On design as liberal art: The art of advancements
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Appendix

Appendix 1: Print screens of Amsterdam Museum’s first online communities

Print screens of the sub-communities Memories from the East (above) and Neighborhood Shops (below). Retrieved on the 27th of May 2013.
Appendix 2a: Print screens of the first version of Amsterdam Museum’s overarching online community The Heart

The welcome message reads: “Welcome to the meeting and collaboration platform of the Amsterdam Museum. We are currently working on this website but soon this will be the platform for the volunteers and friends of the Amsterdam Museum.” Retrieved on 17 June 2011.
Appendix 2b: Print screen of the current form of Amsterdam Museum’s overarching online community The Heart

The welcoming message reads: “Nice to see you! Welcome to the meeting and collaboration platform for volunteers and friends of the Amsterdam Museum”. Retrieved on the 27th of May 2013.
Appendix 3: Three interview protocols

1. Interview with members of the e-culture department

A. Insights into their work at the museum
   1. Can you describe to me what you do here at the museum?
   2. Can you describe to me a typical day of work, so that I can get some insight into how you work?

B. Changes in the museum practice
   1. Do you see any concrete changes in the museum, in the way the museum does things?
   2. How has the museum’s relationship with the public been changing in the last years?
   3. What do you think triggers these changes in the museum?
   4. What do you see as the (current and future) role of the museum in Amsterdam and beyond?

C. The online community’s presence in the museum:
   1. More and more museums in the Netherlands are developing their own online community platforms for their public. What is your view on this?
   2. With The Heart, what impact do you think it has on the way the museum does things internally and in public relations?

D. On the development of the new online community
   1. Can you tell me about your role in the development of the new community site?
   2. Where do you get your inspiration from when you work on this community site?
   3. In the documents describing the plans for the new online community, the ideas of ‘commitment’ and ‘engagement’ are mentioned very often.
      a. What do these ideas mean to you? How do you see them in relation to the new online community?
   4. How do you go about designing for commitment and engagement? What challenges do you confront yourself with in designing for commitment and engagement?

E. Relationship/Collaboration with web designers
   1. Can you please describe to me the work relationship that you have with the designers at Mediamatic and TDC lighthouse? Can you explain how, in your view, have these relationships changed over time?
   2. Do you think that because you are doing this together, the roles are also changing, such as you become for like designers and they become more culturally oriented?
   3. Can you tell me about the expectations you have from the designers of what you would like them to deliver. How do you negotiate these expectations?
   4. How is your collaboration with the other designers’ teams? Do they also think along like Mediamatic?
   5. What difference and similarities do you see between your ways of working and thinking about online communities and the ways Mediamatic works and thinks about them?
   6. From your meetings with the web designers, what lessons do you learn from them?
2. Interview with curators and other museum employees

A. Designing exhibitions and activities:
1. What was the design approach and process that was taken before and why doesn’t it work now? What triggered this need for change?
2. What is different in the approach and in the process, the way of thinking about it? Do you start from a different starting point, perspective, etc?
3. Working with suppliers: how was it done, how it is done now, what’s the idea behind it?
4. What challenges, negotiations, difficulties, uncertainties did you have in preparing this exhibition? Examples!
5. Balance between educating, entertaining, bonding and money making? How to, challenges, uncertainties?

B. Participation:
1. What is participation and why is participation of the public in the museum so important today? Different from engagement? How was it before?
2. It is a new way of interacting with the public - what challenges do you confront yourself with fostering participation: both from the public and the colleagues, critiques?
3. What, controversies, discussions and arguments are brought in the museum for and against public participation?
4. What uncertainties are there in the museum about fostering participation? (authority, knowledge, art)

C. The online community’s presence in the museum:
1. More and more museums in the Netherlands are developing their own online community platforms for their public. What is your view on this?
2. With The Heart, what impact do you think it has on the way the museum does things internally and in public relations?
3. Do you see any concrete changes in the museum, in the way the museum does things and what is still done in the more traditional way of being a museum?

D. Museum social responsibility
1. There is this call in the museum now for being more socially responsible? What does that mean? Wasn’t the museum socially responsible before?
2. Examples of situations where these discussions are really vivid.

E. The museum as ‘a meeting place’
1. What does this mean for you?
2. How do employees in the museum relate to this? What is visibly changing in their ways of working? Uncertainties, challenges, controversies?

The online museum for the locals vs. onsite museum for tourists: how do the two combine? Challenges, uncertainties? The larger debates outside the museum.

F. What are the issues that remain unresolved still in the museum’s move towards public participation? What continues to be debated? What will continue to be uncertain?
3. Interview with web designers

A. Social media as mediator or technological platform
   1. When you look at the way social media are used today (for example during the Arab
      revolutions in spring, or in the cultural sector like museums) what is it, in your view,
      that social media help achieve?
   2. What it is in social media that makes it work for the people engaged in them?
      (what works, for whom and in what circumstances?)
   3. How do you define an online community? What makes it social?
   4. Do you see these online communities as new ways of being together online, new
      forms of togetherness? If yes, what is the nature of this new form of togetherness?

B. Design philosophy/guiding principle/design theory
   1. What design philosophy(ies)/guiding principles do you employ in your work?
   2. Do you have a personal design theory that you developed over the years?
      (how do you design for recurrent participating, collaboration and interaction)
   3. Mediamatic designs community sites for different clients with different target groups.
      What does that mean for your design philosophy and how you put it in practice (how
      do you know what works for different target groups?)

C. On design knowing
   1. One designer argued that “designing is knowing your materials”. What are the
      materials you are working with in designing social media sites and what do you need
      to know about them?
   2. “designers know about design”. Can you explain this from your perspective?

D. Ways of working internally and with the clients
   1. Can you describe to me your particular ways of working?
   2. The nature of collaborations with clients: Amsterdam Museum vs. others
   3. The toolbox of design methods at Mediamatic: is there a difference in methods for
      designing online communities and designing static websites?

E. The Amsterdam Museum online community project
   1. What would be the object of design in the Amsterdam Museum project? Or is there a
      larger object of design that Mediamatic works on and the AM project is just one
      instance of?
   2. When I look at the AM project, I see that the object of design is presenting itself to
      different people in different ways. To Rogier as webpages, to Arnold as modules, to
      Marijke as a new museum. What then makes the collective designing possible?

F. Wicked problems in design
   1. Present Rittle’s 10 properties of wicked problems. Do you recognize these ideas in
      your way of thinking about design?
   2. How would you describe designing, what is designing?

G. When you look back at your own work, what is that you do exactly? What is it that you
   are working towards, what are you doing it for?
Appendix 4: Codes used in analyzing the empirical insights

<table>
<thead>
<tr>
<th>Open and Axial Codes</th>
<th>Explanation</th>
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</thead>
<tbody>
<tr>
<td><strong>(changing) Museum-public relationships</strong></td>
<td>These codes were used in coding data referring to how museum employees view the nature of the museum-public relationship, to what they see as changing in this relationship, what triggers these changes and how they view the development of these museum-public relationships in the future.</td>
</tr>
<tr>
<td>• (changing) young public’s attitudes towards museums</td>
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<tr>
<td>• foregrounding collaboration between employees and public</td>
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<td>• turn towards the local public</td>
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<td>• shared storytelling</td>
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<tr>
<td><strong>Dream of Amsterdam Museum</strong></td>
<td>These codes were employed in coding data referring to the negotiated goal of the Amsterdam museum redesign project, what the museum wanted to achieve.</td>
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<tr>
<td>• collect and preserve object for posterity</td>
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<td>• engage a diverse public</td>
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<tr>
<td>• improve relationship of inhabitants with the city</td>
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<tr>
<td>• tell the story of Amsterdam</td>
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<tr>
<td>• improve communication between the museum and the public</td>
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<tr>
<td>• become a online and offline meeting place</td>
<td></td>
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<tr>
<td><strong>Designing in wicked situations</strong></td>
<td>These codes were used to code data referring to how museum employees and their collaborators approached designing in the complex and unique situation of the Amsterdam Museum, the focus being on how the managed the complexity of their design situation.</td>
</tr>
<tr>
<td>• keeping things open</td>
<td></td>
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<td>• (implementing) mechanisms that feed themselves</td>
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<tr>
<td>• embracing uncertainty</td>
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<tr>
<td>• advancing</td>
<td></td>
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<tr>
<td><strong>Design challenge in designing for interaction</strong></td>
<td>These codes were employed in coding data reflecting the challenges designers confronted themselves with in designing for online interaction on the online communities and in preparing interactive exhibitions offline.</td>
</tr>
<tr>
<td>• achieving order</td>
<td></td>
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<tr>
<td>• being open to new collections / connections of objects</td>
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<tr>
<td>• creating a fun and friendly environment</td>
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<td>• filtering and displaying information</td>
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<td>• attracting attention</td>
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<td>• finding balances</td>
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<td>• involving people</td>
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<td>• knowing your public</td>
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<td>• letting go of your preoccupations and imagination</td>
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<tr>
<td>• making users return and spread the word</td>
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<tr>
<td>• understanding what works for people</td>
<td></td>
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<tr>
<td>• designing for non-participation, non-use</td>
<td></td>
</tr>
</tbody>
</table>

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## Design methods-in-practice – collective performance
- participating in the system
- being a host
- observing users
- reacting to users’ needs
- being unobtrusive
- keeping the users in mind

These codes were used to indicate the different methods-in-practice designers in this study employed both in designing online communities and in preparing interactive exhibitions offline.

## Design by drawing things together
- by combining public stories and museum collection
- by enrolling colleagues, partners, public
- by including multimedia in exhibitions
- by diffusing the online and offline in exhibitions
- by drawing inspiration from different sources

These codes were employed in coding data referring to designing by drawing things together, what actions it consisted of, what was drawn together and how.

## Evaluating design methods in practice
- exploratory methods (imagination, intuition, empathy, brainstorming with the client)
- observation methods
- building methods (sketching, mock-ups)
- testing methods (usability studies)

These codes were used to code data illustrating the discussions centered on the nature and type of traditional design methods used in designing the online community platform.

## Designing for emergence/advancements
- designing as travelling
- designing over time
- designing as caring
- designing as deploying controversies
- managing as designing

These codes were used in coding data illustrating the design approaches the museum employees and their collaborators took in designing online communities and offline activities that continue to develop, to advance. The focus here was on how the museum employees and their collaborators kept things opened to foster emergence and advancements.

## Mediating objects_epistemic objects
- online community as unfolding object
- objects that facilitate learning
- objects that materialize thought
- objects that inspire new ideas
- objects that mediate collaboration
- objects that bind different actors together

These codes were used to refer to all those non-human actors that facilitate, support, sustain human actions and activities; objects that bind people together; objects that trigger controversies; objects that give body to arguments, and so on.

## (redefining) Work relationships between employees and web designers
- contract based client-supplier roles
- redefining roles_working like partners
- need for close contact
- trust based designers collaboration
- mutual inspiration and learning
- shared creative process

These codes were employed to code the discussions centered on the nature of work relationships between museum employees and the web designers and other suppliers of online technologies. Triggers for the need to change the existing work relationships were coded too.
### Appendix

<table>
<thead>
<tr>
<th>(redefining) Work relationships inside the museum</th>
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</table>
| - sharing responsibility  
- working with volunteers and interns  
- project based working  
- reconsidering attitudes [towards public, suppliers, other employees, volunteers]  
- shifting responsibilities  
- shared authority |

These codes were used to illustrate the changing nature of the work relationships inside the museum; on working with volunteers and interns, project based working and the accompanying shifts in responsibilities and work attitudes project based working brought about in the museum.

<table>
<thead>
<tr>
<th>Role of online community in the museum</th>
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</table>
| - Accommodates (changing) public attitudes towards museums  
- Means to foster public participation  
  Means to open up the museum to the interested public  
- Marketing museum online presence  
- A new way of communication with the public  
- Technology facilitates public’s self-expression  
- Technology facilitates learning |

These codes were used to reflect the discussions that took place in the museum on the importance and value of new media technologies such as the online community, the website and offline interactive multimedia in the museum.

<table>
<thead>
<tr>
<th>Principles for fostering interaction/collaboration</th>
</tr>
</thead>
</table>
| - facilitate sharing  
- unobtrusiveness (not controlling, hosting)  
- enable people to do things  
- encourage social involvement  
- give people incentives to participate  
- show traces of connections |

These codes were employed to code data referring to the design principles the museum employees and their collaborators expressed in designing online communities and interactive offline events. The focus was on what designers believe triggers interaction and sustains online and offline.

<table>
<thead>
<tr>
<th>Taste making</th>
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</table>
| - vocabulary for appraisal  
- distinction_negotiating identity  
- appraising the self  
- appraising the practice |

These codes were used to analyze all empirical insights related to taste making. I used these codes to code all those insights related to knowledge and knowing in practice and how designers negotiate knowledge. It used these codes to code all those instances where designers referred to valuating their practice and themselves as designers, as well as valuations of the museum practice compared to the practice of other museums.

<table>
<thead>
<tr>
<th>Types of designing</th>
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</table>
| - design as contributing to human values  
- design as drawing things together  
- design as hypothesis building  
- design as invention  
- design as problem solving |

These codes were used to code the data illustrating the different types of designing the museum employees and their collaborators engaged in.
**Sensible knowledge learning**
- learning by doing
- learning by exploring
- learning from old structures
- feeling what is necessary

These codes were employed to code all those instances that refer to learning, to how designers learn in practice, by what means, what inspires them and provides them with new ideas. Using these codes, I coded all the insights referring to sensible knowledge, learning by doing, by being engaged in practice.

**Museum practice as wicked**
- the public voiceful in museum
- communication, no information distribution
- exhibitions stay alive online
- personal stories alongside historical objects
- changing/evolving museum roles
- museums need to be entrepreneurial

These codes were used in coding empirical insights that indicated the increased complexity of the museum practice, in relation to the public, changing ways of communication and the increasing world trend in museum world towards fostering the development of interactive technologies and the public’s participation in the museum practice.

**Working ingredients making assemblages work**
- treating everybody like partners
- empathy for the product
- empathy for the community
- connecting with community builders
- encourage a practice to develop
- allowing objects to unfold

These codes were employed in coding all insights that indicated how museum employees and their collaborators keep the design going, with a particular focus on their beliefs of what makes their design work.