

**A New Life: Re-framing and Re-purposing
the Art Museum of the 21st Century**

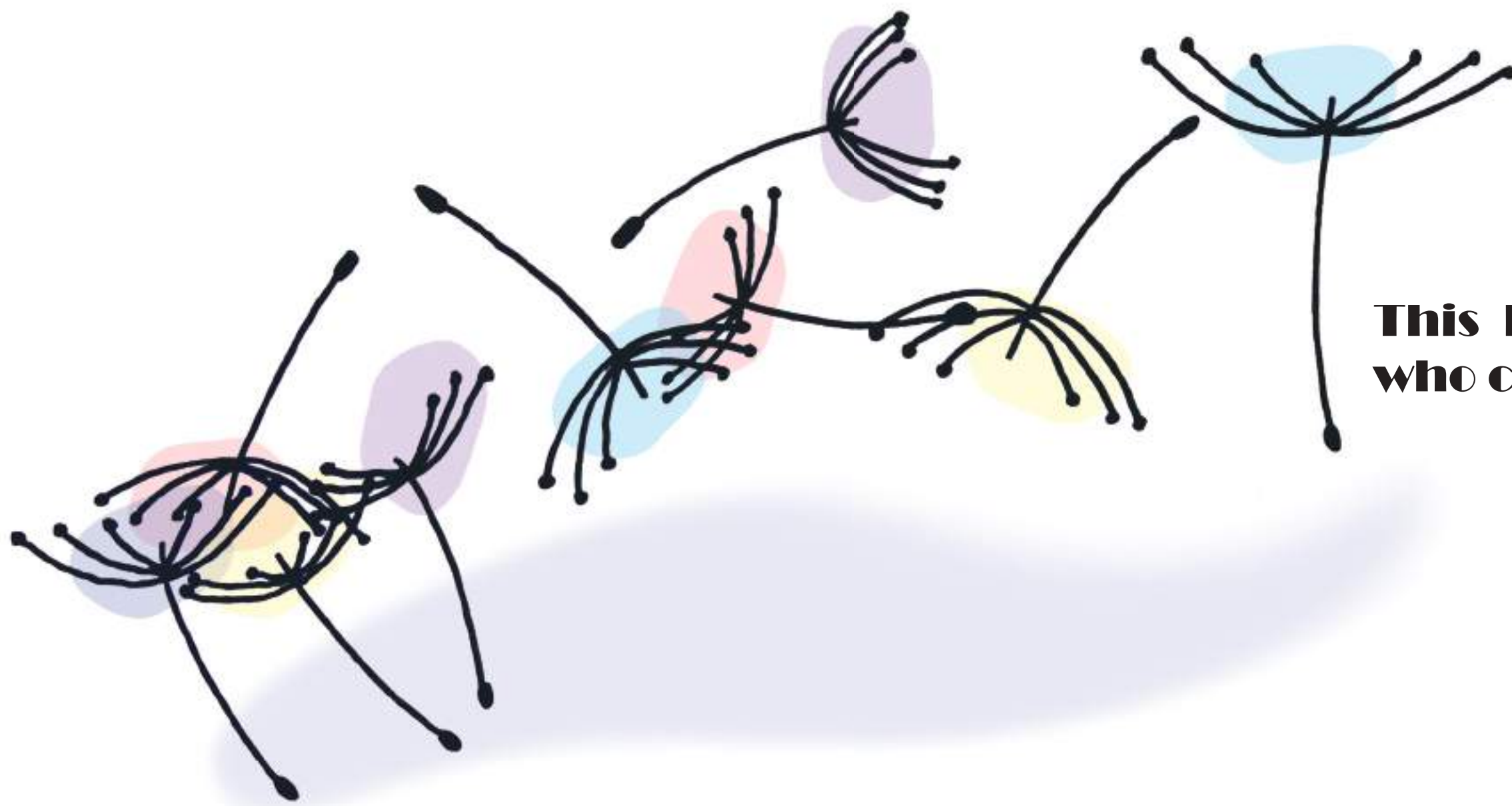
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**This book is dedicated to those
who chase the truth on the wind.**

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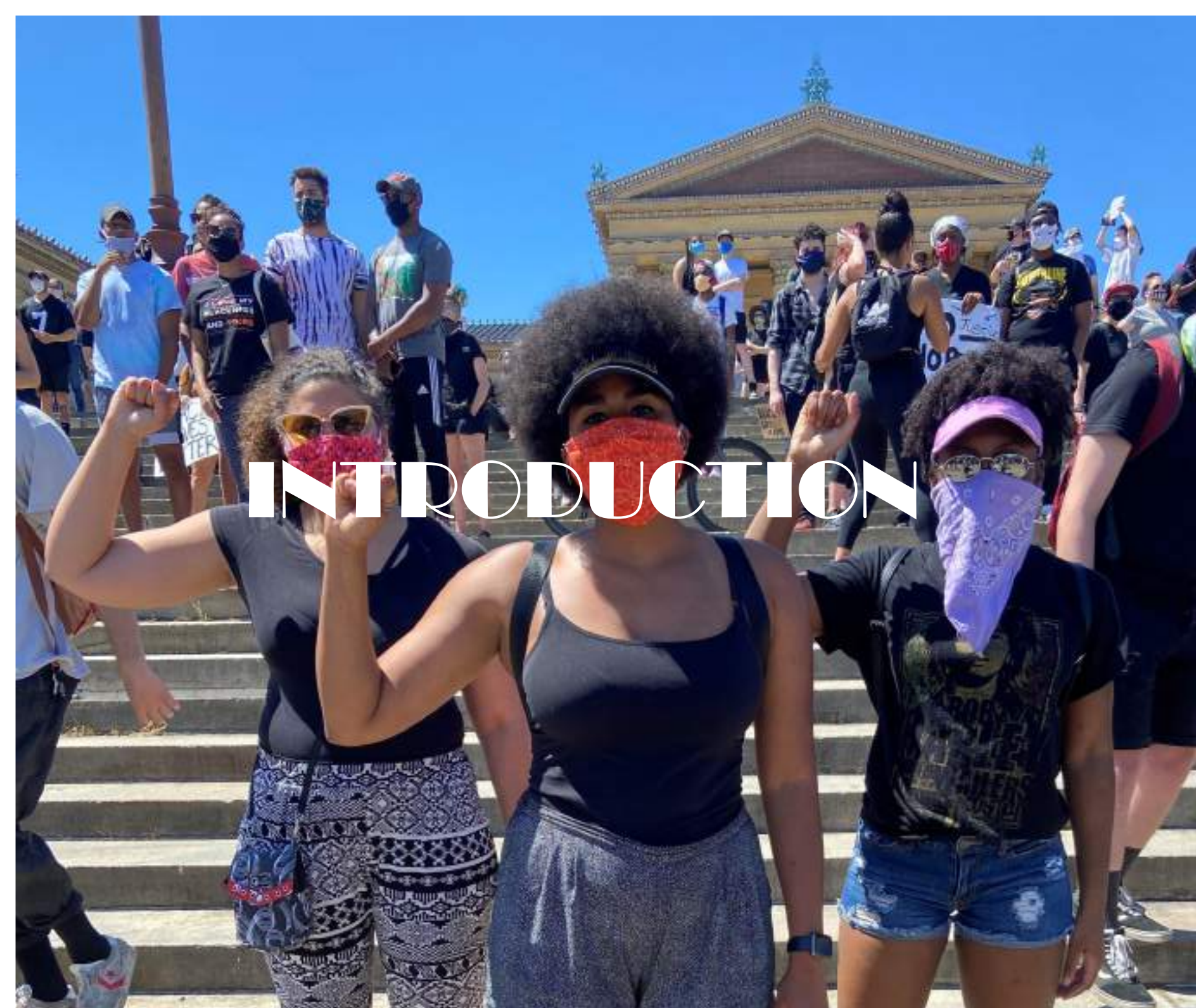
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Last year when my thesis journey began, I already knew I wanted to make an art museum, but I had no idea what kind of art I wanted to display and who my target audience would be. My research began in the same way as my classmates, with the mandatory summer readings that delved into all areas of design, but I also supplemented my research with opinion pieces and news of happenings in the art world and the museum field.

During this time, it felt like the world was crumbling around me. I was wrapping up my first full quarter on Zoom due to the global pandemic raging around us, racial injustice was at forefront of our minds, and protests were being held all over the country.

I went to the protest in Philly with my sister and two classmates despite having finals due in a few days. Our education was important, but at that moment, we knew what mattered most was having our voices heard, and standing with our people. We joined thousands of other Philadelphians on the steps of the Art Museum to chant, “No justice, no peace,” and we walked together to City Hall, sharing our message down the parkway.

After the protests, the nature of the opinion pieces I was reading began to shift, from critique regarding fair pay for museum workers, and COVID concerns, to calling out museums for not only shutting their doors, but boarding them up during the protests. After reading this, I knew, that when the time came, and I had to decide which side of history my institution would be on, I knew it would be on the side of the people. And most importantly, when the people called, our doors would open wide for them.

With my newfound mission and research backed by current events, I knew I had to find the perfect location in Philly for my museum. Keeping COVID in mind and the need for outdoor programming, I knew I needed a site with green space or at least green space directly adjacent. My eye turned to the Germantown area of the city. I’ve always loved that area for its historically rich architecture and copious amounts of green space.

I stumbled upon my thesis site unexpectedly while driving the entire length of Germantown Avenue, stopping at sites I thought could be a good fit. I was on my way to Germantown Friends’ School when out of nowhere what seemed to be an urban oasis appeared. Not only was the area huge, but a beautiful old building made of Wissahickon schist stone was right there on site. I couldn’t believe it. I pulled over immediately and went to investigate. This oasis was Vernon Park, known as the Emerald of Germantown, and that building was the former Germantown branch of the Free Library of Philadelphia. I knew at that moment, despite having other sites to visit, I had found the one. After having my site chosen, I still had to determine what kind of art museum I wanted to design. I was focused on serving the community where the site was located, but I also wanted my museum to be a beacon for all Philadelphians and visitors. I had recently learned in my Museum Design studio that your visitor demographics can’t just be “everyone” so who would mine be? I decided to go to the community for insight.

I went to the Philadelphia Hair Company, a black barbershop directly across the street from my site to interview some locals. Two of the men I met were Ryan and Jake, a barber and his customer. I asked them their thoughts on museums and learned they had little interest. They didn’t think what museums had to offer spoke to them but would go if a lady friend wanted to go on a date there. I asked them what could change their mind and what would make a museum feel like theirs. They said they wanted programming that educates in an exciting and innovative way, paired with technological aspects to facilitate learning through experience. They also spoke of a desire for a place that could provide safety from malicious law enforcement, and most importantly, they wanted to hear a black story.

From these interviews, Makum Busho was born and so was my mission to create the “model” for the art museum of the 21st century. My institution’s mission is to champion equity, access, activism, and advocacy to create a culturally responsive participatory museum that celebrates experiential learning and human connection. Makum Busho is a place for the people, by the people and I would like to share the vision of my institution with you through their eyes, or rather, through the eyes of one family and their day at the museum.



A DAY AT

MAKUM BUSHO



It's a hot summer day in Philly. If you're from the area, you know what that means. The temperature is high, and the humidity index is higher, but the city is alive and buzzing, especially since this is our first summer after over a year with COVID keeping us isolated at home. Yvonne, a Philly native in her mid-seventies wakes up and knows she has a busy day ahead. Most days are busy for Yvonne despite being retired. Her husband, Derek, is also retired, but that doesn't mean they're doing crossword puzzles and taking cruises. They have a full house and a busy schedule. Their daughter Lara, and her five-year-old son Idris live with them and when Lara is at work during the day, they care for Idris. Their eldest son, Marcus, also has three children Anita, Miles and Devon who range in age, and spend a lot of time with them during the summer when school is not in session.



Yvonne's friend recently texted her a link to an article about a new museum opening in Germantown. This museum claimed to have something for everyone, especially black people. Seeing that admissions was free, and they could do activities outdoors or indoors to retreat from the oppressive heat it sounded like the perfect choice for her family.



Upon arrival to Vernon Park, it becomes evident to Yvonne and her family this place is special. Peeping out of the lush green treetop canopy appears to be a gorgeously faceted emerald, but once they get closer, they see it is the roof of Makum Busho, glittering in the sunlight. Once they enter the park, they see the museum in its entirety, and it is truly a site to behold. Growing from the side of the museum directly facing Germantown Avenue is a public space called "The Afro Activation zone" with a 20 foot duafe wooden comb sculpture jutting out towards the sky.

Yvonne's teenage granddaughter, Anita with eyes wide runs over and yells "Oh my god, take my picture! I want to post this to my insta story!" There are others like Anita, snapping selfies or while they wait their turn, looking at the jewelry and Black Lives Matter T-shirts for sale from local vendors nearby.

After Anita has gotten her social media fix, the family approaches the entrance which is also truly breathtaking. Curvilinear steps made for gathering form a front porch covered by a flowing canopy of sails which seem to spill out from the museum and into the park. Idris tugs on Yvonne's hand, and attempts to pull her towards the rock-climbing wall where he sees other children his age. "Hold on Idris, let's get inside first, we have more than enough time to do everything," she says, while taking note of the rocking chairs in the shade nearby, already planning her rest for later while Idris enjoys rock climbing. Once inside the museum, the family is met by scenes of people scattered everywhere, taking part in all kinds of activities. "Oh wow, this is a lot!" Derek comments. "Hey, there's an app guys," Anita says, we can use this to guide our way through the museum. There are QR codes at each space to explain everything." "Gotta love teenagers" Yvonne smiles and thinks to herself. "Sounds like you've got it all figured out! How about you take your brother Miles and do your own thing?" "Come on Miles, I want to see what people are doing over there at those wooden things."





She points to an area where visitors are gathered decorating what looks like 7' high wooden prisms. She opens her app to scan a nearby QR code and finds out these are iMPeRFeCT PRISMS, a mobile exhibition system that brings art to different places, settings and situations. They were developed by the imperfect gallery down the street during COVID and now in partnership with Makum Busho, museum visitors can help decorate the batch that will be dispersed throughout Philadelphia as part of the museum's satellite art installation program. Once Anita and Miles set off towards their first activity, Yvonne and Derek needed to figure out what to do with Idris and Devon.



"Look! A slide!" Devon points and yells towards the area where Anita and Miles have headed. She didn't notice before, but what appeared to be a glass wall separating the communal maker space from other areas actually enclosed a slide down to the basement. "Come on let's go!" Idris yells as the boys run towards the slide. "Wait!" Yvonne calls out! "You boys know grandma and granddad can't go down that slide, we need to see how we can get there too before you just go." "I see there are stairs connected to it," Devon says. "Oh good," she says, "Well, let's see what's down there!" First Devon then Idris go down the slide, laughing and yelling the whole way down, and to their surprise safely landing in a ball pit! "How fun!" Yvonne thinks to herself as she and Derek walk down the adjacent steps waving as each boy slides down.



“Woah!” Derek said after taking his last step with eyes open wide. “Look at this!” he says pointing to his left to a neon light illuminated area filled with people. “This feels like an arcade or something! What do you think this is?” “How about you use the app and find out?” Yvonne asks. “I’m going to go over here with the boys.” She says gesturing her head to the kid’s zone where the boys had already left the ball pit and were climbing on large scale neon blocks with other children. Derek takes out his phone to scan a QR code and finds that he’s in the NFT zone. “What the heck is an NFT?” he thinks to himself. He reads on and learns that NFT stands for non-fungible token. They’re digital assets that represent real-world objects like art, music, and videos. They are bought and sold online, frequently with cryptocurrency, and they are stored on a digital ledger, called a blockchain. Although they’ve been around since 2014, NFTs are gaining notoriety now because they are becoming an increasingly popular way to buy, sell and share digital artwork. He reads on and learns that this area is a place where NFTs from artists from all over the world can be displayed, because without the worries of shipping, and caring for a physical object, digital art can be shared easily creating a more equitable and accessible art experience. As he walks the lime green neon light path, he sees people dancing in front of a digital screen making digital-colored imprints of themselves as well as people doing what looked like “painting” with their fingers on hanging digital canvases, He learned they were making their own NFTs to be jointly owned by them and Makum Busho. Wanting to get in on the fun he decided to make one himself.

After helping with the imperfect prisms, Anita and Miles decide to part ways. Anita goes to the rooftop outdoor garden directly adjacent to the communal maker space to hang out with some other teens she met while decorating the prisms. There are picnic benches for them to sit at among the planter boxes that provide fresh produce for the café. As she sits with her new friends, she notices in the distance a young man working out on a nearby jungle gym, a father playing tag with his young son on the playground, and further off in the distance, a woman and her daughter painting a Little Free Library to be placed somewhere in Germantown.

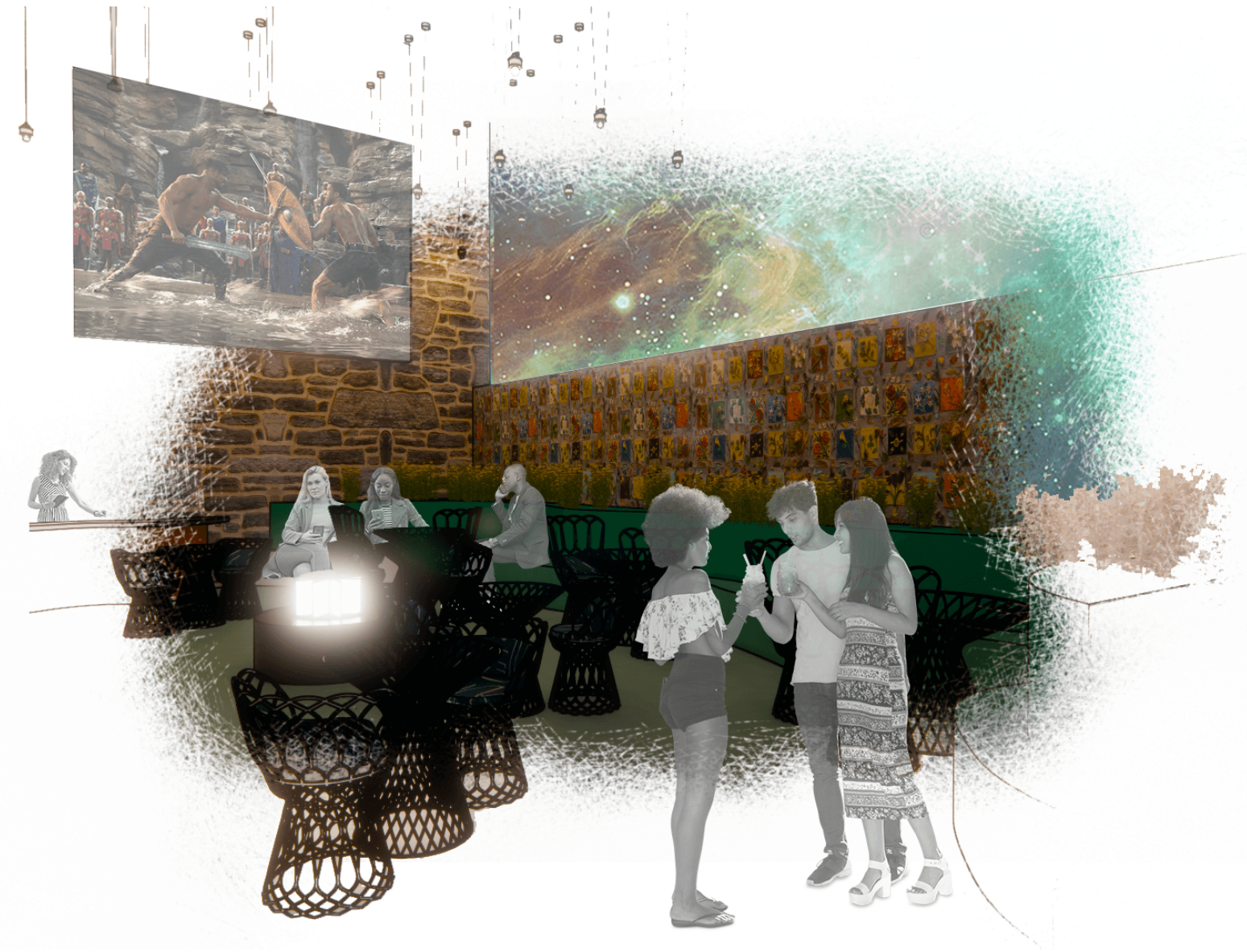




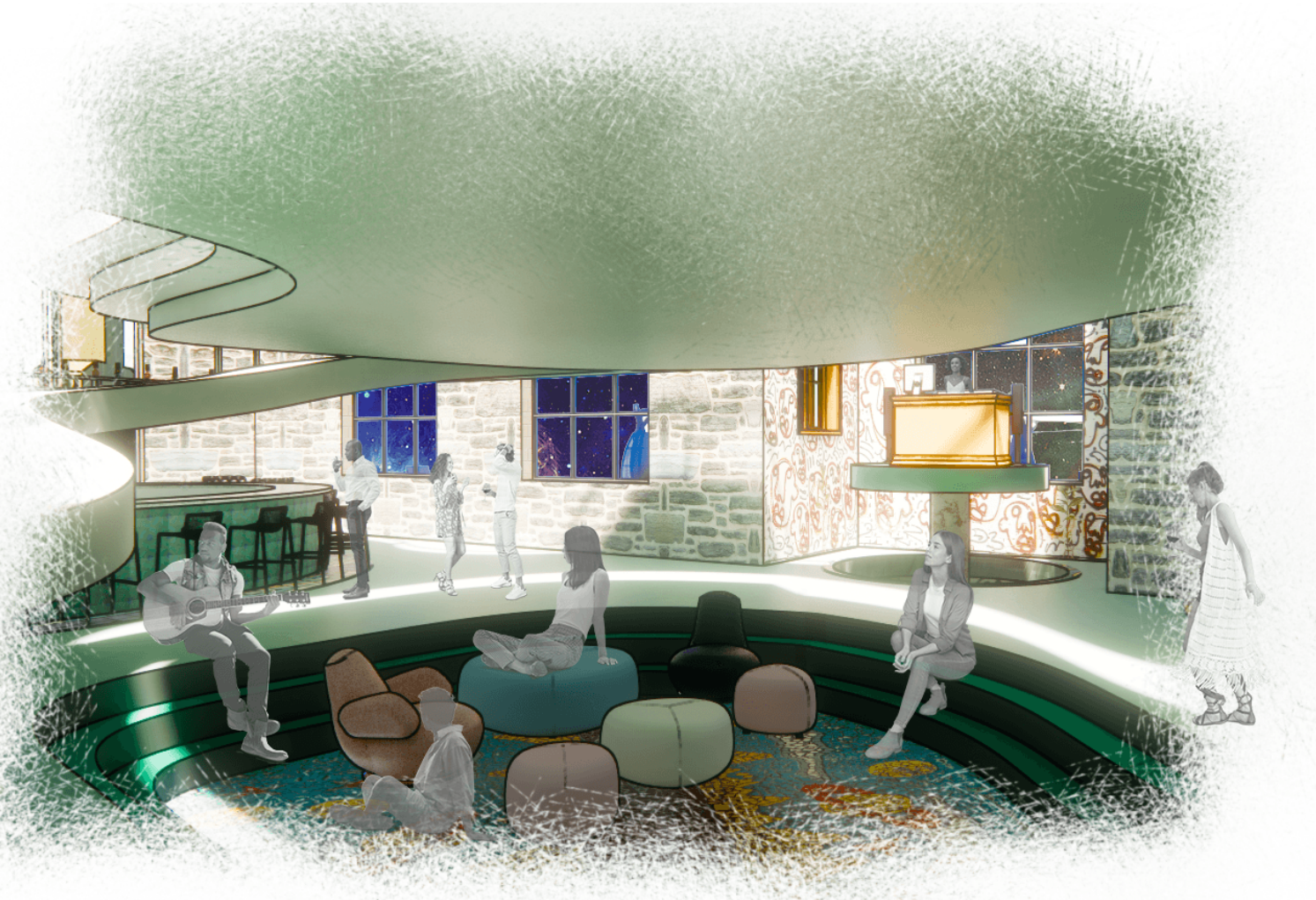
Meanwhile, Miles has made his way to the basement and joins a group of visitors helping local artist, Linette, crochet huge monarch butterflies. Excited but tired from the stimulation of the NFT zone and the kid's zone, Yvonne and Derek make their way to the lounge area nearby to relax and watch Miles at work. Yvonne smiles at Derek and says, "This is really something isn't it?" "It sure is." He smiles back. At that moment Idris and Devon run up breathlessly and ask, "Can we go rock climbing now? Some of the other kids are gonna go before they play a movie in the kid zone later." "Sure," Yvonne says, "You staying, Derek?" "Yeah, I think I'll stay here and watch Miles for a bit longer. I also want to read up more on this NFT business!"



Yvonne and the boys make their way back upstairs and head outside to the front porch where the boys immediately run off with their newfound friends to try rock climbing for the first time. She sees a group of other older ladies sitting in the rocking chairs she noticed before and asked if she could join them. One of the women was also there with her grandchildren while the other lived down the street and said she liked to just come and hang out on the front porch to meet new people. She mentioned the museum had very quickly become a hub in the community, especially because they offered a range of programs that didn't stop after business hours. In fact, that evening they would be projecting Black Panther on the big screen outside in the garden café, and every evening, the museum transitioned to a lounge-like space with a DJ, full bar ready for wine and sip events and a sunken lounge for spoken word poetry and other performances. Earlier in the day, Marcus had asked if the kids could spend the night because he had a date that evening. When he asked, he sounded stressed and said he didn't know where to take his date. He didn't want to spend too much, but also wanted to impress her. To Yvonne, Makum Busho seemed like the perfect choice.



Later that evening Marcus and his date Courtney arrive at Makum Busho. He's nervous to take a date to the museum on a Friday night, especially with so many things happening in the city, but his mother's persistence swayed him, and he decided to take a leap of faith. Courtney told him that Black Panther was her favorite movie, so they decided to begin their evening in the outdoor café with drinks under the stars watching the film. Things were going so well, and the vibe felt so perfect they almost forgot about the other parts of the museum. "How about we go inside soon and check out this paint and sip situation?" "Yes!" she said, "I did Painting with a Twist with girlfriends once and it was so much fun! Let's do it!"



Once inside they see the bar is starting to fill up with others like them coming to have an amazing Friday night. The rose and prosecco are flowing, laughter is in the air, and Truth without Love by Alicia Keys is playing in the background, thanks to the DJ, moving up and down between the building's levels on her DJ booth platform. People are lounging in the sunken pit, snapping to conclude a spoken word presentation that just wrapped up. It was truly the perfect evening, and Marcus and Courtney couldn't have had a better first date. "Hey," Courtney said as they gathered their things to leave at the night's end, "Really quick before it blacks out let's add our names to the mural wall over there!" "Mural wall?" he asked, "Yeah! That big lit up wall over there that goes up to the second floor. When you went to the restroom it caught my eye and I looked it up on the app. Supposedly every day they turn on the wall and it is blank and ready for guests to add to it throughout the day. By the end of the night, the wall turns off and that day's mural is stored forever in a digital archive on the app.



Quick! The app is showing there are just a few minutes left!" She grabbed his hand and they raced over to the mural, just in time for him to write with his finger "Marcus heart Courtney" in the bottom left corner. As the Mural began to fade for the evening, their place, along with those who visited before and those would visit after were securely sealed for all eternity in Makum Busho's digital archive.



PART 1:

TOPIC



WHAT IS A MUSEUM?

**WHAT IS THE ROLE THIS
ANCHOR INSTITUTION
PLAYS IN THE 21ST
CENTURY?**

**HOW CAN DESIGN BE UTILIZED
TO CREATE A MORE EQUITABLE
AND CULTURALLY RESPONSIVE
ART MUSEUM?**

“A museum is a non-profit, permanent institution in the **service of society and its development, open to the public, which acquires, conserves, researches, communicates and **exhibits the tangible and intangible heritage of humanity** and its environment for the purposes of education, study and enjoyment.”**

-Current Museum Definition from ICOM

“Museums are democratizing, inclusive and **polyphonic spaces for critical **dialogue** about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and **equal access** to heritage for all people. Museums are not for profit. They are **participatory** and transparent, and work in active partnership with and for **diverse communities** to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and **social justice**, global equality and planetary wellbeing.”**

-Proposed Museum Definition from ICOM



A NEW APPROACH

By focusing on **equity, access, activism, and advocacy, while providing an environment to promote local initiatives, creativity, and innovation, the museum's primary function changes from an archive of physical objects to an **archive of cultural memory**. By structurally changing the institution to have a stronger focus on the visitor and their **experiences/connections** made in the museum, the museum becomes an archive of the people and their **communal identity**.**

-Lindsay Bedford

An abstract painting with a complex, layered composition. The background is a mix of vibrant colors including yellow, cyan, magenta, and black. Overlaid on this are various geometric shapes, lines, and text. The word "LOVE" is written in a simple font on the left side. In the center, the words "LITERATURE" and "REVIEW" are written in large, bold, black, sans-serif capital letters. Other smaller text includes "WINYS" in a box, "Insta" with an arrow, "Caelidervs", and "herif illlecale". The word "ALL" is written in green in a dark, curved area on the right. The overall style is expressive and contemporary.

LITERATURE REVIEW

Introduction

How can changing the program of a site change its story and place in the community it serves? How does “choosing a past help us to construct a future” (Hayden, Placemaking, Preservation and Urban History)? Adapting and re-purposing a space can give it not only a new program, but a fresh purpose, and a different life. This approach to design, known as adaptive reuse, is a delicate balance, mixing old with new, and determining which parts of the past should live on in the present and future. Specifically, I am interested in how this design strategy has been utilized in museum architecture and design previously, and how my thesis can utilize this same technique in a way adapted for the 21st century. In this literature review I will discuss the general history of museums and how their purpose is being re-framed in the 21st century. I will look specifically at strategies of adaptive reuse and placemaking related to museum design.

History and Role of Museums

Early museums began as curated, private collections of wealthy European individuals, families, or the Church. These collections, sometimes referred to as Cabinets of Curiosities or Wonder-rooms, were an assortment of objects curated by the owner for their own personal enjoyment/interests, but also to establish or uphold one’s socioeconomic standing in the community. These collections consisted of objects such as works of art, antiquities, relics, and taxidermy that would not be accessible to those outside of the aristocracy (Sotheby’s Institute of Art). In 1753, the British Parliament established an act creating the world’s first free, national, public museum for “all studious and curious persons’ in 1759. Initially, visitors had to apply for tickets to see the museum’s collections...in effect...entry was restricted to well-connected visitors” (The Trustees of the British Museum). Since their inception, many museums have continued to follow this model which caters to privileged, oftentimes white, Western patrons. This is an issue, especially in a culturally diverse, urban environment where a museum is likely to be located (Coffee).

Museums in the 20th century have come to be understood as “anchor institutions.” An anchor institution is defined as an enduring public organization that plays a vital role in their local community and economy (Community-Wealth). Museums in particular offer economic benefits that directly and indirectly contribute to our society on a local and national scale. In the U.S. alone, museums contributed billions of dollars annually to the nation’s economy, they contributed billions in tax revenue, and they employed thousands (American Alliance of Museums).

Increasingly, in the 21st century, anchor institutions are expected to do more in their communities and become active civic participants (Community-Wealth). One way in which existing communities can be taken into consideration is to focus on placemaking in the creation and adaptation of local cultural institutions. “Placemaking is a people-centered approach to the planning, design and management of public spaces” (Placemaking Chicago). Placemaking can inspire a community to reimagine and reinvent public spaces to maximize their shared value and to create equity and community wealth (Project for Public Spaces).

Other questions have arisen regarding the role of museums: What is the purpose of museums, and how should they look and function (Coffee)? Who is the one to curate the art and deem which artists are worthy of exhibition (Coffee)? Most major Western cities have long-standing museums in place meant for the storage and display of masterworks, but the artists whose works are displayed are oftentimes deceased and have already gained notoriety in their field. Living artists need a platform to grow, a home for their creations, and oftentimes, a workspace. According to Justine Ludwig, Executive Director of New York’s public arts organization Creative Time, “we still need collecting institutions that invest in contemporary art, that create a codex or a legacy for what is happening in the now and generate scholarship” (Cohen).

Having an art museum with a strong community-serving focus creates the need for supplementary layers of program in addition to what is already in place in the “traditional” art museum model. Focusing on additional program not only aids in local placemaking efforts but is a step towards re-framing the role of the art museum in 21st century society. Part of this re-framing should include adaptation of what museum program and curation can and should look like. In 2020, the world collectively had to re-frame almost every aspect of life due to the global pandemic that left no community untouched. Despite hardships and unrest, the pandemic has brought positive changes including technological advancements that have opened doors to new ways of connecting and sharing information. Through technology, we can further break down barriers to give more people access, and with more access, comes greater equity and diversity. To re-frame its role in our society, the new 21st century art museum must be a place where walls are dissolvable, access is open, and it is made for the people, by the people (Cotter)

Re-framing the Role of the Museum in the 21st Century

In the 21st century, especially in urban areas, cultural institutions must adapt to actively address the needs and interests of the communities they serve to remain culturally relevant. To re-frame the role of the museum of the future, we must first look at its current place in society. Currently, there are a wide variety of types of museums—some are like the first museums founded in Western Europe whose purpose was to store and display objects of value, others are meant for educational purposes, while some are on the opposite end of the spectrum and are completely digital. Despite their differences, museums serve to preserve, protect, and share “society’s cultural consciousness” (Lewis). However, this is no longer enough to give them value in the community, especially museums whose sole purpose is for the display and viewing of art. Recent evidence demonstrates significant shifts in the interests of today’s art museum patron. What was once shared pools of knowledge is changing as urban demographics change and cultural consciousness adapts along with it (Cotter).

Cultural consciousness is fluid- constantly adapting with the times and based on one’s personal life experiences. The current museum model has remained relatively stagnant and has not adapted in the same way the communities they serve have. In the last half-century, the United States has seen a dramatic increase in minority populations in urban settings. This has created a shift in the power dynamic where whites are now the minority, and multiculturalist consciousness is becoming society’s cultural consciousness (Cotter).

According to Carin Kuoni, the director of the Vera List Center for Art and Politics at the New School, “There is an expectation that museums and cultural institutions have to change structurally and have to be reflective of the constituents they serve and the programs they deliver. Everything about a museum, from its governing board to its shows, should reflect the same values” (Cohen).

One of the ways the museum community has been working to re-frame the museum is by updating its definition. In 2017, the International Council of Museums (ICOM) formed the Standing Committee on Museum Definition, Prospects and Potentials (MDPP), which was tasked with updating the definition of a museum. An update of this type and magnitude has not been made since 2007. From 2017-2019, the council worked to update the definition to be more comprehensive and with a political stance.

“Museums are democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing” (Museums).

This updated definition laid the groundwork for museums to adjust their place and purpose in 21st century society. According to Coffee, “The public museum’s origins are as media for social realignment, both practical and ideological” (Coffee). This updated definition offers an opportunity for social realignment in a 21st century context where diversity, equity and inclusion are the primary focus regarding the larger sociocultural matrix (Coffee). History tends to repeat itself, and the vision of the role of museums has changed over time with varying movements that inspired people to view “the museum politically (e.g., the role of the museum in society) rather than instrumentally (as collection maintenance and management)” (Dovydaitytė). Many issues that have been identified in modern museums are issues that had previously come to light. However, in the age of the global pandemic, as well as political and social unrest, museums are being forced to address these issues with a newfound urgency (Rea). To better connect with the communities they serve, museums must demonstrate that they are able to adapt to the desires of the people and the needs of the times. Museums must also demonstrate that they can serve as equitable spaces that mirror back to the community their own reflection.

The Power of Placemaking in Community Building

Art museums have unique opportunities for partnering with their local communities, especially when the shared focus is on arts-based placemaking. According to the Project for Public Spaces, “placemaking refers to a collaborative process by which we can shape our public realm to maximize shared value. More than just promoting better urban design, placemaking facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution” (Project for Public Spaces).

For any placemaking efforts, community participation is key, and the community must be involved in the process from the beginning to avoid top-down design agendas that dictate to the people what they “need.” The Project for Public Spaces developed a five-step placemaking process that can be adapted to fit any project. These steps ensure community members and stakeholders remain involved throughout the design process. These steps include the following:

1. Define place and identify stakeholders
2. Evaluate space and identify issues
3. Place vision
4. Short-term experiments
5. Ongoing reevaluation and long-term improvements (Spaces, The Placemaking Process)

Utilizing these steps during the design process will ensure the programmatic decisions and architectural strategy employed will create a meaningful experience for all end-users.

For an art museum, especially one located in an urban center with a community focus, the opportunities for community engagement are tremendous. Art is a medium that crosses all racial and socioeconomic backgrounds because at its core, art is personal. “People made it, reacted to it, treasured it in ways we can identify with” (Cotter). This aspect makes it a prime facilitator in bringing people together on common ground, which in turn, aids placemaking efforts. Arts-based placemaking provides the opportunity to tap into local cultures and to use that community’s unique story to stimulate the local economy and ultimately create community-based wealth (Project for Public Spaces). Successful arts-based placemaking aids in creating strong, healthy, and resilient cities by integrating the arts into broader community revitalization and placemaking efforts. It is about leveraging the power of arts and culture to strengthen communities and drive social change (Project for Public Spaces).

The Politics of Placemaking

Placemaking, especially when it involves intervening in existing sites and communities, has a political dimension. In *Urban Landscape History: The Sense of Place and the Politics of Space*, Dolores Hayden argues that “In the nineteenth century and earlier, place carried a sense of the right of a person...to be a part of a [certain] social world” (Hayden, *Urban Landscape History: The Sense of Place and the Politics of Space*). Museums are contested spaces. For many, their social history has remained like their ancestor the Cabinet of Curiosities—focused on grandeur and with a narrative primarily told by privileged, white men. “Museums like the Met are themselves grand history-writing-and-editing machines. Spectacle is built into them,” and architectural glamour and possession of a market-vetted collection define “value” (Cotter). The museum of the future will not be viable if it remains a place that caters to a limited audience. Rather, the museum of the 21st century will serve a diverse group of patrons making the museum space collectively their place.

In “Bridging the Theory-Practice Divide in Contemporary Art Museum Education,” Melinda M. Mayer argues that, “The dilemma for art museum educators is to select the theory and craft the practice that will promote meaningful learning experiences for visitors, who can be anyone from children to senior citizens” (Mayer). It has been argued that bridging the gap between theory and practice has been unsuccessful in museums due to, “a conflict of purpose, with a resulting lack of clear identity” (Lewis). For the museum of the future to have real value, the museum experience must be personally meaningful to a diverse demographic of visitors. This can be achieved with innovative curation, well-thought-out design, and program that facilitates education and fosters a sense of connection (Bishop). By curating a community’s collective culture and showcasing it in a space that facilitates such curation, the art museum is re-framed as an “archive of the commons,” (Bishop) inherently making it more meaningful to the community.

Another way in which a community can create a sense of place is by utilizing the power of (re). In “BEYSTHETICS: “Formation” and the politics of style,” Tanisha C. Ford discusses how with her art, Beyonce (re)claims power, (re)mixes history, and (re)centers to ultimately (re)write the new history of the African American community translated through her personal heritage. This same concept can be utilized in the process of (re)framing and (re)purposing the museum of the 21st century.

Adaptive Reuse to Re-frame Place

The first museums and many of today’s contemporary museums were originally royal palaces or the palatial mansions of the wealthy aristocracy. The adaptation of these sites from private residences to public spaces is an example of early adaptive reuse architecture to re-frame the story of a place and its role in the community. Adaptive reuse architecture requires a strategy that establishes the relationship between the original architecture and the new while informing the order and program of the building. This relationship between old and new becomes the most influential design device with adaptive reuse spaces. With cultural institutions in particular, the design employed must facilitate meaningful experiences for the diverse communities they serve.

This can be achieved by employing one of the three categories of building reuse laid out by Graeme Brooker and Sally Stone in *Re-Readings: Interior Architecture and the Design Principles of Remodeling Existing Buildings*. These categories include intervention, insertion, and installation techniques, and “are based upon the sheer extent of the integration between the host building and the new elements” (Brooker). Intervention techniques create a space that seamlessly combines the previous architecture with the new. This strategy employs a “form follows form” approach allowing the building to determine how it can be reused. Insertion techniques also aim to establish a strong relationship between the old architecture with the new, but instead of seamless integration as the goal, allowing the new and old elements to retain their own strong character is key. Unlike the previously mentioned strategies, installation does not focus on integration, in fact, the sharp juxtaposition of the old with the new creates intrigue and enhances the spatial experience created (Brooker).

While any of these three design strategies could be employed in the creation of an art museum in the 21st century, the design agenda utilized in this thesis will strive to provide the most impactful experience possible.

Conclusion

The first museums utilized intervention techniques to adapt and re-purpose sites to make them public institutions. This technique did little to re-frame the site's stories or to make them more accessible to a wider demographic. I believe that by using installation techniques for the adaptive reuse strategy employed in the creation of a museum, meaning is inherently imbued in the space. Unlike intervention and insertion techniques, installations are inherently adaptable. Like cultural consciousness, the institutions that tell our collective story must be able to adapt to fit the needs of the times. Utilizing installation techniques allows a place's architectural history, and an important part of its story remain, while installation facilitates the next chapter in a site's narrative described by architectural expression. This expression informs programmatic changes over time, and the design employed should be able to best facilitate the programmatic changes determined by community stakeholders. Allowing the end-user to reclaim a place in their community gives them agency and the power to write the next chapter of their community's story

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History and Role of Museums

- Cabinets of Curiosities
- Initially accessible only to upper-class
- Anchor institutions

Re-framing the Role of the Museum

- Question of cultural relevance
- Adaptable
- Redefining the definition of "museum"

The Power of Placemaking

- Tap into culture of community stakeholders
- Collaboration to maximize shared value

The Politics of Placemaking

- Bridging the gap between Museology and user-experience
- "Archive of the commons"
- The power of (re)

Adaptive Reuse to Re-frame Place

- Intervention
- Insertion
- Installation

The Future of Museums

- Installation techniques to remain adaptable
- Weaving past and present to create the future



PART 2:

DESIGN RESEARCH

Design Precedent 1:

National Museum of African American History & Culture Washington D.C.



"The NMAAHC illustrates how museums can offer a specific narrative alongside a universal message. The African American story is about one culture having empathy with another. The hope is that the museum will offer an open exploration of history, culture and society – thereby addressing profound aspects of the human condition and the positive value inherent in creating a forum for multiple interpretations of America's history and demography – however uncomfortable those may be." – David Adjaye

Status 2016	Lighting Consultants Fisher Marantz Stone
Size 39,019 m ² / 420,000 ft ²	Mechanical/Plumbing Engineer WSP Flack + Kurt
Category Civic, Culture	Structural Engineer Guy Nordeson and Associates, Robert Silman Associates
Design Architect Adjaye Associates	Security Consultants ARUP North America
Architect of Record Freelon Group (Perkins + Will)	Sustainability Consultant Rocky Mountain Institute
Associate Architect Davis Brody Bond, SmithGroupJJR	Awards -AIA Institute Honour Award for Architecture, 2019 -Best in Competition, AIA NY Design Awards, 2018 -Beazley Design of the Year, 2017 -Award for Excellence in Architecture, AIA/DC Chapter Awards, 2017
Client Smithsonian Institution	
Façade Consultant R.A. Heintges & Associates	
Landscape Architect Gustafson Guthrie Nichol	

The approach for this building was to establish both a meaningful relationship to the site as well as a strong conceptual resonance with America's deep and longstanding African heritage.

"In designing the new building for 125th Street, education space and the space for artists' studios are presented as a sort of triptych frame that holds the center body of the composition." - David Adjaye

The Studio Museum in Harlem

Harlem, New York, USA

Status

Current

Size

24,993 m² / 82,000 ft²

Category

Civic, Culture

Design Architect

Adjaye Associates

Architect of Record

Cooper Robertson

Client

The Studio Museum in Harlem

Construction Manager

Sciame Construction LLC, with
McKissack & McKissack

Awards

NYC Excellence in Design Award,
2018



Design Precedent 2:

The Studio Museum in Harlem

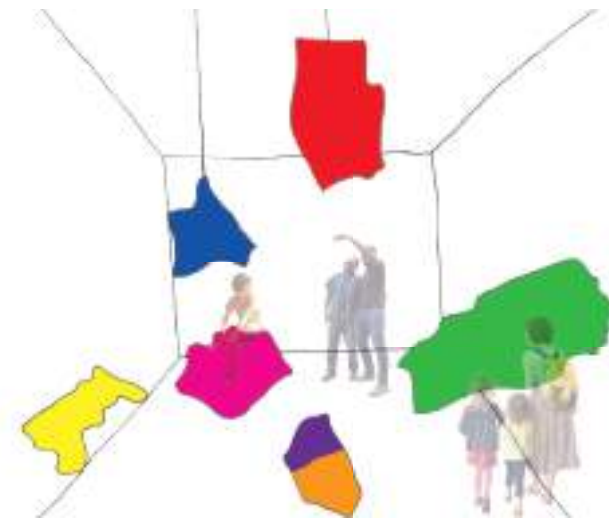
Harlem, New York



DESIGN PROBE 1:



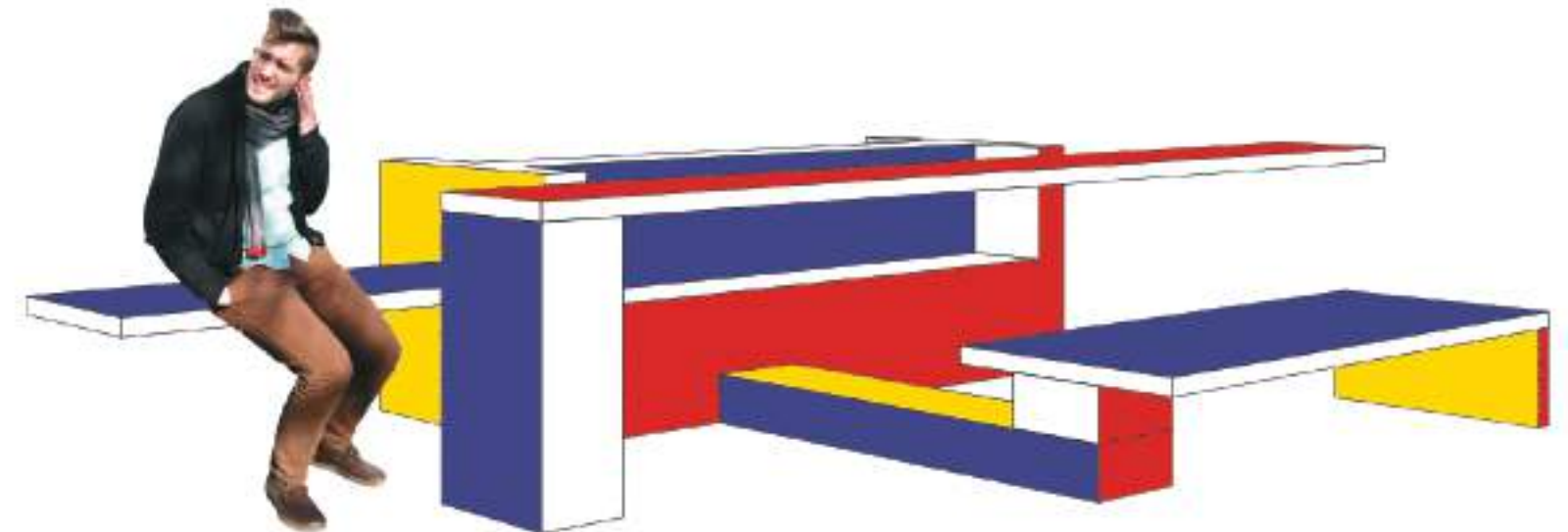
Looking at the city of Philadelphia as a whole and pinpointing the location of all museums helps to determine neighborhoods with deficits/greater need for a museum. The most densely populated areas have well established anchor institutions and numerous revenue generating sources.



SCALE



Creating an equitable space/experience that serves a diverse population influenced all aspects of design for this project. Keeping diversity, equity, and inclusion in mind, this conceptual furniture design is functional for diverse groups and creates a “seat at the table” for all.



DESIGN PROBE 2:

MATERIALS

Based on my precedent research and initial design probes, I conceptually articulated the spatial, material, formal, and experiential conditions I wanted to include in the interior and exterior of my thesis site. The words that guided my design intent include re-purposed, multi-functional, adaptable, equitable, and unapologetic. Adaptations to the site were inspired by the material palette created to represent the Philadelphia community.



DESIGN PROBE 3:

EXPERIENCE

Dyan and Jake
Philadelphia Fair Co. /
Site Neighbors

- Safety from malicious law enforcement
- Desire to learn through experience
- Desire to hear "Black story"
- Programming that educates in an exciting and innovative way
- Technological aspects to enhance experience



Ariel Schwartz
Former Associate Director of
Interactive Technology at
Philadelphia Museum of Art

- Immersive spaces have a huge draw
- Storyline and interpretation of connection are key
- Purposeful juxtaposition creates intrigue



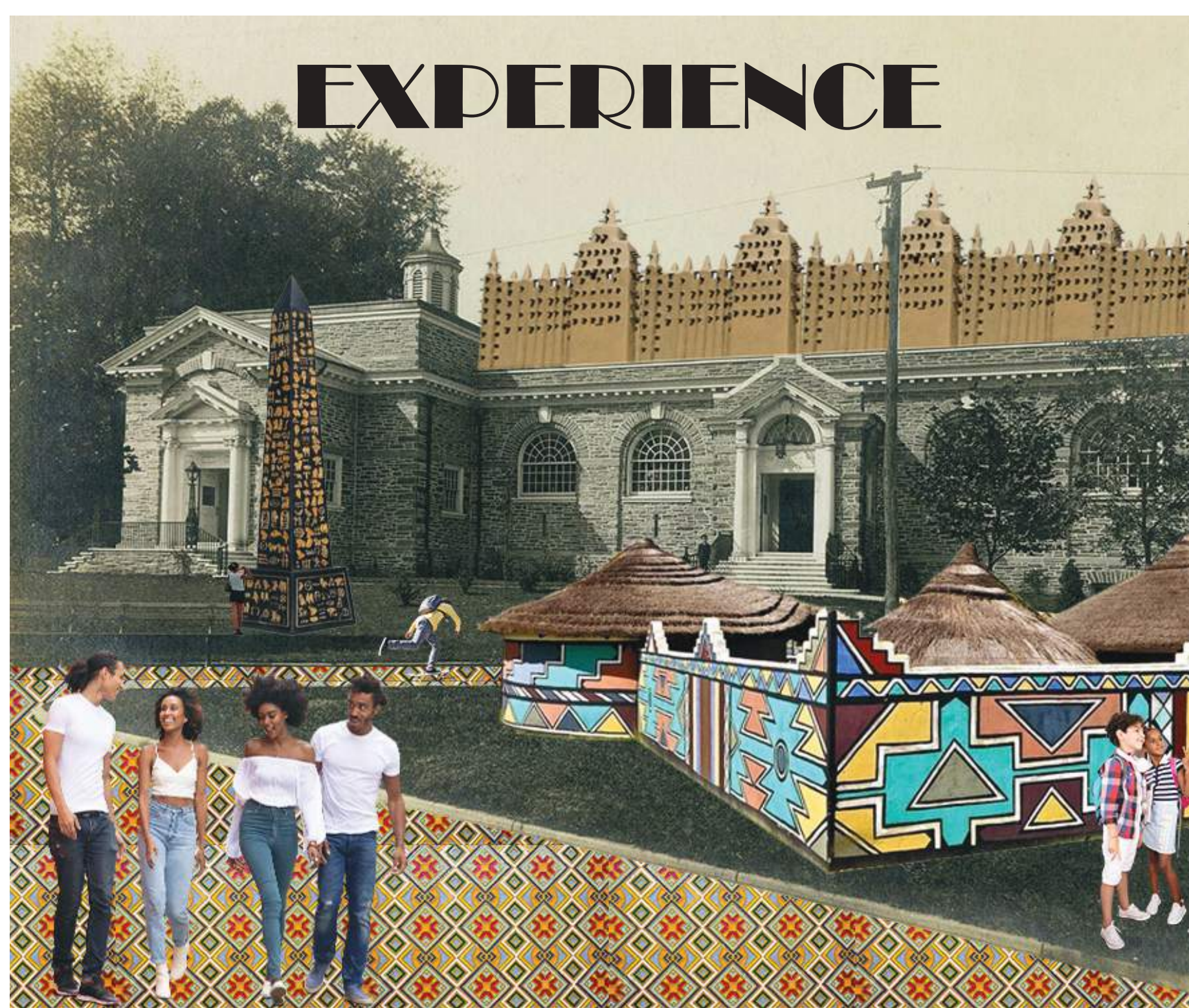
Reneé C. Cunningham, MSS
Executive Director
Center in the Park

- Program with people, not for people
- Need for social service programs is huge and has grown
- Shouldn't feel your socioeconomic status when you walk into a community space



Laura Edythe S. Coleman, MLIS, Ph.D.
Program Director of the Arts
Administration and
Museum Leadership Online
Graduate Program

- Culturally responsive
- Sustainable cultural practices
- Activism
- Advocacy
- Equity





PART 3:

**MUSEOLOGY/
ANTHROPOLOGICAL
RESEARCH**

Kunsthalle Museum

Case Study:

**Institute of Contemporary Art
University of Pennsylvania
Philadelphia, Pennsylvania**



- Contemporary art museum located in Philadelphia, PA and associated with the University of Pennsylvania
- A non-collecting museum, ICA is one of the few kunsthalls in the United States.
- ICA offers educational programs, artist talks, lectures, films and tours.
- In 1965 Andy Warhol had his first ever solo museum show at the ICA
- ICA is the first museum to receive W.A.G.E. (Working Artists and the Greater Economy) certification

“We are a contemporary art institution, so our main goal is to present artists in exhibition format, but also in dialog, so we specialize in showing and working with artists who haven’t had a platform.”

-Alex Klein

Dorothy and Stephen R. Weber (CHE’60) Curator, ICA

Pop-up Museum

Case Study:

**Micro-Folie Project
Parc de la Villette
Paris, France**

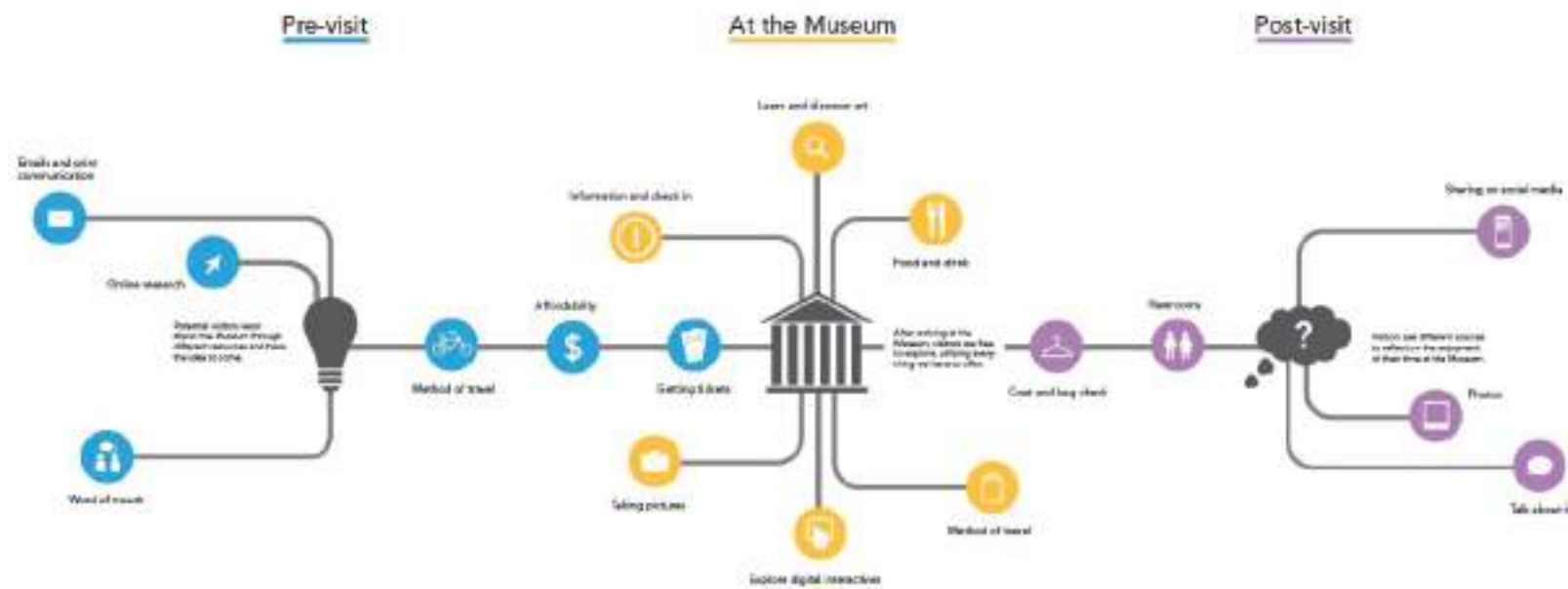


- The Micro-Folie is a digital museum/multimedia and interactive installation project that displays outside of the traditional museum space
- Created in collaboration with 12 French national cultural establishments including the Center Pompidou, the Palace of Versailles, and the Louvre
- Organized around the concept of the “Digital Museum”, “the café”, and “the workshop”
- Provides combination of social interaction, experience, and fun
- Flexible and multi-functional way to highlight a collection, engage with new audiences, invite conversation and connection in a new way
- Non-traditional approach to raising museum awareness and brand building
- Plays into desires of younger demographics including “FOMO” and desire to find social media-worthy photo opportunities

“A place where you can spend some time and meet others, promote local initiatives and also stimulate creativity and innovation around cooperation and the exchange of knowledge.”

-Bachibouzouk

VISITOR EXPERIENCE MAP



VISITOR PERSONAS

The Neighbor

- Interest in how the museum can be more than a source of entertainment
- Values museum's ability to bring community-based wealth to Germantown
- Museum as community source of pride

Current Museum Engagement	██████████
Art Interest	██████████
Interest in African Diaspora	██████████

The Philly Area Native

- Has visited most if not all museums located on the Parkway
- Views museum visits as an activity that is enjoyable for all members of the family
- Excited to try something new

Current Museum Engagement	██████████
Art Interest	██████████
Interest in African Diaspora	██████████

The Tourist Executive Director Center in the Park

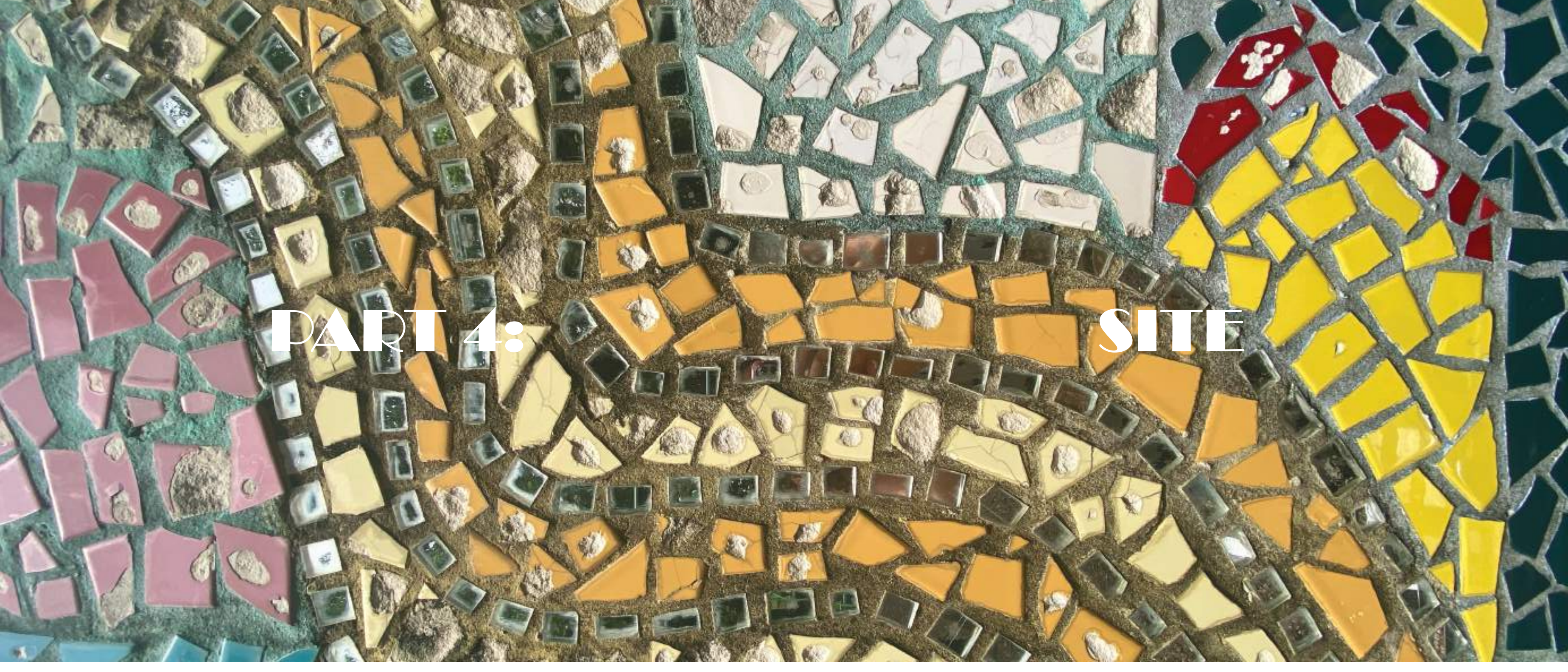
- One of 44 million domestic tourists that visit Philadelphia
- Interest in shopping and dining
- Looking for novelty and experiences unique to Philadelphia

Current Museum Engagement	██████████
Art Interest	██████████
Interest in African Diaspora	██████████

The African Diaspora Enthusiast

- Potentially/probably Black
- Interest in a celebration of the Black experience
- Values an art experience that tells a non-European story

Current Museum Engagement	██████████
Art Interest	██████████
Interest in African Diaspora	██████████



PART 4:

SITE



A LOOK AT THE GERMANTOWN NEIGHBORHOOD

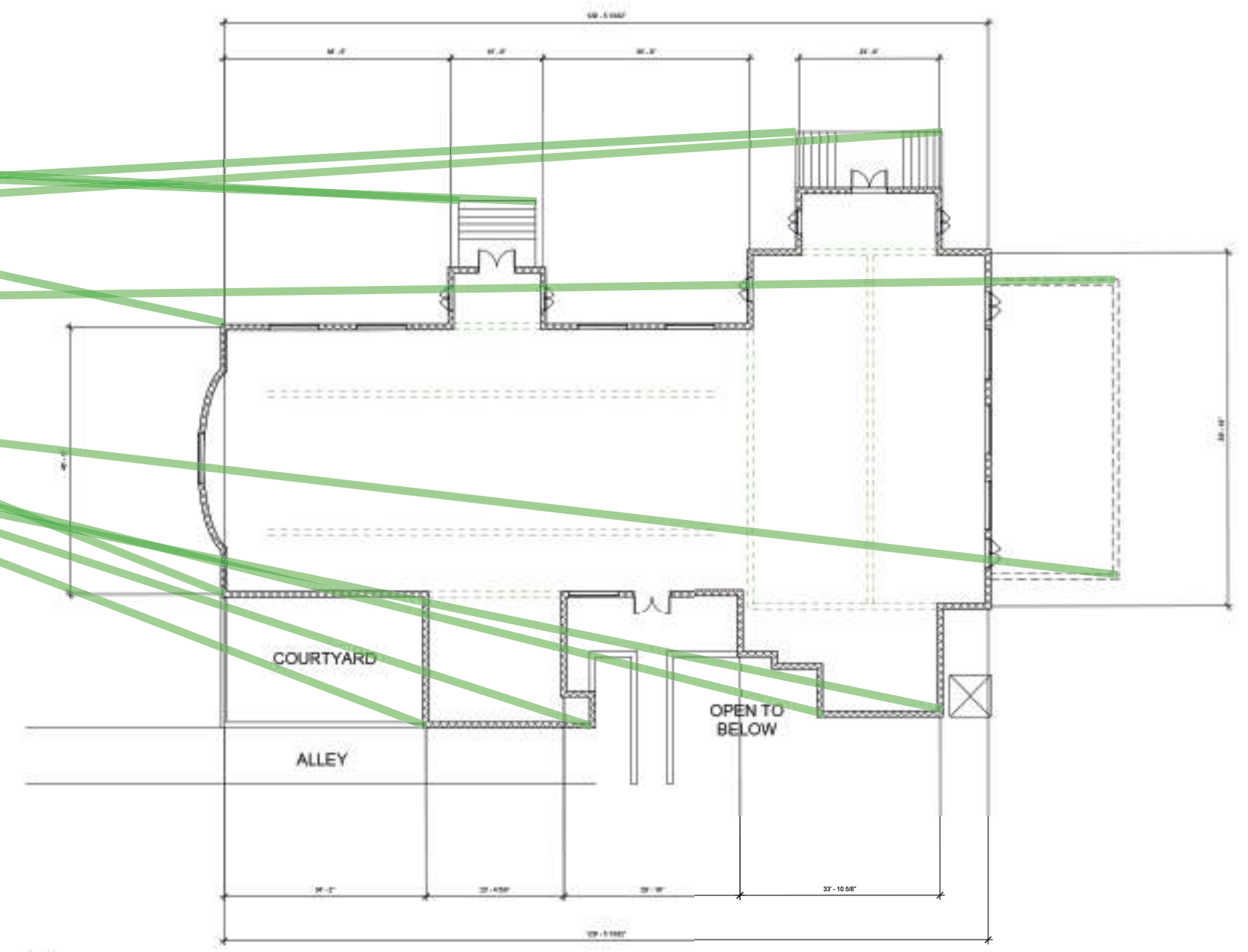
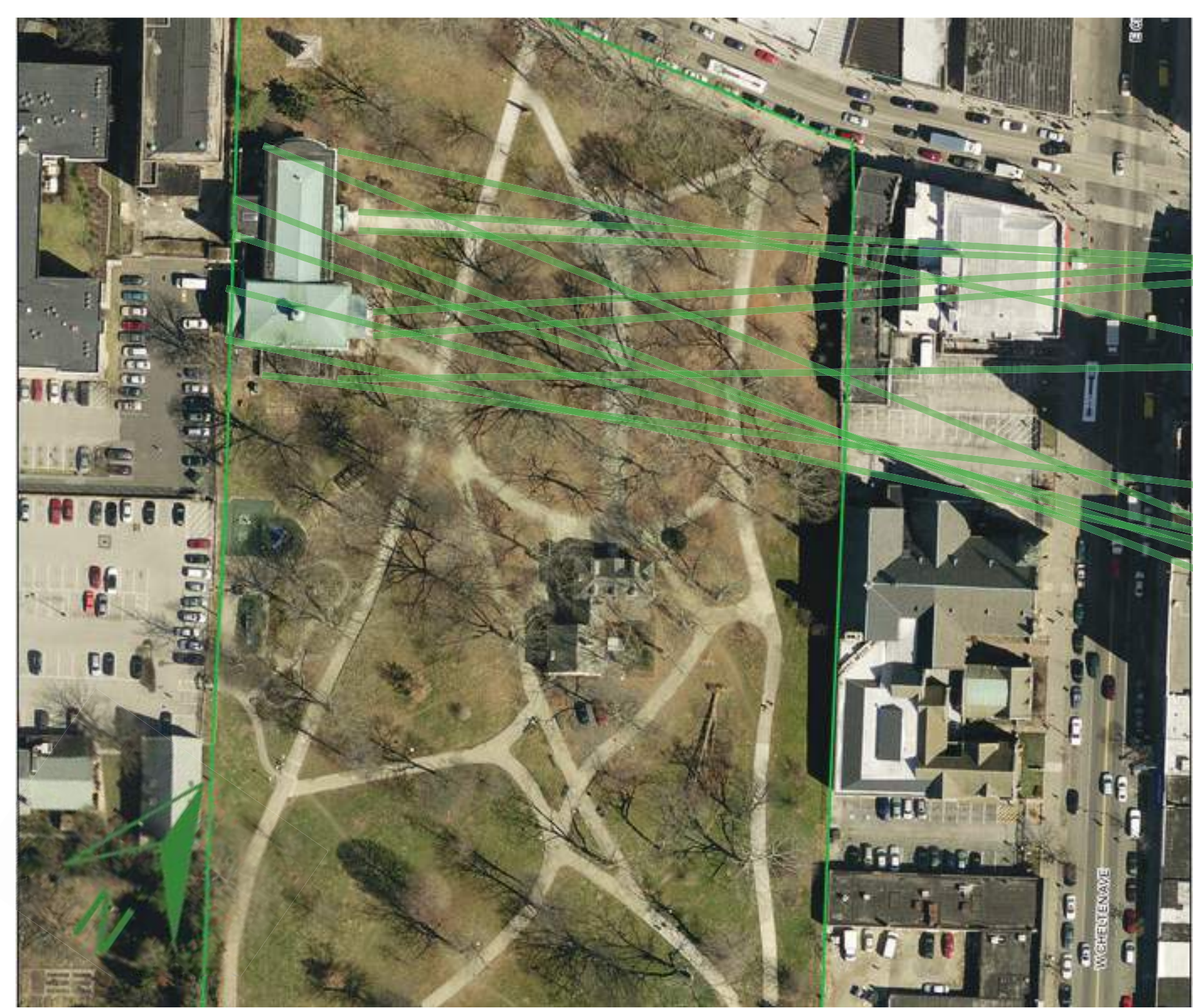
- Located six miles northwest of downtown Philadelphia
- Area: 1,515 square miles
- Originally part of land William Penn sold to German settlers
- Germantown settlers drafted a protest against slavery within the Dutch-German Quaker community that is considered the earliest antislavery document made public by whites in North America.
- Germantown is home to many historic sites, events, and people; including the Germantown White House (Deshler-Morris House) where Washington stayed, a station on the Underground Railroad, and is the birthplace of famed author Louisa May Alcott.
- Today the population is majority African American
- Accessible via car, public transit including The Chestnut Hill East and Chestnut Hill West regional rail lines, 23 Bus, and by foot and/or bicycle.





FORMER FREE
LIBRARY OF
PHILADELPHIA,
GERMANTOWN
BRANCH

SITE:

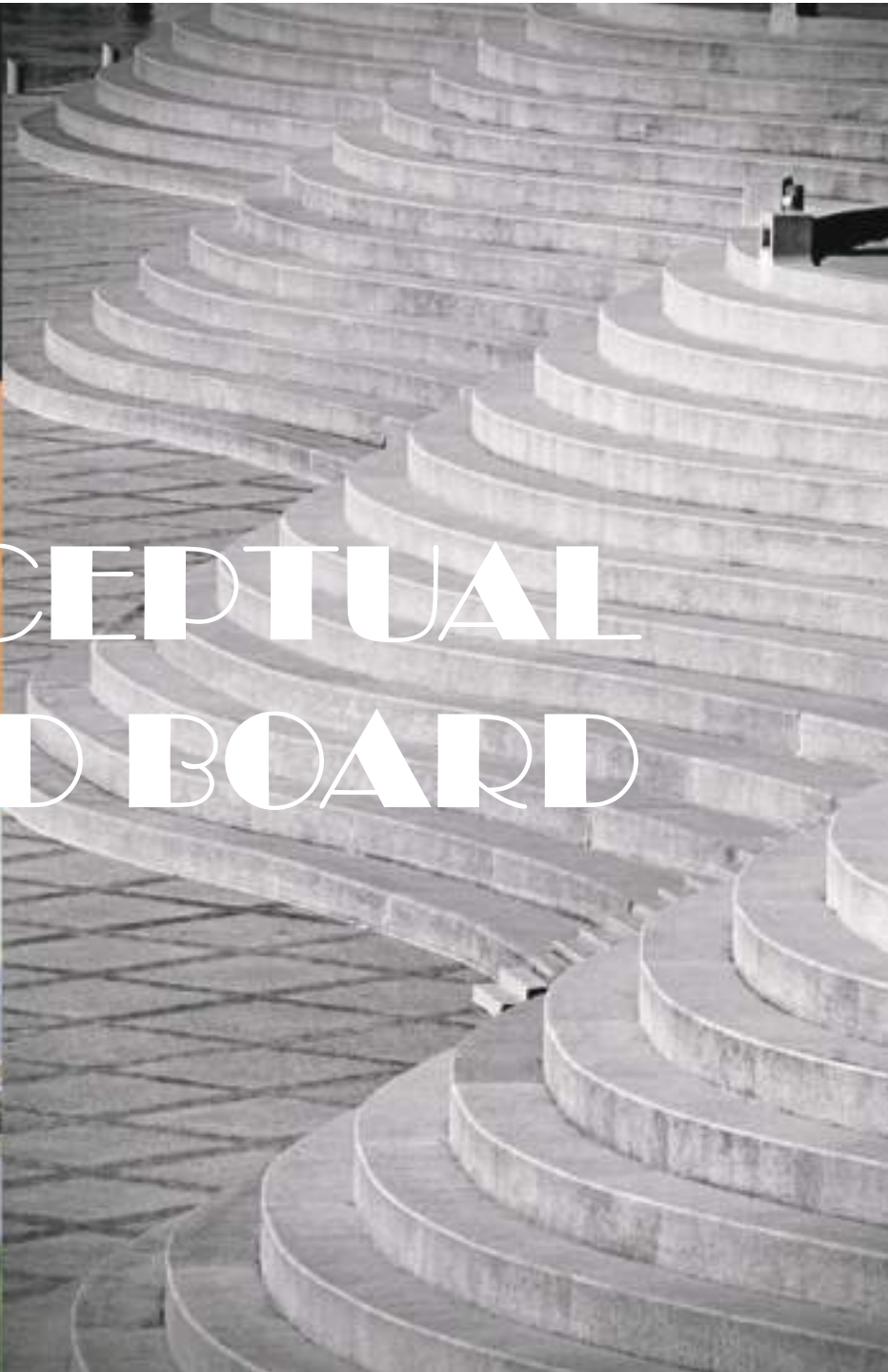
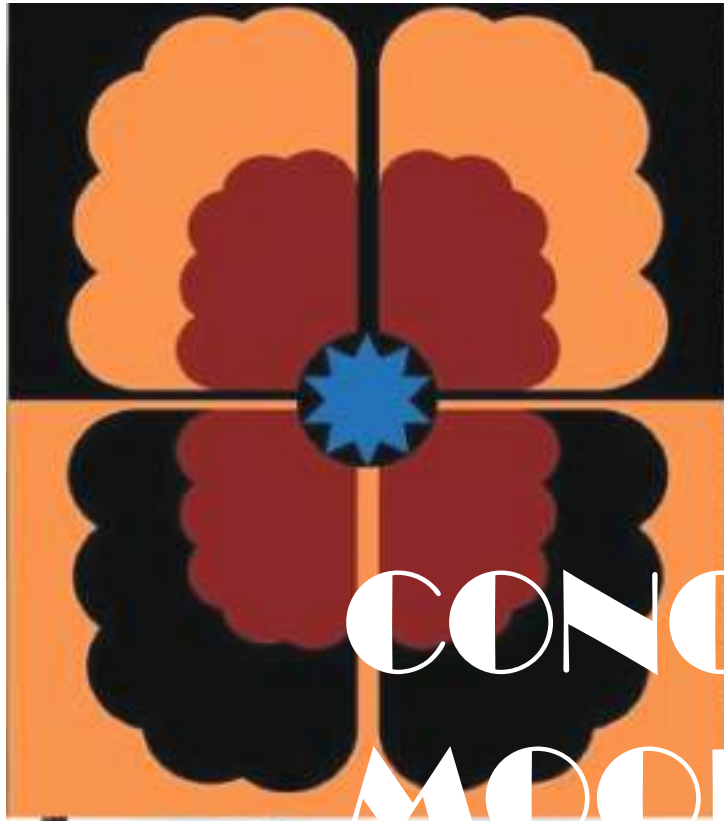




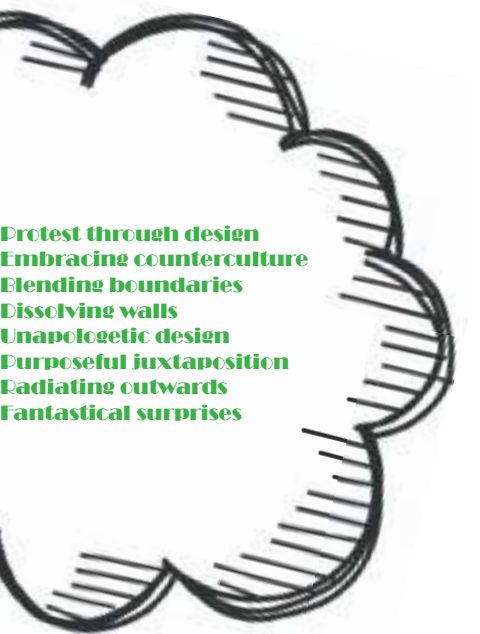
PART 5:

FINAL DESIGN

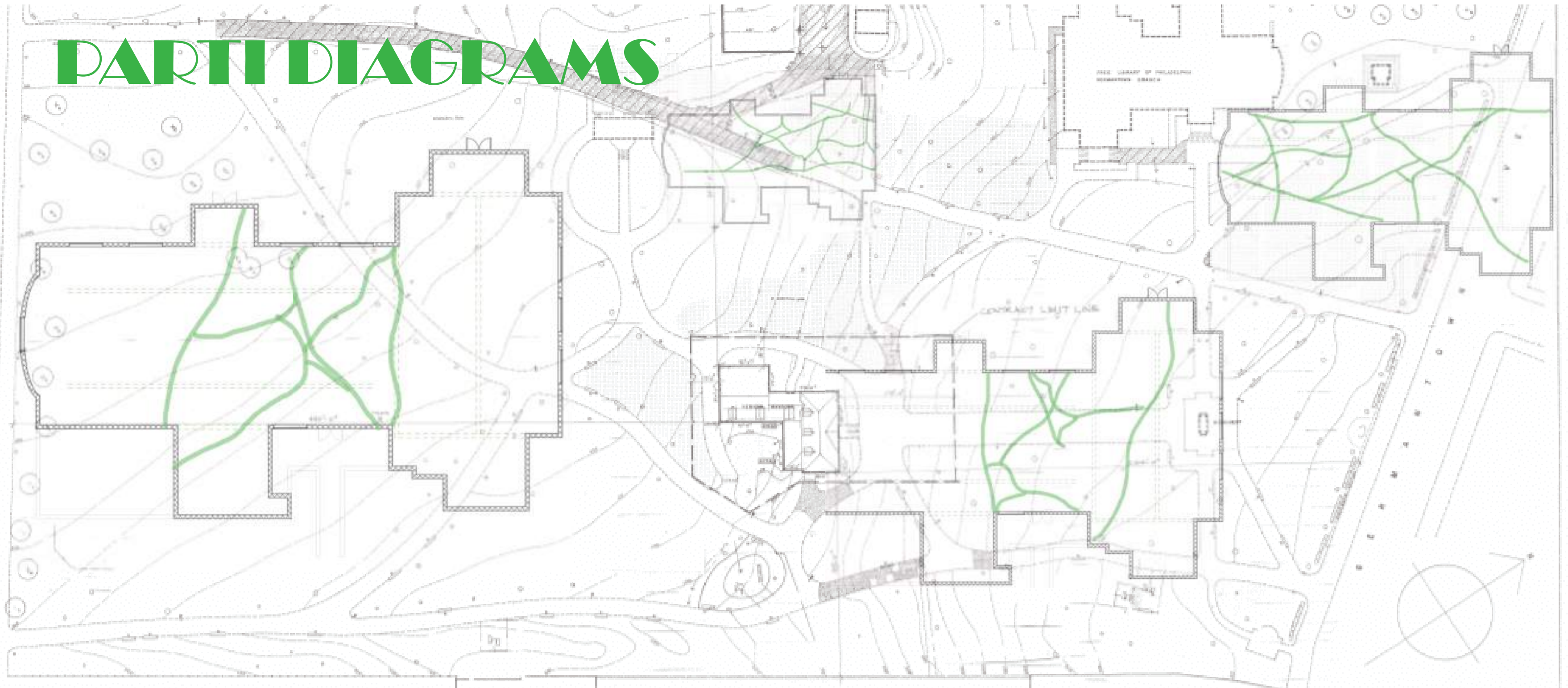
CONCEPTUAL MOOD BOARD



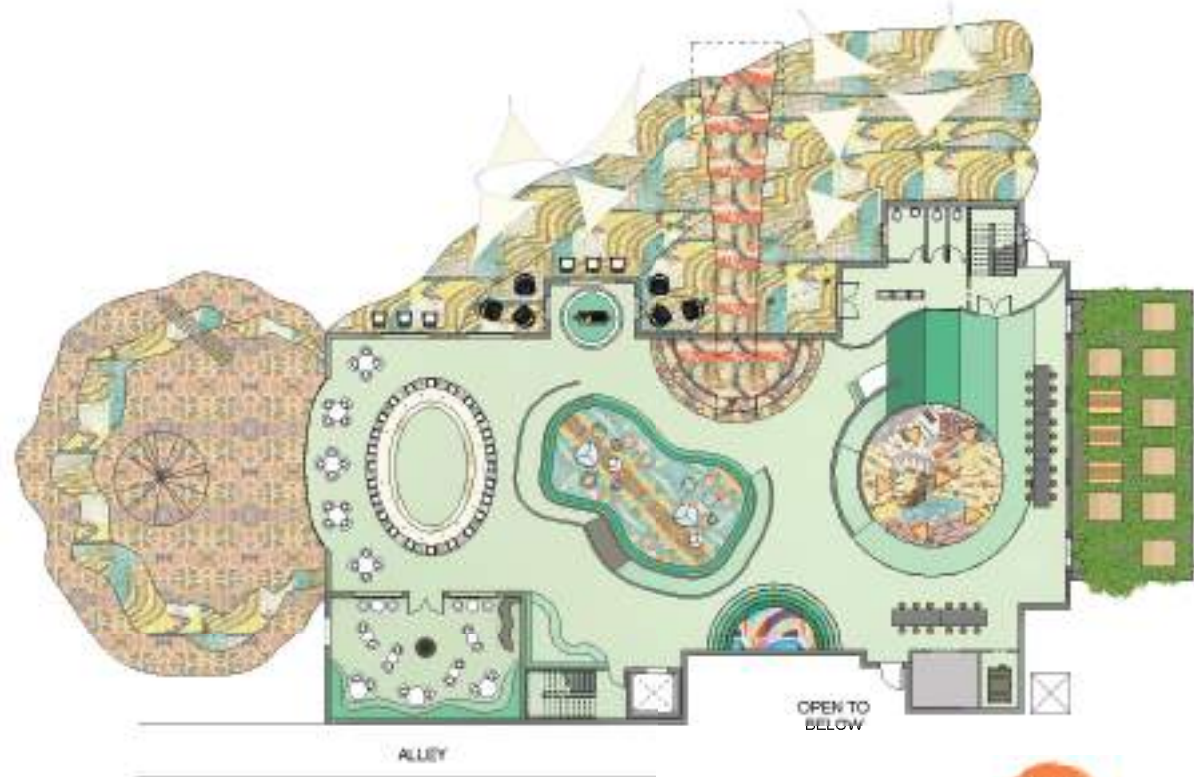
Protest through design
Embracing counterculture
Blending boundaries
Dissolving walls
Unapologetic design
Purposeful juxtaposition
Radiating outwards
Fantastic surprises



PARTI DIAGRAMS



FIRST FLOOR



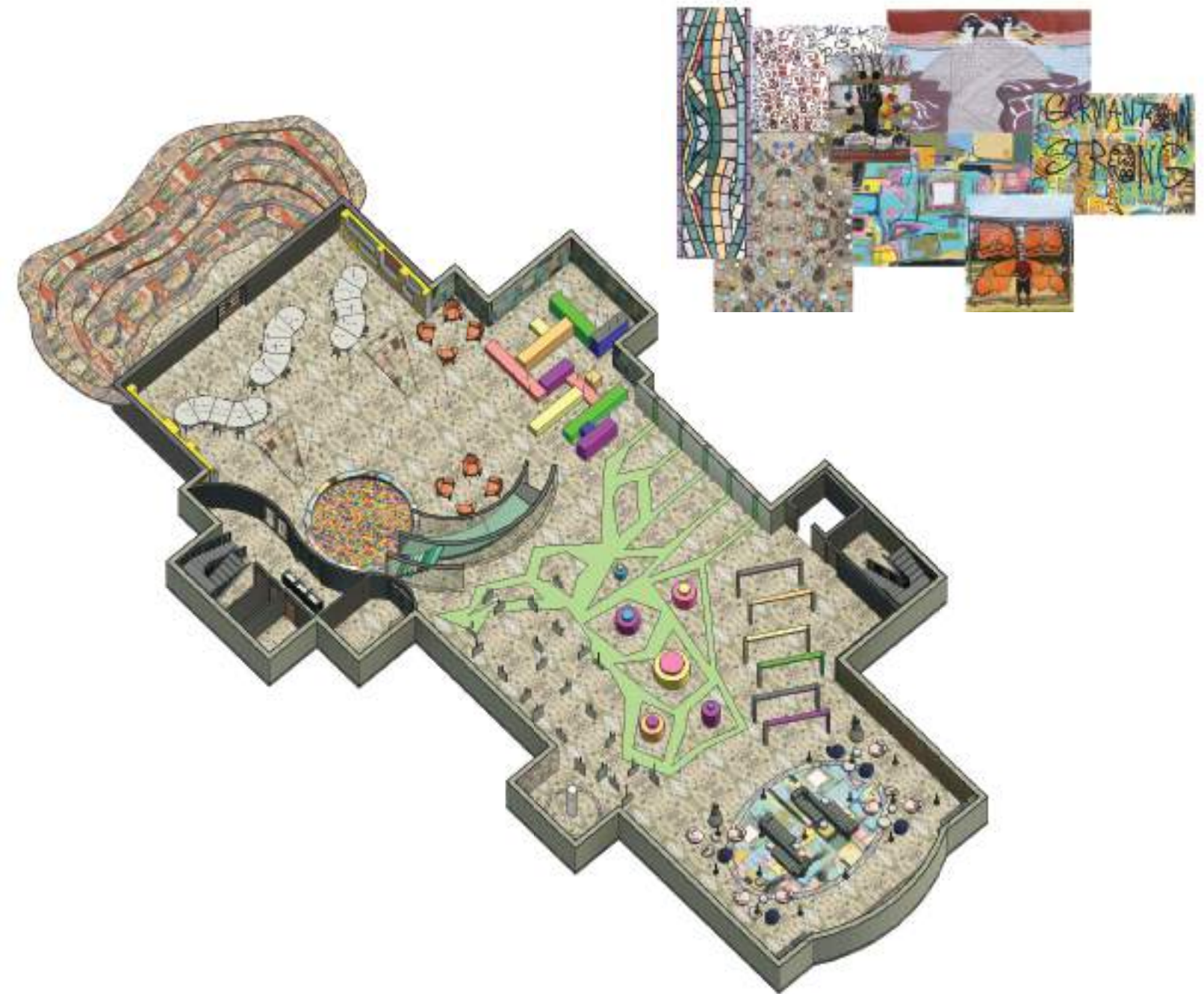
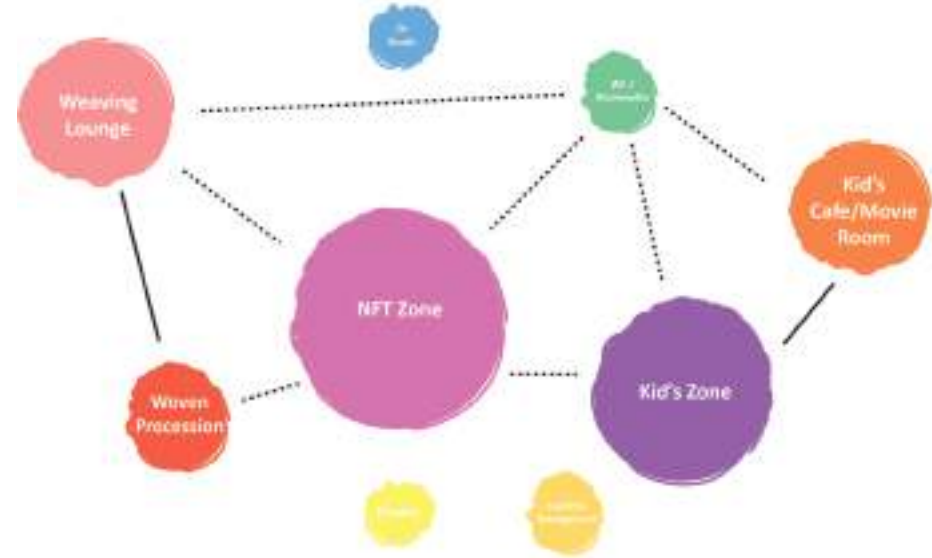
FIRST FLOOR PLAN
SCALE = 1/8" = 1' - 0"



BASEMENT



BASEMENT FLOOR PLAN
SCALE = 1/8" = 1'-0"



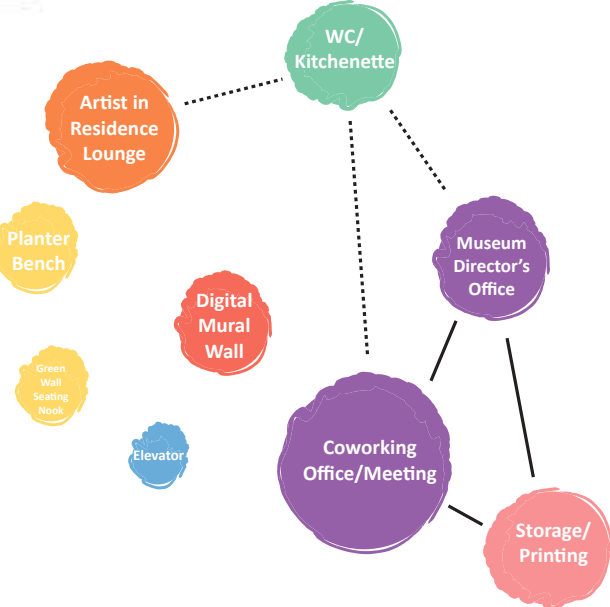
SECOND FLOOR



SECOND FLOOR PLAN
SCALE = 1/8" = 1' - 0"



MEZZANINE FLOOR PLAN
SCALE = 1/8" = 1' - 0"





PART 6:

MISSION/
OUTREACH



MISSION STATEMENT

Makum Busho Art Museum of the People is the pioneer of the “model” for the art museum of the 21st century. Our mission is to champion equity, access, activism, and advocacy to create a culturally responsive participatory museum. Our focus is to celebrates experiential learning and human connection with a focus on our local Pan-African identity.



OFF-SITE PROGRAM:

OUTDOOR
INSTALLATION



SITES



OFF-SITE PROGRAM:

INDOOR
INSTALLATION
SITES





ONE NATION UNDER

A GROOVE:

**A Surreal Black
Experience**

PAFA



**A Makum Busho
Pop-up Installation**

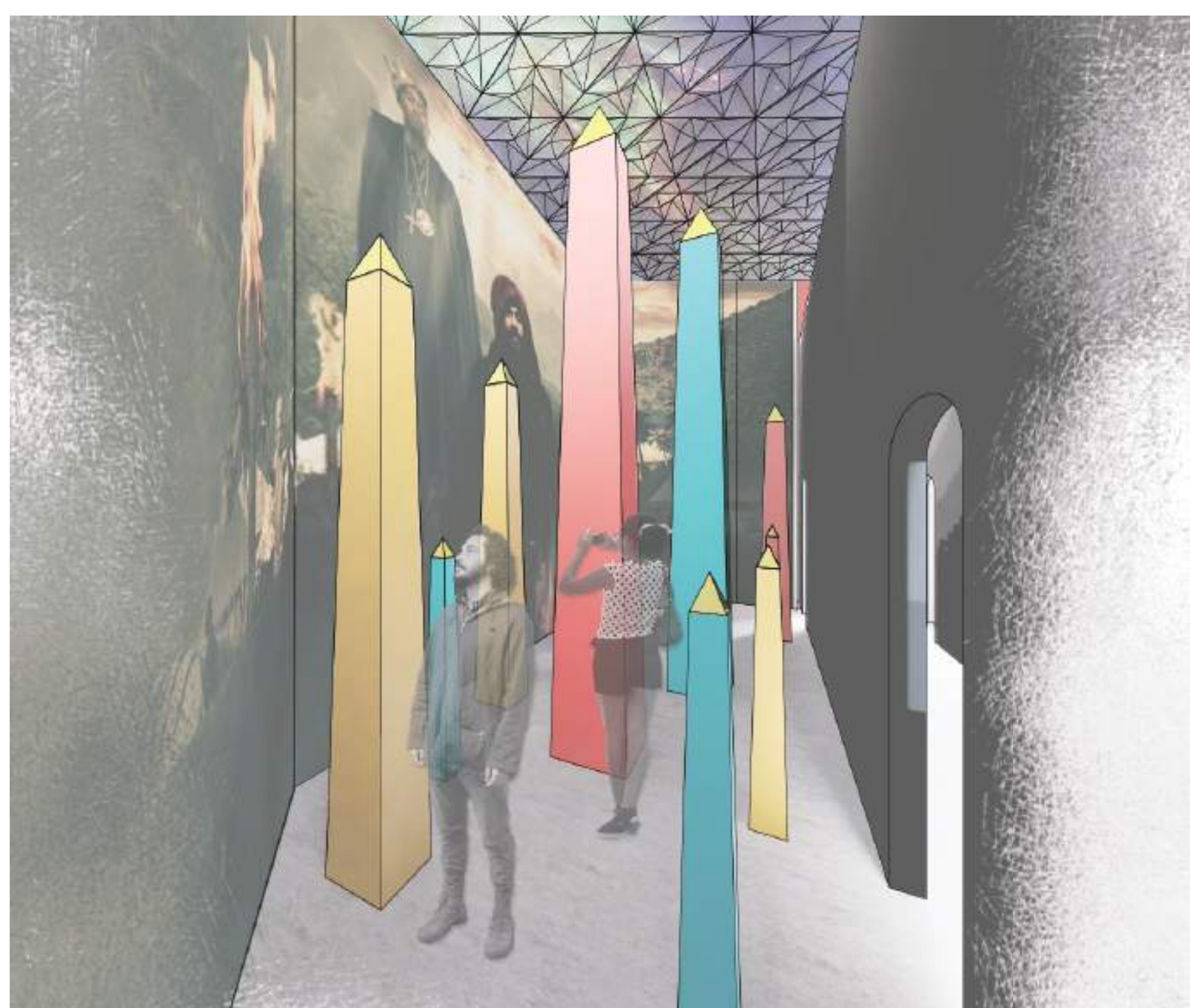


SURREALISM VERSUS AFRO- SURREALISM

- **Surrealism:** The principles, ideals, or practice of producing fantastic or dreamlike imagery or effects in art, literature, film, or theater. This aesthetic is achieved by employing unnatural or irrational juxtapositions and combinations that challenge convention.
- **Afro-Surrealism:** A liberatory framework inspired by and shaped by the Black cultural aesthetic. This narrative seeks to cultivate alternative and expanded ways of knowing and being for Black people.

INTERPRETIVE BRIEF KEY TAKEAWAYS

- **Showcase the Black experience in a way that breaks from the “norm”**
- **Design an exhibition that celebrates the Black experience and creates a purposeful and powerful juxtaposition to the interior of the PAFA.**
- **Inspire the public with an expanded view of a unique artistic story/vision**
- **Challenge conventions with curatorial selection and display techniques**





INTERPRETIVE STORY GOAL:

Expose the shared story of our humanity.

“What my goal is, is to allow the world to see the humanity that I know personally to be the truth.”

**-Kehinde Wiley
Artist**



846 N 23rd STREET

Drexel Interiors
& Product Design Students

P
O
P
U
P
S
H
O
W

Jay Haon Studio

Cross Sections
Furniture & Lighting

Creations by Katie Innamorato, Cynthia Harvey,
Sarah Steinwachs, among others.

June 1st - 11th

Philadelphia

**FELLOWSHIP
FOR BLACK
ARTISTS**

2021



Lindsay Bedford

Lindsay Bedford is a Spatial Storyteller, Communications Strategist, and an agent of change in her community. In June of 2021, Lindsay will graduate from Drexel University with a Master of Science in Interior Architecture & Design. Lindsay is passionate about the power of design and the opportunities it provides to spark change in our communities and society overall. This belief influenced her graduate thesis, where she explored the role of the museum in the 21st century and how design can be utilized to create a more equitable and culturally responsive art museum, specifically in an underserved community in Philadelphia.



NEXT STEPS

My thesis journey has been a blessing for many reasons. I'm proud to say the lessons I learned and shared this past year added insight and value to an important topic of conversation in the museum field. My thesis also changed my life. Unexpectedly, I found my true passion and calling. I want to make the world a better and more beautiful place by sharing what I believe will enrich my community and society overall.

My seeds of truth are my stories, conceptual designs, and dreams. So, like a dandelion puff, I will spread The Truth, allowing my seeds of thought to disperse and dance on the wind for all to catch. My first task is to use the lessons I've learned to create a community-focused art experience somewhere in Philadelphia.

Hopefully that place is Germantown.

