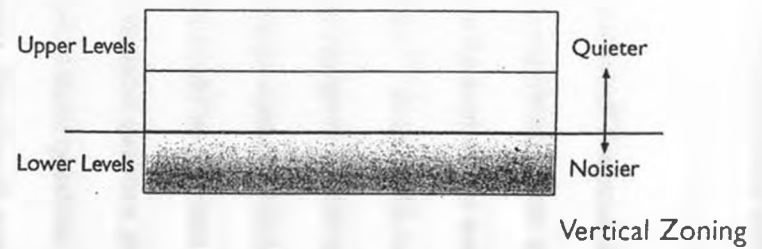
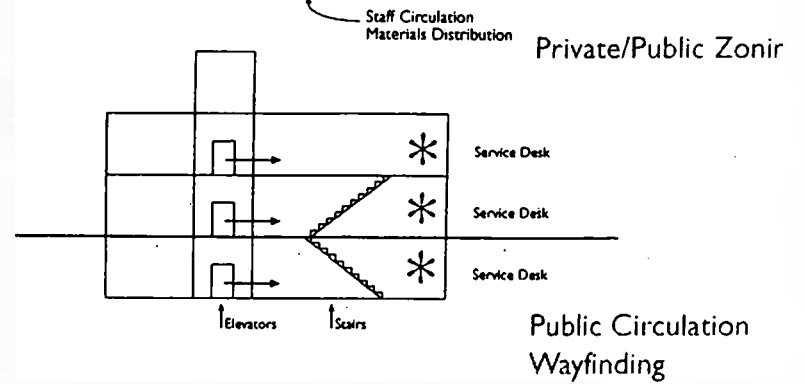
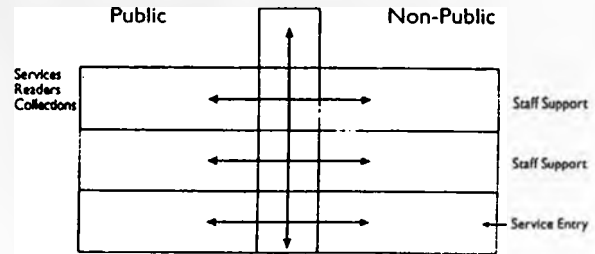


Figure 3: Examples of Diagrams Displayed at the First Community Workshop

(Robertson/Sherwood Architects pc and SBRA, Library Program, 3, 5)



City of Eugene, Oregon – Main Branch Public Library

Robertson / Sherwood / Architects pc • SBRA Architecture  
Page 3



City of Eugene, Oregon – Main Branch Public Library

Robertson / Sherwood / Architects pc • SBRA Architecture  
Page 7

citizens were encouraged to write their comments on 3x5 index cards and place them on the drawings.<sup>46</sup>

After citizens viewed the presentation, Jim Robertson and Geoff Freeman, the architect from SBRA working on the project, gave a presentation introducing library issues and design concepts. According to the library staff, part of this presentation focused on the trees around the site, possibly presenting “the trees versus the best possible library,”<sup>47</sup> as mutually exclusive concepts. Then people responded to questions about the general design in smaller groups. These questions addressed very basic issues intended to provide the design team and NLAC with a direction for further design work. The first question asked what would be the most effective way of obtaining citizen input. Other questions concerned the size, material qualities, programmatic elements, and the placement of the new library on the site. Most of these questions were trade-offs, such as a long useful life versus square footage, for example. This line of questioning attempted to give citizens an overview of the decisions and choices that designers and clients must make in any project. The NLAC also asked Eugeneans their opinions of the current library. Finally, citizens discussed certain “controversial” issues, such as the placement of art and the priority of sustainable design.

#### First Workshop Responses: How to Proceed?

Comments from the first workshop focused on programmatic aspects and the general “feel” of the future building. The workshop produced both clear results and some interesting responses, which library staff gathered for the design team’s use into the most frequent responses and a list of all the responses. The attendees judged forums to be the best way to collect input,

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<sup>46</sup>Williams, Anne. “Library Ideas Grand”, 2C.

<sup>47</sup>EPL, Library Staff Comment Sheets, Nov. 1998, 1.

perhaps reflecting an effective workshop process. The library qualities citizens desired included a library that was as large as possible, but considered quality materials and a long useful life more important than overall square footage. Participants judged books more or equally as important as seating, and citizens wished to incorporate both sustainable design and artwork into the building. Many of the comments did not place great importance on the architecture of the library at all. Some citizens placed a higher priority on accessibility and programs than the actual physical nature of the library, which reflects the opinion that the best things about the library were the staff, programs, and collection. In the new library, people most desired more books and longer hours. The current library's cramped, noisy conditions, however, were the most common complaint. This seems to indicate that the architectural nature of a library may not be an concern that the participants could specify, but that it mattered a great deal to how they perceived the old building and possibly other spaces.

The unprompted responses from the attendees proved extremely interesting, demonstrating the interest, conflict, and inspiration that the design of a library can generate. Many citizens had similar ideas, showing that there is truly a specific community aesthetic and attitude towards this library. People were pleased to be included and to have their opinions valued. The desire for meaningful architecture was expressed more than once, sometimes even at the expense of library requirements: "Make it wonderful--not just big."<sup>48</sup> Participants mentioned issues prevalent throughout the process, such as parking. People described the character of a library as including light (particularly South light) and classic design, being cozy and Eugenean, and possessing "Northwest Style"<sup>49</sup>. They also emphasized the importance of the library as a community building and of energy conservation and sustainable design. Citizens

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<sup>48</sup>EPL, First Workshop Responses 3.

<sup>49</sup>First Workshop Responses, 12.

mentioned art, children's and teen areas, drop boxes, and parking as elements they wished to see included in the library design.

The questions that the NLAC posed generated a number of answers not necessarily architecturally related to the problem but very effective in determining library character. For example, answers to the question "How large should the main library be?" included: "As spacious and light-filled as possible", a warning to "Avoid grand entries", and "I don't know-- comfortable chairs and quiet places"<sup>50</sup> in addition to the more common and perhaps expected estimates of square footage. When asked what this library should offer, participants offered organizational as well as architectural ideas, such as a book exchange with the University of Oregon Library System or extended hours. The intense, even conflicting nature of the comments was also surprising. For example, some citizens considered artwork unnecessary while some saw art as a vital and integral part of the building, not just something to display. Some people believed the library must be functional first, while others believed, "Eugene needs more community areas in which to interact--the library can serve this purpose".<sup>51</sup> Overall, this workshop provided an interesting and somewhat rowdy introduction to the library design process.

The NLAC held the workshops on Tuesday evenings. Thursday of the following week, Jim Robertson and design team members met with the New Library Advisory Committee and Carol Hildebrand to discuss the workshop responses. They quickly decided that in the next workshop, someone should bring certain topics discussed at the tables to the attention of all the participants. They decided to detach "floaters", usually members of the design team, to note important concepts and announce them to the group in a wrap-up after the discussions. After absorbing the response from the workshop, the design team turned themselves to the task of

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<sup>50</sup>First Workshop Responses, 2.

deciding what spaces to include in the building, and how to arrange them. It was time to finish the program document and define the nature of the problem.

## The Programming Phase

### Who Was Involved?

For the programming process, the design team consulted the library staff rather than library patrons. Members of the design team began meeting with the Library Management Team, a group consisting of the heads of the library departments: Periodicals, Reference, Children's etc. These people often invited some or all of their staff as well. SBRA was heavily involved in this phase of the project due to their large amount of experience with libraries. With these users, the design team underwent a specific programming process that Robertson/Sherwood uses in all of their design projects. In this process, the programmer writes individual goals, spaces, and ideas on 3x5 cards and puts them up on a wall. The programmer includes every idea in order to assure everyone of his or her value to the process and maintain a brainstorming attitude. Then, the group organizes these cards into categories and identifies the ones that conflict. They then discuss these conflicts, and throw the cards that do not address the overall goals onto the floor. The design team attempts to incorporate both thumbnail sketches and, hopefully, a sense of humor into these discussions. This method seems especially useful because it involves all participants, and the conflicts are resolved or at least discussed to everyone's satisfaction. Incorporating the library staff, the people who have the most library knowledge, also provides the maximum opportunity for participation. This is an interesting intersection of programming and

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<sup>51</sup>First Workshop Responses, 14.

participating, because it puts the staff in the position of being simply another expert in the programming process.

### The Library Program

After programming sessions with all of library departments, the design team created the Library Program for Eugene Public Library, in March 1999. This document begins with site diagrams including an analysis of the context, public and private zones and their probable placements, and basic organizational concepts. These diagrams were not reflective of actual room size, and only in few cases represented actual rooms as bubbles, but they did suggest ways the spaces might be functionally organized. Next is what architects traditionally refer to as “the program”, a written document or spreadsheet that lists room names and their sizes. This part of the document is what a traditional designer would start out with in order to organize the spaces in the building. The document then organizes these rooms into larger categories, such as the lobby, meeting rooms, or Children’s area. It lists each category on a separate page, and gives every room in that category square footage, furniture, and equipment requirements. On the opposite page there is a short paragraph describing the character of the space in question, the same descriptions that the design teams presented at the first workshop. This text attempts to qualitatively define what the numbers quantitatively state. For example, on the “Children’s Center” page, the numbers of computer stations, child tables and regular tables are listed to fulfill the functional requirements. In the descriptive paragraph, it gives an idea of what this space should be like: “All the senses are engaged in this place of learning and imagination, where children love to learn words and reading”<sup>52</sup>. This document attempts to match static, numerical

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<sup>52</sup>Robertson/Sherwood Architects. Library Program, 34.

**Eugene Public Library**  
 Program Description - 90,000 BGSF

**8.0 Popular Library (New Books/Paperbacks/Mixed Media)**

Popular materials are a unique and substantial mission of the public library. New fiction and nonfiction adult books, paperbacks and media are conveniently displayed for quick access.

**8.0 Popular Library (New Books/Paperbacks/Mixed Media)**

Staff	No Staff Position (Part of Adult Services/Reference)			
Staff Support Area	None			NSF
Public Area	<i>Support</i> Paperback spinner (450 Books)			100
	<i>Seating</i>		Seats	
	4 Lounge Chairs @ 40		4	160
	4 Bench Seats @ 25 sf		8	100
	4 Info Station @ 35 sf		4	140
			<u>16</u>	400
	<i>Collections</i> Requested		Shelved	
	Vols	Less circ %	Vols	
New Bks	3,000	30%	2,100	600
	Items			
Video	3,000	30%	2,100	375
CD	10,000	30%	7,000	200
Talking Bk	<u>5,000</u>	30%	<u>3,500</u>	143
	18,000		<u>12,600</u>	718
Total (NSF)				1,818
Circulation Factor		10%		<u>182</u>
<b>Total (NASF)</b>				<b>2,000</b>

Figure 4: A Section of the Program Document Describing the Popular Fiction Area

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(Robertson/Sherwood, Program Document, 36-7)

requirements with a description of each space that requires the design team to think of an architectural solution to illustrate that description. It also helps the design team to know what unplanned activities might occur in a space and accommodate them in the design as well.

### The Second Workshop: January 18, 1999

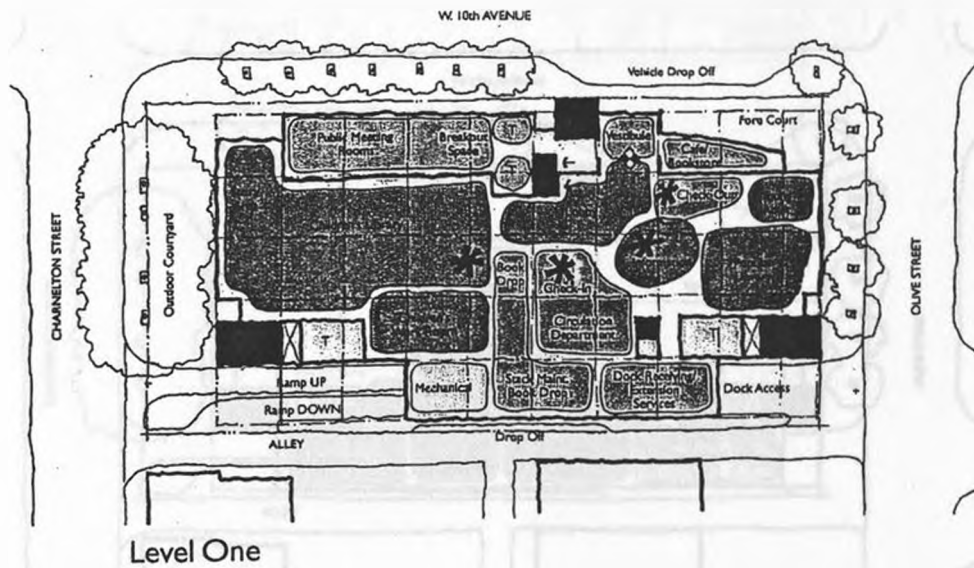
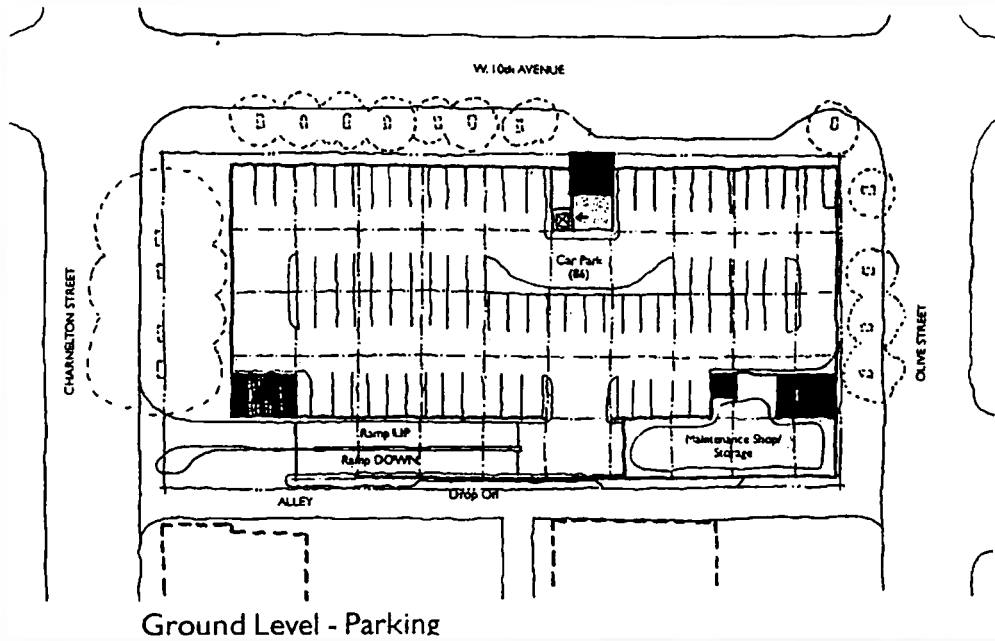
#### Presentation

About 100 citizens attended the second community workshop on January 18, 1999. The first workshop had such good attendance, that the NLAC moved the next workshop to United Methodist Church nearby. Participants of the workshop were “intensely interested and very serious, though the mood was congenial”<sup>53</sup>. The main topic of discussion was a comparison of “schemes” that were included with the building program. A scheme is a rough drawing of the basic organization of a building. The design team intentionally simplified these schemes to prevent the public from latching on to one idea<sup>54</sup>. Therefore, there were no internal walls, but there was a clear footprint of the building in order to strike a balance between scale and concreteness. These schemes showed a plan view of the site upon which was drawn a dark outline describing where the outside walls might exist. Within this outline were shapes representing specific areas of the library, and a grid pattern representing the possible placement of structural elements. The bubbles were color coded to represent the area of the library they were a part of: blue for library activities, pink for public activities, red for stairs, and so on.

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<sup>53</sup>EPL, Second Workshop Memo.

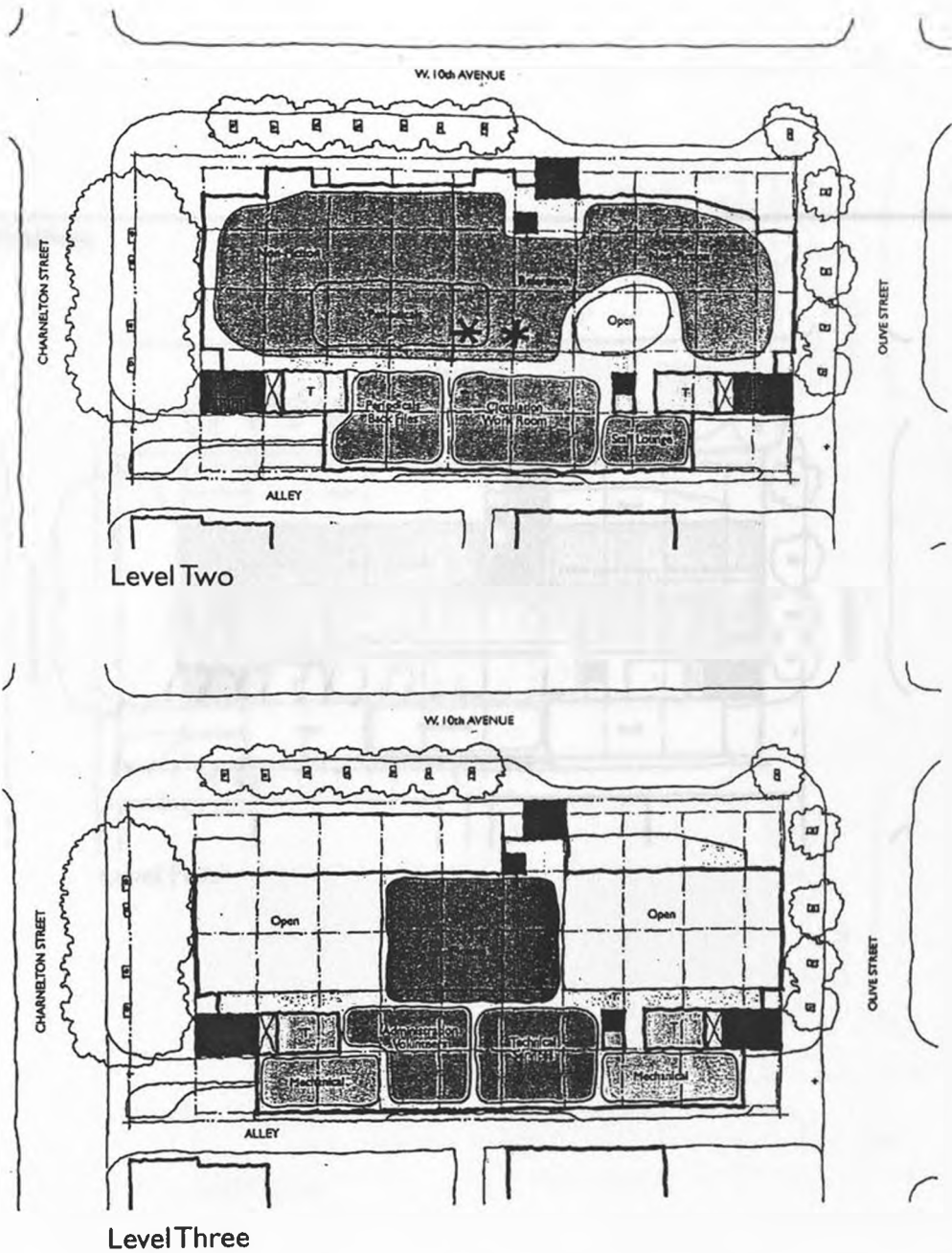
<sup>54</sup>Robertson Interview.



## City of Eugene, Oregon – Main Branch Public Library

Robertson / Sherwood / Architects pc • SBRA Architecture

Figure 5: Schemes C-c and Y-a as Presented at the Second Community Workshop



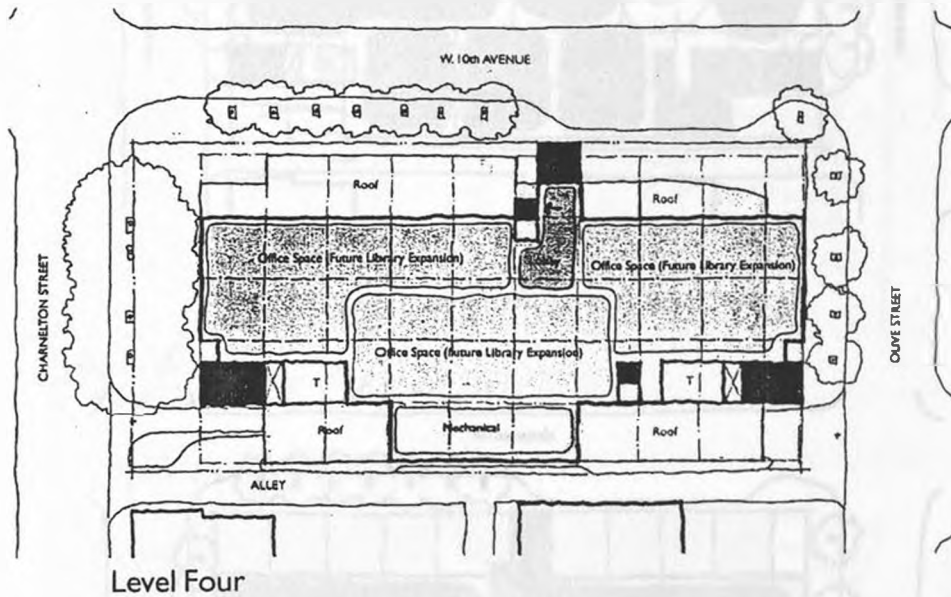
**City of Eugene, Oregon – Main Branch Public Library**

Robertson / Sherwood / Architects pc • SBRA Architecture

Figure 5: Schemes C-c and Y-a as Presented at the Second Community Workshop.

(Robertson/Sherwood, 63-67)

**Scheme Cc**  
**Planning Alternatives**



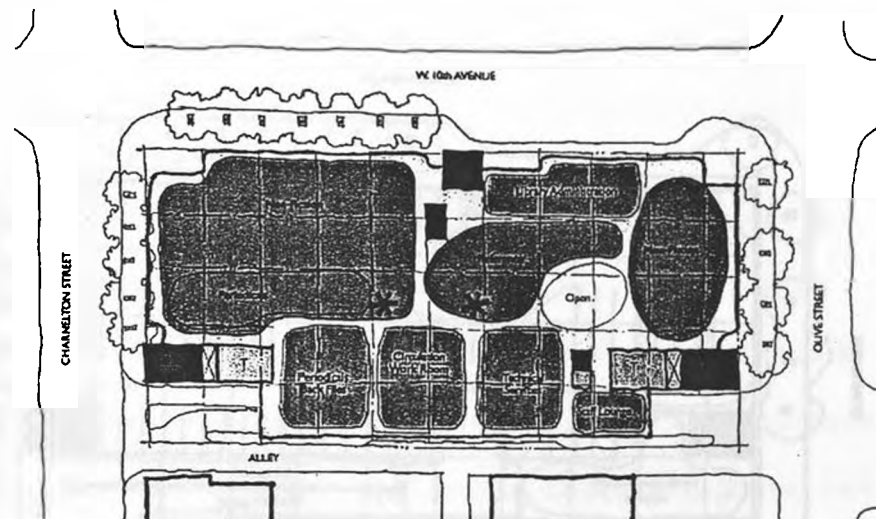
**City of Eugene, Oregon – Main Branch Public Library**

Robertson / Sherwood / Architects pc • SBRA Architecture

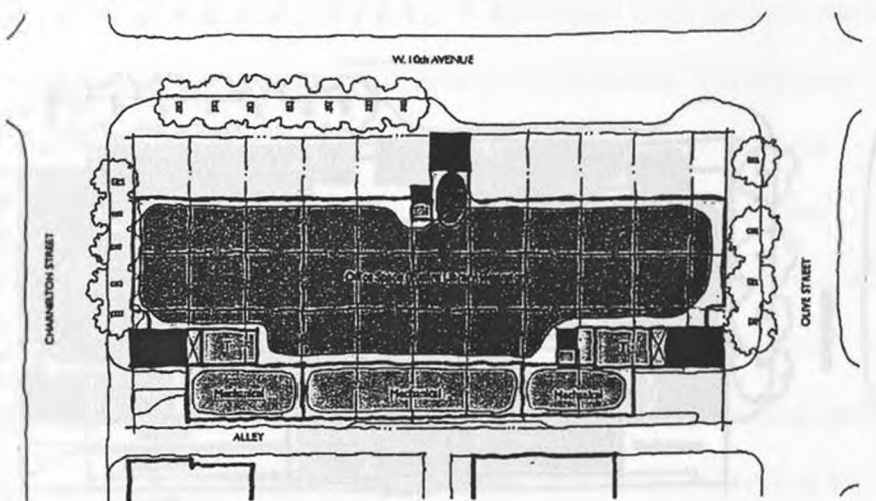
Figure 5: Schemes C-c and Y-a as Presented at the Second Community Workshop.

(Robertson/Sherwood, 63-67)

**SchemeYa**  
**Planning Alternatives**



Level Two



Level Three



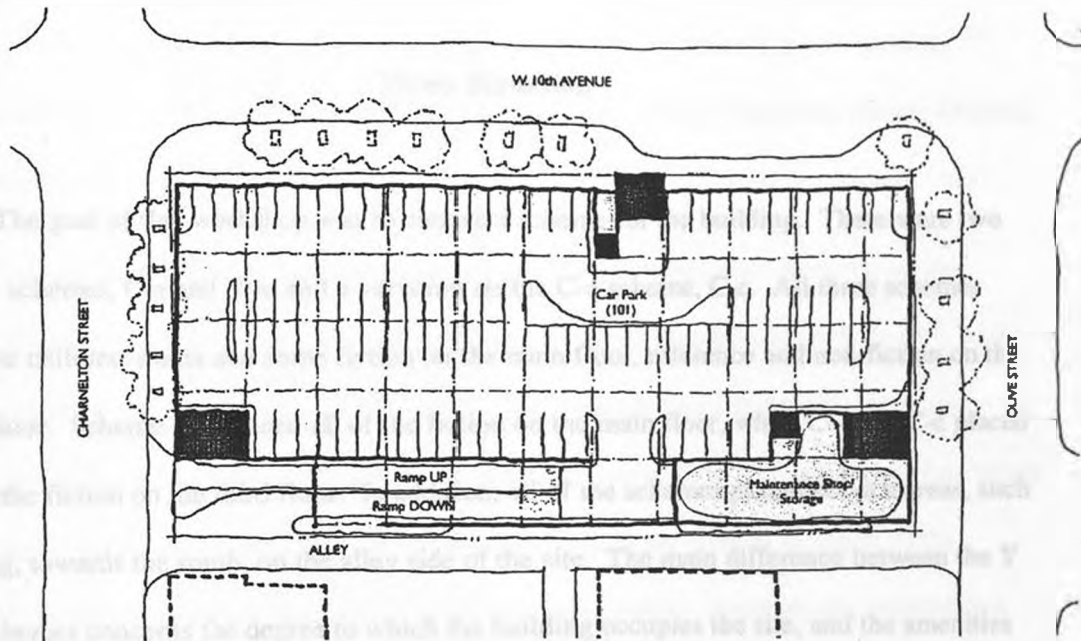
**City of Eugene, Oregon – Main Branch Public Library**

Robertson / Sherwood / Architects pc • SBRA Architecture

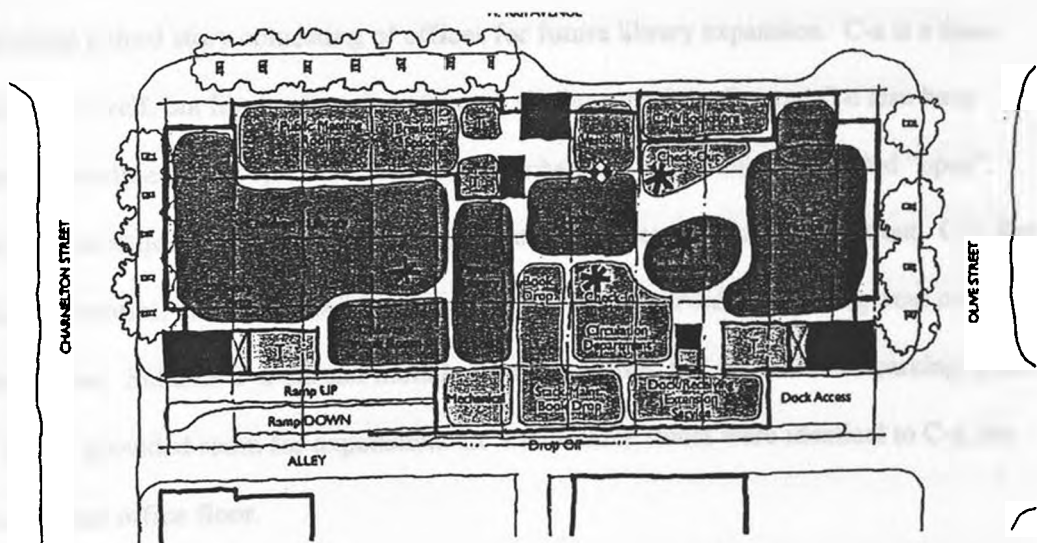
Figure 5: Schemes C-c and Y-a as Presented at the Second Community Workshop.

(Robertson/Sherwood, 63-67)

Scheme Ya  
Planning Alternatives



Ground Level



Level One



**City of Eugene, Oregon – Main Branch Public Library**

Robertson / Sherwood / Architects pc • SBRA Architecture

Figure 5: Schemes C-c and Y-a as Presented at the Second Community Workshop.

(Robertson/Sherwood, 63-67)

The design teams presented the schematic drawings for review before the workshop and in packets distributed to each table.

### Three Schemes

The goal of this workshop was to choose a scheme for the building. There were two different schemes, C-a and Y-a, and a variation on the C-a scheme, C-c. All three schemes placed the children's area and some fiction on the main floor, reference and non-fiction on the second floor. Scheme Y-a placed all of the fiction on the main floor, while C-a and C-c placed some of the fiction on the third floor. In addition, all of the schemes placed service areas, such as sorting, towards the south, on the alley side of the site. The main difference between the Y and C schemes concerns the degree to which the building occupies the site, and the amenities provided; a choice between expansiveness and efficiency. Y-a attempted to fill the entire site in order to include a third story consisting of offices for future library expansion. C-a is a three story building as well, but library functions take up all three stories. C-a and C-c also have double and even triple-height spaces, shown on the scheme as white bubbles labeled "open". There were a few major differences concerning what each scheme included or left out. C-a, due to its smaller footprint, included a children's courtyard and preserved the existing trees on Charnelton Street. Scheme Y-a did not include these amenities, but did have 101 parking spaces to C-a's 75 and provided room for expansion. C-c's first three floors were identical to C-a, but had the additional office floor.

After a presentation, the citizens broke into groups to discuss and select the best scheme. Although the NLAC may have wished for a consensus-driven discussion, most tables recorded or tallied each individual's choice and comments. The simple majority favored scheme C-c with the fourth floor of offices for a variety of reasons. C-c was favored slightly over C-a because of

expansion possibilities. Participants liked C-c because it had building setbacks to make it appear smaller than Y-a did from the street, and because citizens saw a taller building as being beneficial to downtown. Citizens saw a building not built to C-c's density as a "travesty"<sup>55</sup>. Citizens also liked fact that the C schemes preserved the trees along Charnelton Street. Overall, participants heartily endorsed the C-c scheme.

Citizens liked both of the C schemes, but most of their comments centered on the unacceptability of scheme Y-a. One participant said, "It's bound to be a big ugly box"<sup>56</sup>, while another compared its appearance to a "Costco"<sup>57</sup>. Some people favored the efficiency and compactness of Y, but, as one citizen put it, she felt "no sympathy for Y"<sup>58</sup>. Almost every group also discussed parking at length. Perhaps the parking issue is the clearest example of the tendency for citizens' opinions to violently contradict one another. Some people insisted that parking was unnecessary due to the library's central location and relationship to LTD, while others insisted that the parking in either scheme was inadequate. This is perhaps an issue common to any civic building project; but here the argument seemed unusually fierce. Participants also disliked the decision to split the popular and adult fiction sections in the C schemes. Most people protested this decision and requested that the designers move fiction to the second floor, or place popular fiction on the third floor. Yet this complaint did not affect people to the point where they chose scheme Y-a, with the fiction all on one floor, over a C scheme--rather it became a clause for accepting any scheme at all.

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<sup>55</sup>Second Workshop Responses, 11.

<sup>56</sup>Second Workshop Responses, 6.

<sup>57</sup>Second Workshop Responses, 11.

## Other Building Issues and Two Major Developments

Although participants selected a scheme at this workshop, they had many ideas for improvement. A few of these ideas became major features of the library, because they resolved important design issues or represented exceptional serendipity and creativity. Citizens again commented extensively about the amount and orientation of light in the building. Participants also discussed security issues, especially in relation to the outdoor spaces. One table discussed accessibility at length, with the general consensus being that they desired “...handicapped accessible in the best way possible”<sup>59</sup>. Stakeholders again made many suggestions about details, down to carpeting patterns and requests for signage. The notion of a bookstore and a cafe was also debated, with many people questioning their viability. One citizen also suggested that the design should “Take advantage of views of city--incorporate a TOWER (penthouse)”<sup>60</sup> This workshop defined the issues that would drive this design and suggested solutions that became major architectural features of the building.

Now that the a scheme had been selected, the design team set the task of developing a building from this organizational structure. At this time, two major developments occurred that became key points of the design. The first was the suggestion that the entry courtyard should be enclosed in glass to create an atrium space. The New Library Advisory Committee was enthralled with the idea, and the design team worked to design and fund this into reality. Also, the notion of a new Eugene City Hall became a reality, reserving the new library’s office floor to house City officials during the construction phase; creating a built-in tenant and source of funds.

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<sup>58</sup>Second Workshop Responses, 3.

<sup>59</sup>Second Workshop Responses, 5.

<sup>60</sup>Second Workshop Responses, 11.

Meanwhile, the design team finalized the program and estimated the cost of the building, then took these changing conditions and created a schematic plan.

### The Third Workshop: May 20, 1999

#### Presentation

The design team had developed the scheme chosen at the second workshop into a schematic plan that included walls, defined rooms, and suggested furniture placements. The third library workshop was held on May 15, 1999. The schematic plan presented there reflected both design revisions and citizen comments. The small curve in front of the entry courtyard in the scheme became a sweeping arc that encompassed three fourths of the facade of the building. The exterior entrance matured into an enclosed entry garden, and a grand stair was introduced as a unifying element of the design. The design team added a young adult center as well as a gallery for art and a children's story room that were listed in the program, but not listed on the scheme. Other elements of the program that citizens suggested, such as a writer's room<sup>61</sup>, were not included. Reflecting citizen comments, the three-story "entry garden" was entirely glazed, and many windows were included in an attempt to bring in the light. These schematic designs included furniture and landscaping, printed in the same color-organization as the scheme presentations, and displayed at the second workshop. In addition, one part of the presentation consisted of loose elevational studies, with three options for citizens to choose from.

Although the drawings presented at the workshop gave the public their first idea of what the library might really look like, rather than how it might be organized, the library's appearance was not the complete focus of the workshop. Rather, the NLAC and the design team sought

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<sup>61</sup>Second Workshop Responses, 11.

citizen input in order to come to a consensus on some of the main issues surrounding library design. In order to facilitate this discussion, the participants chose “topic tables”. These tables discussed topics that the NLAC heard citizens champion in the previous two workshops: site development, energy conscious design, art integration, accessibility, and technology, as well as discussing the drawings in passing. Ten additional general design tables discussed the drawings in greater depth. These topic tables gave citizens the opportunity to discuss what aspects of the library were important to them, especially those issues that came up often during the workshops. Because most of these issues concern building details rather than overall organization, a discussion of these issues at this point in the design process might give the architects pertinent information about what citizens desired in a timely fashion.

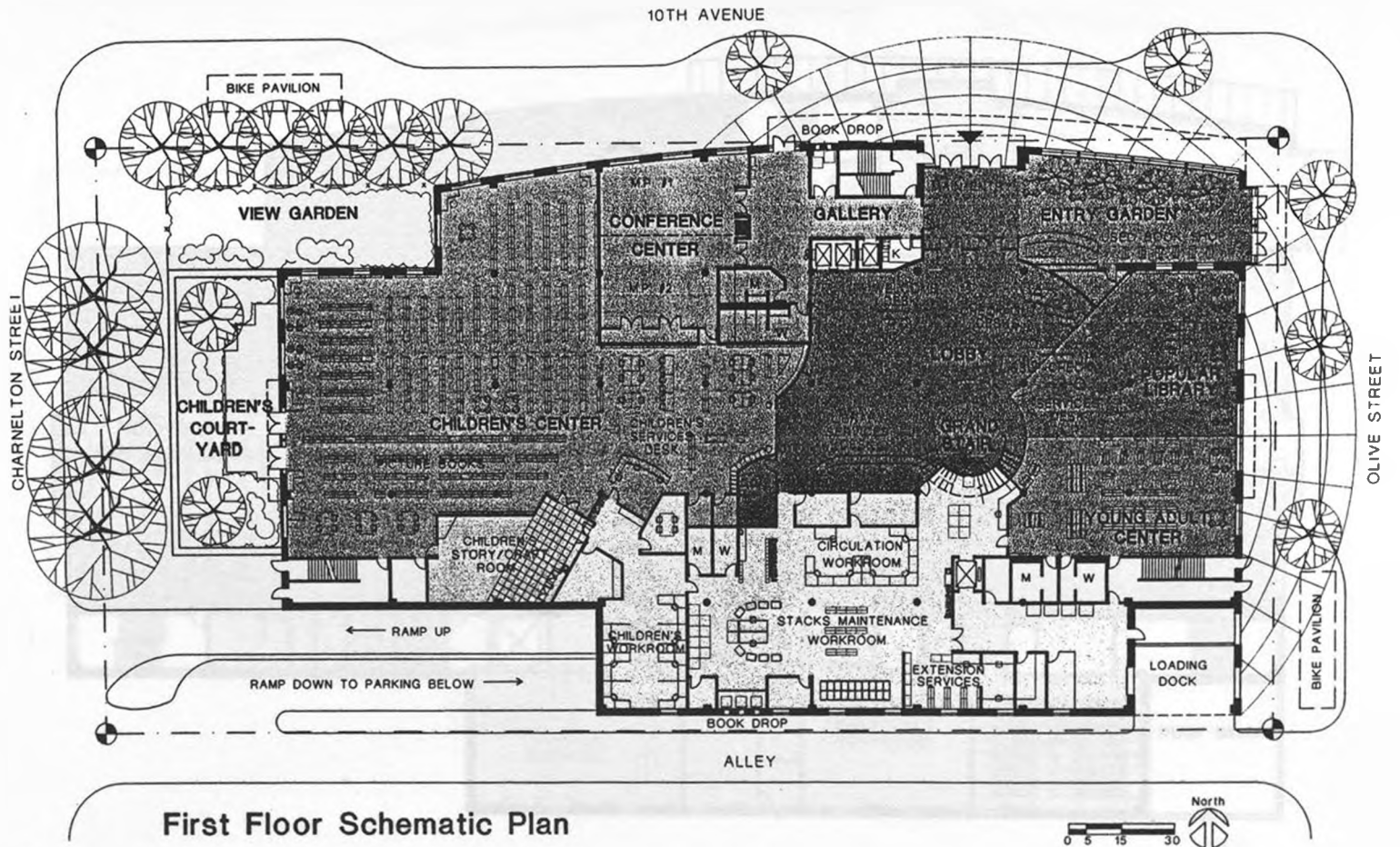
In addition to the plans, the third workshop showed drawings of the exterior of the building and perspectives of the interior. The design team attempted to create a “classical” exterior appearance that reflected the citizen’s concerns about creating a “timeless building that will qualify as a national historic landmark in 100 years.”<sup>62</sup> To accomplish this, the architects designed the elevations in what they termed a “Classical 1-2-1 proportions”<sup>63</sup>; a one-story base, a double-height middle formed by two-story windows, and a one story top, rendered by a setback from the front plane of the building and a continuous glass window strip all the way around the fourth floor. The facade, or front face, of the building also incorporated a tower element over the elevators, a barrel-vaulted roof, and the glassed-in entry garden to mark the entrance. The materials used are brick, stone, glass and steel. The main displays at this workshop were a series

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<sup>62</sup>Robertson/Sherwood Architects. Fourth Workshop Presentation, 11/16/99.

<sup>63</sup>Fourth Workshop Presentation.

Figure 6: Plans and Perspective Shown at the Third Community Workshop



### First Floor Schematic Plan

Eugene Public Library  
29 June 1999

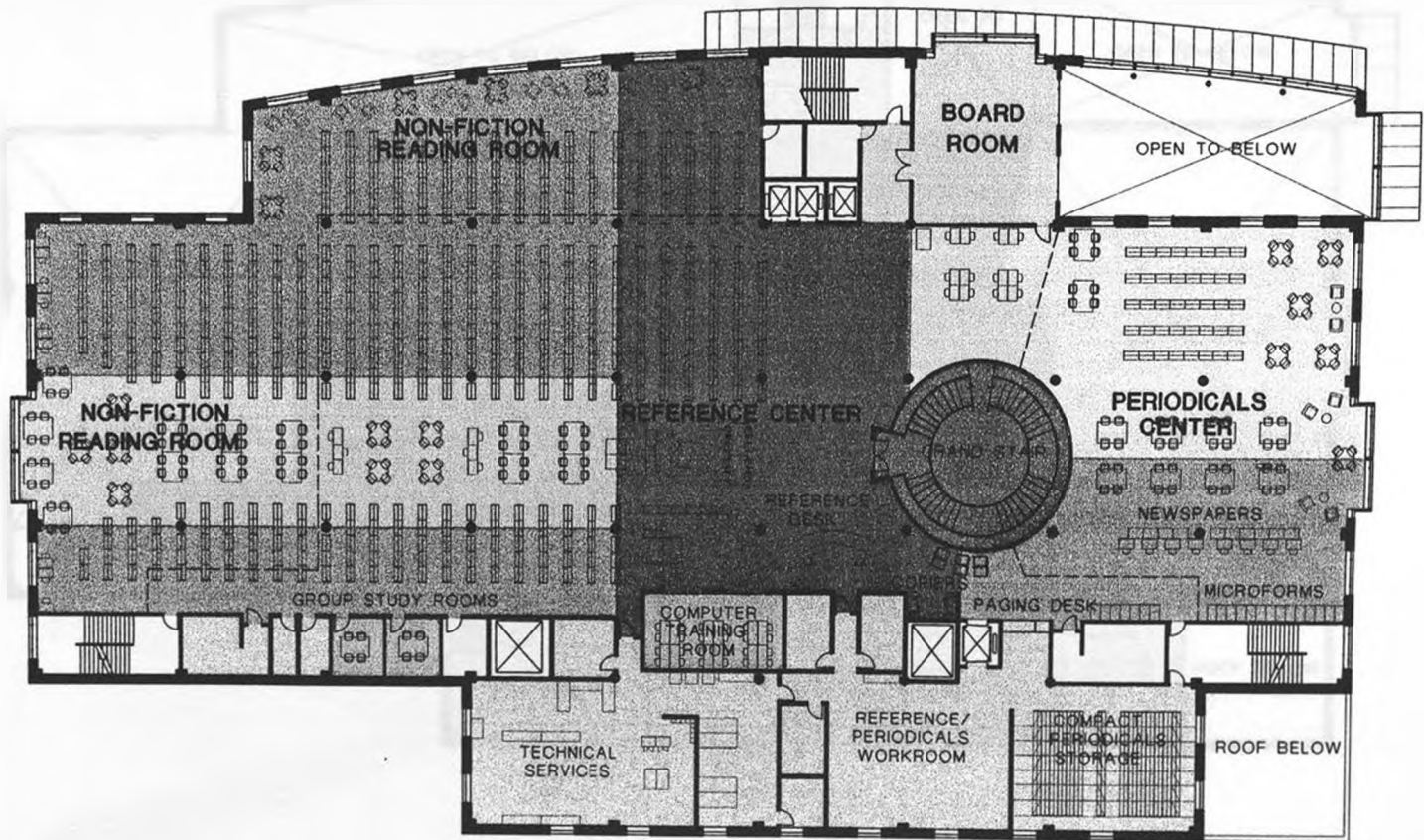
Robertson/Sherwood/Architects pc SBRA Architects

Second Floor Schematic Plan

Eugene Public Library  
29 June 1999

Robertson/Sherwood/Architects pc SBRA Architects

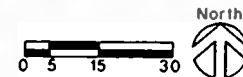
Figure 6: Plans and Perspective Shown at the Third Community Workshop



Third Floor Schematic Plan

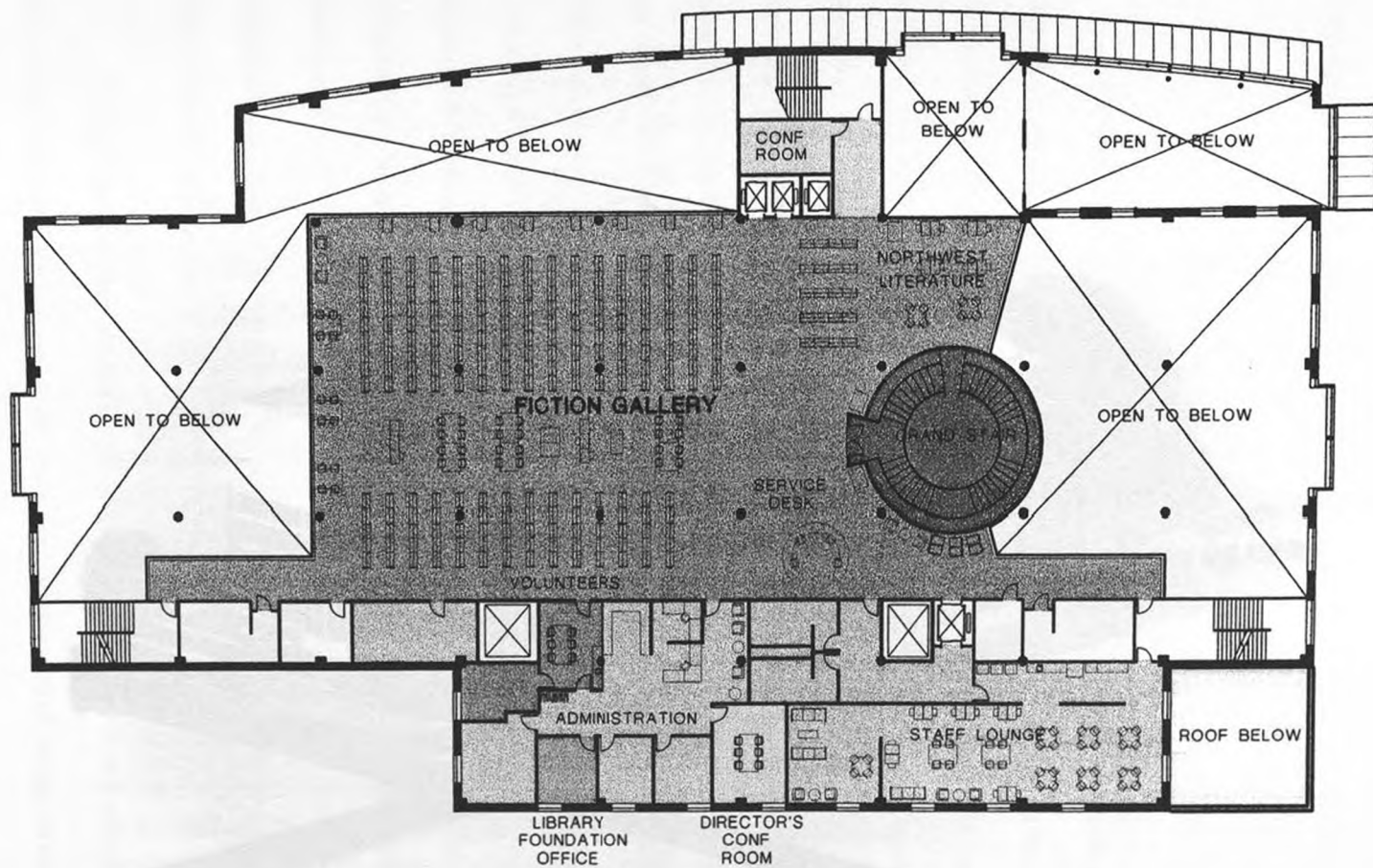
## Second Floor Schematic Plan

Eugene Public Library  
29 June 1999



Robertson/Sherwood/Architects pc SBRA Architects

Figure 6: Plans and Perspective Shown at the Third Community Workshop

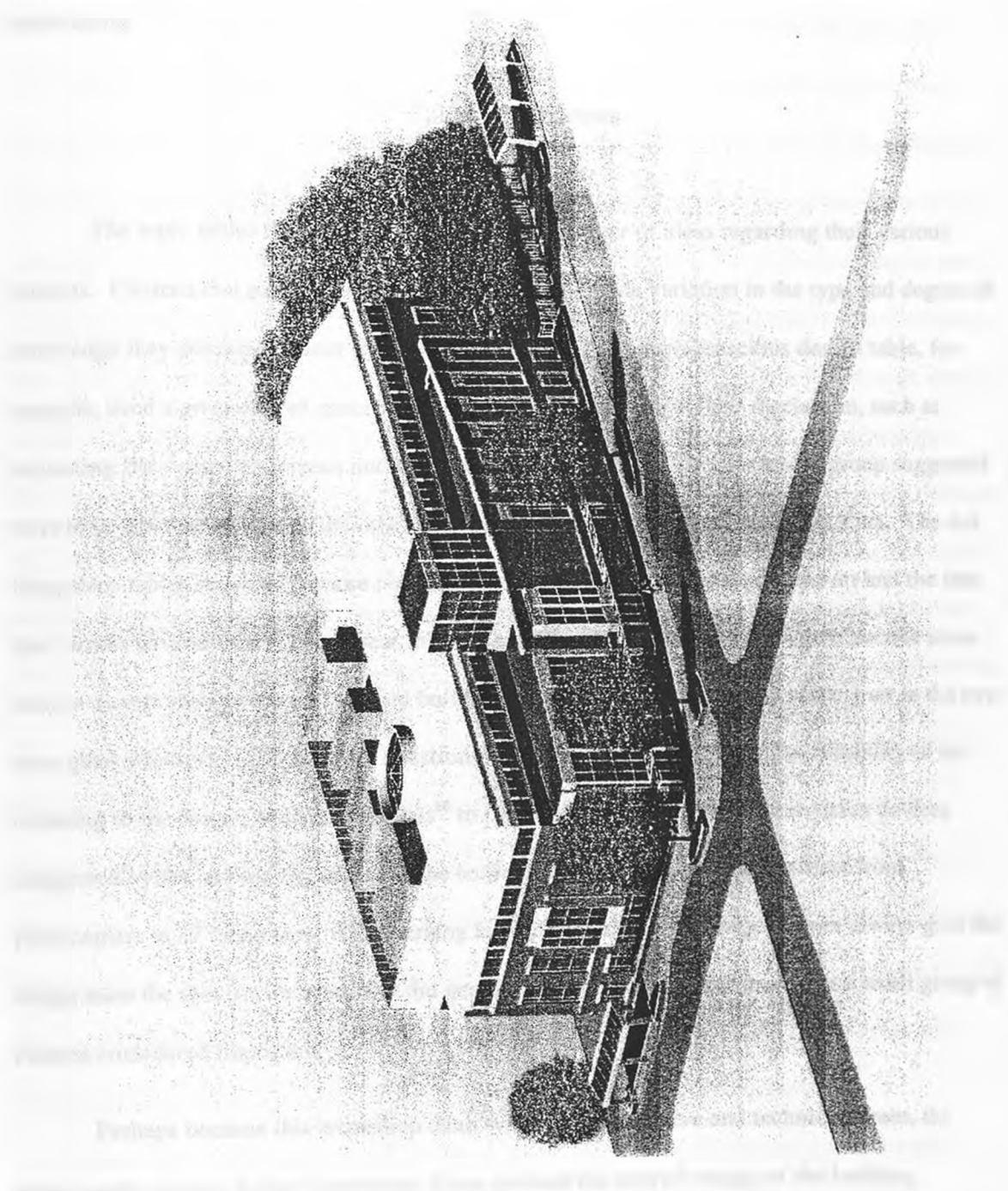


### Third Floor Schematic Plan

Eugene Public Library  
29 June 1999



Robertson/Sherwood/Architects pc SBRA Architects



**Figure 6: Plans and Perspective Shown at the Third Community Workshop**

of computer-rendered exterior perspective drawings, complete with material qualities and landscaping.

### Citizen Responses

The topic tables themselves came up with a number of ideas regarding their various subjects. Citizens that participated at these tables had a wide variation in the type and degree of knowledge they possessed about their chosen issues. The energy-conscious design table, for example, used a great deal of specific terminology and requests in their discussion, such as requesting flat computer screens and task occupancy sensors<sup>64</sup>. The site issues group suggested ways to be good neighbors to the other businesses on the block, specifically the Kiva. The Art Integration tables seemed far more concerned with the quality of the integrated art and the fear that “artists have to take [a] back seat to architects”<sup>65</sup>. The art tables did suggest notable ideas such as incorporating pieces of the old building as artwork in the new, and placing art in the two-story glass windows. Accessibility questions ranged from concern about the volatility of the carpeting to the danger of slick materials<sup>66</sup> to the need to incorporate limited-vision devices (suggested by the technology table)<sup>67</sup>. The technology table suggested equipment from photocopiers to 17” monitors. The seeming lack of technical knowledge did not always give the design team the specific answers, but did generate interesting insights into what a small group of citizens considered important.

Perhaps because this workshop dealt with more subjective and technical issues, the tables rarely reached a clear consensus. Some praised the overall design of the building,

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<sup>64</sup>EPL, Third workshop notes, 2.

<sup>65</sup>Third Workshop notes, 3.

<sup>66</sup>Third Workshop notes, 5.

<sup>67</sup>Third Workshop notes, 20.

proclaiming that the “blend of classical and modern looks great”<sup>68</sup>, while others lamented, “We have been given an ugly box”<sup>69</sup>. Specific exterior issues created much debate; the idea of an overhang over the entrance was praised for its rain protection and criticized for its potential to block out light and create a cold and repelling entrance. The notion of a curve on the outside of the building repelled some and enchanted others. People considered the grand stair to be both “inviting”<sup>70</sup> and a waste of space that would create too much noise. Participants did agree on a few issues, however. Nearly all of the citizens believed the overall appearance of the building didn’t fit with their idea of Eugene architecture, which some people applauded and some thought horrid. Many people again questioned the need for a coffee shop and underground parking. Positive or accepting comments about the exterior generally outweighed negative ones, although many people suggested enhancements. The interior, especially the children’s spaces, appeared stagnant, not possessing enough variation or places to gather. As Carol Hildebrand predicted, people were pleased to see the real designs<sup>71</sup>, but realized a great deal of progress could be made.

Despite the difficulties in defining a “Northwest Style”, the design of the library went forward. Now that the design team had received comment on the exterior appearance and schematic plan of the library, they could proceed with design development: turning the plan on paper into an actual building. Most of design development consisted of placing smaller elements in the building: bookshelves, exterior elements, and so on. The next step was the selection of the artist collaborators who would produce the integrated art for the building. These artists were selected by the Library Art Selection Committee, who selected artists based on the “...responsiveness of the artist’s work to site-specific conditions, the potential of the work to

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<sup>68</sup>Third Workshop notes, 9.

<sup>69</sup>Third Workshop Notes, 4.

<sup>70</sup>Third Workshop Notes, 6.

<sup>71</sup>Carol Hildebrand makes this statement in a memorandum dated January 28, 1999, introducing the data collected at the second community workshop.

enhance and expand the public's experience of the library, and the success of the work in communicating its message or purpose to the viewer"<sup>72</sup>. The integrated pieces selected include art glass to display in the two story windows, special reading niches, and the children's courtyard space. The art proposed for the children's space may have the greatest impact on the building design, as it helps to determine the character of a very important space within the library. SBRA extensively developed the children's area after the third community workshop, along the theme of "A river of knowledge". Also altered were smaller elements such as the placement of reading rooms, which changed from a concentration of tables and chairs in a specific area to more of a distributed pattern of reading spaces, and the configuration and nature of the outdoor spaces. The addition of more bicycle parking attempted to respond to citizen concerns about reducing car traffic, and the design team glazed covered walkway along Tenth Avenue leading to the library entrance to allow more light into the first floor. Robertson/Sherwood also refined the exterior appearance to accentuate the tower or lantern near the entrance, and altered the materials to attempt more of a "Northwest" feel. The NLAC showed two boards with the current designs at the 1999 Eugene Celebration and the public was given the opportunity to comment, hopefully attracting different people than had come to the previous workshops. Although the design was not entirely finished, the design team reached a point where it only required minor tweaking.

#### The Fourth Workshop: November 16, 1999

##### "Back to the Vision"

The fourth workshop, held on November 16, 1999, showed citizens an almost-completed design for the new library in a format similar to an architectural student's terminal presentation.

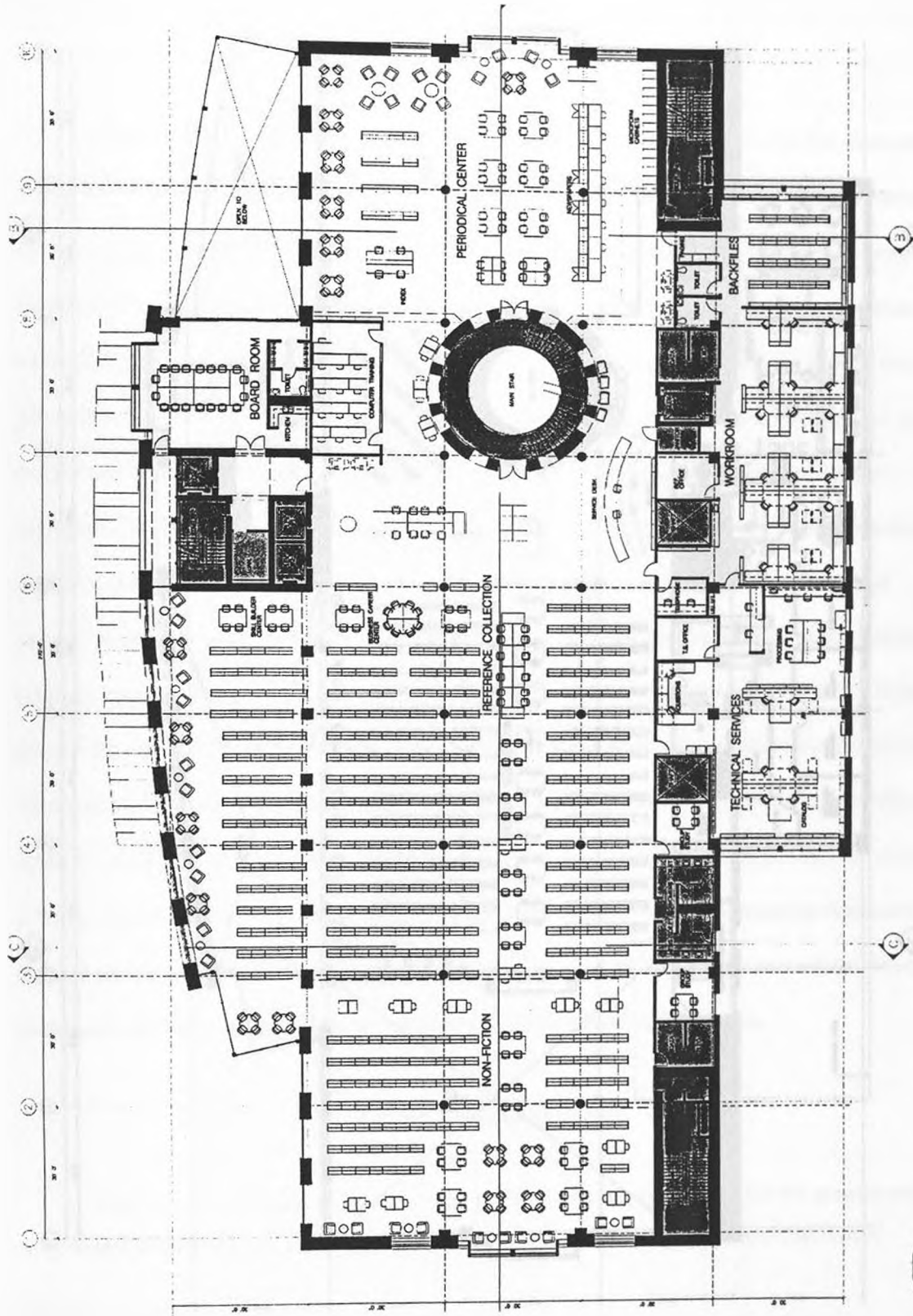
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<sup>72</sup>Fourth Workshop Presentation.

A series of twelve easels with two boards on them filled one side of the meeting room. The top board displayed one design drawing; plans, elevations, three-dimensional computer drawings, and sections, while the bottom board consisted entirely of text. In the text, a number of bulleted points listed ideas or concerns mentioned by citizens and how the design team addressed them. The design team hoped that this display would show their attentiveness and responsiveness to citizen input. Tables with tactile displays, a monochromatic model and selections of the materials, from flooring to upholstery, that might be used in the library interior, were placed at the back of the room. Although the design team showed no drawings of the interior of the building, they selected the other drawings to give the public as comprehensive a view of the building as possible. In the presentation Jim Robertson gave to the group, he attempted to describe what the design team attempted to focus on, as well as what their important criteria for the character of a library was. Both he and Geoff Freeman, an architect from SBRA, used architectural terminology that I could comprehend but that might not be comprehensible to the lay audience.

The architects attempted to list the issues they addressed or pondered in the design. In return, they asked the public to come “back to the vision”, to try to determine what the overall character of the library should be. The NLAC asked much more general questions at this workshop, mostly simple “What do you like best about the library” type of questions. They asked people to express their attitude towards the library as a whole, the facade, and the program. Ideally, the NLAC and the design team wanted citizens to comment freely upon the library design. In the group that I participated in, however, we went through the questions one by one.



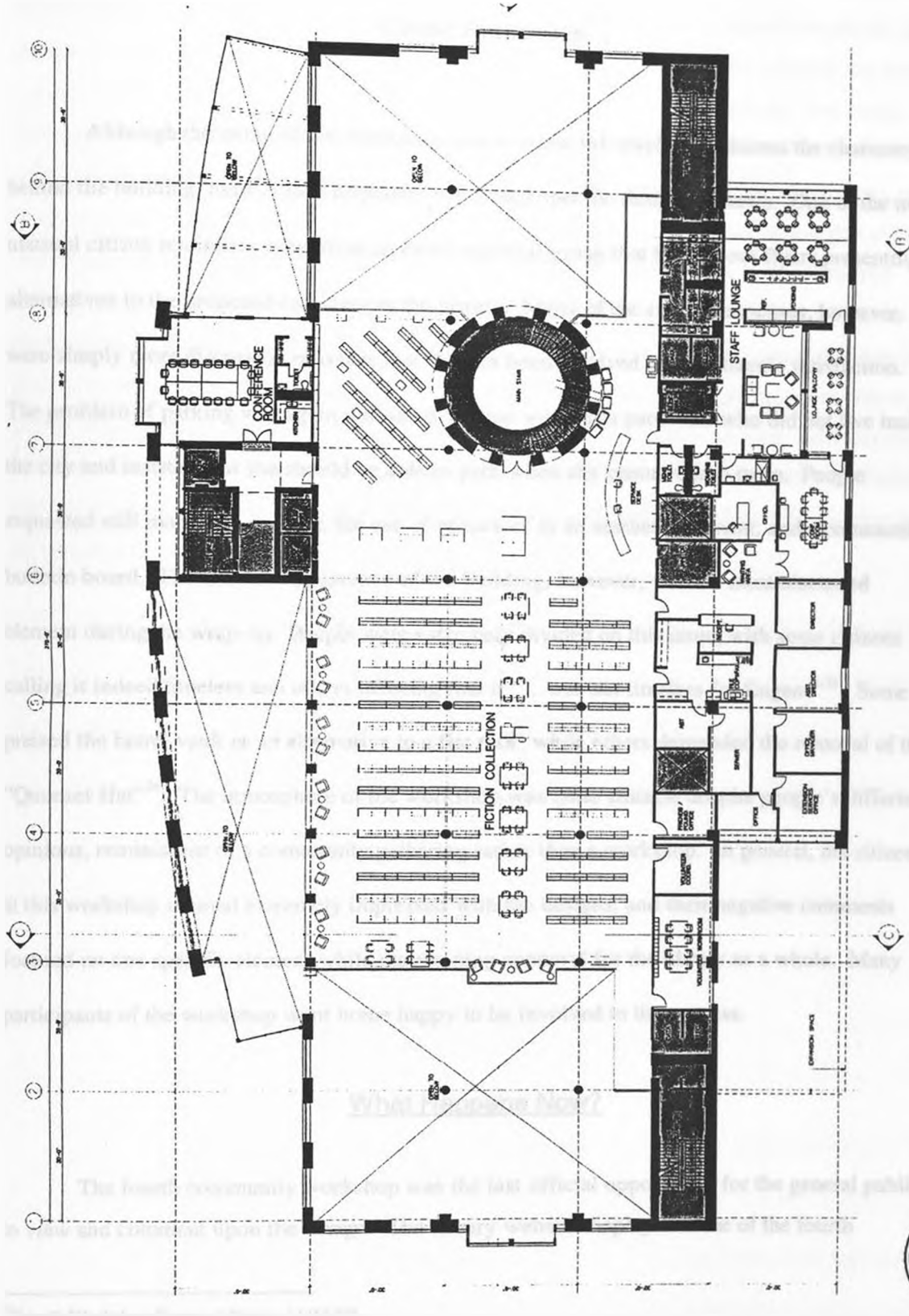


Second Floor Plan

City of Eugene, Oregon—Eugene Public Library



Figure 7: Plans Displayed at the Fourth Community Workshop  
(Robertson/Sherwood pc/ SBRA Architecture, 11/16/99)



Third Floor Plan

City of Eugene, Oregon—Eugene Public Library



Figure 7: Plans Displayed at the Fourth Community Workshop (Robertson/Sherwood pc/ SBRA Architecture, 11/16/99)

## Citizen Responses

Although the intent of this workshop was to come full-circle and discuss the character behind the building, most citizen responses concerned specific design elements. One of the more unusual citizen rejoinders came from an environmental group that handed out flyers presenting alternatives to the proposed carpeting in the library. Many of the citizen responses, however, were simply more discussion of issues that had not been resolved to the citizen's satisfaction. The problem of parking was again discussed, by one woman in particular who did not live inside the city and insisted that she should be able to park when she ventured into town. People requested still more bike parking, the use of rainwater as an aesthetic element, and a community bulletin board. The exterior appearance of the building, however, was the most discussed element during the wrap-up. People were extremely divided on this issue, with some citizens calling it indeed timeless and others insisting that it "...was not timeless for Eugene"<sup>73</sup>. Some praised the barrel vault as an alternative to a flat roof, while others demanded the removal of the "Quonset Hut"<sup>74</sup>. The atmosphere of the workshop was quite amiable despite people's differing opinions, reminiscent of a community gathering rather than a workshop. In general, the citizens at this workshop seemed extremely impressed with the designs, and their negative comments focused on one specific element while maintaining approval for the library as a whole. Many participants of the workshop went home happy to be involved in the process.

### What Happens Now?

The fourth community workshop was the last official opportunity for the general public to view and comment upon the design. The library website displayed some of the fourth

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<sup>73</sup>Fourth Workshop Personal Notes, 11/16/99.

<sup>74</sup>Fourth Workshop Notes

workshop drawings for citizens to comment on. The NLAC continued to meet through the end of design development, concluded at the end of February 2000. At the fourth workshop, the public was invited to view the design team's final presentation to the NLAC, where the final design development drawings would be displayed. This meeting was intended to occur in late January 2000, but did not occur. A presentation to the City Council, which the public could attend, was made instead.. After this presentation, the NLAC was essentially disbanded, although it will be "held in reserve" if changes need to be made and to help determine details such as material finishes. Robertson/Sherwood Architects is now developing construction documents, the set of drawings actually used to design the building. Construction on the building is scheduled to begin in October of 2000, with completion scheduled for March of 2002. The public is still able to follow along with the construction through the timeline on the library's website, receiving the "Library Matters" newsletter, or by stopping by the site at 10th and Charnelton streets. There is also information, including design development drawings, displayed in the old library near the Reference desk.

## CHAPTER 3: THEMES

### What Themes Weave Throughout the “Building From the Inside Out” Process?

The “Building from the Inside Out” process has come to a close, and the library design is nearly complete. The journey from the initial idea to the final design of the Eugene Public Library is a fascinating story in its own right, but there are several themes running through it of particular interest. These themes, items of contention between stakeholders and designers or moments of inspiration that changed the design of the building, are the unanticipated results found in any participation process. Some themes are indicative of a mindset shared by Eugene residents, or the difficult nature of creating a library, but some indicate the possible inadequacy of this process to realize the goals that Eugeneans wanted their new library to express. An examination of these themes shows what is really at the heart of this process: communicating ideas between many groups of people in an attempt to create places and experiences. This examination also begins to indicate the success of this participation process, something that ordinarily might not be obvious until after the building was built.

### Issues of Contention or Confusion

There were several issues of contention during the design process. Some issues were the subject of fierce debates with designers or even between stakeholders. Jim Robertson claims that he was startled by the “yes yes yes! no no no!” of the process. Yet other issues were discussed calmly, mentioned in a nonchalant manner—but mentioned by a large number of citizens at nearly

every workshop. A issue that citizens consistently brought up and displayed strong feelings about was the decision of where to place the library services, especially the location of book collections. The Library Management Team (LMT), had the designers place the adult fiction books on the top floor because it was the least used collection statistically, making sorting and handling of non-fiction books and periodicals easier<sup>75</sup>. Patrons, on the other hand, believed it would be “better to put fiction farther down for easier access”<sup>76</sup>, as they “[didn’t] like splitting adult fiction and popular[new] fiction”<sup>77</sup> because it would be inconvenient to browse between the collections. In this instance, what the LMT perceived as set in stone requirements overrode how patrons wanted to sequence their activities, even when there may not have been any real conflict. As one citizen suggested, all fiction could have been moved to the third floor<sup>78</sup> if separating the collections was truly a problem.

The placement of children’s areas away from adult areas, although it was specified in the original library survey<sup>79</sup>, also caused some conflict. This issue, however, was not debated between stakeholders and librarians, but amongst the stakeholders themselves. Some people requested that the children’s area be near the adults so that adults could keep an eye on their children, and others requested that it be placed far from adult areas so that people who did not belong there would not enter the children’s area. Perhaps if people had come together to discuss this issue, and realized the consequences inherent in either choice, the stakeholder might have come to a consensus, rather than being forced to make a unilateral, either-or decision. The initial library survey’s insistence on this separation, perhaps magnified by the architect’s reluctance to

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<sup>75</sup>This decision was discussed by Carol Hildebrand and by library staff members.

<sup>76</sup>Second Workshop Responses, 4. Also noted in Second Workshop responses 3, 4, 7, 11 and Third Workshop responses 7, 13.

<sup>77</sup>Second Workshop Responses, 3.

<sup>78</sup>Second Workshop Responses, 3.

<sup>79</sup>MLIC, 9.

change such a large part of the program, meant that the spaces were retained as they were despite the debate.

Workshop participants also questioned the inclusion of certain programmatic elements recommended by library staff. The inclusion of a coffee shop and a bookstore in the library program, in particular, caused debate. In the first three workshops, participants in turn insisted that a “used bookstore [was a] great idea”<sup>80</sup>, and “I like the cafe idea”<sup>81</sup>, while other participants commented that “we don’t need [a] separate business in the library”<sup>82</sup> or “Cafe is a waste of space. Food is not for the library”<sup>83</sup>. Participants also discussed the need for meeting rooms; the NLAC specifically asked, “How important are the community rooms?”<sup>84</sup> at the first workshop. Many participants validated the need for meeting spaces, with one person commenting that community spaces were “Extremely important! Have it become more of a community center.”<sup>85</sup>. Other participants, however, said that meeting rooms had little or no importance<sup>86</sup>. In both of these issues, participants were mostly concerned with the trade-offs they might have to make to include these spaces rather than the need for the spaces themselves. One participant began to determine the base of the coffee shop/bookstore controversy when s/he commented: “I would trade away a cafe/bookstore space for seating and books,”<sup>87</sup>. In the discussion about the importance of meeting rooms, one participant commented that this need was “moderate. It’d be nice to have the ability to do story hours and reading, but I wouldn’t put too much investment

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<sup>80</sup>Second Workshop Responses, 5.

<sup>81</sup>First Workshop Responses, 16.

<sup>82</sup>Second Workshop Responses, 8.

<sup>83</sup>First Workshop Responses, 12.

<sup>84</sup>First Workshop Responses, 9.

<sup>85</sup>First Workshop Responses, 10.

<sup>86</sup>First Workshop Responses, 10.

<sup>87</sup>First Workshop Responses, 4.

here. More important to have books and hours of operation.”<sup>88</sup> These responses are fascinating not only because of the glimpses into the trade-offs the participants are already making within their own perceptions, but also for how Eugene residents saw their new library functioning as a civic building. Although the NLAC asked participants “What does it mean to be a library for Eugene,”<sup>89</sup> the responses to this question were rather vague comments about how the library is “...primarily a civic space”<sup>90</sup>, or “...a place for books and research”<sup>91</sup>. When stakeholders discuss how the issues of civicness and community affect the actual inclusion of spaces in the program, they can begin a meaningful debate on the civic nature of this library. Further discussion on this point might have helped to define how Eugeneans felt this library should represent a civic building.

### Parking!

The item that produced perhaps the most conflict and dissent was the issue of parking. Citizens either insisted that either “...parking availability is [the] most important [issue]”<sup>92</sup> or to “Save \$ from parking garage--I vote to eliminate”<sup>93</sup>. People complained bitterly at the reduction in parking spaces from 110<sup>94</sup> to just 86 spaces. Others pointed out the library’s central location and proximity to the Lane Transit District’s main station and proposed that there be no parking whatsoever, claiming environmental and cost advantages. Still others claimed that the library parking should serve the downtown area, or that the parking already in place downtown should

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<sup>88</sup>First Workshop Responses, 10.

<sup>89</sup>First Workshop Responses, 13.

<sup>90</sup>First Workshop Responses, 13.

<sup>91</sup>First Workshop Responses, 14.

<sup>92</sup>Second Workshop Responses, 5.

<sup>93</sup>Second Workshop Responses, 9.

<sup>94</sup>Pittman, Alan. “Garage or Library”, 4.

serve the library. The design team attempted to encourage alternative transit by making the front of the library bicycle friendly with covered racks in several locations, and by including an entrance directly facing the bus station. Perhaps the suggestion with the most merit was “CONSIDER OPTIONS FOR PARKING”<sup>95</sup> which was never discussed by architects and stakeholders in an open forum, just loudly debated by both sides.

### Outdoor Spaces: City Plaza or Secure Courtyard?

The incorporation of outdoor space, which came to be a children’s courtyard, caused confusion due to inconsistent ideas about the main concerns in creating such a space. The NLAC was very concerned about security, especially about the potential for people to surreptitiously remove the collection from the library. Security from people entering the building became a concern for citizens when they learned that the children’s area would be adjacent to this space. The issue of security seems to have been resolved to most people’s satisfaction, but it had a profound effect on the nature of the outdoor spaces. The transformation of the public entry plaza into an entry garden might have occurred in part because one perceptive citizen suggested that the entrance should be “enclose[d] completely in glass--so it can be used when raining, and will keep the drug paraphernalia out”<sup>96</sup>. While citizens did not demand additional outdoor spaces, throughout the process there were nagging questions such as “roof garden possible?”<sup>97</sup> and a requests for places such as “a garden to sit in and read”<sup>98</sup>. Nearly all stakeholders realized the need for outdoor space, but there was no corresponding discussion to determine the nature or placement of that space. As a result, the outdoor spaces included in the building do not meet all of the stakeholder’s conceptions of what library outdoor spaces should be.

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<sup>95</sup>Second Workshop Responses, 10.

<sup>96</sup>Second Workshop Responses, 4.

<sup>97</sup>Second Workshop Responses, 9.

## Why not Southern Exposure?

The use of natural light in the building often created another either-or dilemma between what citizens desired and what designers insisted were the requirements and nature of the site. The site, which another community group decided before the formation of the Mayor's Library Improvement Committee<sup>99</sup>, has an alley to the south. In order to place the parking entrance and book-drop areas on this alley, the designers placed the closed staff areas on the south side of the building, denying the rest of the building access to south light. Citizens especially disliked the idea of non-South facing outdoor spaces; they did not "think it will be used on the north side because it is cold; windy"<sup>100</sup>. Although the NLAC "explained" to citizens why south light would not be possible, requests for south light, or people complaining about the dark and gloomy nature of north-oriented spaces are present in all four community workshops. Some of these complaints related to the amount of light, a fear the design team attempted to allay by showing the many steps they took to ensure "Generous use of natural daylight (we can never get too much on gray, overcast days)"<sup>101</sup>. Perhaps more discussion to define what people meant by "light" is necessary to determine if the steps taken to bring daylight into this building fit with the idea in the public's mind, whether it be big windows or passive solar heating strategies<sup>102</sup>.

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<sup>98</sup>First Workshop Responses, 9.

<sup>99</sup>Hildebrand Interview.

<sup>100</sup>Second Workshop Notes, 1.

<sup>101</sup>Fourth Workshop Presentation.

## Ecological Eugene: Trees Versus Library?

Demonstrating that library issues often reflect community sensibilities, several issues particularly controversial in Eugene, such as tree preservation and ecological design, gained particular prominence in the library design. A concern for ecological principles may or may not be common to all or even most residents in Eugene, but many Eugeneans are concerned about ecological building practices. The most noticeable example of this in the new library is the placement of the library specifically to preserve the trees on Olive Street, a major point of the library design. This issue is particularly important after protesters inhabited downtown street trees scheduled for removal in June of 1997, causing a riot requiring police intervention. Eugene City Councilor Gary Rayor is quoted in the *Register-Guard* as saying “I don’t even want one person climbing up a tree”<sup>103</sup>, illustrating the impact this event had on Eugene government. As one participant put it, “Trees are political in Eugene”<sup>104</sup>. Some users questioned the need to preserve these particular trees, especially since their preservation placed restrictions on the design, but most championed the plans to retain the trees. Judging the impact retaining the trees had on the library design, this discussion needed to be addressed by stakeholders, although it may have been difficult to address just one year after such an emotional and politically charged conflict. The design team cites the preservation of the trees as a major highlight of the library design, but whether the trees were truly important to the community is unclear.

Ecological concerns also prompted an ecological watchdog group to distribute flyers at the fourth workshop denouncing the decision to install carpet, which contains chemicals toxic to some people. The group particularly targeted the decision to include carpeting in the children’s

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<sup>102</sup>John Zeisel describes the difficulties inherent in determining the experiences stakeholders hope to create from specific architectural elements in his article “Negotiating a Shared Community Image”.

<sup>103</sup>Williams, “Saving Trees Concern in New Library Design”, 1A.

<sup>104</sup>Second Workshop Responses, 2.

area. This document explained the problems carpeting causes and offered many solutions<sup>105</sup>, but there is no way to tell if either designers or stakeholders heeded it. It is an interesting study, however, of a grass-roots group presenting their viewpoint in a confrontational manner in order to participate in the process.

### “Northwest Style”

Some issues in the project remained misunderstood despite attempts at clarity. A prime example of this is the “Northwest Style” controversy, where neither the design team or the citizens could not effectively communicate their ideas of a suitable exterior library character. Citizens at all of the workshops mentioned the notion of “Northwest Style”. As one general design table commented:

What makes the design a ‘Eugene’ building? The landscaping, in part. The glass exposes patron to ‘Eugene’ sky. Glass and pretty plants, helps make a good outdoor-indoor transition. Colors used in interior can also say ‘Northwest’. Use Northwest plants. Is it possible to introduce water-moving water from level to level (all it takes is pump). How about using rain water from roof and funnel it down? What about fountains?<sup>106</sup>

By contrast, citizens viewed the timeless building that the design team tried to create as bland and uninspired, with one citizen calling it a “boring box”<sup>107</sup>. Others simply said that the building did not belong in Eugene, and pleaded, “don’t build a downtown Boston library in Eugene”<sup>108</sup> (This comment may refer to SBRA’s presence in the library design, although Robertson/Sherwood Architects bears responsibility for the design of the shell of the building).

<sup>105</sup>This document, distributed by the Northwest EcoBuilding Guild, describes the ecological issues of installing carpet, including outgassing, collection of mold and fungi, and life span. They suggest installing alternate flooring materials, such as cork, tile, or wood, with throw rugs to provide soft surfaces.

<sup>106</sup>Third Workshop Responses, 17.

<sup>107</sup>Third Workshop Responses, 10.

<sup>108</sup>Third workshop Responses, 10.

Citizens often requested exposed wood in structural elements or finishes, as well as other materials such as glass, and brick.

This preference for “Northwest Style” stymied the architects, who had difficulty applying what they believe to be a residential style to a civic building; Jim Robertson commented at the fourth workshop that he would be happy to design the building in this style if someone would just explain to him what it was. The design team tried to respond to this request by incorporating materials that participants associated with the Northwest into the interior of the building: wood, specific colors, and glass. They proposed to incorporate a water feature into the entry garden<sup>109</sup>, something that is not normally allowed in libraries<sup>110</sup>. In addition, the elevation studies at the third workshop included a drawing that suggested ways in which to incorporate the ideas of trees and water into the form of the elevation. This opportunity to communicate this architectural idea may have been lost, however, due to the illegible labeling of the picture. The architects finally tried to create a Northwest sensibility in the craftsmanship and details, commenting that “...as you get closer and closer to the building, it has that crafted look that is very much Northwestern”<sup>111</sup>. The citizens did not recognize this as “Northwestern”, though it is unclear whether this is due to an inability to fully communicate these details to the public, or whether the public rejected the notion of details being sufficient to convey a sense of regionalism. This is a difficulty that stakeholders and the design team were highly aware of during the process, but could not resolve due to a lack of understanding--no one could define what “Northwest Style” was.

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<sup>109</sup>Keefe, Bob. “One for the Books.” 2H.

<sup>110</sup>Aspinwall-Lamberts Interview.

## Elements of Inspiration

Many of the ideas citizens proposed were incorporated into the design of the building. The seeds of these ideas were expressed, albeit in a general, vague form, in the initial investigation into the library design as expressed by the initial surveys, and presented in the Design Considerations segment of the "It's Time!" report of July 1998. Some of these ideas were specific goals, while others were feelings or expressions of character. Foremost among these comments are the "desired qualities", including a Eugene Public Library "makes people proud" and "would qualify as a national historic site in 100 years"<sup>112</sup>. This quality became the strong point of Robertson Sherwood's design, which they perceived to be referring to "timeless" architecture. Other comments referred to the need for signage, or, more correctly, a well-laid-out library that permitted wayfinding<sup>113</sup>. The design team may have partially incorporated this request in including the grand stair, a device used to make clear the vertical circulation and create one central space within the library.

Surprisingly, some seemingly offhand comments became key points of the design. Many of these are visionary ideas; the elements transform a building that simply solves a design problem into meaningful architecture. These ideas capture the imagination and can potentially overwhelm functional considerations; however, they represent an intense collaboration between architect and stakeholder that, once initiated, may extend throughout the entire process. The most inspiring story in this process is the origin of the entry garden. Originally conceived as a small plaza housing a coffee shop and bookstore, the place became much more at the suggestion of a

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<sup>111</sup>Keefer, 2H.

<sup>112</sup>MLIC, 9.

<sup>113</sup>Wayfinding: A term coined by environment-behavior researchers to discuss how people orient themselves and move around places.

librarian<sup>114</sup> and a participant who “wanted a rain cover over cafe courtyard”.<sup>115</sup> Other people at the third workshop expressed the idea of covering or enclosing the garden as well. This entry garden became a main space, one of the features of the library, and citizen input directly contributed to that. Another idea that was on the minds of participants, but never expressed in specific terms, was the idea of a “grand stair”. The overt citizen comments at the workshops concerning vertical circulation included requests for a “light & airy, indoor atrium with live plants to condition air, good ventilation, natural light,”<sup>116</sup> and a “Stairway going up to that [2nd] floor (visible from 1st floor)”<sup>117</sup>. Less specific comments, however, such as “Want open, high, elevated spaces”<sup>118</sup>, might have guided the architects towards this solution, although architects are quite fond of those grand vertical circulation spaces, and might have added it to bring character and light to the building. The grand stair is an example of a general idea that many stakeholders and designers contributed ideas to as it evolved to its final form.

### “Almost Too Smoothly”?

The spirit of congeniality and accord I observed at the fourth workshop seems odd in contrast to the intense debates and many questions posed during this process. Despite the successes of places such as the entry garden, it seems clear that stakeholders wished to explore some issues that remained untapped. Julia Aspinwall-Lamberts best sums up this curious dichotomy in her comment that the process seemed to go “almost too smoothly”<sup>119</sup>. She went on to state that she could tell Carol Hildebrand and especially the design team were paddling like

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<sup>114</sup>Robertson Interview.

<sup>115</sup>Second Workshop Responses, 12.

<sup>116</sup>First Workshop Responses, 12.

<sup>117</sup>Second Workshop Responses, 11.

<sup>118</sup>Second Workshop Responses, 9.

<sup>119</sup>Aspinwall-Lamberts Interview.

mad under the water to preserve that appearance. This seemingly innocuous statement indicates a great deal about the attitude of those in power towards the stakeholders. Why was the appearance of smoothness so important? Why were problems and discrepancies that came up during the process not made transparent to the stakeholders, even those with the greatest degree of influence? If all of the stakeholders in a process were partners with the architect, such effort to hide difficulties would not be necessary; people would realize them as a whole, and work to find acceptable solutions. What portions of the process created this smoothness on one hand, but failed to address some citizen issues on the other? In lieu of having a finished building to evaluate, a critique of the elements of the process, especially in relation to citizen participation and planning literature, may help to determine what caused this seeming lack of communication and partnership.

## Section 2: Analysis

### CHAPTER 4: PROGRAMMING AND PARTICIPATION

#### The Interaction of Stakeholder Constituencies

An analysis of the “Building From the Inside Out” process can provide unique insights into how civic architecture can or should include stakeholders as designers. Perhaps the most intriguing aspect of the “Building From the Inside Out” process is the unusual manner in which each constituency of users participated. The library supports many activities, each with at least two constituencies of stakeholders: users and staff. There is little participation literature that indicates how to organize these constituencies<sup>120</sup>, but two obvious ways present themselves; a separated process where each constituency participates in the elements of the design that they will use or affect, or in an integrated process, where all stakeholders participate throughout the design. In this process, the New Library Advisory Committee and the design team chose the former.

In order to manage the input from so many stakeholders into a streamlined design process, the New Library Advisory Committee separated stakeholders into three distinct groups: the NLAC themselves, who served as a decision-making user group, the library staff, whom the design team consulted about the needs and program of the building, and the public, who reviewed and questioned the work produced from these interactions. This, in effect, created one group of “decision-makers”, one group of “contributors”, and one group of “reactors”. Each of

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<sup>120</sup>There are many cases of participatory processes that incorporate large numbers of people, such as Randy Hester’s work with neighborhoods such as Ridge Field, Mass (Hester and Smith, *Community Goal Setting*), or with buildings in which a large number of constituencies will inhabit a building or housing development, such as the university

these three groups, NLAC, staff, and participants, used a different form of citizen participation or programming. The NLAC made programming and design decisions throughout the process, the library staff participated in the programming stage of the process, and workshop participants reacted to programming and design decisions. By investigating how each of these groups participated or programmed, and how this input was combined into a meaningful whole, we can determine the areas in which to focus an analysis to determine where the process was effective and the areas where it might have been improved.

### The NLAC

The NLAC functioned as administrators and user group, similar to a paying client's role in a non-participatory process. Although the Library Policy Group made the final design and construction decisions, they only stepped in when necessary, leaving the NLAC and the design team to make day-to-day choices by consensus<sup>121</sup>. These decisions were both programming and design based. Initially, the NLAC helped the library staff and design team determine what spaces were necessary, including the cafe and a bookstore that so puzzled workshop participants<sup>122</sup>. In the design phase of the library, the NLAC made suggestions and helped to choose alternatives from what the design team proposed. The entry garden is an example of a design feature that exists in part because the NLAC promoted it so strongly. The NLAC oversaw the entire process, taking the library staff's needs and the desires and character expressed by the citizens and attempting to refine them into a building. The manner in which they worked is consistent with a group Randolph Hester and Frank Smith define in their article "Participatory Goal-Setting Techniques" as a "task force", in which "...citizens actively engage in well-defined

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buildings in Christopher Alexander's *The Oregon Experiment*. There is little literature, however, concerning a civic building with many constituencies who inhabit but do not use the building.

<sup>121</sup>Hildebrand and Aspinwall-Lamberts Interviews.

problem solving or specific tasks contributory to goal setting”<sup>123</sup>, elaborating and deciding upon information and difficulties proposed by others in the process. In conjunction with the design team, the NLAC was the uppermost authority in a top-down design process.

The attributes of the NLAC, including knowledge of libraries, previous organizational experience, and membership in the Mayor’s Library Improvement Committee, allowed for quick, seemingly “expert” user group decisions. They were intensely involved with the programming and design processes. How did this high level of engagement affect the design process as a whole? First, it created a group very familiar with the process and the building, so that issues could be resolved directly and decisively. Just like Hester and Smith’s task force, the NLAC had the “ability to mobilize and work quickly”, and was “most useful in goals clarification”<sup>124</sup> or choosing the best solution from proposed alternatives, things that are essential in designing a building of such scale and complexity. Secondly, including this group in all parts of the design process creates a single entity that has a great deal of knowledge for making these decisions, and theoretically can consider an issue from the stakeholder and library expert perspectives. In this the NLAC was extremely beneficial as a user group because while they had library knowledge, it was a different type of library knowledge than library consultants such as SBRA might have. A group with such a large scope of responsibilities was essential to completing the library; restricting its membership to citizens offers the potential for meaningful and in-depth participatory design.

This intensity of involvement on the part of the NLAC may have affected the design process adversely as well as positively, however. The NLAC wore three “hats”; a user group hat, a decision-maker hat, and a stakeholder representative hat. This profusion of duties begs the

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<sup>122</sup>The questioning of the program by participants is discussed further in Chapter 3.

<sup>123</sup>Hester, Randolph, and Frank Smith, 49.

<sup>124</sup>Hester and Smith, 49.

question of whether the NLAC could maintain their responsibilities to each hat throughout the process. As Hester and Smith comment, a task force “is used most often when needs are specific and methods are not in dispute”<sup>125</sup>. Throughout the process, this statement appeared to hold true, but perhaps the manner in which the NLAC operated assumed or created this where it did not actually exist. Because the NLAC was responsible for asking design questions and determining answers to those questions on their own, they may have been reluctant to hear user input that challenged their own solutions. As a result, the design might not reflect stakeholder input to the degree that it should. The participation process depended on the NLAC’s ability to counterbalance top-down and bottom-up interests, but the NLAC was the very authority it should have questioned, making objective investigation difficult. Further investigation of the composition and knowledge of the NLAC itself, as well as their impact on the community workshops, is necessary to determine if they were an adequate user group or collection of stakeholder representatives.

### The Library Staff

The Library Staff helped to program the library, acting as the experts on library design. The process that Robertson/Sherwood Architects used with the Library Staff to create the library’s program document is what programmer William Peña refers to as an “Analysis Card Technique”<sup>126</sup>. This process begins as brainstorming, then narrows the possibilities to create a working program document. A group of people stakeholders get together in an intense, short term session to hypothesize possible building issues under the categories of Form, Function, Economy, and Time<sup>127</sup>. The group then hypothesizes the Goals, Facts and Concepts relating to

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<sup>125</sup>Hester and Smith, 49.

<sup>126</sup>Peña, 170.

<sup>127</sup>Peña, 30.

these issues, which the programmer or architect illustrates with small diagrams or verbal descriptions on 3x5 index cards, which she places on a wall. From these cards, the group attempts to develop the cards required to define the Needs and Problem<sup>128</sup>. The participants identify areas of conflict within each section, modifying and removing cards to the floor if necessary. In the library design, this process involves library staff, the users of the building, as a group of experts with equal status to other specialists, asking for their professional judgment, and then subjecting it to the method of "...*feedback* and *feedforward*," asking "'In essence, is this what you said?' 'Good! we'll pass this information on to the designer at the right time'"<sup>129</sup> This process is intended to utilize a specific user group's input, in this case the library staff, in an organized way for a specific goal: making the library functionally efficient. It is by far the most organized method used to collect stakeholder input in the library process.

Making programming into a participatory process can be quite beneficial, according to Henry Sanoff: "Group processes contain the unique advantage of facilitating learning through the transfer of expertise between participants"<sup>130</sup>, offering library staff the opportunity to educate designers about their library's needs. The highly organized process helped them and the design team to determine and concentrate upon the most important elements of the library. It also gives stakeholders the ability to realize how their decisions will affect the rest of the building. Including the library staff in programming involves the library staff intensely for a short period of time on the subject they know most about. It regards the people with the library knowledge, who will work and use this library every day, as the experts in their field and gives them the ability to make decisions that will affect the physical nature of their work environment.

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<sup>128</sup>Peña, 170.

<sup>129</sup>Peña, 170.

<sup>130</sup>Sanoff, Henry. *Methods of Architectural Programming*, 7.

The squatter method of participatory programming can be effective and empowering, but, as Donna Duerk states, "Squatters do not work....if you do not include all interested client and community groups."<sup>131</sup> Other constituencies of stakeholders, specifically the community at large, did not take part in the programming process, instead learning about the "program" from information listed on the boards at the first workshop. When asked at the first workshop what the program should include, one participant replied, "I don't know 'the program'"<sup>132</sup>, suggesting that the presentation at the first workshop failed to explain even programming terminology. Restricting the people involved in the programming process to just the library staff fails to acknowledge the unique role of citizens play the design of their library, and loses the expertise that patrons and other stakeholders possess. It is disabling to the building itself and to a sense of community togetherness.

While the programming process included most of the library staff, they only participated in creating the program for the portion of the building in which they worked. A building as complex and difficult as a library, where each individual staff area has its own specific and detailed needs and perimeters, may require this level of separation. Yet not including even the Library Management Team in all of the sessions severely limited the amount of cross-connection between departments, and may have increased the probability of submerged conflict. In addition, this separation ignores potentially useful insights staff members could have about other departments they visit or interact with. A greater level of involvement and interaction between departments might have created a stronger program. The library staff participated in an efficient programming process that will probably give them a sense of ownership and logically define their work areas, yet may not incorporate those benefits into the building as a whole, or serve all stakeholders in the future.

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<sup>131</sup>Duerk, 107.

Incorporating user input is only one segment of the programming process. Knowledge of people in general, what John Zeisel refers to as the "...recognition of the underlying social needs of the nonpaying client."<sup>133</sup>, what Fredrik Wulz refers to as "Representation"<sup>134</sup> participation is also vital to determining the function and meaning of the library. Although this recognition can occur whether there is a participatory process or not, this investigation indicates a certain willingness to listen. Zeisel insists: "The architect must have information about the needs of people with whom he is unfamiliar."<sup>135</sup> In a library designed for an entire community, it is impossible for anyone to be familiar with all of the stakeholders. The programming process, therefore, should investigate general characteristics about library users, Eugeneans, and people in general, and use that knowledge to inform the design. Just listing the constituencies of stakeholders in Eugene might cause the NLAC and design team to question their assumptions as to whether the library met all these stakeholder's needs. Yet they assumed that the library staff, in conjunction with the NLAC's "user group" function, to know the wishes all of their stakeholders, and to possess more correct information about the supposed function of this building. Therefore, much of the available stakeholder research, and even their comments about the program, was disregarded by the design team. After all, the "experts" said that they wanted a coffee shop, meeting rooms, and collections in specific places. At best, this creates a building that functions only in certain areas. At worst, this creates a fragmented, thoughtless, non-functional building.

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<sup>132</sup>First Workshop Responses, 10

<sup>133</sup>Zeisel, "Fundamental Values", 293-4.

<sup>134</sup>In his article "The Concept of Participation", Wulz states: "The most passive form of participation is achieved by the architect's consideration for the wishes and personal needs of the client/user." While other participation theorists might not consider this participation at all, it is a method for allowing the unknown stakeholder to "participate" in some small way.

<sup>135</sup>Zeisel, John. "Fundamental Values", 296.

## Patrons and Citizens

Workshop participants and the general public functioned as “reactors”, reviewing and questioning the design of specific stages. These stakeholders participated mainly in the workshops, although there were other minor forms of input. The use of these neighborhood or community meetings to gather citizen input is a common method of citizen participation. Hester and Smith state that: “...neighborhood meetings are used to generate ideas about neighborhood improvement or react to plans that might affect the neighborhood improvement.”<sup>136</sup> One of this method’s main advantages is its familiarity: Citizens attend forums on every conceivable topic, from school improvements to the organization of neighborhoods. It is a often-used method of participatory or even representative democracy. Upon attending a forum of this sort, citizens will likely have a clear idea of what is going to take place and of their expected role. Forums of this nature, according to Hester and Smith, serve “...well in identifying citizen perspectives and concerns as they relate to goals.”<sup>137</sup> To a large extent, these workshops served to identify these perspectives. The design team presented a set of goals for each workshop; such as the program--a suggested set of goals for what spaces the library needed--in the first workshop, and a set of elevations--goals for how this building would fit in Downtown Eugene--in the third workshop. Then citizens presented their feedback on whether these goals and their representations accurately reflected their needs. The citizen workshops performed their function with a minimum of debate and conflict, which may be considered a measure of success. Yet it may also indicate cynicism if Eugeneans perceive workshops as ineffective at promoting change.

Although these forums worked well for their intended purpose, providing an opportunity for citizens to define and critique design goals, they may not be sufficient as the only method of

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<sup>136</sup> Hester, Randolph and Frank Smith. “Participatory Goal-Setting Techniques.”, 48.

<sup>137</sup>Hester and Smith, 48.

citizen participation. These workshops were devoted entirely to reviewing completed design work, rather than interacting with or creating the design. While a review by the public can generate well-organized and extremely insightful information, limiting citizen feedback to reviews alone has a great deal of impact on the process, positive and negative. Reviews are a common architectural practice; the architectural curriculum in most schools is based upon reviews of design work. Architects are comfortable with this format, and know how to react to it, guiding their reviewer to discuss elements of the design they wish feedback on. Reviews are an important part of a top-down process, because they allow a small group to create and present data to a larger group while maintaining the possibility for discussion.

The NLAC used reviews to encourage users to challenge and question work at a point in time where their input would be most useful. For example, at the first workshop, citizens had the opportunity to question the program and goals for the library before the design team finalized the program document, when these goals could be changed without redesigning the entire building. The citizens reviewed a complete stage of the design at each workshop, however, allowing the workshops to focus on investigating citizen's reactions rather than trying to finish a work-in-progress. The citizens did not have to spend limited workshop time making tedious trade-offs; instead, the design team presented the citizens with the program, and the participants could then determine how "hot" or "cold" the presented material was to their vision of the library.

Reviews can be a time-efficient process, one that may be necessary considering the extreme technical and architectural difficulties of constructing a library. Reviews also separate designers and stakeholders into two separate groups in order to use their talents as pragmatically as possible. Professional designers are more adept at organizing a building; they have design experience and knowledge of constraints that citizens may lack, such as the required distance between sets of fire stairs. Stakeholders, while they may have trouble applying these constraints,

or even organizing the building, can determine how potential organizations and ideas may affect their use of the building. Having the design team, who spends the most time working on a project, return and present their results to stakeholders, who can then focus on the issues that directly concern them, is a timely and efficient distribution of professional and non-professional input.

The greatest benefit of a review-based format is the opportunity for citizens to provide a fresh and unbiased perspective. Stakeholders who are presented with a pat “solution” excel at “poking holes” in it, determining how it might not meet their needs, requiring the design team to re-think their ideas and assumptions. Just placing the work up on the walls forces the design team to step back and look at it critically as a whole, rather than as pieces they must make fit together. The citizens, seeing the work for the first time, will ask many questions in an attempt to understand the design team’s vision. During the process of presenting the design, designers and citizens may discover that the decisions made do not reflect the goals they stated. This may even lead to citizens questioning the very goals behind the library. For example, citizens at the third workshop protested that the library exterior “...needs some regional identity--marking the [Northwest]”<sup>138</sup> Their very next question was “What is Eugene identity?”<sup>139</sup>, showing a willingness to question that presents an unparalleled opportunity for creativity and understanding. If the design team listens and responds to these protests and the questions that arise from them, the review process can create a substantially more responsive and sensitive building. In order for this to occur, however, citizens and designers must come to an early consensus on and state the goals the library is trying to accomplish<sup>140</sup>.

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<sup>138</sup>Third Workshop Responses, 7.

<sup>139</sup>Third Workshop Responses, 7.

<sup>140</sup>Whether or not these goals were stated, or even agreed upon, will be discussed in Chapters 6 and 7.

There are limitations built into the very nature of the review process, however. The process of citizen review consists of stakeholder reaction to previously made design decisions. The design team does all of the designing, the organization and synthesis; the public just reacts to and critiques this work. In their treatise *Citizen Participation in a Community Plan: An Approach*, the Joint Center for Community Studies states that this is a typical aspect of citizen participation processes: “Traditionally, citizen participation mechanisms tend to be stopgap rubber stamps or reactive”.<sup>141</sup> This reaction can be somewhat constructive if the design team is willing and able to listen, or placating and pointless if the architects do not understand or accept citizen comments, or if they believe they are too far along in the process to accommodate changes. This places a great deal of power into the hands of the designers. More critical, however, is the fact that this process denies the citizens the opportunity to help create the library. Reacting to finished work saves time and provides a fresh viewpoint but excludes citizens from interacting with the design or becoming a generative force. Reactive participation alone is not true participation. Just arranging blocks of space to create a scheme, for example, or describing their ideal library would give citizens a strong sense of ownership and uncover a wealth of information about how people truly envisioned this building. In this process, however, the overall library vision only existed in the brains of the design team, and while the library may fulfill Jim Robertson’s goal and be just as the public imagined<sup>142</sup>, they may not see a piece of themselves in the design, or have the feeling that the building is “exactly as we designed it”.

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<sup>141</sup>Joint Centers for Community Studies, *Citizen Participation in a Community Plan: An Approach*, 9.

<sup>142</sup>Robertson Interview.

## Separate Processes for Separate Constituencies: Effective Delegation or Recipe for Confusion?

Aside from the benefits and drawbacks of each individual process, the division of duties among three groups presents several advantages. Each group of stakeholders is given duties specifically suited to their size and expertise. Where children's storybooks should be placed in the sorting room, a decision vital to library staff, is decided by staff and not stakeholders. Stakeholders are concerned with the results of this decision (how fast those books are returned to shelves), but not the means required to produce those results. Hopefully, this creates groups of efficient and erudite stakeholders who reach sensible and appropriate decisions quickly, where each group understands the overall goals and has the expertise needed to accomplish those goals. Also, this may present the opportunity for each group to question the decisions or reasoning behind another's decisions. If the placement of the sorting room at the back of the library creates a difficulty in using the book drop-off, for example, citizens who planned to use that drop off might notice and complain, prompting another solution. The hope is that this process would create three distinct user groups for the price of one and that, theoretically, satisfying all three groups would create a building that satisfies everyone.

The opposite side of this coin is that a separate design process eliminates the potential for all stakeholders to work together. This causes the potential for conflicts that arise because one group does not understand the reasoning behind another group's decision. The greater public dislikes the inconvenience of discovering a new author in the popular library and being forced to climb to the third floor to retrieve more of that author's work, but the library staff wishes to have the largest collections, non-fiction and periodicals, close to the main floor<sup>143</sup>. The NLAC attempts to maintain security by limiting open outdoor spaces while the staff and the

public desire roof gardens or terraces with Southern exposure. Organizing the process to prevent these groups from communicating with each other may lead to a building with functional yet conflicting parts, without a sense of wholeness. And, as Henry Sanoff proclaims, the benefits of separation may not be as useful as some claim: “Another mistaken belief is that if one member does not think of a solution, another may. If none arrives at a solution, than blame is equally spread throughout the group.”<sup>144</sup> While splitting people or stakeholders into different groups may be necessary to facilitate decision-making, this must be combined with a method for combining these decisions together into one group consensus. The NLAC attempted to do this at the community workshops by having a NLAC members or library staff person at each table, but it was not successful because the limited amount of time was strictly devoted to collecting stakeholder input, not forming a dialogue between these groups. There was not enough time to explain the reasoning behind these decisions, let alone to determine if they were suitable to the public.

### The Role of the Design Team

#### Scale of Process

The design team used past experiences to create a new process that would work for this new library. The methods to which Robertson/Sherwood Architects and the members of the NLAC were accustomed involved much smaller numbers of people. In trying to adapt these methods to a larger group, they experienced difficulties in organizing into a coherent whole the variety of input created by a larger group. The division of the process into parts exacerbated this; now each stakeholder group gave feedback separately. Therefore, the design team may have

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<sup>143</sup>This conflict is discussed in *Issues of Contention or Confusion* on page 62.

<sup>144</sup>Sanoff, H. *Theory Z*, 3.

focused on the pieces of information that made sense to them from the vast number of responses. In addition, trying to organize a large project in the same manner as a small one can lead to unsaid or unexplored input. Some citizens may have been uncomfortable with the dynamics of a larger group and therefore reluctant to express their opinion. The viewing of project displays at the beginning of each workshop, for example, might lead to the most well-informed or confident participants asking questions and monopolizing the architect's time. Those less familiar with the process may not have felt confident enough to ask questions about parts of the presentation they did not understand. People may not even have been willing to look at all of the display due to the crowds that thronged the area. The workshop process needed to be reorganized to accept larger groups of people.

### Role Categories

In order to organize the input from the variety of stakeholders involved in the library, the design team categorized their roles, not allowing the staff to become citizens, or users to become clients. Each type of citizen or staff input was confined in its own little sphere, which may have provided inadequate input because there was little overlap between the three groups. This non-interaction may be responsible for the smooth, unquestioning nature of the process: "Often, the group without a disciplined approach degenerates towards the level of the safest or most obvious solution."<sup>145</sup> Because they were unaware that their solution could conflict with the solutions of others, the NLAC, library staff, and stakeholders all veered towards the most obvious solution. Rather than establishing an open process to identify and solve conflicts, the lack of interaction within this process led to a lack of conflict which stifled the design and prevented stakeholder input from being heard.

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<sup>145</sup>Sanoff, H. *Theory Z*, 2.

This process was organized and developed in conjunction with the Policy Group and the NLAC, but only the design team acted on the information gathered. They, specifically Robertson/Sherwood architects, were the group who participated with all included stakeholder constituencies, and were responsible for analyzing and compiling this information into a viable and complete building. They received all input collected at the workshops, during the programming phase, and from the NLAC, determined the validity of that input, and ensured that resulting goals were accommodated in the design. This control of information and procedure by one central authority who is ultimately responsible for the building is called a top-down process, starting with the few, the design team and Library Policy Group, and going to the many, or the public at large. This method of design has a number of efficiency advantages. It maintains a logical system of hierarchy, and places the people responsible for creating the design at the top of it. The design team could ascertain the merit of often-conflicting stakeholder responses. Unlike any of the stakeholder groups, they are present throughout the process, reducing the likelihood that they would not be exposed to critical issues. This organization can attempt to strike a balance between many different interests that stakeholders themselves may not be able to achieve.

#### Reactive Participation: A Top-Down Approach

The most discouraging element of the organization of this process, however, is its extremely top-down nature. Design decisions were presented from the design team, City Council or NLAC down to the rest of the population, rather than design decisions being suggested by the community and refined and implemented by these agencies. At best, this lead to citizens selecting from a list of "acceptable" choices, much as a parent might allow a child to choose to wear his red jacket or his blue jacket--but always a jacket. This example of choice can be clearly seen in the series of schemes presented to stakeholders at the second community

workshop. The public chose from three schemes, but it was not allowed to design these schemes themselves or even to suggest critical relationships. The power that the design team and City Council possess created a false sense of knowledge about the users that may not have existed. This appearance may have alienated participants, giving them the impression that their input was not heeded, or even necessary to the process. This lack of understanding may have resulted because the design team and City Council, even the NLAC, do not represent all of the facets of identity<sup>146</sup> present in Eugene, and the design may be biased as a result. As Sherry Arnstein states about urban planners of low-income neighborhoods, "Even the best intentioned among them are often unfamiliar with, and even insensitive to, the problems and aspirations of the poor."<sup>147</sup> Eugeneans represent an enormous spectrum of backgrounds, opinions and ideas; the design team cannot be familiar with them all. Creating a process by which few people are responsible for most of the design, increases the likelihood that these people will not understand or realize the attitudes or goals of the people for whom they are designing or deciding. This may not only create an unsuitable building, it may engender disappointment and anger on the part of the community that their wishes were not represented even after they were asked for. Three elements are crucial to creating this understanding: incorporating all of Eugene's diverse population into this process, allowing that population to have power and responsibility within the process, and communicating effectively throughout. By investigating these elements, we can determine the effectiveness of the "Building from the Inside Out" process.

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<sup>146</sup>Facets of identity is a term currently being defined by Professors Polly Welch and Stan Jones. It attempts to define the characteristics rather than the categories of stakeholders to understand more fully how a particular individual might react to a design.

<sup>147</sup>Arnstein, Sherry. "A Ladder of Citizen Participation", 220.

## CHAPTER 5: WHO WAS INCLUDED?

### The Diversity of Library Stakeholders

Particularly interesting about this library are the number and diverse nature of its stakeholders. Most participation processes, such as the Oregon Experiment or Henry Sanoff's work in neighborhoods such as North Cambridge, consider a small group of people with a common identity--the users of a university setting or residents of a particular neighborhood, respectively. The Eugene Public Library stakeholders are not even all Eugene residents, much less an easily quantifiable group of residents. While this diversity offers the potential for education and interaction between people with different facets of identity, the facilitators of the process must attempt to identify and include all of these stakeholders in some way. Otherwise, the design itself runs the risk of being unresponsive to the needs of its users. Therefore, examining the different roles of users in the "Building From the Inside Out" process is essential to knowing how well the process functioned as a whole.

### The NLAC

The composition and membership of the New Library Advisory Committee reflects its diversity and that of the process as a whole. Some members of the committee, including Julia Aspinwall-Lamberts, served on other new library committees, including a private group, A Better Library for Everyone, as well as previous city endeavors designed to investigate the needs of a new library. All of the members of the NLAC had also served on the Mayor's Library Improvements Committee, which gave them experience with the process. While this experience can be beneficial, the fact that NLAC members were chosen specifically for that knowledge may

indicate that others without this knowledge were excluded. Some members of the Mayor's Library Improvement Committee were chosen at random from a list of "interested parties" about the library design<sup>148</sup>, but not all interested parties may have been placed on that list. Other members were recruited from community groups, but members were not all recruited from the community at large. Because most of the NLAC members came from library boards or organizations, it is necessary to question if their possible elitism might have affected the design process. If the NLAC did not incorporate a diversity of stakeholders, their decisions may not have reflected an accurate representation of the needs of Eugene citizens.

The previous experience of the NLAC in library projects and their studies of other libraries and library planning techniques made them well versed in the realities of library design. This was undoubtedly an asset to their interactions with the design team, especially SBRA, the architectural firm in charge of library planning. This very knowledge, however, may have put these users in the role of library experts, not citizens at large. By being so familiar with the project, and other library projects, the NLAC members undoubtedly had their own pre-conceived notions of what the library should be. This may have made them reluctant to pursue other options or solutions that citizens themselves brought up. A good example is the citizen request to incorporate a water feature in the library, to incorporate a "Northwest" element and to produce white noise. The NLAC, familiar with library constraints, automatically rejected this suggestion because they knew that water features can pose problems in library settings due to the excessive humidity they might produce, which can be harmful to books<sup>149</sup>. Although this is a real concern, the NLAC may not have considered the idea as sufficiently as elected representatives of the community should have, especially in suggesting possible alternative locations or generators of white noise (in fact, the design team did include a water feature in the entry garden, away from

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<sup>148</sup>Hildebrand Interview.

<sup>149</sup>Aspinwall-Lamberts Interview.

the collection). The NLAC had less incentive to pursue a thorough, questioning design process because they believed they already knew the best solution to the problem.

The New Library Advisory Committee, having already achieved library expertise before the process began, may have felt they no longer needed to inquire about library design or methods. The very act of questioning what the experts have done, however, and the explanation of it, can cause people to question previously accepted truths. When stakeholders from the community at large began to pose these questions by requesting spaces and services not usually incorporated in libraries, such as outdoor spaces or a book exchange with the University of Oregon library system, the NLAC, on the basis of its collective knowledge, denied the request or dismissed it with a token explanation. Finally (as anyone might when seeing a long journey come to an end), the NLAC may have become impatient. Now that they were actually constructing the new library, Julia Aspinwall-Lamberts states that their main objective was to "Get the building done!"<sup>150</sup>. They may have leaned toward traditional solutions in order to accomplish that goal. Their added responsibility for collecting user input may have, in part, created the illusion of citizen consensus. The NLAC believed they heard consensus because participants brought up few issues in the workshops that the NLAC had not previously considered<sup>151</sup>. They may have simply failed, however, to hear what the greater public's requests or suggestions because they judged them impossible or inefficient.

### The Stakeholders

The diversity of the users, or lack thereof, may also be responsible for the manner of input received. It is possible that people who live in Eugene share a common outlook or attitude.

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<sup>150</sup>Aspinwall-Lamberts Interview.

<sup>151</sup>Aspinwall-Lamberts Interview.

Some of the public input might be termed "Eugenean": concern about ecological design principles, for example. This thematic commonality may account for some of the perceived consistency in the citizen input. In order to determine if this is the case, however, the effort of the NLAC and library staff to draw a diverse community of stakeholders to the workshop must be examined. If the workshop participants were diverse, the potential may have existed to create a building that fully responded to stakeholder needs. If not, what perspectives were missing that might have changed the input received at the workshops?

In order to determine if the workshops were effective in gathering input from a diverse community of stakeholders, we must investigate the factors that might enable or limit citizens from participating in the workshops. The greatest factor in determining the workshop attendance of stakeholders is their timing. All of the workshops were held from seven to nine p.m. on Tuesday evenings. This suggests that those who might participate are people who work during the day but have evenings relatively free from obligations. The majority of library hours, however, are during the day: from 10-7 or 10-6 on weekdays, and from 1 to 5 on weekends. Just a few hours are left for this perceived majority. This suggests that the majority of users do not fit this pattern; otherwise, the library might have changed its hours to reflect other institutions that cater to 9-to-5 workers, such as video stores and supermarkets.

So who might fit this pattern? At the first workshop, one user insisted that "The group you need to worry about most is mothers of preschool children. Center to them foremost"<sup>152</sup>. Although it is difficult to tell if this perception is correct, workshop participants often mentioned the importance of children's areas and activities. Yet the meetings, at night and without child-care, may have prevented many of these parents, especially single parents, from attending the workshops. As another participant pleaded, "PLEASE schedule 1 or 2 to accommodate those of

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<sup>152</sup>First Workshop Responses, 10.

us who work evenings...".<sup>153</sup> Yet even after the NLAC received this input, none of the workshop times were varied. Certainly, these workshops were at a time when many people could attend. Evening meetings also made it easier for design team members and library staff to attend because it did not interfere with their work hours. Yet more varied workshop times, might have provided a greater variety of stakeholders and possibly different input.

One of the reasons that the NLAC may not have changed the workshop time was the well-equipped library website. They depended on this well equipped website to inform those who couldn't attend the meetings. This website presented a wealth of information about the library design process, including nearly everything that a citizen would have seen and heard at one of the workshops; drawings, design statements, even how other citizens responded. Carol Hildebrand and her administrative aide's e-mail addresses were also displayed on the site, although neither address was easily accessible through a link.

The website also provided a means of seeing what people had said after the fact. This posting of data from previous workshops allowed a user to see what others had said before going to the next workshop, or making comments herself. Unfortunately, the library's regular updating of this site removed some of this data. At the end of the workshop process, the library created a new website, and removed everything on the new library webpages except the timeline of construction, the text that was presented at the fourth workshop, and information about the Friends of the Library fundraising campaign.

The main difficulty with this website, however, is that it was only accessible to people with relatively fast computers and Internet access. Many of the graphics could only be accessed through a program, Adobe Acrobat Reader, that users may not have owned. This program is downloadable for a trial period, but it is unlikely that any but the most staunchly devoted user

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<sup>153</sup>First Workshop Responses, 1.

would have gone through the half-hour process just to view one drawing. Without viewing the graphical information about the library, a web user would have had little or nothing to comment on. This web page continued the notion of a reactive process: there was no easy mechanism of feedback on the website. A separate e-mail or letter had to be submitted by the stakeholder's own initiative. Therefore, to some or even all users, it was useless as a means of providing real feedback, presenting the illusion of participation without allowing input or even presenting information.

People may not have attended the workshops because they were unaware of them. If the workshops were not advertised thoroughly, many stakeholders would not know to attend. To an extent, this seems to have been the case. A participant at the first workshop asks "And why not one more public-input gathering? I was unaware of the first one"<sup>154</sup>, referring to the five Community Input Gatherings held by the Mayor's Library Improvement Committee. The community workshops themselves were advertised almost exclusively through the library. The location, date, and time were listed in the *Library Matters* newsletter the month of the workshop, available by mailing list or at the library, and flyers were posted throughout the library itself. Also, interested citizens could put their names on a mailing list, and the library would mail a reminder of each workshop. These cards were not sent out to all library patrons or all Eugene voters, however, despite some citizen requests at the first workshop<sup>155</sup>.

There were also advertisements distributed to the entire community: 3x5 inch advertisements placed in the *Eugene Weekly* and the *Register Guard* the week before the workshop. The *Register-Guard* covered the workshops in articles; some before the workshops, and some the day after. There was little effort made to recruit citizens from outside Eugene to attend the workshops. There were other opportunities in which citizens, even those from outside

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<sup>154</sup>First Workshop Responses, 1.

Eugene, could have viewed the library designs. An example is the displays that Robertson/Sherwood architects set up during the Eugene Celebration. Yet because the workshops were the main opportunity for citizens to react to the library design, any group left uninformed was excluded to an extent, or at least not included to the extent that library users were.

This concentration of information about the workshops at the library indicates that the majority of the participants at the workshops were current users of the library. Presenting opportunities for feedback mostly at the old library gives patrons a good opportunity to give their input, something that is vital and necessary if this library project is to be a success. Current patrons also know the strengths and weaknesses of the current library, and perhaps their concerns carry more weight than Eugene residents who do not currently use the library. Not making a serious effort to recruit non-patron stakeholders to the workshops, however, may create a library that fails to attract the new users to the library that many people, including Carol Hildebrand, would like. It is possible that a library designed to the specifics of its current users would indeed become a successful and prosperous library and attract new patrons; but it is doubtful that this library would suit these new patrons as well as it would if they were involved in the process. Because the library is paid for with city funds, it belongs equally to patrons and non-patrons. This concentration on patrons may also have created some hostility: people who found out about the workshops after the fact, or in an unorganized way, may have felt that their input was not valued. The library-centered recruitment of users may have overlooked other users, and their opinions, which would affect the library design.

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<sup>155</sup>First Workshop Responses, 1.

### Was Anyone Excluded?

The ease with which consensus was reached in the planning and design process may have resulted from by a lack of variety or facets of identity in the stakeholder population that attended the workshops. Just as a psychological experiment requires a representative sample of the test group, so in the library, the participants must represent an accurate cross-section of Eugeneans in order to consider all of the aspects that need to be questioned in the design of a library. This lack of diversity may reflect a lack of interest by those groups not involved in the process, or it may indicate a failure to accommodate all stakeholder groups, or even be an intentional failure on the part of the NLAC to include people the library will serve. Including these people in the process may or may not have created a different building, but it would have attempted to ensure that everyone with a stake in the process had their views considered.

#### Non-Eugene Residents

Another group left out is those people who live outside of Eugene but use the library. These people do not pay for the library through the bond measure, but do support the library with their \$25 yearly fees for checkout privileges. Although any citizen could come to the workshops, no studies or surveys were taken to see who was from where, which extremely limited the NLAC's potential to determine who was represented and to recruit former workshop participants to future workshops. Not asking stakeholders to leave their names, addresses, even the area of town they live in means there is no way to tell if all of the geographical regions of Eugene are represented. In addition, it is impossible to determine if measures that would enable more non-Eugene residents to use the library, such as a universal card, are necessary.

Having the workshop site in the center of Eugene may have been difficult for out-of-town residents to attend. Also, the library-based advertising may also have limited out of town

access, as well as caused some resentment. Where this attitude that possibly excludes non-Eugene residents is most evident, however, is in the design itself, specifically the oft-debated subject of parking. Throughout the design process, there have been debates about the inclusion of “availability of free parking”<sup>156</sup>. Others have just as vehemently argued that no parking is needed at all because of the library’s proximity to LTD. It is clear, however, that limiting parking affects those who live in surrounding towns such as Bethel or Cottage Grove more than Eugeneans who live within walking distance of the library, or on a bus line. The lack of parking, although it is heartily endorsed by many, may deter people who live outside of the city from attending the library--perhaps not longtime patrons, but certainly new users. In addition, many Eugeneans cite the lack of parking as a reason not to use downtown facilities: shops, restaurants, and so on. Will this happen to the library as well? This may be a case of the many versus the few--is this an acceptable decision, or did their needs need to be considered further? It is difficult to determine, in part because this group was excluded through advertising, and the NLAC never tallied the number of non-Eugene residents who participated in the workshops.

### The Homeless

While some stakeholder constituencies were neglected due to a lack of advertising, others were specifically ignored. The most noticeable and controversial are the homeless, many of whom are patrons of the library as well as using it as a place for keeping out of the rain or searching for jobs in the paper. Many of the workshop participants were quite concerned about this issue. One participant admonished the design team: “Don’t make mall kids, homeless feel unwelcome”<sup>157</sup>. Other users may feel uncomfortable and insecure by their presence; another participant stated that the “Library needs to be welcoming but not so welcoming that people use

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<sup>156</sup>First Workshop Responses, 10.

it as a “day shelter”<sup>158</sup>. People mentioned these concerns mostly in connection with the entry courtyard, expressing the desire to “...close off court areas at night to prevent vandalism and camping”<sup>159</sup>. This resulted in the idea that the entry garden should be “enclose[d] completely in glass—so that it can be used when raining, and will keep the drug paraphernalia out”. The design team’s consultation with the Eugene Police Department investigated these issues<sup>160</sup>, and the exterior courtyards were specifically set up to exclude usage after hours<sup>161</sup>.

This is a difficult subject to tackle because of its political and social overtones. Consulting the homeless population or their advocates on the library design may not be necessary or even acceptable to the majority of the Eugene population. If one defines the users of the library as those who help to fund its construction, they are not stakeholders (neither are non-Eugene residents, and renters such as myself), and may have forfeited the right to have an opinion. Yet, for both practical and ethical reasons, making an effort to understand and include the homeless as patrons might have been worthwhile. *Any* group whom library designers do not consult during the design may use the new library for activities those designers did not acknowledge and plan for, and the library might require substantial adjustment to accommodate these activities. In addition, recognizing the behaviors that take place in the current library, and why they occur, might inspire people to contemplate new solutions to this continuing social problem. Nevertheless, this is a blatant exclusion of a group of stakeholders--in some cases, by other stakeholders--that may have unseen repercussions both on the future library’s use and might have caused the unintentional exclusion of other groups of stakeholders (for example, petitioners that throng the current library’s entrance).

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<sup>157</sup>Third Workshop Responses, 14.

<sup>158</sup>Third Workshop Responses, 5.

<sup>159</sup>Third Workshop Responses, 16.

<sup>160</sup>Robertson Interview.

## Children and Teenagers

Another group this process excluded is teenagers, and to an extent, all children. At first glance, this may appear untrue, as there are extensive children's and young adult areas. The young adult and children's book collections were extensively planned for. Indeed, having a wonderful children's area was foremost on the minds of many of the workshop participants. Yet these spaces were designed not for children and especially teenagers as they are, but for what the community believes them to be. Enclosing the entry garden and placement of the young adult section near the checkout desks creates monitored spaces that kids may not feel welcome hanging out in. The placement of the children's section away from new and adult fiction may create difficulties with unattended kids in the children's area, or with reluctant parents taking reluctant kids to areas of the library meant for quieter activities.

More important than the stakeholder's perception of the kids and teens who would use these spaces, however, is the lack of effort to include kids in the design process. Unless a parent brought his child along, or an older teenager came to the meetings of his own volition, there was no opportunity for kids to give their input. As a result, the displays at the third workshop showed a children's area that was "...sooooo static"<sup>162</sup>. At the fourth workshop, the developed children's area based on the theme of a "river of knowledge"<sup>163</sup> appeared to be designed more by the design team and library staff than by kids. Even the courtyard, designed specifically for children, was developed by artists, not kids. As the children's areas are one of the main draws of the library, their constituency of stakeholders should consist of more than just parents who want a secure area, or library staff who want to preserve materials.

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<sup>161</sup>Hildebrand Interview.

<sup>162</sup>Third Workshop Responses, 10.

<sup>163</sup>Fourth Workshop Notes.

## The Effects of Exclusion

The stakeholders excluded in the library design process have as large of an impact as those who were included. Excluding stakeholders can require changes to the architecture in the future. More disturbing, however, is the fact that this exclusion can also increase cynicism and reduce togetherness in a community, negating one of the main goals of a participatory process, “enhancing a sense of community”<sup>164</sup>. As a civic institution the Eugene Public Library has a responsibility to actively include all citizens. This inclusion must characterize the design process for the new library as well.

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<sup>164</sup>Hester, Randy. *Community Design Primer*, 10.

## CHAPTER 6: POWER OR PLACATION?

### How the “Building from the Inside Out” Compares to Participatory Theories

Another method of analyzing the “Building from the Inside Out” process is to compare it with citizen participation theories. This analysis can help to determine the level of power or control given to the citizens in this process, which is an indication of how well their needs were met. The leading theory for determining what amount of control the citizens had in any citizen participation process, architectural, planning, or political, is Sherry Arnstein’s “Ladder of Participation”. There are eight steps on the ladder, ranging from manipulation, or powerless “information gathering”<sup>165</sup>, to citizen control, where “...participants or residents can govern a program or an institution”<sup>166</sup>. By applying this and other ranking systems to each step of the “Building from the Inside Out” we can determine how much their input was valued and listened to in this process.

### The NLAC: A Citizen Advisory Committee?

Arnstein’s ladder places all Citizen Advisory Committees as a whole on the lowest level of participation, manipulation. Manipulation is defined as when “in the name of participation, people are placed on rubber-stamp *committees or advisory boards* [my italics] for the express purpose of ‘educating’ them or engineering their support”<sup>167</sup>. Hester and Smith agree with

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<sup>165</sup> Arnstein, 218.

<sup>166</sup> Arnstein, 223.

<sup>167</sup> Arnstein, 218.

Arnstein's assessment of Citizen Advisory Committees, saying that "The solicitation of information from the advisory committee is made without obligation to follow through on its recommendations"<sup>168</sup>, allowing the committee members to express their opinion but not providing any decision-making responsibilities. Therefore, according to Arnstein, just the presence of an advisory committee ensures that citizens are not truly participating; they are simply "advisors", rather than participants or decision-makers.

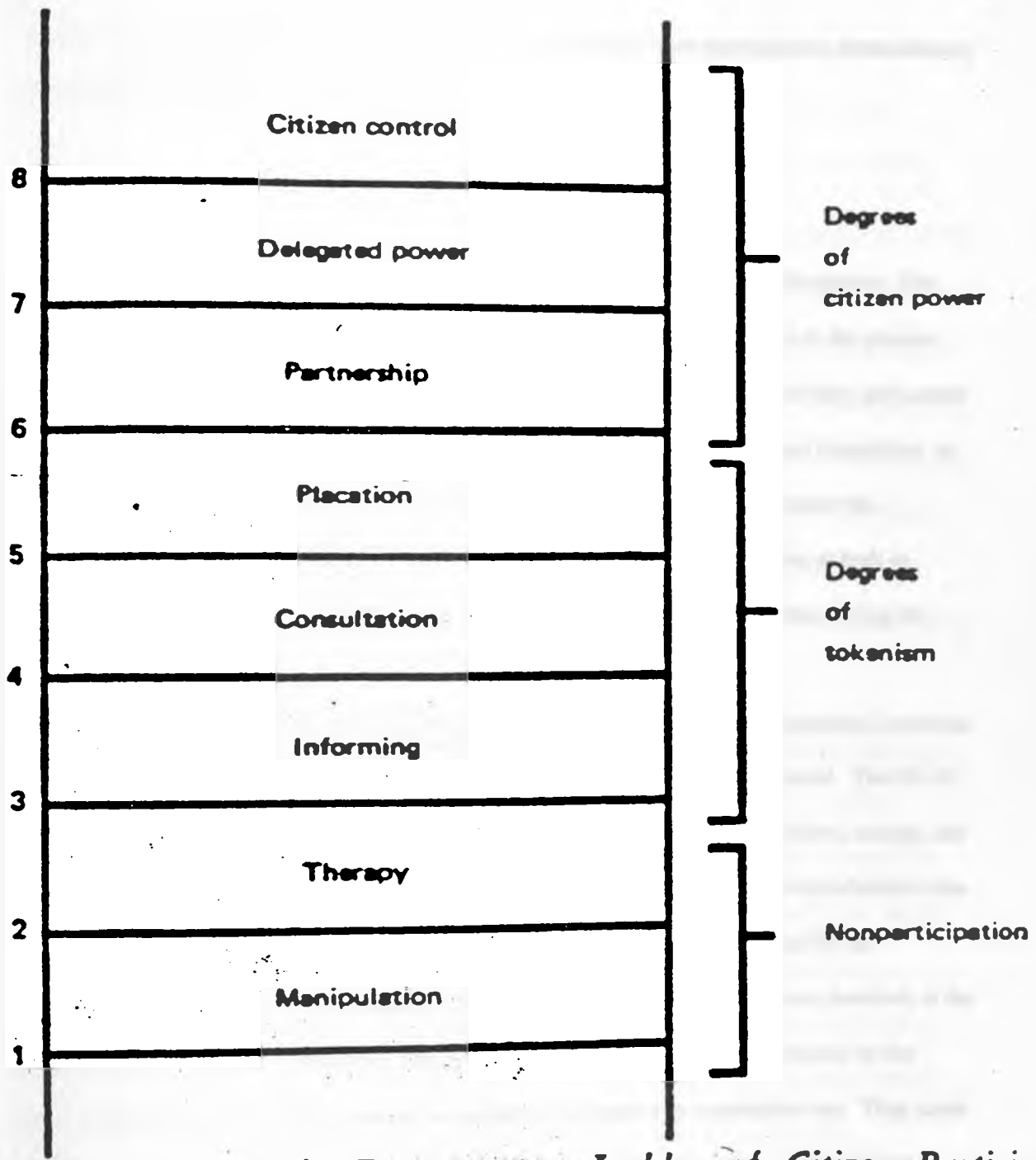
Arnstein also questions the role of participation in educating the stakeholder, without simultaneously educating the designers. She implies that when designers and facilitators educate citizens about their task, such when as the NLAC was advised about library ; they lose power because the educators inform them to accept the status quo. Randy Hester, however, proclaims that this is no longer the case today: "What a difference three decades makes. Today grassroots groups use sophisticated educational campaigns themselves..."<sup>169</sup>, yet the education of the NLAC by SBRA and the library staff is still somewhat suspect, especially since the NLAC were reluctant to address stakeholder ideas if they challenged their library knowledge.

In the library process as a whole, however, there are several signs to indicate that the New Library Advisory Committee had more control than Arnstein's model. In Hester and Smith's article "Participatory Goal Setting Techniques", the NLAC fits the definition of a "task force" much more closely than a "advisory committee".<sup>170</sup> They were a part of the design process from feasibility studies to material selection, they facilitated much of the public input, and the design team and city council appeared to truly listen to their suggestions. Ideas they favored, such as creating an entry garden, or their belief that a fourth floor containing city offices would be viable were seriously considered and implemented. Is the NLAC therefore simply a

<sup>168</sup>Hester and Smith, 50.

<sup>169</sup>Sanoff, "Wanted,"48.

<sup>170</sup>For a more detailed explanation of this analysis, see "The NLAC" on page 75.



**FIGURE 2** *Eight Rungs on a Ladder of Citizen Participation*

Figure 8: Sherry Arnstein's "Ladder of Participation"

(Arnstein, 217)

victim of a poor name choice? Or is there something inherently non-participatory about advisory committees in general?

### Manipulative Representation?

The NLAC itself does not seem to be an example of manipulative participation. The City Council and the design team made every effort to make them full partners in the process. They were a part of decisions that even the library staff did not take part in, and they had a great deal of access to the design team and the library staff. They were seen, and saw themselves, as the leaders and decision-makers in this process. If the NLAC accurately represents the stakeholders of the library, Arnstein's ladder might rate their part in the process as high as delegated power, especially considering the administrative duties they performed during the workshops.

The New Library Advisory Committee's representation of library stakeholders, however, may be closer to manipulation due to the way in which the members were selected. The NLAC represented some of Eugene's population, at least the groups that have enough time, energy, and possibly money to dedicate large portions of time to library volunteering. The stakeholders who looked to the NLAC to represent their interests were not adequately represented by the demographics or outlook of the committee. More crucial to an equitable process, however, is the process used to select the committee. The twelve people on the NLAC were chosen by the mayor and confirmed by the city council, as members for many city committees are. They came from groups that had been working to produce a new library for a long time. The public as a whole was given no opportunity to elect or even approve these people who not only had control over what would be in the actual library itself, but also determined how they, the larger public, would participate. Understandably, the public cannot elect every committee the city requires. Some would argue that the mayor, as part of his duties, might have a better idea of who would be

effective on this committee than the average citizen. But the fact remains that the public was never offered the choice, and may have been manipulated into believing that these people adequately represented their interests, and the NLAC members may have believed this also.

The NLAC members, wittingly or unwittingly, pursued the same overall objective as the design team and city management: getting the library done in a short period of time. This may be because most of the members had been involved in this process for so long that their goals had merged, because they were educated into or selected for sharing these goals to some extent. As the chosen representatives to the public, they may have wittingly or unwittingly presented these views during their presentations. For example, when Julia Aspinwall-Lamberts extolled the difficult and beautiful design of the building in her presentation at the fourth workshop, she might have unwittingly given citizens the impression that the design was already perfect and that no further input was required.

When Aspinwall-Lamberts mentioned that the process went "too smoothly", she may have neglected her duty to question that uneventfulness. She, and the NLAC as a whole, accepted the lack of comment for an extremely good sign because it suggested that everyone agreed with their decisions. NLAC made their own recommendations and resolutions, but did not follow up on the expressed desires of the public as their representatives, preferring to "explain" rather than question. They believed they were being effective representatives of a larger community but, because of their limited facets of identity, previous "education" about libraries, and reluctance to question, they became pieces of the system and lost their independence and participatory intent.

### The Programming Process: Partnership with Limited Membership.

The programming process that took place with the library staff is the highest of the three processes on the ladder of participation, near to what Arnstein calls partnership. Partnership is defined as where parties "...agree to share planning and decision-making responsibilities."<sup>171</sup> This sharing of decisions and of knowledge did in fact take place. In their field of expertise, the library staff programmed their spaces. The design team did not attempt to presume that they knew how to design the library facilities. Each group of library staff was consulted and designed the spaces that they would use together with the design team<sup>172</sup>. Then the design team took these and organized them as a whole with the assistance of the Library Management Team. They then gave this organization form by designing the outside of the building, and all of these designs were presented as a whole for citizens to respond to. In the programming of library facilities, the library staff participated at a relatively high level to the benefit of all the stakeholders.

While this programming was effective, it did not quite go far enough. The library staff was considered all-knowing in matters inside their purview, yet their input was ignored in other areas of the library. This is obvious from the staff comments collected just before the first workshop. Four staff members mentioned: "Fiction should be closer to the entrance."<sup>173</sup> One staff member comments: "Fiction is pretty popular here in Eugene so it would be nice to have it at least on the 2nd floor but I know the management team wants Periodicals and Reference close together..."<sup>174</sup>. Here the staff, whom the design team expects to know what the public wants and will use, echo what citizens have said they want all along, and still it remained unchanged. Those who made the decision did not even bother to explain their reasoning to the citizens,

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<sup>171</sup> Arnstein, 221.

<sup>172</sup> Jim Robertson Interview.

<sup>173</sup> Staff comments, 2.

<sup>174</sup> Staff comments, 2.

although they made some attempt to explain to the staff. This may be because the management team feared the citizen response would be ““Well, rethink your options!””<sup>175</sup>, creating a potentially unresolvable conflict. The participatory programming process was effective, but the balkanization of the process severely limited the staff’s ability to participate.

#### The Citizen Workshop Process: Consultation Disguised as Partnership.

The Citizen Participation Process almost exactly fits the definition of Consultation, level four on the eight-step ladder, defined simply as “Inviting citizen’s opinions...”<sup>176</sup>. The methods used in consultation are “Attitude surveys, neighborhood meetings, and public hearings,” exactly the same methods used to solicit citizen input about the library. The library workshops, although touted as fully participatory, were really looking for strong citizen reactions of approval or rejection, which, if present, the NLAC and design team did not hear. Within the confines of a reactive process, however, the process encouraged the citizen’s imagination. The questions at the workshops polled the citizens for new, unconsidered, fresh ideas that the design team could take and incorporate, such as the idea of the entry garden. The public was encouraged to give their opinion on whatever struck them about the presented drawings in the hope of inspiring great architectural ideas. The NLAC also asked citizens to give their opinions on certain trade-offs, such as book collection versus library seats, which the NLAC and Policy Group took seriously when making those decisions. In this manner, citizens were permitted to give their input on the major decisions in the design, even if only in a reactive fashion.

Although the NLAC intended the workshops to give citizens an interactive voice in the design process, the organization and participants did not allow this to be the case. The

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<sup>175</sup>A staff member made this particular comment about citizen response to including trees in the library, but it is equally appropriate here. Staff Comments, 1.

<sup>176</sup>Arnstein, 219.

workshops did not entirely place their emphasis "...on a one-way flow of information--from officials to citizens--with no channel provided for feedback", which is characteristic of informing, the third step on the Ladder of Participation, but still citizens had restricted amount of information. Citizens responded to the things the design team presented, but could not request what to see; they could only choose from multiple selections a few times, such as with the three building schemes at the second workshop or the three exterior "representations" at the third. Citizen attempts to present alternative solutions, such as the numerous sketches one table of participants drew for the library tower at the fourth workshop<sup>177</sup> were also disregarded. When citizens commented about resolving a lack of materials or services, items that might be altered with or without creating a new facility<sup>178</sup>, the Policy Group did not address these comments by stating them as goals later in the process, on the boards at the fourth workshop or through visible changes. The NLAC steered the workshops to collect specific types of material, and did not truly consider other input. They may have considered this input to be badly timed, such as signage concerns at the first workshop, or irrelevant, but it obviously mattered enough to stakeholders that they commented on it even when the questions at the workshops did not address these issues.

This became a large issue because people made the same points and asked the same questions at numerous workshops. Comment on all stages of the library design, from programming to details such as not placing books on the bottom shelves, were made at each workshop despite the NLAC and design team's goal to present an ever more specific picture of the building. Because there was no record of who attended the workshops, it is impossible to tell if different people at each workshop asked the same questions, or if stakeholders who did not see their suggestions implemented simply repeated these questions. It also may have been difficult

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<sup>177</sup>Jim Robertson Interview.

<sup>178</sup>Such as a request to combine lending services with the University of Oregon library system, made at the First Workshop (11).

for non-designers to understand the stage of building development fully enough to make appropriate comments. With a two-way flow of information, many of these issues might have been laid to rest because the stakeholders would have seen the designer's response to their comments during that workshop or at future workshops. Instead, the NLAC tried to compartmentalize citizen input into easily manageable pieces, but these pieces kept creeping back into view.

The design team and New Library Advisory Committee brought only some of the design issues to the attention of workshop participants at all. They heard and invited citizen comments upon a wide range of topics, but truly considered this input in only a few areas. They especially attempted to consult the participants about the exterior appearance and character of the building. Citizens were also asked to give their opinions on difficult trade-offs, such as trees versus library, in part to provide backup for when these decisions are challenged. But the citizens were rarely listened to about the whole building. For example, a question the NLAC posed to workshop participants was, "Is there anything missing in the program?"<sup>179</sup>, something the participants did not have enough expertise to answer, and the design team may have had no intention of considering anyway, considering the importance of the library staff in the programming phase.

Unlike library staff, the NLAC and design team assumed that citizens did not understand the functional areas of the library. They never asked the public questions such as where to put the collection on the shelves<sup>180</sup>, although the patrons would certainly be "experts" in this matter. This is interesting because participant comments initially seemed much more concerned with function than character. The public has an interest in and is affected by how this library functions, yet the NLAC assumed they did not know or care about it. Julia Aspinwall-Lamberts explained that the citizens simply do not understand some library issues, such as the need for

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<sup>179</sup>First Workshop Responses, 10.

only one entrance, but once it is explained to them, they understand and do not ask again<sup>181</sup>. This indicates that these matters were not explained sufficiently, because citizens did ask again, or that the assumptions of the design team and library staff were incorrect.

But how much of this lack of information affects stakeholder input or power over the process? Citizens were not educated about library constraints like the NLAC and may not understand how to program or organize elements of a library. Some of the decisions made without stakeholder involvement would not change with that input: citizens might agree with some decisions, and others might truly be immutable. Not informing stakeholders about these issues or even these decisions, however, even when they ask, creates resentment, confusion and rigid, uninspiring architecture. Sometimes, the most creative solution can come when a stakeholder's comment propels people to begin looking at the problem differently.

#### Why Did this Process Not Meet the Ideal?

Although the analysis of the participation process places it very low on a scale of what theorists such as Arnstein define as adequate participation, few people intended it to be such. From the beginning, those in power have appeared genuinely committed to the participatory process. Many of the techniques used in the process have the potential to achieve a meaningful participation. Forums<sup>182</sup> such as the community workshops, user groups such as the NLAC, and the means of programming have all been used to involve users. The forum or workshop process, if handled properly, allows people to express their input in a non-threatening, cooperative setting.

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<sup>180</sup>A particular concern that a stakeholder sent a letter to the library specifically to express.

<sup>181</sup>Interview notes, 1/21/2000, 5.

<sup>182</sup>A forum is "a medium for discussion of matters of public interest" (Websters School & Office Dictionary, New York: Random House, 1995). The Community Workshops discussed here were essentially forums: a workshop would be a forum where the participants engage in a specific physical or mental process, such as choosing a building scheme and defending it, or writing a poem about "Northwest Style".

Citizen familiarity with these types of meetings in their everyday lives helped the NLAC gather genuine opinions. Within the workshop process, a review of drawings is a good way to get direct, specific input about areas of the building where and when it is needed, even if reviews cannot create a full participation process. The programming process will most likely be successful from a standpoint of functionality, because the programmers include library staff, experts on how a library should function. While this process may not meet the ideal of true participation, stakeholders did participate somewhat to beneficial results.

Many of the changes or suggestions made by the citizens were adopted, or at least considered. The NLAC embraced the proposed entry garden at considerable cost and effort. The citizen goals that the design team listed at the fourth workshop appear to be implemented in the design. For the designers to sit down and write these goals out implies they at least heard citizen goals and input. Indeed, those goals, or at least the architect's interpretation of those goals, seemed to form the basis of the design.

People from all of the stakeholder groups consulted seem pleased and satisfied with the amount of input that was provided, one participant commenting: "Appreciate the public forum-- thanks for asking"<sup>183</sup>. Julia Aspinwall-Lamberts, Carol Hildebrand, and Jim Robertson all believed that citizen participation could and should be used to create a more meaningful and well conceived building, and were determined for it to succeed. They all mentioned that they couldn't imagine creating a library without citizen input<sup>184</sup>, and that this input should not become tokenism. Citizens themselves were thrilled at the effort the design team and NLAC made to listen to their ideas. They agreed with the format used to obtain their feedback<sup>185</sup>, and tried their best to provide concrete reasons for their opinions about the design. Certainly, apathy was not an

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<sup>183</sup>Third Workshop Responses, 9.

<sup>184</sup>Aspinwall-Lamberts, Hildebrand, and Robertson Interviews.

issue in this process. If the methods are viable, the intent was there, and most of the response was positive, what was missing from this process?

What caused this desire and potential to create real participation to become manipulative placation? The top-down, separating process may have reduced citizen power and influence. Not allowing different groups of stakeholders to interact created problems in organizing information and allowed the library staff and NLAC to have more power than the general public. The public became one-dimensional idea generators without responsibility or authority. This lack of comprehensive interaction promotes the idea that each person has only one role in a process, rather than a variety of duties and interests; this idea is inconsistent with the very notion of a stakeholder. Not including all stakeholder constituencies may also cause difficulties, although these will be hard to notice immediately because it will be a result of missing, not contradictory or ill-advised, input. Yet all of these things might have been overcome to create a good, if not excellent, building. A force besides the unequal distribution of power was at work in this process. The real culprit in this case is the methods of communication that were employed throughout the process

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<sup>185</sup>At the first workshop, citizens were asked "What are the most effective means of providing public input into the design?"(First Workshop Responses, 1). Many citizens replied "forums like this".

## CHAPTER 7: HOW WELL DID THE PROCESS COMMUNICATE?

### Communication Is Vital to a Participatory Process

An examination of the “Building From the Inside Out” process has determined how the process was organized, the stakeholders it included and excluded, and how much power it gave these stakeholders. Perhaps the most important element in the participatory process, representation of the design itself, has not yet been discussed. What was the information that was presented, and how was it presented to the public? Omer Akin states:

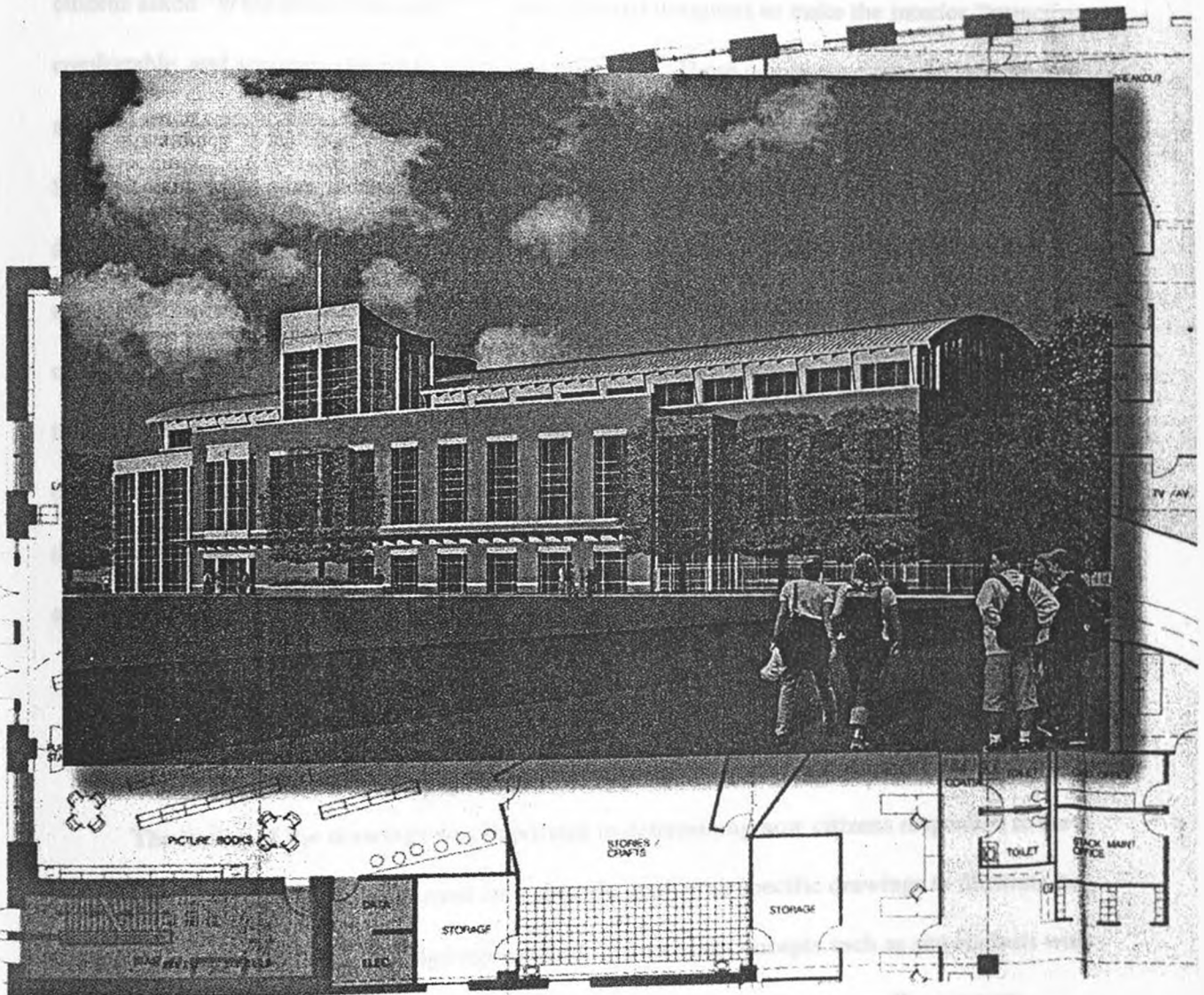
...design consists of a series of representations to one’s mind, or to the minds of one’s co-workers, clients, user-groups, and ...that the mind has its own *internal* representations in order to communicate through *external* representations<sup>186</sup>.

How designers present these representations, and how stakeholders perceive them, has an incredible amount of impact on citizen input and on the design itself. Perhaps in architecture more than in any other field, what is shown to participants directly affects the outcome that will be achieved. The drawings, sketches, models and other material presented by the design team greatly affected the citizen response.

Throughout the library design process, citizens seemed to understand and critique the ideas that had the greatest number of or the most detailed drawings. The drawings of the three alternative schemes presented at the second workshop generated a great deal of specific and

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<sup>186</sup>Omer Akin, *Representation and Architecture*, 2.



**Figure 10: Computer-Generated Perspective Shown at Fourth Workshop**

(Robertson/Sherwood pc/SBRA Architecture, 11/16/99)

emphatic commentary, from suggesting that the “children’s area should be further away from entrances and exits”<sup>187</sup> to the declaration: “Scheme Y-a looks like Costco”<sup>188</sup> Stakeholders made much less comprehensive responses about subjects that the presentations did not illustrate. These comments were vague and suggestive rather than precise and declarative. For example, citizens asked “What about fountains?”<sup>189</sup>, and directed designers to make the interior “attractive, comfortable, and accommodating to every age group”.<sup>190</sup> These comments seem defined, but actually require further investigation to understand the stakeholder’s intention behind the request. Some of these comments were additionally restricted by the nature of this reactive process; the design team and NLAC did not organize a method of asking stakeholders what they considered attractive, comfortable, or accommodating. Overall, there does not seem to be the same amount of emotion or clarity of thought when citizens do not see a picture, model, or words to illustrate the concepts they are trying to discuss. Without appropriate visual images, obscure or abstract concepts are not fully represented, and citizens and designers may have difficulties expressing their thoughts about these subjects. Therefore, what the design team did and did not present was extremely important.

### How Drawings Affected Citizen Input

The timing of the drawings was important in determining how citizens responded to the library design. Each workshop focused on a specific goal, with specific drawings to illustrate it. At the first workshop, these drawings represented far-reaching concepts such as site analysis with simple diagrams. At the fourth workshop, the drawings represented many smaller concepts

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<sup>187</sup>Second Workshop Responses, 6.

<sup>188</sup>Second Workshop Responses, 12.

<sup>189</sup>Third Workshop Responses, 17.

<sup>190</sup>First Workshop Responses, 12.

derived from these larger ideas with detailed, refined drawings. A completely new set of drawings was created for each workshop, and old drawings were not redisplayed. In addition, the only complete set of architectural drawings (floor plans, site plans, elevations, and sections) was displayed at the fourth workshop. Presenting only a few, crucial drawings may help participants focus on the critical issues of this set of drawings, rather than spending limited workshop time worrying about why this or that road was not taken. The designers rarely showed participants a complete picture of the building or of its process, and this deficiency may be confusing. Seeing a scheme laid out as a series of plans does not show how this organization might look from the street, nor how the interior of the building feels. Even if all the drawings are present it requires a leap of imagination to turn these drawings into three-dimensional space.

The effect of images on citizen input extends to the very nature of the drawings themselves. How drawings look tells the viewer about the design in addition to what that drawing depicts. In the diagramming stage, squiggly lines might represent anything from the “river of knowledge” to a circulation or movement path. Therefore, how these lines are drawn, in addition to what they depict, determine qualities of the building. This idea carries over to presentation drawings as well. How the drawings themselves were rendered or displayed may severely affect the responses that citizens gave.

### “People-Friendly” Drawings?

In a citizen participation process, one has to decide how to draw or represent architectural drawings, a highly technical and information packed medium, in a form that the public can relate to and interact with. In this process, Jim Robertson attempted to make all of the

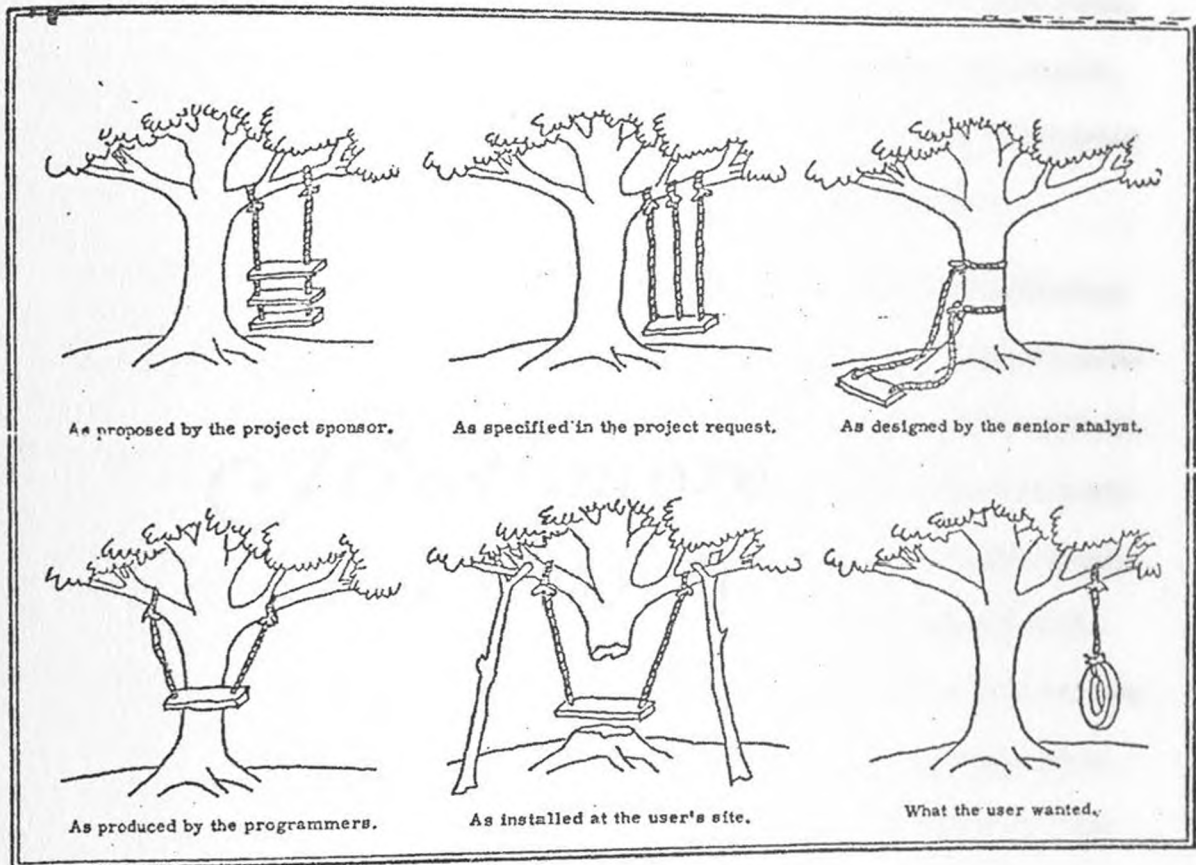


Figure 9: The Consequences of Miscommunication in the Design Process

(Alexander, 44)

drawings “people friendly”. Specifically, he attempted to make them clear and readable, and incorporated elements at human scale: furniture, trees, people and so on, so that people could ascertain how big a 2x3’ drawing would actually be in real life. Exterior perspectives included many people and landscaping elements to “draw people into the scene”. The plans and schemes, although rendered in a traditional architectural plan style, were color coded to show the public, staff, and library areas, in order to clarify and organize their data. While these improvements made the traditional architectural drawings more readable, traditional architectural presentation drawings in and of themselves may not help citizens understand the designer’s ideas.

In addition to including or excluding certain drawings, the character of these drawings may have affected the critical demeanor of participants. Most of the drawings, especially at the fourth workshop, were computer-drawn and rendered, nearly perfect drawings. At the third and fourth workshops, the architects displayed computer rendered perspectives. These were useful because they were realistic enough to allow participants to explore the exterior details in depth. These drawings almost appear to be a finished building, rather than just a representation of a possible building form. This realism may have actually been a drawback: participants may have considered these drawings too perfect and complete to critique effectively. As Robert Oliver states: “As valuable and useful as architectural drawings are, they are not architecture,”<sup>191</sup> yet these drawings seemed to be as tangible as a finished building. It is not surprising that the reaction of participants to these drawings seems somewhat vague; there was a great deal of belief that the exterior just wasn’t right somehow, but the main complaint was: “Architecture not regional enough, doesn’t express Eugene”<sup>192</sup>, something that stakeholders had great difficulty defining. Jim Robertson believes that the design team moved to these drawings too soon in the

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<sup>191</sup>Oliver, 205.

<sup>192</sup>Third Workshop Responses, 8. For further discussion into how citizens viewed the exterior of the building, see “Northwest Style” on page 69.

process, presenting what appeared to be a complete building, when in fact it was just a schematic design<sup>193</sup>. Whether it is computer generated, photographic quality images, or perfectly hand-drafted and rendered displays, drawings that obviously take a great deal of time and effort may have the effect of discouraging citizen input.

The precise renderings of the third and fourth workshops come after drawings that made no effort to look perfect. At the first workshop, the diagrams that the architects presented were so simple that the fact that they were computer-drawn did not detract from citizen responses. The architects specifically redrew the schemes presented at the second workshop freehand and omitted the interior walls so the schemes would appear loose and unfinished. Jim Robertson explained that this looseness was created specifically for the public; the design team themselves were working with more definite, walled rooms at this stage<sup>194</sup>. The citizen comments about the schemes, as a result, focused on the information they perceived, not the nature of the drawings.

### Difficulties in Representation

Some of the comments from the workshops indicate that citizens may have had trouble discerning key aspects of the design, such as where the entrance was located on the elevation drawings. Even simple questions such as "Where is Internet Room?"<sup>195</sup>, indicate that the design team did not clearly communicate their intentions. Room placement is a relatively simple and clear-cut problem. With other, more abstract issues, there is a far greater potential for clients and designers to see what they wish, not what is represented. These comments particularly related to the incorporation of two and three story spaces in the design. Many people were confused by

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<sup>193</sup>Robertson Interview.

<sup>194</sup>Robertson Interview.

<sup>195</sup> Third Workshop Notes, 15.

these spaces; Carol Hildebrand commented that “I talked to several people who were having difficulty envisioning a partial third floor with a fourth floor over it; if this concept does proceed, it will need sectional as well as floor plan illustrations.”<sup>196</sup> These drawings were included at the fourth workshop in the form of true sectional drawings, showing a cut through the building with solid floor and wall thickness, but no elevation or perspective views into the building. These sections made the design intentions somewhat difficult to comprehend because these drawings were very hard to read. As Donna Duerk states: “Knowing the client’s language and how they best understand information is crucial for a successful presentation to the client group.”<sup>197</sup> This is a case where the design team needed to learn that language in order to think of a different method of conveying information than the traditional architectural drawings.

Certain drawings were not included at all, limiting the information presented for citizens to comment on. Specifically, there was a distinct lack of perspective, sketch, and process drawings. Although there were many elevations and perspectives of the exterior of the building, the architects rarely showed drawings of the interior of the building to participants. The only items illustrating interior spaces were a few perspectives at the third workshop, and a representation of possible materials at the fourth workshop. The interior of the building, which was extremely important to stakeholders and where many stakeholders will spend the majority of their time at the library, was shown in the least drawings. Although citizens could comment persuasively about the exterior of the building, whether it fit the style of Eugene or how it met

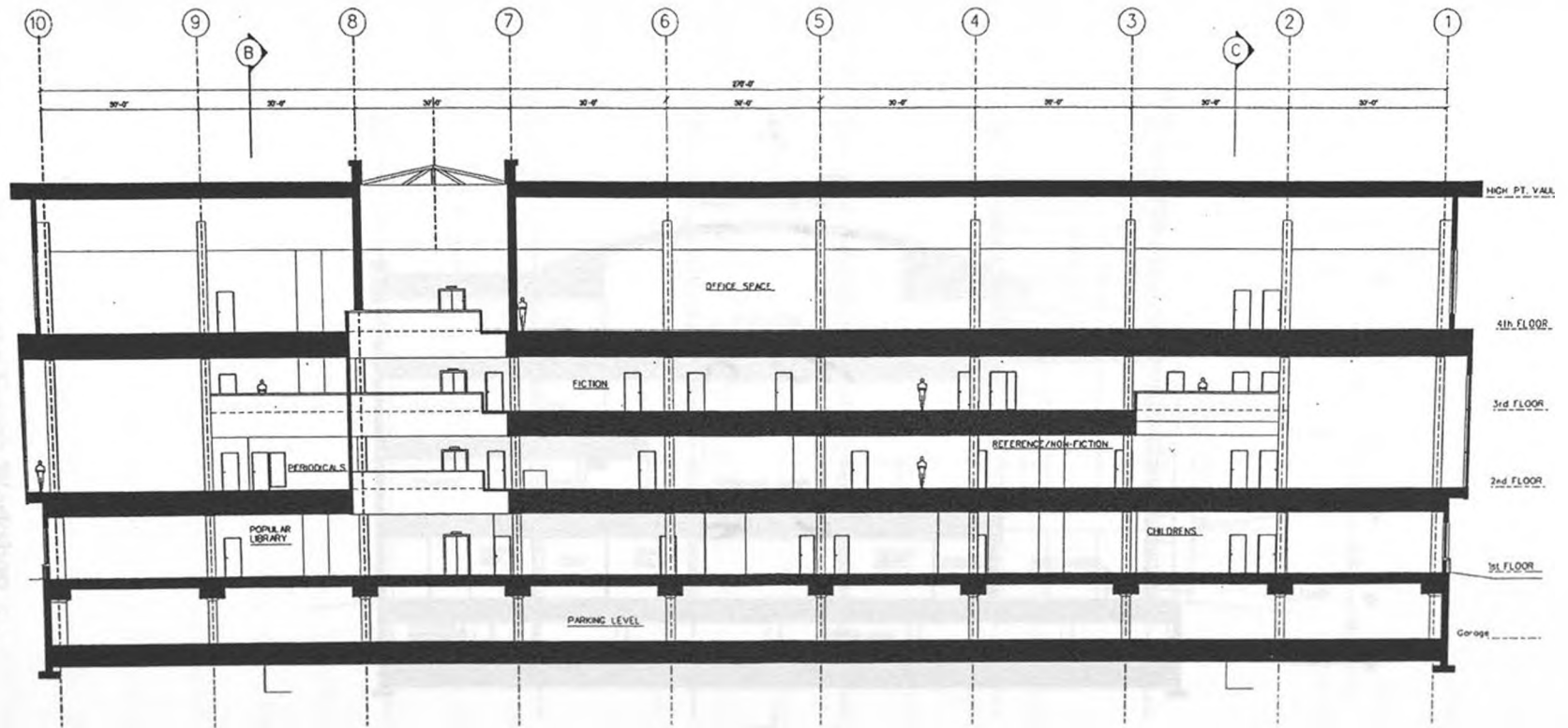
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<sup>196</sup> EPL Memorandum, 1/28/99, 1.

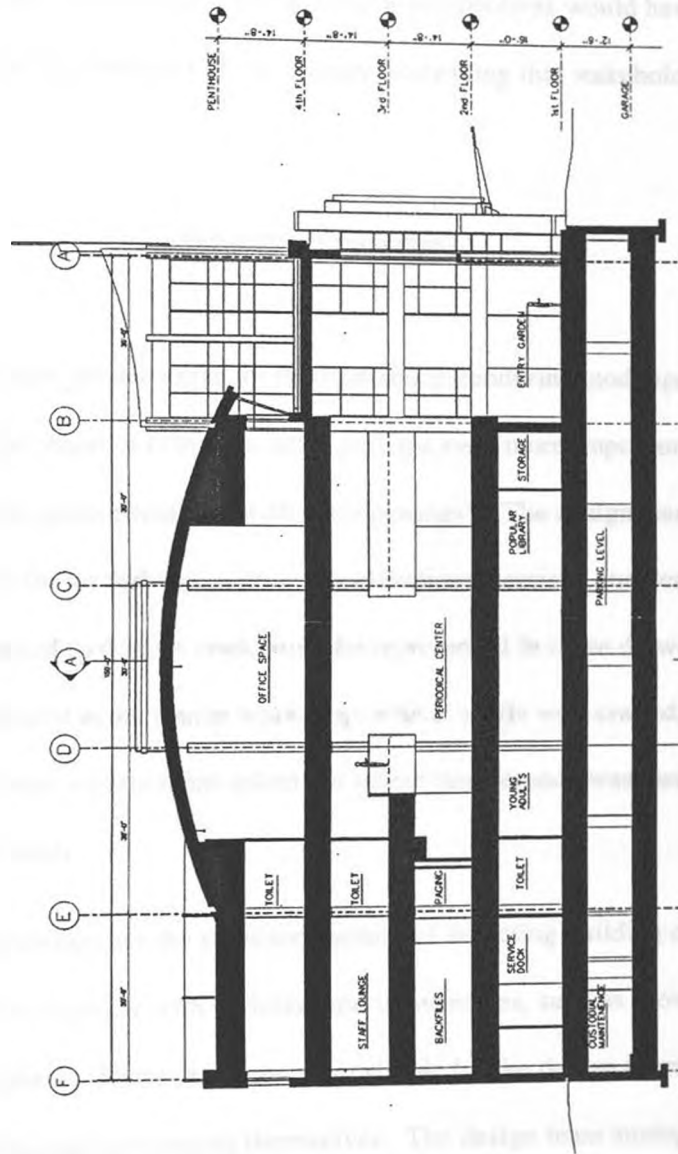
<sup>197</sup> Duerk, 162.

(Robertson/Sherwood pc/SBRA Architecture, 11/16/99)

Figure 11: Sectional Drawings Shown at the Fourth Workshop



Building Section—Cross Section B



City of Eugene, Oregon—Eugene Public Library

Figure 11: Sectional Drawings Shown at the Fourth Workshop

(Robertson/Sherwood pc/SBRA Architecture, 11/16/99)

the street, comments about the interior were limited to vague descriptions or lists of possible amenities. A coherent but loosely drawn set of interior perspectives would have facilitated a meaningful discussion of the character of this library, something that stakeholder input could only have improved.

### Why Just Drawings?

After realizing how the drawings, in their presence, rendering, and representation, might have affected stakeholder input, it is time to ask a perhaps even more important question: why were the workshop participants presented with just drawings? The design team displayed mostly plan drawings at the workshops, with a few elevations, sections and perspectives thrown in if they ideas they wanted to discuss could only be represented in those drawings. One finish-quality model was displayed at the fourth workshop, which, while well crafted, was not as informative as it may seem; a participant asked me where the entrance was, being unable to determine in the model itself.

Architectural drawings are the standard method of depicting building concepts among designers, people who are familiar with architectural conventions, such as showing a dotted line to indicate a change in plane. These drawings were simple for the design team to create and utilize to illustrate design concepts among themselves. The design team attempted to encourage participation by appealing to the general public as if they were architects or possibly clients-- people who would have the benefit of a long-standing association with design conventions and the building in question. Most people would comprehend to these drawings to an extent, especially if text or other explanations were provided to explain the concepts. Yet many participants did not attend all four workshops, and may not have enough familiarity with the

(Robertson/Sherwood pc/SBRA Architecture, 11/16/99)

building to understand the later drawings. In presenting only design material that they might relate to, the designers may not have acknowledged people who perceive drawings differently from themselves.

### Questioning the Questions

#### The Effects of Workshop Presentations

The information given to workshop participants did not entirely consist of drawings or even static displays, however. In addition to the drawings and the way they were presented, the way in which the workshops were run also affected the process. The manner in which the design team and the NLAC set up the workshops significantly affected the responses they received. The workshop process was heavily focused on the presentation given by the design team and the New Library Advisory Committee at the beginning of each session. This presentation attempted to orient participants to the current stage of the process, and cued them into what information or feedback the NLAC sought from this particular workshop. Essentially, it put all of the participants in the room on the same track, hopefully considering what the NLAC deemed relevant issues rather than obscure or single-issue concerns. One of the strengths of a community-meeting format is the ability to give a presentation—giving the workshop a direction and allowing citizens to bring up issues that may affect everyone. Having a group presentation at the beginning of each workshop organized and clarified what the NLAC wanted to discuss, but it may have limited less specific ideas that participants wished to discuss.

## Inadequate Questions?

While the presentation at the beginning of each workshop simply brought up issues for participants to consider, the questions the NLAC presented to the small group tables attempted to guide the participants to giving specific input. As the workshops were based on a one-way communication process, with the stakeholders providing input without receiving feedback from the NLAC or design team, the only form of stakeholder-client and stakeholder-designer interaction was through the questions themselves, and what those questions implied the stakeholders should consider. The questions at the earlier workshops seem somewhat restrictive. These questions were mostly in the form of trade-offs, asking people to choose one amenity over another without explaining the circumstances that force that decision. For example, a question asked at the first workshop; “Which has a higher priority, more books or more reader seats?”<sup>198</sup>, may illustrate the types of trade-offs that must be made in a library project. To allow stakeholders to help make these decisions can be a good form of participation. It seems odd, though, that this was one of the few places where citizens got a view of the realities and distinct decisions this project entailed. Another trade-off question, “Are high quality materials, long useful life, and low maintenance important trade-offs to higher initial costs and a smaller building?”<sup>199</sup> is not only loaded, it asks stakeholders to combine two distinct decisions into one grand value judgment. One answer to this question was “If there is need for such a ‘trade off’, which I doubt,”<sup>200</sup> showing the potential for citizens, when asked to make such unilateral decisions, to become alienated and defensive, the opposite of the interest and openness citizen participation attempts to create.

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<sup>198</sup> Duerk, 162.

<sup>199</sup> First Workshop Notes, 3.

<sup>200</sup> First Workshop Notes, 3.

Because the participants were not informed of the consequences behind their decisions, they may be incapable of making such decisions confidently or even accurately. If the citizens do not understand why books and reader seats cannot exist together, for example, they may determine that books are more important to maintain the collection, when what they truly want is a place to curl up with the genre of book that interests them. When stakeholders make these important decisions, it increases their influence over the process, but it is meaningless power if they do not understand the results of their choices.

Most of the questions asked at the third and fourth workshops, such as “What [about the arrangement of the draft plans] do you not like, or would you change? Why? How would you like it to be?”<sup>201</sup> were meant simply to prompt the imaginations of the participants if the conversation lagged. These questions, however, as was the case at my table at the fourth workshop, were sometimes asked sequentially in an attempt by the table facilitator to guide the conversation. This organization may have made participants feel they were not supposed to give answers that did not fit within the scope of the question. Unfortunately, the manner in which the NLAC and design team worded their questions did not always guide or encourage citizens to give unconditional answers. As the NLAC could only receive responses to the questions they thought to ask, if there was a question or subject area that they neglected, that lack of input may truly have affected the design. The NLAC attempted to make their questions specifically open-ended to diminish the possibility of unexpressed input. Yet no matter how vaguely worded the questions, some citizens may have believed that their particular burning issue did not fit the question, and decided not to vocalize these concerns. The questions the NLAC asked truly did have the power to shape the design process, yet they may not have asked these questions wisely.

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<sup>201</sup>Third Workshop Responses, 13.

## Section 3: Where Do We Go From Here?

### CHAPTER 8: MISSING PIECES

#### What Creates Ownership?

A closer look at the "Building From the Inside Out" design process makes it clear that this process may have neglected several sources of information. Several issues might have contributed to these oversights: a separating top-down design process, a lack of citizen control, or communication strategies that did not fully encourage citizen ideas. Had the process been guided by a more complete understanding of citizen participation theories, the resulting process might have been more interactive, inclusive and communicative, creating an inclusive civic structure. Speculation about how the building itself might have changed as a result is interesting to contemplate, but it does not address the main issue: how can the victories or failures of this process enrich citizen participation as a whole? A library, a vibrant symbol of knowledge and community, is particularly appropriate to inspire discoveries about how we can build more meaningful and encompassing civic architecture that draws people together in a community.

#### Stakeholder Involvement Fosters Ownership

Although many factors determined the success of this process, the first, and perhaps most important, were the stakeholders involved. The NLAC made an definite attempt to recruit current library patrons, perhaps at the expense of other stakeholder constituencies. These groups would have noticeably affected the outcome of the process with their unique views. Therefore,

(Robertson/Sherwood pc/SBRA Architecture, 11/16/99)

in order to improve future processes, it is necessary to determine how the NLAC might have received input from a larger variety of people.

Increasing accessibility to the workshops may have improved the inclusive nature of the process. Workshops were the only connection between the general public and the design team; any increase in the number or thoroughness of the workshops would have increased that connection, and created a more participatory process. This might also have furthered the investigation of the unique facets of identity<sup>202</sup> of library stakeholders. Just determining who attended the workshops would start to directly answer the question of who was involved in this process. The most obvious change would be to offer the same workshop, presenting the same material or even including other stakeholder reactions, at least two more times, at different times on different days. If child care services were also offered during the workshops as well, the ratio of people who could attend to those who wished to attend would increase. Perhaps the most important, these measures would have given more of the community as a whole the ability to participate even if they were not willing to. To create a more intensive level of participation, the NLAC and design team might have hosted monthly or even weekly pin-ups (informal critique sessions), taking the current drawings and information right off the architect's desks and displaying it for stakeholder comment.

Before people can come to the workshops, they must know about them. The advertising of the workshops was probably adequate to bring patrons to the workshops, but may not recruit the community as a whole. More advertising or even greater displays of design drawings in newspapers such as the *Eugene Weekly* and *Register-Guard* may have increased attendance at the workshops. The knowledge about the new library and its progress would have informed the

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<sup>202</sup>*Facets of identity* is a term currently being defined by Professors Polly Welch and Stan Jones. It attempts to define the characteristics rather than the categories of stakeholders to understand more fully how an individual would react to a design.

community about the building being created in their midst. Although too much publicity can be overload, keeping the community informed of the library's progress can create renewed interest. This interest might cause an increase in workshop participants, protesters such as the people distributing flyers against carpeting at the fourth workshop, volunteers of time or even donations to the Friends of the Library fundraising campaign.

A renovation of the library's web page could bring the design process to many people who do not have the willingness or time to attend community workshops. The NLAC and LMT could change the current page to show images of the design quickly and clearly. The page could retain and summarize information from previous workshops to inform the first-time participant of decisions already made and the issues yet to be resolved. Furthermore, the NLAC could improve the webpage with a goal towards interaction, not just presentation. Questions asked at the workshop could be presented for users to answer, recreating the workshop experience. An e-mail account maintained by the NLAC or design team might also prove a worthwhile forum for comments. Or, a completely unique computer-based form of participation could be created, such as adjusting the placement of programmatic elements, or selecting images reflecting the building's ideal character, even participating in design simulations. These activities could also be present on other electronic devices present at the library itself. Touch screens could have been provided at the library, containing software allowing users to explore the design and focus on the specific parts of the design that interested or confused them. Although electronic participation will lack the camaraderie of workshop participation just as the Internet lacks the warmth of the library itself, it could be a valuable source of user input.

The low-technology form of these mechanisms is a form of feedback that could be readily available and casually used by patrons. The library could become a drop-in center, a place "...where residents can stop by and see or obtain information on emerging goals and

policies of interest to them.”<sup>203</sup> A display of design drawings at the library for citizens to view and comment on, perhaps with a staff member on hand to answer questions and respond to comments, might be an extremely worthwhile form of interaction. Design team members could also make themselves available<sup>204</sup> to explain their ideas or to have citizens observe them while working on those ideas. Due to limited staffing and budget constraints, these hours might be somewhat limited, but even the results of a limited period of interaction may be quite significant.

A display of design drawings, however, does not have staffing constraints and therefore could be displayed during all library hours. Robertson/Sherwood Architects initially intended to display their drawings before each workshop, but ran out of time to do so. These drawings were displayed after the workshops, but there was no systematized method for collecting responses to them. A drop-box with forms listing the questions asked at the workshops might have generated many responses. This could also have been interactive, perhaps including a bulletin board where people could see each other’s opinions, or place pictures and other information that they found pertinent to the library design. Some of these ideas would be simple to put into practice and monitor, while some require more of a time or monetary commitment. All of these solutions, however, would have increased the number of stakeholders who participated to an extent, and possibly affected the quality of design, the stakeholders’ sense of ownership, and the strength of the community as a result.

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<sup>203</sup>Hester and Smith, 46.

<sup>204</sup>During the design of Southwest Corridor Park in Boston, eight Special Area Task Forces held open working hours where residents could come observe the work of the landscape and architecture firms and directly comment on work being done.

## What Should This Process Include?

### A Truly Representative New Library Advisory Committee.

In addition to the number of people who participated in the process, how they participated determined their impact on the design. An increase in the inclusiveness of the process would have distributed authority and responsibility over a wider number of stakeholders, giving all the people who chose to participate some involvement and ownership in the design itself. This is most evident in the makeup and duties of the New Library Advisory Committee itself. The NLAC's duties suited the size of the group well. However, questions have been raised about how this group was selected, and the degree to which they were effective in representing the opinions of others.

To resolve this controversy, elect the NLAC members from the community at large, rather than from the Mayor's suggestions. Interested citizens could submit position statements, which the stakeholders as a whole could vote or otherwise decide upon. The composition of this new committee, although it should reflect Eugene's diverse stakeholders, should include people willing to discuss a wide range of issues, not just one particular ax they have to grind. This selection of committee members would also provide a concrete starting point for the participation process. This committee may still have connotations of elitism, because likely only those with free time and a deep affection for the library will commit to the great deal of time involved. If all concerned stakeholders are involved in choosing these members, however, the likelihood increases that this committee might incorporate diverse points of view.

### Incorporate More Constituencies into the Programming Process.

Another portion of the process that should be opened up to more user interaction and control is the programming phase. Although the participation process incorporate programming decisions, the programming phase did not truly consult the users. This is another case where few people may be willing to accept that much responsibility. Peña's "squatter" process, however, does attempt to program in a short but intense method<sup>205</sup>. It then becomes a question of including a mix of constituencies into the process, and making sure their input is received in the right way.

Despite the time involved, the NLAC and LMT or other group of library staff needed to be present throughout the entire programming phase. Then they would have known what proposals the programming team was proposing, and how these solutions affect one another. Within this framework, library staff members could have been brought in for individual departments as "experts". The ideal process would have allowed staff members, patrons, and other stakeholders to exercise all of their facets of identity in relationship to programming. Small numbers of people are most effective in programming, but they must be carefully selected by the other stakeholders to ensure a wide range of stakeholder concerns. At a subsequent workshop, the larger group could review these decisions. This would have allowed the programming process to retain its integrity, rather than being separated into several independent sessions.

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<sup>205</sup>Peña suggests that the actual "squatter" process takes about one week, with client and user reviews over a total period of seven weeks (155).

## Make the Participation Process More Transparent

In general, the community required more involvement in the design. The NLAC and design team assumed that by involving the community in a portion of the process, the whole process would be participatory--instead, it was placating. A major aspect to any participatory process is the idea that "A design or planning process can be made 'transparent.'"<sup>206</sup> This transparency cannot occur if part of the process is obscured. Even if people do not participate in every part of the process, they need to be aware of how their decisions or responses fit into the larger picture:

From the beginning of a process, participants need to know what the product is going to be. They need to know what is expected of them, when there are going to be interim products, when they will see results in their inputs, how long they will have to endure evening meetings, and whether or not there will be something usable at the end of it.<sup>207</sup>

In this process, improvements could have been made to both the information and decision-making processes to make them more transparent and accessible to the users.

To begin with, the New Advisory Library Committee could clarify to or determine with stakeholders which decisions they would make during the workshops, if any. A detailed timetable including the individual user groups and how their roles cross over and interact (somewhat similar to the three-foot process diagram Robertson/Sherwood Architects constructed for this process) might have been included at each workshop, displaying all of the events that occur at each workshop and the decisions that have been made. Therefore, at the beginning of the process, each person would know where and how they would contribute, not only giving a sense of ownership, but also a sense of responsibility. With this and other diagrams and explanations, citizens could be informed of what decisions they are making and which they are

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<sup>206</sup>Sanoff, "Theory Z", 60.

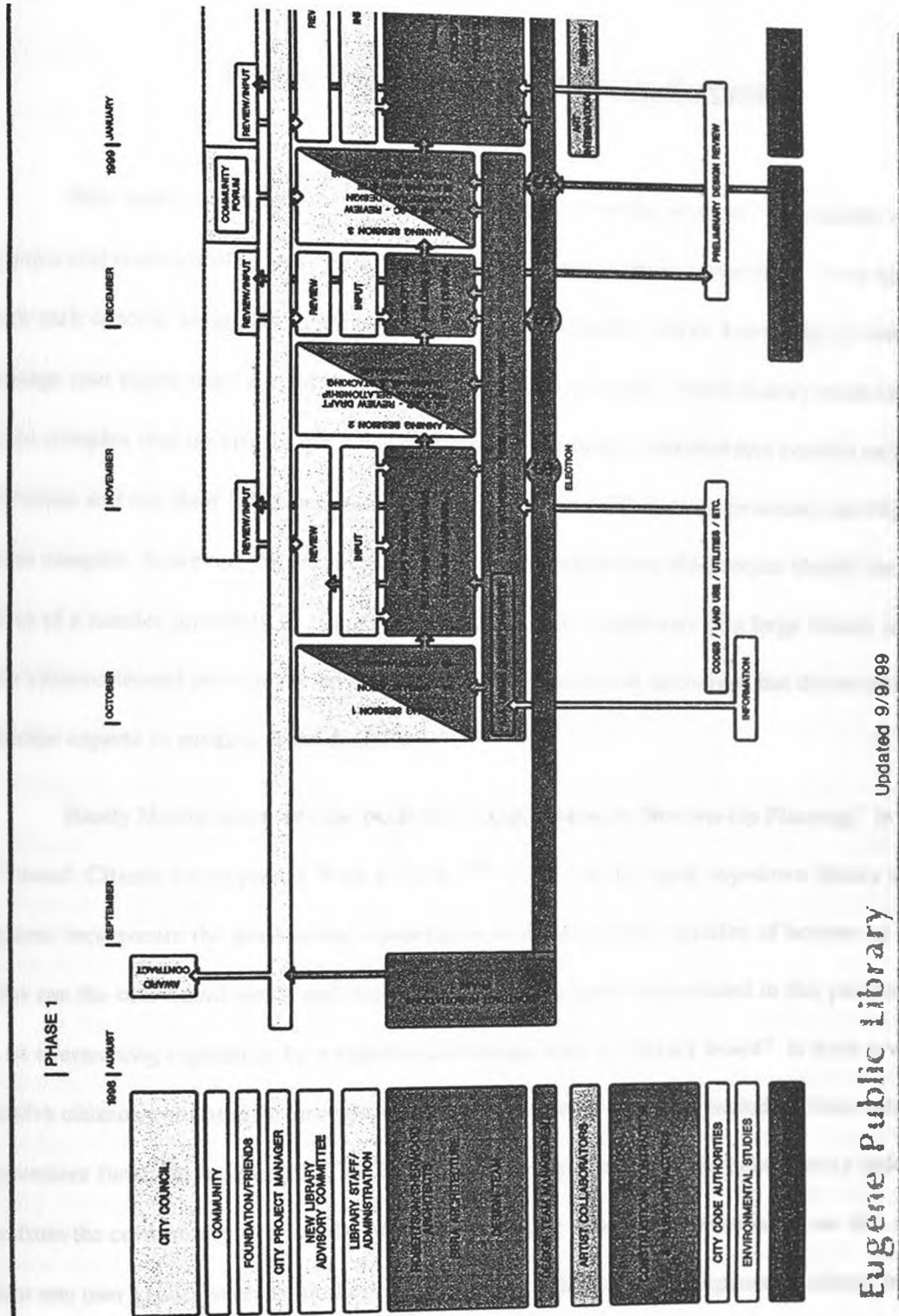
<sup>207</sup>Gindroz, Raymond. "Representation and Participatory Design Processes", 98.

not. This may cause conflict because the citizens feel they need a voice in more decisions--and this is probably a good thing.

Citizens also need to have a clearer idea of the consequences of their decisions. In the early stages of design, this means posing critical decisions in forms other than trade-offs. Debating broad-based questions such as “What is the most important element of a library?” might have made those same critical issues clear to everyone without having to make an unnecessarily unilateral decision<sup>208</sup>. Another means of making these decisions is through first determining goals for the library, rather than decisions. An evolving list of goals created by the stakeholders, library staff, and design team could be prominently displayed at each workshop, perhaps on a large pad of paper where participants could add new ideas and revise goals if necessary. Stakeholders and designers should explore these issues in order to come to consensus, not just make decisive and final judgments about them. If stakeholders learn about the design issues, and explore the drawbacks and possibilities of each solution, decision making can become easier and more open to invention. A *design charrette* with specific constraints, such as budget or site related, would have also given stakeholders an idea of the realities in the project. Citizens can take more responsibility for building decisions as well, including site selection, architect selection, and even scheduling. These alternative means of making decisions create a process where everyone can contribute her piece of truth to the building.

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<sup>208</sup>These types of value-defining questions may be best addressed in a simulation, such as the “Wish Poem” or “Descriptive Words” games described in Henry Sanoff’s book *Design Games*.



Eugene Public Library  
 Robertson / Sherwood / Architects pc • SBRA Architecture  
 Updated 9/9/99

Figure 12: Process Diagram for the New Eugene Public Library

(Robertson/Sherwood pc /SBRA Architecture, 9/9/99)

## From a Top-Down to a Bottom-Up Process.

How much accountability should the public have in this process? The public must possess real responsibility in order to prevent apathy and promote ownership. Yet a building with such specific technical constraints requires many experts whose knowledge is something the average user might need a great deal of education to understand. Participatory processes cannot be so complex that no citizen can fully participate. Certainly, stakeholders need to make crucial decisions and see their influence in design work. As the participatory processes get bigger and more complex, however, the amount of stakeholder control over the process should decrease in favor of a smaller authority of clients or designers. The complexity of a large library may mean that citizens should provide criteria and responses to technical decisions, but do not need to become experts in making these decisions.

Randy Hester discusses the need for “Comprehensive Bottom-Up Planning” in his article “Wanted: Citizen Participation With a View.”<sup>209</sup> How can the rigid, top-down library design process incorporate the grass-roots, cooperative and competitive benefits of bottom-up process? How can the individual needs and desires of each participant be included in this process if there is no overarching regulation by a supervisory design team or library board? Is there a way to involve citizens consistently throughout the process, rather than just including them when it is convenient for those in charge? This building faces these issues in part because its stakeholders are from the community as a whole. Its design must be carefully monitored to see that it doesn't favor one user group, such as mothers of preschool children, at the expense of others, while ensuring that all of these groups have enough say in the process to prevent the loss or compartmentalization of their unique views. This participatory process, and possibly

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<sup>209</sup>Hester, “Wanted:” 49.

participation as a whole, must change in order to accommodate everyone involved while maintaining enough order and organization to be useful in design.

### Places to Begin the Process.

When stakeholder input occurs in a project is crucial to determine its participatory nature. In a bottom-up, grass-roots process, the recognition of the problem and the resolve to create change originates with a small group of concerned citizens. This group gains members and momentum as it tries to tackle the problem. Stakeholders are involved from the very beginnings of the process. The incentive to begin the top-down library process began with the Eugene City Council, not with citizens<sup>210</sup>. When they initiated this process, however, citizens had already identified the problem, inadequate library facilities. To exclude the general public, who were already aware of the problem, until the Mayor's Library Advisory Committee saw fit to include them, neglects the grass-roots support already present, a choice that may exclude those participants and their drive to create a great library and a stronger community. By including all interested citizens in a formalized process from the very start, the community energy already present can be channeled into useful participation.

If the timing of the process is so critical, where is the most logical starting point? The creation or election of a new Citizen Advisory Committee (CAC) provides a defined and exciting beginning to this process. A large citizen forum could be held in order to select members for a Library Advisory Committee as well as other task forces for artwork, for programming, even architect selection. This would allow the maximum number of interested citizens to have an

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<sup>210</sup>If the beginning of this specific process is, in fact, the selection of the Mayor's Library Advisory Committee, initiated by the Eugene City Council.

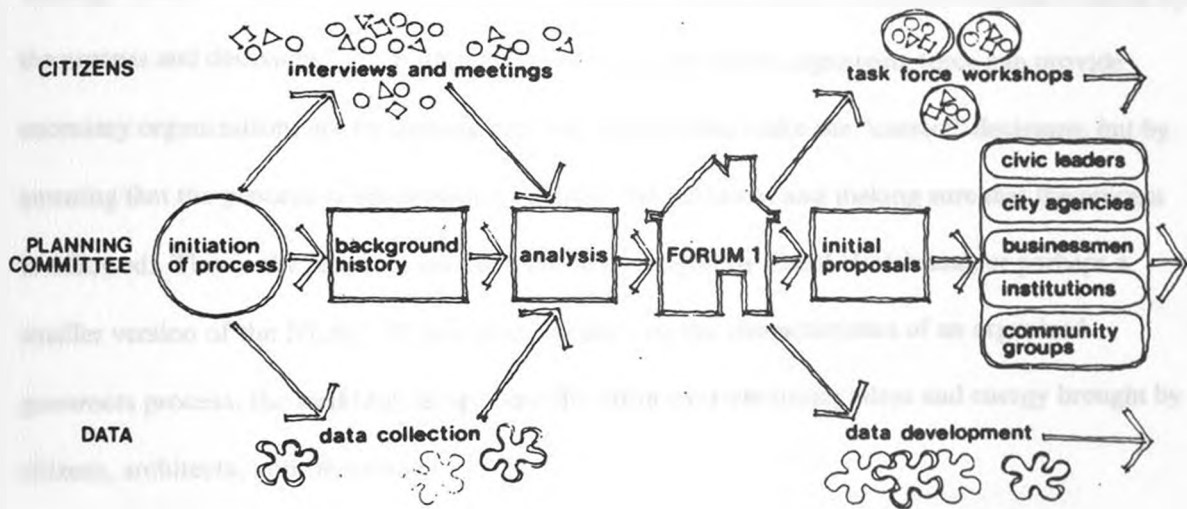


Figure 1

Figure 13: A Possible Schedule for Involving Citizen Input in a Participatory Process

interactive role early in the process. The diagram created by Raymond Gindroz shows how the CAC can then help collect data from citizens and research, make preliminary decisions, and develop the initial concepts for the first citizen forum, where these ideas are reviewed.

After that starting point, some effort should be made to continually include stakeholders, either in smaller task forces or as returning reviewers. As a participant in Boston's Southwest Corridor Park project states: "Establish a clearly defined fair and open process for decision making. Then, FOLLOW IT AND LIVE WITH THE DECISIONS. Expect everyone to abide by the process and decisions"<sup>211</sup>. Within this process, a top-down organizing force can provide necessary organization, not by making sure the stakeholder make the "correct" decisions, but by ensuring that the process is adequate to construct the building, and making sure that the process is followed. This is the role that should have been played by Carol Hildebrand, or perhaps a smaller version of the NLAC. If this process takes on the characteristics of an organized grassroots process, the building design benefits from overwhelming talent and energy brought by citizens, architects, and librarians.

## CHAPTER 9: CREATING A TWO-WAY PROCESS

### Effective Communication Is Essential

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<sup>211</sup>Mann, Roy B. "Boston's Southwest Corridor: From Urban Battleground to Paths of Peace", 53.

In any community process, grassroots or governmental, communication is key to success. Saul Alinsky states: "My 'thing', if I want to organize, is solid communication with people in the community."<sup>212</sup> In architectural processes the thoroughness of the communication determines the nature of physical space being created. In the "Building From the Inside Out" process, participants and designers could have communicated more effectively. Although it is too soon to tell, the finished building may not be everything that citizens expect because of this ineffectiveness. This is a continuing issue in participatory design: even when citizens acquire the power to have influence over design decisions, an inability for designers and stakeholders to communicate makes this power meaningless. With this authority, and a two-way communication process that takes into account how different people understand and represent space, however, buildings and communities can reap the benefits of participation.

### What Information Did Citizens Need?

Citizens made decisions about the library based directly on their knowledge and experience of it. While a great deal of valuable information came from their experiences, their lack of information about design issues and constraints of this library may have negatively impacted the design. The difficult precipice between too much and not enough information was circumvented here: the NLAC and design team did little to educate stakeholders about libraries or even architectural drawings. This is especially obvious in the citizen comments: citizens asking what "the program" was or not understanding two story reading room space. In addition, the NLAC did not explain when and how they or other stakeholders had made previous choices. Therefore, citizens did not always understand the reasoning behind these decisions. What

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<sup>212</sup>Alinsky, Saul. *Rules For Radicals*, xix.

information could the design team have presented to citizens to encourage constructive feedback?

A history of design decisions and the reasoning behind them, such as why stakeholders preferred a specific exterior elevation or schematic design, would have helped orient and inform citizens. Listing decisions made during the design of the building, even the decisions made without stakeholder input, would have helped participants understand where their role lay in each part of the process. Including some of the rationale behind these decisions would be even better. Perhaps this list could then be color coded to indicate which decisions were prompted by code concerns, which were decisions made by stakeholders, and which were made by the architects. This coding might also prompt stakeholders and designers to reevaluate their decisions.

The NLAC presented very technical concerns or reasoning behind decisions to workshop participants. This should not include how many stacks can fit in the sorting area, but might include issues such as fire stairs, the possible dilemma of multiple entrances, or the damaging potential of interior water features. Care must be taken, however, not to let these concerns completely limit the building design. Similar to the Peña programming process, stakeholders can debate issues that conflict and attempt to reduce this conflict or choose a new possibility. Participants can also explore the rationale behind trade-offs such as books or reader seats; i.e., lack of overall library space to accommodate stacks and chairs, lack of money for furniture and library materials. This investigation and debate may help designers and stakeholders come to a better understanding of how this library should be. These discussions might also present the opportunity for truly transformative ideas, the meaningful and unifying design concepts that the NLAC and designers sought all along.

Design Representation for Understanding

Although architects often forget, the fact remains that most design concepts must be communicated through various forms of representation. Frederick Wulz states the essential dilemma of representation: "It seems that many architects in the communication situation overlook the fact that maps, plans, pictures, slides and even architectural models are abstractions of a reality which only exists in the brain of the architect."<sup>213</sup> Architects often forget that, because every drawing is simply a representation of built space, it is all subject to interpretation and misunderstanding by others. One of the goals of citizen participation is to try to merge each person's abstraction of reality into a communal representation of the building. Therefore, the question becomes how to revise architectural presentations to allow the maximum number of people to compare their visions of the building.

The most obvious way to help people understand and relate to the conception of a building is to present as complete a picture of the building as possible. As Raymond Gindroz discovered, "...it takes many drawings in sequence to accurately represent a space used by a number of different people."<sup>214</sup> Complete does not mean finished: a building that looks too done may inhibit critical commentary. Presentations can describe the whole of a building, not just the drawings that will solicit input, but also those that will further understanding. Each workshop could display a set of drawings, models, sketches, photographs, even electronic building walkthroughs: these drawings need not be a high level of detail or craft, but should attempt to convey concepts critical to the architects' understanding of the space. If a decision must be made, several versions of the same drawing might be presented: color schemes, renderings of the top of the "lantern" or elevator tower, interior elevations showing possible materials. Even the most sophisticated and exhaustive set of drawings may not project a person within the space

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<sup>213</sup>Wulz, Frederik. "The Concept of Participation.", 158.

<sup>214</sup>Gindroz, 118.

(although a model or building walkthrough might), but a thorough representation of the building gives stakeholders more well defined ideas to discuss and react to.

In order to have effective graphical communication between stakeholders and designers, the designers must find a suitable means of representation. Omer Akin defines “An appropriate representation” as “one that contains all the information at a level of abstraction suitable for its intended purpose.”<sup>215</sup> Traditional architectural drawings (floor plans, elevations and sections) contain all of this information, but may be too abstract for stakeholders to comprehend. Architects must adapt traditional architectural drawings to allow people to better understand the concepts they represent. Although these drawings have merit in that they are a standardized description of how to *construct* a building, they are mainly “...a tool for getting architecture built.”<sup>216</sup> Non-professionals may not know how to use or interpret these tools, and therefore require an alternate frame of reference or extensive education in order to understand these drawings. The design team recognized these facts in some drawings, incorporating color organization and people to help citizens understand them. These additions should occur in all drawings presented to stakeholders.

In addition, the design team must present more perspectives, especially of interior spaces, even if they are sketchy or incomplete. SBRA could even transform their three-dimensional computer-generated exterior perspectives into a three dimensional walkthrough<sup>217</sup> of the inside to truly give citizens an idea of the space. Large models, especially ones that citizens can take apart and examine, would also be effective. Although none of these representational methods can completely represent the building, all of them would give stakeholders the opportunity to visualize the spaces three-dimensionally. Models also present opportunities for

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<sup>215</sup>Akin, 7.

<sup>216</sup>Oliver, 204.

interaction: workshop participants might take apart and reconstruct plasticine or rough chipboard models in order to illustrate their ideas. Some architects incorporate model charrettes into their participatory processes, having them design buildings from a specific kit of parts<sup>218</sup>. While this concept might be difficult to apply to a building as complex as the library, it illustrates the potential of models, whether computer-generated or hand-made, to bring insights into a participatory process.

Keeping a graphic record of the participatory process in view will help participants to understand the ideas behind the current drawings. These could be especially useful as a method to inform stakeholders of previous design decisions. These drawings should be made available at the workshops in a position where they will not cause confusion with the new drawings. Verbal descriptions of why and how these drawings evolved might be a good way to bring new participants up to speed.

Ideally, however, citizens should lag behind the architects; both groups should design simultaneously. While the benefits of a review process are tangible, having stakeholder help to create drawings is a much more immediate and tangible way to process input. The design team, with their graphic and organizational abilities, might physically draw things based upon stakeholder comment, but the participants should have some idea of what they will look like. There are many ways to create these pictures in the minds of participants, from charrettes where stakeholders draw themselves to graphically critiquing architect's drawings on a photographable and surface<sup>219</sup> to selection processes where stakeholders indicate certain pictures or photographs which resonate for them, even role-playing and other simulations that attempt to portray the

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<sup>217</sup>A walkthrough is a tour through a computer-generated architectural model, allowing citizens to examine the model from many sides at a human scale.

<sup>218</sup>Michael Pyatok uses a kit of model parts to have residents design their housing structures in his participatory workshops.

experience of one constituency of stakeholders to another<sup>220</sup>. Some of these interactive processes have even been adapted to library design<sup>221</sup>. Any attempt to show drawings as possible representations rather than reflections of completed work can help people to understand and critique these drawings. The design then becomes a work in progress rather than an ivory tower.

### Communication Is a Two-Way Street

The material presented at a workshop, however, is only one part of the process. Drawings are only a vehicle for discussion: the discussion is the truly important part. This discussion must have enough form to steer the conversation towards gaining knowledge about how specific design elements affect users, yet it must also be open enough to address completely new ideas and concepts. In a grass-roots process that begins with a large group of citizens developing plan of action, the discussions might be completely open forums on how to achieve that plan. In the "Building From the Inside Out" process, where the NLAC was attempting to determine citizen reaction to their goals, the discussion was much more structured.

### Creating Interaction in a Reactive Process.

A reorganization of the workshops to include interaction, not just review, would have allowed stakeholders themselves to determine what the important issues to address in the design,

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<sup>219</sup>The most basic form of this method of critique is to place a piece of tracing paper over a picture to draw details and new solutions.

<sup>220</sup>Henry Sanoff's book *Design Games* is an excellent source of these simulations, including "Best-Fit Slide Rule", used to evaluate elevation drawings in their neighborhood context.

<sup>221</sup>In the article "Community Participation in the Design of the Boulder Creek Branch Library," Jeff Oberdofer recounts the process to design a small community library by creating patterns for design similar to the patterns championed by Christopher Alexander in his books *The Oregon Experiment* and *A Pattern Language*.

and how to approach them. Techniques for creating an interactive process can be as simple as selecting from a number of options, or as complex as stakeholder charrettes. In a building of this size and complexity, with such a large group of stakeholders, simple techniques may have to accommodate most of the participants. The NLAC, however, could do a charrette or other intensely interactive process and present the results to other stakeholders in order to help everyone develop a clearer picture of the building.

Elements of the process that participants had difficulties with, especially the “Northwest Style” debate, might be resolved with these processes. In the “Northwest Style” controversy, pictures of buildings in the Northwest, residential and public, might be posted on boards. Citizens could then take colored dots and code the pictures according to the degree of regionalism they thought that building showed, and then discuss if this appearance was really what they wanted. Ideally, citizens would design the building *with* architects, using charrettes, role-playing scenarios, drawings and other creative techniques<sup>222</sup>. While this may be possible in a smaller building, larger groups of stakeholders must work on a less intensive scale. Yet opportunities still exist for interaction, especially in the comfortable workshop format.

### Everyone Should Learn.

The most crucial element to promoting understanding between stakeholders, clients and designers is to create a learning process. As Christopher Alexander states, architects must realize that

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<sup>222</sup>Many investigations into designing techniques have been done over the years. The most inventive one is Henry Sanoff's *Design Games*, a list of several scenarios designed to accomplish specific design goals, from programming to elevation design.

No matter how well architects and planners plan, or how carefully they design, they cannot by themselves create environments that have the variety and order we are after. An organic mixture can only be made by the action of a community, in which everyone helps to shape the parts of the environment that he knows best<sup>223</sup>.

Designers know a great deal about how to transform the ideas or beliefs about a building into that building, but they cannot develop all of those ideas themselves, particularly in a civic building. They have as much or perhaps more to learn from stakeholders than the stakeholders do from them; after all, the designers are there to please the stakeholders, not the other way around. Both architects and the public must be respected as having expertise in their particular fields. To an extent, this occurred in the programming phase--designers trusted the library staff to know what they needed and where to put it. This trusting attitude must be extended into all parts of the design. When the architects presumed they knew how to create an exterior that "would be made a national historic landmark in 100 years", some of the stakeholders did not accept the results. If the architects had presented many examples, interactively worked with stakeholders, or simply been more prepared to listen, this outcome may have changed. This new philosophy towards participation and even architecture is not an easy one. It requires a change at the fundamental level of designing: partnership, not hierarchy.

This partnership must extend to all constituents of the library. This does not mean that all users must be involved in all parts of the process, or that the users should be doing work that architects have the time and the ability to do. Some users have more expertise in some areas, and some have a greater willingness to participate. The parts of the process that all stakeholders are not involved in, however, should be made transparent to them. This partnership must be expressed in a genuine willingness and attempt to communicate; devising strategies that enable all people to understand and intelligently comment on the design of the building. What information the participatory process seeks to determine must be made clear and sought

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<sup>223</sup>Alexander, 38.

persistently. It is the sense of partnership, however, more than the application of theories or inclusion of drawings will make a project like this succeed, despite conflict, because people are genuinely involved not only with the building itself, but with the process of creating it. This is the true meaning of participation.

## CHAPTER 10: CREATING A MORE PARTICIPATORY CLIMATE

### How Do We Create a More Participatory Climate?

Now that participation has been examined and found to be "...an intrinsic good"<sup>224</sup>, what measures can future processes take to improve this good? Cultivating a truly listening attitude may be the most difficult part. If that attitude had been more present in the "Building From the Inside Out" process, especially when combined with the pre-existing idea that participation is beneficial, it might have been enough to create a truly participatory process. Changing the goals of participation from creating architecture that is "...just how I imagined it,"<sup>225</sup> to "...just how we designed it," requires a alteration in the mindset of designers and stakeholders. A number of steps can be taken to foster this mindset.

#### Give Power to the Stakeholders.

The first and perhaps most important step towards reaching true participation is giving power to the stakeholders. This was what advocacy-planners and grassroots organizers such as Saul Alinsky focused on when participation first came about<sup>226</sup>. It is something that should already belong to stakeholders, especially in this case, a civic building paid for with community funds. Until citizen groups assume or are granted the power to influence design projects, anything that designers, planners, or clients try to do for them, though it might create thoughtful

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<sup>224</sup>Alexander, 40

<sup>225</sup>Robertson Personal Interview

<sup>226</sup>Saul Alinsky's book *Rules for Radicals* is the cornerstone of the participation movement and much of grassroots organizing in general. It stresses communication, interaction between community and government, and strategies for gaining and maintaining citizen power.

architecture, will not be full participation. When stakeholders themselves are empowered to determine the participation process, design teams and governmental boards still need to be able to listen. The authority to determine how civic buildings should be built can be taken or created by a grassroots, bottom up movement, or those in power can share it consciously for the common good. In reality, it will likely incorporate both forms: concerned citizens demanding the right to make design decisions about the buildings they inhabit, and government officials realizing the benefits of participatory democracy for ethical or political reasons. The City Council and Library Management Team attempted to give this power to stakeholders by creating the NLAC, but because the larger community did not select the members, it is a bit suspect. The same process, designed to ensure a wide cross-section of community members, might have been a true first step towards participation.

This newfound citizen authority must be pervasive and interactive. It should include selecting task force members, architects, perhaps even contractors and engineers. It should be backed up by the expectation of responsibility, and counterbalanced by the fiduciary responsibilities of the client. This power must be maintained when working with the design team as well. True cooperation between stakeholders and designers can only occur when everyone has equal status. Both parties should be responsible for design decisions reached by consensus, not by authority and misrepresentation. This new form of participation becomes more like a client-architect relationship, where those with a stake in the building hire the design team to provide them with a specific service suited to their professional talents. Hopefully, dedicated design professionals and citizens will attempt to make this occur without forcing stakeholders to exercise their authority; yet this authority must exist. If everyone does not come into the process with the idea that they are co-equal, full participation will not occur.

## Incorporate Reviews *and* Interaction

The first procedure that must change is the review culture, something so ingrained in architectural methodology that it forms the basis of this and many other participatory processes. The concept of a review session in which clients, stakeholders, instructors, or other designers react to work that a designer has produced is intensely reactive. This inability to interact with design concepts can lead to disaster. The architect's opinions and ideas can be perceived as invulnerable, and others can only react to how they see these opinions and ideas displayed, which may not be how they were conceptualized at all. This can lead to resentment, frustration, and inadequate designs.

The process of reviewing work in and of itself, however, has definite merit. Allowing others to react to complete designs forces the creators to identify their intentions and express them in an understandable way. The responses from reviews, although limited to the reviewer's knowledge base and understanding of the work, can allow the design to take off in a new direction, or give a fresh perspective. A review can also involve those stakeholders who do not want the responsibility of creating the building, as long as these people do not represent all stakeholder input. If review material is created by a valid cross-section of stakeholders and designers, the review itself can be informative and vital to the overall process. In order to create these benefits, designers must consider a review just one step in a larger participatory design process. Each review should help shed light on the nature of the problem and the effectiveness of that particular solution to supplement the design process.

The relationship between designers, clients, and stakeholders must evolve as well. Currently, most architects work mostly by themselves, or in collaboration with clients, but only loosely involving users and other stakeholders. If architects design the majority of the building

themselves, or are expected to go through many design iterations, presenting that information to the stakeholders, they will inevitably make some incorrect assumptions about user needs. If the architects often involve clients, but only infrequently involve stakeholders, it is easy for those stakeholders to be excluded. When only the architects can decide whom to include, the process may not be participatory.

In order to create a equitable design process, stakeholder must have access to designers while they are working to produce the solutions that were arrived at by consensus. Although the design team will by nature put in most of the time involved because they are the professionals in this process, they must make themselves available to citizens. This often means working at unusual times or making a conscious effort to create a transparent process. Some design processes have made this effort to encourage stakeholders to drop in and become part of the design process. Boston's Southwest Corridor Project created eight drop-in centers, one for each neighborhood transit station, on the sites of those stations. These buildings were open frequently in order for citizens to come and give input while design was occurring<sup>227</sup>.

The "Building from the Inside Out" process, by contrast, was open to the public only at times of the architect and client's choosing, and did not show the difficulties, only the perfect solutions. Opening channels of communication would vastly improve the library process in this regard. Having a formal or informal process of communication between stakeholders and designers would lead to more explanation and documentation of ideas. The clarity that can come from discussion and presentation can also move the process towards group work rather than the brainchild of one or one small group of designers.

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<sup>227</sup>Campbell, Robert. "A Mosaic of Parks," 186

## Make Presentations Understandable to All

In order to make the architectural design more participatory in its very nature, new techniques of presentation must be utilized in order for people to understand design concepts. Some of these might occur as natural offshoots of a co-equal, learning based process. Others may need to be consciously recognized and developed. This may be exceptionally difficult for designers to realize, because many of these activities are ingrained in design schooling, and perhaps even in the way that someone drawn to architectural design looks at the world. These processes, by themselves, will not make architectural design participatory in nature, but they may help create a new understanding of the different ways people perceive their environment.

These improvements may seem obvious, but the resistance to them may be extreme. This is because many of the perceptions about presentation, communication, and the nature of the architectural profession that may have caused difficulties in the “Building From the Inside Out” process are learned by designers in architectural school. The sanctity of the architectural vision, of solving a problem with a beautifully constructed space, often becomes the architect’s personal quest, excluding all other stakeholders. The methods in which architects present their work, while useful for construction purposes, can be confusing to stakeholders. Yet architects see this as the only way to present because that is how they have learned to perceive architecture.

Therefore, architectural education needs to be changed in order to facilitate truly participatory design. Reviews of design work should be intermixed with investigation and critical thinking exercises. This change takes place mainly in the studio, where students learn how to design and apply their learned knowledge. If studios became less project-oriented and focused on investigating the nature of the problem rather than proposing the best solution, students would be better prepared to use participatory design in practice. This also offers the

potential for community interaction that might lend desperately needed realism to architectural education. Students cannot design many civic buildings, but they can easily assist in participatory processes, observation, behavioral research, and perhaps even interviewing. This direct involvement with the community can help students learn about people other than themselves and encourages the process over the product. Overall, how to communicate graphically and verbally with other people should be encouraged. Students would learn to create readable drawings, clearly summarize and express their ideas, and explore the “why” behind the building, not just how to organize it. They would also learn to value their design talent, while realizing the enormous responsibility they have to create a beautiful building. With this educational background, architects might be much more willing and well equipped to partner with the public in designing.

### The Future of Participatory Design

What does this indicate for the future of participatory design? This field, once proclaimed to be inherently beneficial, is now being questioned by theorists such as Randy Hester, who proposes a new method of participation in his article “Wanted: Citizen Participation with a View.” Early grassroots participation was successful enough to have now become bureaucratized. When those in power take over the process, participation as it exists today, and architecture as it exists today conspire together to neglect the user because power structures and architecture are so used to being hierarchical. Even in this process, where everyone had great intentions, the overly hierarchical and bureaucratic nature of the process caused difficulties. Apathy also plays a role. In this process, because the public was given participation, people did not think to ask if this was adequate participation. To offer the potential for participation, to ask for the public’s reaction, is now seen as participating in and of itself. In some ways, this is

even more inherently manipulative and demeaning to the stakeholder than the refusal to share power.

With this increase in participatory design, the temptation to use it as a “cure-all” solution may also increase. Designers may believe that all they need to do is create a varied pool of stakeholders and draw whatever these people say. In reality, however, the architect truly has a specific and important role; as one workshop participant stated, the “Architects [are] responsible for designing a beautiful building.”<sup>228</sup> Although it may seem that this idea is contradictory to the concept of participation, this does have some merit. As every person in a participatory process is recognized for their particular talents and expertise, the value of the architect’s ability to create beautiful form increases. So too does the expectation that the architect will utilize those talents to the best of her ability during the process.

Against the backdrop of placation, reaction and apathy, both stakeholders and those in power have a great underlying desire and belief that participation is good. Everyone has the intent, as they did in the “Building From the Inside Out” process, to create truly meaningful participation. People simply do not realize the radical changes to architectural and governmental philosophy that are embedded in participation, and are therefore able only to create the facade of interaction, not the reality. Once people adjust their philosophy and attitudes to encourage participation, the methods and techniques used to create participation and consensus will evolve into something truly participatory. Perhaps these realizations must be driven by another period of upheaval similar to the grass-roots effort that created citizen participation in the first place, or perhaps decision-makers and stakeholders will slowly evolve a participatory mindset. Eventually

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<sup>228</sup>Second Workshop Responses, 10

however, architecture will make this change. There is a long way to go, but the drive and initiative are there.

## GLOSSARY

*Architectural review:* A process in which people not directly involved in the design process, such as teachers, some stakeholders, and community members, critique the project presented by the design team in the hopes of improving the design.

*bottom-up process:* A process organized at the “grass roots” level, beginning with a large group of citizens who do not have influence, who collect information and work upwards through the issues to find a solution.

*bubble diagram:* A diagram consisting of rough shapes representing the size of rooms or spaces in a building, arranged to begin to examine the composition of the floor plan.

*building section:* A horizontal view of a building after a vertical plane has been cut through it and the front section removed.<sup>229</sup> This type of drawing shows wall thicknesses and composition, and the arrangement and height of spaces within a building.

*charrette:* An intensive design process intended to create a schematic design in a limited amount of time.

*client:* The person or group who employs a design team to create a building.

*consensus:* Decision-making based upon the notion that “Everyone has a little piece of the truth”<sup>230</sup>; rejecting supervision and even voting in favor of a process aimed at mutual unanimous agreement.

*constituency of users:* A group of stakeholders who use a specific function or perform a specific set of activities within a building.

*design team:* Those people responsible for the design and construction of a building. In this design process, the design consisted of Robertson/Sherwood Architects pc, SBRA Architecture, Cameron McCarthy Gilbert landscape architects, M.R. Richards Engineering, and Balzhiser and Hubbard Engineers.

*diagram:* A simple, sketch drawing intended to clearly represent one design idea in order to analyze that idea before creating it into built form..

*elevation:* An elevation is a drawing of the exterior or interior of a building, drawn with the observer’s line of sight perpendicular to the drawing plane and the principal surfaces of the building viewed<sup>231</sup>. Elevations show one side of a building as it would look if the viewer saw it

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<sup>229</sup>Ching, 42.

<sup>230</sup>This concept has been developed by the Quakers in their consensus techniques.

<sup>231</sup>Ching, 25.

with absolutely no perspective; only the surfaces that are parallel to the drawing plane are visible. This type of drawing is used to show exterior and interior form and materials.

*floor plan:* A drawing of a building looking down after a horizontal plane has been cut through the building and the top section removed, generally at a height of four feet above the floor plane.<sup>232</sup> This drawing is used to show organization and form of spaces.

*Library Policy Group:* The group in the library design process who makes the “final decisions”, consisting of the Library Project Manager, Carol Hildebrand, the head of Eugene’s Finance and Recreational and Library Services departments, among others.

*Library Management Team (LMT):* The heads of each department in the library; Periodicals, Reference, Children’s, etc. This group was consulted as the “experts” in the programming process.

*Mayor’s Library Improvements Committee:* A thirteen member committee, appointed by the mayor and confirmed by the City Council, charged to investigate possible library improvements for the city of Eugene.

*New Library Advisory Committee(NLAC):* The group of individuals, chaired by Julia Aspinwall-Lamberts, responsible for representing patron input, acting as a user group, and making decisions in the library design process.

*participatory design:* Also known as user or citizen participation. The “...direct involvement of the public in the definition of their physical environment”<sup>233</sup>. The practice of or attempt to involve users and stakeholders, not just clients and architects, in the design of buildings.

*perspective drawing:* A two-dimensional representation of a three-dimensional object or space<sup>234</sup>. The most accurate and realistic representation of spaces as we actually see them.  
process drawings

*program document:* A “plan of procedure”<sup>235</sup>, called a “project brief” in Canada. A document outlining the definition of the architectural problem, including but not limited to room types and sizes, furniture allotments,

*programming:* A means to investigate and define the architectural or organizational problem to be solved in a design process. Managing information so that it is available at the right stage in the design process in order to facilitate the most appropriate design decisions.

*programmer:* The person(s) responsible for creating the program document.

*SBRA Architecture:* Shipley, Bullfinch, Richardson and Abbot. The Boston architectural firm in charge of Library Planning and Design and Interiors<sup>236</sup> for the new Eugene Public Library.

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<sup>232</sup>Ching, 27.

<sup>233</sup>Sanoff, *Theory Z*, 55.

<sup>234</sup>Ching, 62.

<sup>235</sup>Duerk, 8.

*scheme*: The basic organization of a building.

*scheme Y-a*: A compacted, two or three floor, efficient proposed organization of the new library calling for the removal of street trees; a shorter, linear form..

*scheme C-a*: A proposed organization of the new library incorporating double-height spaces, three stories, and less generous parking facilities, creating a taller, compact building form.

*scheme C-c*: The basic Scheme C-a, with the addition of a fourth floor of offices.

*stakeholder*: An individual emotionally, administratively, or financially invested in the building. Anyone who holds a stake or interest in the building or design process.

*top-down process*: A process administrated from a small group of people who hold most of the power and information, and control how that power and information is disseminated.

*user*: Someone who uses a building's facilities, or someone for whom a particular space supports activities for.

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<sup>236</sup>See the Who's Who Library Webpage, reprinted on page 21

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