

Experiencing Participation

A Phenomenological Study of the Transforming of a Rooftop in Manchester, UK (2014-2016) and the Methodological Reframing of Research through Design

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ABSTRACT

The intertwining of social interaction - digital and physical and private and public - is described by information systems research as 'The Digital Workplace' and by architects and urban planners as 'The Public Mesh'. To exemplify these concepts, this thesis investigates how the organisational context is changing. To navigate this organisational context, a Multi-Dimensional Ensemble (MDE) lens has been developed and constructed, through which the social life across social-technical/digital-spatial-temporal dimensions may be explored.

The primary case study is 'The Rooftop Project' (TRP). Responding to the lack of green and outdoor social space in Manchester's City Centre, TRP is situated in the Northern Quarter and described in this thesis as a grassroots project that experimented with the transformation of a 300m² rooftop. To better understand the principles and value of RtD, TRP posed the question; *how does an open process of experiencing design and designing experience unfold and evolve?*

An in-depth literature survey of Research through Design (RtD) and systems thinking in Action Research (AR) and Information Systems (IS) unpacks the importance of framing inquiry through design (as experience and participation). In response to this, the designer researcher draws theoretical inspiration from a combination of sociological, curatorial, HCI, design and anthropological viewpoints. In order to gain greater insight into the value and efficacy of RtD, a methodical account of TRP in the form of A Portfolio of RtD is presented. In the first person, a phenomenological inquiry into RtD is undertaken in TRP from the perspective of a designer-activist-researcher. These first-person accounts convey the multiplicity, complexity, conflicts, resolutions and tensions experienced as a result of a combinatory methodological approach.

Situated in TRP, the designer researcher demonstrates how this RtD methodology activates 'an unfolding awareness'. Positioned in this thesis as addressing the theoretical concerns of Organisational Studies (OS), AR in IS and RtD, the methodology is illustrated in the form of a spring. Contributions to theory and implications to practice are explicated, these illuminate RtD's community of practice and how it can extend to OS, AR in IS, urban design, community engagement and architectural practice.

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To family and friends for your love and support, particularly Mark - it is with much love I dedicate this thesis to you and our daughter Amber Willow.

DECLARATION

I hereby declare the work submitted in this thesis is my own.

A handwritten signature in black ink, appearing to read 'Rebecca Taylor', with a stylized flourish at the end.

Rebecca Taylor

20th June 2018

RESEARCH ACTIVITY

Publications:

Taylor, R. (2017) Reflecting on RTD 2015: Making Connections to Doing Research Through Design. *Design Issues*, 33(3), pp.79-92. https://doi.org/10.1162/DESI_a_00453

Public Events:

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RAH! Presents Valuing Urban Nature: A guide to Saving the Planet by Grace Atkinson, 10.11.2017. Humanity Hallows.co.uk, Manchester Metropolitan University. <http://www.humanityhallows.co.uk/rah-presents-valuing-urban-nature-a-guide-to-saving-the-planet/>

INSTIGATORS & COLLABORATORS

Listed below are the key instigators and collaborators in the co-design of The Rooftop Project as a Research through Design project.

Atul Bansel, The Sheila Bird Group architect of 24 Lever Street, Atul leads on the building management and design of the studios and offices spaces within the building. Atul suggested the rooftop was freely available to be transformed into something useful for the local community and for the building. Atul encouraged experimentation and creativity in the process.

CLlr Beth Knowles, Manchester City Council - a resident of Manchester's city centre, Beth founded and actively supported the efforts of charity A New Leaf. In campaigning for publicly accessible green space across the city, Beth was curious about how the process of transforming a rooftop into a public green space might unfold. Beth personally invested time and energy in supporting the community engagement and facilitation of the co-design process.

Hayley Flynn, Skyliner - place writer, tour guide, curator and researcher, Hayley is interested in honest tourism and issues such as loss of public space and gentrification. In her role as City Curator of The National Trust, Hayley was responsible for producing The Ladies Room event which happened to be taking place at the same time as conversations surrounding the transformation of the rooftop. Hayley attended one of the first co-design events and enquired about the possibility of a partnership between The Rooftop Project and The Ladies Room event. This provided the first opportunity for the rooftop to experiment with being openly accessible to the public.

Andrew & Bob Jeffay - during initial conversations about The Rooftop Project, Andrew and Bob's furniture workshop was located less than a five minutes' walk from 24 Lever Street. Andrew and Bob kindly provided advice about materials and shared knowledge about the local area. They donated time, resources and equipment to the project by helping the community to turn pallets into planters for the rooftop.

Tenants of 24 Lever Street were considered collaborators in the co-design and transformation of the rooftop. Between 2014-2016, the tenants of 24 Lever Street included: Hyper Island, SpacePortX, Lacamanda, True North, Ideas by Music, Chilli-Marketing, Reason Digital, The Neighbourhood, PLY and Guilty By Association (GBA). Each tenant asked an employee to represent their organisation and attend Tenants' Committee Meetings.

As relationships developed, I invited each employee to participate more directly in The Rooftop Project as a Research through Design (RtD) project. In this thesis, each of these participants remain anonymous and are referred to as P1, P2... and so on through to P15. A further 11 participants are also referred to as P16, P17... and so on through to P26. These individuals grew curious of The Rooftop Project as a Research through Design (RtD) project and were motivated to participate in the project at different times throughout the process.

Also identified as stakeholders in the practicalities of the rooftop's transformation were the sponsors and partners who kindly gifted resources, equipment, materials and, where possible, their own time help realise the project. Some of the participants in the research had connections with these organisations. Each partner agreed to being publicly recognised and acknowledged for their contribution. Their names were listed on the acknowledgements board in 24 Lever Street and referred to in the visual PDF of 'The Story of The Rooftop Project So Far...', they included: Sterling Developments, Broompark Management, Fred Aldous, Howarth Timber, Bob & Andrew Jeffay, Lancashire Construction, Sutton Cranes, BJP Installations, The National Trust, Hulme Community Garden Centre, Brentwood Moss Nurseries, Manchester City Council, ArtBox HQ, Urban Planters and Tiger Turf.

ETHICAL CONSIDERATIONS

Ethical Protocol

In this section, I will explain the ethical protocol and risk factors involved in empirically engaging with such a range of participants. My role enveloped project and production management and I was often the first point of contact for people partnering in The Rooftop Project. Any dialogue I had or instigated with potential partners allowed me the opportunity to directly inform them of the project and the experimental nature of it being a practice-based doctoral research project funded by the EPSRC Digital Economy Programme (part of the UK Research Council) and based at HighWire Centre for Doctoral Training at Lancaster University.

I engaged more formally with a total of 26 individuals. Each individual provided their consent to be more directly involved in The Rooftop Project as a doctoral research project. These individuals are anonymised in the thesis and acknowledged as P1, P2, P3... (and so on). Those who are publicly named explicitly gave their permission. I complied with Lancaster University Ethics process and provided participants with an approved information sheet about The Rooftop Project as a doctoral project and a consent form (Appendix A).

I instigated The Rooftop Project in conversation with key collaborators; Founding Director of The Sheila Bird Group Atul Bansal (for ease of reference in the research Atul is also referred to as P16) and, during the time of the research, City Centre Councillor of Manchester City Council Beth Knowles (for ease of reference in the research Beth is also referred to as P17). Our relationship grew from a shared interest in improving the city centre and experimenting with the possibilities of creating green space. As conversations developed, the contributory aspects of my role stemmed from my connection with a variety of organisations. These organisations also became key stakeholders in The Rooftop Project as they also shared in the benefits of experimenting in the co-design of green and social space. These included - A New Leaf (charity number: 1161173) a charity that campaigns for green space in Manchester city centre and two community-led initiatives identified as Northern Quarter Growboxes and Northern Quarter Greening (both connected also to A New Leaf). Two more organisations publicly associated with The Rooftop Project from my personal professional network include; The Curiosity Bureau (LLP - a design, research and facilitation consultancy) and Centre for Doctoral Training HighWire at Lancaster University. Participants in The Rooftop Project were made aware of my association with each of these organisations. From 2014-2016 I held responsibility as a Trustee of A New Leaf and in 2012 I Co-founded The Curiosity Bureau and remain a Partner to this day. In 2014, I became a doctoral candidate at HighWire, Lancaster University - funded by the UK Research Council's Digital Economy Programme. The Rooftop Project enabled me to combine each of the roles above as: a designer researcher with an interest in activism, specifically design activism - campaigning for green space across Manchester's City Centre .

At public events, signage was made visible explaining that photographs would be taken. Signed consent forms were obtained during events that were facilitated by me.

I recorded the participatory experiences of direct participants as interviews, which I transcribed and analysed (Appendix E and F). Attendance and the minutes of committee meetings, co-design events and activities were also documented alongside my own observations and experiences in first person action research reflective entries (Appendix D). Participants were made aware of my methods of inquiry.

During public events and in agreement with the organisations involved with these events, I made every effort to provide information to the public and remain transparent with regards to my role in The Rooftop Project as a practice-based doctoral research candidate.

From the outset, Lancaster University's Ethics Department were informed of the scale and scope of The Rooftop

Project as well as my roles and research agenda which describes The Rooftop Project as a doctoral research project. In this application to the ethics committee I declared the overview, purpose and goals, benefits to participating in the research, what happens next, privacy and confidentiality, data handling and processing, safety and funding of the project.

Risk Factors

The rooftop was situated on 24 Lever Street, a building that was occupied by 11 tenants and whose landlords were managed by The Sheila Bird Group, an Interior Architecture Design Agency who were key stakeholders in The Rooftop Project and the building management firm Sterling Developments. To comply with building management regulations, it was the responsibility of the building manager of 24 Lever Street to conduct risk assessments of the rooftop and the temporary structure that would provide a safe space, with safe access for public use. During the transformation of the rooftop the Head of the Manchester City Council Planning Department visited the site to give consent. The National Trust also conducted a risk assessment for The Ladies Room event, a public event curated by The National Trust's City Curator Hayley Flynn. As I was involved as a co-producer on this event, I made it explicit to the public engaged in the activities that The Rooftop Project was also a doctoral research project and information sheets were made available to all participants. People anonymously and voluntarily contributed to the research through the Features of Experience data capture activity that attempted to find out if the features of their experience of The Rooftop Project were inline with those declared at the community events and tenants committee meetings.

Health and safety concerns were diligently addressed in tenants committee meetings and subsequent key decision-making meet-ups. When concerns regarding safety and access were raised by stakeholders, these were immediately referred to and addressed by the building management. Building regulations confirmed a maximum weight limit of 50 individuals on the rooftop at any one time and this was adhered to. A 'technical co-ordinator' (also known as The Rooftop Conductor) was appointed by The Sheila Bird Group, which monitored the use of the rooftop.

CHAPTER 1.

AN INTRODUCTION

1.0 Overview

This thesis presents a phenomenological study situated in a grassroots community project in Manchester's City Centre (UK). A detailed critical exploration into literature surrounding four key disciplines; Research through Design (RtD); Action Research (AR); Information Systems (IS); and Organisational Studies (OS) reveals how theoretical inspiration can be drawn from a combination of perspectives. For instance, by extending the theoretical visibility of experience-led and experience-centered design, a theoretical view of RtD is then experientially extracted from a combination of design activism, anthropology, sociology and HCI. With this combination, I demonstrate the value in constructing a lens through which to phenomenologically study Research through Design (RtD). A methodological reframing of RtD, this thesis illustrates the value and efficacy of RtD as a means to promote its applicability across and within these four key disciplines (Fig 1.1). To demonstrate where the research is situated, Fig. 1.1 illustrates the four key disciplines and how the two-way relationship between designing experience and experiencing design is in motion during the methodological reframing of Research through Design (Experience, Inquiry and Participation):

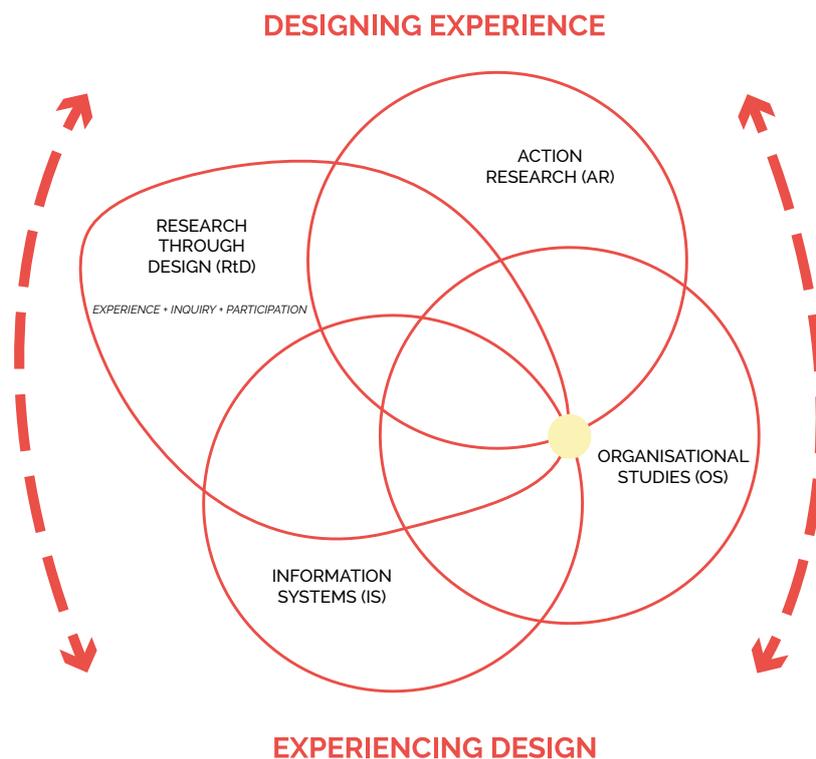


Figure 1.1 Positioning the Research: A Two-way Relationship and Four Key Disciplines

The grassroots, community-led initiative instigated by the needs of the community was called 'The Rooftop Project' (TRP). During its conception and throughout its transformation I was a local resident of Manchester and I also considered myself a community activist, designer and researcher. The opportunity was inspired by the research project I had previously undertaken for the Masters of Research, which identified a need of the local

community for publicly accessible green space (Taylor & Stead, 2014). Through discussion with fellow instigators (as I fondly refer to the core team behind the project) TRP was conceived and I decided that to be able to dedicate time and resource to the project I would position it at the heart of my doctoral research.

Over the course of two years I worked with over 20 direct participants of TRP and, with their permission, recorded, transcribed and coded 15 interviews. I also documented and reflected upon 72+ reflection entries, designed, produced and delivered seven events and documented the production of eight events produced by the local community. This provided diverse content and research material, some of which is evidenced (in the form of photographs, audio files and artefacts) in the longitudinal study in Chapter Four.

In order to make sense of doing a Research through Design (RtD) project as a phenomenological inquiry, I drew from Judi Marshall's first-person action research approach, which she terms 'Living Life as Inquiry' (Marshall, 1999, 2016). Through its application, I consciously activated 'an unfolding awareness', which I explain in depth later in the thesis, with a view to and demonstrating its value and contribution to theory and practice.

In the literature review, I engage in theoretical viewpoints from systems thinking and information systems research. These research communities frequently mention the importance of the interrelatedness between the social, organisational and technological, which enables greater understanding of the complexities involved in sense-making the organisational context.

Central to the concerns of Action Research in Information Systems (AR in IS) is an awareness of the organisational context and how it is changing and meshing with the public realm. This thesis therefore proposes the need for a lens through which to phenomenologically study this new kind of organisational context. I describe this lens as a Multi-Dimensional Ensemble (MDE) and draw inspiration from Orlikowski & Iacono's account of the '*ensemble view... beyond the technical*' (2001, p.125). An MDE lens takes into account the life of the social-spatial-technical/digital-temporal dimensions and how each dimension can co-exist and co-evolve as the co-creation and co-designing unfolds.

Viewed through the MDE lens, experiencing participation in The Rooftop Project embraces multiple theoretical viewpoints and multiple applications of design. The motivational force of the designer researcher is also multi-faceted. I declare my involvement with local community activism and propose this thesis also acts as a platform from which the value of emancipatory action is promoted, specifically through two fields of theory and practice; Action Research in Information Systems (AR in IS) and Research through Design (RtD).

This thesis positions grassroots projects (such as The Rooftop Project) as examples of the life and vitality of cities, as complex, dynamic and living information systems. It focuses on Manchester City Centre (UK) and presents the efforts of The Rooftop Project (TRP) - the transformation of a 300m² rooftop into a garden/social space.

Alongside the unfolding experiences and transformations of social space situated in a city centre, a theoretical inquiry has been conducted to seek ways of articulating the type of inquiry, action, research and design that is taking place. Brought together, this has informed a methodological reframing of RtD. This reframing also addresses the theoretical concerns of RtD and AR in IS literature:

The RtD literature reveals the need for turning RtD explorations into well-documented and rigorous research methods, assessing the credibility and value of RtD in other communities, framing knowledge obtained from RtD artefacts and; seeking examples of RtD in open-ended experimentation and longitudinal studies.

The AR in IS literature elaborates on theoretical concerns that include the need for a heightened sense of awareness of interconnectedness and interrelatedness, addressing the changes in the organisational context, the presence of multiple perspectives and multiple disciplines and; obtaining an ensemble view beyond the

technical.

By addressing the concerns of both RtD and AR in IS, The Rooftop Project provides a living example that demonstrates how a broader acceptance of the diversity of design in AR and IS is possible.

To showcase the nature of experiencing participation in TRP, Chapter Four presents a 'Portfolio of Research through Design (RtD)', which also informed a methodological reframing of RtD. Fig 1.2. shows how a spring is used to visually represent how experiencing participation unfolds and evolves. Over the course of more than 2 years, a range of participatory intentions, events, activities and artefacts unfolded. Metaphorically 'The Spring' (Fig 1.2) acts as a vehicle which can transport the methodological reframing of Research through Design across disciplines. Engaged in 'an unfolding awareness', the designer researcher populates The Spring with evidence of experiencing participation in an open process of designing experience and experiencing design (i.e. Chapter Five - Fig 5.4). This thesis enables RtD to firmly assert itself as a form of AR and extend its application into fields such as information systems, architecture, urban design and organisational studies.

‘The Spring’ - A Visual Representation of Doing a Research through Design (RtD) Project

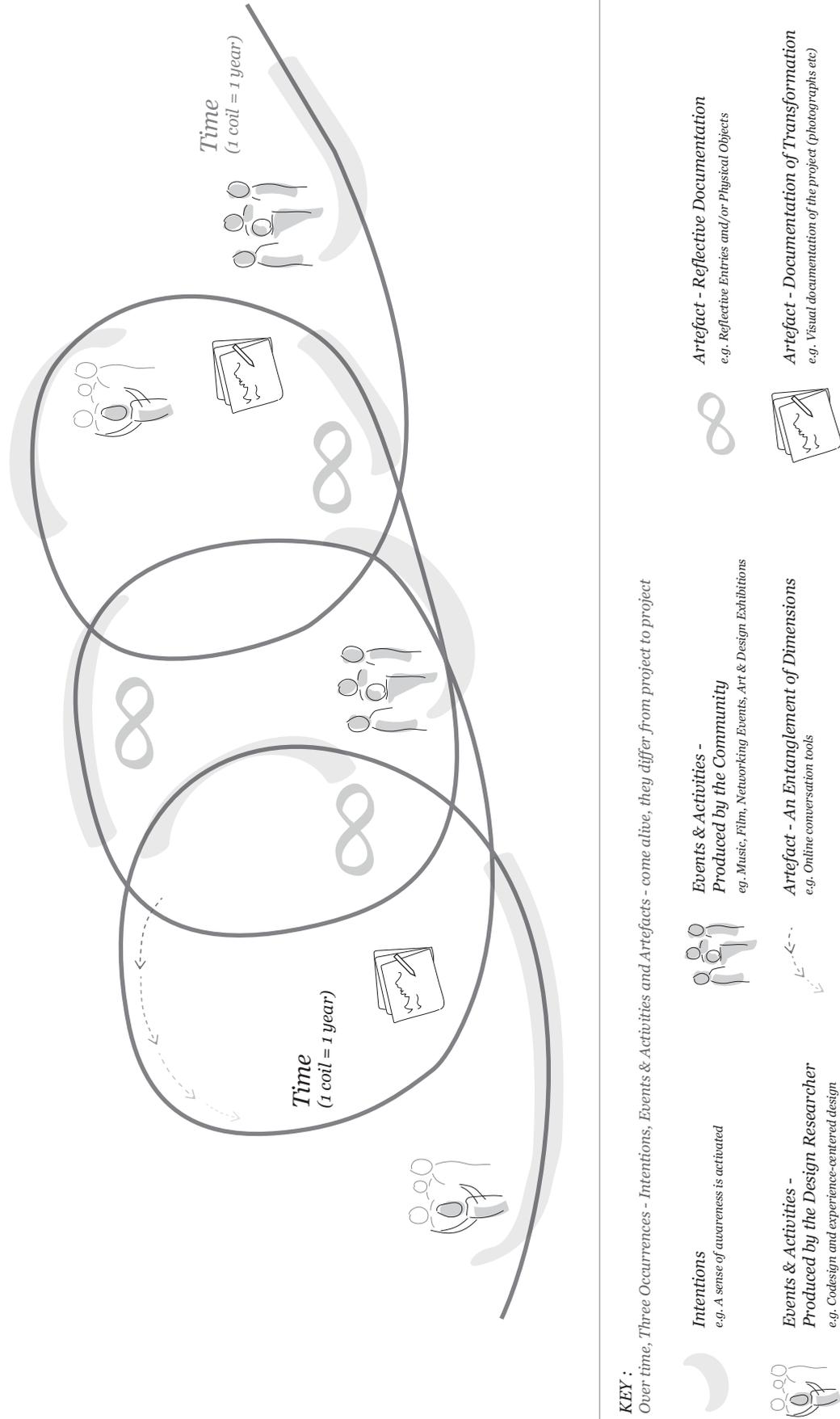


Fig.1.2 ‘The Spring’ - A visual representation of the means by which the methodological reframing of Research through Design (RTD) may be transported across disciplines.

1.1 An Introduction to The Rooftop Project

Over recent years, the residents and businesses of the Northern Quarter, Manchester, UK have experienced rapid change and development. The area hosts independent retail outlets including record shops, music venues, pubs, bars and restaurants, coffee shops, local craft ales, street art, creative and digital start-ups, design and communication agencies, tattoo parlours and co-working spaces. The most suitable description of such a creative hub is described by Urbanist Richard Florida (2006). His explanation of the emergence and movement of creative communities draws attention to the behaviour of 'The Creative Class' (Florida, 2006) and suggests that creativity exists in society and therefore is also sought in everyday life, 'because we identify ourselves as creative people, we increasingly demand a lifestyle built around creative experiences' (Florida, 2006, p.13-14). In 2014, Florida updated and revisited his critique and now advocates for such a creative society to become more conscious and more aware of its responsibilities, '...to realise our truest selves throughout work and other activities...' (Florida, 2014, p.xiv).

I was curious about the stories and experiences people would share about Manchester's Northern Quarter and in 2014 I co-produced a summer research project (Taylor & Stead, 2014) which involved a number of informal conversations with residents and business owners. It revealed concern regarding the environment—a rise in grey space (car parks) and a distinct lack of green space (outdoor, social space). Our passion (as residents and local, greening groups/activists) was therefore fueled by the lack of green and outdoor social spaces in Manchester's City Centre.

The exhibition for the summer research project (Taylor & Stead, 2014) raised many points of conversation. For example, three attendees in particular expressed dissatisfaction with the lack of space available for communities to experiment with. Due to our experience of the city, our perspectives varied and at that time our roles and responsibilities could briefly be described as:

- i. a local resident/activist/designer/researcher interested in campaigning for green space through design activism (me)
- ii. an architect for the building in which the exhibition took place, long-time resident of Greater Manchester and co-founder of a design company that transforms office spaces (P16)
- iii. a local resident, human geographer and City Centre Councillor with a vision for a greener city (P17)

From this informal conversation P16 invited us (as designer researchers, local residents and community activists) to experiment with a 300m² grey rooftop situated on a building overlooking Stevenson's Square.

Influenced by previous experiences of design projects and conversations with local greening groups, I decided to refer to the opportunity as The Rooftop Project (TRP). Described as an open and participatory experiment that involved the local community in its transformation, the invitation to participate simply asked - *how do we co-design a community space on a roof in the NQ?*

Known as the 'local community greening groups', members of A New Leaf, NQ Greening and NQ Growboxes began sense-making TRP by discussing topics such as the requirements involved regarding time and responsibility and other challenges such as safety and maintenance. I was excited by the opportunity presented to us, which would realize a major insight of previous research. This was a unique opportunity to experiment with 'space'. Upon deeper reflection, the only way to experiment was if I took the decision to focus on TRP as an example of doing RtD, to map the process, document it 'warts and all' and place it at the heart of my doctoral research. One condition that I consciously integrated into my approach was that the project had to be as transparent as possible - including notions of 'design' and the 'design process', and any actions taken and experiences reflected upon.

The project soon picked up pace and acquired more interested parties. The ‘participants’ of TRP, a number of people influenced and contributed to the shape and form of the project, something which is discussed in more detail in Chapter Four. Two months into TRP and the collective effort had expanded to include a wider community of local residents, local businesses as well as tenants of the building.

As I found myself immersed, reflecting on what kind of RtD I was doing, I drew inspiration from the likes of Fuad-Luke’s preliminary definition of Design Activism and shared this with people interested in The Rooftop Project:

Design activism is design thinking, imagination and practice applied knowingly or unknowingly to create a counter-narrative aimed at generating and balancing positive social, institutional, environmental and/or economic change. (Fuad-Luke, 2009, p.27).

This assisted me in expressing my intentions regarding the phenomenological study, intentions such as promoting an explorative and lived experience of design practice (applications and approaches) that respects humanity, cares about the community, and remains open to the unknown, which would imply trust in experimentation and improvisation. In turn, Merleau-Ponty’s (1945, 2012) explanations informs my understanding of phenomenology:

Phenomenology is the study of essences, and it holds that all problems amount to defining essences, such as the essence of perception or the essence of consciousness. And yet phenomenology is also ...a philosophy for which the world is always ‘already there’ prior to reflection - like an inalienable presence - and whose entire effort is to rediscover this naive contact with the world. ...it is also an account of ‘lived’ space, ‘lived’ time, and the ‘lived’ world. (Merleau-Ponty, 2012, p.xxxi)

Furthermore, the phenomenologist:

...accepts, as the subject-matter of his inquiry, all data of experience. Colors and sounds are data; so are impressions of distance and duration; so are feelings of attraction and repulsion; so are yearnings and fears, ecstasies and disillusionments; These are data, given in experience, to be accepted as such and wondered about. (MacLeod 1964, p. 51 cited in Holbrook & Hirschman, 1982, p.137).

From this understanding of phenomenology and design activism the journey to formulate an account of my experiencing participation in the world shapes an overarching research question as well as key aims and objectives of this study.

1.2 Research Questions, Aims and Objectives

As previously mentioned, the motivation and rationale for the research began as a specific need identified by the stories and experiences shared by local residents, business owners, visitors and community greening groups in the Northern Quarter, Manchester. The Rooftop Project therefore became an action-research-through-design-activism-project, which inspired the framing of a phenomenological study and an overarching research question; *‘how does an open process of experiencing design and designing experience unfold and evolve?’*

The research question is broken down into three sub-questions:

- i. What does being inquisitive through design mean, why is it important and to whom does it matter?*
- ii. How is RtD participated in and experienced in the transformation of social space?*
- iii. What is the meaning obtained from (i) and (ii) and how does that inform and inspire future iterations of Research through Design (RtD)?*

The main aim of the project is to experiment through the transformation of a rooftop in Manchester’s City Centre

into a community garden/multi-functional space. The main aim specifically of the research is to reflect on how this process unfolds and what experiencing participation means to those actively engaging in and transforming their social spaces.

Six key objectives of the research are to:

1. Invite people to participate in the co-design and research (through design) of the transformation of a rooftop into a community garden by organising participatory events and activities that introduce people to design activism and the motivation for the project.
2. Document the open process of experiencing design and designing experience as it unfolds and evolves over approximately two years by keeping notes of meetings and visual and audio documentation (sketches, photographs, videos, audio) of participation in The Rooftop Project.
3. Devise and facilitate pertinent design interventions in the unfolding and evolving of The Rooftop Project and continually integrate participants feedback in these design decisions.
4. Critically reflect on the roles and responsibilities of being a designer and researcher by asking where characteristics of design activism are present in doing action research.
5. Critically reflect with participants on what it means to experience participation in design and the transformation of social space by inviting people to document their experiences in creative ways that may encourage dialogical encounters.
6. Identify outcomes of The Rooftop Project and ask how these outcomes will generate contributions to theory as well implications to practice.

1.3 Navigating the Thesis

An overview of each chapter is now explained. This chapter establishes the parameters of the project, further expanding on concepts such as 'The Public Mesh' and 'The Digital Workplace' in relation to the project at the heart of this study – The Rooftop Project (TRP). RtD or AR in IS literature does not express the multiple dimensions that come to life simultaneously through experiencing or participating in design activism, and hence the need for a new lens through which grassroots projects can be viewed. The construction of a Multi-Dimensional Ensemble (MDE) lens is introduced as a new device through which to view the social, spatial, technical/digital and temporal dimensions as they are brought to life through the unfolding experiences of the design process. A more detailed description of the MDE follows later in this chapter.

Chapter One provides the first of three studies of literature from which I draw comparisons and make connections. The first physically locates the research and surveys the theories and philosophical perspectives of 'experiencing space'. This addresses what it means to experience urban space when viewed through the lens of an MDE. The second body of literature in Chapter Two is methodological and surveys the existing theoretical perspectives and positions of leading commentators in Research through Design (RtD), Action Research in Information Systems (AR in IS) and systems thinking. The third body of literature in Chapter Three brings together theoretical perspectives from HCI, anthropology and sociology. If RtD is to further extend its community of practice, I propose new insight is drawn from a combination of these perspectives. Together they closely resemble how the experiencing and participating in The Rooftop Project (TRP) unfolded, therefore reframing experience, inquiry and participation for RtD. In the absence of a summative critical response, or in some instances further encouraged by the current body of literature surveyed in Chapter Two, I propose a contribution to theory which illuminates the need for an unfolding awareness.

In the literature survey in Chapter Two, the foundational concept of RtD (Durrant et al., 2017) is explored in more depth. So too are the nuances considered of RtD by the likes of Wolfgang Jonas (Michel, 2007, p.199), Alain Findeli (2004) and Richard Buchanan (1992, 2001, 2007, 2017). This leads to a detailed consideration of the polarity

of poiesis and praxis by introducing the viewpoints and experiences of Bousbaci & Findeli (2005), Battarbee et al. (2004) and Battarbee (2003), Forlizzi (Forlizzi & Battarbee, 2004) and Storni (2015). In their summary of RtD, Stappers & Giaccardi (2017) emphasise that for insight to be gained from artefacts of RtD, design researchers must improve how RtD is framed. Other recommendations raised by Durrant et al. (2017) and Lambert & Speed (2017) provide evidence of and insight into a growing interest in RtD and the value in extending its community of practice.

The theoretical concepts and methodologies of AR in IS presented by Avison (1996, Fitzgerald & Avison, 2006), Vidgen et al. (2002), Orlikowski & Iacono (2001), Senge (2006) and Checkland (1999, Checkland & Poulter, 2006) are explored in more detail in Chapter Two. Questions arise that highlight the relationship between human ecology and biology in making sense of Action Research in Information Systems and Systems Thinking. These authors draw attention to the complexities alive in human, living and dynamic systems and share in methodologies that attempt to manage some of this complexity. Here, authors such as Orlikowski & Iacono call for theoretical viewpoints that invite discourse beyond the technical to encompass an awareness of 'an ensemble view' (Orlikowski & Iacono, 2001, p.125). A summary then connects this commentary to Vidgen et al.'s (2002) and Suchman's (2002) depiction of the challenges and experiences of the information systems developer and information systems action researcher (Avison et al., 2017).

This thesis provides intimate insight through inquiry into the situations that I experienced and participated in as a designer-as-action-researcher-as-activist-as-resident of Manchester's City Centre. Chapter Three draws inspiration from multiple theoretical perspectives in order to best convey how I was undergoing inquiry, experience and participation. For example - and as illustrated previously in Fig 1.1 - to articulate 'experiencing design and designing experience'. I draw on key tenets of The Information Age and refer to how society is 'living in an experience culture', an observation shared by curators Fatos Ustek (2015) and business management consultants Joseph Pine II and James Gilmore (2011) in a commentary on social life in the 21st century that activated my sense of awareness. I continually learn through living life as inquiry (Marshall, 1999, 2016) and in doing so find myself returning to theoretical standpoints such as Buchanan's perspective on 'dialectical design' (2017), and his concern for obtaining a philosophy of design as inquiry from Dewey's *Democracy in Education* (1918).

Chapter Three also surveys the key commentators on 'design activism' (Fuad-Luke, 2009, Thorpe, 2012, Markussen, 2013, Lenskjold et al., 2015, Julier, 2013), and introduces two core texts referred to during the experiencing of TRP - the book, *First Person Action Research: Living life as inquiry* (Marshall 1999, 2016) and key concepts 'experience-centered design' and 'participatory culture' (McCarthy & Wright, 2004, 2015, Wright et al., 2008, Wright & McCarthy, 2010, Wright et al., 2005b). Vines et al.'s (2013) work is also cited, a work which assists more specifically with articulating the nuances of how people participate in design.

Marshall's approach to first person action research (Marshall, 1999, 2016) and McCarthy & Wright's expression of participation in experience-centered design is combined with that of Ingold's anthropological perspective on 'making as a process of growth' (2015 p.20-21). Together they assist with reframing *inquiry, experience* and *participation*. At points in the unfolding of TRP, emerging theoretical positions such as 'things' (Binder et al. 2011), and viewpoints from STS and Sociomateriality have also been called into question and Chapter Three addresses the challenges of these theoretical viewpoints and positions.

Chapter Four provides a detailed functional account of The Rooftop Project (TRP) – the project that sits at the heart of the study. It was in TRP's conception, evolution and ongoing development that the process of doing RtD was critically documented and analysed. Through multiple design applications - inclusive of design activism, co-design and immersive experience design - Chapter Four presents a sample of an evidence trail of experiencing

participation in the form of 'A Portfolio of RtD'.

The findings specific to TRP are outlined in Chapter Five, followed by the overview of a methodology for experiencing participation in RtD. A contribution in and of itself, this methodology articulates with care three participatory occurrences that have emerged through doing RtD - a sample of this is plotted onto The Spring (Fig. 1.2) in Chapter Five (Fig. 5.4). For those sense-making their own experiencing of RtD and AR in IS, Chapter Five also shares in four tools and three coping mechanisms (or strategies), which are considered the most practically applicable and valued by the designer as researcher, for example how to approach conflict management.

The penultimate chapter, Chapter Six, provides a description of the contributions to theory and the implications in practice and these address concerns that appear common in both AR in IS and RtD theory as well as practice-based situations experienced by architects, developers, urban designers, information systems designers, analysts, researchers, community developers, educators, citizens, policy makers and civil servants.

Finally, Chapter Seven closes with Concluding Remarks, which summarises the thesis as a whole, repositions the focus on the research question and on what remains inconclusive. Typical of a phenomenological study, questions and further opportunities for study remain.

To better establish this study, two concepts are now introduced - the first is from architecture practice and the second is from information systems action research. These concepts create an important backdrop for the thesis as they describe the way public space and the workplace is experienced in practice before introducing one of the four key disciplines - Organisational Studies (Fig 1.1). This discipline is used to explore in depth what is meant by the organisational context and it provides three theoretical viewpoints surrounding experiencing space to articulate this notion. This enables me to contemplate experiencing space through design when it is applied to researching awkward space or third place and similarly apply it to concepts such as The Public Mesh and The Digital Workplace. Practice-based examples of Experience-led Business Models, Participatory Initiatives and Grassroots Projects are identified prior to a description of my research position as activist, designer and researcher.

1.4 An Introduction to The Public Mesh and The Digital Workplace

Places of work are visible and invisible, temporary and fixed. Across our cities and in our urban spaces, we create places for work that are not simply rooted to a desk within a recognisable office space. This thesis has remained curious of the challenges this presents orthodox 'design' and the traditional workplace. With this in mind, I will provide an introduction to the urban workplace from the viewpoint of architectural and urban design practice.

In a research studio project titled *Situated Work + Public Life* (2015-2016) architecture students of Stanford University and North-Eastern University co-authored (with teaching staff, Bryan Shiles et al. and WRNS Studio) a publication titled *Workplace and Public Realm* (2017). They express concern and excitement over a nascent 'transformative shift - a blurring of work life and public life' (Shiles et al., 2017, p.67). They introduce a key theme, the notion of 'The Public Mesh', which 'draws from the precepts of good urban design to imagine a spatial and experiential blurring of the workplace and the public realm to the benefit of both public and private interests' (Shiles et al., 2017, p.30). This highlights concerns surrounding the presence of design and how timely our choices might or might not be in terms of our experience and participating in designing our cities. It also emphasises the importance of becoming aware of the various applications of design which are activated (knowingly or unknowingly) through our intentions, uses and interpretations of private as public realms.

They further suggest that The Public Mesh responds to three key expectations; 'Inside/out: Desirable indoor and

outdoor spaces, Community: Participation in society and the feeling of being in public; and Connectivity: Access to different experiences and the ability to get around' (Shiles et al., 2017, p.30). These expectations pertain to evidence that social relations are prioritised in the design of solutions. The concept of design itself faces upheaval, a movement, '... toward the blurring of workplace and the public realm, with compelling and complex implications for the built environment and one's experience of place' (Shiles et al., 2017, p.30). From an architectural perspective, these notions can also be seen in British Mainstream Media. For example, in April 2015, BBC Radio Four produced a programme called *The Latte Linguists and Other Espresso Entrepreneurs* (BBC Radio Four, 2015). The programme gathered stories and viewpoints from frequent users of London and Manchester coffee shops to ascertain why they dwell and choose to work in these places. They talked with people running web start-ups, networking events and a successful language school from a coffee shop. Some of the comments included, '... the coffee shop [as a place to work] represents a network economy, it's not a hierarchical system anymore ...' (Doug Ward, Founder of SpacePortX and Co-Organiser of Start-Up Brew). Others mentioned how the coffee shop represents an evolution of the water cooler moment in a conventional office. The concept of this new type of Public Mesh in *Situated Work + Public Life* extends beyond the commercial, coffee shop environment and into a rise in interest of the temporary - and the occupying of disused or under-used space in the city, an idea which holds significance for this thesis on a practical and theoretical level.

Shiles et al. propose that 'pop-ups, food trucks, open streets, ...pavement-to-parks' each become a form of 'tactical urbanism' (2017, p.49-50) and a way to prototype 'low-cost, replicable urban interventions – temporary changes to the built environment intended to make a neighbourhood better' (Shiles et al., 2017, p.49-50). These attempts to design into and change elements of the public realm offer a '...fast-failure, innovative approach [which] may offer a good model for creating the nascent Public Mesh' (Shiles et al., 2017, p.49-50). They describe a new-found fluidity of space in the following terms: 'As workplace and the public realm merge, territories and boundaries that were once evident and fixed are renegotiated, sparking a productive tension between ambiguity and clarity.' (Shiles et al., 2017, p.38). Their argument stimulates and triggers questions in my particular area of focus and interest, which is grassroots projects. I am inspired therefore to ask; *where and how have I experienced forms of tactical urbanism in grassroots projects? And, how might experiencing and participating in temporary changes to the built environment and in fluidity of space inform my understanding of experiencing and transforming space?*

The report fundamentally inquires into the social fabric of buildings and how the workplace and public realm are merging and the authors pose the question; *how do people interact with this new space?* And, 'if people can work anywhere, then what gets built?' (Shiles et al., 2017, p.134). In conjunction with the proposal of a valid means for creating the nascent Public Mesh, these questions are similar to those asked by other disciplines also curious of the design and construction of workplaces as information systems. Information Systems (IS) research is venturing into similar territory to that 'The Public Mesh'.

Through observing and experiencing organisational contexts as 'enmeshed', IS studies are drawing attention to how 'the discourse about designing The Digital Workplace of the future is difficult to grasp for researchers and practitioners...' Köffer says, 'there is yet no particular research stream on The Digital Workplace' (Köffer, 2015, p.2) and further emphasises that employees are bypassing IT departments and using their own tools to 'get the job done'. The question he believes needs further investigation asks; 'how digital tools and applications in the workplace should be deployed in order to enable more effective ways of working, raising employee engagement and agility?' (Köffer, 2015, p.2). More recent studies have reviewed the definition of 'The Digital Workplace' (DWP) and say that 'DWP is being conceived as: an integrated technology platform that provides all the tools and services to enable employees to effectively undertake their work, both alone and with others, regardless of location...' (Williams & Schubert 2018 p.480) and 'the broader concept [of DWP] mirrors the manifold

technological development through the digitization of many areas of life.' (Köffer, 2015, p.2) this suggests that the DWP embodies natural affinity with the flexible work-life flow that we see emerging among many currently entering the workforce. Köffer states that where we locate work has changed as an increasing number of companies are partially eliminating spaces that operate as traditional offices (Mulki et al., 2009, cited in Köffer, 2015 p.4). The mixing - or meshing - of private/public realms leads me to reconsider the value of serendipitous encounters and the cross-pollination of ideas (as previously mentioned with regards to how coffee shops are now experienced). In order to compete, the office must now host multi-functional spaces - places where organisational members can undertake informal and formal meet-ups, conduct work tasks such as collaborative meetings, as well as experiment with programming activities associated with fitness, leisure, hospitality and entertainment.

Later in this chapter I will pose the more general question: what is meant by experiencing space? and I draw inspiration from Organisational Studies (OS) and Information Systems (IS) commentators such as Fleming & Spicer (2004), Taylor & Spicer (2007), Yanow (1998, 2015), and Rosen, Orlikowski & Schmahmann (1990). They broadly state that industry professionals are recognising a need to become aware of dimensions beyond the social, technical and organisational and they encourage IS and OS to more explicitly consider other dimensions - such as 'the spatial' (Fleming & Spicer, 2004, Taylor & Spicer, 2007) and 'temporal' (Yanow, 1998, 2015, Yanow, & Tsoukas 2009). Chapter Three engages in AR in IS research, which reveals a need for 'awareness' and 'multiplicity' (e.g. Checkland & Scholes, 1990, Wood-Harper & Avison, 1992) in practice. Through activating my own awareness and inquisitiveness of multiplicity of space, I noticed how people engaged in social activity across a range of dimensions, and as a result of this, I will now explain the importance of the MDE lens which enabled me to view multiple dimensions while simultaneously experiencing them.

1.5 A Multi-Dimensional Ensemble

This section builds on the aforementioned foundational understanding of experiencing multiplicity and describes the creation of a lens through which I may view a phenomenological study and a methodological reframing of Research through Design (RtD). I have called this lens a Multi-Dimensional Ensemble (MDE) and it developed from a combination of influencing factors, which include; a deepened understanding of the organisation, an experiencing of multiplicity when situated and participating in a grassroots project (i.e. activating an awareness of multiple roles, multiple perspectives and multiple dimensions through which experience, inquiry and participation take place and take shape); and the development of 'an unfolding awareness' (further detailed in Chapter Three).

The introduction of concepts such as The Public Mesh and The Digital Workplace (DWP) have been mentioned to assist with framing how private spaces mesh to be experienced as public spaces. From my previous involvement in grassroots projects, I learned to assume an actively engaged role in influencing the design and transformation (or making and shaping) of a rooftop into a community garden/multi-functional space. To articulate the live action that unfolds over time, this thesis explains how I draw inspiration from 'design activism' (Fuad-Luke, 2009, Thorpe, 2012, Markussen, 2013, Julier, 2013, Lenskjold et al., 2015). This affords me the ability to be motivated to create a counter-narrative aimed at generating positive change (Fuad-Luke, 2009, p.27). I discuss 'design activism' as an approach to RtD in more detail in Chapter Three. For now, however, I will explain the construction of a Multi-Dimensional Ensemble lens and summarise how it assists in a phenomenological study.

Spaces on top of and in-between urban buildings are being transformed into social spaces – the use of these spaces cannot be pigeonholed as easily as an 'office', 'shop', 'café' or 'garden'. 'Tactical urbanism' can be viewed as a way to make sense of the processes and activities taking place in grassroots projects. In Shiles et al.'s descriptions of boundaries and territoriality, they use terminology such as 'Domain', 'Network' and 'Interaction' (Shiles et al. 2017 p.49-50). This suggests that designers, architects and planners are reconsidering how to articulate the negotiation of the social and the physicality between humans. However, how might the mention of

ownership, changes to a system of spaces, transformations, and the attempt to balance public and private modes be similarly experienced by local community groups and citizen activists? How are the experiences of participation in the transformation of urban space being viewed? At this point in the thesis I wish to attend to this question by drawing attention to the need for a lens such as the MDE. Through this lens the spatial-social-technical/digital-temporal dimensions can be seen as living and breathing life into an environment/social space. An MDE therefore alleviates concern for boundaries and instead embraces 'an egalitarian sensibility' through the experiencing of participation (McCarthy & Wright, 2015, p.160-161).

A workplace, when conceptualised as DWP and through the lens of an MDE, may display a number of characteristics. Firstly, the **technical** aspect. IS research in OS considers the 'technical' as a primary part of an organisation's capabilities - in the form of workstations, connectivity infrastructure, mobile devices, screens and various technology mediated functionalities relating to information processing and dissemination. An MDE therefore continues with this notion that the 'technical' aspect is interwoven into the way people experience participation and communicate their presence. Secondly, the **social** aspect is embodied in face-to-face and digitally mediated collaboration, shared leisure activities, and 'always-on' connectivity with co-workers, friends and family. This suggests that the 'social' is a dimension that acknowledges the presence of humanity and dialogue. Thirdly, the **spaces** are multi-functional and flexible, with configurable walls, furniture and technology. Space, when viewed as a dimension, draws attention to the physical, digital and mental space required to position and contextualise our presence and participation in being situated. Finally, the technical-social-spatial aspects are highly intertwined and cannot be specified beforehand or pre-designed.

The MDE lens, through which we may view the evolution of experiencing and participating, evolves over **time** – exemplified in this thesis by TRP. Participants reflect and co-create, in an ongoing and continual way (Senge, 2006). The culture, norms and values of the employees (Harris et al., 2012, Mazmanian et al., 2013, Stieglitz & Brockmann, 2012) become visible and are awakened by the 'experience that is found in a relationship of interaction with the environment' (Buchanan, 2015, p.18).

People negotiate the organisational context and the transformation of the environment through the evolution of the spatial, temporal, social and technical/digital dimensions. Together, these multiple dimensions may be described as an ensemble. According to the English Oxford Living Dictionary (2018), an 'ensemble' means; '*a group of items viewed as a whole rather than individually*' and its etymology explains how 'ensemble' means; '*at the same time*' (Oxford Living Dictionary 2018). The multi-dimensional aspects of an ensemble therefore co-exist and unfold at the same time, and at points some aspects appear more visible or pronounced than others.

Both 'The Public Mesh' and DWP have helped to describe the behaviours being observed of how people are using and interacting with new formations of space, their environment and the public realm. These descriptions are applicable across disciplines. However, they have yet to be expanded upon. In this thesis, I take the opportunity to further extend the discourse and introduce an exploration into the presence of 'design' and 'design activism' in designing experience and experiencing design. Equipped with the lens of the MDE, the fluidity of social activity and the relationship of interaction with the environment flows freely and creates boundless configurations and reconfigurations across multiple dimensions. To illuminate the emerging pervasiveness, diversity and scope of MDEs this thesis focuses specifically on examples of grassroots projects.

In collaboration with the local community in Liverpool, *Granby 4 Streets Community Land Trust* (Assemble 2011) is a project initiated by architecture firm and activists Assemble. When viewed as an example of an MDE, the project consists of a fusion of neighbourhood space available in between buildings and a digital presence in the form of multiple websites and social media channels. Local designers and artists make products that are sold via the

online store and the money is reinvested into the projects. This provides an example of how each of the multiple dimensions – social-, technical-, spatial-, temporal is working simultaneously to construct an MDE. It shows in particular how its temporal dimension extends out beyond a set time frame, and how a project, which was initially configured by a small steering committee, has grown through a process of sharing and diffusing its potential and benefits across the community. *Granby 4 Streets* can be accessed by people in a variety of ways, and on their own terms, as and when they choose to interact with the communication and engage in the events, activities and artefacts. To comprehend an MDE, it is therefore also necessary to become aware of the world surrounding ‘the project of focus’ - and the numerous other projects that can be framed, built upon, developed and splintered by anyone interested in the project and its purpose.

1.6 Experiencing and Participating in the Public Realm

Assemble were awarded the Turner Prize for their work (Tate 2015), and examples such as *Granby 4 Streets Community Land Trust* (Assemble 2011) provide a compelling illustration of the growing relevance of viewing these initiatives through the lens of an MDE.

I draw on personal experiences of participating in the public realm and I remain curious of how these experiences span physical and digital spatial dimensions. As I inhabit and co-exist with humans and nature in the city, I notice how I view the life and vitality of the city. Through windows of buildings and screens on my devices (Appendix G) this personal observaton has spurred an exploration into how design activism and taking action is experienced.

1.6.1 Making Space

I arrived in Manchester in 2013 and took my first walk around my neighbourhood, the Northern Quarter. I began noticing how many car parks and concrete spaces filled the voids where buildings once stood. Conversations developed (offline and online). I began engaging in local community activism (e.g. Parkstarter, Northern Quarter Greening, Northern Quarter Growboxes and A New Leaf), which inspired a research project (Taylor & Stead, 2014). Together these influenced and challenged my approach to doing RtD. Drawing inspiration from urban activist Jane Jacobs and her call for people to find ‘threads of principle’ (Jacobs, 2000, p.23) in the design and development of their neighbourhoods, I have grown more aware of the life and vitality of my neighbourhood and how design is applied.

To change anything about the lack of greenery in outdoor social spaces across Manchester’s City Centre, I would have to act and come out from behind my windows and screens. I found myself asking (and inevitably Googling); *who makes space? Who looks after the city? What are the rules? Who is greening the city’s streets? What do I need to do to get involved? And then, more questions - have I got time to be involved? Is it really worth it? What difference will I make? Who else is bothered? Am I alone in my own head on this one?* These questions circle five key topics – *space, action, inquiry, experience* and *participation*. I notice there are also subtler commonalities, some of which include - internal dialogue, fear of uncertainty, confidence, security, meaning, curiosity, awareness, care, concern. This thesis does not ignore these subtler commonalities, rather, it embraces, confronts, and makes time and space for them as they co-exist within and across each of the five key topics.

In doing RtD, I have experienced the bringing together and teasing apart of *space, action, inquiry, experience* and *participation*. Whilst I might be acutely aware of the decisions I have made with regards to the structure and format of this thesis, there is only so much control I have on its being here and being read by you in this moment. Allow me this opportunity therefore to draw to your attention to your awareness. Your awareness of your experiencing and participating in the reading of this thesis. Take a moment to notice your environment and your surroundings, your presence and perhaps the presence of others.

Having considered the complex notion of addressing the intertwining of topics, I have chosen to firstly tackle *space* and *experience* as 'Experiencing Space'.

1.7 Experiencing Space

Fundamental to the thesis is the sense of purpose, of experiencing and participating in activism as a way of doing research through the designing, experiencing and participating in space. This sense of purpose is further explained in Chapter Seven when critical reflections on the thesis as a whole emphasise the value of framing the type of RtD described. At this point in the thesis however, the first body of literature is presented. It surveys how 'space' is contextualised and conceptualised, and reveals what we learn about space when it is experienced. From a range of theoretical viewpoints, this survey also explores how each commentator identifies and challenges similar characteristics of 'space' such as boundaries, time and place.

Whilst an MDE can be used to describe the way space is experienced, there is a wealth of knowledge and expertise from thought leaders who have been grappling with what it means to experience space. Therefore, it becomes vital to review what has been said and how it has been related to inquiry through design practice, if at all, and/or experienced in a variety of fields that conduct practice-based research.

The literature survey specifically reaches for clarity from philosopher and sociologist Henri Lefebvre (1991) and geographer Yi-Fu Tuan (1979) (Hubbard & Kitchen, 2011). The survey explores a sample of literature from organisational studies (Fleming & Spicer, 2004, Taylor & Spicer, 2007, Yanow, 1998, 2015, Rosen, Orlikowski & Schmahmann, 1990), these studies which have also drawn inspiration from Lefebvre, as well as fields such as social anthropology, economics and human geography.

In order to best consider how organisational studies can be understood through experiencing space (Fleming & Spicer, 2004, Taylor & Spicer, 2007, Yanow, 1998, 2015, Rosen et al., 1990), this section begins with literature from cultural management and organisational studies. This research begun to dissect what it means to inquire into spatial dimensions, boundaries and scale. The survey then draws attention specifically to 'space as experience' and the key studies considered by Dvora Yanow (1998, 2015).

Alongside Lefebvre's bridging of theory and practice, the mental and the social, philosophy and reality of 'space' (1991), the literature survey takes into consideration a deeper, self-reflective comprehension of 'experiencing' space and place by Yi-Fu Tuan (1977). Tuan engages in 'humanistic geography' and provides a temporal perspective on space. Informed by how people develop feelings for space and place, Tuan (2011) explains that 'freedom implies space; it means having the power and the room in which to act' (Tuan, 1977, p.52).

1.7.1 A Sense of Space

In search of a description of a sense of 'space', relatable to the contradictions experienced by those in work environments such as a call centre that encourages the work/life experiences to co-exist, CASS Business School, Business and Society and Organisational Behaviour Professors Peter Fleming and Andre Spicer refer to Phenomenologist Gaston Bachelard (1958). Bachelard, much like Tuan (1977, p.52-66) argued the following:

Our sense of a space is as much a product of how we socially imagine it as it is of the physical dimensions of the built environment. In this sense, lived space represents a paradoxically concrete abstraction: 'The objective space of a house – its corners, corridors, cellars, rooms – is far less important than what it is poetically endowed with, which is usually a quality with an imaginative or figurative value we can name and feel: thus a house may be haunted or homelike, or prison-like or magical. (Bachelard, 1958 p.56, cited by Fleming & Spicer, 2004, p.89).

In their study Fleming & Spicer present how the employees of a call centre are explicitly encouraged to view '... the workplace as a space of 'fun, focus and fulfilment''. They combine the perspectives of Lefebvre (1991) and Bachelard (1958) in order to propose a synthesis of space, blurring of boundaries and cultural management, to broaden understandings (and contributions to literature surrounding social geography) of 'how organisational boundaries (both physical and symbolic) and cultural controls operate as material political mechanism in contemporary workplaces generally' (Fleming & Spicer, 2004, p.77).

In researching what they call 'the changing nature of the inside/outside spatial boundary' and in relation to their own area of research, Fleming & Spicer 'investigate the very material nature of boundary manipulation in the company's culture management programme' (2004, p.81) and the way in which corporate culture reshapes boundaries. They state that, 'this [spatial] dimension... is obviously intimated in the literature but not explicitly explored.' (Fleming & Spicer, 2004, p.81). Fleming & Spicer argue that attention must be paid to this reshaping because 'Culture management endeavours to change not only how we abstractly perceive the world and ourselves, but also our lived experiences of space.' (2004 p. 87).

Referring to Lefebvre's argument that positions the actualisation of power relations to produce an appropriate space, they argue that 'any 'social existence' aspiring or claiming to be 'real', but failing to produce its own space would be a strange entity indeed, a very peculiar kind of abstraction unable to escape from the ideological or even the 'cultural' realm.' (Lefebvre, 1991, p.53 cited by Fleming & Spicer, 2004). As an example of this, Fleming & Spicer refer to the, 'new office' and how it '...folds transit spaces, leisure spaces and workspaces onto one another to create buildings where the division between the inside and the outside of work and organisation are unclear.' (Fleming & Spicer, 2004, p.88). In addition, they observe how workers 'experienced these spatial boundaries' (2004 p.88) and argue that 'By holding meetings in locations that are usually associated with leisure activities like parks ...the boundaries between work and non-work were blurred with little change to the built environment.' (Fleming & Spicer, 2004, p.88). Any spatial boundaries were 'blunt physical barriers' – i.e. gates or doors – or 'encoded in the everyday practices of talking, dressing and assembling objects in the workplace' (Fleming & Spicer, 2004, p.88). They refer to examples such as employees being encouraged to bring into their workplace an object of 'private obsession' to '...conjure up places of leisure, private relations and consumption' (Fleming & Spicer, 2004, p.88). Fleming and Spicer suggest that with an extended understanding of spatiality (2004, p.88) further research needs conducting to discuss this type of cultural management.

A more recent paper by Scott Taylor and Andre Spicer (2007) suggests that contributions are fragmented and construct their argument 'on the contention that established sub-fields of management research tend to 'see' spaces as specific common-sense categories that can be separated out from each other empirically and analytically.' They surmise that this is due to '...a lack of conceptualization of space and place, and especially a lack of engagement with the increasing interest in space and spatiality in the social sciences (Soja 1989, Wilton and Cranford, 2002).' (Taylor & Spicer, 2007, p.325). To construct a deeper understanding of organisational space, which would 'investigate how they are practiced, planned and imagined.' (2007, p.325), Taylor & Spicer propose an integrated framework for studying organisational spaces and have themselves reviewed existing research across organisational, business and management studies. They propose that these can be divided into three categories – '...studies of space as distance; studies of space as the materialization of power relations and studies of space as experience.' (Taylor & Spicer, 2007, p.325). Informed by this review that urges researchers to seek ways in which to draw on social anthropology and economic geography as '...areas in which spaces have long been recognised as crucial to understanding the social activities of organising and managing work.' (Taylor & Spicer, 2007, p.326).

To gather an understanding of social activities with regards to organising and managing work, Taylor & Spicer

acknowledge the work rooted deeply in the Marxist and anti-capitalist perspectives of David Harvey (1990, 2013). Taylor & Spicer highlight the ‘multiplicity of the object qualities’ (Harvey, 1990, p.203 cited by Taylor & Spicer 2007, p.326) and firmly believe that there is a need for ‘organisational spaces as an umbrella construct, under which organisations can be understood as spatially embedded at various levels.’ (Taylor & Spicer, 2007, p.326). In Table 1.1, Taylor & Spicer list the definitions of space, key analytical concepts, approaches, dominant data collection methods and the key studies in relation to these three formations.

Table 1. Formations of space

	Definition of space	Key analytical concepts	Approaches	Dominant data collection methods	Key studies
Space as distance	Measurable relations between points	Physical distance between people, resources, customers and competitors	Ergonomics; Office design; Population ecology; Social ecology; Network analysis	Measured distances, diagrams	Baum and Mezias 1992; Brookes and Kaplan 1972; Bitner 1992; Greenhut 1956; Hatch 1987
Space as materialized power relations	Relations of domination made material	Workspace; Architecture; Work-non work divide	Employee relations; Labour Process; Theory; Foucauldian organization studies	Interviews, participant observation	Collinson and Collinson 1997; Sewell & Wilkinson 1992
Space as experience	Understanding and interpretation of space	Symbolism; Aesthetics; Actors; Interpretation; Discourses	Organizational cultural studies; Interpretive organization studies	Non-participant observation, interviews; Visual data	Berg and Kreiner 1990; Cairns 2002; Ford and Harding 2004; Yanow 1998

Table. 1.1 Formations of Space (Taylor & Spicer 2007 p.327)

The table presents the ‘dominant data collection methods’ of ‘space as experience’ as ‘non-participant observation; interviews; visual data’ (Taylor & Spicer, 2007, p.327). This suggests that, whilst lessons can be learned from examples of organisational cultural studies, there remains a large body of work requiring further analysis into less dominant data collection methods. This raises further questions, such as *where is immersive, situated action research?* In this instance, Taylor & Spicer focus on the organisational studies of Berg & Kreiner (1990) and George Cairns (2002). These researchers specifically explore a range of scenario methods and the application of action-learning pedagogy (Bradfield et al., 2015). Other studies mentioned by Taylor & Spicer, include Ford & Harding’s postmodernist lens on Lefebvre’s theories of place and space in the context of the experience of a merger. Ford & Harding then present a critical interpretation of their newly acquired understanding through the lens of Lefebvre and the fieldwork of collecting narratives of a range of people working and experiencing ‘the organisation’ (Ford & Harding, 2004, p.827). Their non-participant observations were described as follows:

When we started our fieldwork the practical theory that informed our interview schedules was of two ‘organisations’ struggling to come together. We saw them as consisting of the physical materiality of ‘the organisation’, in the form of its land, its buildings and their geography, the technology and the artefacts contained within those buildings and, more importantly, the people who brought these physical artefacts into meaningful use through their conversations, practices and ideational interpretations. Our interviewees’ concept of the organisation was somewhat more nuanced and differed markedly according to the role and position held within the organisation. (Ford & Harding, 2004, p.816).

This raises two points that reaffirm the importance of this thesis. The first is that it suggests there are examples of observational fieldwork and therefore an already tacit understanding of the multi-dimensionality alive in the physical-spatial-social and technical/digital-spatial-social conceptualisations of experiencing space. The second is that Ford & Harding’s (2004) observations align with Taylor & Spicer’s (2007) reasons for reimagining ‘the organisation’. This inspires confidence in the evolutionary construction of an MDE as Ford & Harding’s (2004) and Taylor & Spicer’s (2007) insights confirm a general suspicion of the unfolding nature of ‘the organisation’. It goes further to suggest that ‘the organisation’ is continually reconfigured by those participating in the experiencing of

its spatial-dominant dimensions.

1.7.2 Dvora Yanow – *Space as Experience*

Yanow's work spans Interpretative Research Design (2012), methods and methodology (Yanow & Schwartz-Shea, 2015) and the studying of built spaces via a semiotics of space (Yanow & Schwartz-Shea, 2015, p.370). Taylor & Spicer (2007) specifically refer to Yanow's explanation of how spaces are 'at once storytellers and part of the story being told... As storytellers, they [spaces] communicate values, beliefs, and feelings using vocabularies of construction materials and design elements...' (1998, p.215). Yanow references Rosen, Orlikowski & Schmahmann (1990), who provide a detailed comparison of experiencing pre-capitalist to capitalist 'home and workplace' and use an example of squatter camps in South Africa to describe the organisation as, 'the most dramatic examples of housing used to resist control' (Rosen et al. cited in Gagliardi, 1990, p.82). They also focus on the social character of the camps describing them as having 'a strongly knit social character' (Rosen et al. cited in Gagliardi, 1990, p.83), with resources and services, such as childcare, schools, illegal bars and markets, made available by the people who require them. Rosen et al. (Gagliardi 1990) provide examples of social solidarity in a variety of built environments, acknowledging that these examples are situated within an overarching bureaucratic structure. With this in mind, Rosen et al. introduce '...the possibility and possible direction of transcending the internal limits of commodified and alienable... building within the built environment.' (Rosen et al. cited in Gagliardi, 1990, p.82). It is with this deepened understanding through experience that Rosen et al. (Gagliardi, 1990) propose that the accessibility of private property, the design of self-managed habitats and the encouraging of participation of individuals has a cumulative effect, which they describe as '...action towards emancipation.' (Rosen et al. in Gagliardi, 1990, p.83). This suggests that there is opportunity for revolution, but on a less radical scale:

revolution needs not be sudden, forceful, or even involve the transformation of a whole system. Instead, revolution necessitates the establishment of those basic social institutions which make a society non-rational and inhuman, and the establishment of the possibility and a program for transcending such institutions with others more rational and humane (Markovic 1974: 191) (Gagliardi, 1990, p.83).

Acknowledging that researchers transpose meaning from individuals' experiences of space to obtain broader, generalised social meaning, Yanow introduces 'the organisational management' and 'design considerations of space' and cites Goffman (1959) to highlight the psychological effects of spaces on individuals: 'In distinguishing between front and back stages in individual self-presentation, ...[Goffman] attends to the ways in which individuals highlight some aspects of self while relegating others to a less publicly available arena (or at least intending to do so, with varying degrees of success)' (Yanow & Schwartz-Shea, 2015, p.373). Further to this, Yanow also explains the *Johari Window*, a 'four-cell window' model that Joseph Luft and Harry Ingham (Luft 1963) developed.

Individuals know some things about themselves and some things are known to others; but in addition... individuals are aware of the 'public self' they are choosing to reveal on the 'front stage' and the 'private self' they seek to keep 'backstage', but observers may also see elements of which the person being observed is unaware (the 'blind self' in the Johari window). (Yanow & Schwartz-Shea, 2015, p.373).

With this in mind, and in relation to built spaces, Yanow & Schwartz-Shea suggest that:

The extent of difference between back and front stage spaces can be critical elements of an analysis, as can the variety of front and back stages in any study – their types, the degrees of differentiation between them, their relationships to each other, the assignment of certain types of visibility of stage to certain groups of people, and so on. (Yanow & Schwartz-Shea 2015 p.373).

This explains how designer researchers can look, and in doing so fully engage the body in 'walking in front of, around, and through the built spaces that are the settings for one's study' (Yanow & Schwartz-Shea, 2015, p.373). In exploring the setting for RtD study in this way, Yanow & Schwartz-Shea propose that '...this can often be a novel idea for researchers who have not given much thought to the fact that spaces and other physical artefacts may play a role in their subjects of study.' (2015, p.373). Yanow's view could, however, be likened to the viewpoints pertaining to 'strong sociomateriality' (Jones, 2014, p.916), which draws on the work of Barad (2007) and Law (2003, 2004) 'who propose a fully relational ontology in which entities only exist in their relation to others' (Jones 2014, p.916). Yanow also draws inspiration from Edward Casey (1997 p.229) and Leslie Kanes Weisman (1992 p.11-15):

Researchers often access space data, then, initially through observing and engaging or using the spaces and associated 'props' themselves. Here is the quintessential enactment of the established notion in interpretive (and much qualitative) research that the researcher and his body are the primary instruments of knowing (Yanow & Schwartz-Shea, 2015, p.374).

In Yanow's description lies a claim central to the concept of 'how built spaces mean' (Yanow & Schwartz-Shea, 2015, p.374). From the focus of 'the exclusive concern of research seeking to establish the ways in which spatial elements communicate contextually specific meaning...' Yanow & Schwartz-Shea suggest that some people are more 'attuned to 'reading' built spaces and others physical artefacts' (Yanow & Schwartz-Shea, 2015, p.376). Yanow & Schwartz-Shea explain a variety of ways in which space analysis can be documented, including how any individual can interpret meaning from experiencing space. For example, Yanow & Schwartz-Shea stress that 'we' are architects, critics, researchers with a schooled and reflective awareness of such processes, or research relevant publics with more tacitly known understanding.' (Yanow & Schwartz-Shea, 2015, p.383). They also warn that the written word or verbal form of analysis is 'one step removed from immediate experience' (Yanow & Schwartz-Shea, 2015, p.382) and explain how space analysis happens over time and produces '...myriad 'observations'' (Yanow & Schwartz-Shea, 2015, p.382). In recognition of bodily experience and the extent to which analysis can provide spatial meaning, Yanow & Schwartz-Shea use Casey to emphasise their point, 'My body continually takes me into place. It is at once agent and vehicle, articulator and witness of being-in-place' (Yanow & Schwartz-Shea, 2015, p.382).

Taylor & Spicer also acknowledge how 'turning serious and rule bound organisational spaces into 'spaces of play'' (Hjorth 2005 cited by Taylor & Spicer, 2007, p.334) is valued because it is 'where liberatory ideas can be explored' (Taylor & Spicer, 2007, p.334). Yanow's and Hjorth's viewpoints on space also invite researchers inquiring into organisational space to analyse space as experience, through bodily experience and playfulness.

Taylor & Spicer recognise that there are shortcomings to 'understanding space as experience', and subsequently stress how in the first instance, researchers 'can lose sight of the embedded power relations... The different experiences which two people have of an organisational space may be more convincingly explained by their structural position in relations of power rather than their embodied experience of spaces.' (Taylor & Spicer, 2007, p.334). This aligns with their cautious approach to the disregard of material aspects because '...researchers are led away from the very physical and corporal aspects of space such as distance and the brute physicality of buildings, as well as the material effects of working in them.' (Taylor & Spicer, 2007, p.334).

In drawing together the three dimensions of physical manifestations and uses of space, the power relations and dynamics of planning that space, and the experience and imagination of that space, Taylor & Spicer's insights expose the potential for reimagining 'the organisation' and the value in experiencing space through means such as the physical, social and mental (i.e. the imagination).

1.7.3 Henri Lefebvre – *The Production of Space*

Lefebvre offers a pragmatic application of designing social space. In *The Production of Space* (1991) he projects a clear standpoint, proposing that humanity and nature are different from one another, and whilst both ‘produce’, there is a distinction between creation and production.

‘Nature’ cannot operate according to the same teleology as human beings. The ‘beings’ it creates are works; and each has ‘something’ unique about it even if it belongs to a genus and a species... ‘Things’ are born, grow and ripen, then wither and die. The reality behind these words is infinite....Nature’s space is not staged. (Lefebvre, 1991, p.70).

Lefebvre’s ‘space’ is ‘a social product’ (Taylor & Spicer, 2007, p.335), he also ‘...reminds us space is a medium’ (Hubbard & Kitchen, 2011, p.284). Using his passionate description of Venice as a staged space to exemplify the historical and economic realms of architecture and urbanism, he concludes:

It is obvious, sad to say, that repetition has everywhere defeated uniqueness, that the artificial and contrived have driven all spontaneity and naturalness from the field... Repetitious spaces are the outcome of repetitive gestures (those of the workers) associated with instruments which are both duplicatable and designed to duplicate: machines, bull-dozers, concrete-mixers, cranes, pneumatic drills and so on. (Lefebvre 1991 p.75).

Lefebvre asks if spaces are ‘interchangeable and homologous’ (1991, p.75) and arrives at the conclusion that the majority of all spaces have undergone the production of space. Grappling with the complexities of ‘space’ and its social relationships, Lefebvre speculates on whether space is a social relationship. Ultimately, he finds that it is, suggesting that property relationships - as ownership of earth and land - is closely bound up with the forces of production. This he claims is the ‘polyvalence of social space, its ‘reality’ at once formal and material.’ (Lefebvre, 1991, p.85).

Lefebvre’s writing expresses how ‘networks of exchange’ and ‘energy’ are present in space. With a turbulent past in Marxist, Communist and Socialist parties, Lefebvre appears to extend his capacity to interrogate what humanity means through its use of things. This uncovers a philosophically rich seam of understanding, through experiencing space as production and consumption:

Though a product to be used, to be consumed... [is] production, produced as such, [consumption] cannot be separated ... from the productive forces, including technology and knowledge, or from the social division of labour which shapes it, or from the state and the superstructures of society.’ (Lefebvre, 1991, p.85).

The *flows, energy and forces* mentioned by Lefebvre are evidently present in his thought and sense-making of how space is experienced. To address these aspects in more depth, Yi-Fu Tuan provides a different perspective, which brings into focus feeling and emotion. From this, examples in practice are referred to as ways of experiencing types of space: ‘awkward space’ and ‘third place’. I draw attention to how design is applied in and to these types of spaces, which formulates an understanding of the presence of design in experiencing space. From this a more complex question is asked; *how and to what extent does experience inform the designing of experience?*

1.7.4 Yi-Fu Tuan – *The Perspective of Experience*

In slight contrast to Lefebvre, Geographer Tuan (1979) talks of ‘The Perspective of Experience’, which is his ability to closely relate ‘space’ and introduce ‘place’ as ‘components of environment’. He states that ‘Place is security,

space is freedom: we are attached to the one and long for the other.' (Tuan, 1979, p.3) This introduces a nuanced approach to place and space, some of which Tuan navigates through dialectic analysis of antithetical feelings such as 'spaciousness and crowdedness' (Tuan, 1979, p.51). He goes on to introduce the notion that 'a tool or machine enlarges a person's world when he feels it to be a direct extension of his corporeal powers.' (Tuan, 1979, p.53) Tuan also discusses the contrast between primitive builder and modern architect, and the presence of design decisions in space of place. Raising questions that demand a reflective approach, he proposes the following:

A person is most aware when he has to pause and decide. Unfortunately, we lack the evidence for clear answers. Few ethnographic surveys report on building activity as a process of making up minds, of communication and learning. Rather huts and villages are described as though they simply appeared, like natural growths, without the aid of a cogitating mind. Such portraitures are, to say the least, misleading. In any human life choices arise and decisions must be made... Materials available to the human builder vary, however slightly, in time and place, forcing him to think, adjust, innovate. (Tuan, 1979, p.104).

Tuan explains that his essay (1979) has been written, 'to increase the burden of awareness' and he makes a strong argument for our need to share experience in space and place, therefore impacting on our awareness to create more time and space to reflect on these experiences.

1.7.5 Experiencing Space through Design

An example of researching how space has been experienced is identified in Hannah Jones' work surrounding *Practicing Awkward Space in the City* (2014). As a design educator and researcher, Jones approaches co-design with both the anthropological lens of Tim Ingold (2005) and the dialogical artistic practice of Grant Kester (2004, 2011). She terms this combined research approach through co-design - as, 'awkward space' (2014). Jones explains that awkward space is the bus stop, pedestrian crossing, car park – 'ambivalent or unresolved spaces that are the remnants of a previous pattern of flow' (Jones, 2014, p.70). The concept of awkward space has evolved through the observational inquiry into 'the spatial inter-relationships' which have taken place '...between people, things and their environment' (Jones 2014 p.244) and have subsequently transformed into an application with the intention of developing 'dialogical creative practices that frame a common ground of experience, capture local narratives and inform and mobilise design interventions and the decision making processes of small groups of people invested in the betterment of their local environment' (Jones, 2014, p.244).

Jones explains that her way of inquiring through design activates the 'latent affordances within awkward space' (Jones, 2014, p.247) and further explains that this approach has 'the potential to reveal unconsidered possibilities for action and informal practices that are alternative to the strategies laid down by planners, councils and urban designers' (Jones, 2014, p.247).

Another community-focused perspective on experiencing space is urban sociologist Ray Oldenburg's work. He introduces the concept of 'Third Place' (1989, 2009). Focused on the value of human connection, Oldenburg has gathered observational and experiential evidence that 'third place' is not work or home, rather a neutral ground where 'social equality becomes a condition' of a 'third place'. Alison Gilchrist (2009) also refers to Oldenburg. In her book *The Well Connected Community* (2009), Gilchrist raises the need for diversity in the success of community development and quotes Warburton (1998) saying, 'For diversity to flourish, communities need neutral communal spaces, which are neither private nor public, where the integrative processes of community and civil society can be continually renewed' (Gilchrist 2009 p.133). Drawing from concepts such as, 'Placemaking' (Waljasper 2007) and 'Third Place', Gilchrist says, 'Third places are accessible and accommodating to different people, and feel like a 'home away from home' where there are neither guests nor hosts, simply regular users

who share the space and engage with one another as and when they choose' (Oldenburg 1991, cited by Gilchrist, 2009).

Wadley et al. (2003) situate 'Third Place' in the context of Computer Supported Cooperative Play (CSCP), which they define as, 'mutual engagement by two or more individuals in recreational activity mediated by a computing environment' (Wadley et al., 2003, p.238). Another example in practice of 'Third Place' is in *Third Place Technologies* (2014-ongoing). Led by former Microsoft researcher Shelly Farnham, this work positions the need for Third Place Technologies to be designed and placed under the initiative titled, *Social Productivity of the Third Place* - 'Third Place Technologies is a non-profit research and development organization with the mission of creating innovative technologies that foster community empowerment and well-being.' (2014). Designing technological artefacts in response to societal needs and to support social action, Farnham claims that the initiative provides, 'safe public places where people can develop relationships through frequent serendipitous interactions and ongoing discourse around common interests.' Farnham also suggests the following:

Third places can play an important role in fostering community well-being, where members a) know and interact with each other, b) have a feeling of belonging and affection toward the community that motivates their sense of responsibility, and c) can work together effectively toward common goals.
(Third Place Technologies 2014)

In his introduction to *Celebrating the Third Place* (2001), Oldenburg warns that given the idealised settings of New Urbanist Planning, 'people have become even more reclusive since universal ownership of computers has become national policy.' (Oldenburg, 2001, p.6). Oldenburg claims that this will create a substantial obstacle for re-creating public life. Both Jones and Oldenburg provide examples therefore of inquiry-led initiatives through applications of co-design and user-centered/HCI design and offer focus and insight into interactions that have been experienced and documented relatively recently (since the 1990s and ongoing). They each offer conceptual lenses through which to view and experience space and place. In an example of the recent application of Third Place in Third Place Technologies, a working example is being brought to life in conjunction with communities that are engaged with mobile, smart devices, technologies and communication platforms. This has revealed a type of 'third place' in which technical artefacts are co-designed to help improve the consumption and production of third places (Oldenburg 2001), some of which might also be situated in awkward spaces (Jones 2014). Both Jones' concept of Awkward Space (2014), and Oldenburg's concept applied by Farnham in Third Place Technologies (2014) are examples of designers and researchers applying design to situations in urban environments. They also provide interesting contexts if viewed through the lens of the MDE.

1.8 Experience-led Business Models, Participatory Initiatives and Grassroots Projects

In an 'always switched on' world, where the infiltration of mobile devices has mobilised the workplace, people are attempting to influence and shape the urban spaces and cyberspaces that are being experienced. Broadening the discourse now, I wish to draw attention to the presence of experiencing *within* the design of experience. Curator Fatos Ustek says 'we are living in an experience culture' (2015), business consultants, Pine & Gilmore refer to this as 'The Experience Economy' (2011). It would appear that experience-led design decisions are being made by anyone designing and shaping business models, participatory initiatives and grassroots projects. Examples that vary in focus and scope have been gathered to provide a backdrop to the thesis and shed some light on the complexity of situations where design decisions are being made. More specifically, each example suggests that 'experience' informs the evolution of the model, initiative or project as it unfolds.

1.8.1 Business Models

Whilst some coffee shop owners are advocating 'no wifi' policies (Metz 2017), choosing to implement such a

decision inevitably changes the design of the space and affects the experience and it also suggests that people are attempting to retain some control over the design of the coffee shop experience. But *how do experience-led design decisions such as this affect the business models, which design the experience?* Having observed an increase in customer's 'dwell time', some businesses have completely reframed the business model, for example Ziferblat, which was founded in Moscow in 2011 and fully embraced the rise in a co-working culture. Its website states that:

Ziferblat began as a community of poets aspiring to progress their work. The little attic they chose to meet at developed into a shared place for like-minded individuals. More people came as the space thrived and matured into its own environment, informed by those who inhabited it. (2018).

Fourteen sites are now accessible around the world. Ziferblat has designed a business model that responds to those who use it, stating that 'There are no restrictions here other than all must respect the space and others in it.' (Ziferblat 2018). The concept is simple; Ziferblat charges people for the time they spend in the space, but everything else - food, drink and customer service - is provided free of charge.

1.8.2 Participatory Initiatives

Participatory City (2017) is a London based, borough-wide examples of a participatory initiative, motivated by the ethos 'Every One Every Day'. Participatory City aims to grow a network of 250 projects and 100 businesses that will 'combine the benefits of peer-to-peer co-production projects' and 'improve the overall wellbeing of the neighbourhood, leaving no one behind.' (2017). Launched in August 2017, the Participatory City Foundation has constructed a large-scale initiative through which they will develop a five-year plan that experiments with the design of the infrastructure of an urban neighbourhood. Bringing 25,000+ people together - local residents of Barking and Dagenham with partners, funders and trustees - the initiative aims 'to make practical participation a key building block for improving the everyday life of residents throughout the borough.' (2017). A programme of events and activities, research residencies, a maker space and hospitality venues will provide a patchwork of different spaces for people to actively participate in the initiative. A Participatory City Development Team, Delivery Team, Board of Trustees and Global Advisory Board have been created to provide support and facilitate the initiative as it unfolds. As it takes shape the intelligence gained from all participatory activity informs the initiative, pertaining to its unique, open and experimental qualities.

1.8.3 Grassroots Projects

Independently run, self-initiated or community organised activities or events have been more recently termed 'grassroots' and the benefits of these are also of interest to researchers (Taylor, 1995, Gibbs, 2002, Reynolds, 2008, Houston, 2017, Hardman et al., 2018). Due to finite resources to communicate and promote the activities and events that might be taking place, grassroots projects can often be difficult to find. An example of this is in the community groups that actively campaign for green space in and across the city centre of Manchester, UK. The spaces that the greening community have occupied include a pocket park on the corner of an NCP car park, a row of growboxes nestled on the edge of a temporary car park, the roof of a disused toilet, and a number of small, temporary, disused or 'unable-to-be-used-for-anything-else' spaces that are dotted around the city. In partnership with City of Trees, the groups have also campaigned and installed street trees in the Northern Quarter on Stevenson Square and Tariff Street.

In the 1980s and 90s, the city removed its hedges because of the dangers they posed as 'drug drops' or storage for guns and knives. In the 1990s, Architect and lecturer Dominic Sagar, a former resident of the Northern Quarter, led the regeneration of the Northern Quarter (English Heritage 2008, Linton 2012). This included organising a Northern Quarter Residents Forum and symposium called, *I Never Promised You a Roof Garden* (Sagar weaves his

experience of this into his participation in TRP, which can be seen in Chapter Four).

To reintroduce greenery into the city centre, local residents have had to take action. Participating in grassroots projects such as the Northern Quarter Growboxes can expose volunteers to drugs and drug users, needles, dog and human faeces. Such instances bring people into direct contact with the challenges cities and urban spaces face. The experiencing in keeping the city green and beautiful is evidently not always a green and beautiful experience. Albeit challenging, it can be beneficial mentally and physically (Ulrich, 1979, Armstrong, 2000, Dobson, 2012, p.46, White et al., 2013, Akpinar et al., 2016, Dennis & James, 2017). Greening the city is a physical activity that connects people to one another and to nature. A whole host of plants, flowers, fruit and vegetables can be grown and enjoyed and the growboxes serve as a reminder to urban dwellers of seasonal change, which is all too often restricted when nature is omitted and replaced by concrete. The experiencing in its transformation is therefore the reward and incentive in itself.

Grassroots projects also bring into view the concept of community - being part of and contributing to a superannuated, shared back garden (Walljasper 2013). Experience-led, grassroots projects such as the NQGrowboxes are responding to the materiality of the city, occupying urban space for varying lengths of time and influencing, shaping and transforming the use and purpose of 'space'. As such, being actively involved in events and activities such as greening the city becomes a form of experience-led design.

1.8.4 A Sense of Freedom

According to environmental psychology studies, 'an expansion of community activism can also bring about freedom to control their local environment and local development, to defend a desired way of life.' (Mihaylov & Perkins, 2015, p.143). Throughout this study, design activism (Fuad-Luke, 2009, p.27) is referred to as it became the most useful practical application of this paradox. A sustainable design educator, writer and activist, Alastair Fuad-Luke provides the foundation upon which others have since built upon and developed its discourse (Thorpe, 2012, Markussen, 2013, Julier, 2013, Lenskjold et al., 2015).

Through applying design 'knowingly or unknowingly' (Fuad-Luke, 2009, p.5), the three examples of experience-led design activism are expressed in business models, participatory initiatives and grassroots projects and they each share in a sense of freedom through experience-led design. For example, the business model is designed to reflect the way the co-working space is experienced (and vice versa) and the participatory initiative is designed to encourage participation and the experience in participating, which feeds back into designing the initiative. In the third example, the grassroots projects are designing urban space through their experiencing thereof.

The difference between each example develops when they are viewed through the lens of an MDE, as the sense of freedom varies to some degree. For instance, the business model's sense of freedom is defined by its abilities to operate as a business. The amount of time customers spend is reflected in the type of experience they have - and, as such, the experience is the product offering. In the Participatory City however, the sense of freedom is facilitated by an organisation of people and participants are encouraged to contribute in a variety of ways. From this example, it becomes clear that if the freedom of choice and influence remains visible and actionable, a sense of freedom will be retained. Freedom, inextricably linked with its perception of participation, is sought, documented and measured. The participatory value and impact is indicative of the initiative and therefore measured by those invested in its existence (i.e. economic, social, cultural, political, etc).

In contrast to both prior examples, the grassroots projects continuously act upon a sense of freedom. The people participating in and instigating grassroots projects may be to some extent opportunistic or non-committal. This form of activism relies on nature's ability to exist regardless of human presence and constructs value in

emancipatory action, different to the business model and in some ways similar to projects being managed by the Participatory City organisation. Grassroots projects can also be seen as rebellious, overcoming the restrictions put in place such as concreted areas for pavements and car parks, traffic flow systems to navigate around old toilet blocks, and privately accessible rooftops, which often serve only the purpose of protecting those in the building. This type of grassroots activism occupies unusual, dis-used space with a sense of freedom that appears to re-train the brain through actively doing and physically engaging – something which could be termed ‘a tactile curiosity’. It encourages the consideration of a different type of ‘freedom of control’ with the intentions of those participating, which are to change and improve urban space. There is little to no expectation or knowing how long these grassroots projects might last, who might be relied upon to participate in them, what they might become over time and what impact, if any, they may have on urban development, planning and policies.

Deemed a characteristic of a grassroots project, a sense of freedom therefore provides a sense of TRP’s tone and texture. To further explore this tone and texture in relation to doing RtD, the next section describes the designer as researcher-as-activist and how I am positioned in TRP to experience its evolution and unfolding as a phenomenological study of RtD.

1.9 Positioning the Designer as Researcher as Activist

Planners, architects of city design, and those they have led along with them in their beliefs are not consciously disdainful of the importance of knowing how things work. On the contrary, they have gone to great pains to learn what the saints and sages of modern orthodox planning have said about how cities ought to work and what ought to be good for people and businesses in them. They take this with such devotion that when contradictory reality intrudes, threatening to shatter their dearly won learning, they must shrug reality aside. (Jacobs, 2000, p.18).

Fuelled by the notion that ‘the plans of planners and the design of designers’ (Jacobs, 2000, p.23) alone can never achieve or induce city vitality, Jacobs argues for the nourishing of close-grained working relationships and a curiosity to probe what is happening around us. This thesis has drawn parallels with Jacobs motivational force to go, ‘...adventuring into the real world ...to look closely, and with as little previous expectation as is possible, at the most ordinary scenes and events, and attempt to see what they mean and whether any threads of principle emerge among them.’ (Jacobs, 2000, p.23).

With this intention Jacobs model most closely resembles what is central to the thesis – the inquiry into what unfolds, how it is experienced and participated in and any threads of principle that might emerge. Furthermore, the thesis seeks a way of inquiring into the experiencing of transformation of social space, *through* design activism. Another intention of mine is to explore the meaning and value in my own, first-person experiences as a resident and activist for green space in the city centre. In doing this I have invited people to engage in inquiry through design activism with me and challenge the practicalities of its theoretical potential. TRP has provided an opportunity to conduct inquiry, through theory in practice, into what it means to experience and participate in grassroots projects tasked with occupying private space for public use.

The work of Jane Jacobs (2000) and Tim Ingold (2011, 2013) has inspired me to reconsider and reinvent my notion of design. Ingold’s viewpoint, more so than Jacob’s, confronts the matters of designing and making in the world; these are explored in more depth in Chapter Three. Ingold successfully navigates the relevance of sociomateriality by constructing a response which he terms ‘the two faces of materiality’ (2015, p.27-28). I have consistently grappled with sociomateriality and the ‘strong’ and the ‘weak’ versions as posited by Jones (2015). I have also contested with the theoretical relevance of ‘agency’ with regards to participatory design (Binder et al., 2011,

Bjorgvinsson et al., 2012, 2010). In Chapter Three, I attend to this matter in more detail and reassert my position which openly admits to moving in and out of vital materiality and aesthetic experience discourse.

Inspired by Jacobs, I am in search of the practices and principles of RtD when it is applied to the co-design and transformation of a rooftop. Through participating in design activism (Fuad-Luke, 2009) I draw from Marshall's 'living life as inquiry' (1999, 2015) and McCarthy & Wright's 'experience-centered design' (2015) to propose a methodological reframing of RtD that delivers on the needs experienced in-situ, as a project unfolds.

1.10 Summary

Suspicious of organisational spaces and the way boundaries are being challenged and transcended, Fleming & Spicer (2004) and Taylor & Spicer (2007) suggest how the imagined and the lived space can be brought together to be further explored in OS practice. Taylor & Spicer (2007) warn researchers who focus on aesthetic dimensions of organisational spaces not to lose sight of the embedded power relations and the differences of experience from different perspectives and draw together three dimensions of space; the physicality of space, the power and dynamics of space and the way space is experienced. This highlights a need to consider what is influencing perspectives from within the organisational context.

In addition, Lefebvre's *Production of Space* (1991) highlights the significance of these shortcomings by also emphasising the awareness required of the researcher with regards to the brute physicality of buildings and the material effects of working in them. As does Tuan (1979), who draws attention to a need to increase the burden of awareness.

Contrary to Taylor & Spicer's definition of non-participant observation, Yanow encourages '...walking... through the built spaces...[as] the settings for one's study' (Yanow & Schwartz-Shea, 2015, p.373). By highlighting 'kinaesthetic inferences' (Yanow & Schwartz-Shea, 2015, p.374), Yanow recognises how ordinary users *and* researchers read spaces and artefacts. Cautious of written word and verbal forms of analysis being 'one-step removed from immediate experience', Yanow & Schwartz-Shea (2015) argue for the ability to be aware of reading spaces and how this skill can be enhanced. Not dissimilar to the skills enhanced in design school and through design practice, RtD provides a way of researching space as experience and provides an example of how this could be further explored.

Rosen et al. (Gagliardi, 1990) provide an action research perspective of those who take action in the spaces and places in which they live and work and how they develop awareness of less radical, less forceful, more rational and more humane types of revolution. These subtleties of revolution, as explained by Rosen et al. (Gagliardi, 1990) and Lefebvre (Hubbard & Kitchen, 2011, p.282) have influenced Yanow's interpretive and reflective research when 'lived space' is viewed as 'a device for harnessing its potential' (Yanow, 1998, p.215). This literature survey has therefore provided insight into the value of emancipatory action of experiencing space in the moment. Rather than giving agency to space as explicitly as Yanow (Yanow & Schwartz-Shea, 2015), Casey (1997, p.229) and Weisman (1992, p.11-15), Tuan emphasises the value of the human awareness of decision making. He also explicates the contradictions apparent when experiencing feelings such as 'freedom' and introduces the notion that tools, and machines can further extend the feeling of space. Furthermore, Tuan says there are decisions made, no matter how slight, in time and place, which force individuals involved in the making, to 'think, adjust and innovate' (Tuan 1977 p.104). Upon review of Lefebvre's and Tuan's work, there is a sense that, together, a grounding of these theoretical perspectives can be achieved and assist in the construction of the lens of an MDE, as it is through experiencing participation during its transformation that 'space is experienced'. Whilst Yanow (1998) and Yanow & Schwartz-Shea's (2015) work disrupts our perception of space, suggesting it has agency of its own, it becomes unhelpful in my phenomenological study to pursue an ontological line of inquiry into the

sociomateriality of experiencing space as it is transformed. This statement is developed and explained in more depth in Chapter Three.

This first chapter has also introduced Hannah Jones' notion of 'awkward space' (2014) and Ray Oldenburg's 'Third Place' (1989, 2009). Their work provides examples in practice of research inquiries through co-design, participatory, user-centered design researcher and facilitator and urban sociologist lenses. In their descriptions of their experiences and observations of space and place and, much like the concept of 'The Public Mesh', they acknowledge how important informality and temporality is, particularly owing to their observations of the increased presence and use of computers and mobile technology. Oldenburg's viewpoint raises concern around the threat of technology on our social lives (Oldenburg, 2001, p.6), whereas Jones' expresses her interest in further developing 'accessible design tools' in her workshops to integrate 'the use of democratic technologies and social media...to create online vision documents' (Jones, 2014, p.263). In the future design of DWP there is also a motivation to tackle the interaction between the physical and digital dimensions and its ubiquity (Koeffler, 2015, p.14). Drawing insight from each of the concepts cited so far, I have exposed a variety of lenses through which 'experiencing space' can be viewed and interpreted. Situated in my own phenomenological study, I have therefore constructed the lens of a Multi-Dimensional Ensemble (MDE), through which I can view (and experience) a two-way relationship between experiencing design and designing experience and uniquely position myself and the research amongst four key disciplines - Research through Design (RtD), Action Research (AR), Information Systems (IS) and Organisational Studies (OS).

The next chapter focuses specifically on surveying literature which provides the thesis with a deeper comprehension of the key components embedded in the research question. This involves gathering existing definitions, conflicts and tensions surrounding RtD, AR in IS and systems thinking and then drawing similarities and comparisons between these topics and bodies of literature. Chapter Two provides a foundation of knowledge upon which Chapter Three extracts three key threads - experience, inquiry and participation. These threads draw inspiration from theoretical viewpoints and, woven together assist in reframing the type of RtD as it is documented and experienced in Chapter Four.

CHAPTER 2.

LITERATURE SURVEY

2.0 Overview

The previous chapter has presented examples of experiencing space through co-design and user-centered design and introduced the notion of experience-led business models, participatory initiatives and grassroots projects. These establish the background to the study at the heart of this thesis - a grassroots project in which I participated in order to campaign for green space in Manchester's city centre.

Chapter One therefore provides a backdrop to doing a phenomenological inquiry through design activism. Both design and action research are present in The Rooftop Project (TRP) - a study of the transformation of a rooftop in Manchester's City Centre. This chapter firstly surveys Research through Design (RtD) literature, which over the past 25 years has seen a growing interest in its variety of interpretations. Some commentators strongly advocate RtD as a way of attributing knowledge through the *design* of an artefact and in the *designing* as a process, while others openly struggle with its many and varied descriptions and therefore face challenges formulating their own. Some are convinced that there is a clear distinction between 'research' and 'design', and others strongly believe in the two being inextricably linked. After critically reviewing a number of these perspectives, this chapter arrives at an explanation of RtD that determines its relevance to TRP, therefore seeking to further extend its community of practice into fields such as Action Research (AR) and Information Systems (IS).

IS research generally refers to the social, technical and organisational as a means for describing the aspects or dimensions present in doing AR in IS. Chapter One briefly engaged in the theoretical perspectives of sociomateriality and STS that are considerate of vital materiality and aesthetic experience and I will revisit these in more detail in Chapter Three. This chapter however, presents a more detailed review of AR in IS literature. In search of what is meant by the social, technical and organisational, this literature can also be viewed with our newly acquired understanding from Fleming & Spicer (2004) and Taylor & Spicer (2007) with regards to their integrated framework for studying organisational spaces. In addition, my experiences of being immersed in doing design activism has led to the construction of a new lens through which to inquire into the experiencing and participating in and across multiple dimensions - the spatial, social, technical/digital, temporal - and which I have named the Multi-Dimensional Ensemble (MDE). Chapter One described this in more detail.

Through an MDE lens, this chapter seeks out a deeper understanding of what RtD and AR in IS is. Furthermore, this chapter asks; *what does 'action' in action research and RtD mean? How it is applied in IS?* How is design applied in IS? Influenced by systems thinking in RtD and AR in IS literature, this chapter also asks why systems thinking matters and to what extent does it contribute to understanding how inquiry is experienced.

This chapter surveys AR in IS literature to identify the value of action research to IS. It also outlines the challenges IS faces with current forms of AR, prising open opportunities for new theoretical perspectives from outside the IS field. This chapter also reviews the work of Peter Checkland and Peter Senge, both referred to across AR in IS and RtD literature and perceived as influencers in alternative methodologies.

To summarise, this chapter illuminates the similarities and differences AR in IS shares with RtD, and arrives at why the two fields of practice-based research can learn from one another and be more closely associated. I also reveal the aspects missing or left suspended in the commentary of both bodies of literature, which, when experienced *through practice*, require inspiration to be drawn from a further range of disciplines such as HCI, anthropology

and sociology. These are introduced in the chapter that follows which suggests that experience, inquiry and participation should be reframed in order to successfully navigate and negotiate the complex terrain of doing RtD equipped with the lens of an MDE.

2.1 Research through Design

To obtain an improved understanding, Simonsen et al. (2010) describe design research as a contextual and iterative process and propose an investigation into its process (2010 p.202). Simonsen et al.'s description has been informed by a spectrum of design research approaches not dissimilar to many of those circling and attempting to make sense of RtD. Here I will introduce a number of these interpretations of RtD.

From the viewpoint of HCI and IxD, Stappers & Giaccardi (2017) have critically reviewed the language surrounding RtD and in summarising their findings suggest there is no single way of defining RtD. However, commonalities across the literature included, 'designerly activities and qualities to the knowledge outcome, especially those activities that introduce prototypes into the world, and reflect, measure, discuss, and analyse the effect, sometimes the coming-into-being, of these artefacts.' (Stappers & Giaccardi, 2017).

The evolution of RtD is outlined by Research Through Design (RTD) conference organisers, Abigail Durrant et al. (2015). They grapple with the various descriptions of RtD and conclude 'design may be understood as a knowledge-generating activity. ...a practice-based approach to raising questions about the world, and alternative perspectives and visions of the future.' (Durrant et al., 2015, p.9). What is important here is that tangible practice encourages a dialogical platform that makes alternative perspectives accessible and relatable.

The originator of the term RtD, Sir Christopher Frayling turns to former architect and design researcher Kenneth Agnew who argued that 'the knowledge system of design is defective' and asks of design 'what is a research culture?' (Frayling, 1993). Using Agnew's paper as an example of the practice and experience of the design process, Frayling suggests that there is more room for testing, experimenting and reflecting on the process and impact, more opportunities to obtain meaning from within the process as a whole from those engaged within it and more room to develop design research culture beyond that of the finished product or object.

This represents a relatively recent body of research surrounding design as a way of *doing* research. Other contributors to RtD include Richard Buchanan (2001, 1992, Michel et al., 2007) and Nigel Cross (2007a, 2007b). In 2010 Lois Frankel & Martin Racine (2010) presented a map titled, *Design Research Categories*. From a literature review that spans the breadth and depth of design research, they promoted Ken Friedman's (2000) thinking that 'At every stage, knowledge, experience and questions move in both directions... Practice tends to embody knowledge. Research tends to articulate knowledge' (Frankel & Racine, 2010, p.8). Mapping a praxeology of design in this way brought forth an interest in deciphering differences in design and research and began to show attempts at consolidating a definition of RtD. Frankel & Racine mapped out various approaches: Basic (Research about Design), Clinical (Research for Design) and Applied (Research through Design). They stressed that the map was not intended to be a detailed description or evaluation of approaches. This suggests that there were nuances present amongst interpretations.

Since Frayling's instigation of RtD in the mid-nineties, there has been an increasing amount of academic interest critiquing and exploring the relevance of RtD. PhD By Design, HCI, CHI and RTD conferences bring together practice-based academic communities and welcome the continually evolving landscape of creativity in approaches to doing RtD.

From a staunch epistemological perspective on design research, Findeli et al. (2008) revisit and confront what they

consider the key issue and conclude that, 'the central question as to what could or should be the target of design research is still on the agenda.' (Findeli et al., 2008 ,p.69).

In describing RtD as *project-grounded research*, Findeli et al. (2008, p.71) recall the principles of what they define as RtD, which includes the criteria that research must satisfy rigor (stand up to the usual scientific standards (Findeli et al., 2008, p.71)) and relevance (contribute to the improvement of design practice (Findeli et al., 2008, p.71)). Findeli et al. propose that,

We still need to better define what this research through design actually consists of, how it is to be contrived and implemented... ...the idea of research through design has gained sufficient credit to lead to actual research projects carried out along these lines. Also called 'practice-based research', 'practice research', 'action research in design', 'clinical research', 'or 'project-grounded research'... it still struggles for methodological soundness and scientific recognition. (Findeli et al., 2008, p.72).

Central to their argument is that the main obstacle is of an *epistemological nature*. They explain that all promoters of RtD agree that 'the design project should have its place within the research project but that the latter can and must not be confounded with the former. Where methodology scholars differ or are silent is on the [epistemic] function to be assigned to the design project within the research.' (Findeli et al., 2008, p.72-73).

2.1.1 In Search of an Epistemic Function

In *Design Research Now: Essays and Selected Projects* (Michel, 2007) a number of prominent authors such as; Gui Bonsiepe, Nigel Cross, Richard Buchanan, Klaus Krippendorff, Pieter Jan Stappers, Ezio Manzini & Anna Meroni, and Wolfgang Jonas provide a diversity of viewpoints on design research and its intersubjectivity, scientific relevance and epistemological contributions. Michel mentions the 'special epistemological significance' of RtD in his proposition of 'the integration of subjective experience-, activity- and image-based designer-artistic knowledge into the process of intersubjectively verifiable knowledge production.' (Michel, 2007, p.16). Building on from Findeli (1998), Michel exposes the 'far-reaching consequences' of Frayling's position, suggesting that 'it opens up perspectives for independent design research, thus simultaneously provoking rigorous debates on the 'academic' significance of that approach.' (Michel, 2007, p.16).

In his essay, *Design Research and its Meaning to the Methodological Development of the Discipline* (Michel, 2007, p.187-204) Jonas confronts confusion regarding RtD and Ken Friedman's concern over the matter of 'by' and 'through' (Michel, 2007, p.189-191). In an attempt to eliminate this confusion, Jonas reflects upon the relationship between design research and methodological developments. Arriving at the general premise that RtD 'is based upon a concept of domains of knowing and learning/designing, ...derived from practice', Jonas proposes that The Scientific Paradigm has to be embedded into the Design Paradigm (2007, p.202). He also however acknowledges that 'exclusively scientific research is unable fully to recognise the implications of acting in a space of imagination and projection. The knowledge base position needs to be complemented by the ...competencies to deal with not-knowing' (Michel, 2007, p.203). Jonas therefore purports that for research to take place *through* design; 'Relevant design knowledge is not knowledge of the objects, but knowledge for the creation of the objects' (Michel, 2007, p.202).

This relates to Cross' suggestion of three main categories of design research based on 'people process and products':

- design epistemology – study of designerly ways of knowing
- design praxeology – study of the practices and processes of design
- design phenomenology – study of the form and configuration of artefacts (Cross 1999 p.2)

Jonas reiterates Cross' position that '...we do not have to turn design into an imitation of science, nor do we have to treat design as a mysterious, ineffable art. (...) we must avoid totally swamping our research with different cultures imported either from science or art...' (Cross, 1999, p.7) From this, Jonas surmises that no progress has been made therefore in defining RtD, which he believes can provide '...epistemological concepts for the development of a genuine design research paradigm...' and therefore '...a condition for methodological development' (Michel, 2007, p.187).

To clarify his position regarding RtD, Jonas presents a comparison of descriptions of RtD by Frayling and Findeli alongside his own:

Frayling (1993)	Findeli (1998)	Jonas (2004)
<ul style="list-style-type: none"> - <i>'Less straightforward, but still identifiable and visible</i> - <i>Materials Research – such as the titanium sputtering or colorization of metal projects</i> - <i>Development Work – for example customizing a piece of technology to do something no-one had considered before, and communicating the results</i> - <i>Action Research – where a research diary tells of a practical experiment in the studios, and the resulting report aims to contextualize it. Both the diary and the report are there to communicate the results, which is what separates research from the gathering of reference materials</i> 	<ul style="list-style-type: none"> - <i>Conciliation of theory and practice (strong theory)</i> - <i>Embedded, implicated, engaged, situated (Sartre, Situationist) theory</i> - <i>'Such research helps build a genuine theory of design by adopting an epistemological posture more consonant with what is specific to design: the project.'</i> 	<ul style="list-style-type: none"> - <i>'Research through Design refers to a research and design process intrinsic to design</i> - <i>Designers/researchers are directly involved in establishing connections and shaping their re-search object</i> - <i>Examples potentially include every 'wicked problem' in Rittel's sense of the term (1992)'</i>

Table 2.1 A Comparison of RtD Descriptions (Michel, 2007, p.191)

Jonas then introduces an anthropological assumption, which he says is, 'the ability to design and to be conscious of doing so...' and he says it is this that 'distinguishes humans from the rest of the living world' (Michel, 2007, p.192) Furthermore, Jonas connects this position to the theoretical lens of Latour (1993 p.32) and the 'ability to act in relation to nature ...is one of the unresolved challenges of modernity' (Michel 2007 p.192). Informed by Jones, who refers to 'the necessity of designing the design process itself' (Jones, 1970 cited by Jonas in Michel, 2007, p.193). Both viewpoints support Jonas' notion of 'The designer as 'black-box' (the artist), as well as the designer as 'glass box' (the scientist, follower of 1st generation methods)' (Michel, 2007, p.193). Jonas encourages the designer researcher to shift in attitude towards the 'self-conception of designer as 'self-organising system', who is observing the evolving artefact plus him – or herself observing the evolving artefact.' (Michel, 2007, p.193), in turn encouraging an awakening and awareness of how design is experienced. Jonas summarises by stating that the essential human characteristic is design ability. He thus proposes that '[Design] is the means for obtaining knowledge of the world', and as designers as researchers, 'we cannot overcome our involvement in the process.' (Michel, 2007, p.194)

With regards to his epistemological understanding of design research, Jonas is clearly influenced by Findeli's rationale of human ecology, which states that 'It is generally accepted that the end or purpose of design is to

improve or at least maintain the 'habitability' of the world in all its dimensions: physical/material, psychological/cognitive/emotional, spiritual/cultural/symbolic.' (Findeli, 2012, p.292). Findeli introduces the field of human ecology to design to extend '...the cultural and spiritual dimensions of human experience, and consequently of the human-environment interactions...' (Findeli, 2012, p.292). With this in mind, Findeli returns to Bruce Archer's (1981) original phrasing and incorporates the suggestion that design research be redefined as, 'design research is a systematic search for and acquisition of knowledge related to a general human ecology considered from a designerly way of thinking, i.e. a project-oriented perspective.' (Findeli, 2012, p.294)

With this epistemological lens on design research, Findeli returns to the argument that trained designers have accessibility to improve a situation through a culture of design and can obtain both a descriptive and diagnostic stance. Findeli states that, '...human ecologists consider the world as an object (of inquiry), whereas design researchers consider it as a project (of design). Their epistemological stance may thus be characterised as projective.' (Findeli, 2012, p.293). With this in mind, *how might this culture of design be defined, applied and experienced?*

2.1.2 Poiesis and Praxis

This section investigates design thinking and design as practice-based research and subsequent interpretations of taking action and making in the world.

Buchanan's (1992) visions for a future where design can be extended to the study of making 'useful' objects, is inspired by Architect Emilio Ambasz's suggestion that 'usefulness' is '...not only esthetic or elegant features of everyday objects, but also a method or discipline.' (1992, p.18). This instigates a renewed interest in the value of RtD that brings into question how design can be viewed philosophically. To this end, Melaney's (2006, p.466) interpretation of Hannah Arendt's *The Human Condition* (1958) may assist in deciphering the nuances of poiesis and praxis. Melaney constructs the position from which Arendt revises praxis as action and poiesis as making by explaining the impact of action with regards to politics, literature and history. Melaney also assists with clarifying Arendt's philosophical position by stating, 'from the phenomenological standpoint, human action is embedded in a network of relations that are never constituted on a permanent basis.... Doing not only entails responsibilities but implicates the actor in an unending process...' (Melaney, 2006, p.473-474).

Arendt delimits politics as 'the public realm in which human beings can act in concert...' (Melaney, 2006, p.466) a philosophical lens which can also be seen in the work of Tassinari et al. (2017). They relate to the freedom and performativity of political action through storytelling and experiment with the concept of storytelling as a design tool for social innovation (Tassinari et al., 2017, p.53492). Another example can be found in the critical analysis of ethics by Bousbaci & Findeli (2005), who invite architects and urban planners to become more aware of poiesis in 'the act of doing and doing good' (Arendt, 1958). Their critical analysis of ethics (Bousbaci & Findeli, 2005) take an Aristotelian anthropological view of praxis and poietics, and with Arendt's lens of practical philosophy arrive at a way of illuminating, for the designer's attention, the good in their designing (the good being, actions as reflective and deliberative attitudes and behaviours), which links to the perception of projects as 'works in process' (Prost 1991 cited by Bousbaci & Findeli, 2005, p.258). They propose two distinct shifts in perspective: 1. Seeing architectural phenomena as process as opposed to works that are moments of creation, and 2. Seeing the design concerned with the designer's own ethos, not just things.

Beyond the disciplines of architecture there exist designers who seek examples of doing good through praxis and poietics in the aptly named conference: *Research Through Design: Praxis and Poietics* (2013). A community of practicing designers, researchers and design researchers, Jayne Wallace et al. summarised their goal: 'A primary aim of the conference was to foreground the materiality of design research, placing the artefacts of research

practice center stage.’ (Wallace et al., 2015, p.782).

Koskinen et al. (2011) refer to Zimmerman & Forlizzi’s paper entitled *The Role of Design Artefacts in Design Theory Construction* (2008) and say ‘researchers make prototypes, products and models to codify their own understanding of a particular situation and to provide a concrete framing of the problem and a description of a proposed, preferred state...’ (2011, p.4). They suggest that Frayling fails to address the idea that, ‘Readers get few guidelines as to how to proceed [with RtD] and are left to their own devices to muddle through the terrain.’ (Koskinen et al., 2011, p.5). As previously mentioned, Jonas (Michel, 2007) shares in similar concerns and both can be seen to interpret RtD as providing, ‘...little guidance for building up a working research practice’ (Koskinen et al., 2011, p.5).

Nevertheless, Zimmerman & Forlizzi’s HCI stance suggests that RtD can offer ‘an evolutionary broadening in scope’ (2008, p.41) to the field of HCI as well to the discipline of design. They explain that:

With the transition of computing technology from the office to many different social contexts in which people live, HCI has shifted its focus from a narrow view on usability – increasing the efficiency and effectiveness of task completion – to more broadly consider the human experience. (Zimmerman & Forlizzi 2008 p.41).

The challenge that Zimmerman & Forlizzi address is that, whilst examples and types of design research are increasing in variation, there remains a failure, ‘to develop theory out of the observation of design practice and analysis of designed artefacts (Friedman, 2003). Many design research contributions often fail to document theory designers can apply in research and practice.’ (Zimmerman & Forlizzi, 2008, p.41). They attempt to address this by identifying that specified outcomes can form the basis for theory production and propose a type of design research in relation to HCI that reframes RtD as a means of, ‘building design theory that will increase the impact on both the HCI research community and on the design research community.’ (Zimmerman & Forlizzi, 2008, p.41). Employing six interconnected phases - Define, Discover, Synthesize, Generate, Refine and Reflect - Zimmerman & Forlizzi observe two approaches to doing RtD in HCI – *philosophical* and *grounded*. The separation of these approaches demands a familiarity and accessibility of both design theory and approaches in practice. Zimmerman & Forlizzi propose that ‘new design processes, practices and methods could be developed that will advance design theory...’ (2008, p.44). In reflections on RTD 2015, Durrant et al. (2017) explain that:

Arguably, research through design is not a formal methodological approach with a particular epistemological basis. Instead, it is a foundational concept for approaching inquiry through the practice of design and as a concept it has been subjected to multiple articulations and interpretations both by individuals and by institutions. (2017, p.3).

This implies the existence of a variety of viewpoints within the field of HCI with regards to RtD and design theory. Pertinent to this thesis, this clarifies dialogue surrounding whether it is possible to produce, develop or formulate design theory *through* design, and re-evaluate the extent of their co-dependency.

As previously discussed, Koskinen et al. (2011) are not convinced by RtD. They believe that the ‘...concept fails to appreciate many things at work behind any successful piece of research.’ (Koskinen et al. 2011, p.5). No further explanation is shared here by Koskinen et al., however, they do point to examples they deem as successful pieces of research, such as those by Katja Batterbee and Pieter Desmet. Batterbee’s work is also co-authored with Jodi Forlizzi, together, they explored *Co-Experience* (Battarbee et al., 2002, Battarbee, 2003, Forlizzi & Battarbee, 2004) and propose ‘An Interaction-centered Framework of Experience’ (Forlizzi & Battarbee, 2004, p.262).

Battarbee explores and confronts challenges of design and Information Communication Technology (ICT) with regards to Intimacy in the City, Social Space and ICT in the Community (Battarbee et al., 2002). Whilst documenting the action and reflection to take place in the design, Battarbee does not however explicitly mention *doing* RtD and leaves the process of design firmly with the design of the technical artefact. Pieter Desmet, on the other hand, expresses doing the researching whilst doing the designing when he says, 'designing products with an emotional fit requires an integrated approach in which the research does not precede but is part of the design activity. This view connects to the emerging field of 'research through design' (Desmet, Overbeece & Tax, 2001, p.33). In consideration of this and Gaver's work (also cited by Zimmerman & Forlizzi, 2008), Koskinen et al. note how Gaver's '...contribution to design as well as methodology, [is] often against his wishes' (2011, p.5, Gaver, 2012). Koskinen et al. therefore propose a different term to that of RtD, which they label in the following way:

'Constructive design research' which refers to design research in which construction – be it product, system, space, or media – takes center place and becomes the key means in constructing knowledge. Typically, this 'thing' in the middle is a prototype... However, it can be also a scenario, a mock-up, or just a detailed concept that could be constructed' (Koskinen et al., 2011, p.5).

A more recent example of the value of RtD is identified by HCI researcher Cristiano Storni as well as co-design and design researchers Stappers & Giaccardi (2017) and Lambert & Speed (2017). Storni reasserts his idea that '[RtD] is in the business of knowledge, not design' (2015, p.74). On his personal experience of RtD, Storni says:

It cannot be separated from the designed artefact that interacts with the reality under scrutiny. ...What is produced is no longer just knowledge about a phenomenon; it is knowledge about how a design intervention and a phenomenon interact, accepting that as the two meet, they are both transformed. (2015 p.76).

Likewise, Stappers & Giaccardi (2017) propose that the knowledge generated in designing cannot capture tacit knowledge and that '[this] is not to say that such knowledge cannot be communicated – rather, that it cannot be communicated by mere words. Material artefacts and experiences are deemed to be part of this communicating.' (Stappers & Giaccardi 2017). Whilst referring to the experiences, services, and practices of and in prototypes as 'intangible', they acknowledge that 'there is no clearly defined singular method by which RtD is conducted' (Stappers & Giaccardi 2017) and list a number of activities in RtD ranging from conceiving and producing prototypes, reflecting on the processes to create such prototypes, demonstrating the artefact/prototype, and using prototypes and creating interventions to confront different framings/theories.

The Chairs of the RTD2017 conference, Lambert and Speed argue that, 'All creative practitioners ...are researchers of one kind or another, whether through materials, aesthetics, technologies, ethnographies, or cultural theory.' They suggest that:

Research methods... have unfolded and emerged as inquiry has deepened [and] ...design researchers have the means to reposition their projects to frame premeditated research questions and objectives within their work and in some cases to apply research questions after practice has taken place. (Lambert 2015 cited by Lambert & Speed 2017 p.104).

In their attempt to untangle the artefact as a tangible research outcome, Lambert & Speed refer to Tim Ingold's closing provocation at RTD 2015 and his book *Making* (2013), in which he proposes a new way of seeing (designing as) 'making as a process of growth' (Ingold, 2013, p.20-22). Lambert & Speed cite Ingold's distinction between two approaches to making: hylomorphic and morphogenetic.

Morphogenetic is the preferred approach to making that Ingold urges designers and researchers to apply, 'This is to place the matter from the outset as a participant in and amongst a world of active materials... in anticipation of what might emerge.' (Ingold 2013, p.21, cited by Lambert & Speed, 2017, p.105).

Ingold's previous work concludes that 'Life is lived, I reasoned, along paths and not just places... It is along paths, too, that people grow into a knowledge of the world around them and describe this world in the stories they tell.' (Ingold, 2007, p.32 cited Lambert & Speed, 2017, p.106). With Ingold's philosophical perspective in mind, Lambert & Speed propose that this 'exploratory, sometimes impulsive or deliberately risky approach to creative practice, ...has helped to further endorse and validate making itself as an important research method.' (2017, p.105). Referencing Max Lamb's hexagonal pewter stool, which was cast in the sand on a beach in Cornwall (2008 cited by Lambert & Speed, 2017, p.105) Lambert & Speed use Lamb's video of the making process as an example of being '...as much a cultural artefact as the stool itself' (2012, cited by Lambert & Speed, 2017, p.105). Similarly to Ingold, they conclude that 'inextricably co-existing... artefacts are places... [and] ...processes are paths...' (Lambert & Speed, 2017, p.106). Reflecting on the significance of the RTD conference series, Lambert & Speed say, 'The tactility and tangibility of the artefact and/or narrative gives rise to a different type of debate around the knowledge in doing' (Lambert & Speed, 2017, p.107). They intimate at a new concept, 'making narratives', because 'RTD suspends any determinism toward a contemporary definition for design and instead offers points of entry to the making of narratives – narratives that manifest as objects that become coordinates in Doreen Massey's "pin –cushion of a million stories' (Massey, 2013 cited by Lambert & Speed, 2017, p.109). Lambert & Speed's commentary reveals a very clear and compelling challenge to the designer researcher whose task in doing RtD is, '...to provide environments that allow objects and their makers to redraw the geographies of design, and that allow new locations for inquiry to be identified. RTD is one such context.' (2017, p.109).

Having reviewed RtD and searched for its epistemic function, it is evident that the body of literature is in support of, or indeed inquisitive of, the progression of methodology, the design theory and practice of RtD as it is applied. This section has also explored from diverse designer researcher perspectives, the perception, experience and interpretation of RtD as somehow indistinct, or entangled with other disciplines. Ultimately, RtD's experimental nature and responsiveness to its surroundings will not succeed at providing one, single, coherent scientific reason or rationale. It seems that RtD will never appease those rooted and fully committed to the distinction between research and design. Action Research is similarly disputed with regards to rigor and relevance (Avison et al., 2017).

2.2 Action Research and Information Systems

Action Research (AR) in IS literature broadly refers to itself as 'a form of engaged scholarship that seeks to advance academic knowledge whilst at the same time enlightening practice' (Baskerville & Myers, 2004, Chiasson et al., 2009, Davison et al., 2004, Davison et al., 2012, Iivari & Venable, 2009, Mathiassen et al. 2012).

In this section, examples of AR in IS have been explored, and so too have the methodologies and how they are experienced by action researchers, information systems experts, analysts, software engineers and developers. To establish a more informed understanding of what has been experienced in AR in IS, leading commentators and authors in the field of IS, Information Systems Development (ISD) methodologies, systems thinking and systemic thinking have been sought.

2.2.1 A Multiview Methodology

From a review of approaches to developing information systems and the evolution of methodologies, Avison (1996, Fitzgerald & Avison, 2006) proposes a broader perspective in a Multiview methodology. Avison (1996) discusses the weaknesses associated with conventional models (such as the waterfall model) and, in response to these weaknesses reflects on the first and second iterations of Multiview and Multiview2 methodology, which he

fundamentally describes '...as an exploration in information systems' (Avison, 1996, p.263). From the experiences of Multiview when exploring AR in IS Development (ISD), Avison describes '...information systems development as a social process containing technical aspects.' (1996, p.273).

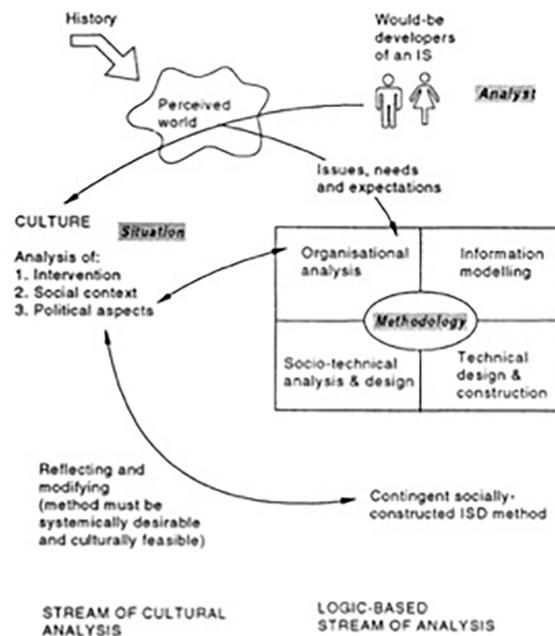


Figure 2.1 Constructing the information systems development methodology (adapted from Checkland & Scholes 1990, Wood-Harper & Avison 1992) (Avison, 1996, p.272)

'Multiview2 (Avison et al., 1996) ...offers a systematic guide to any information systems development intervention, together with a reflexive, learning methodological process.' (Avison, 1996, p.271). The quadrants of Multiview2 methodology can be viewed in Fig 2.1 - *Organisational analysis, Information analysis and modelling, Socio-technical analysis and design, Technical design and construction*. Upon recognising ISD as a social process and the changing of these four parts, Avison suggests there are three aspects, 'These are the role of the systems analyst and the paradigm of assumptions constructed in practice; the political nature of the change process; and how methodologies are interpreted.' (Wood-Harper & Avison, 1992 cited by Avison, 1996, p.273). He describes them as 'stereotypical views of the systems analyst' (Avison, 1996, p.273-274) and references Kling and Scacchi (1982) and the four perspectives. They identify an example in how 'problem solvers may view the content of the problem situation in which information technology is embedded.' (1996, p.274) and further determines these perspectives as 'the rational perspective; structural perspective; interactionist viewpoint; and organisational politics.' (Avison, 1996, p.274). Avison draws on Kling and Scacchi's ideas on information technology to conclude that, 'less emphasis is on the technical and structural and ...more emphasis on the social and potentially emancipatory' (1996, p.274). As such, Avison believes defining an IS to be a metaphorical activity and that Multiview methodology is perceived as 'a non-prescriptive description of a real-world process...Consequently, the Multiview methodology can be thought of as being an 'open theory' where people close the theory in action.' (Avison, 1996, p.275).

Avison's more recent work with Guy Fitzgerald (2006), accepts there are less formalized information systems (i.e. the 'grapevine') and that these are valid, often intuitive or qualitative in nature. Formalised or less formalised, entirely or not entirely computerised, Fitzgerald & Avison (2006) emphasise that technology is also not the main focus. They recognise the dynamic, complex world of the environment in which information systems exist.

Vidgen et al. (2002) use the Multiview (and subsequent Multiview2 - Avison & Harper-Wood, 1990, 1996, Avison

et al., 1998) frameworks to illustrate how a basis can be formed for Web Information Systems Development Methodology (WISDM). Vidgen et al. state that WISDM is for information systems development teams to ‘...keep organisational, human, and technological perspectives in balance’ (2002, p.3). They stress the timely importance of WISDM and how a Multiview approach (Vidgen et al., 2002, Avison & Wood-Harper, 1990, Avison et al., 1998) can address ‘the wider aspect’ of web-based information systems through ‘genuine engagement of the IS developers’ (2002, p.31). Applying a Multiview approach to WISDM therefore offers ‘a systematic guide to an IS intervention, together with a reflexive learning process, which brings together the analyst, the situation and the methodology.’ (Vidgen et al. 2002 p.31).

This unites those developing, designing and analysing, along with the situation and the methodology, Vidgen et al. therefore acknowledge that ‘there are other forms of information system’ (2002, p.2). Whereas ‘IS is wholly reliant on the use of information technologies’ (Vidgen et al., 2002, p.2), Vidgen et al. and Fitzgerald & Avison, contest ‘that many information systems in organisations are informal – the office grapevine and conversations at the water-cooler are typical examples...’ (Vidgen et al., 2002, p.2, Fitzgerald & Avison, 2006, p.3). What this begins to reveal is the fundamental and underlying challenges that are continually faced by action researchers of IS - that the organisation in which they are situated consists of, ‘informal aspects of information systems [that] are difficult to manage and are not amenable to an engineering approach, [and] their influence should not be underestimated.’ (Vidgen et al., 2002, p.2). A key consideration therefore of Vidgen et al. is to determine the essence of an IS as ‘a human activity system situated in an organisational context – technology is important to information systems but must be considered jointly with human and organisational dimensions.’ (2002, p.2-3).

2.2.2 An Ensemble View

IS researchers, Orlikowski & Iacono (2001) ask, ‘where are the theories of how ...densely interconnected IT artefacts coevolve with the various social institutions and communities that develop, regulate, use, and change them?’ (2001, p.133). Orlikowski & Iacono’s concern regarding the evolution of IT artefacts over time (owing to their complex and dynamic nature) is not dissimilar to the concerns expressed by those commenting on and attempting to record the methodologies of the dynamic complexities experienced in information systems development. Considerations of how organisational structures are inscribed into IT artefacts (Sein et al., 2011) invite AR in IS to theorise an ensemble view of technology (Orlikowski & Iacono 2001 p. 133) and think beyond the technological (Sein et al., 2011, p.38). This view focuses on ‘the ways in which technology is enmeshed in the conditions of its use’ (Orlikowski & Iacono, 2001, p.127) and on how it shapes the very conditions - context, situation, action and experience - of its use.

Subsequent studies have further explored the ensemble view of IS. Sein et al. (2011) propose the concept of ‘ensemble artefacts’ as bundles of hardware and software which are shaped by the organisational context during both development and use and onto which the structures of the organizational domain are inscribed (Sein et al., 2011, p.38). Thus, an ensemble view of IT artefacts evolves through the interaction between design and use, through an inter-play between the planned design and the intended and unpremeditated aspects of use. In attempting to describe this interplay, other studies (e.g. Iivari, 2007, 2016, Venable 2013) suggest that the design outcomes of IS are not final. Implicit in all these studies is the idea that IS as an ensemble view, involves an enmeshing of its technical and social aspects; the latter often generalised as the ‘organisational’ aspect. As Chapter One suggests, ‘the organisation’ is a key aspect of the thesis and, this ensemble view, assists in the articulation of the multiple dimensions that bring the organisational context to life.

Orlikowski & Iacono (2001) labelled and meta-categorised what IS researchers had done to elaborate or expand on conceptualisations of technology since the 1980s (i.e. ‘web of computing’ - Kling and Scacchi 1982, Markus and Robey 1988 cited by Orlikowski & Iacono, 2001, p.122). From this body of work they distinguished five views:

- the tool view - the engineered artefact, expected to do what its designers intend it to do

- the proxy view - the representational view or value of technology ...the assumption that the critical aspects of information technology can be captured
- the ensemble view - how new technologies come to be and come to be used, the computational view, and the nominal view (Orlikowski & Iacono, 2001, p.123-124)

For Orlikowski & Iacono, ensemble views on information technology in IS research:

...which do engage with the social and embedded aspects of technology development and use, tend not to take into account the multi-generational and emergent aspects of technological artefacts that arise as designers, developers, users, regulators, and other stakeholders engage with evolving artefacts over time and across a variety of contexts. (2001, p.132).

Sein et al. (2011) recognise the 'technology as structure view' of the ensemble artefact. However, they also suggest that AR in IS is capable of 'softening the sharp distinction between development and use assumed in dominant Design Research (DR) thinking' (Sein et al., 2011, p.38). Appreciative therefore of the dimensions beyond the technological and how 'the interaction between these dimensions becomes manifested in the form, structure, goals, and conceptualization of the artefact (Iivari, 2003, Orlikowski & Iacono, 2001)' (Sein et al., 2011, p.38) Sein et al. argue for a new method, which they refer to as *Action Design Research* (ADR). ADR '...explicitly recognises artefacts as ensembles emerging from design, use, and ongoing refinement in context.' (Sein et al., 2011, p.38). Furthermore, it suggests that, 'ADR supports knowledge creation through the design and appreciation of ensemble artefacts' (Sein et al., 2011, p.52). In terms of dimensions, 'beyond the technological' (Sein et al., 2011, p.38), ADR is perhaps the closest of AR in IS methods to that of the methodological lens of an MDE. ADR has not however developed its reach to include the various applications of design, or indeed acknowledged the term RtD, choosing instead 'to illustrate the major features of ADR' (Sein et al., 2011, p.45) through the material of a case competence management system (CMS) at Volvo IT. This continues to promote and protect the application of design 'without letting go of the essence of design research (DR)' (Sein et al., 2011, p.38).

Pries-Heje et al. (Simonsen et al., 2014) boldly attempts to replace 'systems thinking' with 'design thinking' and separate it from 'real world' thinking:

Design thinking is more creative and disorderly in its reasoning, critically negotiating between science, technology, and aesthetics. ...Design thinking is not a problem-solving process, but a creative and phenomenological process that can be set against ill-structured or wicked problems.' (Pries-Heje et al., 2014, p.81).

Whilst this demonstrates an attempt to introduce to IS a different way of viewing design, Pries-Heje et al. are reflecting on the prospects and success of a new methodology they term *Soft Design Science Methodology* (SDSM). Using a case example rooted in DSR (much like Sein et al., 2011), the experimentation with regards to reframing design can only go so far. Pries-Heje et al.'s (2014) description of design thinking invites questions, as it introduces design as being 'more creative and disorderly' (Pries-Heje et al., 2014, p.81); but the terminology is general and is not explored in any further detail.

Faced with similar challenges in AR, Avison et al. (2017) have revisited the relevance of action research in IS as a discipline and have chosen to highlight the importance and practical relevance of research by emphasising its unique qualities. To bridge the gap between AR and IS, they warn of the barriers and highlight the misperceptions or myths of AR which appeared as they reviewed leading IS journals. Avison et al. (2017) suggest that current forms of AR, identified by the likes of Baskerville & Wood-Harper (1998), 'are not AR forms but approaches to IS

development that used AR to help define them' (2017, p.183).

They describe four barriers to IS publication of AR research (Avison et al., 2017, p.183), in describing the fourth barrier in particular, Avison et al. (2018) assert that 'it is difficult to make theoretical contributions from AR-based investigations, which are seen as being less rigorous than other methods and seen as consulting rather than research.' (Avison et al., 2017, p.183). From their survey of 120 articles, they propose 18 ways to overcome these four barriers. These range from suggestions such as examining other fields that conduct AR and 'seeing how they overcome the time investment barrier, to communicating the potential of AR to solve 'grand and wicked' problems, particularly in a team environment' to establishing how 'theory building can be a particular strength of AR as theory may be supported or revised on the basis of the in-field evaluation and reflection phases' (Avison et al., 2017, p.183).

This exploration, into the dynamic and complex nature of information systems and information technology as they simultaneously evolve, raises issues around the role of 'design' and the 'designer' as action researcher in-situ, with regards to the similarities between the presence of 'action' in research whether it is expressed as 'action research' or 'research through design'. There is acknowledgement of transformation, of influencing change and of intervention. Avison et al. (2017) claim that AR is not consultation, a consideration also of the presence of 'design' and a 'designer' in doing RtD. It becomes necessary therefore to think of the impact of doing research beyond that of the design of a single artefact for a single organisation. Action research theorists from IS have established theoretical viewpoints that further expand the AR in IS discourse and broaden the scope to consider information systems together with systems thinking.

2.3 Information Systems and Systems Thinking

Peter Senge's and Peter Checkland's contributions are known for circling systems thinking. More specifically, their contributions are made available as approaches and methodologies known as, *The Learning Organisation* (Senge 2006) and *Soft Systems Methodology* (Checkland 1999, Checkland & Poulter 2006). The holistic perspective on systems thinking from Senge is interpreted in this section, followed by that of Checkland's methodology in practice and the way systems are conventionally viewed in IS.

This section of the literature review explores how *systems* are defined and what this definition means to IS, OS and AR. Authors share a curiosity of seeing and experiencing systems, systems thinking and systemic thinking from within the organisational context; however as Chapter One has suggested, there is a need to remain inquisitive of what is meant by the organisational context itself.

2.3.1 A Sense of Awareness

Peter Senge influences business strategy and lectures in leadership and sustainability. In his work surrounding the culture of organisations, he talks of understanding actions and being learners, particularly those interested in the art and practice of 'collective learning' (2006, p.16). Senge promotes the five disciplines of organisational learning as: personal mastery, mental models, team learning, shared vision and systems thinking:

Systems thinking is a discipline for seeing wholes. It is a framework for seeing interrelationships rather than things, for seeing patterns of change rather than static snapshots. It is a set of general principles... ..It is also a set of specific tools and techniques... And systems thinking is a sensibility – for the subtle interconnectedness that gives living systems their unique character. (Senge, 2006, p.69).

Senge argues that a shift is required of those aware of their presence and action in organisations. Senge proposes the need for an awareness of presence and action and a shift from experiencing organisations that are trapped in

cyclical processes and detail complexity, to experiencing learning organisations that remain openly curious of the dynamics of systems and of dynamic complexities. He promotes therefore the fifth discipline, as systems thinking as a means to understand the complexity of the learning organisation (2006), which he defines as:

organisations where people continually expand their capacity to create the results they truly desire, where new and expansive patterns of thinking are nurtured, where collective aspiration is set free, and where people are continually learning how to learn together. (Senge, 2006, p.3)

He explains that the world is creating far more information than anyone can assimilate, and raises concern for the overwhelming sense of complexity faced by society. If individual and collective abilities and confidence is being challenged, Senge suggests that a new way of thinking and operating through systems thinking would provide, 'a discipline for seeing the 'structures' that underlie complex situations... [and] offers a language that begins by restructuring how we think.' (2006, p.69).

Working in large corporations, 'enmeshed in an overwhelmingly complex network of relations' (Suchman, 2002 p.141) and situated in research and development departments, Anthropologist and Sociologist Professor Lucy Suchman recalls being surrounded by and having access to a range of people with expertise in anthropology, ethnography, psychology, behavioural science, computer science and product design. Suchman recalls that much of the experiences involved 'analysing the processes by which boundaries are constructed and maintained and understanding our contributions to their reproduction or transformation' (2002, p.142). Roles, disciplines, fields and departments of expertise appeared to define these boundaries, but in instigating participatory projects, they were inspired to bring people together through participatory design approaches (Suchman, 2002, p.142). She discovered that crossing boundaries involved; 'encountering difference, entering onto territory in which one is a stranger and, to some significant extent therefore, unqualified' and 'that system developers become responsible for locating themselves within the extended networks of social relations and forms of work that constitute technical systems' (Suchman, 2002, p.142). In addition, Suchman reflected further upon the behaviour and response to the situation, for example in giving up control, developers had to 'see themselves instead as entering into an extended set of working relations, of contests and alliances' (Suchman, 2002, p.142). From which Suchman was inspired to ask: 'How do we proceed in a responsible way?' (2002 p.142).

In 2015, at the *Human Connection in a Digital World* conference, Senge reflected upon conversations with MIT colleagues spanning the past 30 years and openly admitted that he has a 'complex relationship with technology'. In his presentation, Senge drew inspiration from Biology – a field of study that he believes has had to realign its primary concern with the phenomenon of life. 'The world of 'technology' (or machine)', Senge says, 'can also refer to the importance of Biology' (Senge, 2015). He proposes that 'Autopoiesis is what is now considered one of the technical definitions of a living system' (Senge, 2015). Furthermore, he refers to the Greek use of 'poiesis – poem' – 'to create', therefore making the connection to that of 'Autopoiesis - as self creating' (Maturana 1980 p73-76 cited by Senge, 2015). Fundamental to Senge's argument is that humans are a living system, something which he characterises as different to that of a machine. 'All the stuff in our lives has a system of interconnectedness, it's not just 'information technology'' (Senge, 2015). In a world of interconnectedness, Senge says humans are good and getting better at an 'awareness of interconnectedness... ..human beings are systems thinkers.' (Senge, 2015). In conjunction with Suchman's experiences of a complex network of relations (2002), this poses the question, *what does 'having awareness of interconnectedness' mean?* In Suchman's experience, there is a way to understand how to obtain 'awareness'. She draws attention to her awareness of developers and further to that, her heightened awareness of observing developers ceding control over technology design. Suchman also adds another layer to her observation, in that developers 'must then see themselves entering into an extended set of working relations, of contests and alliances' (Suchman, 2002, p.142). This suggests that there are multiple layers

to awareness. In Suchman's case, her awareness could be seen in the succession of observations shared in her line of inquiry and her deepening inquisitiveness of the situation. Suchman's experiencing was reflecting on the experiencing of others experiencing the situation.

Both Suchman's experience and Senge's requirement of the awareness of interconnectedness prompts further exploration into the layers of 'heightened awareness', compared to 'awareness', and serves as a reminder to link this discourse to Tuan's perspective of space and his desire 'to increase the burden of awareness' (1979).

Designers, researchers, information systems engineers, anthropologists, ethnographers, activists...etc are therefore encouraged to add to the question Suchman frames regarding responsibility: 'how do we proceed [through experiencing an awareness of interconnectedness] in a responsible way?' (Suchman, 2002, p.142).

This inspires AR in IS to ask questions that extend beyond poiesis when it is viewed as '...The activity of making [which] is concluded when its goal (i.e. the end) is attained.' (Balaban, 1990, p.186), and instead it also introduces questions pertaining to autopoiesis, which Maturana & Verla describe by stating, 'Living systems are cognitive systems, and living as a process is a process of cognition' (1980, p.13). The significance of this conceptualisation of living systems is in '...knowing from a perspective of living systems and living systems from a perspective of knowing. [Maturana] defined knowing as doing. His unique understanding has influenced sociologists, psychologists, and organisational scientists.' (Sandow & Allen, 2005, p.1). Therefore, *how could these combined perspectives enrich a deeper understanding of the value of awareness for those experiencing participation in RtD?*

2.3.2 An Unfolding Experience

In Mark Winter and Peter Checkland's work surrounding project management and the experiences thereof, they propose that the project manager needs 'the ability to use appropriately the ways-of-seeing, the methodologies, the tools and techniques' (Winter & Checkland, 2003, p.191). As such, they require knowledge of 'the ability to use' appropriate ways of seeing – this suggests not only a knowledge of, but also a sense of awareness, which they assign as the responsibility of the project manager. Opposed to the more conventional 'hard' systems approach to a pre-determined goal that follows a rigid process of 'Define > Plan > Control > Close' (Winter & Checkland, 2003, p.191), Winter & Checkland recognise an unfolding experience as a process, which over time 'is an ever-changing flux of messy situations' (Winter & Checkland, 2003, p.191). This is more fondly termed across AR in IS as Soft Systems Methodology (SSM).

Winter & Checkland identify that, 'all practical action is theory-laden, in the sense that all action in the world takes as given some ideas, irrespective of whether the practitioner is conscious of it or not.' And that, 'In the process... neither theory nor practice is prime; the process (re)generates itself.' (Winter & Checkland, 2003, p.187). Winter & Checkland acknowledge that the process of (re)generation '...may raise new thoughts and doubts about both the need and how to meet it. Rethinking may be called for and a greater complexity may have to be faced' (Winter & Checkland, 2003, p.191). This involves the shifting back and forth between hard and soft systems perspectives.

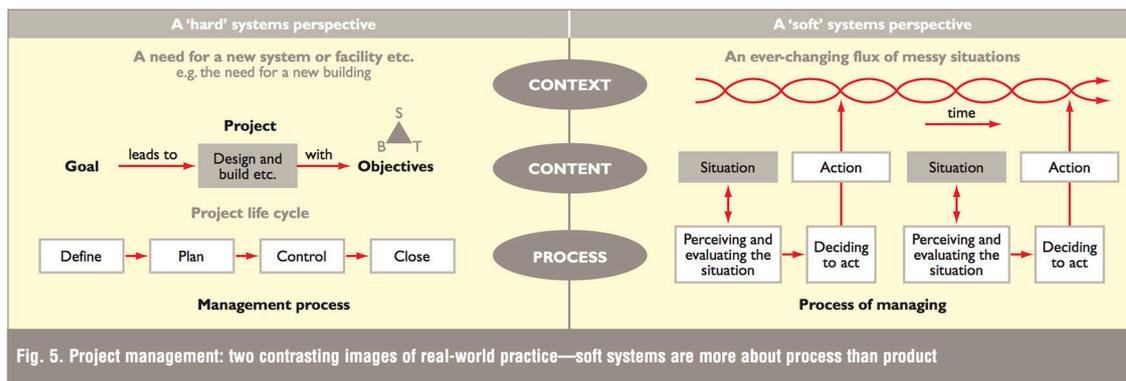


Fig. 5. Project management: two contrasting images of real-world practice—soft systems are more about process than product

Fig 2.2 Project Management: two contrasting images of real-world practice – soft systems are more about process than product (Winter & Checkland, 2003, p.191)

Checkland asserts what it means to experience action research from multiple information systems perspectives. He contests that the conventional model of an organisation in practice is that of ‘...a social collectivity that arranges itself so that it can pursue declared aims and objectives that individuals could not achieve on their own’ (Checkland, 1999, p.A46). Checkland’s multi-view for SSM therefore emphasises the process over the solution-driven ambition of the creation of a product and through its visual representation (Fig 2.2), SSM emphasises the impact of three states - situation, deciding to act and action – on the ever-changing flux of messy situations over time.

2.4 AR in IS and RtD

Action research approaches in IS literature (e.g. Matthiassen et al., 2012, Chiasson et al., 2009, Davison et al., 2004, 2012) do not address in much detail the presence of ‘design’ beyond the application of problem solving (e.g. Mathiassen et al., 2012). IS research restricts the application of ‘design’ by positioning it as an iterative process through which a ‘product’ (i.e. the IT artefact) is designed (Winter & Checkland, 2003). IS research unwittingly omits exploration into other IS scenarios by restricting the access of alternative perspectives and applications of ‘design’ and ‘designing’. RtD remains strangely absent from AR in IS and yet its various applications respond well to an ‘unfolding experience’ as explained by Winter & Checkland (2003), and the complex, dynamic nature of learning organisations and living systems proposed by Senge (2006, 2015). By connecting the anthropological perspectives of Ingold (2013, 2015) with the designer researcher perspectives of Lambert & Speed (2017), RtD becomes a form of AR in IS, which could introduce interesting ways of doing research through, for example, ‘making narratives’ (Lambert & Speed, 2017). This provides rich territory to explore a combination of disciplines and navigate the multi-dimensionality of complexity together.

However, there are AR in IS studies attempting to draw attention to the flexibility of ‘design’ and ‘design thinking’ – as mentioned, DSR methods constructed by Sein et al. (2011) and Pries-Heje et al. (2014). Although restricted to design science, Avison et al. (2018) do create opportunities for the IS field to expand their acquisition of AR applications. By doing this, IS could welcome RtD as a form of AR in IS.

In this chapter, the following methodologies have been reviewed based on their awareness of the complex and dynamic nature of the human and social dimension of IS, these include: *WISDM* (Vidgen et al., 2002), *Multiview and Multiview2* (Bell & Wood-Harper, 2003, Vidgen et al., 2002, Avison & Wood-Harper, 1990, Wood-Harper et al., 1985) and *SSM* (Checkland & Scholes, 1990, Checkland, 1999). *The Learning Organisation*, created by Senge (2006) has also been referred to, this assists with articulating the more ‘informal aspects of information systems...’ (Vidgen et al., 2002, p.2) and encompasses what Vidgen et al. call ‘the technical, human and organisational dimensions’ (Vidgen et al., 2002, p.2-3). Together, this literature has provided some clarity on the value of

interconnectedness, and interrelationships, and expounded 'a need for a sense of awareness' (Senge 2006, Suchman 2002), particularly by those moving from familiar to unfamiliar territory within the organisational context. It also illuminates how collaborative working and coming together also becomes an 'unfolding experience' (Winter & Checkland 2003 p.191).

These insights, along with the study conducted by Avison et al. (2018), further acknowledges the relevance of AR in IS and calls for more work to examine the temporal aspects of IS (e.g. the temporal arrangements with and impacts felt by organisations and partners of AR). This highlights the need of the temporal dimension of an MDE and the importance of seeking out how an MDE comes to life through experiencing RtD as AR in IS.

This literature survey has exposed some opportunities for AR in IS to formulate further avenues of inquiry and expand its community of practice. These may include confronting how IS might reframe design and reveal design in all its guises and various applications in-situ – for example in the 'design' and 'designing' of a community-inspired public/private realm and where physical interpretations of DWP might take place.

As mentioned in the RtD literature survey, Jonas' view on RtD builds from Findeli's human ecology perspective (Michel, 2007). Inspired by Findeli's understanding of design as a general human ecology, Jonas' argument is that 'both [design and research] depend on each other in a circular manner' (Michel, 2007, p.203). The strategy therefore of the design researcher requires a change in, '...their attitude towards a self-conception of designer as 'self-organising system', who is observing the evolving artefact plus him – or herself observing the evolving artefact.' (Michel, 2007 p.193). This aligns with Storni's understanding of knowledge and 'how a design intervention and a phenomenon interact, accepting that as the two meet, they are both transformed.' (2015 p.76) and the autopoiesis that Senge (2006, 2015) discusses with regards to Maturana's (1980) conceptualisation of self-creating living systems and 'knowing as doing' (Sandow & Allen, 2005, p.1).

More recent developments of RtD suggest that RtD is a 'foundational concept for approaching inquiry through the practice of design' (Durrant et al., 2017, p.3) and explain how RtD is a concept '...that allow[s] objects and their makers to redraw the geographies of design...' (Lambert & Speed, 2017, p.109). There appears to be a call to the designer as researcher to avoid seeking instruction on how to conduct RtD, which would appease the likes of Koskinen et al. (2011) who suggest the muddled terrain of RtD requires clarity and accountability (Koskinen et al., 2011, p.5). Rather, the invitation from Durrant et al. (2017) and Lambert & Speed (2017) is open to all who wish to share their experiences of RtD with a supportive network of members who also experiencing the complexities and diverse perspectives of RtD. A dialogical platform (Durrant et al., 2015) takes time to evolve alongside its community and the individual's or collective's ability to frame their own experiencing of RtD. Platforms that encourage dialogical interaction such as the RTD Conference Series (2013, 2015, 2017), are a unique example of this co-existence of theory and practice. The dialogical platform of RtD purposefully nurtures intimate and 'accessible spaces' (DiSalvo cited by Durrant et al., 2015, p.22). Every artefact unique to its situation is embraced by a constructive and dialogic interaction, between participants and artefacts, conference and exhibition (Wallace et al., 2015, Durrant et al., 2015, Durrant et al., 2017).

This literature review on RtD points to further inquiry into the making of artefacts, by acknowledging that design literature has been attempting to recognise how 'poietic analysis can be extended to the study of 'useful' objects' (Buchanan, 1992, p.18). At the same time, this survey has revealed the diversity across its community of those critically examining the value of emancipatory action within poiesis and praxis (Arendt, 1958, Bousbaci & Findeli, 2005, Melaney, 2006, Tassinari et al., 2017), and further challenging the notion that the two may be inextricably linked (Storni, 2015). I have introduced Ingold (2013, 2015) and Lambert & Speed (2017) as examples of addressing this exact point of intertwining, and urge designers and researchers to consider 'making as a process

of growth' (Ingold, 2015, p.20).

The RTD community invites '...new locations for inquiry to be identified.' (Lambert & Speed, 2017, p.109), which offers an opportunity to the fields of Information Systems and theoretical views on systems thinking. Firstly however, as highlighted by Stappers & Giaccardi,

There is a need in RtD for further articulating 'knowledge about the object that is being designed, the situation into which it will eventually be introduced and the process to establish a proper fit between the two, the acts and considerations for designers, and the interrelations among all these components' (Höök et al. 2015 cited by Stappers & Giaccardi, 2017).

With the diversity of applications and approaches of RtD in mind however, there is also a need to further articulate understanding of the position from which the artefacts (as opposed to objects) are being designed. This lends itself to appreciating the value, in return, of AR to RtD.

This chapter exposes the complexities of the presence of design and how it does not simply exist in the artefact. In addition, in the designing and the making there is a manifestation of multiple dimensions – beyond the technical – where the social-spatial-technical/digital-temporal come alive owing to the diversity of perspectives and multiple disciplines that create examples from experiencing participation in an organisational context. In acknowledging this multiplicity and diversity of participation, RtD can assist in redressing the balance, a balance which Vidgen et al. (2002, p.3) suggest is vital to systems thinking.

2.5 A Summary and Intended Contributions

I have drawn upon and synthesised multiple discourses across four disciplines - RtD, AR, IS and OS. In doing so, I have come to the realisation that systems thinking or systemic thinking is a notion common amongst each of the four disciplines. As a response to the lack of research into systems thinking in the literature reviewed surrounding RtD, I aim to explore this notion in the following chapter.

The first chapter focused on OS literature and an exploration of the definitions of experiencing space and the organisational context. The six subheadings of this chapter; In Search of an Epistemic Function; Poesis and Praxis; A Multiview Methodology; An Ensemble View; A Sense of Awareness and An Unfolding Awareness, reveal the most relevant aspects from RtD, AR and IS literature and how they might influence the contributions to theory and implications to practice of doing RtD in TRP. This chapter has provided an opportunity to articulate the theoretical concerns I have learned of RtD and AR in IS. Furthermore, I have used the opportunity to explain the connections made between disciplines and how one might inspire and support another's theoretical concerns. This chapter has therefore served a purpose; to identify the intended contributions and articulate the reason for the co-existence of multiple disciplines. The illustration in Fig. 2.3 helps to visualise the four key disciplines (RtD, AR, IS and OS) and highlight the areas common between each of the four disciplines. In the centre of the illustration is a halo, or spotlight, that lists the key topics of interest to my particular methodological experience of RtD. The yellow circles are gradients of the yellow halo to represent how the boundaries between disciplines blend and blur. For instance, shared research areas emerge, then the central part of the halo lists the areas where all boundaries are transcended. All disciplines find parity in these topics of interest.

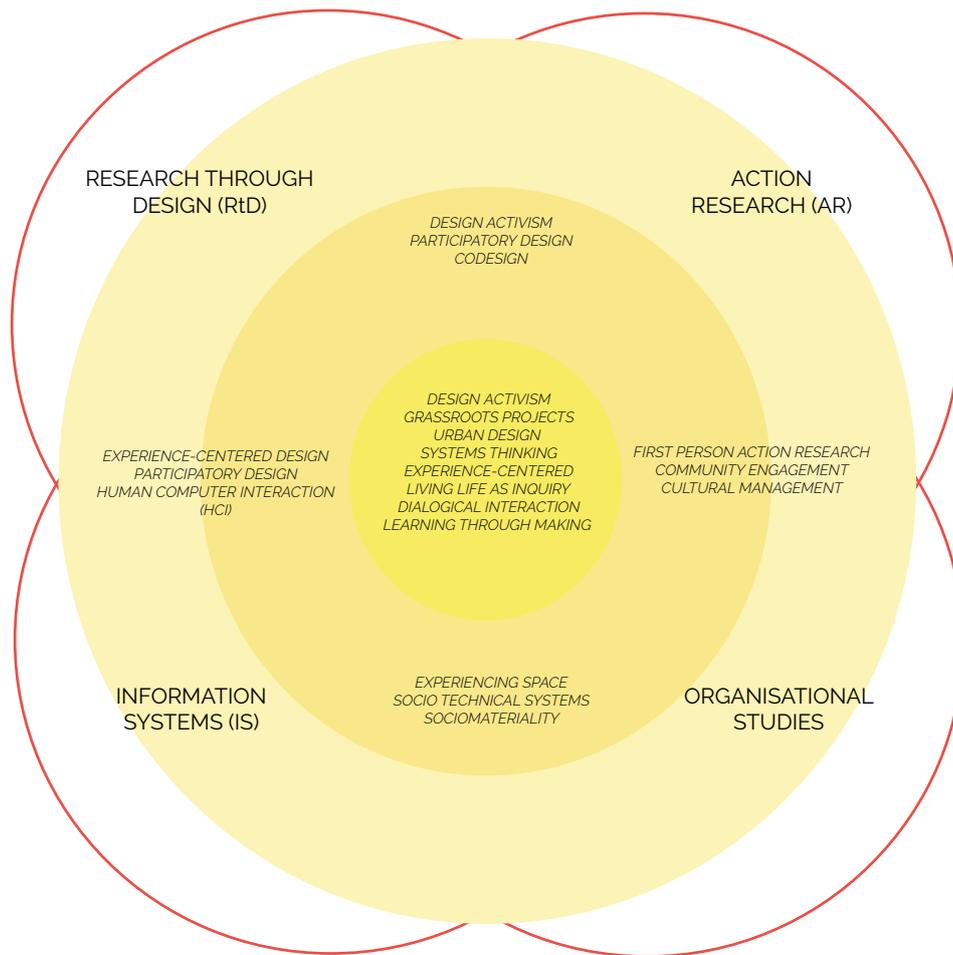


Fig 2.3 An illustration of the boundaries that blend and blur between disciplines and the areas of interest four disciplines share

Four of the most significant outcomes of the literature review assist with framing the intended contributions of the RtD. These include the need for:

1. a detailed account of RtD as a longitudinal study experienced by the designer researcher
2. an example of how design theory can be obtained from RtD methodology and exemplified in practice
3. activating a sense of awareness and understanding of the value of interconnectedness
4. case examples from a multi-dimensional ensemble view of the organisational context

In recognising the design as a process and collection of artefacts which arise from the process, a co-design project becomes a collective learning experience, an organisational context within which boundaries between disciplines are transcended. The literature surveyed therefore illuminates the opportunity for whoever is making, designing and creating artefacts (or in acknowledgement of the designing and development of artefacts) to activate an awareness of interconnectedness and be encouraged to share, across disciplines, ways of experiencing design as phenomenological inquiry (Pries-Heje et al., 2014, p.81).

The main intended contribution of the detailed account of this longitudinal study of TRP is therefore to confidently commit to RtD as a methodology, and in doing so continuously ask how it might influence the disciplines from which it has drawn inspiration. The chapters that follow express this intention by drawing on theoretical perspectives to more delineate definitions of inquiry, experience and participation in doing RtD.

Firstly, by more deeply engaging in theoretical standpoints surrounding inquiry, experience and participation, the thesis then explicates a methodical account of TRP, which leads to discussing the findings of the investigation into experiencing participation in RtD. Finally, to assert for the reader the transferability of these intended contributions across disciplines, the thesis then further explicates the contributions to RtD, AR in IS and OS and implications to fields of practice, including community engagement in urban design.

The literature survey has highlighted similarities between AR in IS and RtD. One challenge that I have identified is the navigating of the complex terrain and the abilities required of the designer as researcher to zoom in and zoom out simultaneously over the duration of their research through making/designing. Both AR in IS and RtD require the capabilities to zoom in on single artefacts, and also zoom out to contend with theoretical notions such as systems thinking and the complex, dynamic nature of information and systems thinking (Senge 2006, 2015). In RtD, the community draws from theoretical perspectives such as Ingold (2015) with regards to designing and 'making as a process of growth' (Ingold, 2015, p.20-21) and whilst the creation of the type of artefact differs between disciplines (i.e. an information system for the workplace, compared to a stool crafted in the sand on a beach in Cornwall), introducing methods of inquiry from RtD to AR in IS opens up dialogue between disciplines on what might be incorporated into the making of an artefact. The human interaction with the MDE aids in defining the organisational context, which evolves and unfolds over time. The MDE lens formulates a way of communicating and understanding the research activity that is taking place across dimensions and disciplines, in theory and in practice.

The next chapter provides a more detailed response to the first part of the research question that asks, *what does being inquisitive through design mean?* And, through its reframing of experience, inquiry and participation, a response to the second part of the research question - *how is RtD participated in and experienced in the transformation of social space?* - can begin to be addressed in the methodical account of TRP which forms Chapter Four.

CHAPTER 3.

DRAWING INSPIRATION FROM THEORETICAL VIEWPOINTS AND REFRAMING EXPERIENCE, INQUIRY AND PARTICIPATION

3.0 Overview

Chapters One and Two have provided the backdrop to TRP and a detailed critical exploration of RtD, AR in IS and OS literature. They have also introduced the notion of systems thinking. Central to the thesis is the application and approach of doing research through design activism. Defining ‘experience’ with regards to ‘experiencing space’ and reconsidering how the organisational context is viewed and experienced has been discussed. To respond to this shift, as well as to the intertwining of public and private realm, digital and physical social space, I have introduced the need for a new lens. A definition of the MDE has been outlined in Chapter One. Chapter Two examined the literature with this lens to seek out definitions, interpretations and meanings of the organisational context, RtD, AR in IS and systems thinking.

Before the conception of TRP, I sought inspiration for doing first person action research from Sociologist Judi Marshall (1999, 2016). During TRP I was influenced by HCI, and design applications mentioned in design activism (Fuad-Luke, 2009) such as co-design and participatory design. Throughout my experiencing and participating in TRP I grew more aware of McCarthy & Wright’s work surrounding experience-centered design and participatory projects (McCarthy & Wright, 2015). Together with my professional and personal interest in the design and curation of immersive experiences (as community engagement, curatorial practice, public programming or experiential marketing), this chapter takes the thesis into a deeper level of inquiry.

Chapter Two identified the needs of AR in IS, which included the need for a heightened sense of awareness of interconnectedness and interrelatedness. Alongside Chapter Four, this chapter will address these needs in two ways – firstly it provides a more detailed understanding of an ‘unfolding awareness’ and how it is applied through practice. Secondly, both chapters provide a rigorously analysed body of evidence in the form of a critical review of the theoretical inspiration sought and applied through experience, inquiry and participation in TRP, as well as a thorough documentation of TRP in the form of a Portfolio of RtD.

Table 3.1 lists the questions that began to arise, questions which formed the bedrock of my critical review of literature and practice.

Questions That Arose in the Process of Reframing Experience, Inquiry and Participation	
Experience	<i>What is RtD leading people to experience? What are people experiencing? What matters to them and their consumption and production of space? How does ‘experiencing’ influence perspectives? Are multiple perspectives in RtD encouraged/welcomed/accounted for through experiencing? How are people experiencing ‘space’? How am I experiencing the researching through designing? How do I navigate this territory and how is this way of experiencing different to conventional AR or (co)design consultation methods?</i>
Inquiry	<i>How am I conducting inquiry? What coping strategies are being implemented during and/or are there any available for living life as inquiry? Whilst immersed in taking action how am I inquiring? Who else is inquiring? What is being asked of the situation, of others, of me?</i>
Participation	<i>What does participation mean to the researcher, the researched? Of those willing to explicitly participate, how are they participating? What does participating/participation mean to people? Are there different types of participation? How are multiple perspectives viewed before, during and after participation?</i>

Table 3.1 Questions That Arose in the Process of Reframing Experience, Inquiry and Participation

In this chapter's summary, I explain how the three strands have been reframed and how the theoretical inspiration has been assembled and further extended. The summary firmly asserts the value of theoretical understanding embedded within RtD in practice.

3.1 Experience

In characterising the discipline of phenomenology it can be initially defined 'as the study of structures of experience, or consciousness' (Stanford Encyclopedia of Philosophy, 2013). To describe lived experience, or 'the life world' (Husserl, 2012), practice-based academics Miles et al. refer to the 'essences of experience' (2015, p.290) and identify with Merleau-Ponty's 'framework of four existentials; spatiality or lived space, corporeality or lived body, temporality or lived time and relationality, or lived human experiences' (Merleau-Ponty 1962 cited by Miles et al. 2015, p.290). Each of the four existentials appear familiar to the accounts of TRP. The lived experience informs the progression, momentum and unfolding nature of TRP. The '...study of structures of experience...' (Stanford Encyclopedia of Philosophy, 2013) remain a consideration of my own intentions as a researcher. In this section I will take a moment to gain a richer understanding of 'experience', I reach for descriptions and explanations from published accounts of experience from business consultants, artists and activists, curatorial practitioners, designers and a pragmatist philosopher.

3.1.1 Experience Economy and Culture

The Creative and Communications industry has long posed the question of what motivates people and where the power of persuasion lies. The same industry has found such persuasive power in the public's increasing interest in *The Experience Economy* (Pine & Gilmore 2011). Other iterations that promote the value of 'experience' can also be found in books such as, *Stuffocation: Living More With Less* (Wallman 2015) and articles such as, *How and Why Positive Activities Can Make You Happier* (Fritz & Lyubomirsky, 2018).

Contrary to economic motivation, grassroots projects (as outlined in Chapter One) could draw inspiration from such concepts as *The Experience Economy* and consider the value of experiences prevalent in activism. The Situationists (1999) have been 'recognised for doing activism through artistic practice' (Kester, 2004). Albeit a movement fraught with controversy, the Situationists campaigned for the freedom of curiosity and inquisitiveness in experiencing the city and the everyday life, and created a post-war artist-led activist movement motivated to disrupt the reappropriation of the city by planning and capital. Commenting on the introduction of technology into everyday life, in 1961 Guy Debord wrote the following:

On the whole this introduction of technology into everyday life – ultimately taking place within the framework of modern bureaucratized capitalism – certainly tends rather to reduce people's independence and creativity. The new prefabricated cities clearly exemplify the totalitarian tendency of modern capitalism's organisation of life: the isolated inhabitants... see their lives reduced to the pure triviality of the repetitive combined with the obligatory absorption of an equally repetitive spectacle. (Debord cited in Sadler 1999 p.16).

Curatorial practice provides inspiration when in search of a design application that elicits independence and creativity. Some curators appear considerate of the concept of being situated, while others share in an awareness of the role of publicly accessible institutions as public realm. Across curatorial practice, there exists an awareness of lived experiences coming to life through the experience of participant with content and its situatedness. A few examples of this viewpoint are introduced below.

Author Sibylle Omlin, states that, 'the specific technique for provoking an experience does not go back to the action of the artist/performer (performance) or to his or her instructions (happening) but rather to the spatial

arrangement itself, it is referred to as “situative”. (ONCURATING, 2012, p.7). Furthermore, in a radio interview about producing ‘fig-2’ (2015), Turkish curator, Fatos Ustek discusses how encounters today are experienced differently. Following on from ‘fig-1’ (2001), ‘fig-2’ (2015) was a 50 week-long exhibition that invited 50 artists - one per week - to exhibit at the ICA, London. When invited to provide some clarity on the curatorial decisions of ‘fig-2’, Ustek explained that she was interested in the concept of ‘encounter’:

Society [is] becoming more engaged with and encountering consumerism, ...everything becomes entertainment, or some sort of ...experience that has to be lived, and consumed and moved on... ... when fig-1. happened it was about showcasing of an artwork, now we are not showcasing anymore, we are actually creating conditions in which art is experienced. ...it’s living in ‘an experience culture’ so I’m interested in producing fig-2. In a way that it is a counter position of the experience culture where it is also generating experiences for a wide range of audience. (Appendix D: Resonance FM, 03 Feb, 2015).

Ustek’s desire to explore the living in an experience culture is also reflected in the curatorial decisions being made at the Victoria & Albert Museum (V&A). In an article explaining the intentions of *All of This Belongs to You* (1 April - 19 July 2015) , an exhibition co-curated by Kieran Long, the focus was on examining how installations were chosen to explore the V&A’s capabilities and limitations, including for example, Australian artist Natalie Jeremijenko’s ‘moth cinema’ – ‘a habitat for insects on Exhibition Road [to] question why museums exclude the natural world’ (Beanland, 2015). At that time a general election was taking place in Britain, and Long explained its impact thus:

We [The V&A] are part of the public realm – we’re public servants and the building is part of the civic infrastructure of the country. So, what kind of responsibilities does that give us at a time when conventional political debate is met with apathy – and when the priorities of education are being skewed towards future professional success rather than more profound, humanistic questions?’ (Beanland 2015).

With such public institutions acknowledging that a sense of responsibility is required of the public realm, and its interaction with the content created within it, some exciting and enthralling questions were triggered regarding the content that might be made accessible to the public.

3.1.2 Situating Design and Designing Experience

Simonsen et al. suggest that design surrounds us in environments, objects and situations, and that design changes and shapes society - ‘intentional, situated and emerging.’ (Simonsen et al., 2010, p.203, Simonsen et al., 2014, p.1). Separating the noun from the verb is an important step that ‘implies an emphasis on the processes of making something, and ...it makes it possible to conceive of design products that do not take the form of a plan or specification or a particular style.’ (Simonsen et al., 2010, p.202). Design is therefore not solely visible in a plan or specified outcome, rather, in experiencing design, a variety of applications of design come to life. This, as Simonsen et al. (2014) suggests, becomes a central challenge for designers ‘to be able to conceptualise and orchestrate the experience of combinations of designs.’ (Simonsen et al., 2014, p.2)

Buchanan argues ‘that design is a liberal art of technological culture, concerned with the conception and planning of all the instances of the artificial or human-made world: signs and images, physical objects, activities and services, and systems or environments.’ (1996, p.xiii, Buchanan 1992). Buchanan’s case for design as a liberal art of technological culture is pertinent to the twenty-first century. In 1996 Buchanan was noted for saying, ‘Designers are exploring concrete integrations of knowledge that will combine theory with practice for new productive purposes, and this is the reason why we turn to design thinking for insight into the new liberal arts of

technological culture' (1996, p.4). To combine theory with practice through design thinking is to seek certainty and view design, and an experiencing of it, as a reliable process through which inquisitiveness is sustained. However, where design is intentional and productive, Buchanan's suggestion of 'liberal art' being a form of 'design thinking' is considered a paradoxical effect of design.

Rittel's 'wicked problem' approach of the 1960s represented a time in which Design Methodology became a subject of great interest. Rittel's initially neo-positivist and rationalist perspective drew Buchanan to assert that '... its proponents hold that the design process is divided into two distinct phases: problem definition and problem solution.' (Buchanan, 1992, p.15). Buchanan contends that this reduces the problematic definition to an analytic sequence and the problem solution to a synthetic sequence. Both sequences are said to be experienced by the designer who reacts accordingly with a plan. Contrary to Rittel, Schon's pragmatist concern for 'problem solving' was that he believed it ignored the problem setting. Schon urged reflective practitioners to awaken to the materials of problematic situations and drew upon Dewey's theoretical positions to navigate inquiry, knowledge and experience (Dewey, 1938, Dewey & Bentley, 1949, Dewey, 1974):

The study of reflection-in-action is critically important. The dilemma of rigor or relevance may be dissolved if we can develop an epistemology of practice which places technical problem solving within a broader context of reflective inquiry, shows how reflection-in-action may be rigorous in its own right, and links the art of practice in uncertainty and uniqueness to the scientist's art of research. (Schon 1984 p.69)

Dewey's pragmatist philosophy becomes one of two key philosophies of design that Buchanan refers to across his work (the second is Herbert Simon - *The Sciences of the Artificial* 1968). Used to critically examine an approach to wicked problems and assist with sense-making how 'design' is experienced, Buchanan emphasises Dewey's definition of technology as 'an art of experimental thinking. ...We mistakenly identify technology with one particular type of product – hardware – that may result from experimental thinking but overlook the art that lies behind and provides the basis for creating other types of products.' (Buchanan, 1992, p. 7-8). Buchanan uses Dewey's lens to argue for a more intelligent and meaningful exploration of design and suggests that there is a need to explore how design is present in all intentional operations and therefore is 'a significant factor in shaping human experience.' (Buchanan, 1992, p.8).

As viewed in the challenge framed by Simonsen et al. (2014), conceptualising the experience of combinations of design is connected to Buchanan's consideration of the 'differences of modality [as] complementary ways of arguing – reciprocal expressions of what conditions and shapes the 'useful' in human experience.' (1992, p.20). Furthermore, this introduces 'better design thinking... ..not directed toward a technological 'quick fix' in hardware, but toward new integrations of signs, things, actions, and environments that address the concrete needs and values of human beings in diverse circumstances.' (Buchanan, 1992, p.21).

Debate continued throughout the development of the discourse with regards to the experiencing of design. Buchanan's 'design thinking' was not ignored and he entered into a more detailed exploration of the presence of design thinking in systems thinking. Parallel to the unfolding experiences of Buchanan, Nigel Cross (2001) confidently asserted a need for the presence of 'designerly' ways of knowing, thinking and acting' (2001, p.55). Cross ascertained the presence of a 'strong and appropriate intellectual culture' of design, and emphasised the value in Schon's position, suggesting therefore that designers can 'search for ;an epistemology of practice implicit in the artistic, intuitive processes which some practitioners do bring to situations of uncertainty, instability, uniqueness, and value conflict'...' (Schon, 1983 cited in Cross, 2001, p.53 & 54).

Drawing upon the work of Dewey to contextualise the early part of the twentieth century and the beginning of the study of design as a liberal art, Buchanan speculated on how 'the old center of the universe was the mind knowing...The new center is indefinite interactions taking place within a course of nature which is not fixed and complete' (Dewey, 1929 cited by Buchanan, 1992, p.6) while retaining the presence of design as dialectic. Buchanan reconsidered how design thinking could be framed. By super imposing the lenses of Dewey, Simon and Rittel, Buchanan introduced a new way of seeing the 'peculiar nature of the subject matter of design... universal in scope, ...design thinking may be applied to any area of human experience. But in the process of application, the designer must discover or invent a particular subject out of the problems and issues of specific circumstances.' (Buchanan, 1992, p.16). With this in mind, Buchanan described four orders of design through which he could explore systems thinking and systems in the world. These orders include the 'signs, things, actions, and thoughts' (Buchanan, 1992, p.10). Buchanan also stressed the importance of viewing these orders as 'places of invention' (Buchanan, 1992) or 'places of discovery' (Buchanan 2017) - 'places where one discovers the dimensions of design thinking by a reconsideration of problems and solutions... [and] objectivity in human experience' (Buchanan, 1992, p.10). As design researchers, we are reminded to view how 'the work of designers in each of these areas has created a framework for human experience in contemporary culture' (Buchanan, 1992, p.10). In describing a version of each place Buchanan says, 'depending on how a designer wishes to explore and organise experience' (Buchanan, 1992, p.10) the sequence of orders and places is interconnected and interpretable.

Buchanan asserts that, 'Placements are the tools by which a designer intuitively or deliberately shapes a design situation, identifying the views of all participants, the issues which concern them, and the invention that will serve as a working hypothesis for exploration and development.' (Buchanan, 1992, p.17). This opens up considerations for design thinking to interweave throughout dimensions of design thinking (when it encompasses signs, things, actions and thoughts) and comprehend placements as tools, which promote designerly ways of knowing.

In his keynote at the RSD6, 2017 in Oslo, Norway, Buchanan supports a move beyond systems analysis to view systems as a way of transforming 'surroundings into environments, meaningful relationships, ...the environments we create lead to experiences... a relationship of doing and undergoing in an environment' (Buchanan, 2017). This, Buchanan posits informs the need for, dialectical design, specifically, a 'three term dialectic' where the mediated middle ground exists between designer/systems creator and user. Plotted on the Four Orders Matrix (Buchanan, 2017), dialectical design is viewed in the 4th Order as *Thoughts: Problems of Integration with Environments, Organisations and Systems* (Buchanan, 2017).

In viewing surroundings and environments as a dialectical pair, 'as the dialectic progresses we find a curious alternation of these two' (Buchanan, 2017). Buchanan therefore calls into question 'How we can move beyond systems as interpretations of surroundings and how we can actually make the creation of environments a transformation of systems around us, in a sense creating new systems?' (Buchanan, 2017). This informs a question that supersedes all of Buchanan's inquiry; 'How do we create the environments for human experience?' (Buchanan 2017). Buchanan expresses his fear that systems subsequently become 'designed' and cautions us to be mindful of this, arguing that we can only experience our own pathway through systems. This emphasises his support for 'ground-up', 'bottom up' systems, designed explicitly for 'the pathways of the individuals' (Buchanan, 2017). Urging designers to be curious of these pathways, Buchanan proposes that the design community obtain and interpret Dewey's *Democracy in Education* (1918) - a philosophy of education - and reconsider its potential as a philosophy of design as inquiry. This illuminates Buchanan's position with regards to what designers actively do, concluding that, '...[Designers] are engaged in the transformation of surroundings into environments through human curiosity, action and intention.' (Buchanan, 2017). He highlights the importance of intuition and how 'creative inquiry is democracy in action' (Buchanan, 2017) and asserts a theoretical viewpoint for design, rooted in Dewey's appreciation of the value of experience, which supports the notion of experiencing the dialectic between

surroundings and environment, through design as inquiry. This, Buchanan purports, is ultimately about having conversations (Buchanan, 2017) that in turn discover the principles that matter to the design of experiences.

3.1.3 Experiencing Situated Design

Simonsen et al. (2010, 2014) promote a form of situated design which alludes to a complexity and messiness in doing research. Intrinsic to their message – and explicated in and across each example of design research in practice, is their acknowledgement that, ‘Design research needs to explicate its hybrid nature where design and research are integrated.’ (Simonsen, 2010, p.6).

For example, Olsen & Heaton (in Simonsen, 2010, p.79) discuss how they align with Schon’s viewpoint in their case study titled, *Knowing through Design* (Simonsen et al. 2010, p.79). They view ‘design research as a process of knowing, and the design perspective as a social process of knowing’ (Simonsen et al., 2010, p.79). Whilst their disciplinary perspective is interpretive sociology – through Weick’s concepts of sensemaking and enactment – they state that, ‘We illustrate our argument through a study of design processes in management activities’ and continue by asserting that ‘this text contributes to an understanding of design as ongoing, collective activity of improvement.’ (Simonsen et al., 2010, p.79).

Connections can be drawn between Buchanan’s view of design practice and Suchman’s socio-technical view that ‘plans are merely resources for situated action. This means that plans are seen no longer as set procedures simply to be acted out but as guidelines that can be altered in accordance with the situation in hand’ (2010, p.5). Simonsen et al. (2014) make reference to Suchman in stating that, ‘...the focus shifts from devising plans to acting in concrete situations.’ (Simonsen et al. 2010 p.5). Albeit important resources for action, plans do not determine the course of action, ‘In this way, action is situated in that it is shaped moment by moment in response to local contingencies.’ (Simonsen et al., 2010, p.5). To highlight the necessity of situatedness to the multiplicity, difference and diversity of design, Simonsen et al. draw connections between Suchman (2002, 1987, 2007 – cited by Simonsen et al. 2014, p.4-5) and design practice (as critiqued by Thackara, 2005 cited by Simonsen et al., 2010, p.1) and a variety of types of design research (Atwood et al., 2002, Alexander, 1964, Rittel, 1984, Schon, 1983, 1987, Ehn, 1987, Cross, 1995, 2006, 2007, Simon, 2006, Randall et al., 2007). With this combination in mind, Simonsen et al (2014) stress that when, ‘viewing design processes as situated action... methods should be seen as ways of supporting design processes, not as recipes for conducting them.’ (Simonsen et al., 2014, p.7). This proposes that the challenge with Situated Design Methods lies with the experiencing of it, ‘to interpret, work within, and simultaneously reconstruct the context to arrive at a situated design that fits as well as stretches the context.’ (Simonsen et al., 2014, p.8).

3.1.4 Experience-Centered Design and Experience in Designing

After reviewing Buchanan’s proposal for understanding ‘dialectical design by means of rhetoric’ (Buchanan, 2017), I decided to investigate two viewpoints to explore how environments are experienced through design. One viewpoint turns to HCI and experience-centered design (McCarthy & Wright, 2007, 2015), a field which knowingly embraces inquiry through design and is familiar with the developments of RtD (Odom et al., 2017, Gaver & Höök, 2017, Gaver, 2012). The second refers to two action researchers from Communications and Sociology, situated in a business management context. This viewpoint is introduced to reveal what characteristics of design have been determined by researchers from a different field. By bringing the two examples together, I ask what the researchers might reveal about their experiences through design.

At the start of the millennium, John McCarthy and Peter Wright began *Making Sense of Experience* (Blythe et al., 2003, p.43-53, McCarthy & Wright, 2007). Their exploration built onto the notion of being ‘situated’ (Lave & Wenger, 1991, Suchman, 1987) and their focus remained with the ‘human-computer interaction to the

contingencies of ordinary everyday life' (McCarthy & Wright, 2007, p. 8) and they stressed the importance of 'develop[ing] a stronger sense of the felt life and the emotional quality of activity in our approach to experience. We are also keen to embed these dimensions in the sense-making aspects of experience.' (McCarthy & Wright, 2007, p.8-9) Pointing specifically to vivid examples such as, 'the affection, hopes and imagination of text-messaging teenagers and the fears, frustrations and anxieties of the nurse obliged to use a hospital information system that cuts against her sense of who she is as a nurse' (McCarthy & Wright, 2007, p.9) McCarthy & Wright draw inspiration from Tim Ingold and 'prise an opening' (Ingold, 2013, p.8) into the 'emotional sense-making aspects of experience which seem underplayed in situated accounts of action' (McCarthy & Wright, 2007, p.9).

Informed by their in-depth study, McCarthy & Wright (2015) explore a growing number of boundary-pushing projects, and distill from these projects an interesting mix of 'dissensus' (McCarthy & Wright, 2015, p.42, 158-159), 'texture of dialogical spaces' (McCarthy & Wright, 2015, p.155) and 'design enquiry as critical dialogue' (McCarthy & Wright 2015 p.158), all of which provide a stronger sense of the felt life in participatory projects.

The second example refers to Olsen & Heaton's expertise and research interests that span communications and sociology from within a management studies context. With an interpretative, phenomenological perspective, their theoretical lens enlists the support of Weick's concepts of sense-making and enactment (Simonsen et al., 2010, p.79), which offers a conduit complimentary to that of design as phenomenological and sociological inquiry. Having surveyed key design research commentators (Archer, 1964, Reswick, 1965, Page, 1966, Buchanan, 2001, Cross, 1995, 2008 cited by Olsen & Heaton in Simonsen et al., 2010, p.79), Olsen & Heaton present ten characteristics of designing: 1. Creative; 2. Goal-directed; 3. Experience; 4. Multiple perspectives; 6. Knowing through making or doing; 7. Iterative; 8. Opportunistic; 9. Trust; 10. Within a field of constraints (Olsen & Heaton in Simonsen, 2010, p.80).

These inform their perspective on design, which they perceive as "requir[ing] an element of mindfulness, the thoughtfulness based on cues signaling that one's frame and theory of the situation should be altered (Olsen, 2008 p.296, Weick et al., 2001, p.42)" (Olsen & Heaton in Simonsen, 2010, p.85). Furthermore, and specifically in relation to their third characteristic, 'experience', and fifth characteristic 'multiple perspectives', which they consider in line with Suchman's 'multiplicity of perspectives and the negotiations involved...' (Olsen & Heaton in Simonsen, 2010, p.89-90), they declare the value of designing is in its connection to the world through experience, in the moment. They state that 'Perspectives are the result of different experiences and life worlds, which are produced in and through interaction. ...these perspectives are not fixed and may change and evolve over time as conditions (and experience) change' (Olsen & Heaton in Simonsen, 2010, p.80). They assert 'designing' as also 'knowing through making or doing' and argue for the experiencing not to take the place of designing, contesting that, 'Although designing is informed by awareness of previous, related research, design knowledge is useful only when it is enacted.' (Olsen & Heaton in Simonsen, 2010, p.81). Through their study, Olsen & Heaton have explained why 'mindfulness is the most important tool during the designing process' (Olsen & Heaton in Simonsen, 2010, p.89). To highlight this, they bring into focus the 'interplay between attachment to a goal and ongoing reflection' and through hinting at the temporal nature of mindfulness, they explain 'how designers are more concerned about the implications of their radical experiments in the present' (Simonsen et al., 2010, p.93).

These two references provide an insight into the complexity and modality of 'design' (as mentioned earlier in this chapter through the works of Buchanan (1992, 2017)). Design is omnipresent in multiple fields of research and these two examples have provided evidence of the growing interest in questioning and identifying the characteristics of experiencing designing, where design is present and why it is important to become aware of these characteristics. Although McCarthy & Wright (2015) and Olsen & Heaton (2010) are inspired by different

theoretical fields, their understanding of design and designing are not too far removed from one another. I therefore propose the forging of a relationship between practice-based explorations, of 'knowing through design' (Simonsen et al., 2010, p.79-94) and experience-centered design (McCarthy & Wright, 2015, p.24). This assists with obtaining clarity on the complexity of design - not only is the philosophy of designing experience through the context of dialectic design (as proposed by Buchanan 2017) made manifest in this discourse, so too are the examples and insights gained from experiencing design.

3.2 Inquiry

I have explicated the value of lived experience and being situated in conducting phenomenological inquiry. By forging connections between the philosophical and theoretical viewpoints and propositions posited by the likes of Buchanan (1992, 1996, 2017), McCarthy & Wright (2015) and Olsen & Heaton (Simonsen et al., 2010), my attention now focuses on specifically addressing 'inquiry'. The clue for why this requires reframing is expressed in the name - 'Research through Design'; it is ambiguous enough to remain a foundational concept, whilst at the same time prompting a need from me, in the first-person, as designer as researcher, to frame how I will conduct phenomenological inquiry *through* design. This section incorporates systems thinking and first-person action research with the considerations of MultiView and SSM (as mentioned in Chapter Two), and the anthropological perspective of Ingold (2013), whilst also reaching to the practical philosophical concerns of ethics of Bousbaci & Findeli (2005).

3.2.1 Experiencing Inquiry

AR in IS literature has yet to explore, with greater transparency and detail, coping mechanisms that face challenges charged with complexity and messiness. Senge's perspective has influenced how best to consider the flux and unknowing, dynamic complexity of learning organisations in business management contexts (Senge, 2006, 2015). Whilst AR literature does provide awareness of 'notions of inquiry' (Marshall, 2016, p.41), this section explains how I identify and frame my notion of inquiry. In doing so I grapple with the presence of internal dialogue incorporated in lived experience, which I acknowledge as experiencing participation in TRP with others also participating in TRP.

Buchanan's description of 'knowing only our individual pathway' (Buchanan, 2017) is useful here to obtain some clarity on how to self-care and cope with activating an awareness of situated, internal inquiries. As a designer/researcher/activist/city centre resident/mother, the internal dialogue of sense-making is fraught, noisy, treacherous and messy. In *Living Life as Inquiry*, Judi Marshall (1999, 2016) recognises the value in systemic thinking (Marshall 2016 p.10-11) and explicates 'courage' in conducting 'inquiry in action' (Marshall, 2016, p.55, p.59-60). Integrating this into her approach to doing first person action research, Marshall explains how those engaged in this approach are, 'always in context, inquiring in ongoing action, curious about connections, interfaces, boundaries and how these are being created. ...as I seek to act with integrity in an ever-unfolding, complex world (Bateson, 1973, Marshall, 2004)' (2016, p.xviii). Independent of one another, Checkland and Marshall have experienced a lifetime of work that has involved reflecting on experiences in 'real-world' practical applications of action research. Furthermore, they have grappled with the complexity and messiness of research through practice and ask how it is experienced as it unfolds. They also remain curious of how a researcher's actions might affect the process. In *Living Life as Inquiry* (LLaI) (1999, 2016) Marshall explains the experiencing as 'dynamic patterns unfolding over time' (Marshall, 2016, p.11).

From an anthropological perspective, Tim Ingold (2013) introduces the notion of learning through being *haptic* (Ingold, 2013, p.20), or touching or feeling in the world. There is an absence of experiencing the world through LLaI (Marshall, 1999, 2016) of 'feeling one's way forward in the world' (Ingold, 2013). Instead, the understanding of perception is limited to the visual image. In some studies there is consideration of a continual loop – where

knowledge guides experience, and experience yields knowledge and so on (Winter & Checkland, 2003, p.2). In Marshall's LLaI for example, the inner and outer arcs of attention are active all the time, which she likens this to a Mobius strip (Marshall 2015 p.xviii). However close the relationship between these means of knowledge acquisition are, in AR they remain described as distinct from each other. Ingold, however, sheds new light on how we perceive the knowledge in process as the flow of consciousness and the flow of material. In this model, Ingold proposes that 'interaction is replaced with correspondence between image and object' (Ingold, 2013, p.20-21 – see Fig 3.1). In situations where the project manager is also a designer and researcher, there will be application of designerly skills (Cross, 2001) - for example, responding in action and prototyping through a project, through the process. The researcher with designerly skills however (schooled or not in design), might choose to LLaI (Marshall, 2016) through touching/feeling/making their 'way forward in the world' (Ingold, 2013). Ingold describes these more tangible and tactile ways of experiencing inquiry through 'making [or designing] in the world' (Ingold, 2013, p.20).

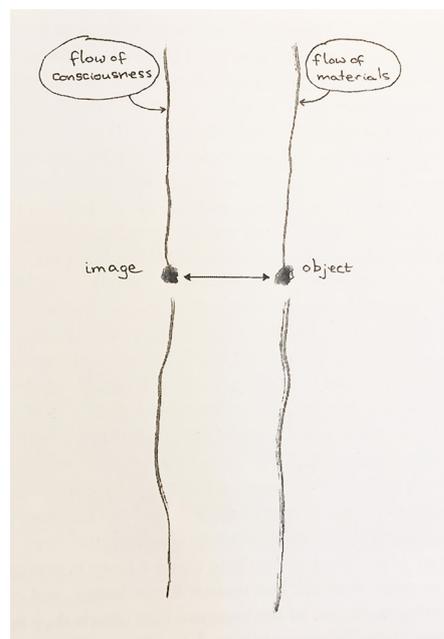


Fig 3.1 Consciousness, Materials, Image, Object: The Diagram (Ingold 2013 p.21)

Furthermore, Ingold proposes an alternative, that 'making' needs to be thought of as, 'a process of growth'...

This is to place the maker from the outset as a participant in amongst a world of active materials. These materials are what he has to work with, and in the process of making he 'joins forces' with them, bringing them together or splitting them apart, synthesising and distilling, in anticipation of what might emerge. (Ingold, 2013, p.21).

Through this explanation of what it means to participate in making, Ingold further describes the ambition of the maker and recognises the value of humility, something which suggests a principle firmly embedded in the awareness of the designer/maker - that of respect for the situation as it unfolds.

As mentioned in Chapter Three, AR in IS methodologies do consider ways to navigate the messiness of AR in IS. These include SSM (1999, Checkland & Poulter, 2006), and systems thinking and *The Learning Organisation* (Senge, 2006). Both Checkland (1999, Checkland & Poulter, 2006) and Senge (2006) propose strategies and processes for managing the flux and messiness of the 'dynamic complexity of systems thinking' (Senge, 2006). Furthermore, SSM specifically promotes 'the process of inquiry', and suggests 'the process of inquiry as systemic'

(Checkland, 1999, p. A49-50) in itself. It does not, however, venture further into explanations of how inquiry can be conducted through a more fluid and simultaneous correspondence of designing/making and neither does it explicitly call upon or recognise the value of first person action research such as living life as inquiry.

3.2.2 *Living Life as Inquiry*

Marshall provides AR with a way of defining how to experience action research intimately and in the first person.

LLal (Marshall, 2016) is a term Marshall cautiously expresses her tacit knowledge of the process as:

a range of beliefs, strategies and ways of behaving which encourage me to treat little as fixed, finished, clear-cut. Rather I have an image of living continually in process, adjusting, seeing what emerges, bringing things into question.... Attempting to open to continual question what I know, feel, do and want, and finding ways to engage actively in this questioning and process its stages. (Marshall 1999, 156-7) (in Marshall, 2016, p.xvii).

Reflecting upon what this approach means to the designer as researcher, whilst actively applying it, is discussed in more detail in the following chapters. LLal encourages the researcher to become more aware of internal and external decision making and action. Looking inward results in recognising and reflecting upon what it means to be doing inquiry through design and in the first person. Interestingly, Marshall also says living life as inquiry comes with 'a health warning... It is not an idealisation that I expect to achieve. Rather, a motif, a dynamic, shifting image of possibility an invitation to pay attention to and respect what is, rather than to live by projecting, perhaps protecting, what should be.' (2016, p.xviii-xix). Contrary to the action encouraged of the designer when performing the conventional role of designer (for example, in a workplace such as a design agency), it challenges the designer as researcher to confront their principles as they are (co)designing.

Marshall opens up the concept of LLal as requiring discipline and an awareness of systemic thinking, which, 'means there are no clearly delineated 'things' or 'systems'. How we 'punctuate' the world we seek to understand, and attribute boundaries is open to crucial review (Bateson, 1973)' (Marshall, 2016, p.11) and, by positioning the first person within this perspective on systemic thinking, she considers how – 'In this framing there are no clear boundaries between 'inside' and 'outside'. For example, a person is not a separated entity, but connected through cycles of exchange to the world around them.' (2016, p.11-12). Marshall views systemic thinking therefore as, 'A sense of apparent order, which might appear in the moment, only to dissolve the next.' (Marshall, 2016, p.11). Furthermore, Marshall recognises how this form of inquiry might be experienced as 'meaningful' and highlights the importance of 'Noticing how particular issues fill and empty of energy' says, '[this] is one of the ways that I know I am on the scent of 'meaningful' inquiry.' (Marshall, 1999, p.5).

With this respect for thinking systemically as connectedness, resilience and as an unfolding process (Marshall, 2004, p.308-9 cited in Marshall, 2016, p.11), Marshall admits to a need for awareness on the part of the person experiencing and hence the need to gain some comprehension of what it means to be experiencing living, life and inquiry. Marshall says,

Through scanning inner arcs of attention I seek to notice myself perceiving, framing issues, interpreting, making choices about action and so on. ...Simultaneously, I am seeking to engage in outer arcs of attention, by which I mean acting and sensing outside myself. ...[This] is an attempt at a discipline, but not about perfection, or about claiming pure access to a stream of consciousness as this is impossible (Bateson 1973, Marshall 2001). Given this significant caveat, these practices offer me opportunities, and challenge me to make what I do, think, feel and experience experimental in some way.' (Marshall 2016 p.54)

It could be argued that LLaI as an unfolding process or experience is also sought in some way by AR in IS through SSM. However, RtD and AR in IS theory both appear to be calling for a type of coping mechanism as articulated by Marshall. Whilst there might be examples of reflective methodologies in *Reflective Design* (Sengers et al. 2005) or co-design techniques referring to ‘dialogical interaction’ (Jones, 2014), or *Participatory Action Research* (Whyte, 1991, McIntyre, 2008), Marshall’s approach has yet to be integrated into an RtD context.

In the literature surveyed, two aspects have not been explored or directly experienced by Marshall or Checkland. These two aspects are: 1. What it means to be *experiencing* inquiry through design and 2. What it means to be *participation in* inquiry through design. Whilst AR and design fields do find common ground in doing and experiencing research (or rather, inquiry) through action, these two aspects are addressed in detail and are continuously considered when viewed through the lens of a MDE.

3.2.3 Inquiry through Design

With a view to more precisely articulating inquiry through design, it is necessary to view inquiry and design as equal partners or joint stakeholders in a project. A question might also be of assistance: *what does it mean to be inquisitive through design?* As both Chapters Two and Three have considered, RtD literature has looked to Schon and the concept of ‘designer as a reflective practitioner’ (1983, 1984, 1992) and Dewey with regards to ‘inquiry, experience and action’ (Dewey, 1918, Dewey, 1938, Dewey & Bentley, 1949, Dewey, 1974). Equally inquisitive of the individual’s actions in and through practice is Architect and Professor Rabah Bousbaci. Bousbaci’s focus is on the ethical issues and the epistemological, phenomenological and anthropological models of approach as well as the problem of the designer and user of built environments. Bousbaci (2008) explains the ‘generation game’ in design thinking and highlights Rittel’s introduction of second-generation design methods (2008, p.38). Cross (1981) and Schon (1983) suggest that a shift in ‘generational’ evolution happened at the ‘reflective turn’, which proposed ‘a more comprehensive vision’ (Bousbaci, 2008, p.39) for design thinking. The need for explanations of the underlying philosophical roots and theoretical discourses of design as an academic discipline, Bousbaci suggests, is a ‘more ‘philosophical’ approach to describing the phenomenon of the ‘generation game’ and the other theoretical shifts that have structured the evolution of design thinking.’ (Bousbaci, 2008, p.39).

As referred to earlier, Buchanan (1992) cites the relevance of the blurred distinction between design thinking and the activity of production or making. Buchanan also makes reference to the earliest example of this ‘science’ in ‘Aristotle’s Poetics’. He says, ‘Aristotle frequently discusses useful objects in terms of the principles of poetic analysis. ‘Poetics’ or rather, ‘poietics’ from the greek word for ‘making’, Aristotle refers to productive science or ‘the science of the artificial which he distinguishes both from theoretic or the practical sciences.’ (Buchanan, 1992, p.18). Buchanan also suggests that few investigators have recognised poetic analysis and how it can be extended to the study of making ‘useful’ objects. In support of this notion, he references Architect Emilio Ambasz who talks of the ‘poietics of the pragmatic’ and how ‘a method or discipline of analysis ...may contribute to design thinking.’ (Buchanan, 1992, p.18). Bachelard (to whom I referred in Chapter One) can be reintroduced here as his significant philosophical perspective describes poietics in relation to the experiencing of space and time. In *The Poetics of Space* (1958 with introduction from 2014), Richard Kearney’s introduction claims that:

Admst our culture of broadcast and bigness, Bachelard recommends that we rediscover the immense in the most intimate of things. In a world where Facebook and Twitter expose our most private thoughts to public view, and where so many places of work and habitation are featureless, climate-controlled and quarantined against surprise, Bachelard shows us ways of dwelling again in the flesh of space, of dreaming our homes as nests and shells, of reimagining hidden gardens and caverns where we can delve back into a world of natality, newness, beginning. (Introduction by Richard Kearney, Bachelard, 2014, pxviii).

Kearney exposes Bachelard's intentions to move from scientific epistemology to exploration and phenomenological discoveries of the novelty and poetic instant' and recalls Bachelard's notion of attention as a methodological consideration of the philosophy of imagination. He brings into focus the following:

For Bachelard this is a two-way process: we are made by material images that we remake in our turn. We are inhabited by deep imaginings – visual and verbal, auditory and tactile – that we reinhabit in our own unique way. Poetics is about hearing and feeling as well as crafting and shaping. ...For him imagination was at once receptive and creative – an acoustic of listening and an art of participation. The two functions, passive and active, were inseparable. (Bachelard, 2014, p.xix-xx).

In recognising Bachelard's exploration of 'the rapport between imagination and language' and his claim that images speak the emergence of being, not merely seen but lived, Kearney cites Bachelard again, who claims that, '...The poet lives a daydream that is awake, but above all, his daydream remains in the world, facing worldly things. It gathers the universe together around and in an object.' (Bachelard, 2014, p.xxiv)

Bousbaci & Findeli (2005) reflect upon the experiences of architectural practice and expose, '...the idea of the 'project' as its main object of study.' (2005, p.245) and how they (the architects) are 'sometimes blind' (2005, p.246) to the action in process, and the consequences of actions in the process of making. Bousbaci & Findeli further assert the project as having three constitutive elements – the building (or product or outcome of the project), the process (i.e. the design process) and the actors (i.e. the stakeholders of the project) (2005). With regards to the actors, Bousbaci & Findeli (2005) propose a paradigmatic or philosophical shift of 'ethics-oriented inquiries', which they consider a response to product-oriented and process-oriented inquiries. They wish to draw attention to the goodness of actors and action in producing products.

Every art and every inquiry, and similarly every action and pursuit, is thought to aim at some good; and for this reason, the good has rightly been declared to be that at which all things aim. But a certain difference is found among ends; some are activities [praxis], others are products apart from the activities that produce them [poiesis]. (Aristotle, *Ethica Nicomachea*, I, 1, 1094a 1 – 5. Cited by Bousbaci & Findeli, 2005, p.256-257).

Noticing the separation of praxis from poiesis, they introduce Schon's reflection in action, citing Schon's assertion that he sees, 'designing as a kind of making. ...In a more general sense, a designer makes an image –a representation –of something to be brought to reality [...]. Artists make things and are, in this sense, designers. Indeed, the ancient Greeks used the term poietics to refer to the study of making things –poems being one category of things made. Professional practitioners are also makers of artefacts.' (Schon, 1990, p.41-42 cited by Bousbaci & Findeli, 2005). Joining their understanding of Schon with that of 'practical philosophy' Bousbaci & Findeli move their argument on to consider the 'ethical turn... An alternative philosophy of action' (2005, p.252). They accentuate the concept as stated previously in *Ethica Nicomachea* – 'it is the entire deeds of human being (art, inquiry, action and pursuit) which are put in a moral perspective: the orientation of these deeds towards the good' (Bousbaci & Findeli, 2005, p.253). What comes from this is an 'Aristotelian anthropology' similar in systemic approach to Marshall's idea of first person AR (2016, p41-43).. Bousbaci & Findeli describe it thus:

The concept of praxis expresses a particular relationship of the human being to him/herself during action. By keeping attention upon its own end, which is acting well, the praxis mode forces the agent to watch constantly his/her own attitudes and behaviours, which he/she tries continually to improve. In this sense, the agent should be reflective and deliberative: How should I act? Which good is the aim of my action? Which are the particular characteristics of the situation? What can be the consequences to

me and to others? Which harm or problem can be produced by my action? ...praxis appears more as a questioning or reflective activity (Bousbaci & Findeli, 2005, p.252-253)

Bousbaci & Findeli (2005) draw attention to Arendt's notion of work, and permanence in stating that 'artefacts inherit the role of objectifying the world, whose stability allows the ever-changing nature of man to recover and recognise each time his identity and his marks' (Bousbaci & Findeli, 2005, p.254). From this, 'the things of the world have the function of stabilizing human life' (Arendt cited in Bousbaci & Findeli, 2005, p.254). They summarise their call to action, to not diminish or devalue the making (or poietic) vision of architecture and the theoretical discourses on architecture, but rather invite and urge architects to think and 'promote and exalt acting in order to advance its importance to the same level as making.' (Bousbaci & Findeli, 2005, p.257). Bousbaci & Findeli conclude that 'Design is... ..concerned with how humans (especially designers) would have to be, by educating them to become not only best poietical but also best practical persons. ...This is what 'design as praxis' means. It is primarily about the designer's own ethos, not just about things.' (Bousbaci & Findeli, 2005, p.259). The lessons learned by Bousbaci & Findeli (2005) and Schon (1992) suggest that design is critically examining the experiencing of praxis and poiesis. Inspiration can also be drawn from Bachelard's exploration into poiesis and his recognition of a 'two-way process' (Bachelard, 2014, p.xix) between poiesis <> praxis, making <> acting.

Until this point in the thesis, theoretical perspectives have provided insight into the value of phenomenological exploration through poiesis (Bachelard, 2014, Taylor & Spicer, 2007, Buchanan, 1992, Schon 1990), and considered various notions of praxis (Bousbaci & Findeli, 2005, Melaney, 2006, Buchanan, 1992, Arendt, 1958). In the chapters to follow, I reveal how the philosophical understanding of both practical philosophical views on praxis coalesce with anthropological haptic and romantic notions of poiesis in doing RtD.

3.3 Participation

The notion of participation is further explored here, because in and through design activism and experience-centered design literature, participation is discussed and viewed in a variety of ways. Phenomenological inquiry embraces the experiences of the first-person, it is important to TRP to further understand the phenomenon of experiencing design and designing experience, to engage in others' first-person lived experiences. Design activism assists with articulating types of unfolding and lived experience, particularly those design applications likely to be applied in grassroots projects. This section explores the dynamics and texture of participation when RtD is rooted in design activism.

3.3.1 Design Activism

Fuad-Luke refers to the responsibility of design in his definition of design activism, 'Design activism is 'design thinking, imagination and practice applied knowingly or unknowingly to create a counter-narrative aimed at generating and balancing positive social, institutional, environmental and/or economic change.' (2009, p.27). Whilst there is no explicit mention of 'participation' in this definition, it remains a silent and underlying concern of all activism, for without it, activism has no measurement for impact or success and only through this can it provoke and instil the freedom to control/shape/transform/change.

Guttari refers to our world as experiencing a 'nagging paradox' (1989) and his ecological philosophical viewpoint, along with Papanek's (1985) and Mao's (2004), are three of a growing number of publications (e.g. Fuad-Luke, 2009, Marshall, 2011a, Thorpe, 2012, Walker, 2006, 2013) which stress the urgency for designers to take action. However, the design community is not the only discipline charged with facing the 'wicked problems' as described earlier by Buchanan (1992) and Rittel (1984).

Humanity is been tasked with responding to ecological issues; and eco-centered manifestos are calling for people

to take action and improve, save, restore, remedy our neighbourhoods. One of the threads which most commonly runs through those servicing design for sustainability, design for social innovation and, more broadly, ecological philosophy, is the call for us to have develop an increased awareness of our presence, the presence of others, and the impact of our presence in and of the world. With this comes a sense of responsibility. Some of the questions we may face in our internal dialogue might include; *what am I supposed to do?, How do I make a difference?, How does a sense of awareness matter to the way I interact with (or through) design?*

Suchman wishes to draw attention to Ingold's 'heightened sense of awareness' and 'that awareness is not of my playing it is my playing.... The performance embodies both intentionality and feeling... The intention is carried forward in the activity itself... And the feeling... is not an index of some inner, emotional state, for it inheres in my very gestures.' (Ingold, 2000, p.413 cited by Suchman, 2007, p.xi). Suchman also draws on Ingold's point about nature and technology:

If we want to know what words like nature and technology mean, then rather than seeing some delimited set of phenomena in the world – as though one would point to them and say “There, that’s nature!” or “that’s technology!” – we should be trying to discover what sorts of claims are being made with these words, and whether they are justified. (Ingold, 2000, p.312 cited by Suchman, 2007, p.xi).

These factors highlight a responsibility of awareness for all designers/researchers/activists/urban residents; to all those taking action we must remain curious of the claims being made and the intentions being carried forward in the (RtD) activity itself.

Fuad-Luke's definition of Design Activism (2009) becomes one way of channelling design inquiry that seeks to understand this autonomous, responsive and 'heightened sense of awareness', a version of design which is also sought by Guttari, Mao and Suchman. Design Activism offers an approach to engaging in 'pathways' (Buchanan, 2017), participating in or, taking action into our own hands, so to speak. It also begins to focus attention on types of activist work, design process and applications, and outcomes of the work – such as 'design devices' and 'artefacts' (Fuad-Luke, 2009, p.85). Fuad-Luke says activism is '...taking actions to catalyse, encourage or bring about change, in order to elicit social, cultural and/or political transformation' (2009, p.6). Furthermore, 'those carrying out the activism can belong to social, environmental or political movements that are localized or distributed, and that are based upon collective and/or individual actions.' (Fuad-Luke, 2009, p.5-6).

Thorpe (2012) suggests that for design to exist as part of activism, it must engage constructively in politics (p.vii). Arendt's practical philosophical view on 'praxis' as encompassing political 'action' (Melaney, 2006, Arendt, 1958), sees participation in 'design activism' align with this concept of praxis. However, in Bachelard's view of space, (although he avoids the politics of space), he provides a philosophical perspective that galvanises the designers imagination to connect with and, much like Yanow (1998, 2015) move through space (Bachelard, 2014, p.xix-xx). Design activism is therefore not simply in the 'doing', but in the imagining of space - feeling through space, aware of participation and its unfolding experiences. This acts as a reminder that, when viewed through the lens of an MDE, the life and vitality across social-spatial-technical/digital-temporal dimensions is the participation in praxis and poiesis, all coalesce.

Thorpe eludes to the notion that 'design is activism' (Thorpe, 2012, p.4). Transformation therefore not only remains in the imagination of the beholder, rather, it is shared and participated in. In a table that provides examples of different levels of activism (Thorpe, 2012), Thorpe lists and sorts 'methods and tactics' and recognises them 'as conceptual tools for bringing about change.' (2012, p.163). Types of work listed include: Organising, Services, Advocacy, Mobilisation and, Solidarity. Next to this, Thorpe then lists common forms of design work

associated with activism. The third column helps put into context the applications of design work by listing examples of cases (Table 3.2).

type of activist work	common form of design work	example cases
organizing: developing the community's ability to bring about change	co-design and other participatory, self design processes	city hacking in parking space parks
services: providing facilities, training, professional services (eg legal advice)	humanitarian design services and structures	emergency/recovery shelter by groups like Architecture for Humanity
advocacy: working on behalf of others, often without their direct involvement	eco-design, advocating for nature, or responding to a cause-oriented ideas competition for a distant location	green building of the US Courthouse
mobilization: bringing together large numbers of participants for an action, without expectation of their further involvement	Designer use of conventional activist methods, design elements of conventional protest	Architecture 2030 teach-in, Designers Accord pledge
solidarity: engaging with cultural discourse to change the terms of debate	critical architecture and design	french fry voting ballot, Rem Koolhaas' Educatorium at the University of Utrecht

Table 3.2 Types of change (activist) work and design versions of this work (Thorpe 2011 p.9, 2012 p.163)

Thorpe (2011, p.6) also develops a more in-depth critique of the term and definition of Design Activism, suggesting that, 'we can extract four basic criteria' which include: framing a problem, calling for change, working on behalf of a group and being disruptive. Thorpe's work suggests that disruption can take place in more diverse and subtle ways - such as 'routine practices'. This can assist with questions the design researcher may have with regards to how noisy, disruptive, or disobedient participation in activism must be to be considered truly activism.

Another way of experiencing different examples of activism was presented in an exhibition at the Victoria & Albert Museum, London, UK (V&A). Curated by Catherine Flood and Gavin Grindon (2014), their exhibition was titled: *Disobedient Objects* (February, 2015). Flood & Grindon referred to Bachelard to articulate a definition of disobedience:

To disobey in order to take action is the byword of all creative spirits. The history of human progress amounts to a series of Promethean acts. But autonomy is also attained in the daily workings of individual lives by means of many small Promethean disobediences, at once clever, well thought out, and patiently pursued, so subtle at times as to avoid punishment entirely... I would say that there is good reason to study the dynamics of disobedience, the spark behind all knowledge. (Gaston Bachelard, *Fragments of a Poetics of Fire*, 1961 - cited by Flood & Grindon, 2014).

They displayed each disobedient object to engage the public with ways in which citizens had taken action and designed and made objects to enhance their rallying cries. The curators stated that,

Disobedient objects doesn't attempt to define a discipline. The term is intended as an evocative proposition or an invitation rather than a typology or closed concept. We look instead at the range of object-based tactics and strategies that movements adopt to succeed. (Flood & Grindon, 2014, p.11)

Whilst they acknowledge more recently established terms (such as design activism), they openly express concern of 'activist-art' and 'design activism', which they suggest 'are established terms referring respectively to a

nebulously broad range of artists' practices or top-down socially responsible professional design.' (2014, p. 10).

Returning to Thorpe's book (2012) and considerations of different types of activist work, a design activist's tactics can be broadly listed as: 'Protest artefact, Service artefact, Demonstration artefact, Communication, Connection... to Exhibitions, regarding, Research and critique, Event, Conventional and Social exchange' (2012, p.138). This is foregrounded in Fuad-Luke's commentary: 'The critical role of artefacts in design activism' (2009 p.85). In this section he cites Thorpe's protest artefacts – 'as deliberately confrontational in order to prompt reflection on the morality of the status quo' and also mentions 'demonstration artefacts' and how in Fallman's triangle these can be considered as design practice, research or exploration' (Fuad-Luke, 2009, p.85). In addition, Fuad-Luke refers to Walker's propositional artefacts '...as vehicles for the exploration of theoretical ideas (design research/ studies), an embodiment of the idea (design exploration) and an important element in advancing 'sustainable design' thinking and thus extending design practice.' (Fuad-Luke, 2009, p.85). Walker's propositional artefacts can be viewed as the objects that Flood & Grindon refer to with regards to the top-down artistic practice and socially responsible designers that retain the ownership of the design. Artefacts of design activism have the potential however to extend out beyond the ownership of the designer as artist as professional. Indeed, Fuad-Luke invites consideration for a typology of artefacts for activism (Fuad-Luke, 2009, p.86). Flood & Grindon's exhibition does not recognise or explore such objects as artefacts for 'design activism'. Instead, their focus remains on the DIY-nature of disobedient objects, for example, 'Lock-On Devices' (Flood & Grindon, 2014, p.65) or 'Makeshift Tear-Gas Mask' (Flood & Grindon, 2014, p.49). TRP and the artefacts described in Chapter Four therefore provide a new perspective on artefacts of/for design activism.

3.3.2 Participating in Design Activism

Here, three conceptualisations of design activism are presented – Urban Design Activism, Minor Design Activism and Design Culture to Design Activism.

Each concept provides a unique argument for a version of design activism by drawing our attention to materiality, experiencing of materiality and experiencing of participation. These explanations range from; how the sensuous material of the city and dissensus are vital in constructing an aesthetic dimension of the city alongside that of its political dimension (Markussen, 2013), to consideration of the different philosophical lens required by forms of activism and agency from post-structuralist thinkers such as Latour (2005), Callon et al. (2011) and Stengers (2005) (cited in Lenskjold et al., 2015) to framing Design Activism as a response to 'the rise in neo-liberal dissatisfaction in the workplace and of working conditions' (Julier, 2013). Each further asserts the need to frame versions of doing design activism, whilst triggering unanswered questions such as; *to what extent have the authors participation in the research informed their theoretical framing? And to what extent do these theories mirror that of the purpose and intention experienced and participated in through practice?*

i. Urban Design Activism

An example of Urban Design Activism can be found in Thomas Markussen's (2013) framework for urban design activism (2013, p.50). Markussen suggested that 'a turn toward aesthetics, in the sense given to the term by Ranciere, is useful for describing how activist artefacts promote social change by altering the condition for urban experience.' (2013, p.50). Ranciere's lens of 'dissensus' provides Markussen with an understanding of power:

Aesthetic dissensus is not about an institutional overturning or taking over of power. The ultimate goal is not the realisation of grandiose social utopias through violent acts, riots, or revolution but it is a non-violent unsettling of the self-evidence, with which existing systems of power can control and restrict the unfolding of our everyday behaviour and interaction. (2013, p.45).

Markussen points to gardening as an example of urban design activism, which ‘can be exploited in a designerly way for the purpose of constructing disruptive interventions.’ (2013, p.48).

Explaining in more detail why a further study of a typology of artefacts of design activism is required, Fuad-Luke states that, ‘Many purposes can be ascribed to, and communicated by, an artefact. Knowing your purpose or intention will help determine what kind of artefact will achieve the specified goal.’ (2009, p.86). According to Markussen, sociologists and political theorists are not equipped with the language to express the activist artefact: ‘The design act is not to boycott, strike, protest, demonstration, or some other political act instead, it lends its power of resistance by being precisely a designerly way of intervening in people’s lives. This articulation provides the subject matter for design research.’ (Markussen, 2013, p.38).

Markussen proposes a conceptual framework that aims to bring into focus ‘disruptive aesthetics’ (2013, p.45) (common of politics and art) to raise ‘critical awareness of ways of living, working, and consuming’ and to ‘open up the relation between people’s behaviour and emotions – between what they do and what they feel about this doing. ...design activism makes the relationship between people’s doing and feelings malleable for renegotiation.’ (Markussen, 2013). Labelled in the framework (see Fig 3.2) and referred to in the paper as ‘urban act categories’: Walking, Dwelling, Gardening & Recycling and Playing (Markussen, 2013, p.50), are examples of actions and feelings that that Markussen believes can be evoked through urban design activism.

Framework for urban design activism.

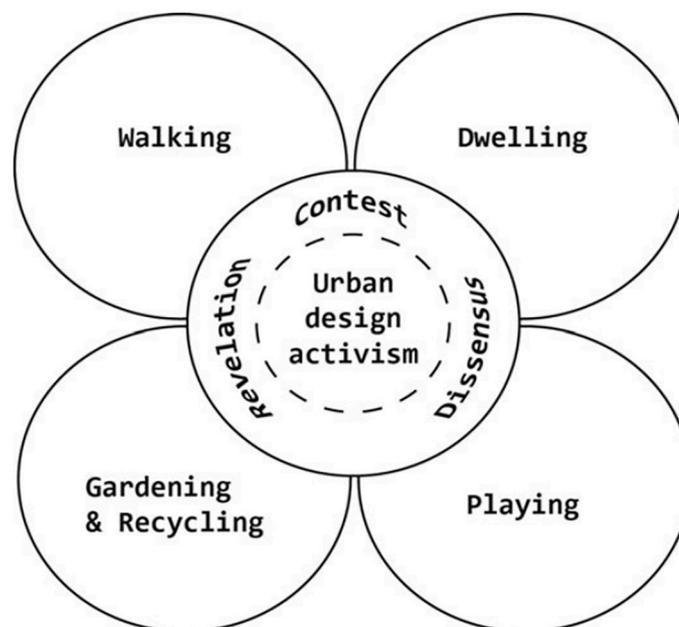


Fig 3.2 A Framework for Urban Design Activism by Thomas Markussen (2013, p.50)

Counter to Thorpe’s sociological lens, Markussen argues that more needs to be revealed about ‘the central elements of the practice of urban design activism itself: its techniques, design activist methods, the intended effect on people, and other aspects.’ (2013, p.40). Furthermore, he also argues that neither Fuad-Luke or Thorpe’s frameworks ‘...say[s] anything about how urban design activism uses the sensuous material of the city while

exploring the particular elements of urban experience.’ (2013, p.41).

Although he acknowledges DiSalvo’s notion of political design, ‘...in contrast to Thorpe and Fuad-Luke’s frameworks – it allows us to study the effects evoked by practices of urban design activism. Notably,... revelation, contest and dissensus.’ (DiSalvo cited by Markussen, 2013, p.43), Markussen goes on to suggest that DiSalvo neglects what is crucial about urban design activism, similarly to Arendt’s interpretation of ‘praxis’ (Melaney, 2006), Markussen says, ‘[Urban Design Activism] is about introducing heterogeneous material objects and artefacts into the urban field of perception. ...design activism should be seen as having an aesthetic dimension, along with its political dimension.’ (Markussen, 2013, p.44).

ii. *Minor Design Activism*

Lenskjold et al. explored an interest in ‘design activism as a particular mode of engagement that denotes collaboration rather than persuasion.’ (2015, p.67). Lenskjold et al. assert their position in co-design, which sees its history strongly rooted in activist ethos and therefore splintered from its parent discourse Participatory Design. With this in mind, the authors, ‘argue that some types of contemporary co-design practices embody a different form of activist agency – one that is experimentally and immanently generated only as the design project unfolds.’ (2015, p.67).

They draw inspiration from the philosophical perspectives of Gilles Deleuze and Felix Guattari (1986, 2004 cited in Lenskjold et al., 2015) and the concept of ‘minoritarian’ to define ‘minor design activism as a position in co-design engagements that strives to continuously maintain experimentation. ...a minor design activism challenges attempts to stabilize the initial design program around already unified agendas’ (Lenskjold et al., 2015, p.67). Lenskjold et al. challenge a view on co-design that questions how to do design activism with an understanding of ‘minor’ design activism. Furthermore, they state that, ‘Activist design interventions enable new kinds of dialogic transformation processes to challenge existing design programs.’ (2015, p.78). As such, they invite a dialogue about what design tools and tactics might be used in the future to prompt this change from within.

iii. *Design Culture to Design Activism*

Another author that has asked what it means to experience ‘urban design activism’ is Guy Julier. He explicates the crises of neo-liberalism and suggests that Design Activism has emerged as a movement in response to this. Julier contests that, ‘Design activism is a movement that is more self-consciously and more knowingly responsive to circumstances. It is politicized.’ (2013, p.219). Owing to the rise in neo-liberal dissatisfaction in the workplace and of working conditions, Julier suggests four themes that exist in both design culture and design activism: ‘1. Intensification (a density of designerly intervention); 2. Co-articulation (or symbiosis); 3. Temporality (describes speed, slowness or open-endedness); 4. Territorialisation (describes the scale through which responsibility is conceived)’ (Julier, 2013, p.227). Referring to an example where a residential street in Leeds (UK) was grassed over and uses it to illustrate ‘urban design activism’ and temporality.

The activist is working in a more open-ended way that goes beyond materialisation of the design. ...the designer works with and alongside the user and other interests. ...The designer remains embedded with their public and that responsibility becomes a shared one, and one that gives space for the designer to usefully contribute their expertise while engaging users in taking on and continuing to develop results. (Julier, 2013, p.227).

In describing territorialisation, Julier states that with regards to neighbourhood planning, ‘Design may be mobilised to mark these boundaries and identities...’ (Julier, 2013, p.228) and when relating design activism to Design Culture, Julier also refers to the work of Knorr Cetina (2001) and ‘unfinished objects’. Julier says that within

design culture,

Temporal regimes are not discreet or closed off. They do not necessarily seek resolution. ...the object is not singular. Rather, it exists in a variety of forms... in the works of the designer as sketches, prototypes, and updates, or more broadly speaking in the public sphere... it is subject to continual repositioning, heterogeneous modalities of encounter, different levels of learning, and so on. (Julier, 2013, p.228).

What becomes more apparent in Julier's themes from Design Culture and Design Activism is an understanding that recognises complex networks in constant change and transformation - 'The design is working within this instability. The design activist is, too, but in order to redirect it.' (Julier, 2013, p.230)

3.3.3 Participating in Codesign and Participatory Design

It is not uncommon for activists to be volunteers or for activism to be seen as a volunteering activity. Gilchrist says that 'volunteers are an essential part of the resource base for community groups... the term 'volunteer' is used ... to include anyone who has made a free choice to be involved in a community group or activity and is not being paid for their contribution.' (Gilchrist, 2011, p.82). Also known as 'active citizens' (Gilchrist, 2011, p.38), volunteers are people who are choosing to partake in activities in their local neighbourhood or close to/or in their workplace, assembling to create and nurture community. *Community Now?* (February 2015), an initiative of the Design Research Lab, Berlin, aims to take an RtD approach and defines 'communities' thus:

We understand communities as forms of active engagement, collaboration and knowledge sharing which create new social bonds and we regard them as catalysts for social innovation and participation. We operate with participatory formats and create tools in order to facilitate social participation. (<http://community-infrastructuring.org/aboutus/> last accessed, Aug, 2015)

If communities of active citizens are gathering to collaborate, share knowledge and improve their current circumstances, the fundamental principles and descriptions of design activism are in use. Fuad-Luke refers to participants involved in Design Activism as '...many actors, agents and stakeholders in this activist landscape that intentionally or unintentionally use design, design thinking and other design processes to deliver their activism' (Fuad-Luke, 2009, p.24).

In 'Minor Design Activism' (Lenskjold et al., 2015) a slightly different perspective on design activism is presented, one which promotes transformation from within, from those participating in the co-design of design activism. Lenskjold et al. say, 'co-design workshop participants are often highly diverse people who take up the invitation to assemble, not because they agree on what needs to be done, but precisely because they are divided by the issue.' (2015, p.69-70).

Co-design is a common design application for community engagement, which engages people through participation. Any issues, concerns, ideas and possibilities can be broadcast, reacted to, organised, tamed and channelled through participatory design and co-design workshops. Fuad-Luke recognises the more popular use of co-design in architecture and urban planning and makes reference to design initiatives emerging and also the political ambitions regarding power and inclusion, which he has observed and illustrated in Fig 3.3 'Co-design-in-action' (Fuad-Luke, 2009, p.149).

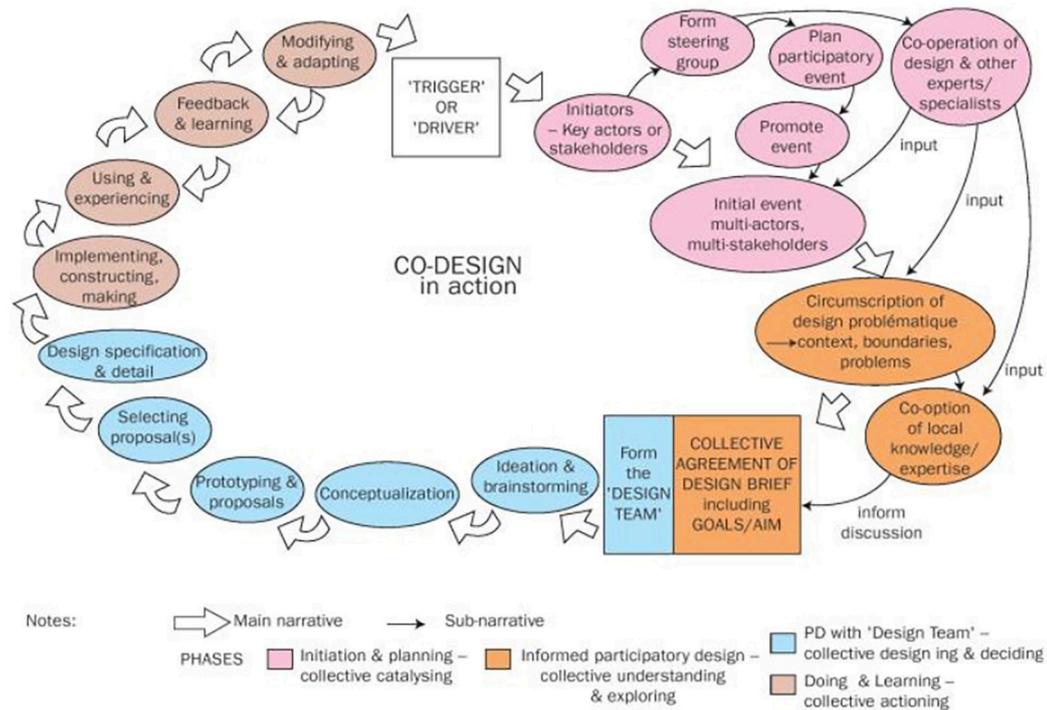


Fig. 3.3 Co-design in Action: An idealised schematic of the co-design process

(Fuad-Luke 2009 p.149)

Fuad-Luke explains that, through the premise of co-design, 'participation emancipates people by making them active contributors rather than passive recipients' (Fuad-Luke, 2009, p.147) and highlights how 'Participatory Design' situated within the context of an organisation has historically taken a 'systemic view of design to redesign or design systems' (2009, p.148) and its central tenet is inspired by Illich, 'People need not only to obtain things, they need above all the freedom to make things among which they can live, to give shape to them according to their own tastes, and to put them to use in caring for and about others.' (Illich, 1973, p.11)

Fuad-Luke further extends the Participatory Design discourse and reveals the similarities in characteristics to that of 'Transformation Design', 'Metadesign' and 'Social Design' (Fuad-Luke, 2009, p.151-152). In describing socially active design, Fuad-Luke refers to Julier, speculating that 'design activism builds on what already exists, on real-life processes from greening neighbourhoods to transforming communities through participatory design action' rather than by 'advocating grandiose schemes which is the tendency of the urban planning process.' (Fuad-Luke, 2009, p.79). This illuminates the territory explored throughout this thesis – the sense of freedom obtained through participation in grassroots projects (as described in Chapter One). Fuad-Luke also envelops the work of design researcher Ezio Manzini and says, 'Manzini has long declared that sustainability is a societal journey, brought about by acquiring new awareness and perceptions, by generating new solutions, activating new behavioural patterns and, hence, cultural change.' (Manzini, 1997, 2003a, 2004 cited by Fuad-Luke 2009, p.78 & p.134).

Interestingly, Manzini prompts further inquiry into how the designer participates – observing the closeness between designer and members of the co-design team in the design process. 'Designers can be facilitators or mediators, but also triggers. They can operate as members of a co-design team, collaborating with a well-defined group of final users, or as design activists, launching socially meaningful design initiatives.' (Manzini & Rizzo, 2011, p.213). Manzini later suggests that the definition of design for social innovation has shifted to 'a constellation

of design initiatives geared toward making social innovation more probable, effective, long-lasting, and apt to spread.' (Manzini, 2014, p.65). This broadens design activism discourse and sees Manzini as instrumental in aligning 'design for social innovation with the participative design approach as posited by Ehn' (Binder et al., 2011, p.170). Ehn details a theoretical positioning which he, along with a collective of design researchers, conceptualises in the book, *Design Things* (Binder et al., 2011). As the title suggests, Ehn contributes an intricate and carefully formulated expression of their emerging theoretical position, which encompasses '[a] view of design things, participatory design, and design for use as participative performance of and in entangled design games, and design devices as vehicles for the evolving object of design, and at the same time, public things for binding together these design games' (Binder et al., 2011, p.170).

Ehn highlights the challenges of adjoining participatory design to metadesign and clearly states that 'the meta in metadesign as we use it here, is not an abstraction of design, but rather suggests design that takes place 'after', 'beyond', or 'with' the design work at project time.' (2011, p.171). This further supports their attempt at framing and addressing theoretical challenges such as 'outside the box' (Binder et al., 2011, p.183) as described here,

This DIY approach of finding technology and by creative 'misuses' transforming it into a new design device for public discourse on public events is certainly also a challenge for professional design. What roles should designers play in such controversial things, extending design into political processes, public debates, and subversive but creative misuse?' (Binder et al., 2011, p.189-190)

They build onto the philosophical lens of John Dewey with regards to participation and create further scope for the possibility of an aesthetic experience in design, reminding the RtD community of the value of Latour's *Making Things Public* (Latour & Weibel, 2005). By promoting '[a] gathering and collaborating in and around participatory media and design things' (Binder et al., p.193) a compelling perspective from which to reframe participation is revealed. There is, however, a need to critically reflect on the intensity and accessibility of applying this theoretical position.

3.3.4 Sense-making things as a theoretical position

Ehn's position regarding participation 'represents a philosophical and theoretical rabbit hole, one which is challenging to comment on' (Binder et al., 2011). At times in the phenomenological study of TRP, sociomateriality has been so prominent and yet at other times its complexity confused the issue, and therefore was silenced and/or deemed unhelpful as I wrestled with more pressing issues in practice (e.g. getting the astroturf up and onto the roof). However, it is noticeable throughout the thesis that I have withdrawn from the full extent of 'sociomateriality' and its philosophical and theoretical reasoning. It appears apt to insert my critical reflection on the matter here, amongst the multiple mentions of it with regards to 'active materials', 'agency' and 'participation'.

In the 1970s, Guattari called for a 'transversal mode of perception' (cited by Bennett, 2010, p.114) where the human (social and mental ecologies) and nonhuman (mechanosphere or environmental ecology) are united. A political viewpoint, Bennett's (2011) posits her belief on the capacity of active material, which in turn meets with the sociomaterial conceptualisation of things. Bennett suggests the advantages for vital materiality over that of caring for the environment and 'toward a greater appreciation of the complex entanglements of human and nonhumans' (Bennett, 2010, p.112). She turns to Guattari's three ecologies (1986, 2000) and its appeal to self-interest: 'The problem we are facing is not simply 'environmental' decay but a disease afflicting all three 'ecological registers': the environmental, the social, and the mental.' (Guattaru 2000, p.28). Furthermore, Bennett highlights the effects of technology and humans on a world in which we supersede each other. 'The 'modern 'period of intense techno-scientific transformations' has degraded both the impersonal environment and our own

sociopsychic networks' (Bennett, 2010, p.113). This perspective has also been explored by Latour (1987, Latour & Weibel, 2005) and, as discussed, researchers engaged in participatory design are weaving this lens into design literature, such as, Bjorgvinsson et al. (2012, p.102, 2010), Koskinen (2011, p.125-140 & p.145-159), Ehn (1998, 2008) and Binder et al. (2011). The value of sociomaterial resources to urban development and city planning are also mentioned in the work of Kristine Samson (Simonsen et al., 2014, p.203, Simonsen et al., 2010, p.172) who calls for further examples of projects that produce sociomaterial resources. It is however a complex landscape - such 'things' and interpretations of 'vital materiality' in or through design research and practice evidently became too complex a task to undertake *during* the transformation of urban space, by one designer researcher in one thesis.

Ehn observes that 'Designers approach to use has dramatically changed over the years, from a total focus on artefacts design and their functions, on usability, via different ways of testing users, to studying use and involving potential users in the design process' (Binder et al., 2011, p.162). I find it encouraging to then read Ehn's suggestion that:

Maybe one could think of the different design devices within a project, adding to the evolving object of design and its final embodiment as outcome or 'thing', as part of the project ecology itself, where every new device has to find (or rather be given its place in the ecology (competing and cooperating with already existing constituents of the object of design). (Binder et al., 2011, p.169)

This statement begins to trigger my personal awareness of the temporal dimensions and transformational, unfolding nature of an MDE. However, whilst time is a consideration of Binder et al. (2011), the temporal dimension is yet to be a consideration with respect to participation, specifically in the participatory experiences and perspectives of the transient nature of cities and urban spaces such as disused rooftops.

There appears a healthy appetite for active inquiry into the nuances of participation particularly through the theoretical lens of sociomateriality (Bjorgvinsson et al., 2012, 2010, Lenskjold et al., 2015). It is evident in STS calls for participation in workshops such as *Avoiding Ecocidal Smart Cities: Participatory Design for More-than-Human Futures* (Heitlinger et al., 2018) for the *Participatory Design Conference* (2018). The workshop encompasses inquiry into more-than-human and Sustainable HCI perspectives through the practice-based work of Sara Heitlinger et al. (2013), Hannah Pitt (2015), Alex Taylor (2017), Smith et al. (2017) and Mullins (2017). There are also research studios such as Everyday Design Studio (Wakkary et al. 2018) which inquires into 'complex sociotechnical systems in which community gardens inhabit [and] bring both opportunities and challenges for designers who endeavour to support them' (Wang & Wakkary, 2017). Gaver's work offers descriptions and explanations of a viewpoint on RtD in relation to HCI. In collaboration with ten other designers/researchers, they organise workshops at CHI conferences to explore how 'RtD often centers on the making of things – artefacts, systems, services, or other forms – as a means to construct new knowledge in the interaction-design and human-computer interaction (CHI) research communities.' (Odom et al. 2017, p.52)

Without a strong theoretical or methodological framing the organising body participating in the workshops decided to experiment with what such a space might look. I have made every attempt to consider the recollections, commentary and viewpoints on STS and sociomateriality. Similar to Odom et al. (2017) I too chose to enter into TRP without a strong theoretical or methodological framing; I prioritised the documentation and critical reflections as it took place. There were theoretical perspectives that I would lean towards, but not only in order to support rather than distract me. However, without losing sight of STS and Sociomateriality discourses, the notion of assemblies and the notion of 'thingness' did appear at times and it was tempting to align and reason with the conceptualisation of all objects and things as having agency.

In TRP I experimented with this by writing and performing a creative prose titled *Beyond the Objects in Space* (Appendix C: Fig A.37) which I created as a critical reflection on the acknowledgements board for TRP (Fig 4.10). It provided me with the space and flexibility from which to view the situation differently, and inwardly-outwardly assess the situation and express my sense-making of it. However, in my attempt to critically respect the theoretical position of sociomateriality, it did little to help attend to the situation in hand, but rather muddied the waters. Discussed at length with academics and practitioners at points throughout the project (Appendix D) the theoretical lens of strong sociomateriality (Jones, 2015) simply felt too far removed from the action, the reality and the texture of participation taking place.

This critical reflection on ‘things’ describes how accessibility of the theoretical position in practice struggled to resonate with elements and moments of conducting and framing RtD as a phenomenological inquiry and study into TRP. This section has therefore described how inspiration has been drawn from other forms of application, where theoretical positions appear not to confuse or disrupt what takes place. The combination of viewpoints that were applied at the time can now be viewed as guiding principles for a methodological approach to conducting RtD as a phenomenological inquiry.

3.4 Underpinning a Methodological Approach

This chapter has presented a reframing of RtD and identified the notion of inquiry as a phenomenological, that is, living life as inquiry of lived experience through participating in design activism. HCI researchers McCarthy & Wright’s large body of research surrounding ‘felt life’, ‘lived experience’ and ‘participation’ (2004, 2015, Wright et al., 2008, Wright & McCarthy 2010, Wright et al. 2005b) explicitly provide a strong foundation from which to frame how I underpin RtD, as it is experienced in TRP.

Specifically focusing their attention on the politics and aesthetics of participation in experience-centered design McCarthy & Wright (2015) explored over twenty ‘boundary-pushing research’ projects. The aim was to open up a space for creative, critical enquiry into the potential of participatory projects to enrich our lived experience.’ (McCarthy & Wright, 2015, p.3). Furthermore, the outcomes were identified as four genres of participation - ‘... understanding the other, building relationships, belonging in community, and participating in publics.’ (McCarthy & Wright, 2015, p.3). They draw attention to the challenges faced by researchers when constructing creative spaces (e.g. co-design forums) and review the importance of awareness by the designer researcher in constructing such spaces for people to encounter situations. They reflect on how particular design choices might encourage people to act differently versus constructing spaces in which people might serendipitously arrive. The latter they say, results in ‘a dialogical creative space in which interactivity and identity shape each other.’ They add that fluid relationships begin to take shape in the lived experience of openness in communication and self-expression.’ (McCarthy & Wright, 2015, p.81). In explicating how ‘voice’ is a particularly evocative term, McCarthy & Wright state:

[Voice] embraces the affective and individualizing tones that help identify the particularity of a person as an emotional-volitional center of value in dialogue.... In HCI, this may include consideration of the voices articulated in the artefacts with which people interact, the particular autobiographies and orientations that they convey. And in design projects and other projects in which professional status can divide, voice can be used to communicate authority. (McCarthy & Wright 2015 p.82).

McCarthy & Wright also view participatory projects as design inquiries and assert the term ‘design enquiry’ as opposed to design research or RtD. They do this to create space to frame participatory projects. The space,

¹ *In developing an analysis of the fourth genre of participation they say it is “one in which the other is regularly encountered but may never become known. We do this through the concept of publics. Building on Dewey (1927), Warner (2002), Varnelis (2012), and others, we develop our analysis from the idea of relations between strangers. We shall put the concept of publics into play with notions of live encounter, voice, dialogue, and community in order to understand our last genre of participation: participatory publics.” (McCarthy & Wright 2015 p.118)*

they say, 'is one in which participants (including designers, researchers, and users) share a mutual curiosity and a commitment to explore and change something, learn together through the process, and achieve outcomes that may be collective and individual' (2015, p.19). They also clearly state that, 'a plurality of outcomes' (2015, p.19) and 'of experiences, perspectives, and expertise is the means by which the imaginary is achieved.' (2015, p.20). With this perspective on design inquiry, a new way of seeing design is promoted which includes a reflexive awareness (particularly of oneself) and a view of design that, 'believes transformative experiences come through the exploitation of difference to create a technological imaginary.' (McCarthy & Wright, 2015, p.20).

Plurality and an equality in diversity proposed by McCarthy & Wright is also present in many of the theoretical viewpoints reviewed thus far (Fuad-Luke, 2009, Binder et al., 2011, Thorpe, 2012, DiSalvo cited by Markussen, 2013, p.43, Lenskjold et al., 2015), it is also encouraged through the dialogical platform for RTD described by Durrant et al. (2015, 2017).

The felt and lived experience of RtD in TRP is present in McCarthy & Wright's description of 'participatory projects as design enquiries' (2015, p.19-21), and Marshall's 'living life as inquiry' (1999, 2011b, 2016). Both assist with awareness of the unfolding experience and promote in the sharing of a mutual or sustained curiosity. Marshall suggests there are challenging implications for conducting research and facilitating action research, '...in which engaging with others in egalitarian power relationships is an important espoused intent.' (2016, p.9). This, along with a desire to articulate the assertions of participation through practice, means that McCarthy & Wright bring to living life as inquiry an understanding of life in and through design 'redolent of a new egalitarian sensibility' (2015, p.158). They promote 'design as keeping experiences alive', '[as] an ethics of participation and plurality of experiences, perspectives and expertise', principles that openly confront matters such as 'friendship between designer/researcher and participants in the participatory project' (McCarthy & Wright, 2015 p.28-29). They emphasise how the issue of keeping experience alive in design can be conceptually and methodologically more difficult. They suggest that in doing design and conducting inquiry this 'requires sensibility and orientation to the ever-changing topography of participation and experience as it unfolds during a project.' (McCarthy & Wright, 2015, p.21). Examples of this can be sought in the collaborative research project titled, *Bespoke* (2009-2011).

Bespoke arose from a Sandpit entitled, *Design in the Digital World*, a collaborative effort between four UK Universities and funded by the Digital Economy programme. *Bespoke* is an example of design intervention where the design researchers experienced an awareness of the unfolding nature of participation in RtD. Focused on a housing estate in Preston, England in which 'three design interventions ...[were] created and deployed back into the community' (Frohlich et al., 2011). This research collaboration conveyed challenges of imposing design interventions on the community and suggested a different way of perceiving how 'the digital divide' (Digital Britain, 2009, p.11) should be tackled. After experiencing how 'design ethnography is not wholly appropriate to this situation', the authors explained why this was the case by illuminating the need to 'lock down certain implementations of ideas, but to open them up again in response to ongoing feedback and community interest' (Frohlich et al. 2011 p.9). They articulated a preferred approach as a '...responding rather than intervening' and concluded that 'responding to a community through design requires more ongoing methods of engagement in which design and evaluation never end, and design solutions simply evolve over time' (Frohlich et al. 2011 p.9-10).

Curious as to how 'we involve people in design', Vine et al. (2013) suggest seeking multiple perspectives from various fields engaged in participation and say that this is of benefit to the HCI community as 'it opens up the space for thinking about participation in design in broader terms than if we were to restrict ourselves to tight definitions or specific traditions.' (Vines et al. 2013, p.429). They go on to develop a proposition that involves the researcher engaging 'in acts of configuring participation.the design of the process – i.e. the configuration of the experience of participation itself.' (Vine et al., 2013, p.431). Through one example of what it means to

initiate and benefit from participation, Vines et al. (2013) demonstrate that, ‘very often the manner in which user participation is initiated and the settings it takes place can heavily shape the design process.’ (2013, p.434). They suggest four future strategies for researchers engaged in participation who face varied challenges; ‘Transparency in documentation; Explore preconceptions; Configure multiple forms and; Participants reconfigure the process’ (2013, p.436). Vines et al. encourage research to be ‘more open and reflexive’, concluding that, ‘there might be a need to identify novel and less intrusive ways to bring these [multiple participatory] views into the design process’ (2013, p.436). This further emphasises that, whilst participation engages people to take part in the design process, there is opportunity to also define the design process because ‘it is less often that participants are offered a stake in defining the process and tools’ (2013, p.436). They suggest that it ‘...would be a fruitful area to explore different forms of participation and different degrees of sharing control in the design process’, because ‘while the researcher might come to the users with a configuration in mind, opportunities are provided for it to be reconfigured over time.’ (Vine et al., 2013, p.436).

Unsurprisingly, the literature surrounding participation has also engaged and to some extent merged with matters surrounding inquiry and experience. Combined, the theoretical inspiration drawn from design activism (Fuad-Luke, 2009, Thorpe, 2012, Markussen, 2013, Julier, 2013, Lenskjold et al., 2015), experience-centered design (McCarthy & Wright, 2015) and living life as inquiry (Marshall, 1999, 2016) have provided detailed explanations that share in principles pertaining to the way RtD unfolded in TRP. These shared principles are listed in Table 3.3 and together propose movement beyond user-centered, participatory design in HCI and current forms of AR applied in IS.

A List of Principles to Apply and Questions to Ask When Experiencing and Participating in RtD	
Principles	Questions
Maintain Curiosity	<i>How is participation in RtD keeping experiences alive through design?</i>
Accessibility	<i>How transparent is the process? How are theoretical positions being framed/participated in/experienced?</i>
Awareness	<i>What is happening in and around the situation? How are you and others attending to the situations of RtD as they unfold? How is having an awareness being experienced?</i>
An Egalitarian Sensibility	<i>What does an egalitarian sensibility mean to those participating? How is an egalitarian sensibility unfolding?</i>
Different Perspectives	<i>To what extent are multiple and varied perspectives being encouraged to co-exist? How is ‘dissensus’ viewed/experienced/participated in?</i>

Table 3.3 Framing a Methodological Approach: Key principles and questions to ask when doing RtD

How the nuances in theoretical perspectives are perceived by participants of RtD is a question pertinent to the community-initiated grassroots projects. For instance, *where a sense of freedom is present, should there not also be an attempt to make the theoretical position accessible to those participating in RtD?* To carve a theoretical position on TRP on behalf of a community does feel at odds with the principles of doing inquiry, experiencing and participating in doing RtD, and it is not without this in mind that I now retreat and attend to my inner arc of attention (Marshall, 2016, p.54). The next section shares therefore in the theoretical position from which I have proceeded and explains what it means to have taken up this position.

3.4.1 Designing as a process of growth

Providing an anthropological philosophical lens through which to see how we experience making (and designing)

as 'a process of growth' (Ingold 2013 p.20-21), Ingold's anthology of being in the world (2000, 2007, 2011, 2015) has captivated the interest of commentators of RtD (Durrant et al. 2017), STS (Suchman 2007) and HCI (McCarthy & Wright 2015).

Crucial to McCarthy & Wright's work is the immersive qualities of Ingold's perspective. In describing the way in which a designer researcher might learn through studying the objects associated with categories such as architecture, dementia, family, caregivers, they state that 'by studying the objects associated with it, we learn nothing from it. To learn from architecture, families, caregivers, or people with dementia, we have to enquire with them, not stand at an emotional distance from them, observing them.' (McCarthy & Wright, 2015, p.21). McCarthy & Wright then clearly state that there is a difference between ethnography and anthropology (2015, p.161), and whilst inspired by Ingold's definition of the two, they remain aware of his perspective of 'the two combined within a single researcher' (2015, p.21):

Participatory design projects in HCI, similar to Ingold's anthropology, seek to learn with and from those who take part in design enquiry, and they do so in order to move forward... HCI is a forward looking and dissensual discipline that seeks to create technological imaginaries with people, through which we can move forward in a way that is true to an epistemology of experience. (McCarthy & Wright, 2015, p.161).

Ingold says of design, that, 'If things are never-finished – if the world is perpetually under construction by way of the activities of its inhabitants, who are tasked with keeping life going rather than bringing to completion projects specified at the outset – then can design any longer be distinguished from making?' (2013, p.70). This notion of designing and making does not therefore focus on solving problems, but on experiencing and participating in an ongoing, lived and transformative experience of inquiry. This experiencing of inquiry is alive and vital throughout the design process and beyond (McCarthy & Wright, 2015 p.154). Both design and AR is, rather than attempting to make something specific happen, about holding attitudes of curiosity that would make possible the on-going and continual reviewing of purposes, intentions and behaviours. As transformations take place, the lines of inquiry are experienced through designing, and are as integral as the transformation itself. This can be seen when we are reminded of the critical reflections on RtD, articulated by Storni as '...what is produced is no longer just knowledge about a phenomenon; it is knowledge about how a design intervention and a phenomenon interact, accepting that as the two meet, they are both transformed.' (2015, p.76). This requires an active and situated approach of continual and evolving sense making (Wright et al., 2005a, p.4).

Phenomenological study of AR as living life as inquiry through the experiences of designing, is therefore an organic and dynamic process of inquiry and experimentation, not in the sense of testing pre-developed hypothesis, but of 'prising an opening and following where it leads' (Ingold, 2013, p.8) and of trying things out with people, conversing, corresponding to see and feel what happens as it unfolds.

3.4.2 A combination of theoretical viewpoints

This chapter has asked of the theoretical perspectives; *which theoretical positions do I affiliate as well as how have they affected and influenced my framing of a methodological approach?*

The next chapter presents 'A Portfolio of RtD'. Having established that a number of designers/researchers are growing increasingly curious of and aligning with the theoretical position of 'things' (Binder et al., 2011, p.162, Odom et al., 2017) Chapter Four could be viewed as a portfolio of 'things'. However, in its documentation, the material underwent a variety of design applications that also grappled with a variety of theoretical lenses through which RtD could be viewed. I cannot therefore neglect my contemplation of things and sociomateriality. At points in the process, both have been considered and/or experimented with through TRP. However, I remain non-

committal to the use or application of any one theoretical position. Particularly, for example, if the lens of an MDE is viewed similarly to the entanglements and enmeshing talked of in 'weak sociomateriality' (Jones, 2015, p.918), it rather suggests it may be less useful. In experiencing RTD it felt a more positive and productive use of my time to critically reflect on how useful the characteristics of an MDE. Ingold's descriptions are rich with comprehending the value to the human of being in the world and making. Describing this process as 'correspondence' between materiality and artefacts (Ingold, 2013, p.20 & p.31). Ingold's principles appear to complement and align therefore with the definitions of design activism as described by Markussen (2013, p.41), Lenskjold et al. (2015, p.67) and Julier (2013, p.227) as well as the idea of co-designing in design activism as a project unfolds (Fuad-Luke, 2009, p.149). Allowing multiple perspectives from theoretical studies and design applications to evolve (and dissolve) and come in and out of view like this, in response to the situated context, has not been the simplest to document, experience or describe. Hence, the value in the use of the MDE.

Rather than having committed to the single design of, for example, a formalised system, an IT artefact or device, or indeed settling on one theoretical position commonly associated with its design application (e.g. critical inquiry through critical design, or aesthetic experience in participatory design (Binder et al., 2011, p.162). By framing living life as inquiry through design activism, the experiencing and participating in bringing to life multiple dimensions continually contends with multiple participatory – practice-based and theoretical - perspectives.

I reconciled my concern for this multiplicity by reaching to Ingold's description of 'The two faces of materiality' (2013, p.27-29). In this he suggests that 'materials do not 'exist''; instead, he suggests that materials are, 'substances-in-becoming they carry on or perdue, forever overtaking the formal destinations that, at one time or another, have been assigned to them, and undergoing continual modulation as they do so' (Ingold, 2013, p.31). With respect to vital materiality and sociomaterial resources and assemblies, at points and momentarily, I have chosen to reduce their presence in my narrative owing to the risk of overloading participants with theoretical jargon.

3.5 A Methodological Approach: An Unfolding Awareness

My methodological approach aligns with Husserl's reasoning on phenomenology that, 'essential features of an experience... transcend ...and illuminate a given experience for others too.' (in Smith et al., 2009, p.12) in accordance with Husserl and Merleau-Ponty's concern for 'first person phenomenology' (Smith et al., 2009, p.12-18) I have explained how Marshall's Living Life as Inquiry has grounded my inquiry and equipped me to 'work with what is happening' (Marshall, 2016, p.52) and manage 'continual attention and improvisation... repeatedly making choices, including those of how to integrate openness and self-protection appropriate to the situation and our capacities at that time.' (Marshall, 2016, p.59). In addition, I remain curious of other's participatory experiences and how together, we may communicate, collaborate, co-design and transform social space. To assist me with making participatory experience more concrete, the theoretical perspectives of McCarthy & Wright remain key as their consideration for 'The Texture of Dialogical Spaces' (2015, p.155) enables my first-person lived and felt experiences to be concretely shared with the participants of TRP - it 'starts from an appreciation of the variety of ways that people have of making sense of experience' (McCarthy & Wright, 2015, p.158). It is with all this in mind that the process and participation in TRP was documented in a variety of ways; through written reflection entries, audio recordings, visual and graphical representations. A selection of the research material is gathered and provides insight into how and to what extent a number of unfolding experiences took place over the course of two years (2014-2016). Within these participatory accounts are details that relate to the context, personal intentions as well as insight into individual's experiences in the process of TRP.

The value of noticing and paying attention to experiencing and participating in inquiry as it unfolds has been addressed in this chapter. Drawing on Marshall's approach to 'living life as inquiry' (1999, 2016) is an

acknowledgement and respect for a 'weaving between inner and outer arcs of attention' (Marshall, 2016, p.xviii). The value attributed to noticing what happens through experiencing participation is viewed by McCarthy & Wright as 'situated', 'responsive', 'pluralistic' and 'never finished' (McCarthy and Wright, 2015 p.148). They demonstrate how participative experience results in the co-creation of new meanings about a situation, which over time means multiple and diverse participatory perspectives become 'a defining feature of research inquiry' (McCarthy and Wright, 2015, p.158).

The multiple dimensions of the MDE - the technical/digital, spatial, temporal, social - are therefore free to continually evolve, take shape and be shaped. Experiencing participation is therefore multi-dimensional and 'reconfigured over time' (Vines et al. 2013, p.436). With a heightened sense of awareness a range of participatory perspectives are enabled and taken into consideration. Intervention - or rather 'responding' (Frohlich et al., 2011, p.9) therefore becomes a social and participatory experience of sense making through 'critical design inquiry' (McCarthy and Wright, 2015 p.148). Combined and woven into this application of a sense of awareness is also the cultivation of underpinning a methodological approach as a way of conducting phenomenological inquiry. Here, we can be reminded of Pries-Heje et al.'s statement that, 'design is a creative and phenomenological process' (Simonsen et al., 2014, p.81). The inquiring mind through designerly actions, explores 'how we think, feel and do'- externalising the often internalised dialogue of 'being curious about perspectives, assumptions and behaviour' (Marshall & Reason, 2007 cited by Marshall 2016, p.8). Together, this shapes, forms and moves forward through design and its on-going transformations.

As internal and external inquiry unfolds, so too does the designing and the participating therein. Gaining an awareness of its unfolding therefore, becomes a priority of the designer-as-researcher-as-activist. Living life as inquiry through design activism involves the activation of an unfolding awareness. This alerts the designer researcher to listening and attending to the multiplicity of theoretical and practical experiences of conducting phenomenological inquiry as RtD.

CHAPTER 4.

‘A PORTFOLIO OF RESEARCH THROUGH DESIGN’

A METHODOLOGICAL ACCOUNT OF THE ROOFTOP PROJECT

4.0 Overview

This chapter presents the evidence of experiencing participation through the lens of a Multi-Dimensional Ensemble (MDE). More specifically, it reveals situated accounts from The Rooftop Project (TRP) that further explore the co-existence of first-person action research through design activism. This chapter will negotiate the complex and multi-faceted territory of TRP as a Research through Design (RtD) project by firstly presenting the research population that conveys the ethical assessment of the research and the methods of recruitment and retention of participants, as well as the methods of engagement in the RtD. These methods have included; documenting first person action research as ‘living life as inquiry’ (Marshall, 1999, 2016) and, a number of design applications such as ‘co-design’ (Sanders & Stappers, 2014) and ‘experience-centered design’ (McCarthy & Wright, 2015). How these methods were participated in and experienced are illustrated as five ‘case’ examples. Closing the chapter is a summary of participation in TRP as RtD, which acts as the conduit to a presentation of research findings presented in Chapter Five.

Chapter Two and Three helped to articulate the framing of inquiry, experience and participation underpinning RtD as a phenomenological study with a methodological approach. Informed by the lessons learned of AR in IS (Avison, 1996, Avison & Harper-Wood 1990, 1996, Bell & Wood-Harper 2003, Fitzgerald & Avison, 2006, Vidgen et al., 2002, Orlikowski & Iacono, 2001, Baskerville & Myers, 2004, Chiasson et al., 2009, Davison et al., 2004, Davison et al., 2012, Iivari & Venable, 2009, Mathiassen et al. 2012, Sein et al. 2011, Pries-Heje et al. in Simonsen et al., 2014, Checkland 1999, Checkland & Poulter 2006, Winter & Checkland, 2003, Suchman, 2002) and Organisational Studies (Fleming & Spicer, 2004, Taylor & Spicer, 2007, Yanow, 1998, 2015, Yanow & Tsoukas, 2009, Yanow & Schwartz-Shea 2015, Rosen et al. 1990, Ford & Harding, 2004, Senge 2006, Coghlan & Brannick, 2014), the lens through which to view RtD activity in TRP is obtained through the construction of a new lens, a Multi-Dimensional Ensemble (MDE). With this lens, this chapter revisits the research question, *how does an open process of experiencing design and designing experience unfold and evolve?* It will also explore five cases that provide a sample of situated empirical engagement and analysis. Each ‘case’ provides evidence of participants’ experiences of TRP, specifically those who were engaged in TRP as an RtD doctoral project. Each ‘case’ example also demonstrates how design research methods were triggered and documented during the phenomenological study. With the lens of an MDE, I consider the gathering of this sample of situated evidence as an ‘ensemble’ - ‘...a group of items viewed as a whole rather than individually’ (OxfordDictionaries.com, 2018). Through the lens of an MDE the ‘items’ are the dimensions - the social-,technical/digital-,spatial- and temporal-dimensions. These dimensions prove inextricable and, on occasion, dominate the ensemble view, something which is further explained as such in the ‘case’ examples.

4.1 The Research Population

4.1.1 Ethical Assessment

The ethical protocols and risk factors introduced in the opening of this thesis are further detailed here as an ethical assessment of TRP. Firstly, I further explicate my intentions as designer-activist-researcher and my role in instigating TRP as a community-led grassroots project. I am a local resident of Manchester’s City Centre but I am also an activist for public green space. I implemented the skills that I had acquired from both professional practice and academia and declare myself a ‘designer researcher’ to anyone that I interact with. TRP therefore served a more-than-dual-purpose - it operated as a phenomenological study of a ‘project’ for a public need for green space in the local area, as well as a personal need for the purposes of a doctoral research project.

TRP demonstrated my affiliation with three organisations; A New Leaf (a charity that campaigns for green space in Manchester's City Centre), The Curiosity Bureau (a Limited Liability Partnership created to support and promote space for people to be curious) and The Centre for Doctoral Training at HighWire, Lancaster University (funded by the EPSRC Digital Economy Programme of the UK Research Council). As a full-time, fully funded doctoral candidate I made a conscious decision to explore what it means to enter into inquiry in the first-person, experiencing participation through design activism with an awareness of each of these affiliations.

Alongside my affiliation with an academic institution, I continued to explore my affiliation with The Curiosity Bureau (TCB). TCB, (of which I am a Founding Partner) offers services such as workshop and event design and facilitation as well as personal mentoring to create '*space to be curious about how we are curious*' (www.thecuriositybureau.com). TRP therefore became an academic inquiry and practice-based design project, which, from the perspective of TCB, acted as a project through which I could be fully immersed in campaigning for public green space and what it means to experience participation in design, activism and the transformation of social space. Maintaining curiosity is not simply a characteristic championed by TCB it is an intention of mine as a designer-activist-researcher and a requirement of the literature from which theoretical inspiration is drawn (Marshall, 2016, p.53-54, McCarthy & Wright, 2015, p.19). The ethical assessment of this intention to maintain curiosity in TRP as RtD, is outlined below:

Announcing my role and responsibilities as a funded PhD candidate enabled me to pause the strategic development of TCB and focus on exploring design as an 'open process'. This alleviated any pressures of consultation and commercially-driven work. In essence a 'sabbatical', TRP enabled me to theoretically sustain the life and concept of TCB without any pursuit for generating revenue. This is important to mention in the ethical assessment as TRP is not influenced by any commercial agenda or economic growth. Rather, the concept of growth is attributed to the individual and the transformation, over time, of urban space - in this instance, a rooftop into a community garden.

To assess the ethical implications of TRP, I complied with Lancaster University Ethical Protocol. I informed each participant of TRP of its intentions as a doctoral research project. I distributed information sheets and collected consent forms (Appendix A). Those who participated in a one-off, community-led public event (such as a publicly accessible exhibition), engaged in TRP and further expanded the research population. This expansion encompasses participants less directly or rather 'indirectly' associated with TRP as an RtD project. Where possible these participants received a verbal presentation (with accompanying powerpoint presentation - Appendix C - and a tour of the rooftop itself) that explained my intentions as a designer researcher. This overview of TRP as a research project included declaration of my roles as designer-researcher-activist. I also explained my first-person action research approach and how my own reflections in the project are incorporated into the research documentation.

To provide a comprehensively detailed ethical assessment of TRP as an RtD project, I have identified three key components. The first is the physical accessibility into the building and onto the rooftop; risk assessments conducted by the building management ensured that the public and private access to/from the rooftop is safe and that the space is appropriately maintained. It was important for me to be physically present and accessible to those engaged in TRP as an RtD project. This weaves into the second component - the transparency of communication and documentation.

Being situated in TRP promoted ongoing face-to-face interaction, some of which was unplanned and serendipitous. Alongside the scheduled methods of engagement, spontaneous moments created opportunities to continually engage in transparency in communication about observations and decisions being taken that drive TRP

forward. In deploying a 'living life as inquiry approach' (Marshall, 1999, 2016), reflection entries and detailed note taking enabled me to document and reflect upon these unplanned meetings. These entries were available at the request of those participating.

General interaction with people varied greatly from small, intimate conversations to large, more general public events. Interaction via social media channels such as Twitter engaged a wider audience in my involvement with TRP (examples of this wider audience include - EPSRC, the Centres of Doctoral Training (CDTs) across the Digital Economy Network, as well as other community, grassroots initiatives and networks across Manchester's city centre). It was important that in sustaining transparency in communication I remained respectful of people's privacy when incorporating social media content and hence any social media content has been blurred to protect people's anonymity.

To fulfil ethical obligations with participants, I reminded people throughout TRP that they could freely opt in and out of the research at any point, and had they any concerns that they could contact me or my programme director or supervisors directly. My contact details remained freely available to people via the building manager, or any participant with whom I interacted. With permission of The Rooftop Project Community (TRPC), I wove the use of social media platforms (i.e. online conversation tool SLACK) into the documentation of TRP (Case Four explains this in more detail later in this chapter). Consent forms were issued and posters displayed at events for those in physical attendance, to declare that photographs and video would be taken and used as part of the research project. The posters also invited people to refuse consent if they did not wish to have their photograph taken. Partners or sponsors publicly acknowledged in communication material surrounding TRP gave their verbal consent and were happy to be associated with the ethos of the project.

Data from across the unfolding of TRP is collected and archived on my personal computer, stored in an external harddrive and on my Google Drive account. The data is securely stored and only privately accessible, therefore inaccessible to the public. At times, the data, process and analysis was shared with Lancaster University supervisors (the details of whom are also made available to participants on the information sheet accompanying the consent forms). Communication during TRP has been via email - participants could choose to either contact me via The Curiosity Bureau or Lancaster University email addresses. I remained visible to TRP community and direct participants in the RtD as a local resident and community activist campaigning for green space, a practice-based designer and an academic. This leads into the third component of this ethical assessment.

The third component to this ethical assessment was activating a sense of awareness. As a designer-activist-researcher I remained aware and diligent of the needs of the physical management of the space and of the individual's needs who came into contact with me and the space as a research project. This extends to the need for being highly perceptive of those who directly participate in TRP as RtD. It was important that my role(s) make every attempt to attend to the flow and organic unfolding of TRP (in its research and through its design). For instance, it was important to make time to facilitate conversation and remain curious of any conflicts and tensions. Making space for multiple perspectives, as opposed to being tempted to resolve all matters quickly is an important underlying principle of doing RtD in TRP.

The ethical concerns of conducting RtD as designer-activist-researcher have been addressed in this section through three key components for ethical assessment; physical accessibility; transparency of communication and documentation and; activating a sense of awareness. This provides an ethical assessment of TRP as an RtD project. Descriptions of methods of recruitment and retention and methods of engagement with TRP convey to what extent people were empirically engaged in TRP.

4.1.2 Methods of Recruitment and Retention

During the process of the rooftop and as I familiarised myself with McCarthy & Wright (2015), I grew increasingly aware of my use or application of experience-centered design and how it could shape and inform 'the texture of dialogical spaces' (McCarthy & Wright, 2015, p.155). I also grew more curious of the 'interconnections among various disciplines' [and perspectives] during 'dialogical interaction' (Kester, 2004, p.67). This curiosity of interconnectedness, between my own multiple roles as well as others', spurred an ambition in me to ask how I might act responsibly as a designer researcher. It also engendered further questions, such as *what does doing good mean in the context of TRP, and where does 'care' or 'caring' arise? How might I be perceived as 'designer', 'activist', 'researcher' and how might these 'labels' affect the project as it unfolds?* Terminology such as 'recruitment' or 'recruitment drive' or 'retention' were not ever used in TRP. Instead, conversations that took place between people were left to take a natural course. Where people showed an interest in and offered to support the ethos of TRP, they were encouraged to participate in the project and in whatever capacity they felt was realistically possible.

To recap, TRP was initiated owing to a conversation between me, the building's architect and a local Councillor. The methods of recruitment that took place thereafter were reliant upon word of mouth and the pace at which I could work to design and facilitate events and activities applicable to needs of TRPC. To promote TRP, I became more visible in the building where the rooftop was situated and developed a rapport with people from each business and organisation. I also designed and printed posters to promote the events that called for participation in TRP. I talked with my pre-existing networks (developed in the local community greening groups and the charity A New Leaf) and discussed the rooftop as an opportunity for us to collectively experiment with occupying and transforming a private, dis-used space into a green, social and public space. I was a resident of the Northern Quarter area which helped create a 'method of recruitment', as I would frequent local coffee shops and informally meet other local residents, business owners and campaigners for green space. These serendipitous encounters sustained interest and momentum in TRP and encouraged people to help with all aspects of the project. It was only as the frequency of encounters increased and became formalised (i.e. in the form of events and meetings) that a more formal method of invitation to participate took place between me and particular individuals. This invitation expressed the formalities of TRP as a doctoral research project.

I reflected on my communication with those involved in greening the city centre - people with whom I shared a passion for transforming and experimenting with a rooftop and who 'knowingly or unknowingly' applied 'design activism as design thinking, imagination and practice' (Fuad-Luke, 2009, p.27). This included people located in the building and people who would become more interested and engaged in TRP over time. I ensured communication took place regularly via email with participants, and on an adhoc basis in the form of visits to individuals at their workplace, in their office or studio. As and when I was in the vicinity, I made a conscious effort to see people and be seen – this, I hoped, would benefit the principles of openness and accessibility of TRP as RtD. I explained my involvement with local community activism and actively promoted TRP as a form of design activism '...to generate and balance positive social, institutional, environmental and/or economic change' (Fuad-Luke, 2009, p.27). Design activism (in RtD) enabled me to promote TRP as a form of activism that would benefit the individuals involved and the urban space in our local community.

I grew conscious of how a design project might be perceived by people when it fell under the auspices of 'research' and 'activism'. With this in mind, I approached individuals directly and talked with them about the requirements of the research and of the tone of this form of 'activism' (and its experimentation e.g. Markussen, 2013, p.45). I made clear that I required a specific amount of time with them on a 1-2-1 basis. A hand-written note became a personal invite to people to be a participant of the design research project, an informal, yet formal reminder and way of saying 'hello' (see Fig 4.1). Towards the end of the project, I sent another card

(during the festive season) to thank people for their ongoing involvement in the research (see Fig 4.2). Both cards were purposefully hand written. The time, care and attention I had for participants in TRP developed close relationships. I wanted to remain as open, approachable and accessible as I could be to each individual, and show that I genuinely cared about them as individuals and that I was appreciative of their involvement.

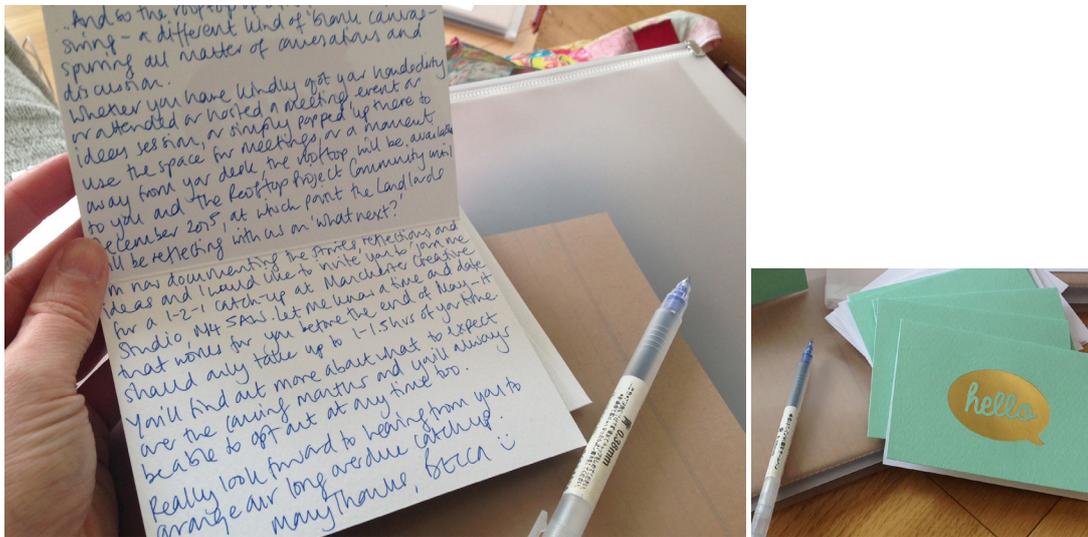


Fig 4.1 'Hello' cards sent to participants directly participating in the RtD of TRP (2014/2015)

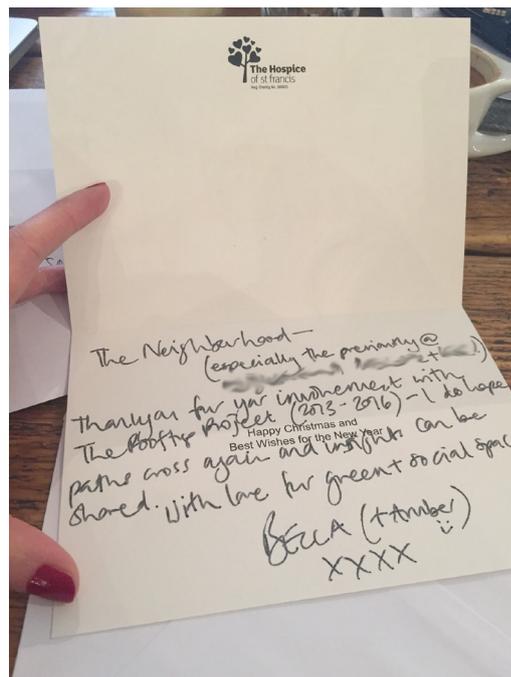


Fig 4.2 Thank you cards² sent to participants directly participating in the RtD of TRP (2016)

The events and activities that I produced became opportunities to encourage reflection and openly experiment with ways of encouraging deeper reflection and dialogical interaction between participants. In these forums of participation, I could co-exist with and reflect alongside participants. This made space to participate in reflecting and recalling our experiences and a safe space in which to welcome a variety of perspectives. The design of these reflective and dialogical spaces (McCarthy & Wright, 2015, p.155) became a key consideration of mine and I made

² During TRP I became a mother. Each participant interacted with me during my pregnancy and when Amber was born they each interacted with her as it was not long after her birth that she would accompany me to meetings, and I would take her to events and activities on the rooftop. Life experiences were intertwined with the design activism embedded in TRP. What would otherwise might be considered by some as personal life experiences, these events were entangled with my relationship to my research.

every attempt to show appreciation and value to those participating. Making dialogical spaces therefore became a method of recruitment and retention in TRP. Dialogical spaces made time and space for people to talk through, and in some instances, resolve or temporarily fix what was often a worry or concern.

Stories of participatory experiences in TRP shaped and molded the way I made sense of the project (Appendix D). In total, over 31 participants (the exact number varied as people came in and out of the project) were recorded as having participated during the time of the study between 2014-2016. This excludes the attendees of all general events. For instance, during the first participatory event, an additional 15 people attended. However, a number of these individuals and their direct involvement in TRP petered off, and as such not all these individuals were 'recruited' as direct participants of TRP as an RtD project. To investigate TRP as RtD I designed and facilitated a number of interventions.

4.1.3 Methods of Engagement in The Rooftop Project (TRP)

Key to the intentions of TRP was a 'human' agenda in the co-designing and transforming of a rooftop through design activism (Fuad-Luke, 2009, p.27). Detailed in this section are the methods of engagement with TRP; who participated, when, how and in what context.

i. Designer-Activist-Researcher

To conduct a phenomenological study I incorporated reflexivity in the first-person. I found my training and experiences in design and communication were inextricably intertwined with how I was engaging in TRP as a research project. I could not tease apart the project from the research. As designer-activist-researcher, I make sense of the world as I live life through inquiry. Seeking therefore a reflexive method of engagement in TRP provided me a freedom between roles and therefore lines of inquiry. Examples of RtD methods do exist, for example, Gaver & Bowers *Annotated Portfolios* (2012), in which they encourage designers to conduct RtD with confidence and with the methods they already use in practice. Whilst I am in agreement with how an annotated portfolio 'retains an intimate indexical connection with artefacts' (Gaver & Bowers, 2012, p.44), I find myself attending to the complex negotiation between internal and external dialogue in the unfolding of a project and its artefacts. My dialogic method of engagement therefore reached out of the discipline of 'design' and drew inspiration from sociologist Judi Marshall's approach (1999, 2016). This approach, offered me a method of engagement with dialogical space - both the internal critical voice of inquiry and the external applications through which my inquiry, and the project, would lead. Both are in co-existence -Marshall's articulation of this can be found in her description of 'scanning inner and outer arcs of attention' (2016, p.54)

I was actively participating in the project – 'situated in action' (Suchman, 1987, p.185-186) - and reactive and aware of the open-endedness of the project. The decisions I made were informed by my experiences as a resident of the city centre as well as any of the community-led, grassroots projects local to the area. As Case One exemplifies later in this chapter, I attended to 'inner and outer arcs of attention' (Marshall 2016 p.54) through my design practice in a co-creation process.

This chapter therefore represents a version of 'an annotated portfolio' (Gaver & Bowers, 2012), but with an inquiring mind, inspired by Marshall (1991, 2016). The portfolio gathers a multi-dimensional ensemble view of the transforming of the rooftop and the life and interaction to take place across multiple dimensions. As a designer-activist-researcher, I have gathered a mix of photographs and screen grabs of the action as it took place; the communication surrounding events, the sketches and ideas of participatory events, the production of events and meetings, as well as written accounts and physical objects that captured the reflections of people (including myself) participating in the process. The analysis and outcomes of these are also explained in this chapter. To document and reflect upon these participatory experiences of RtD with me, fifteen participants kindly agreed

to directly participate in TRP as an RtD project. Here I will explain how participants worked with me and who was classed as a direct participant, a core team member, a tenant, a part of the local community, or as a general participant and partners in the transformation of the rooftop.

ii. Direct Participants in the Research

For anonymity's sake, I refer to each participant as P followed by a number – for example, P1, P2, P3, P4... and so on. This respects anonymity of participants and yet helps to identify the differing perspectives of participants. In the chapters to follow I refer to particular participants, their comments and the artefacts they created, hence attributing a participant with a code allows the reader – if they so wish - to follow the thread of a particular participant.

P1 through to P15 became more officially known as the direct participants of the research and each participated in 1-2-1 recorded conversations with me during the first season of TRP (May-Sept 2015). Participants P16 and P17 and I became the core project team and we frequently updated one another on the progress of the rooftop and supported and reassured each other of any concerns that we (or others) might have had (e.g. queries from people regarding how the rooftop could/should be used). P1 joined the three of us in many of the check-ins and also became a core member of the team. P16 fondly referred to P1 as 'The Rooftop Conductor' - the technical producer of events on the rooftop. P1 assumed this role and sustained an intense period of participation throughout the co-design and transformation of the rooftop and its two seasons of events and activities (2015 and 2016).

iii. The Core Project Team

As briefly mentioned, a core team developed from conversation between three people about the lack of space to experiment with in Manchester's city centre. This team included me, P17 and P1 and together with influences from conversations with fellow community activists at A New Leaf meetings, we established a type of project brief (Appendix B). This assisted with clarifying terminology and ensuring we were all on the same page. The 'core project team' slowly expanded over time to include P2-P15. With the local community, we aimed to transform a rooftop into an outdoor social space and as outlined in Chapter One, each member of the core project team brought with them experience from their respective backgrounds in architecture, planning, event production, social action and the local council. My engagement in TRP as designer-activist-researcher provided the core team with expertise such as; skills as a 'designer' acquired from creative direction, graphic design and art direction, experiential marketing, creative and communication agencies and the facilitation of design projects; as an 'activist' I brought experience from 'the ground' evidenced in community group initiatives such as NQGrowboxes in Piccadilly Basin and NQGreening and the Pocket Park on Thomas Street. As a 'researcher' I brought a deepened sense of critical reflection and affiliation with an academic institution. This provided permission to inquire, document and report on the project as it was unfolding. Combined, this hybrid role within the team enabled me to make design interventions through TRP as a form of first-person action research. My role incorporated lessons learned from the 'corporate' and 'commercial' into the 'community', 'bottom-up' contexts. The design of TRP empowered me to freely explore a non-commercially driven project. My 'designerly skills' (Cross 1999, 2001, 2007a, 2007b) brought to the core team a knowledge of a range of design approaches in design activism (Fuad Luke, 2009, p.21-22) and living life as inquiry (Marshall, 1999, 2016) provided an important magnification of the phenomenon under study: experiencing design <> designing experience.

This chapter now moves on to explain in more detail the wider 'team', which is more commonly referred to as The Rooftop Project Community (TRPC) or as mentioned in the first public article about TRP as 'a mass collaborative effort' (Toomer, 2015).

iv. Tenants in the Building

Fourteen out of the first 15 participants (P2-P15) were tenants of the building where the rooftop was situated. Participants P2 through to P15 were a mix of people who worked in the building. Each business or organisation was classed as a tenant of the building and each 'tenant' put forward a representative from their organisation to feedback on content that was discussed at Tenants Committee Meetings. Each participant of TRPC was invited to become a participant of the co-design process and the research, and, at the same time, they were provided the opportunity to leave the research whenever they wanted. For example, at some point between 2014-2016 six research participants (P2, P4, P5, P6, P7 and P13) resigned from their place of work and therefore left the building. P5, P7 and P13 did however maintain involvement with the research and continued to participate in REFLECT<>MAKE (R<>M) sessions.

v. The Community Local to the Area

A further fourteen participants (P18-P31) participated in TRP at a variety of different points. Although the same 1-2-1 interviews were not conducted with the majority of these fourteen participants, P18, P19, P20, P21, P22, P23, P24, P25 and P26 became more directly involved in the research at a point when I invited people to articulate their experience of TRP as an artefact in the R<>M sessions. Each of these participants was considered a local residents, greening volunteer or community campaigner, community organiser, freelancer, business owner or individual employed by businesses local to the area.

From a community greening group perspective, P27 was the most actively involved with the first event and first community meeting. Although not recorded in this table another representative of the greening groups was also present and actively participated but soon relocated out of the city and lost regular contact with me and the project. From December onwards, I continued to update the greening group representatives (P27, P28 and P30) at greening group meetings or in informal conversation at the growboxes (or other greening group initiatives that were ongoing and taking place across the city at the same time as TRP). Whilst the greening group representatives did on occasion re-appear in the project and attend two or three events on the rooftop – e.g. the greening workshop, exhibition or pub quiz – they each continued to focus their efforts on other initiatives such as maintaining green spaces in the city centre³.

vi. General Participation

Before detailing the design outcomes and the types of events and activities that took place, the individuals who first became curious about TRP are described. These people, whose time, services and resources helped in transforming the physical rooftop, set the tone for the project and therefore informed the form and function of its existence.

The first event consisted of ten of the thirty-one participants listed in the table. These were; P1, P5, P9, P13, P14, P16, P17, P18, P20 and P27 - their involvement demonstrates how the first event was more or less an equal ratio of tenants to local residents/local businesses. Twenty-five people attended the first participatory event. They each signed consent forms to be involved in the research. The additional fifteen not listed in this table included people curious about the lack of green and outdoor social space in the city centre and the majority were personally invited by me. However, P16 and P17 are an example of participants who heard of the project and self-initiated their involvement to shape the co-design of the rooftop. To provide a little more information about the type of work and areas of interest of those who participated in the first public event, in addition to those mentioned in the table, a further fifteen participants included:

- two local musicians,

³ *Greening the city centre initiatives included – planting trees, occupying car parks and maintaining pocket parks of all shapes and sizes (NQ Growboxes, NQ Greening, A New Leaf, City of Trees and Reason Digital Street Trees Partnership)*

- a director of a local homelessness centre for youth located within 250yds of the rooftop,
- a programme manager of local art label,
- a local freelance artist and illustrator,
- a junior researcher for the BBC,
- a community co-organiser (colleague of P18)
- colleagues and friends of P27 - an additional three representatives of the local greening community,
- three additional tenants - colleagues of P14, P5 and P13⁴
- two young people (under the age of 18yrs old) who attended the event as part of their Leaders Programme (attended with permission of parents/guardians via Programme Coordinator P20)

Some of these participants made an appearance at the first meeting and again at the second participatory event in December 2014. For example, the Young Leaders Programme (YLP) contributed ideas and presented them at the event in December. Following the first preliminary event, the programme manager of a the local art label volunteered to host the first community meeting for TRP. This took place away from the rooftop at a local artist's studios – an old mill consisting of over sixty artists studios located near Manchester Piccadilly Station (McMillan, 2016). Three tenants from the building attended the meeting⁵ and five tenants sent their apologies. In total, Fourteen people were noted as present at this meeting, and from these fourteen, three were P1, P27, P17 - local residents and greening group representatives. As well as the familiar faces from the first event, two more young people from YLP attended as part of their project along with their Programme Coordinator (also known as P20). Participation in this meeting helped to inform the design of an event in December, which would invite people to see the rooftop and gain an idea of what could take place on the roof. A colleague from the art label, also curator and founder of The Art Bar, joined the meeting and offered to help with the event in December. The Art Bar⁶ offered and provided herb infused artistic cocktails for the second event.

In the meeting at the artist' studio, people recapped on their experience of the first event and shared rooftop stories and more ideas and visions of what the space should attempt to do. The meeting also revealed the concerns the tenants from within the building had regarding accessibility and safety (Appendix D). Following this meeting, offsite the tenants of 24 Lever Street quickly established a Tenants Committee for TRPC, and chose to hold these meetings thereafter during the day and in the building where the rooftop is situated. Those situated outside of the building struggled to attend lunchtime meetings owing to day jobs and other responsibilities, and participation from those individuals dissipated. Attendance and participation in the meetings therefore varied dependent on who was available. The attendance at the Tenants Committee Meetings⁷ (Appendix D) generally consisted of P1-P17. I grew inquisitive of participants who more frequently attended meetings and in 2015 invited a representative from each of the tenants organisations to partake in 1-2-1 recorded interviews. Thirteen Tenants Committee Meetings Agendas and Minutes (a sample of which is available in Appendix D) were recorded and shared amongst the tenants, but remained private and inaccessible to the public/wider TRP community.

vii. A Special Thanks to Partners

P31 is considered a 'supplier partner' in TRP. Jeffay Furniture are a local father and son workshop who helped us turn pallets into planters. The workshop was situated around the corner from the rooftop in a former Victorian abattoir. In 2016 their lease ended, and they have since had to move further towards the outskirts of the city

⁴ Colleagues P5 and P13 although involved in the preliminary meeting resigned from their jobs and did not keep in touch with the project.

⁵ Minutes were recorded and are publicly available upon request from the first community meeting re TRP (a sample are available to view in Appendix D)

⁶ The Art Bar, supported by The Arts Council (2014) (https://twitter.com/theartbar_mcr?lang=en, last accessed 11.01.18)

⁷ Tenants Committee Meetings record of attendance until June 2015 – available on request from Google Docs: <https://docs.google.com/spreadsheets/d/1jgDmBly4Ho1CErA2mwGhAZRM0o0db3hF1G3MgbXgyRk/edit?usp=sharing> (last accessed 11.01.18)

centre. The original workshop has since been demolished and replaced by a high-rise residential building: a sign of the pace of property development and transformation of Manchester's city centre over the course of TRP study. Experiences such as this within the city such as this inform the urban backdrop to TRP.

An objective of TRP was to involve local services and craftsmanship and Jeffay Furniture exemplified this. Andrew (P13) (Fig 4.8) and his father were happy to help and be associated with the community ethos of the project. A member of the core team grew curious of their family business and their experience of the local area and decided to capture a photographic study of the Jeffays at work. These photographs became part of the storytelling of TRP.



Fig 4.3 A Portrait of Andrew Jeffay, Jeffay Furniture workshop, Manchester City Centre (2014)

Photo credit and courtesy of Beth Knowles

Along with a list of fourteen other Partners also involved in the physical transformation of the rooftop, an acknowledgements board was created and put on display in the foyer beneath the rooftop. As people visited the building (Fig 4.4) attention was drawn to the acknowledgements board. Compiled by the designer researcher, the aim of this board was to explain the community and experimental ethos of TRP (Fig 4.5).



Fig 4.4 Visiting TRP (2015)

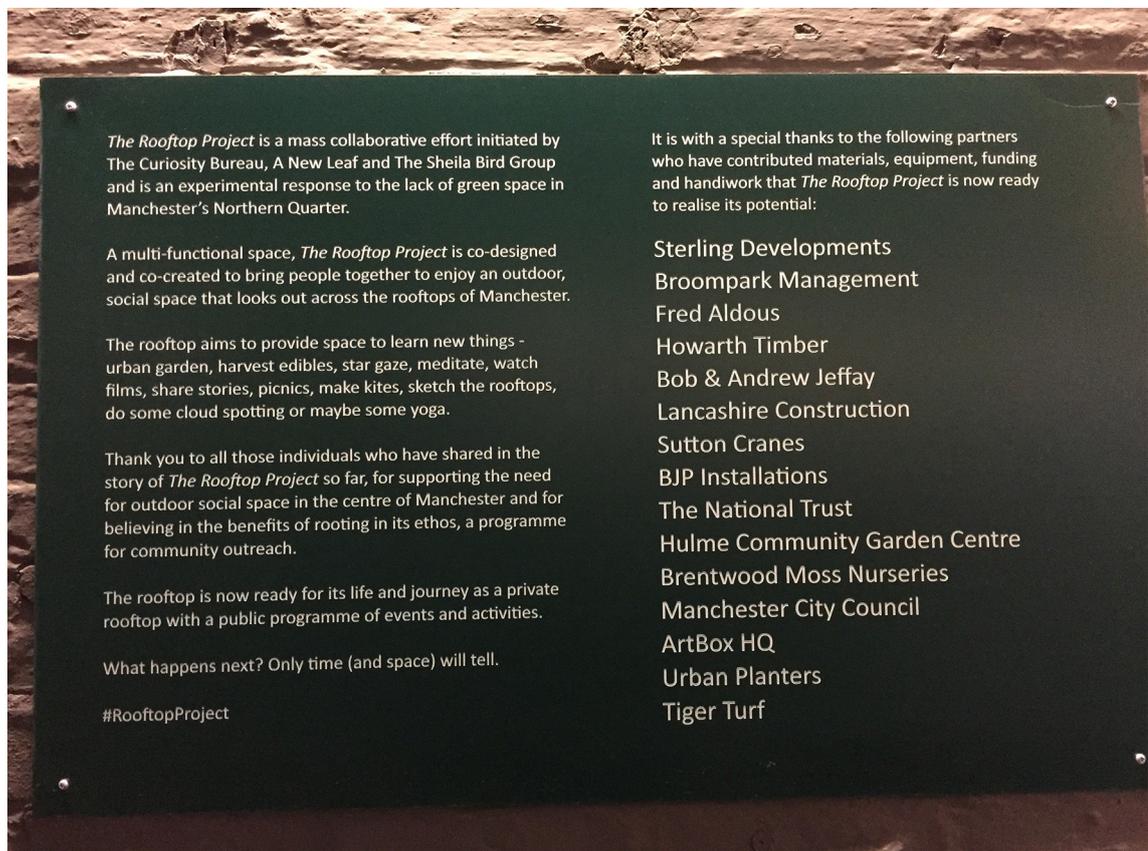


Fig 4.5 Acknowledgements Board (2015)

In sense-making RtD, the acknowledgements board became a talking point - a 'dialogic interaction' (Kester, 2004) - and as such people were invited to view the space differently. Those who entered through the foyer of the building could read about the project and its intentions.

In March 2015 we opened the rooftop for the first time to the public and co-curated - with Hayley Flynn (P29) - a public programme of kite making, a talk about public spaces and a screening of the William H. Whyte's film *The Social Life of Small Urban Spaces* (1988). The rooftop's programme ran alongside The Ladies Room event - a public

programme of events produced by Flynn in her role as City Curator for The National Trust, with the aim being to bring alive the social history of the area by making interesting spaces surrounding Stevenson Square publicly accessible. This just so happened to coincide with the transforming of the rooftop on Lever Street. Joining forces, TRPC worked towards a 'soft launch' of the transformation of the rooftop for The Ladies Room event, which also aligned with TRP's underlying principle to bring together community groups, organisations, businesses and residents from across Manchester's City Centre and community-led, creative and educational content.

4.3 Research Design

The research design devised for studying TRP involved a mix of qualitative action research and design research methods and techniques. To demonstrate how in experiencing TRP I was experiencing RtD, this chapter presents a methodical account of TRP to prise open a systematic analysis of the applicability of RtD approaches to community-led, grassroots projects. The motivation for TRP as an RtD project was the need to experiment with transforming urban space into public green space. The research design therefore had to reflect the experimentation, openness and awareness of those participating in TRP. Continuously aware that the most important motivational driver were the needs of the project and the people engaged in it, I grew aware of my own presence in doing RtD. I also grew aware of my own and others intentions to address this need for more publicly accessible green space in Manchester's City Centre. First-person action research and 'living life as inquiry' (Marshall 1999, 2016) brought to my awareness the research design decisions and analysis, which informed and drove forward the co-design process, which I might otherwise have tacitly performed. This first-person action research approach helped sense-make my way through experiencing participation in TRP as RtD, as well as my designerly approaches - which were continually drawing inspiration from design activism and experience-centered design. I declared my intentions and the motivations of TRP to people I met along the way. As a designer-activist-researcher and as the underpinning for my methodological approach has previously explained, I am informed by lived experiences that were coming alive in the moment. The most relevant research methods applied during TRP, therefore informing the participatory requirement of the research design, were the design, delivery and facilitation of participatory forums such as public and educational programming, workshops, events and activities. This chapter now presents five 'case examples' of experiencing participation in TRP as a 'Portfolio of RtD'.

As TRP as an RtD project unfolded, I exercised an interpretive qualitative analytic method (Bazeley 2013 p.4) and conducted a detailed analysis of the five 'case' examples. I viewed this through the lens of an MDE, which I have constructed owing to the nascent and continuously shifting discourse surrounding organisational contexts, specifically the experience design and social space of these contexts. The MDE also addresses the absence identified within the literature reviewed in Chapter Three, of RtD longitudinal and phenomenological studies specifically situated within organisational contexts where emancipatory action (spurred by grassroots, community-led intentions) is experimenting with the transformation of urban space.

The MDE activates 'an unfolding awareness', which seeks ways to increase the depth of my knowledge and improve my skills as a designer-activist-researcher in-situ. As I was immersed in TRP, the inspiration drawn from design activism (such as co-design methods) assisted with constructing a designer-activist-researcher facilitation approach. I sensed that design activism provided me with permission for doing an experimental form of RtD that also reflected upon the participatory experiences of that design process. Alongside practical-applications of design activism, I also studied theoretical viewpoints and found theoretical inspiration (as described in Chapter Three) which helped to frame inquiry, experience and participation and respond to the unfolding. The theory (Chapter Three) and practice (Chapter Four) were therefore inextricably linked in doing RtD in TRP. Case One attempts to tease apart theory from practice in order to reflect upon and make sense of *Experiencing RtD* and Case Five, demonstrates the mix of the two in a visual documentation of *Experiencing TRP so far...* Case Two, Three and Four provide examples of more explicit qualitative data capture and analysis. Each case is divided into four parts: *i. an*

overview of what took place; ii. how it unfolded (how it was instigated and who participated); iii. which research methods were applied and; iv. what analysis and outcomes derived from the research.

4.4 The Design and Research Methods of Five 'Case' Examples of The Rooftop Project

4.4.1 Case One - *Experiencing Research through Design: 'The Scroll' and Living Life as Inquiry*

i. An Overview

'The Scroll' enabled me to see the project holistically. Plotted onto the scroll are the actions, experiences, reflections and lines of inquiry that took place (Fig 4.6). It reveals participation in the first-person as designer-activist-researcher and participant in TRP while also revealing the participation of a range of people - the core team and tenants from within the building as well as residents, business owners, partners and stakeholders invested and interested in TRP.

ii. How it Unfolded

The scroll grew overtime as I plotted all events, activities, reflections and questions that arose during RtD in TRP. After the first year of the RtD (Sept 2014- Sept 2015) I looked back at the scroll and critically reflected on its content. For instance, asking myself *why had I drawn two lines to delineate two sections – was there a reason for this and how was it affecting, if at all, my decision-making in TRP and my experiencing RtD?* (Fig 4.7). I discovered that the two sections were an attempt at teasing apart how intertwined design methods and research methods were and how I applied them throughout the process (Fig 4.7). I found myself asking *why it was that in practice and theory each, over time, became independent and yet interdependent of one another?*



Fig 4.6 Plotting Experiences of RtD in TRP on The Scroll (2015)

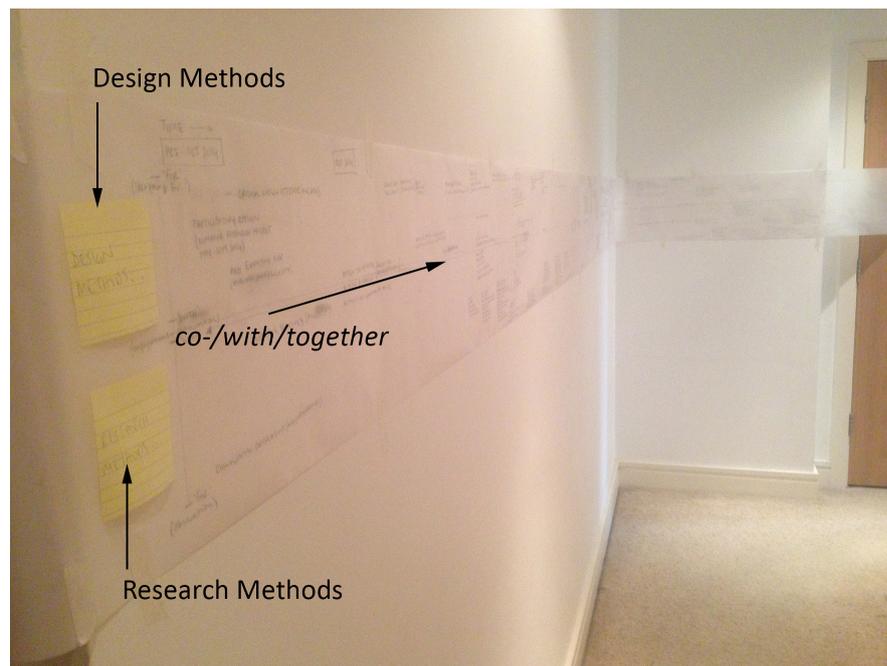


Fig 4.7 The Two-Lines on The Scroll: Plotting the design and research methods of RtD (2015)

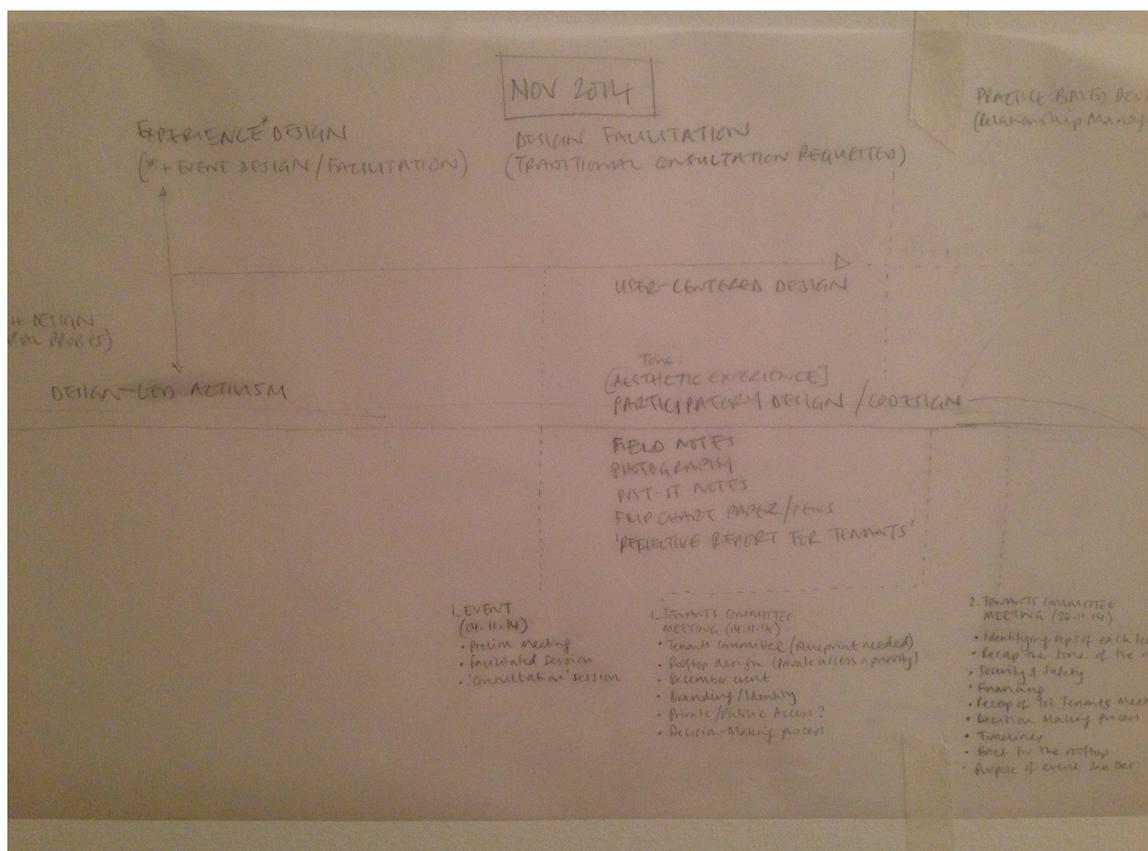


Fig 4.8 The Scroll - An example of how design and research methods were recorded (2015)

The scroll was revisited during meetings with PhD supervisors (Fig 4.9) and aided discussion about the development of the research. I recorded these meetings and would return to the audio recordings, notebooks, and photographs which assisted in making sense of what was coming into focus as the RtD unfolded.



Fig 4.9 Making Sense of The Scroll and How RtD is Experienced in TRP (2015)



Fig 4.10 The Scroll - Sense-making RtD (2015)

It soon became clear that each strand was mapping my experiencing of 1. 'doing design' and 2. 'doing action research'. I was then able to deepen my consideration of RtD by reading and reviewing literature regarding the theory and practice of doing action research and design inquiry. Over time, I found myself drawn to action research in IS literature as information systems and systems thinking was providing me with a deeper understanding of the organisational context and the complexities I was facing in TRP. I also grew interested in how disciplines were framing and delineating design, action and inquiry (Chapter Three).

included *Deep Reflection*, *RtD*, *Features of Experience*, *Experience Design*, *Aesthetic Experience* (investigated as a form of experience design in the literature), *Communication* and so on. This visual analysis acts as a visual aid in locating areas where in and amongst the reflection entry data that attracted the most focus. This form of analysis can only be completed when a first stage analysis of the data has been conducted, which extracts the key words in the first instance (Appendix F). To further sense-make what it means to experience RtD, Fig 4.12 is a visual graphic that assists in further analysing the content of 'The Scroll' (which incorporated the lines of inquiry).

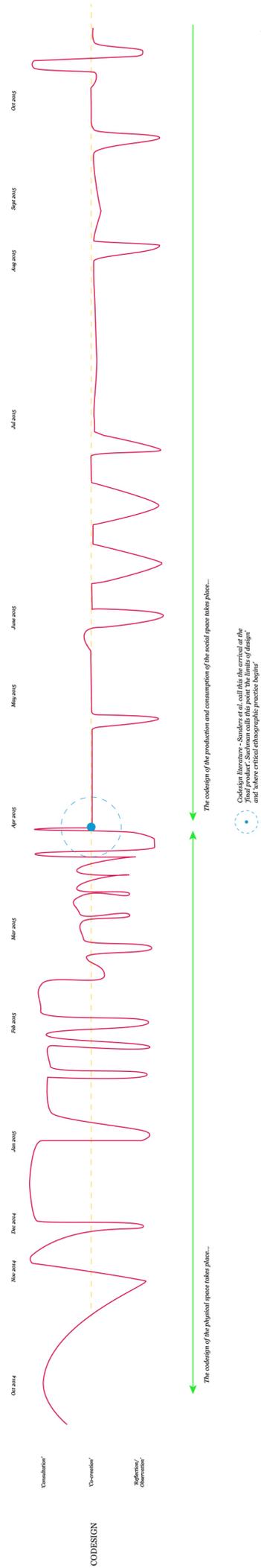


Fig 4.12 A Visual Graphic Summarising The Handwritten Scroll: Experiencing TRP - Consultation, Reflection and Co-Creation (2014-2016)

The pink line suggests that as designer researcher I experienced a series of sharp, dramatic shifts. It also suggests I had to move quickly between – or juggle simultaneously – consultation and reflection. In practice, these experiences tested my agility and ability to shift between the demands of designer as consultant (which could be interpreted as meeting the demands of others and therefore entering into a fast paced and reactive role) to researcher as reflective, inquiry-led analytical thinker (which could be interpreted as meeting the demands of the individual and their ability to make sense of the situation, something which could be experienced at a slower pace). The way that these dynamics of participation are plotted also suggest that the state of co-creation becomes an ambition or aspiration of the designer and researcher. The line that offers ‘the constant’, when occupied, is the tight rope of co-creation which may be balanced upon, or hopped across, back and forth. This became the line that I felt most comfortable revisiting. To further extend the metaphor, I viewed the tight rope as an enjoyable and playful place to be situated and, at times, it became sturdier and wider, and easier to traverse. This was when people gathered to communicate, collect their thoughts and enjoy their time co-existing and co-creating.

‘The Scroll’ also suggests a series of phases, which show how the co-design process is similar to that discussed and presented in the work of Sanders & Stappers (2014, p.10). In TRP there appeared to be two distinct phases. *Phase One: An Intense Phase of Co-design, Facilitation and Physical Transformation of the Rooftop* and *Phase Two: The Study of the Transformation of the Social Space*.

As Sanders & Stappers (2014) suggest, the co-design process fades with the design of a final product – in the case of TRP, this is the physical transformation of the rooftop itself. As the process was plotted, it started to convey how the process of consultation disappeared from the project at the end of Phase One, and was replaced by the more observational, reflective state of the ‘designer researcher’, whose goal was to reach to the ways and means of living life as inquiry, and yet remain situated alongside the community of TRP.

The scroll then shows TRP entering into the second phase – *The Study of the Transformation of the Social Space*, which suggests that the physical transformation, which took place as a result of Phase One now entered into ‘the consumption and production of space’ (Lefebvre, 1991).

Thus far I have presented ‘The Scroll’ to describe the pace and movement – and tempo and dynamics - of the process and movement between three actions – consultation, reflection and co-creation. It is important to note that the people engaged in TRP were integral to shaping and forming its process. In over 25 reflection entries⁸ I find myself in search of what defines ‘experience’ and ‘the experiencing of’ design and co-designing in practice. Most noticeable is the repetition of themes such as, experience, participation, community, codesign, activism, accessibility space, distance and an openness and unfolding awareness. Examples of these themes appear in experiences of conflicts and tensions, which circled issues such as; care/neglect, good/glory and private/public. These are discussed in a little more detail in Chapter Five.

I noticed that entering a community-led project requires a different way of ‘doing design’ and ‘being a designer’. ‘The Scroll’ became a way for me to map a tacit knowledge of sorts, that – as a designer and a researcher – I would be tasked with identifying three strands of tightly interwoven actions. It was only after mapping these actions over a number of months that I was able to see each of them more clearly. For example, when analyzing the scroll and the points at which I plot ‘consultation’, it was simultaneously evidenced in fourteen of the 60+ Reflection Entries⁹. Owing to the principles and conventional methods often applied by consultants and consultation processes, and as a resident of Manchester’s city centre, I too had experienced community consultation efforts. The reflection entries express an awareness of the suspicion that I might also be perceived

⁸ A sample of these 25 entries are available in Appendix D

⁹ A sample of coded entries with analytic memos is available in Appendix F

as ‘a consultant’ or someone who would use similar methods. The issues with being seen as consultant, based on the poor experiences I had personally encountered with conventional consultation methods, were similar to those mentioned by Jeremy Till regarding ‘consultation fatigue’ (Jones et al., 2005, p.23-42). Suspicious of myself effectively, this grew into concern, because I wondered if, and how, the visibility of consultation would affect the collaborative and participatory dynamics of TRP. As the literature from other design research suggests, designers can often be seen and regarded as the ‘knowledge owner’ (Swann, 2002) during the design process. Reflection entries provided a way of documenting conflicts and tensions such as those experienced by the design researcher. However, the concept of the designer as researcher being the knowledge-owner of TRP was not, as it happened, a cause for concern. Rather, one participant shared their suspicion and frustration at the concept of the researcher obtaining a PhD at the end of the project. The participant’s concern actually lay in the concept of the designer being rewarded for the efforts of others (Appendix D: Reflection Entry 23_22Mar2015). As the project developed, the participant did not return to or mention their concern again. Rather, when interviewed, the participant was highly complementary of the process and commended the designer researcher for achieving tasks such as installing AstroTurf up and, on the rooftop, (Appendix E: Interview Transcript).

Conflicts and tensions such as these are also not unfamiliar to artists. For example, when commissioned to design and install public art, the artist is paid alongside the participation of unpaid volunteers to ‘make the art’ or bring the concept to life. Conflicts such as these are mentioned in some action research literature (Gilchrist, 2011, 2016). Upon reflection, this concern was only vocalized by one participant of the project. They confidently (and admirably so) confronted this concern and mentioned it directly to me as the designer researcher. Others might also have considered this a concern. However, other examples of this might have remained unsaid and as such this represents an example of the subtleties that arise between people, something which so often remains absent in the documentation of doing RtD.

In the reflection entries, I likened my experience to walking a tight rope (Appendix F: Analytic Memo 1 - Reflection Entry 23_22Mar2015). TRP was initiated with the intention of working with and alongside the community to co-design an outdoor, social space. As the rooftop was transformed ‘The Scroll’ enabled me to see that I was crossing the tight rope between consulting and reflecting at times when positive experiences of the process were experienced. What became visible over time was a line through which I would cross. I refer to this line as ‘the constant’ - the tight rope (Fig 4.7, Fig 4.12). When I plotted the actions, experiences and lines of inquiry that took place, I noticed some were closer to and further away from this line. The actions and experiences that appeared on the line were recalled as more positive experiences, acts of collaboration or collective creativity, experiences that I rather fondly refer to this line as ‘co-creation’.

Combined, the evaluation of these outcomes through content analysis has addressed the second research objective - to document the open process of experiencing design and designing experience as it unfolds and evolves over approximately two years by documenting participation in TRP. It has also contributed to the fourth research objective - to critically reflect on the roles and responsibilities of being a designer and researcher by asking where characteristics of design activism are present in doing action research.

4.4.2 Case Two - The Rooftop Project: A Sample of Co-design Meetings and Events

i. An Overview

Documenting co-design meetings/events that took place physically (in meeting rooms) and digitally (in online conversation forums) became a way of analysing and reflecting upon participation in TRP. Table 4.1 presents the Five Co-Design Meetings/Events Produced by The Designer Researcher During TRP (2014-2016) and how the RtD unfolded, specifically across five co-design meetings/events that physically took place. The table also explains how many people participated as well as the RtD aims and goals of each meeting.

The RtD Methods that were applied to document the content of each meeting/event follow in section iii and then the ensuing analysis and outcomes are presented in section iv.

ii. How it Unfolded

Title of Co-design Meeting/Event	When did it take place?	How many participated?	Research Aims & Goals
<i>What Would You Shout From Your Rooftop?</i>	Nov 2015	25 (+2 – facilitation/ observation support)	<p>The first event to take place in the building where the rooftop is located was in 'SpacePortX' - a coworking event space set up to support tech start ups and promote networking events and hackathons.</p> <p>Also referred to as the 'preliminary meeting' the main aim of the event was to publicly launch and kick-start the co-design process with a Research through Design Activism approach.</p> <p>Prior to the event the intentions were to encourage anyone (both inside and outside the building) to come and be curious about TRP. The goal of the event was therefore to be as approachable, open and welcoming as possible to enable conversation and encourage inquisitiveness in the possibilities of the transformation of a private rooftop into a public green space.</p>
<i>Community Meeting</i>	Nov 2015	14 (inc. 2 facilitators)	<p>The first meeting to take place was initiated by an artist/curator, a participant of the first event. Hosted offsite (at the artist studios), the aim of the meeting was to recap and attempt to move the project on to the next step – asking, what next? Who wants to help?</p>

Title of Co-design Meeting/Event	When did it take place?	How many participated?	Research Aims & Goals
<i>How Do We Co-Design a Community Space on a Rooftop in the NQ?</i>	Dec 2015	Approx. 50+ (+2 host support)	<p>This event took place in SpacePortX coworking events space, with access up to the rooftop. It experimented with the design of the event alluding to the 'Features of Experience' (FoE) identified in the first event (low level lighting, beanbags and lavender incense were integrated into the design to elicit FoEs).</p> <p>The aim of this event was to co-produce a public programme of events/activities that encouraged people to participate in TRP.</p> <p>There were rooftop tours with the building manager, opportunities to share ideas with tenants in the building, watch a slideshow of images to get ideas flowing, speak with young people and hear their perspective on the project and the opportunity to have access to outdoor space, drink some herb infused cocktails with The Art Bar and warm up with cider donated by Chilli (tenants of the building who provided Rekorderlig Cider).</p> <p>A mini-festival of sorts aimed to bring to life the intentions of the rooftop and connect people to one another. The City Curator of The National Trust attended this which began conversations about The Ladies Room event.</p> <p>I designed and co-produced the event with the aim and intention of seeing if an event could be designed with the features of experiences expressed in the preliminary event and if it could be possible to prototype the transformation of space before it had actually taken shape.</p>
<i>Tenants Committee Meetings</i>	Nov 2015 – May 2016	Attendance varied – min 3 – max 15 over course of 13+ meetings	<p>The Tenants Committee was formed not long after the first event. Meetings agendas and minutes were made available to the community, now considered as The Rooftop Project Community (TRPC). The aim of 'The Tenants Committee' was to engage each tenant in the building and ensure someone from each organisation was represented on the committee in order to contribute to decision making. Each tenant took it in turns to host a meeting in the building.</p>

Title of Co-design Meeting/Event	When did it take place?	How many participated?	Research Aims & Goals
<i>The Ladies Room</i>	Mar 2015	Approx. 250 (inc. 4-6 volunteers/ event production support)	<p>A public programme of events curated by The City Curator of The National Trust and award-winning blogger Hayley Flynn, the event opened up venues around Stevenson Square to celebrate the radical past, present and future of the area.</p> <p>The event happened to align with the timings of TRP and so the TRPC agreed to focus its efforts on opening up the rooftop to the public for the event.</p> <p>A programme co-curated with Flynn included kitemaking, a talk about creating TRP and the value of public space, followed by a screening of William H. Whyte's <i>The Social Life of Small Urban Spaces</i> (Whyte, 1988).</p> <p>The aims of the programme for The Ladies Room included; to reflect on the experiences and interpretations of the use of the rooftop, and to capture some public engagement and participatory perspectives in TRP to compare/contrast the FoE expressed by TRPC.</p>

Table 4.1 Five Co-design Meetings/Events Produced by The Designer Researcher During TRP (2014-2016)

iii. Research Methods

The five meetings/events each involved the following Research (through Design) Methods:

Title of Co-design Meeting/Event	Research (through Design) Methods
<i>What Would You Shout From Your Rooftop?</i>	<p>In preparation to facilitate and design the event, I openly discussed my intentions and event design with fellow activists from local greening groups. It was with their input that I decided to utilise the following methods most familiar to me:</p> <p>Experience-centered design drew my attention to the needs and energy of the people and the configuration of the space as the event unfolded.</p> <p>Facilitated ice-breaker - as I welcomed people to the event face-to-face I had a film playing in the background to act as a provocation, with consideration for inspiring creative thinking. Noticing how people moved around the space and huddled into darkened corners, I invited people to pair up and share stories about memories of rooftop experiences.</p> <p>Design Facilitation/Co-design methods (Sanders et al. 2010, Sanders & Stappers 2014) - I compiled a 'design brief' (Appendix B), which accompanied the research information sheet and consent form. This loosely outlined; the TRP challenge and the key objective. It also asked what participants would like to do, and incorporated basic information surrounding TRP, as well as identifying what TRP needs were at these beginning stages, and how participants might summarise their interest. The scale of ideas and three possible criteria for success that had been identified by the core team and greening groups were also included. It was with the greening groups that the brief was created as it began to respond to the need for more public green space, a need that had been identified by the community groups in the first instance.</p> <p>Facilitated Ideation - Based on the storytelling activity and upon the presentation of images I had gathered in 'The Story of The Rooftop Project So Far...' (Appendix C) (informed by conversations with local greening groups), participants began sharing ideas for what the rooftop could do to reflect/replicate the experiences they had recalled and triggered by the ideas considered so far (including for example, reference to a rooftop garden in London such as The Bootstrap Company). Flipcharts, pens and post-it notes were provided for people to document ideas and implement/share in design thinking strategies to move their ideas forward.</p>
<i>First Community Meeting</i>	<p>Participation in the meeting through its co-facilitation. Notetaking the discussion as detailed minutes made accessible via Google Documents after the meeting and circulated amongst attendees.</p> <p>First-person Action Research - Living Life as Inquiry reflection entries (Marshall, 1999, 2016) also provided detailed reflections on observations and experiences that were developing and queries on what/how the project might unfold/be informed.</p>
<i>How Do We Co-Design a Community Space on a Rooftop in the NQ?</i>	<p>Experience-centered design ethos applied to activate an awareness of the texture of dialogical space (McCarthy & Wright, 2015). This approach before during and after the event, informed a Co-Production of the event in the form a public programme of activities (Appendix C: Fig A2.15). There resumed a multiple stakeholder engagement in the design and delivery of the event.</p>
<i>Tenants Committee Meetings</i>	<p>Participation in the meetings - the first few meetings involved co-design facilitation - for instance, when co-design decision making took place such as the choice of flooring. I documented detailed minutes, then shared and circulated these amongst participants. I refer to these and first-person Living Life as Inquiry reflection entries to sense-make the content of the meetings.</p>

Title of Co-design Meeting/Event	Research (through Design) Methods
<i>The Ladies Room</i>	<p>The Co-Production of a Public Programme of Events/Activities designed amongst the core team of TRP and in collaboration with the City Curator of The National Trust.</p> <p>The day was divided into three participatory activities - A kite-making workshop, a talk about TRP and the value of public space, and a film screening of William. H. Whyte's <i>Social Life of Small Urban Spaces</i> (Whyte 1988). These activities were designed with Experience-Centered Design and the concept of 'participatory projects' (McCarthy & Wright 2015) in mind to encourage dwell time in TRP and have face-to-face interaction with those who co-designed the transformation of the rooftop. Inspired by co-design methods and 'The Path of Expression' (Sanders & Stappers 2014 p.55-57) the day was designed to capture the features of people's experiences of the rooftop. The public were invited to complete a Features of Experience (FoE) sheet, which asked individuals to 'Draw/Write the 'Features' (emotions, feelings, stories, things) of your experience of TRP...' these sheets were then gathered and reflected upon with participants in the RtD of TRP (Appendix C - Fig A2.29). The FoEs identified in the preliminary event could then be compared and contrasted with the FoEs of The Ladies Room, as well as the way in which the rooftop was continually used and engaged with.</p>

Table 4.2 The Research (through Design) Methods of Five Co-design Meetings/Events (2014-2016)

iv. Analysis and Outcomes

I documented and critically reflected on the participation of each of the five meetings in 'reflection entries' (Marshall, 2016, p.7-8). This first-person action research effort combined with an 'experience-centered design approach' (McCarthy & Wright, 2015 p.24) activated a live interaction with my own awareness of participating with others (McCarthy & Wright, 2015, p.15-16). Described in Chapter Three as 'an unfolding awareness', it is through its activation that a number of outcomes come into view for deeper critical analysis.

A thematic analysis organised the content of the interviews into four key themes - *Process, Participation, Space & Materiality* and *Perspectives* (Appendix F: Organising the Qualitative Analysis). Situated in TRP and viewed through a Multi-Dimensional Ensemble lens (where the social, technical/digital, spatial and temporal dimensions are brought to life as TRP is participated in), evidence of each key theme can also be seen in each meeting/event. Indeed, multiple themes co-exist. For instance in The Ladies Room event, there were examples of *Participation* (in terms of public participation in the FoE activity) and of *Space & Materiality* (in terms of the talk in which I presented *Beyond the Objects in Space* - Appendix C: Fig A.37). Another instance of themes co-existing was in The Tenants Committee Meetings where there were a variety of *Perspectives* and discussions about *Process* (particularly the co-design process), *Space & Materiality* (the choice of materials and use of the space) and *Participation* (attendance and contributions at meetings and events as well as to maintaining the space).

I view RtD applications such as experience-centered design as methods of exploring the 'life' across an ensemble of multiple dimensions. For example, the application of experience-centered design and co-design tools and techniques that assisted in the design and facilitation of the preliminary event *What would you like to shout from your rooftop?* (Appendix C: A2.8) resulted in information captured as a sketch (Fig 4.13) accompanied by a reflection entry (Appendix D: Reflection Entry 03_08Nov2014). This expressed experiencing participation in the first-person and photographs documenting the event provided examples of how the activity was participated in by others (Fig 4.14). With this information, I could organise the outcomes of this event and share in an analysis with TRPC (Fig 4.15). This information continually shaped the design decisions and direction of the project as it unfolded.

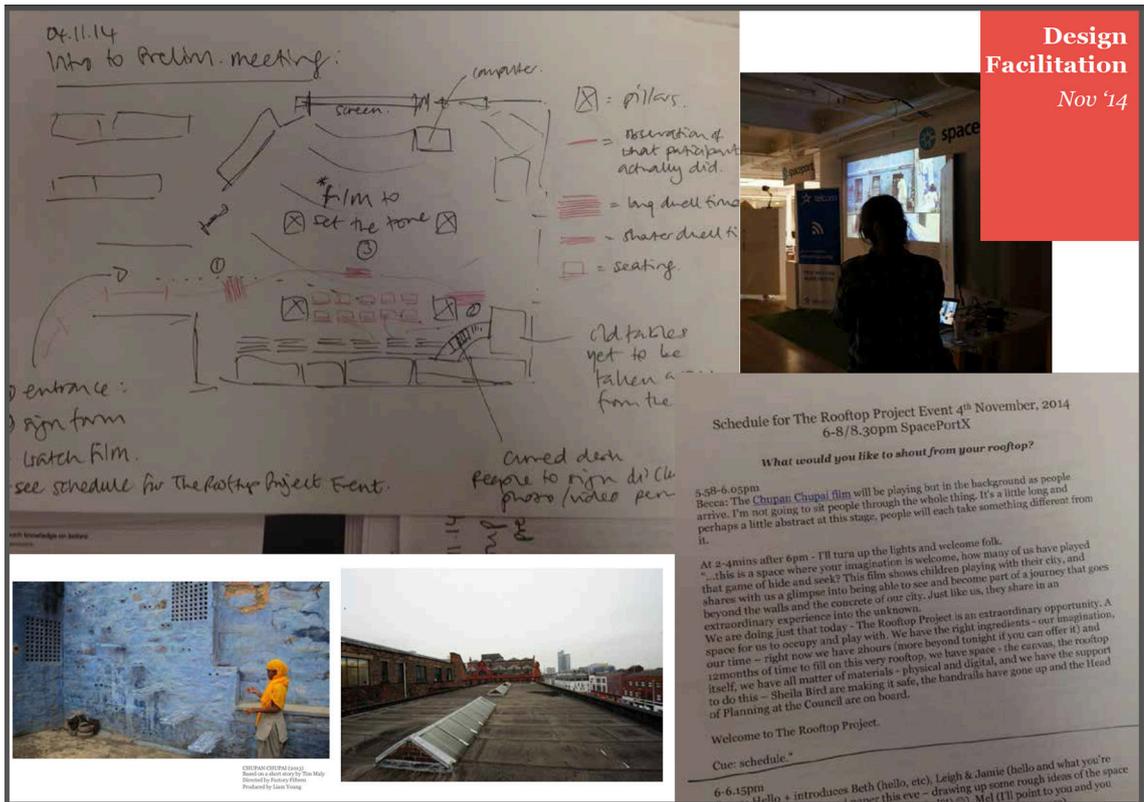


Fig 4.13 The Story So Far..... PDF: Design Facilitation First Event (Nov 2014)



Fig 4.14 The Story So Far..... PDF: Community Participation in First Event (Nov 2014)

Reviewed together, Fig 4.13, Appendix D: Reflection Entry Excerpt Nov 2014 and 4.14 provide an example of ‘scanning the inner with the outer arcs of attention’ (Marshall, 2016, p.54) simultaneously. Paying such close

attention to the detail and texture of dialogical space quickly asserted a heightened sense of interrelatedness between people and project, inclusive of a sense of responsibility for the project. This is telling in my reflections on designing the experience of the participatory forums (Appendix F: Designing Experience).

A key outcome from the RtD in the co-design meeting/events can be seen in the contributions of participants. My analysis of the flip charts from each of the five groups of five distills features of experience, functionality and content (Fig 4.15), which can be viewed as the response to the overarching question posed at the first event - 'what ideas and actions would you like to shout from the rooftop?' (Appendix C: A2.8) shows how the 'features' have been clustered into three areas that begin to define a brief for the design and transformation of the rooftop space.

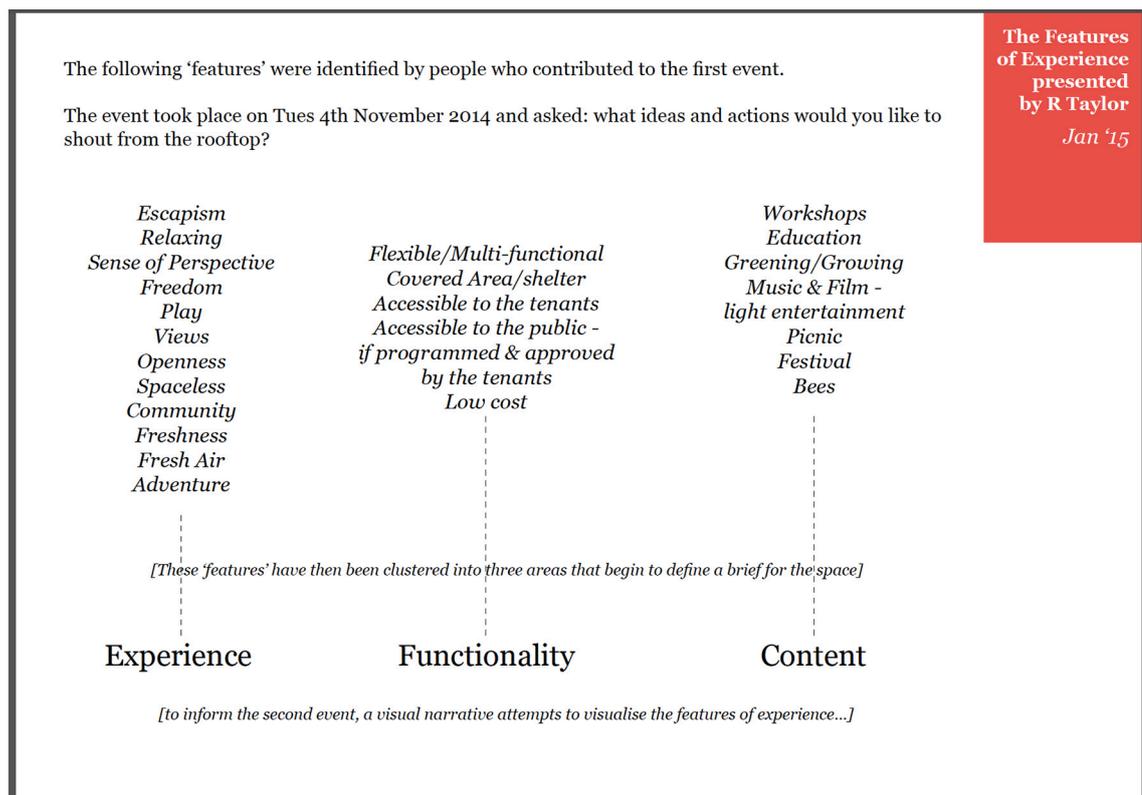


Fig 4.15 The Features of Experience, Functionality and Content Distilled from the Preliminary Event (Nov 2014)

Identifying FoEs so early in the participation of TRP allowed a line of inquiry to be tracked in much the same way as a thread. As I picked it up and followed it through the project, I continued to ask questions such as, *where might these FoEs be revealed again? How might people engage in FoEs and how might these FoEs affect design decisions (my own with regards to the design and facilitation of events/activities and the design decisions of the rooftop)?*

I noticed how participatory experiences were present in an individual's story telling. For example, when invited to share in positive rooftop experiences, participants of the first event shared in features of their rooftop experiences. Before long these FoE included: Escapism, Relaxing, Sense of Perspective, Freedom, Play, Views, Openness, Spaceless, Community, Freshness, Fresh Air and Adventure (Fig 4.15 & 4.16). Alongside the *Functionality* (flexible/multi-functional, covered area/shelter, accessible to tenants and to the public, approval process by the tenants, low cost) and the *Content* (workshops, education, greening/growing, music, film, light entertainment, picnics, festivals, bees), these became the main points of reference for the design and designing of TRP (Fig 4.15 & Appendix C - Fig A2.19).

When the rooftop opened to the public, and those who participated in the public programme were invited to share their stories of rooftop experiences and the same (or similar) FoE were expressed (Fig 4.16).

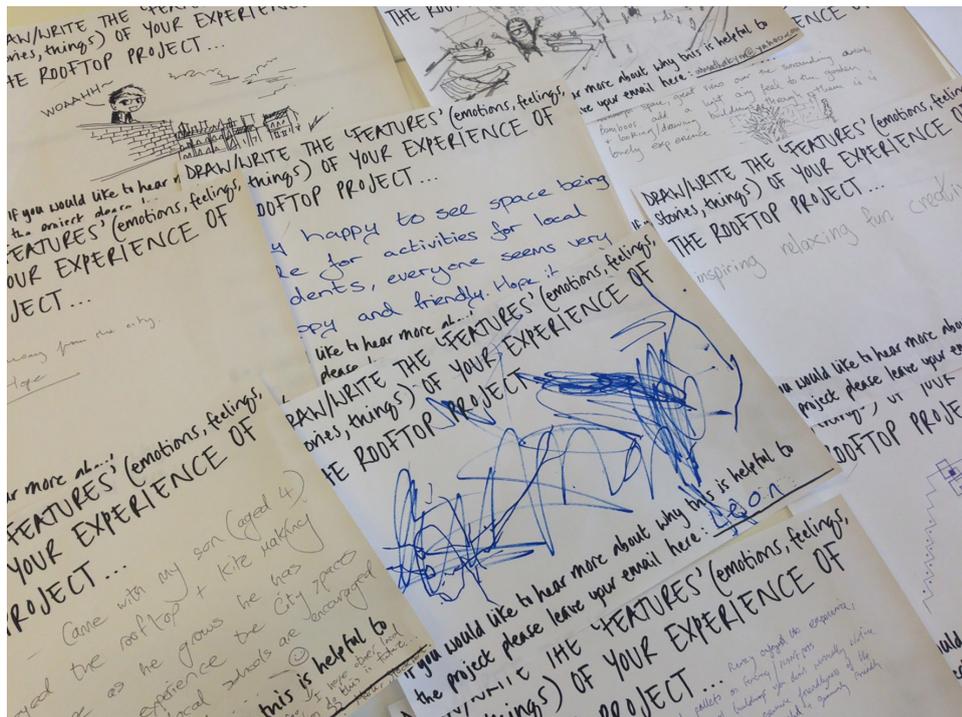


Fig 4.16 Some of the Features of Experience Gathered During The Ladies Room Event (March 2015)

People's ways of expressing their FoE were pertinent as they touched upon and exposed emotions, feelings, personal memories and aspirations for a greener city. Reflecting on the importance and value of FoEs also brought into focus incentives *and* rewards. In recognizing this, I could pursue a line of inquiry *with* participants of TRP and invite them to more deeply inquire into their FoE of the rooftop as participative experiences of the codesign process.

Over time, I began to notice that FoEs came into focus at various events and activities such as Tenant Committee Meetings and 1-2-1 conversations (explained in more detail in Case Three). I revisited all 52 FoE contributed by the public at The Ladies Room event in 1-2-1 conversations with participants of TRP.

The first Community Meeting that took place offsite did so because a participant of the preliminary event took the initiative and offered to host the meeting. From this, outcomes emerged as topics of conversation that surrounded the safety and maintenance of the rooftop, with particular concern raised by tenants who attended the meeting about public access to what was currently 'privately' 'owned' property (Appendix D: Minutes of First Community Meeting). Following this meeting and the design of the second event - *How Do We Co-Design a Community Space on a Rooftop in the NQ?* (Appendix C: Fig A2.15) - all future meetings proceeded to take place onsite. An outcome in itself of the second event, The Tenants Committee formed and regular meetings took place for anyone curious about TRP. From these meetings, key outcomes included design decisions and conflicts and tensions (Appendix F: e.g. design decisions and conflicts/tensions). Meetings and events had no fixed agenda, nor were they held to force a specific outcome (in the form of a 'polished design'); rather, they were spaces in which I was situated and activated 'an unfolding awareness'. This enabled me to read the energy and texture of participation, in the moment, as it unfolded. In these meetings, events and activities a mixture of co-creation, co-design, conversation, co-reflection and collaboration emerged.

Outcomes from the second event (Appendix C: Fig A2.15) included sketches (Fig 4.17), photographs (Fig 4.18), a Survey Monkey (Fig 4.19) and reflection entry (Appendix D: Reflection Entry [second event] - 6 Dec 2014).



- + Smell = lavender incense
- + Taste = The Art Bar, cocktails & Chilli Cider
- + Touch = rooftop tours, beanbags
- + Sound = ambient music
- + See = rooftop tours, low level lighting, beanbags, rolling slideshow

Fig 4.17 TRP The Second Event: Sketches of the event design - Can Features of Experience (FoE) identified in the preliminary event be elicited?

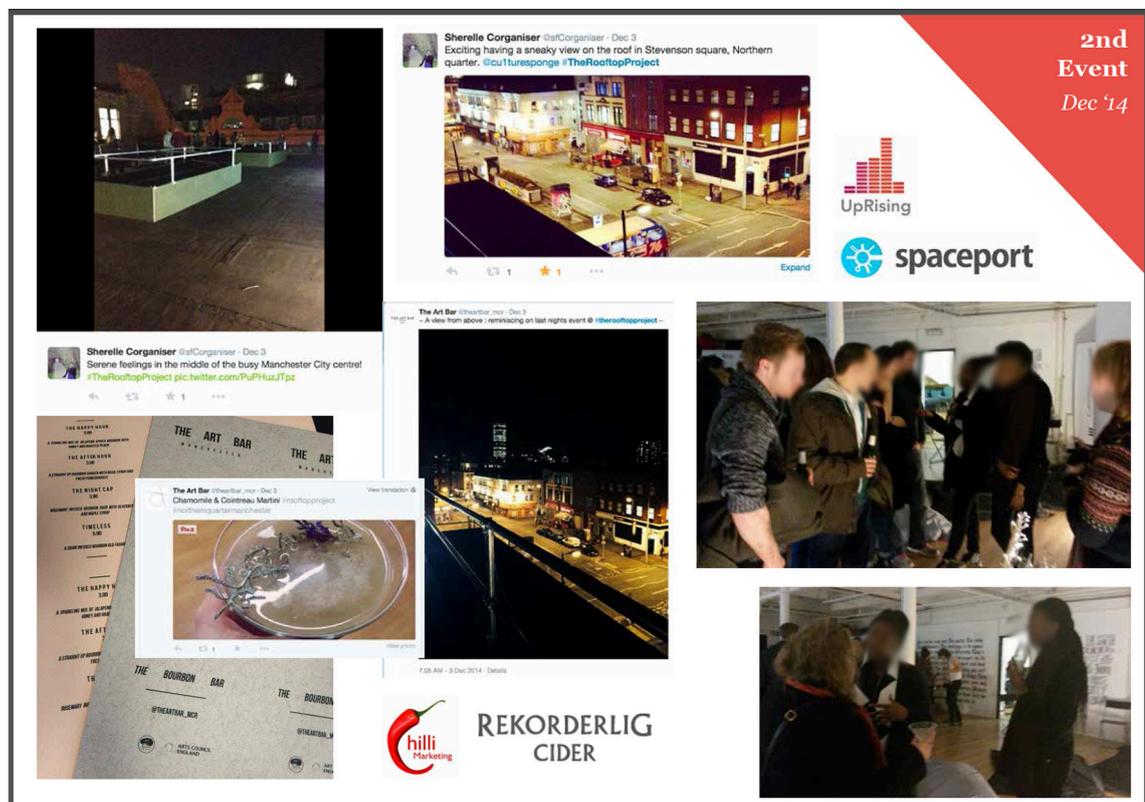


Fig 4.18 TRP The Second Event: Photographs of the event and social media commentary

What did you most remember about the event?

“speaking and listening to participants from other meetings”

“meeting experts in areas I didn’t have much knowledge in before”

“a relaxed atmosphere”

“a sense of community”

“great lighting & atmosphere created”

“Uprising – great to see passionate young people with lots of ideas”

“meeting interesting people from a variety of backgrounds”

Fig 4.19 TRP The Second Event: Survey Monkey Responses to ‘What did you most remember about the event?’

I encouraged conversation between people by forging connections and making introductions. The event also provided me with an opportunity to provoke deeper consideration of design decisions. For example, I invited environmentalists and green roof experts and introduced them to tenants. The event had been designed to create an informal setting for conversation and I wondered if any consideration might be made for what type of rooftop garden it might become. An outcome of these introductions involved consideration of a ‘Real or Fake Debate’ (i.e. real grass or astroturf). However, this example of an outcome of the event did little to influence the larger outcome. In co-design meetings there was mention of the need to decide between a living green rooftop or an astro-turfed garden/events space/venue. The latter was chosen as there appeared to be more interest in the space being co-designed for humans as opposed to being exclusively co-designed for nature (Appendix C: Fig A2.19, A2.20, A2.30, A2.32, A2.33, A2.34, & A2.36).

Further analysis of reflection entries also considered the value of ‘prototyping’ space during its transformation. For example, in the second event (Appendix C: Fig A2.15) there were opportunities to take trips up to the rooftop, and then return to the warmth of a low level lighting space with lavender scented incense, where attendees of the event could sink into a large bean bag and watch a rolling slideshow of green rooftops and inspiring imagery. Approximately fifty people attended the event, people invited to attend included: all tenants of the building and any friends of the tenants, particularly those who had engaged in TRP. A Survey Monkey was circulated to attendees of the event, with six responding and providing feedback and I presented a summary of this at The Tenants Committee Meeting in the new year (Fig 4.19). Although it elicited a low response rate, the findings of the survey made clear how features of experience were also present in the descriptions of the event. An ideas proposal from a tenant and participant in the research (P13) (Fig 4.20) was discussed at great length in the fourth tenants committee meeting (Appendix D: Tenants Committee Meeting minutes). The outcome from this meeting inspired a need for me to create a visual narrative of *The Story of TRP So Far...* (Appendix C) and illuminate the FoEs that had already been identified by all participants.

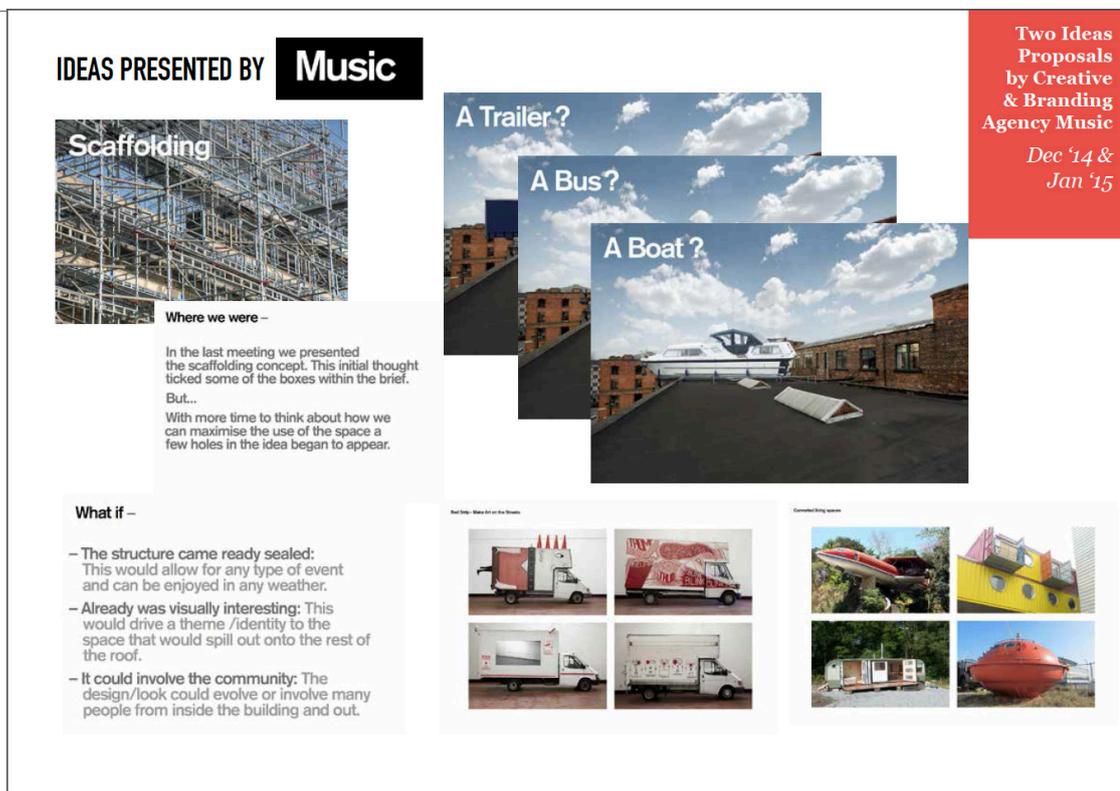


Fig 4.20 Ideas Proposal Presented by P13 (Dec 14/Jan 15)

An explanation of The Rooftop Project 2015:

The Rooftop Project at 24 Lever Street is a mass collaborative effort between the tenants of 24NQ, residents and organisations in the Northern Quarter. The space on the rooftop has been provided by the landlords of 24NQ as an opportunity that responds to the local social action greening groups - A New Leaf, NQ Greening and NQ Growboxes - actively campaigning for more green, community spaces in Manchester's Northern Quarter.

The co-design process has drawn together the experiences people have identified with being on rooftops - a space to escape the familiar, urban environment, relax and see the city, and the world, from a different perspective.

The rooftop is a private space. It is with the approval of The Rooftop Project Tenants Committee that the rooftop becomes a space open to public programming. The public programming consists of content partnerships that will endeavour to invite a truly collaborative mix of people. These people live, work and are curious about making space for people to connect in Manchester's City Centre. The content will vary from film nights to star gazing, yoga sessions to urban gardening workshops, discussions and creative installations to kite making sessions.

The Rooftop Project is a multi-functional, co-designed social space for people from across the Northern Quarter to come together to design events, collaborate and see their city from a different perspective. The Ladies Room event on Saturday 28th March is the first example of a content partnership, creative public programming that will invite people onto the roof to draw, make kites and watch a film together.

Fig 4.21 An Explanation of TRP: A vision and ambitions statement inspired by all content from co-design meetings/ events from Oct 2014-Jan 2015 (Jan 2015)

The general consensus of TRPC following a tenants committee meeting in Jan 2015 (Appendix C: Fig A2.11 & Appendix F: Reflection Entries) was in support of the vision and ambitions statement (Fig 4.21), which clarified the intentions of the co-design effort and informed the visualisation of the rooftop design (Fig 4.22).



Fig 4.22 *The Story So Far..... PDF: A Visual Representation of the Rooftop (Jan 2015)*

The rooftop underwent physical transformation from January - March 2015 (Appendix C: Fig A2.23-28) in time for The Ladies Room event. An opportunity to 'open up' TRP and invite members of the public to document FoE, photographs were taken to record the event, and a public programme incorporated a talk by me and P17. I chose

to share *The Story of The Rooftop Project So Far...* (Appendix C) alongside *Beyond the Objects in Space...* (Appendix C: Fig A.37), a reflective piece it created a mechanism through which I could live life as inquiry in the first-person more publicly, and I vocalised my observations of the space and the conflicts I faced with making sense of its materiality through this creative prose. It was also an opportunity to see if sharing how I was thinking, reflecting and acting upon a heightened sense of awareness might trigger a heightened awareness in others as they documented their FoE.

To summarise, qualitative analysis of reflection entries in the form of analytic memos (Appendix F: Analytic Memos) emphasised specific topics, or themes that would fill (and empty) with energy across the project. This analysis revealed internal (first-person) and external (participatory) experiences, particularly conflicts and tensions, that appeared and reappeared across the project. Organised into three key themes specific to TRP these are discussed in Chapter Five.

Participants fed back their ideas and contributions to the physical transformation of the rooftop, and in this way the meetings/events themselves became updates and check-ins regarding the progression of the project. They were invaluable to participants as they would make time and space for communication surrounding partnership involvement, installations, event inquiries and codes of conduct with regards to using the rooftop.

Motivated by good intentions – i.e. a community-led, grassroots-inspired agenda - TRP was not driven by a commercial agenda. This evidently shifted the design process from the design of a final product to a process of co-design, co-delivery and co-reflection in which participants (including myself) grew more aware of the value of FoE, the desired purpose of the rooftop, its unfolding transformation and the monitoring of its use by others.

During the co-design meetings/events, I grew more inquisitive of the multi-dimensionality of the life of TRP. People openly shared their experiences of the rooftop at these events through a range of mediums. Some would capture their experiences with their mobile devices and post to social media, others would video record music performances or exhibitions on the roof. Whilst I created and facilitated interventions for people's experiences of participating in TRP to be more officially captured and analysed, I grew aware of those participating in TRP who were less directly involved in the project as RtD. I developed a relationship with Manchester School of Art and Architecture and was invited by two Senior Lecturers to participate in their module 'Unit X'. This connection to the students and their art and design exhibitions enabled me to record reflections in the first-person of how I experienced this type of event activity in comparison to the co-design meetings (see Case Five).

4.4.3 Case Three - Quality Time Together: 1-2-1 Recorded Interviews and REFLECT<>MAKE Sessions (Parts 1, 2 & 3)

i. An Overview

Relationships formed between myself and those who shared an interest in the community ethos that was being experimented with through TRP. Whilst a living life as inquiry approach was integral to capturing 'data' through the lens of a designer-activist-researcher, I found that the diversity of perspectives of participatory experiences was not wholly represented from the first-person standpoint. Instigated by my own curiosity of others and their perspective on their experiencing of participation in TRP, I responded to the need of the RtD for quality time with people directly associated with TRP. I instigated 15 1-2-1 recorded interviews/conversations followed by a three-part event/activity series, which I called 'REFLECT<>MAKE'. The 1-2-1 recorded interviews enabled me to engage more deeply with participants regarding my approach and intentions. The 'REFLECT<>MAKE' sessions were designed in response to the unfolding nature of the project. Both interventions allowed me to explore more deeply with direct participants and discover how they were experiencing participation in TRP through creative methods. I will now explain the research (through design) methods of each of these two interventions.

ii. How it Unfolded

Over the course of the Summer of 2015 sixteen participants in TRP agreed to be interviewed. These 1-2-1 conversations took place with a representative from each tenant in the building as well as with 'The Rooftop Conductor' (P1) and were recorded. Each interview lasted approximately an hour. I then transcribed each interview (Appendix E: A sample of transcripts) before categorising its content (Appendix F: Organising the research). To open up the data I colour coded and analysed this method of coding of P1 (Appendix F: Opening up the data). Reflecting upon this qualitative method, I then revisited the categorisation and organised the content of each interview into themes (Appendix F: Interviews).

In preparation for the interviews I grew aware of my presence as a researcher and reflecting upon this in the first-person, I considered how I would design the experience of the interview (Appendix C: Fig A2.29). The aim of the research at this stage was to create time and space to dialogically interact with the outcomes of TRP as it was unfolding. The outcomes incorporated in the research design of the recorded 1-2-1 were; *The Story of TRP So Far...* PDF (the visual narrative), 52 Features of Experience from The Ladies Room event and, a sample of literature that I was referring to at the time to assist me in defining and sense-making design activism, RtD and Experience Design.

The interviews took place between May 2015 and September 2015. TRP proceeded to evolve and it was not until July 2016 through to September 2016 that a number of participants regrouped for the REFLECT<>MAKE sessions. Three sessions were designed to reconnect people from across TRP; the aim of the research at this stage was to create time and space to dialogically interact with their own experiencing of participation. The first session facilitated conversation to reflect on these experiences, the second incorporated the selection of material through which these experiences might be expressed or embodied and the third provided space to exhibit and present these artefacts as artefacts of critical reflection - a collection of perspectives made manifest in artefact form.

iii. Research Methods

Inspired by the concept of generative co-design tool, *The Path of Expression* (Sanders & Stappers, 2014, p.55-57) has the following aims:

To follow a more deliberate and steered process of facilitation, participation, reflection, delving for deeper layers in the past, making understanding explicit, discussing these, and bridging visions, ideas and concepts [scenarios] for the future. *The Path of Expression*, (Sanders & Stappers, 2012), is based on psychological theory about memory and creativity, can be used to steer this process through the successive considering of present experiences, good and bad memories from the past, and hopes and dreams for the future. (Sanders & Stappers, 2014, p.9)

I used imagery and literature to trigger memories and/or provoke deeper critical reflection into moments of engagement with and experiences of participation in TRP. Although the co-design of the transformation of the rooftop was complete, there continued to be committee meetings and, as 'The Scroll' identified, a new phase had developed - the social transformation and the consumption and production of the rooftop. Identified as evidence of action taken in the unfolding of TRP, research outcomes also became tools in research methods, which assisted with the research design of quality time with participants. The format of the interview consisted of five stations, each influenced by research outcomes to date, that the participants would be guided through and encouraged to refer to.

An outcome of the first two events and the co-design meetings was a visual narrative of *The Story of The Rooftop Project So Far...* PDF. This performed as a communication tool for TRPC and provided visual stimulus for the first station of the interview. The PDF told the story from the start of TRP as an RtD project (October 2014) until The

Ladies Room event (March 2015). I printed the PDF in A4 and in full-colour and ensured each sheet was visible across several tables. I also wanted to allow participants to freely wander around the images (Appendix C: Fig A2.29). I divided the 52 Features of Experience into the three categories that the public contributed to at The Ladies Room event - the first, during the kite-making activity, the second, following the talk and the presentation of *Beyond the Objects in Space...* (Appendix C: Fig A2.37) and the third, prior to the film screening of William H. Whyte's *The Social Life of Small Urban Spaces* (1988). The FoE sheets were also spread across tables in the same way as the PDF and represented the second, third and fourth stations. The fifth station exhibited the literature I was reading at that time to sense-make the theory in practice. I progressed through each of the five stations with each participant and returned to the transcripts to analyse the content discussed and identify any further outcomes of the research that might inform TRP and RtD process.

As TRP unfolded and my involvement directly in TRP as an RtD project came to a natural close, I wanted to reunite participants to reflect the participatory experiences of TRP. I invited seventeen participants to gather and reflect/ make an artefact that represented their experience of TRP (Appendix E: R<>M Handout). This could be viewed as the 'make' aspect of the 'Do, Say, Make' model integral to the traditional co-design framework (Sanders & Stappers, 2014, p.199). I envisaged the 'making' phase of the path of expression to operate in the actions applied by the participant in the on-going interaction and participation in TRP. It was also an invitation, at the closing stages of my active involvement in TRP as an RtD project, to reconvene and reflect upon participating in and experiencing TRP.

I designed and produced the REFLECT<>MAKE (R<>M) event in three parts:

- R<>M Part 1:** Brief/*Reflection*/Materials/Discussion/Questions
- R<>M Part 2:** Share ideas/*Making*/Materials/Discussion/Questions
- R<>M Part 3:** Dialogic Interaction with Artefacts of *Critical Reflection*

I took inspiration from Folkmann (2013), Sanders (2010) and Brandt (2007 cited in Lucero, 2011). Their work suggests that 'making' is a form of critical reflection and transformational learning, supporting therefore the idea of participants making connections by making an object outside of themselves.

In Part 1, ten people participated, Part 2 another ten participated and in Part 3, sixteen participated. Participants were informed that they had freedom of expression and the choice of any material/medium, and would be given two months before they would be invited back to present their artefacts.

Over the course of the REFLECT<>MAKE series, I had invited two PhD candidates to join me in the participatory forum setting to provide facilitation and observational support. After each session, we would discuss and debrief; on the content of the session, these conversations were also recorded and transcribed (Appendix E: R<>M Transcripts).

Five of the original fifteen participants rejoined to participate in the R<>M Sessions and an additional 11 participated, after having experienced the rooftop and TRP in some capacity across the two seasons and wanting to share their experience in the form of an artefact. Some of the participants worked in pairs or groups of three. Participants were encouraged to vocalise or express their own perspectives and stories of their experiences at any point, at any time and through whatever medium they felt comfortable doing so. Ten artefacts were made and where possible, (for example one artefact was a round of cupcakes) are archived in my possession as models or 'prototypes' that, with the consent of the participants, might be exhibited in a co-curated co-produced exhibition to share the stories of TRP with a wider audience.

iv. Analysis & Outcomes

Upon returning to *The Story of The Rooftop Project So Far...* the visual stimulus triggered recollections amongst participants of the co-design process. This section will now share in the testimonials of each participant's experience of TRP. To provide some context to the comments I have chosen to refer to direct quotes from the transcripts which are a sample of is available in Appendix E.

I begin with P1, who admitted arriving to TRP with 'a commercial agenda' and how this assumption was challenged. P1 admitted that, "People didn't want to use the space for what I thought they would and that was kind of charming, it brought me in to it." P1 also reflected in quite some detail throughout their interview on the impact TRP had on learning and developing new skills and ways of seeing how space can be designed and experienced. P1 said that the project and the process was "therapy ...I would honestly, honestly put this experience down as one of the best that I have done in events. ...it's not been stressful, I just think it's been more of a learning process, honest, sometimes I think for me. ...this has changed the way I do, the way I work. It has completely changed the way I work, and I can honestly hold my hands up and say that and I'm aware of that." P1 also later in the interview recalled that, "to build a space and to build a roof, and build an environment that would be solely on what their experiences were going to be is a new way of thinking for me, for a space, definitely. " - challenged by this 'experience' approach ... I've always worked on functionality, experience was new one for me, it was great, like, it massively changed the way I think the rooftop took shape"

P3 talked of the discussions that took place with local coffee shop owners, and how exciting it was to talk with other people about it in response to the lack of green space in the area. P3 said, "... [what] a cool idea it was for the Northern Quarter and because for the amount of greenery that's around Manchester, the city centre of Manchester is just nothing there. You know the only bit they had was Piccadilly Gardens and they got rid of that."

P4 talked fondly of the fearlessness demonstrated in transforming the space and only then seeing how it would work, "I think it's good, that it was brave, you know we could have got caught in a continuous, 'oh well what should it actually be?'...trying to figure out the nitty gritty before we were launching when we just had to launch it and then figure out how we would, what the tenants have to do. It was better that way round."

Looking at the PDF story of TRP, P5 mentioned how "It felt like there was a lot of action here and a lot of action here and in the middle there was a lot of talking and it needed to happen and people needed to feel like they were involved" and highlights how the first session really stood out, "...this first kind of session really stands out to me, because it was just, it was almost like the start of something beautiful... "It was really open and I think you facilitated it in a really interesting way and it just, you just gave us some questions to think about really and just let us imagine....It kind of stopped us trying to think too practically about what we're kind of trying to do and it actually started with our hopes and aspirations, and just a real kind of imagination stand point..." (). Recognising how the event was an opportunity to connect with people P5 also said; "it was just a really great opportunity, there were people there from the building I'd never even seen before so I think as just an initial opportunity to speak to people in the building it was great, and just to speak to people from nearby, I'd never heard of them, never knew they existed and I think that was really good ..to see actually immediately all this kind of engagement that there was from just a very first meeting, people wanted to come along to it and actually do something I think that's a really positive thing. ..."

P5 emphasised the intrigue in it being 'a blank canvas', extending on this metaphor by saying, "I think it is still a blank canvas, but I think it's a blank canvas with a set of paints and paint brushes..." P5 flagged personal concern of the lack of awareness, sense of responsibility and time - "I think as tenants we still weren't quite able to

activate it ourselves ...because I think none of us wanted to take responsibility for it. Partly because we might not have time to do the whole thing” Recognising the tools and connections with one another in the building and across TRPC P5 said, “I think it’s just good having the tools now and having the people outside of the building as well, so people like P1, I think it’s really really great to have someone really active within the community and obviously P17 and yourself and people here as well, because I think otherwise, without those people we still might not quite know how to connect to people in the community.”

P6 commented on the speed at which “the ball got rolling really quickly” and mentions the type of engagement that took place in TRP; “the more it became a reality of it having to do something the fewer people would really commit to it.” Referring to the point at which the team that actively transformed the rooftop, P6 said, “I think it was a good team at that point, in that I think there were a lot of people had different personal interests and stuff, I think that’s probably still the case as well, in in terms of what people wanted to do with it and what people wanted to support and get involved with and I think that’s a really positive thing and it will be really important going forward that those people are, or a different spread of people is maintained.” P6 also reflected on the variety of perspectives and how important this is to the transience of the space - “I think if everyone’s really green-fingered it’ll just end up being a roof garden, if everyone is super artistic then we’ll lose all the green planting probably and it will just end up being an art space, whereas I think having all those different interests is really key to keeping it being a creative and transient space, because I know that’s something people talked about in the first meeting always evolving and ever-changing”. The observations of P6 was of the tenants’ abilities to contribute from within the building, “I think for the roof it’s quite a blessing in many ways, because there are loads of creative people with creative ideas they can contribute, but I think the downside of that is that they’re all agencies and the problem with agencies is they’re all very busy people. So they don’t always have a lot of time to contribute”. P6 suggested another workshop to encourage participation/motivate engagement in the project “might be the way to go to force people, not force people but strong arm them into giving a contribution [laughs]. And, they’re an interesting bunch, I think they’re quite hard to get motivate some of them to get involved, but I think once they’re involved they’d run with it a bit.”

Although P7 joined TRPC after the first event, ‘The Story of TRP...’ enabled her to comment on the documentation and communication of the project; “...I wasn’t present for the first meeting, but I’ve seen a lot of documentation it seemed quite a good ideation session and everybody grouped up quite naturally and everyone was on a similar path with what they wanted to see ...”. P7 reflected on how important it felt to have a good team which informed the decision-making process, “it was really good to have a solid team I think that we were united in the same kind of goals or because of this vision that we’d all pulled together with your help leading it, into a kind of document, we kind of had that as a basis and led on from there with our decisions and where we’re up to now.” P7 commented on how a technical role was vital, and recognised that, “...P1 was a practical person who, we really needed somebody who could make everything happen ...who could know how all these events could be run outside...no-one had that much to do with so it was really useful to have that pivotal person that can say ‘oh yes that can happen’ rather than, a lot people’s ideas, would just talk about the subject and then we’re not going to get it done.”

P8 recalled positive experiences meeting people from across the building for the first time, “I remember that was one of the first times I’d met some of the other people from other businesses in the building... which was quite nice, really nice social event as well to put ideas together so it was the first time I think it felt like we had something for the building...”. P8 also recalled experiences of being on the rooftop, referring to the images in the visual narrative of looking out across the city, “it was just so nice being up there because the views are so incredible...it’s such a nice space to have and it is really big. ...You just want somewhere a bit more serene, and especially if the weather is nice for the day, it’s nice to go up there.” Creating an approval process over time

was helpful for P8 as messages could be relayed to colleagues and students wanting to use the rooftop. P8 also remembered moments of conflicting ideas and discussions surrounding the use of the rooftop, "...we had a few tenants committee meetings and we were trying to come up with ideas and I think it kind of went a little bit through not knowing what we wanted and I think it all got a little bit frustrating. Kind of, trying to do big boats on the roof and then the practicalities of having boats on the roof and just how we actually get stuff done."

The first recollections of P9, the Building Manager, were "what is this idea?". P9 recalls attending, "that first sit down meeting ...and people had all these weird and wonderful ideas and it suddenly progressed, unfortunately I've not been able to get into a lot of the meetings because I've been too busy but I've heard quite a lot of the feedback and read the minutes, and been like 'what on earth are they trying to do up there!' but as it's turned out, it's turned out really good and I know some of the antics that some of the tenants wanted various things up there... crazy! Boats, a bus, I was like 'yeah ok?'. Observations from the desk in the foyer led to comments about the boards that tried to encourage input from people across the building, "Yeah, I did notice that the boards that were downstairs there wasn't that much attention being drawn to those and it took a while before people did start, maybe two more meetings and then people did start putting pen to paper like you said. But yeah, we went up and then you done a sketch..." This correlates with the reflection entry I inputted at the time about 'doing the sketch' and how I would then be perceived as 'the designer' of the space (Appendix F: Reflection Entries).

P10 and P11 worked together in one of the offices in the building and were interviewed together. P10 referred to the 'before' image of the grey rooftop across Manchester, "I think that image there just goes to show just what Manchester, and the Northern Quarter is, there's no greenery when you see that..." and P11 referred to photographs of people working together to transform the rooftop into a garden, "This one kind of stands out for me, just because it shows all the people doing stuff together, you know, because they got the space to do it, whereas as you can see before it was just kind of redundant space."

P10 remembered feeling concern around being able to contribute and help, "I think for us, we wanted to get involved because we're such a small office there's only 5, 6 of us in the office and it kind of made us feel like we were involved in the building." P11 also said, "it's above us all. Because it was only last week when it was our turn to do the watering upstairs, I actually saw, because it was sunny, just how much it was used, it was packed because people went up there on their laptops having a few drinks. It was really good." P10 added to this comment by saying, "I thought at first we were going to struggle because there's only a few of us which is why we've not been able to use it as much as we'd like to because we always need to have someone in the office. But no, we've found, it's good, and it's good to actually explore and see all the herbs that you can pick from there, we didn't think it would be that much that you could pick from there but that's actually really good."

P12 mostly remembered face to face communication with me at the start and then the meeting at HI. P12 said, "...the bits I remember the most are meeting with you, the first time you came up to talk to us in the office and then come to the meetings with [my colleague] which were really useful." When P12 attended an update of the project they recalled how good it was to also meet others in the building, "coming to the meeting we came to was really good and you know just good to meet more people in the building as well...". P12 also reflected on concerns owing to past experiences in the building and security issues "... in our particular office we've had security problems...so pre-rooftop we've...I've had somebody try to burgle a building into someones office, because I didn't know it was someone trying to burgle a building... if I'm honest, when it first opened we did find people wandering round the stairs and like you know, can we have a look in here, just have a look in here? ...but that's just because people are excited, you know."

P13 was involved early in the process and attended the ideation meetings. P13's comments initially focused on assessing participation and the dynamics of that involvement - "I think there was a curiosity about what exactly

was happening, how we could get involved, if we could drive the project or if we could steer on an advisory level. It was definitely really interesting to us, but we didn't know what to expect". P13 said that "everybody's got a personal view point on what they want the rooftop to do, but it was kind of a bit eye opening to see the people who weren't even in the building they had a view point of what they wanted to happen there which was kind of interesting to me because I never thought anybody who didn't have a connection with the building would still have a viewpoint of what should happen there, what should go on." As a resident of Manchester's city centre P13 also commented on the need for Manchester City Centre to create "...a place that doesn't feel too crowded and feel like you can get back to nature, even though we've got parks they tend to push towards the outskirts of the city, you can't really have anything too rural... I think the more spaces like this would be better, just small spaces...". With regard to the frequent use of the rooftop space, P13 said "I think it's nice that spaces are going to get opened up, or hopefully opened up and get used. Because obviously since it's been done it's definitely been kind of used a lot more than maybe I thought it was going to be used. I think that's testament to the people who wanted to spread out, and if there is a space people will naturally do that anyway so that's good." A designer in the communications industry, P13 also raised the differences between experiencing commercial design within their organisational settings compared to experiencing 'co-design' in TRP; "...[In TRP] the hierarchy didn't exist, although you were kind of heading it up, you wanted us to take kind of ownership of it moving forward so from the offset the kind of normal structure of how I would work was removed, so it felt a bit alien to me, although it felt good to kind of throw ideas out and just talk about it."

P14 recalled attending the initial meetings; "I remember all the initial meetings and things, and it's nice that it's ended up as I sort of imagined it to be and not as whacky and wild as other people wanted it to be and it is more of a nice natural space than something a bit weird, it's a lot more, it's ended up nice and tranquil as a space, rather than something a bit mental." Working in the building and having an outdoor space P14 said "for me working in the building it was nice to have somewhere to clear your head or go and have lunch up there". In terms of the co-design process, P14 recalled a lot of ideas and lot of people involved, "I think the people initially at those meetings all wanted a similar sort of thing, but then I think when other people in this building got involved, they tried to take it in a different direction, which was not what everybody else wanted so it was nice that that didn't happen and that it did remain how everyone wanted it in the first place, from those initial meetings." And in commenting on the participation of the local community from outside the building, "I welcomed it, I think it's good. It's a space for everyone to use, and outsiders should be involved in it. ...if they hadn't been involved it would have ended up as something completely different, so, it's nice ...that they were, that the community was involved really." P14 often forgot the rooftop was available, "I wouldn't have imagined it was possible when all the meetings that we'd had, up to the astroturf going down and it just amazingly came together, and looks fantastic. And I don't know, I guess some days I do forget it's there, [giggles] you know, I walk outside for a coffee and oh yeah I forget that's up there, because it still feels quite new. But it is how I imagined it to be, from concept really to reality. It's everything I wanted it to be. [smiles]".

From across this testimonial content, what appears to frequently feature is a recognition of community and participation as well as appreciation for the co-design effort and ability to take action once momentum took hold. To see the transformation of a rooftop into a garden/multi-functional space take place as rapidly as it did following meetings that engaged such a large number of attendees, seemed to impress people and instill a sense of possibility in turning ideas into reality. Concerns regarding the outcomes of the recorded interviews and the outcomes of minutes taken at committee meetings and reflection entries revealed themes that correlated, surrounding concerns such as, accessibility, security, safety and the maintenance of the rooftop.

The second, third and fourth stations of FoE, captured from The Ladies Room event, appeared to illuminate the positive FoE of each of the participants. A fondness for the rooftop and the 'space' it had created away from the

desk, as well as the outlook it provided down onto the streets and across the city, all suggested how valued and valuable the transformation of a grey rooftop into a green space had become to participants.

The fifth station in the 1-2-1 interviews enabled me to connect with the motivations of each person. The activity was designed to give each participant ten minutes' quiet time with the handful of books that I was reading at that time. Each participant was drawn to different aspects of the literature. For example, P5 was drawn to 'Disobedient Objects' and Bachelard's quote about 'small promethean acts' (Flood & Grindon, 2015, p.7).

The brief interaction with the literature also triggered conversation that proved helpful in developing a rapport between designer-activist-researcher and participant. Some participants referred back to the literature and drew inspiration to inform their 'artefacts of critical reflection'. Some were also inspired by the content of the books to spur ideas regarding their area of work/specialism. For example, P1 commented on "...*making connections between how 'experience' is not only about the design of the [event] programme but about the design of the space itself*" (Appendix E: Interview Transcript).

I conducted a rigorous qualitative analysis of The Flows of Conversations (Appendix F), coding for topics and themes of conversation. Organised into eight categories, the first three formed the general and repeated structure of the recorded interview with each participant. The other five were themes that first-person action research had begun to reveal (see also Appendix D: The Scent of Meaningful Inquiry). I grew curious of where these themes might be present in the content analysis of the interviews. As Table 4.3 illustrates, I attributed each category with a category statement. This explains any mention or allusion to the mention of the category.

Category	Category Statement - <i>The transcript mentioned or alluded to...</i>
The Codesign Process	<i>attitudes to/experiences of the co-design process that took place</i>
Reflections on the Participatory Experience	<i>reflections on the participatory experience (aware/conscious or unaware/not conscious of transformational learning process)</i>
Features of Experience	<i>reflections on Features of Experience (FoE) - the FoEs captured during the first public event with public access to the rooftop and their awareness of The Rooftop Project</i>
Right Reasons	<i>doing 'good' and/or questioning 'glory'</i>
People Care	<i>concern for how people do and do not care about the rooftop and TRP</i>
Materiality	<i>human, nature, tech (all matter of materials on or included in the transformation of the rooftop)</i>
Public Vs Private	<i>accessibility to the rooftop and to The Rooftop Project</i>
Time/Pace	<i>the temporal nature of the rooftop and The Rooftop Project (i.e. permanance, temporality, longevity, legacy, or speed at which the process is experienced)</i>

Table 4.3 Categories and Category Statements: conducting qualitative analysis of the interviews

To explore the content in more depth I 'opened up the data' (Bazeley 2013 p.161) for P1 and identified a further nine themes. These included: Community, Good and Glory, Neglect and Care, Fear and Freedom, Activism, Distance, Memory, Curiosity and Transformation (Appendix F: Opening up the data of the interview with P1). It soon proved a challenging way to sense-make the data as the content of a single statement loses its connection to the points made by P1 as a whole. Hence, 'Freedom' might appear a point not explicitly mentioned by the participant. However, in the conversation at large there were regular hints at 'a sense of freedom' being provided by the space. For example, P1 alluded to a sense of freedom in four ways, examples of how I interpret P1's allusion to freedom is highlighted using *italics*:

1. In recalling the rooftop as a 'blank canvas' - "I'm well into blank spaces, if I ever go into a club space or a sort of events space *the less the better, because you can do exactly what you want with it*. You can sort of envisage what is going to be there and that's where I'd like to think that predominately my skill set that lies in bringing a space alive."
2. In mentioning how spaces are under threat and how useful the rooftop is to the community - "[The] Council are *clamping down on certain spaces*, there's a lot of venues closing down. It's a problem in Manchester, a real problem. And *for one to open for once, that could essentially be used by people to do community projects*. There's no where in Manchester like that...".
3. In illuminating the need for people to have space to 'play' - "The rooftop I feel could give people who are into art, events, fashion, community projects, that gives them a good, well *a great environment to be able to play with*. I think *the key word there is 'play', I think it can be a playground for everyone...*"
4. In relating the space to those familiar to past experiences "...*this [The Rooftop Project] is about opening that process up and actually almost reflecting that kind of, that presumption that music festivals have of that fun, freedom, music, open air, but you can have that in a different space.*"

Examples such as this provide evidence of the complexity of qualitatively analysing the content of each participant's interview. It would be a time consuming analytical process to undertake across all 15 transcripts and it felt counter productive to colour code in order to identify multiple themes in one line of content. Instead, I returned to the seven categories that appeared from within each recorded conversation, reasserting my intention of the research, which was to make sense of the RtD process to specifically address the second part of the research question - *how is RtD participated in and experienced in the transformation of social space?*

In order to follow up with each participant in TRP, I designed and delivered a series of events titled REFLECT<>MAKE (R<>M) (Appendix E: R<>M Brief). The aim of this three-part series was to encourage a deeper curiosity between the participants and TRP and reach further beyond comments such as, 'the rooftop is great, it's a space to relax in on my lunch break'. I wanted to prise open the detail of the experience. Unique to this opportunity and this way of doing RtD through TRP, I could dedicate my time to reflecting on the process and the life and vitality that kept its natural unfolding in motion.

I realised that 'making' could become a way for people to realise their perspectives as metaphors in object-form and material choice and this helped to replace confrontation with curiosity. I also encouraged and nurtured a need for their artefacts to provoke engagement and invite people to interact dialogically with their artefact.

My intentions for the R<>M sessions became apparent in the questions to arise from my reflection entries. I wanted to explore responses to the question; *how much more of the story of TRP and its intentions for good, care in the community and public accessibility can be seen through the doing, saying and making of an object – as an artefact of critical reflection?* (Appendix D: The Scent of Meaningful Inquiry).

Conscious that I was only one pair of eyes and ears during the R<>M sessions, I invited two more people to contribute their perspectives. Fellow PhD students, a critical ethnographer and a human geologist, they helped by being physically present at all three parts of R<>M. They were inquisitive and supportive of TRP and kindly engaged in the informal tone and texture of participation in TRP. Both had participated at some point since 2014 in an event or activity on the rooftop. Whilst we shared in the principles of open, reflective and participatory community forums, we had also each experienced and shared in the frustrations of conventional consultation

and research methods and wondered if there were other ways to more respectfully engage with people in a participatory context. A scenario as unique as TRP with an RtD approach created an opportunity to challenge our own ideas about such interventions.

I became hyper-aware of my role in making R<>M a 'safe space', which also undoubtedly created an unnatural environment for us all – much like all the events and activities where I crossed the line into a facilitation and intervention role, the 'me as researcher, you as participant' dynamic was unavoidable. I was however keen to nurture this dialogical space by emphasising to participants that it was to be as relaxed and informal as possible – everyone had freedom of expression.

Nine of eleven artefacts were presented and discussed in the third part of R<>M. Of the 16 participants, one team of three and two pairs formed and worked together, and nine participants worked on their own to deliver objects as artefacts which they each felt best represented their experience of TRP.

R<>M Part 1: One Lunch Hour

To trigger a deeper critical reflection of the rooftop and the materials accessible to participants I presented the following call to action: 'Materials surround us. What connections do you make to particular materials? What metaphors and analogies can you use or invent to help you to see what you mean? If people are invited to interact with the materials and your artefact what are you asking them to do and why? What does the future look like with your artefact in it?' (Appendix E: R<>M Brief). A 45 minute discussion took place amongst small groups (Fig 4.21, Appendix E: Transcripts of R<>M Part 1). The key topics of conversation continued into Part 2, from which are listed in Table 4.4 and grouped as: physical sensations, emotional connections, practical use, matters of concern and materials.



Fig 4.23 R<>M Part 1: One Lunch Hour in SpacePortX Event Space 24 Lever Street, Manchester, UK

Concept Development REFLECT <> MAKE: Part 2.	
Concepts in Conversation	Points of Discussion Surrounding Concepts
Blackboxes	“would like people having to explore and be inquisitive of them” “like the limitations of ‘the box’, the frame” “small and contained”
‘A Network Hub’	“...don’t want to be reliant on digital means” “bringing people together in the right space and the right time to create something mutual
‘Outlandish Ideas’	Pop-up Clouds, dispensors protection from the elements fountains of suncream Time Air and heat wall
The Baton	Passing on the baton Maintaining the space Managing the space - ‘burning out’
Paper Planes	Seed bombs not bombs Drones
Talking Shop	“letting the world know you’re here” Speakers Corner - but unseen, “public speaking, but removed”
Reciprocal model	Accessibility “so you don’t feel you owe the building a favour” Is there a new model here between the public and those protected in the building?
Website for NQ Greening	Dandellions “spreading gardening knowledge” Pinterest

Table 4.4 R<>M Part 2: A Table Grouping the Topics of Conversations Surrounding TRP

These topics of conversation provide a sense of the most prominent physical sensations and emotional connections such as the positivity and contemplative nature of the space, which were also reflected in FoE earlier in the research.

R<>M Part 2: One Lunch Hour (the next day)

In the second part of R<>M the participants further developed their ideas. Having had time the previous day to get to know each other, topics such as; accessibility, the politics behind making space like the rooftop in the city centre, restrictions regarding maintenance and the absence of any well-being infrastructure in the city were discussed in detail, which suggested that participants felt more comfortable about opening up and sharing matters of concern. An hour-long conversation enabled us to discuss and develop thinking surrounding their artefacts. Participants had not yet explored materials: they did not bring materials to show to the wider group and I had decided not to push the use of any particular resource. The group of three did admit to choosing a material, in the form of small, black cardboard boxes, which they had access to and had all agreed would be a useful resource to represent each of their perspectives.



Fig 4.24 R<>M Event Part 2: One Lunch Hour on the Rooftop

In Part 2, conversation surrounded eight concepts, described in Table 4.5. Each of the participants contributed by bringing one of the concepts to the conversation. The points of discussion surrounding each concept show how each of the groupings for Parts 1 and 2, as listed in Table 4.4 and 4.5 were helping inform the concepts and move thinking forward into artefacts.

REFLECT<>MAKE Event Parts 1-3: A Table Grouping the Topics of Conversations Surrounding The Rooftop Project			
Groupings	Part 1. (July 2016)	Part 2. (July 2016)	Part 3. (Sept 2016)
Physical Sensations	Windburn Sunburn Breeze Air Static shocks Soot Astroturf	Thinking space Breeze Air Noise is lulled Heat	Heat Sun Air Playing with bottle tops Static shocks Soot/Ash Carpet, Wood, Metal, Scaffolding, Astroturf Deep breathes Space

REFLECT<>MAKE Event Parts 1-3: A Table Grouping the Topics of Conversations Surrounding The Rooftop Project			
<i>Emotional Connections</i>	Hope Future thinking Positive place to be Feel more focused Contemplative Removal of distractions Pride	Hope (and non-action) Pride "Made me think what I want from a workspace" Music Life "Feels like you're on holiday for a while" "Now there is a garden with the right kind of ethos and spirit of the NQ"	Fun Laughter Naughty Chaos Secret (that everyone knows) Wow Factor 'Those moments' Pride Time Hope People's faces Special memories Perspectives Everything kind of stops a little bit A viewpoint - a fantasy Feel more free when not so much built up around you
<i>Practical Use</i>	Lunch Meetings Social gatherings Music events Getting away from desk	Music Eating Meeting people for the first time "I really like it as a space that can be multi-faceted"	Lunch Showing the rooftop to clients/guests/friends (unique selling point to being in the building)
<i>Matters of Concern</i>	Accessibility Vs Inaccessibility Love for its imperfections Litter What next?	Accessibility Vs Inaccessibility Politics of green space - positive action or activism? Love makeshift-ness Maintenance - time & responsibility Ownership Good Will Challenges of event production No well-being infrastructure in the city Life vs Digital	Accessibility Vs Inaccessibility Maintenance & Management Didn't want to tread on toes - too much of an opinion You don't get that free time or space [at your desk] Time Creating a role to manage the wider community connections
<i>Materials</i>	Food Astroturf Objects - the globe from MMU exhibition lack of tech but use and need of tech	Website Nature	Not mentioned in discussions/conversations surrounding artefacts

Table 4.5 R<>M Part 2: A Table Documenting Conversation Surrounding Eight Concepts for Artefacts of Critical Reflection (2016)

In the lead-up to R<>M Part 3, two participants logged their progress via their social media channels, Instagram and Facebook. In addition to their day-job roles, which during TRP were for a communication and branding agency and a post-graduate academy, both were also practicing and professional artists. Fig 4.25 gives some insight into how they used these channels as ways to promote their creative practice.

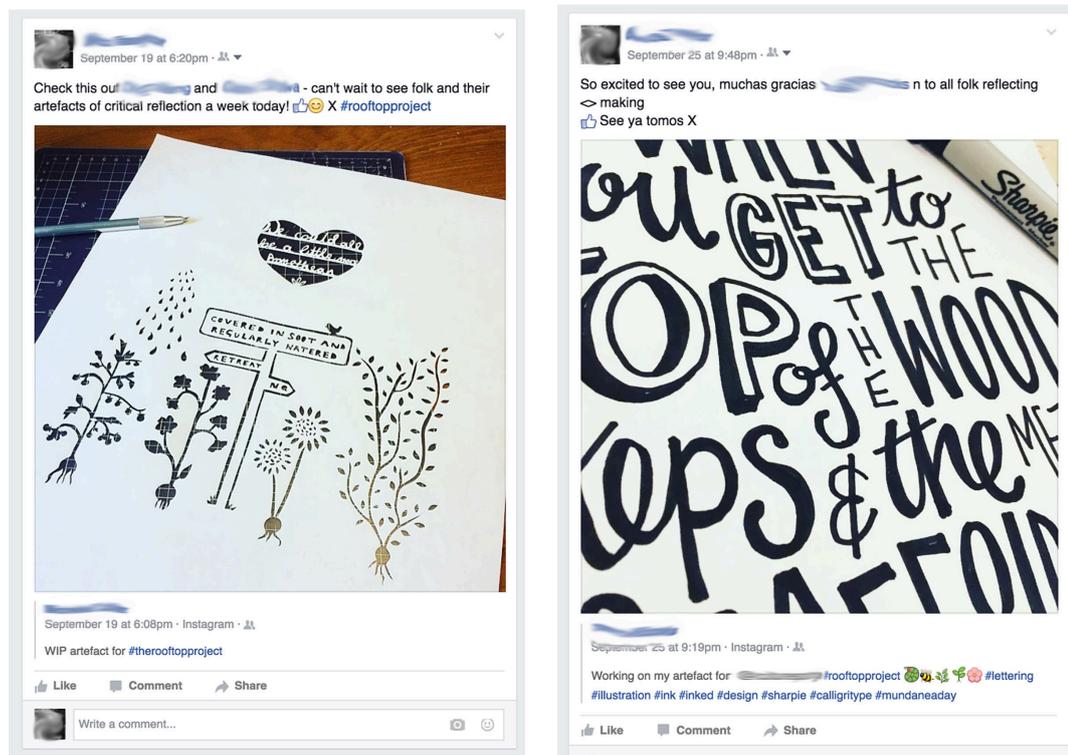


Fig 4.25 TRP Artefacts of Critical Reflection: Experiential Poem (P23) and Small Promethean Acts (P5) – Works in Progress Logged via Social Media by Participants

Part 3: Afternoon Drop in Session (Two Months Later)

Two months later, I invited participants to present their artefacts in R<>M Part 3. To suit the demands of participants, such as work schedules, an informal 'drop in' session was designed which lasted for a whole afternoon. Participants appeared as and when they could leave their workplaces to engage in dialogical interaction with the artefacts (see Table 4.6.). Most appeared later in the afternoon and stayed for longer than two hours and ten people were still present into the early evening, listening to and participating in Seed Bombers/ Lyrical Planes as presented by P18 and P19 (Fig 4.33-4.34).

Dialogical Interaction with Artefacts REFLECT <> MAKE: Part 3.		
Artefacts	Dialogical Interaction	Curatorial Ideas for a Public Exhibition
Blackboxes (Fig 26 & Fig 4.27 – P16, P20, P24)	Sensations and emotions representations of individual experiences. All personal. Like jewelry in these boxes, but not precious. past, present, future stories	Touring theatre production of artefacts/experiences with buildings and developers thinking of doing the same, and for the right reasons (with community in mind)
Dial a story (Fig 4.32 – P17)	Intimate memories and experiences from key people who helped in transforming the rooftop using an old style phone to dial a story	Keep the intimacy somehow
GloveShade (Fig 4.30 & Fig 4.31 – P22, P21)	Future thinking dream wanting to create more time on the rooftop - heated glove powered by phone and inflatable cover for shade - compostable glove gadget	Immersive
Static Shock (Fig 4.29 – P8)	A balloon - to recreate the static shock when on the rooftop, P8 shared in the story of a ladybird and a static shock	Keeping it experiential, real
Experiential Poem (Fig 4.28 - P23)	Descriptive poem providing guests with the experience and experiencing it with them every time - weird journey up there everyone shoots a panoramic then shares it on social media story of poem on instagram	Get squirted with water in the face, take shoes off mulched tomatoes, smell of tomatoes, play game like how many bottle tops on face full of sun tan lotion has a static shock too
Yoga Mat (P14)	YO GA - time away from your desk for you	Feel free to bust a downward dog move!
Seed Bombers/Lyrical Planes (Fig 4.33 & Fig 4.34 – P11, P19)	Seeds in paper Printed on them: Minutes from 'We Never Promised You a Roof Garden' NQ residents form from 20yrs ago Digital element: map and tag your plane Song sheets with 'Up on The Roof' by The Drifters Impromptu sing along	Choir on the rooftop Request a last gathering on rooftop in current state Tell more people about it - current ethos is the original spirit of the NQ Would be good to make it all a resource somewhere for as many people as possible Spread the word - the feel is the feel of the building

Dialogical Interaction with Artefacts REFLECT <> MAKE: Part 3.		
You Say Rooftop, I Say... (Fig 4.35 – P5)	'A paper-cut tale' testimonials from those who used/created the rooftop Small Promethean Acts using paper - office stationary - connection to the workplace	A good time to invigorate interest from the building in the space before new space arrives
Green Velvet Cupcakes (P7)	It boiled down to team work and community and sharing something together Something physical that could be shared round Nice thing to be part of it and give back to the community Did a lot of eating on the roof!	Make it all accessible - open up the roof, show the history, the story of the project - show how it takes a lot to get to this point Make all artefacts accessible online - reach a wider audience
View Master (Fig 4.37 – P13)	"People change when they're up there, it's a different perspective. As a kid, this transported me in the same way It's a good representative of what the roof does for you Like the day of the eclipse, looking away from the moon and faces in boxes (windows) It's a viewpoint - a bit like a fantasy"	Downstairs or in the stairs [corridors] - reach as many people as possible to show how it is run, the pitfalls, the good things Use the bus shelter in Stevenson Square

Table 4.6 In Dialogue with TRP Artefacts of Critical Reflection: RM Part 3 - Key Points During Dialogical Interaction and Curatorial Ideas (2016)

Multiple themes emerged from Part 3. Overall, as Table 4.6 showcases, the majority of the themes discussed in Part 3 involved people's emotional connections to TRP. For example; 'fun' was considered just one of the moments, which P16 recognised in their experience of the TRP. They related this to, 'when you struggle to contain a smile', and expressed this in their artefact. P16, P20, P24 each filled a number of small black boxes independent of one another (Fig 4.26). P16's contained a smiley face on a springy, yellow sponge ball, which they had forced into the small black box held shut by rubber bands (Fig 4.27). Part of the same group, P20 shared in a concern regarding the accessibility of the rooftop. In their creation P20 described that "one of the boxes is taped up, and I think that represents part of the rooftop in terms of accessibility and in some ways it was hard to access, there were difficulties so people can't get into it and that kind of frustration sometimes for people that know it's there and they can see it can't get to it or use it" (Appendix E: Transcript of R<>M Part 3). This particular trio of participants admitted to having different perspectives of TRP.

The team agreed on a framework with which to display their artefacts, and hence 'the small black boxes' became the space in which they each chose an item to contain their experiences. When asked if they would use this method of critical reflection in their own lives, P24 related it to his profession as a photographer and connected it to the process of capturing a photograph, or creating a 'memory box'. P16 said "No... I throw things away mentally quite a lot" (Appendix E: Transcript of R<>M Part 3). This triggered a brief conversation about the life of projects, which P16 said undergo rapid change in industry with little to no time to dwell or reflect upon what is happening or has happened.



Fig 4.26 TRP Artefacts of Critical Reflection: Black Boxes (P16, P20, P24)



Fig 4.27 TRP Artefacts of Critical Reflection: Can You Contain a Smile? (P16)

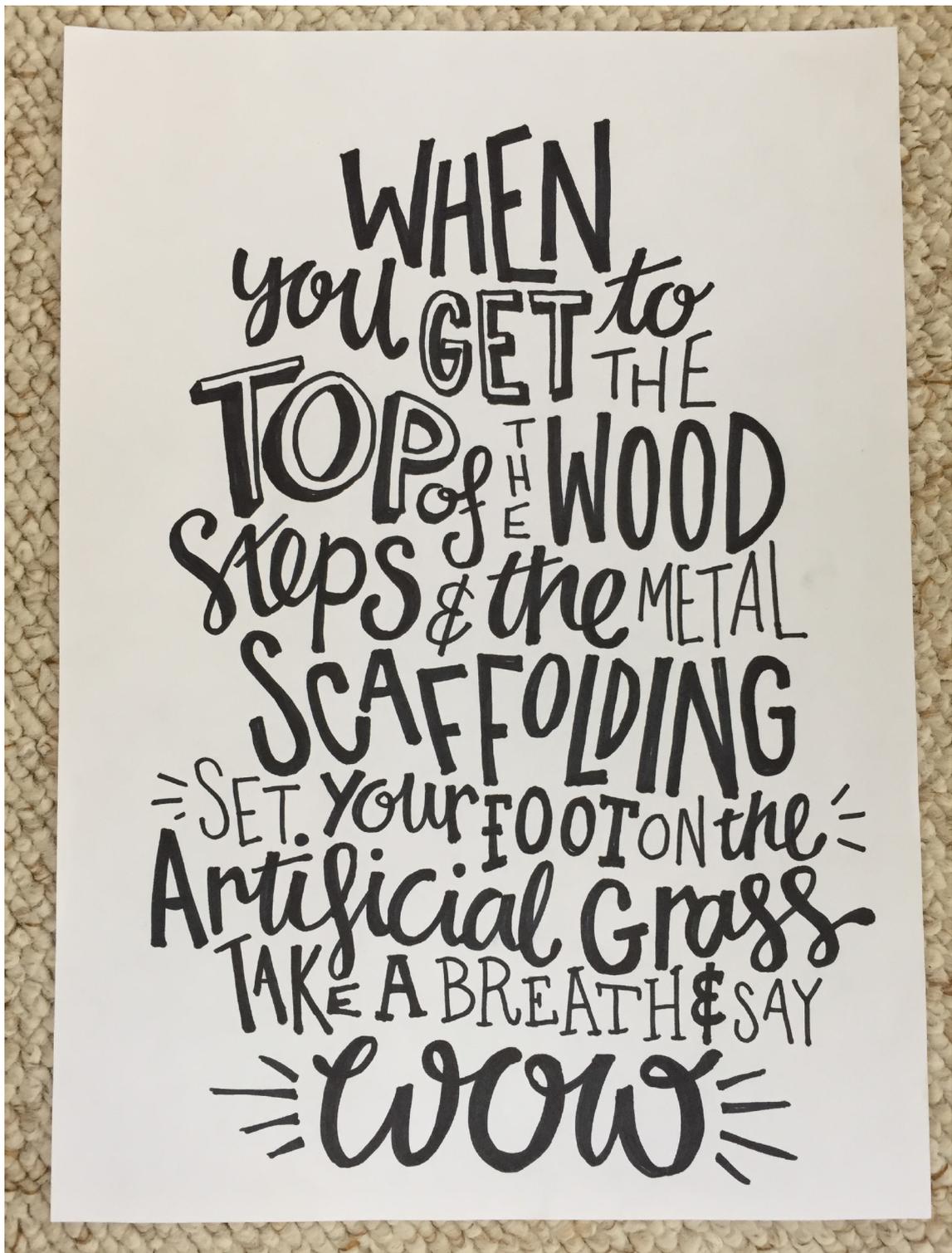


Fig 4.28 TRP Artefacts of Critical Reflection: Experiential Poem (P23)

The 'Experiential Poem' (Fig 4.28) is a graphic artwork created by P23. The intention of P23's artwork is to bring to life the sensory experience and the 'wow' factor they observed when, for the first-time, people experienced the rooftop. During the R<>M Part 3, it appeared that the poem also triggered specific stories from other participants about how they each had experienced the process of introducing others to the building by visiting the rooftop. Some revealed how they felt a sense of pride. From this splintered a conversation about ownership and how each defined 'our' rooftop differently to one another. All agreed that 'our' somehow felt fuller, and involved all those across the building, from different companies and organisations. Some went on to explain that it had become a

unique selling point (USP) for the building and therefore a commercial benefit for their company or organisation.

Two further examples of artefacts inspired by the sensory experiences on the rooftop were: A Static Shock (Fig 4.29) and Gloveshade (Fig 4.30 and Fig 4.31). P8 recalled, “[I] like that idea of air and I don’t know, freedom with flying away and also the static because that is just one of my memories”, the static electric shocks people experienced when on the rooftop in a balloon. The static electricity on the rooftop was created by the soles of your shoes when rubbing against the astroturf and then touching the scaffolding surrounding the space. P8 wanted to attempt to recreate a sensory experience, which was considered by participants ‘part of our brand’ (Appendix E: Transcript of R<>M Part 3). It also ‘sparked’ the sharing of numerous anecdotes unique to the rooftop - the calmness of the space, and the removing of oneself from street level to hover over the city.



Fig 4.29 TRP Artefacts of Critical Reflection: A Static Shock (P8)

P22 and P21 presented Gloveshade (Fig 4.30 and Fig 4.31). They had never met before R<>M and worked in two different professional organisational contexts. P22 was a creative, mixed media artist and senior textiles lecturer at MMU, and P21 was a tech-expert and games developer based in SpacePortX. Speaking about the rationale for their concept P21 said, “It was all about making the rooftop which I think is the thing we all love and trying get almost, more time out of it because it’s hard to be up there when it’s cold, it’s hard to be up there when it’s too hot.” (Appendix E: Transcript of R<>M Part 3). Their artefact consisted of a creative solution made of a mix of technology currently available as well as their aspirations for technology of the future. Their prototype - presented as four photographs (Fig 4.30) – showed how you can be on the rooftop and enjoy it when it is cold in the winter, or very exposed to the sun in the summer. The photographs explain how your mobile phone would charge a heat stone for your glove to keep you warm when it is cold, and how the same stone can also expand in the summer to become a shade, to protect you from the hot sun.



Fig 4.30 TRP Artefacts of Critical Reflection: GloveShade (P22 and P21)

Their process of collaboration took place via the social media application Whatsapp (Fig 4.31). Others did not explicitly speak of digital or technology as a material or the need of it having a presence in their artefact. It would appear that P22 and P21 were welcoming of all materiality and were un-phased by technical capabilities.

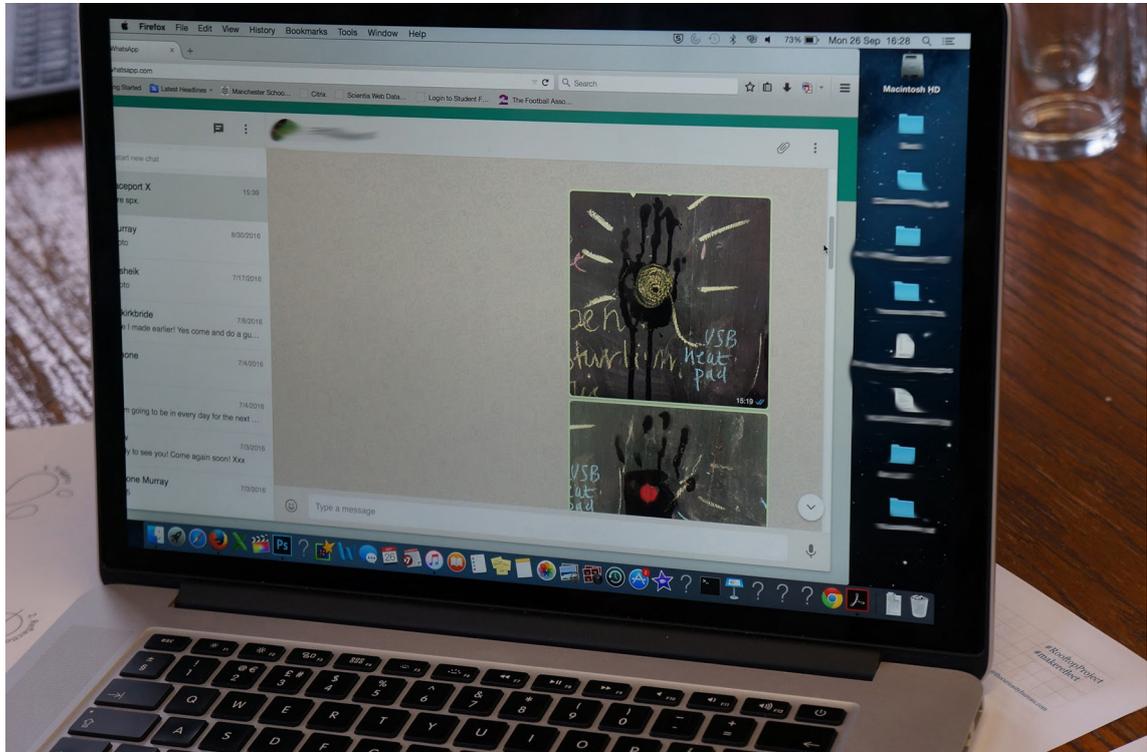


Fig 4.31 TRP Artefacts of Critical Reflection: Sharing Ideas for GloveShade via Whatsapp (P22 and P21)

When participants discussed materials and the concept of 'digital resources' being a material that could have been used in the making of their artefact, P21 said, "I found having a digital element to be important" (Appendix E: Transcript of R\rightarrowM Part 3), whilst P17 said, "I don't want to rely on it". P17 also explained how their artefact was attempting to create a sense of intimacy and had wondered if digital technology would conflict with that. However, the prototype of P17's artefact showcased audio recordings of people's stories of TRP (Fig 4.32). People would be invited to pick up an old telephone receiver and press a number to hear one of nine stories. P17 said hearing the human voice protected the sense of intimacy and that the technical/digital aspect enabled those voices to be heard.



Fig 4.32 TRP Artefacts of Critical Reflection: Dial a Story (P17)

Motivated by the tensions and conflicts that arose surrounding the need for green and public space in Manchester's City Centre, P18 and P19 developed their concepts in Part 2 – *Paper Planes and Talking Shop* (see Table 4.5) and further explored why 'hope' mattered to them. In considering social justice and political activism, they called their artefact: *Seed Bombers/Lyrical Planes* (Fig 4.33 and 4.34). They wanted to trigger mass dialogic interaction through their artefact and use it as a way and means of shouting about the rooftop from the rooftop. They proposed for messages of hope such as, 'plant seeds not bombs' to be printed on the paper planes and how these planes would be released from the rooftops across Manchester. They wanted some to be printed with the minutes from the Northern Quarter Residents Conference from 20 years ago entitled, *We Never Promised You a Roof Garden*, as well as lyrics to the song by The Drifters *Up On The Roof* (King & Goffin, 1962), which would invite people to participate in a mass sing-along. Inspired by their presentation the room agreed to sing the lyrics and in doing so it brought to life the confidence and freedom inherent in expression (Appendix E: Transcript of R<>M Part 3).

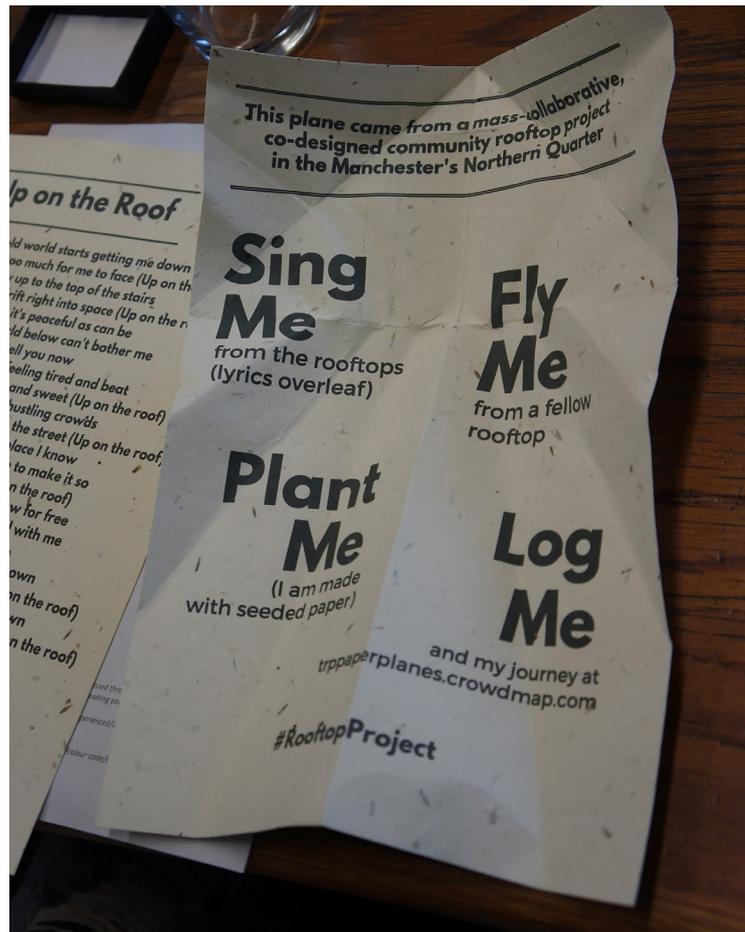


Fig 4.33 TRP Artefacts of Critical Reflection: Seed Bombers/Lyrical Planes (P18 and P19)



Fig 4.34 TRP Artefacts of Critical Reflection: Seed Bombers/Lyrical Planes (P18 and P19)

Should the artefacts be presented in a public exhibition that would showcase the experiences of participation in TRP, Table 4.6 lists each artefact, the dialogical interaction that took place, as well as the curatorial ideas expressed by participants. It illustrates how, in participating in making artefacts of critical reflection, the artefacts have provided a way for people to experience a creative and multi-sensory way of designing and making objects that embody their perspectives. It also illustrates how particular FoE became prominent for each participant. As I listened to participants, I became aware of their journey through the path of expression, their participation in TRP and how these were embedded in their artefacts. For example, P5 presented a 'A paper-cut tale' called 'You Say Rooftop, I Say...' (Fig 4.33). Inspired by people's testimonials from those who used and created the rooftop P5 was also inspired by the literature station in the 1-2-1 interviews. From the Disobedient Objects exhibition (Flood & Grindon 2014) programme P5 drew inspiration from Bachelard's Small Promethean Acts quote: '...autonomy is also attained in the daily workings of individual lives by means of many small Promethean disobediences, at once clever, well thought out, and patiently pursued, so subtle at times as to avoid punishment entirely...' (Flood and Grindon 2014 p.7).



Fig 4.35 TRP Artefacts of Critical Reflection: You Say Rooftop I Say... (P5)

Using office stationery, which provided a connection to their workplace, P5's artwork was delicately and precisely worked by hand to present the growth that took place over time of TRP. P5 embedded comments overheard in TRP process such as, 'Evidence I carry with me that a common vision for greater good can be realised'.

I later invited P5 to contribute to a community greening event called The Nature of Manchester (19th October 2017). I designed the event with the trustees and members of the charity A New Leaf. Nine people were invited to each share a 5minute presentation about their experiences of the nature of Manchester. Interspersed were

conversations in small groups which enabled attendees to discuss the content of the presentations. Despite having never presented their work to a live audience, P5 decided to read their poem (Fig 4.36) aloud:

...I should tell you that I'm not what you might call 'green' in terms of growing plants and food etc. But I do believe in the value of green space and of community and design action. And when it comes to getting things done, and getting them done together... ..and this gave us our garden, up there on the roof of an old industrial building in one heart of the city. So with that in mind I wanted to contribute what I can – a piece of writing or a call to arms...
Before there were aliens... and Ridley Scott films... and some bloke called Michael Fassbender... Prometheus was a God! A titan no less, and yes... this should all make sense in the end (I hope)
You see, Prometheus, it's said, created man and put ideas in our heads
And fire in our hands...
But he did all of this 'neath the guise of mischief
And even when Zeus and his cronies said he couldn't he felt it important enough to do these misdeeds...
Important enough to get his liver pecked by eagles!!!
...but let's not get distracted.
He found a way to act, and act he did...
Turning these small misdeeds into great victories!
So if Prometheus was man's creator... aren't all these things in our nature?
To stand tall... the skills to make, ... the power to act however small?
Certainly!
And certainly it's in the nature of Manchester, or at least this Mancunian child.
You see, 'green fingered', that's not me.
But when someone or something says you can't, well...
That makes the disobedient in me.
See, I've always been a little contrarian, ask my mum...
But I'd like to think I'm more promethean.
See, it's not to disobey just to disobey, that's crap!
It's the autonomy, that creative act I sought... the important change that comes from disorder... from doing what you "ought not to", you see?
So I guess that's the 'nature of Manchester' and what being green in this city means to me.
A kind of crucial mischief in the face of those that would be king.
To free yourself from liver-pecking eagles, concrete mountains and the chains thy bring.
To pull your fingers through mud and find fire!
To hold a hearth in the hollow of a fennel stalk.
To crack the lofty nuts of Gods and steal seeds,
That with the wind and water and breeze in all of us...
Grow! In rebellions spirits, ever upwards.
A series of acts... small, yet Promethean!

Fig 4.36 Small Promethean Acts – A Poem by Michelle Collier @mickeypikUK (October 2017)



Fig 4.37 TRP Artefacts of Critical Reflection: Alternative Outlook (P13)

P13 was another participant that shared an interesting perspective. During TRP, P13 was employed as a Senior Designer in a branding agency located in the building. In several tenants committee meetings, P13 proposed design solutions and offered their services as a ‘designer’. In our 1-2-1 conversation P13 mentioned how the co-design process and application of design was far different to the type of design they were used to and admitted that this was in some respects a challenge. P13’s artefact – Alternative Outlook (Fig 4.37) - further expressed a little more of their perspective. P13 chose to represent their experiences of TRP in a Master Viewfinder and selection of old viewfinder reels. In R<>M Part 3, P13 said, “People change when they’re up there [on the rooftop], it’s a different perspective.... As a kid this [Master Viewfinder] transported me in the same way. It’s a good representative of what the roof does for you. ...It’s a viewpoint - a bit like a fantasy” (see Table 4.6 and Appendix E: Transcript of R<>M Part 3).

Having actively listened to participants and the dialogical interaction that emerged from each artefact and upon analysing the conversations, prominent features in each artefact showcased diverse versions of narratives of experiences and participation in TRP (see Table 4.6). These artefacts of critical reflection fulfilled the research aim, to explore a number of perspectives different to that of living life as inquiry in the first-person (i.e. in the scroll and in the reflection entries). When, as facilitators of the R<>M event series we reflected on the R<>M experience together (Appendix E: Transcripts of R<>M Parts 1, 2 & 3) – as designer-activist-researcher, critical ethnographer and human geographer - we discussed how the artefacts performed two roles:

1. The artefacts presented *a creative solution* and addressed features of their own or others’ experiences or,
2. The artefacts presented *a creative interpretation* and represented features of their own or other’s experiences.

This suggests that there is scope to explore the richness and diversity of artefacts of critical reflection and their use by participants as ways to make sense of participation in co-design processes and/or the consumption and production of space. It also suggests that there are ways in which perspectives can be realised through artefacts, when defined as objects outside of people. Most of the participants referred to their artefacts as ‘prototypes’, which also suggests that there is further room to discuss what happens next to or with the artefact.

4.4.4 Case Four - SLACK Online Conversation Tool

i. An Overview

SLACK is an online conversation platform and team collaboration tool (see Fig 4.38). It provides space for conversations online and, when viewed through the lens of an MDE, populates a technical-dominant dimension in which participation in TRP is experienced.

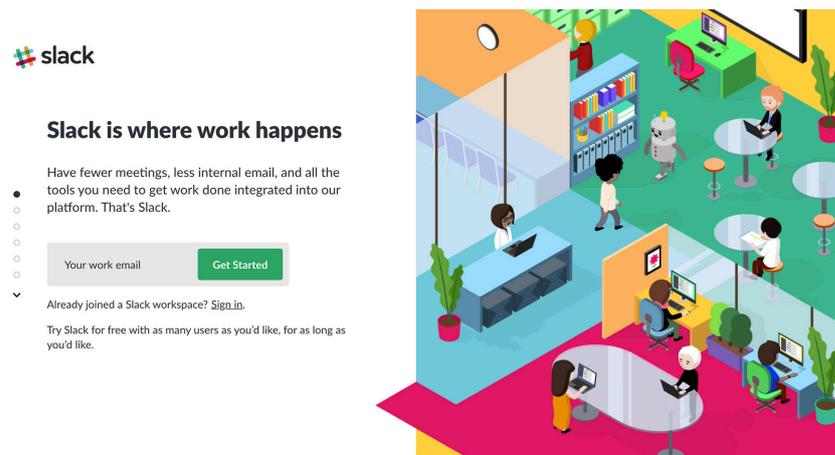


Fig 4.38 SLACK – A Conversation Tool - Website Interface, Home Page (2017)

Using their own terminology, SLACK suggests TRP’s online presence is itself a ‘Workspace’. This creates an online forum, which enables project teams to instigate and follow conversations that take place in the Workspace as channels. Since its inception in 2009 SLACK has become the preferred option for project teams. Compared to email, it enables people to switch on notifications specific to their channels of interest. The aim in researching the platform was to assess how a technical artefact may be used as an online version of a face-to-face conversation. Furthermore, it presented an opportunity to critically reflect on experiencing participation in TRP as it unfolded and to ask, *how might the content and the way it is expressed compare with that of physical face-to-face interaction in TRP?*

ii. How it Unfolded

On April 29th, 2015, on behalf of and at the request of the tenants of the building and participants of TRPC, P4 activated a SLACK account. SLACK was intended as an online conversation tool that would assist TRPC with keeping in contact with one another, and it also acted as a means by which to meet and discuss activity and events surrounding TRP without having to physically meet up. In TRP, SLACK had ten active channels, which ranged from general discussion where people would lodge inquiries regarding the use of the rooftop to links to events, past, present and future. Activity and interaction with SLACK ceased on December 8th, 2016.

I expressed no intention to activate an online platform for TRP or indeed for RtD purposes. In the 7th Tenants Committee meeting there was discussion amongst attendees that any online presence representing TRP (i.e a website, facebook page or twitter account) would create work which the community did not want to commit to at that time. Owing to the phenomenological nature of the study of TRP and its RtD, whilst I participated in the online platform, I let go of advising or promoting any specific course of action and this included the choice and

activation of the platform in the first instance. Activated by TRPC, SLACK therefore became a technical artefact that emerged from the needs and wants of the community. A research outcome in itself, SLACK was activated at a point in the project between Phase One and Phase Two (Appendix F: Reflection Entries).

iii. Research Methods

Upon reviewing the SLACK interface, I analysed the content of each conversation channel by populating a spreadsheet in Excel, I focused specifically on the 'Events', 'Gardening' and 'General' Channels (Appendix F: SLACK). In order to analyse the channel I investigated who created it, the number of members subscribed to the channel, the number of active members, the date of the first and last posts, the total number of posts and the content of each post. The table was structured as a calendar so each post could then be viewed on the date that it was posted. This assisted with analysis of the conversation as it unfolded over time. A key was created to present the coded information within each post, which included: Announcement = A [event/activity/proposed idea]; TRP Participant = P[X]; Comment = C [Participant code and their intention/tone]; Emoji = E; Designer Researcher = DR; and Approval = Appr [approval by P16].

Presenting the information in this way enabled me to critically analyse the overall use of SLACK including inquiry into the benefits of such a tool for TRP as an RtD project.

iv. Analysis & Outcomes

Overall, the analysis of SLACK suggested that it acted as a community noticeboard and space within which participants could share information with regards to content production on the rooftop - i.e. event production, event and activity ideas and approval of event or activity content. Below is an example of this as P2 promotes the 'Rooftop Planting Workshops' as a poster along with an announcement. A sign of encouragement is shown by P3 who responds with a thumbs up emoji to which I also respond with smiles and strawberries. P1 then asserts a different topic into the conversation, which suggests how diverse and fast paced the 'general' channel could be.

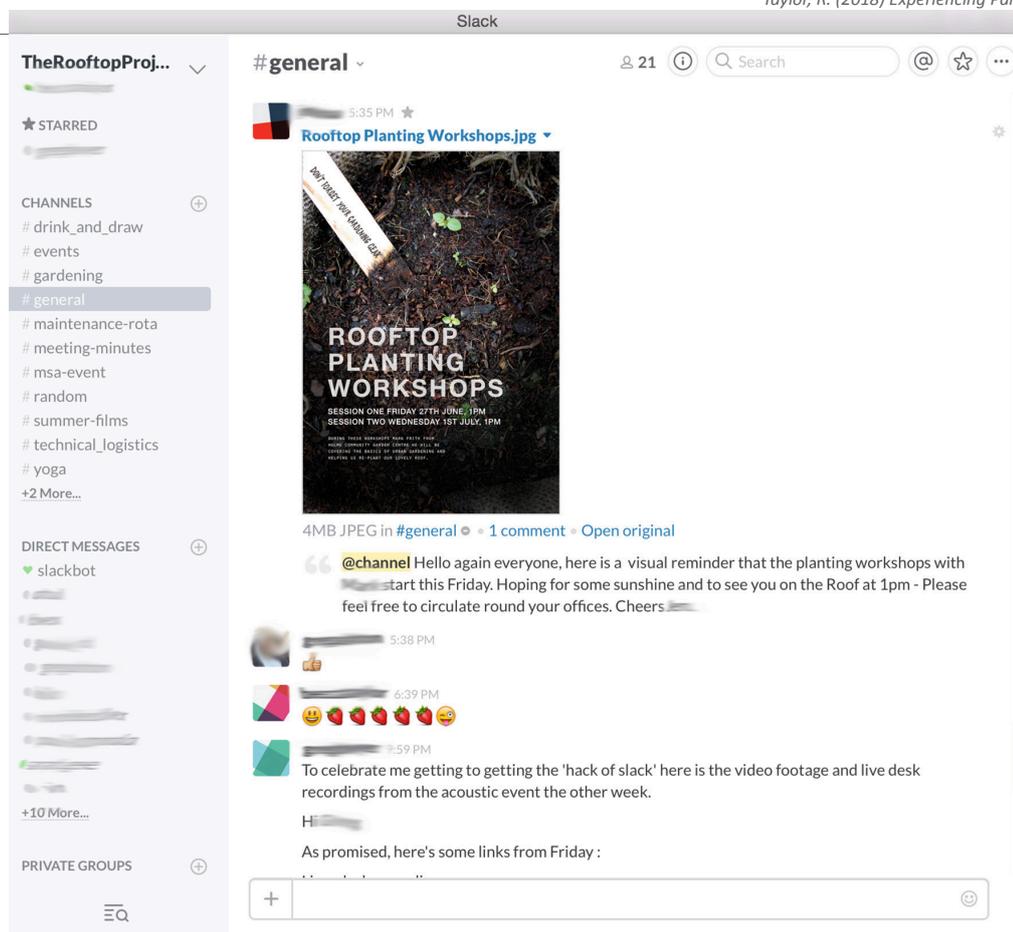


Fig 4.39 SLACK – A Conversation Tool – TRP General Channel (June 2015)

The 'General' channel, activated in April 2015, remained active until December 2016. As the largest of the 10 channels, it accumulated 439 posts and 27 active members. It became clear through analysis that the most prominent use of SLACK was as an informal way of encouraging and emotionally supporting one another regarding the success - and failures - of content delivered on the rooftop. This encompassed the actions, activities and events that had been planned but perhaps did not come into fruition, or those that took place and exceeded expectation.

An example of this can be seen in the conversation surrounding the challenge faced by P2 and P1 with regards to screening the Wimbledon Finals (limited ticket sales, poor weather and technical issues with the screen). The excerpt below (Fig 4.40) also shows the positivity and encouragement fostered by TRPC to those who volunteered to organize and manage the event. They reflect in quite some detail on the event and the way future events and activities could learn from their experiences.

P2: @channel: Sorry to announce that the showing of the Wimbledon final tomorrow is cancelled. Due the reasons above plus the rain which is forecast.

P3: :anguished: (emoticon)

P7: Oh no @channel the Wimbledon event didn't go well then? Real shame for all the hard work put in @P1 & @P2 you should be proud anyway & hope you took some pimm's home at least! Hopefully this was just because people had their own weekend plans and won't dampen spirits for more events! I'm signed up for all the yoga! I think it might be because people didn't want to come back to "work" at the weekend but week night events should have more of a crowd.

P2: Thanks @P7 looking forward to yoga! although with this classic Manchester weather it's looking like it might be a spaceport for the first one x

P1: Any events like that should be open to the public. 10 people (despite the projector arm issue) Is hard to take for the effort P2 put in. The public events are a great way for the community to be a part of the space. Even if it's only 20 /30 tickets it boosts numbers and really makes the event worth while.. It's still early days with the trying and testing of how things can work up there. I hit walls every time we try something up here. Some have gone fantastic, others have been a learning curve but I've taken something from every single one of them and soon we'll know the limits! Screenings, let's stick to the evening ones, it's far too expensive to make the changes we'd need to make. Too much is reliant on light, wind speed, position of the sun and we don't have the cash for a permanent LCD screen (the type you would see in Spinningfields. Yoga?! Bring it on! If the first ones in spaceport, so be it but keep the space as an option and get up there, even if the weather is only half decent.

Be great doing a bit of yoga in the Manchester drizzle :) P2 had the makings of a fantastic event. Just a shame we couldn't all deliver, tech hitches aside (which could have been sorted) let's all get behind the next event and make it out to support the rooftop! it takes a lot of hard work and enthusiasm to step up and produce some content for a space like that. Let's get some events in and get behind it and get a bit more of the community involved to take the pressure off tenants if they want to programme some stuff up there! Sorry for the long winded message! Just don't want anyone that maybe was thinking about doing stuff up there to have second thoughts!

P3: Well said @P1!

P2: Cheers @P1, your right this weekend was a learning curve and shouldn't stop people from wanting to have other events up there. Even though it didn't exactly go as planned I still got some good feedback about how people enjoyed just being in the space and it reminded me that we really do have something quite unique up there, so let share it! We have learnt that after work is best timing wise and less screenings (when it's still light) and more sound might be the way forward. The pub quiz being a great example of how we can get the tenants of the building to come together, at a convenient time, with minimal set up requirements and commitments required. More ideas like this are very welcome! What we have left of 'summer' is fast running out, lets get things booked in!

P16: :clap::clap::clap: to all

Fig 4.40 An Excerpt From SLACK – TRP Workspace, 'General' Conversation: P1, P2, P3, P7 & P16 Reflecting Upon Private/Public Programming and Encouraging One Another (July 2015)

Fig 4.39 and Fig 4.40 are also examples of the use of emoticons, which were used across multiple conversation channels as symbols of encouragement, affection or to accentuate enthusiasm and make playful reference to the content of the conversation. Emoticons signify how participants wanted their content to be portrayed, perhaps influencing a tone of voice across the whole Workspace. Whilst a private forum, TRP Workspace could be occupied by anyone curious about the conversations surrounding TRP and whilst these people might be visible (i.e. their '@' profile is listed as a member of the Workspace) they otherwise can remain anonymous as spectators in and of the Workspace. Some people in the building where the rooftop is situated admitted they could simply find out what was going on by logging into SLACK and not feel the need to actively participate in the conversations. Some also mentioned not needing to attend physical meetings of TRPC as SLACK could be used as a way of informing

them and keeping them updated.

TRP Workspace and its channels created a safe space for people to discuss issues and concerns, for example, maintenance. SLACK therefore facilitated TRPC to take action with regards to organizing and communicating a rota to ensure the plants were watered. The safe space also gave people permission to share in concerns regarding their skillsets. P5 used the 'General' channel to express opinion about what TRP appears to struggle with (Fig 4.41):

Hi folks, that's great news [re greening sessions] - I think that's the bit we are struggling most with at the moment. From my perspective I think it needs very specific people to own it, as leaving it open to all of us is meaning that it isn't getting done. I'll hold my hands up and say that I am really not at all green fingered. I think my skills are best put to use more on the 'decorative' (yarn bombing, painting, etc) and curating events side of things. So could I politely opt out of green responsibilities? However, I will open it out to the team and make it clear that this will mean they are a designated person of a micro-team specifically tasked with the upkeep of the plants. They will own it together. Hopefully I can get back to you with volunteers, Ta ☺

Fig 4.41 An Excerpt From SLACK – TRP Workspace, 'General' Conversation: P5 sharing concern about green responsibilities (May 2015)

The pace of response which SLACK generated was also a prominent outcome of the analysis, as those actively participating in the conversations would often reply within minutes or within the hour to the messages posted. Those who did have the skills and knowledge to use SLACK were benefitting from its instant response mechanism. When responses took place rapidly, decisions were made and actions or responses to tasks could be made immediately. If SLACK is analysed on its own as the only form of participation, this pace suggests TRPC was highly productive and sustained momentum.

Further considerations of the use of SLACK include the impact the tool has made to the value of meeting people face-to-face, particularly for the first time and/or interacting with people from other organisations. This was a characteristic of TRP that participants did initially recognise in interviews as being important to their experience of participating in the project (Appendix F: Sense of Community). The usefulness however of SLACK is that of being able to action tasks and to feel a sense of productivity without leaving the desk or the screen to do so. It proved useful therefore, because the application could be managed alongside the work tasks and demands of their day jobs. This thesis does not explore the impact of replacing face-to-face meetings and serendipitous encounters (for instance in the stairwell of a building or on its rooftop). This raises questions such as – to what extent might digital platforms impact the physical care and consideration for public green space? Furthermore, analysis of SLACK has triggered other questions too such as - how is the multi-dimensionality of 'space' interacted with? and, how might space be (co-)designed in response to the way technical artefacts are used? These questions invite discussion surrounding SLACK and other online social media platforms used in RtD as a research activity.

4.4.5 Case Five - Experiencing The Rooftop Project: A Spotlight on the Types of Events/Activities and General Use of the Rooftop

i. An Overview

The events and activities produced by the community – such as film and music nights and art and design exhibitions – have been documented in a visual narrative titled, *The Story of TRP So Far...* (Appendix C). This case specifically focuses on an example of TRP engaging in partnership with Manchester School of Art (MSA). MSA requested to use the rooftop and invited some of the participants from TRP to be involved in the journey by

attending presentations as the students prepared to exhibit their work and also attend the exhibition itself. P22 and another Senior Lecturer of the Department of Design at MSA led a multi-disciplinary module called UnitX. A site-specific project, the rooftop became the site upon which the students were encouraged to express their creativity, showcase their design skills and challenge their creative thinking, applications and approaches. At the end of the module their artefacts were to co-exist and be installed on the rooftop (Fig 4.16, 4.17). Curated by the students, the public exhibition also contributed to the city-wide cultural event called, *Manchester After Hours*.

ii. How it Unfolded

As events and activities took place on the rooftop I kept a record for circulation across TRPC of *The Story of TRP So Far...* (Fig 4.36). This PDF document became a research outcome of the co-design meetings/events and was added to on a regular basis. It was designed to tell the story of TRP in a visually stimulating way and it provided an essence of what TRP was trying achieve, visually explained how the project started, why it was taking place, who was involved and how people were involved.

After the rooftop had opened to the public for The Ladies Room event in March 2015 (Appendix C: Fig A2.28) and as explained in Case One, the next phase entered by all participating in TRP was *Phase Two: The Social Transformation and the Consumption and Production of the Rooftop*. *The Story of TRP So Far...* does not, however, explicitly reference the two phases, instead, it acts as an ongoing visual reference to trigger memories or allude to the events and activities that took place.

iii. Research Methods

The aim of the research in this case example was achieved through observational research methods such as photography and the collation of a version of an 'annotated portfolio' (Gaver & Bowers, 2012) I used graphic communication design to emphasise particular messages, such as the call to actions of the posters and invitations surrounding the co-design events. Designed to encourage and motivate participation, my reflections on the way I then designed these events grew as important in sustaining a sense of identity, tone and texture of TRP. These were informed by the way the project was conceived in the initial conversation - when the core team alluded to the principles of TRP such as openness, experimentation, opportunism, creativity and inclusiveness. FoEs then later illuminated the importance of these principles and more to the community.

I found myself reaching to former habits, habits formed while working as a designer in the creative industries, creating a visual document not dissimilar to those I had created for clients - a record of stills; photographs, screen grabs, graphic visuals, an image bank of inspiring imagery (collated via platforms such as Pinterest) and other examples of rooftops, which represented enough visual to share a story, a narrative, and stimulus to trigger imagination. *The Story of TRP So Far...* (Appendix C) began life as an Adobe Creative Suite InDesign document, when saved as a lower resolution PDF, it could be sent via email to people. The idea being that the PDF would be an easy source of reference and would remain flexible - i.e. it could be played as a slideshow and roll in the background whilst participants narrated their interpretation of the process over the images.

The number of slides grew as more content was captured and inputted into the document. In January 2015 there were 29 slides and in its last iteration, recorded in July 2016 it had accumulated more than 100 slides.

This 'case' example provides a connection to the other types of events being produced by indirect participants in TRP. With permission, I audio recorded a number of interviews/conversations between me and some students and lecturers of the Unit X exhibitions. Although they remain to be transcribed, this sample contributes to fulfilling the second objective of TRP as RtD - to document the open process of experiencing design and designing experience as it unfolds and evolves. The qualitative research method of this 'case' example relied on first-person

accounts alongside a version of 'an annotated portfolio' (Gaver & Bowers, 2012) that I call *The Story of TRP So Far...*. The visual narrative presents a collection of photographs, social media screen grabs and graphic design communication. In the same way as it acts as a research outcome or record of research outcomes from TRP, it also develops a method of documenting, reflecting upon and analysing the open process of designing and transforming the rooftop and the consumption and production of the space as it unfolds. To analyse this content Table 4.7 lists a number of events and activities specifically extracted from the visual narrative. These draw our attention to the type of events that took place and documents the number of indirect participants, as well as a general description of the research outcomes of each event/activity.

iv. Analysis and Outcomes

A number of events and activities took place on the rooftop; also, the community-use of the rooftop varied, encompassing the needs of work, hospitality, leisure and entertainment (Appendix C: A2.30-36). These may include its day-to-day use for phone calls, breaks, lunches and meetings, to networking events, music events, art and design exhibitions and yoga sessions. In these events/activities, people were making the space 'fit for purpose'; by repositioning furniture, watering the plants or weeding the space, pausing for conversation, initiating connections, installing and de-rigging signage and equipment. Generally, people directly participating in TRP or another tenant of the building would be involved in the events and activities produced by the community, but there were occasions when people not directly associated with the building produced events.

Table 4.7 presents the type of events and activities extracted from *The Story of TRP So Far...*

Type of Event/Activity: Produced by The Rooftop Project Community (TRPC)					
Type of Event/Activity	When did it take place?	How many participated?	Event/Activity Description	Research Outcomes	
A Communal Social Space	All the time	Numbers varied – empty to full capacity at any one time: 50	The rooftop as a communal, social space - in IS literature this is also known as a 'digital workplace' – people occupy the rooftop and use it as a place to sit reflect on their own, socialize with others, co-work, host meetings and treat it as an extension to the office. Wifi is available on the rooftop as too are plug sockets for laptops.	Photos of people using the space as a communal social space – co-working, some people documented themselves using the space in this way via social media (facebook and instagram), Documented in The Story of TRP So Far... PDF	
A Garden	All the time - AKA a fixed asset	Numbers varied – none to a maximum of up to 20 people gardening at one time (in prep for The Ladies Room)	The transformation of the rooftop into a rooftop garden experiments with outdoor green and social space and urban gardening.	Fruit and vegetables were grown in the first season, less so in the second, one participant has decided his artefact is an apple tree and this is positioned up on the rooftop	
Exhibitions	1 in May 2015, and 2 in May 2016	Varied – Manchester School of Art = 100+, Manchester School of Art 2 = 200+, Manchester School of Architecture = 150	Three exhibitions took place during the two seasons. Two cohorts of a site-specific project with MSA Unit X module (a mix of second year art and design students experimenting with materials and design site specific artefacts/installations). A public event it took place during Manchester's After Hours – a popular public programme of art and design creativity and cultural installations and events across the city. The third exhibition by Manchester School of Architecture Masters students, exhibited 'artefacts of curiosity' - Mentored by the Masters students exhibited artefacts created by second year architecture students that represented how they were being curious of their surroundings.	A wide range of artefacts as installation art and design on the rooftop; some recorded interviews with students and MMU staff; photographs, video and social media coverage of the events, Documented in The Story of TRP So Far... PDF	

Table 4.7 The Types of Events and Activities Produced by The Rooftop Project Community (TRPC) (2015-2016)

Type of Event/Activity: Produced by The Rooftop Project Community (TRPC)					
Type of Event/Activity	When did it take place?	How many participated?	Event/Activity Description	Research Outcomes	
Urban Gardening Workshop	July 2015	10	Discussed in Tenants Committee Meetings, local gardener from HCGC was invited to lead an series of urban gardening workshops. Few tenants attended, some local residents and local greening group representatives attended.	Seedlings planted, some maintenance of the rooftop was implemented, Documented in The Story of TRP So Far... PDF	
Film & Music Performances	Throughout the seasons	Varied – always at full capacity	Produced and managed by 'The Rooftop Conductor' (P1) during the first season (June 2015) I attended a film and music night. The film screened was KOYAANISQATSI (1982) and the score, originally composed by Philip Glass, had been re-scored by electronic duo O>L>A. Their first performance of this score alongside the screening took place on the rooftop. A free public event, tickets had to be 'sold' to ensure it did not exceed capacity (50). It was a sell-out within hours of going live online.	Original score performed on the rooftop, video, photography, promotional literature – blogs, press coverage, lessons learned from reflections/words of encouragement on SLACK (online conversation tool). Documented in <i>The Story of TRP So Far...</i> PDF, Social media and facebook comments and photographs were documented by the audience and by O>L>A. Later that season (July 2015) at the request of the tenants committee The Rooftop Conductor helped to screen the Wimbledon tournament. The organisation of this, the encouragement amongst the tenants and the lessons learned/reflections following this event are visible via SLACK.	
Health & Wellbeing	Throughout the seasons	Varied – class sizes generally 15	At the request of the tenants and organised by the tenants - Candid Yoga is a resident yoga instructor for the building. When the weather is bad tenants use space indoors to maintain the momentum of the courses.	Photos, social media coverage (twitter and facebook), Documented in The Story of TRP So Far... PDF	

Table 4.7 The Types of Events and Activities Produced by The Rooftop Project Community (TRPC) (2015-2016)

Type of Event/Activity: Produced by The Rooftop Project Community (TRPC)					
Type of Event/Activity	When did it take place?	How many participated?	Event/Activity Description	Research Outcomes	
Networking	Throughout the seasons	Varied – maximum capacity 50, less if seats are laid out	Dotted across two seasons, networking events were hosted by tenants SpacePortX and Reason Digital. The rooftop became an outdoor venue for these events where the tech community would socialise and listen to talks such as; SheSaysMCR; Tech for Good and; Silicon Drinkabout. Tenants, Hyper Island also used the rooftop for student events – reflective sessions and social evenings such as ‘Drink & Draw’ (summer 2015).	Documented in The Story of TRP So Far... PDF, screen grabs via tenants and networking events social media channels via Facebook, Twitter and Instagram	
General Community	One-off – Sept 2015	30	Generally relaxed and informal - community-use varied. For example, one-off events and activities would be organised and led by P3 (Reason Digital) such as a pub quiz. Sponsored by the The Sheila Bird Group (P16) interaction was encouraged between businesses in the building. Teams were made up of tenants from across the building and the community greening groups also joined. Signalled the end of the first season (Sept 2015).	Documented in The Story of TRP So Far... PDF	

Table 4.7 The Types of Events and Activities Produced by The Rooftop Project Community (TRPC) (2015-2016)



Fig 4.42 Manchester School of Art Unit X Exhibition (May 2015)

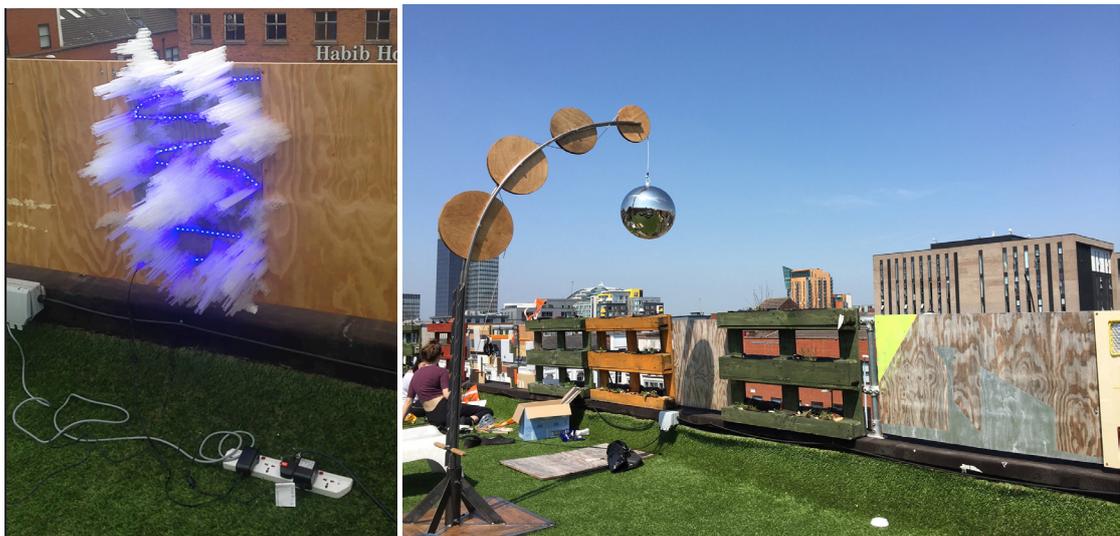


Fig 4.43 Manchester School of Art Unit X Exhibition (May 2016)



Fig 4.44 Sharing Experiences of Manchester School of Art Unit X Exhibition via Social Media (May 2016)

The Manchester School of Art (MSA) UnitX exhibition made TRP publicly accessible and opened the space for the wider community to enjoy its existence and viewpoint across Manchester's City Centre. This helped achieve the project's key objective as set out in the initial TRP brief, '...provide a unique, creative, multi-functional space that joins together a variety of community groups, organizations, business and residents from across Manchester's City Centre through a diverse programme of community-led, creative and educational content.' (Appendix A)

From reflection entries and recollections of conversations with the Unit X students and teaching staff, we discussed and identified a need for more space to be made accessible so that students could experiment with site specific art and design (Appendix D: Reflections Entry 2_13May2016). P22 in particular raised concerns regarding how urban space is becoming increasingly inaccessible. Their concern raised during the exhibition in May 2016, mentions how a lack of space with which to experiment will inevitably affect curiosity, creativity and critical thinking skills in students - ultimately limiting any application of initiative or imagination. When it comes to viewing the city and space around them as material with which they can work with and become involved, P22 and colleague said that having spaces like TRP are valuable as they encourage students to learn through practice (audio recording available on request).

4.5 Summary

This summary synthesizes a description of the way in which the methodological influences have been drawn upon from across all five cases. Furthermore, in the formulation of an approach for the purposes of pursuing the doctoral work, this chapter has addressed the main research question of TRP; *how does an open process of experiencing design and designing experience unfold and evolve?* In addressing this question, an ethical assessment and the methods of recruitment and engagement of TRP have been presented, followed by the research methods, analysis and outcomes of a selection of five 'case' examples.

In remaining curious of the co-existence of theory and practice and the multiple roles of designer-activist-researcher, the ethical assessment shows how a sense of responsibility and consideration was paramount to risk assessing the study and remaining diligent of experiencing participation in TRP as an RtD project.

As a combination of internal and external dialogue, each of the five cases demonstrates how over time there was a constant movement in terms of the experiencing of participation in TRP, as people and their perspectives shifted in and out of focus. Direct and indirect participation in TRP as RtD illuminates this, providing key examples of empirical engagement and analysis. Case One presented the process of my participatory experience of RtD

in the first-person as 'living life as inquiry' (Marshall, 1999, 2016) and presented the process in the form of 'The Scroll'. It revealed the experiential mix of consultation, co-creation and reflection and the moments of comfort, conflict and tension that arose. 'The Scroll' began to reveal the life of the temporal-dominated dimension through the lens of an MDE - in for instance the tempo of participation. 'The Scroll' presented the longitudinal aspect of the phenomenological study, this method of mapping the design and research as it unfolded enabled the analysis to identify examples of life from within and across the multiple dimensions. For example, the life of the more technical/digital-dominated dimension came alive through the activation and use of SLACK, which is then further studied in Case Four, and the spatial-dominated dimension, which came alive in the physical transformation and the use of the rooftop and documented in *The Story of TRP So Far...* (presented in Case Five). The construction and use therefore of viewing TRP and the Portfolio of RtD through the lens of an MDE provides a valuable way in which to critically analyse lived experienced situated in a multi-dimensional, living, organisational context.

To explore the participatory experiences of TRP as a whole and to address the second sub-question of the research (*how is RtD participated in and experienced in the transformation of social space?*), Case Two presented quality time with participants directly involved in TRP. Analysis of the 1-2-1 recorded conversations and the R<>M events suggest that a variety of perspectives were held, and in some instances transformed throughout the experience of participation in TRP. Overall, the care and maintenance of the rooftop was a shared concern along with its accessibility to the public. Individually, participants revealed a want and desire for 'doing good'. Somewhat revisited in the R<>M sessions, in *You Say Rooftop I Say...*, the paper cutting and interpretation of Bachelard (cited in Flood & Grindon, 2014, p.7) by P5, also inspired a call to action: 'Grow! In rebellions spirits, ever upwards. A series of acts... small, yet Promethean!' (Fig 4.36 Small Promethean Acts – A Poem by Michelle Collier @mickeypipUK (October 2017)). With a similar activist spirit, P18 and P19 designed the *Seed Bombers/ Lyrical Planes* artefact to motivate and call people to take action and become more aware of the potential on their rooftops. A sense of community and coming together were priorities also embedded in the artefacts by P7 and *Green Velvet Cupcakes*. P14 however wanted to highlight the sense of calm and space away from the chaos of work and life that the rooftop brought them in the yoga sessions. P14's artefact embodies this in their choice to represent this in a physical *Yoga Mat*. In P17's *Dial a Story* and P13's *Alternative Outlook*, features common in both express how important individual's experience and interpretation of the rooftop is to them. P13 decided to focus more on their own outlook and how the rooftop challenges them to see things differently. Whereas *Dial A Story* represented this in a variety of audio recordings that allow someone holding the receiver to listen to an how people have benefited from experiences on the rooftop.

Case Two has also explored in great depth how providing a freedom of expression in the form of making artefacts of critical reflection has revealed more layers to participatory experiences. It revealed how people responded to the invitation to creatively express themselves by providing either creative solutions or creative interpretations of their participatory experiences in TRP. The conversation surrounding the opportunity to curate an exhibition illustrates what participants wanted to sustain or recreate of TRP. They commented on the intimacy, immersiveness, experiential/realness, the community aspect, the reflection of the spirit of the NQ and the rooftop as a resource and availability of this type of space (Table 4.6). From this, more questions arose regarding doing RtD in TRP such as; *how might the texture of dialogical space benefit from the making and reflecting of participatory experience through an artefact? And, how might more private urban spaces (such as rooftops) open up and repeat the positive participatory experiences expressed through these artefacts?*

This chapter has consolidated the reframing of experience, inquiry and participation in doing RtD as articulated in Chapter Three, to provide an evidence trail presented as 'A Portfolio of RtD'. Through the lens of an MDE, this chapter has presented methods of inquiry applied through design of experiencing participation in an organisational context. This chapter has also demonstrated how methods of RtD reveal empirical engagement in a

phenomenological study of TRP as RtD. A Portfolio of RtD therefore somewhat addresses the overarching research question, *how does an open process of experiencing design and designing experience unfold and evolve?* However, Chapter Five, Six and Seven will now delve more deeply into discussions surrounding key themes specifically experienced in doing RtD in TRP - paying particular attention to the third sub-question; *what is the meaning obtained from TRP as RtD and how does that inform and inspire future iterations of RtD?*

CHAPTER 5

FINDINGS & DISCUSSIONS

5.0 Overview

Together, the lens of an MDE and the first-person action research approach of living life as inquiry through the applications of design activism and experience-centered design have so far equipped me with the sensory mechanisms required to move along 'the scent of meaningful inquiry' (Marshall, 1999, p.5). Having presented the Portfolio of RtD in Chapter Four, this chapter now revisits the analytical methods of each case example to explicate an analytic framework. Four key themes from across the research form the scaffolding of this framework, these are: process, participation, space & materiality and perspectives. This chapter demonstrates how three topics have been identified in these themes and are viewed as findings specific to TRP: Good and Glory; Care and Neglect and; Public and Private. The discussions explore the value and efficacy of RtD approaches through the lens of an MDE. From a critical reflective standpoint and with knowledge obtained from the case examples in A Portfolio of RtD, I revisit 'The Spring' to speculate on its utility to others practicing RtD in future work.

This chapter will also refer to the key extant discourses from Chapter Two and the theoretical inspirations of Chapter Three that reframe inquiry, experience and participation in RtD. However, Chapter Six that follows will revisit these in more depth as the contributions to theory and implications to practice are more explicitly presented.

5.1 From Analytical Methods to an Analytic Framework

The previous chapter has described the research methods, how the research unfolded, and the analysis and outcomes of each case example.

Case One demonstrated how the scroll assisted with sense-making two phases from within TRP. Once the first phase, the physical transformation of the rooftop, had taken place I began to slowly distance myself from the project management of TRP and dedicated six months to coding and categorising interviews, revisiting reflection entries, photographs and interaction with social media and online conversation platforms. I recorded 'analytic memos' (Bazeley, 2013, p.131) and, as I became more familiar with the data I drew inspiration from Marshall's consideration for '...noticing how particular issues fill and empty of energy [as] one of the ways that I know I am on the scent of 'meaningful' inquiry.' (Marshall, 1999, p.5). My analytic method incorporated 'opening up the data' (Bazeley, 2013, p.161) by zooming in on a sample data set such as P1's interview (Appendix F: Opening up Data) and the 'General' channel in online conversation tool SLACK (Appendix F: Opening up Data). This method of opening up data to reveal a more detailed and closer inspection of the content enabled me to look for 'confirmation and contradictions, dominance, patterns of association or extension of the concepts being coded, while noting in detailed memos the variations in their use and the circumstances of those variations.' (Bazeley, 2013, p.162).

In total, the evidence trail of research included fifteen transcripts of semi-structured recorded interviews with participants and documentation of fifteen types of events/activities and 72+ reflection entries in the first person, a sample of which has been organised into Appendix D, E and F.

The scroll documented the holistic nature of the longitudinal study and in itself became an analytic method of design and research methods being applied, as TRP and the living life as inquiry project unfolded. In addition, a visual PDF titled, *The Story of TRP so far...* (Appendix C), acted as a visual narrative for the community as a whole and to assisted me, as designer-activist-researcher, in sense-making the tone and texture of participants in TRP

in the co-design process. Nine objects made and presented by participants and referred to by me as Artefacts of Critical Reflection (ACR) were collected, to critically reflect on experiencing participation in TRP. As presented in Case Three, the third REFLECT<->MAKE session also acted as a dialogic space in which participants were invited to critically analyse their participation in TRP.

The analysis of these findings, that focuses on experiencing participation and being interventional, enabled me to address the overarching research question; *how does an open process of experiencing design and designing experience unfold and evolve?* This analysis also addresses the intended aims of the research; to reflect on how an open process of experiencing design and designing experience unfolds, and what experiencing participation means to those actively engaging in and transforming their social spaces. Used to collect, report and reflect on how participation in TRP unfolded and was experienced, this evidence trail has illuminated how the research design is in itself the growth and evolution of A Portfolio of RtD.

TRP is a longitudinal study, which has explored the reframing of an RtD methodology as it is experienced. This chapter therefore zooms in on the key themes to discuss topics that provide evidence-based examples of the value and efficacy of RtD approaches. These translate as occurrences that aid in the transferability of an RtD methodology.

Four themes became prevalent during the analysis of the Portfolio of RtD (i.e. the scroll, recorded interviews, interaction with online conversation tool SLACK, the experience-centred design of co-design events, artefacts of critical reflection and the documentation in the first person). Table 5.1 lists these four themes and provides statements associated with each theme, as well as examples of what the research revealed and where this data can be found in the Portfolio of RtD.

Themes Prevalent Across the Research	Thematic Statement	Examples of Thematic Presence in RtD	Examples of Where in the RtD Portfolio the Theme is Visible
Process	Recalling experiences of the co-design process	+ Sense of Community <ul style="list-style-type: none"> - Unique - Togetherness - Connectedness - Trust - Caring for the space - Features of Experience - Time/temporal experience (eg the need for it to be slow) 	+ Interview content - coded transcriptions + Features of Experience documented from The Ladies Room event and shared and discussed in 1-2-1 interviews + Slack channels - an online conversation tool (has aided with the approval process for using the rooftop)
Participation	Reflecting on particular observations and experiences of participation	+ Doing it for 'the right reasons' + 'it feels good to be involved in this project' + Care for the space and the community ethos of the project + Neglect - the need to maintain the space, fear of not having gardening skills + Trust re accessibility to the building as well as participating in the project	+ The Rooftop Project Community - tenants committee meetings, co-design events and activities - + Slack - used for encouragement and communication between participants re the experimentation and use of the rooftop + Any record of events/activities that have taken place on the rooftop (reflection entries in the first person and photographs) + Features of Experience - memories triggered of participation in the project + Recorded interviews with direct participants - e.g. P5 <i>"I've been asked to maintain our involvement but really the kind of level of that kind of involvement has come from us individually I think... I think that's probably true of all the tenants that are involved in that committee, it is because they personally believe in it ...I think it would have been quite easy to go 'right, well, the company are not interested' or 'what are we going to get out of this?' but I think it's been continued by the fact there are people in the building who are personally invested in it."</i> (Appendix E)
Space + Materiality	Interacting with all matter of space and the materiality of space	+ (Physical and Mental) Distance <ul style="list-style-type: none"> - the human value attributed to needing 'space' - overlooking the city, creating a sense of perspective up high and outdoors in the city - need for a space away from the desk + Nature <ul style="list-style-type: none"> - managing the unpredictability of the space owing to the elements - getting hands dirty - there is a lack of green space in the city centre + Technology <ul style="list-style-type: none"> - the digital/cyber space - i.e. Slack and social media, # posts of using the rooftop - events spaces usually require the tech to be looked after, in this space it's the plants 	+ Experience-centered design decisions surrounding the design of co-design and participatory forums from first-person perspective + Recorded Interviews with direct participants + Features of Experience + REFLECT<>MAKE sessions participants encouraged to use any medium/materials to express their experience of TRP

Themes Prevalent Across the Research	Thematic Statement	Examples of Thematic Presence in RtD	Examples of Where in the RtD Portfolio the Theme is Visible
Perspectives	Triggering, reflecting and making dialogical instances	<ul style="list-style-type: none"> + sharing memories of rooftop experiences and embodying these in the co-design of TRP + 'Surreal experiences' prior to transformation of the rooftop + Physical transformation of the rooftop from grey to green + Social transformations from within TRP - recognition of 'transformational learning experiences' + triggering perspectives surrounding activism + fond memories of particular experiences of TRP (e.g. static electricity, sense of achievement and sense of community) + conflicts and tensions arising in the co-design process (use of the space and the good and glory behind design decisions, what are the rewards and incentives for participating in TRP?) + effort required to care for the rooftop and documentation/communication of TRP + observations of how pertinent the notion of 'neglect' is in and throughout the unfolding of TRP (physical and digital spaces are neglected). 	<ul style="list-style-type: none"> + Co-design and experience-centered design meetings, events and activities + Social media recollections in <i>The Story of TRP So Far...</i> + Reflection Entries from First Person perspective + Scroll - documenting the process and perspectives of designer researcher + Recorded Interviews and reflections on others perspectives from literature surrounding design activism, disobedient objects and RtD artefacts and on Features of Experience from The Ladies Room event, triggering participants to consider their own FoEs of TRP - <ul style="list-style-type: none"> e.g. - Playful - Free - Escapism - Pride - Unique

Table 5.1. The Four Themes prevalent across the RtD

These themes reveal a mixture of complicated and dynamic issues that arise from experiencing participation in TRP. I notice three topics that circle conflicts and tensions pertinent in my own internal dialogue of inquiry as well as in the dialogical encounters with others and their artefacts. As the table suggests, living life as inquiry naturally raised questions surrounding the process, participation, space and materiality and perspectives of TRP. Representative of the organisational context, these themes remind me to search for empirically grounded examples from within the study of the phenomenon - experiencing design <> designing experience.

These themes therefore act as the scaffolding of my analytic framework. Whilst the table might appear to successfully dis-entangle how RtD in TRP is experienced, I remain cautious of how it might appear as all themes co-exist and are experienced simultaneously. For instance, the presence of all these themes is visible in the discussions that explore what occurs in the content of three topics. Each topic of discussion provides space to be inquisitive of how participation in TRP was fostered and constrained by RtD and how a Multi-Dimensional Ensemble lens assists in sense-making the organisational context in which the RtD was experienced.

5.1.1 Discussion 1: Good and Glory

At points of conflict, such as the aesthetic design decisions, it became apparent that some wanted to engage in TRP because it was 'doing good' and others appeared keen to promote TRP in a bid to seek external accolades (Case Two: Fig 4.2, Appendix D: Minutes of Fourth Tenants Committee Meeting). This began to expose how people were defining and finding value in TRP's uniqueness (a term I often referred to in my reflection entries - Appendix F). The design and transformation of a rooftop in Manchester's Northern Quarter became an attractive design brief for design agencies that wanted to build a cool, trendy reputation, reflecting what they believed to

be the spirit of the Northern Quarter. Interestingly, these ideas were met with contrasting viewpoints and fueled differences of opinion. In Tenants Committee meetings and in the 1-2-1 conversations – these ‘wacky, crazy ideas’ (Appendix E: Transcript of Interview with P9) were interesting, but not what the majority wanted - who favoured revisiting the ideas discussed in the co-design forums. P2 reflects how over time the process created consensus/agreement, “What was really interesting is we were all agreed on what was right and what was wrong... and I think it was really good to think we were all on the same page when we got to what was right for the roof.”

When TRP became at risk of being solely for the ‘glory’ and exclusive interest of a few, the group were forced to reassess their vision. This determined the purpose of TRP being for ‘good’, as opposed to ‘glory for glory’s sake’. I drew connections between these proposed ideas, the original intentions of the project and the subsequent response to these ideas. This led me to ask what the ‘good’ and ‘glory’ was in TRP.

Features of Experience (FoE) to emerge from across the research became identifiers of what people valued most and were a good starting point to see how positive, optimistic and good FoEs were important to participants (Appendix C: Fig A2.19). The connection however between these features and the design ideas being proposed had not been connected by those participating in the co-design process. This example demonstrates how my awareness of participation has contributed a greater sense of interrelatedness to the situation. In this instance, I connected the relevance of the ‘goodness’ identified in the FoEs by the community to inform the design decisions of the space. Whether the community and exploring the ‘good’ and positive benefits of such a space did actually supercede the pursuit of glory for accolade is not explored within the confines of this thesis.

‘Good and glory’ also became an example of internal conflict and tension experienced in first person action research. To help frame this conflict and tension I disclosed questions arising from the study and publicly experimented with this line of inquiry. In *Reflecting on RTD 2015: Making Connections to Doing Research Through Design* (2017) I refer to Fuad-Luke,

[He] acknowledges a lack of consensus on what societal ‘good’ is. As an activist for green outdoor spaces in Manchester’s City Centre, I find myself openly struggling with what ‘doing good’ and ‘being an agent for change’ (Fuad-Luke, 2009, p.18-20) means when immersed in doing research through design.’ (Taylor, 2017, p.90)

Upon reflection, TRP becomes a way to make a difference in experimenting with making a difference, but therein remains the conflicts and tensions. Amongst its realization and transformation, questions continue to linger such as, ‘Where is the fine line between doing good for the campaign or cause in which you immerse yourself and doing good for the glory of a unique project to bolster your portfolio and career prospects?’ (Taylor, 2017, p.90) And, questions specifically relevant to the designer researcher, ‘...glory can exist without the good being done, but can the good actually exist without the glory? And if ‘glory’ is a criterion of success—a means for rewarding a designer—then how is ‘glory’ defined in a research-through-design project? ...Should we be illuminating and deepening our critical thinking of ‘good vs. glory’? What coping mechanisms are academics constructing to manage these tensions?’ (Taylor, 2017, p.90)

In mentions of ‘doing good’, there were also connections made to ‘caring for’ the rooftop. P1 admitted that in the beginning stages, “...everybody that was there was there for the right reasons. I was probably the only one there that wasn’t [initially] there for the right reasons. If I’m honest and it’s been from that point really, it’s been a great transition...” (Appendix E: Interview Transcript) and P2 recalled how TRP is “‘a community thing’ beneficial to us and others” and it was “nice to feel that way”. In discussing what ‘doing good’ and ‘caring’ personally means to him, P3 drew inspiration from current trends in the digital communication

industry mentioning the “push for a ‘big world community’ ...some businesses and brands are doing it well and with good intentions, others are not. ...some businesses and brands do genuinely appear to care about being part of ...[a] ‘community’ ...”. Although P3 shared in his skepticism of industry agendas, this acknowledgement of the wider discourse suggests there is an appetite for organisations (and across disciplines) to be curious of projects such as TRP, as well as the processes and participation (such as RTD) that responds well to unfolding experiences where ‘doing good’ and ‘caring’ is becoming embedded in the design of the organisational context.

5.1.2 Discussion 2: Care and Neglect

People shared in concern for looking after, maintaining, and finding the time and energy to invest in all aspects of TRP. In content and thematic analysis of the interviews with participants (Case Three & Appendix F: Interviews) and in the use of SLACK (Case Four & Appendix F: SLACK), participants declared that involvement in TRP made sense and that doing something good felt necessary and important either to them personally, or to their organisation. In the beginning stages, in the co-design process and in the first few months of the rooftop being accessible, P4 found TRP enabled them to activate an interest in social change through design activism and said, “what really interests me is about using design activism to evoke social change, so having an impact in the community and society around you and using design to spark that.”

TRP required time and energy from people passionate about its existence. Without that care and attention, TRP was neglected. Care and neglect were very much visible in the reflection entries (Appendix F: Reflection Entries) and 1-2-1 interviews (Appendix F: Interviews). Whilst on the surface, the transformation of the rooftop looked impressive, full of life and creativity, there were nuances and subtleties in the detail that exposed how weather-beaten it had become. And, it was not simply the elements to blame for its worn and DIY aesthetic; participants struggled to inject time into caring for the rooftop which naturally resulted in periods of time where the likes of the physical rooftop and the SLACK platform were unoccupied and interaction became infrequent.

Once the rooftop had been transformed there were a larger ratio of people who occupied the building and did not directly participate in TRP, compared to those who did actively participate in its transformation. This would suggest (with regards to the number occupying the whole building) that there was little to no care for the operational management of TRP. The meaning and significance of care and neglect existed on a spectrum; some participants expressed care for TRP but struggled to put that care into action – for example, they shared in concerns regarding their skillset (e.g. not being green-fingered or knowing anything about gardening). P4 said, “... the tenants don’t know enough about the plants that are up there to look after them properly so we need to be trained on it.” Suggesting also that a lack of skills limited their ability to fulfill TRP’s potential, P3 suggested that setting up and organising training sessions about gardening on the rooftop would “help people see” and that “I think it could be brilliant to get people going ‘Oh I can actually do this!’”. In suggesting this, P3 also emphasised the need for participants to experiment and “not be afraid of plants dying”. Observations in the reflections entries of conversations such as this, as well as Tenants Committee Meetings and conversations reviewed on SLACK collectively suggested that confidence in keeping plants alive was very low (Case Four and Appendix F: Reflections Entries & SLACK). People referred to having issues with and failing at keeping flowers, cactus or herb plants alive in their personal lives. In their professional lives, some offices had greenery which were provided and maintained by a supplier, others, for maintenance and cost reasons, installed fake greenery into their office and working environments. In the summer of 2015 it was however acknowledged amongst the community that they would need to self-organise if life on the rooftop was going to be kept alive. In P4’s interview they declared that “we’ve just set up a rota now which the tenants are taking up week by week slots to go up there and maintain it [the rooftop]”. This was a significant hurdle for the community to overcome and maintaining the rooftop continued to be a major issue. Whilst a call for action to ‘get your hands dirty’ (Appendix C: Fig A2.23) and help with physically transforming the rooftop was initiated and succeeded in raising levels of enthusiasm amongst participants, these

were ultimately poorly attended (as evidenced in Case Five). In adhoc conversation with tenants in the building I received apologies for not attending these workshops, some admitting to not wanting to frequent their place of work outside of office hours (Appendix F: Reflection Entries). The 'public' and the few participants who were also residents local to the rooftop expressed a keenness to have outdoor space and wanted to help with the planting and gardening on the rooftop (Appendix D: First Community Meeting Minutes, Appendix F: Interviews), but also struggled to help with the maintenance and upkeep during working hours. If local residents were able to help at the weekend, arrangements had to be made with tenants or the core project team to obtain access to the rooftop, which was not always easy to negotiate.

Findings such as these on care and neglect suggest that, where newly formed spaces are being created and co-designed by grassroots initiatives, volunteer efforts can only do so much to maintain them. A collective awareness of capacity and resource became a point of interest in the community (Appendix D: Tenants Committee Meetings, Appendix F: Reflection Entries). The rooftop was in high demand when events and activities included light entertainment, networking opportunities or leisure activities such as yoga, music and film and art and design exhibitions. The building management and participants offered roles and responsibilities to two participants in TRP (with a small payment) that would assist tenants with the care and maintenance. One was called The Rooftop Conductor (P1) and the other The Rooftop Gardener (P30). In his interview, P1 reflected on the need for everyone to care for the space and how it needs "...everybody keeping it clean, you know I went up there today and there's litter and I'm a bit annoyed." (Appendix F: Reflection Entries & Interviews). P5 also observed that "I think at the minute we're not doing a very good job of keeping [the plants on the rooftop] alive or as it should be, so I think how else can we engage in that to improve that." (Appendix F: Reflection Entries & Interviews).

There is also an example of activating a sense of awareness for the care of the space and for the ownership through having participated in the co-design and transformation of the space. P1 recalls his experiences of The Ladies Room event - effectively the soft launch of the rooftop being open for the first time to the public - "...I felt a real sense of responsibility to the community, I wanted this to be right ...I wanted it to go well" and more generally they mentioned how in maintaining the plants on the rooftop that "...usually it's the tech that needs looking after" (Appendix F: Reflection Entries & Interviews). This suggests the shift in mindset required to care for the life across an organisational context when it incorporates real life forms such as plants.

Later in 2016 the building and TRPC was informed that the rooftop would become a building site because planning permission had been granted for an extension of the studio on the top/fourth floor. The permission was granted on the basis that the community ethos and public accessibility aspect to TRP remained. A small rooftop garden, with toilets and lift are included in these plans. Once informed of this, it soon became clear that the tenants grew less interested in self-initiating or self-motivating to care for the plants and the upkeep of the rooftop. Support increased for a role that would be paid for by the landlords and included in the tenancy agreement. In the REFLECT<>MAKE sessions, prospective models such as a membership were discussed (similar to the Dalston Roof Garden, London), but not implemented or tested in this version of TRP (Case Four and Appendix E: R<>M Transcripts Part 1-3).

Care for the rooftop itself has since ground to a halt. The next iteration and the building work is yet to take place (noted in January 2018). The rooftop, although it continues to be accessible to tenants in the building for lunch breaks in the summer of 2016 and 2017, does not host the number of community-led or community-influenced events and activities that were previously promoted or encouraged. Communication campaigns took place on the rooftop in the form of an installation of a physical billboard on the rooftop seen from the street level (see Fig 5.1 and Fig 5.2) and an online Christmas campaign led by a tenant in the building. This campaign was titled, *Type of Xmas* (2016).

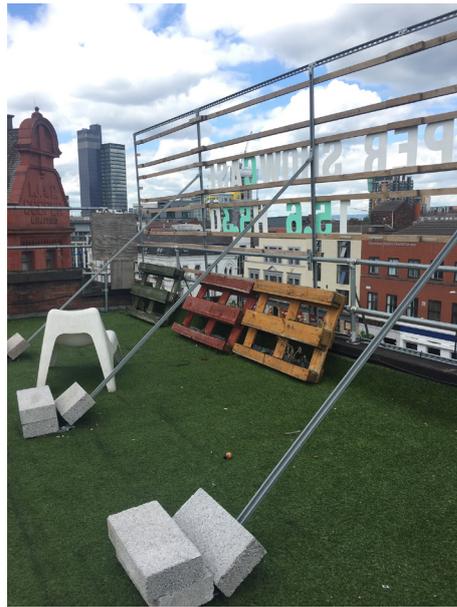


Fig 5.1 A Billboard on the Rooftop (2016-2017)

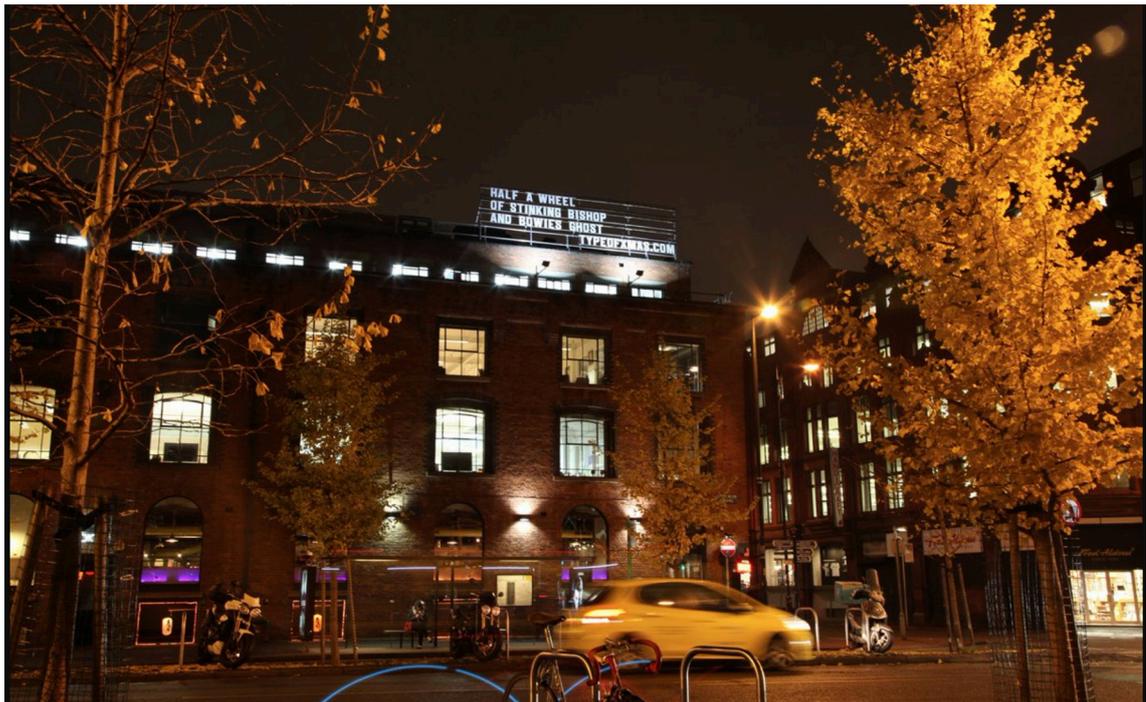


Fig 5.2 A Billboard on the Rooftop: *Type of Xmas* (2016-2017)



Fig 5.3 The Rooftop at 24NQ - *How is it Weathering?* (July 2017)

When I visited the rooftop in 2017, photographs in Fig 5.3 show how different it was in visual appearance compared to 2015-2016 (Chapter Five and Appendix C). Evidence is available across the project that suggests neglect ultimately superceded physical care for the TRP.

There were also conflicts and tensions surrounding a topic I identified as Public and Private. As the body of research grew, there were frequent examples of how people constructed boundaries during participation (Suchman, 2002, p.142), which in the instance of TRP, was the participation in the co-design process of social space. For example, access to the rooftop became a cornerstone of discussion both online and offline within TRP community. For example, in their 1-2-1 interview, P5 used the opportunity to make sense of design activism by comparing its approach to that of the organisation they worked in. P5 discussed the openness and accessibility of the space and how design activism introduces them to what they termed “social placemaking”. P5 said, “[TRP] kind of makes that distinction ...between corporate placemaking and then social placemaking I guess and I think there’s something really important in that and making sure that if it is, if it is going to be a space that is going to affect change then we’re [TRPC] going to have to commit to that.” (Appendix F: A Sense of Responsibility in Care and Neglect).

At most meetings, I observed how conversation (online and offline) would circle matters of *accessibility* (Appendix F: Reflection Entries). This became an on-going challenge of the digital and physical aspects of TRP as I experienced reflections on the concept of private space being made publicly accessible. P2 represented this common concern, when she shared in considerations surrounding the need for more publicly accessible outdoor space in Manchester’s City Centre. However, P2 also said that these spaces “would just be wrecked... it’s so sad” and wanted to highlight that “I think what is good with us [in TRP] is that it’s stewarded” (also discussed in Tenant Committee Meetings - Appendix D). Across my first person reflective entries I observed aspects amongst the community such as; facing fears of the unknown, feeling exposed to people who are unknown to the community, disengagement from interaction with the ‘outside world’, retreating to ‘inside the organisation’ and struggles with living out principles and values previously agreed by the community of TRP such as ‘openness’ and ‘experimentation’ (Appendix F: Reflection Entries).

In the REFLECT<>MAKE sessions and through the artefacts of critical reflection, another dimension to the term ‘care’ transpired. With the lens of an MDE, RtD provided access to a deeper level of inquiry into exploring the lessons learned from engaging in theory and practice woven into the design process of transforming the space. As expressed by P5 in the co-design process, “I think it’s really important and I guess we need to be thinking as tenants, how can we be a bit more kind of like, miniature prometheans I guess. What else can we be doing to

move the space on and evolve it?" (Appendix F: Interview with P5). P5 made this comment in her 1-2-1 interview after spending time at the literature station, reading and being inspired by the quote by Gaston Bachelard (Flood & Grindon 2014):

To disobey in order to take action is the byword of all creative spirits. The history of human progress amounts to a series of Promethean acts. But autonomy is also attained in the daily workings of individual lives by means of many small Promethean disobediences, at once clever, well thought out, and patiently pursued, so subtle at times as to avoid punishment entirely... disobedience, the spark behind all knowledge (Bachelard cited by Flood & Grindon, 2014, p.7).

When P5 was invited to participate in the REFLECT<>MAKE sessions, they reflected upon how this quote had resonated with their experiences of participating in TRP and how they wished to design it into their artefact of critical reflection (Case Three, Fig 4.25, 4.35 & Fig 4.36). This provides evidence of the value in a longitudinal phenomenological study of experiencing participation in RtD, and suggests that a sense of interconnectedness can be activated. This perspective is also an example of how RtD principles may be integrated into the participatory experiences in TRP (Chapter Three Table 3.3). P5 is one example of others in Case Three who found meaning and value in participation and enjoyed the opportunity to embody this experience in a form of creative expression (for example as an artwork and a poem). In analysing the process and artefact, P5 has also assisted with an example in practice of how RtD extends the participatory experience into dialogical territory. In the creation of an artefact, P5 also considered how others might be triggered to dialogically interact with the benefits of TRP through her artefact. The message being a call to action embedded in the artwork exclaiming, 'we could all be little more promethean'. This acts a provocation not dissimilar to those that are encouraged to be embedded in types of artefacts of activism (Fuad-Luke, 2009, p.85).

5.1.3 Discussion 3: Private and Public

Attempts to make a private rooftop into a public space were tied to the functional aspects of the space. Without lift access or toilets, the rooftop struggled to cater for all and the amount of time one could spend on the rooftop was therefore limited. Accessibility therefore became a key topic of conversation. Throughout TRP, people mentioned the benefits of it being a private rooftop versus a space accessible to the public (and vice versa) and raised concern regarding the public being given freedom to enter their place of work (Appendix D: Minutes of First Community Meeting). In the co-design process, questions arose such as: *is the rooftop public or private? And, how can a private rooftop become a public space?* The Black Boxes Artefacts of Critical Reflection (Fig 4.26 & 4.27) also broached this subject. P20 chose to represent this topic of *accessibility* in her black box by wrapping it in tape and string (P20 discusses arrival at this idea in Appendix E: R<>M Transcript Part 3).

The majority of the building's workspaces emptied or quietened after 5/5.30pm and remained quiet from then until 9/9.30am the following morning. This suggested that most commuted from outside of the city and/or perceived their place of work as a place privately closed off from the public. Outside of office hours most of those who occupied the building would not choose to frequent it for social reasons. Those who did were active at networking events or lived locally. Nevertheless the rooftop resembled a multi-functional communal/work/play space that resembled the characteristics of The Public Mesh and The Digital Workplace described in Chapter One. The post-graduate academy and the tech-start up/co-working space users were the most frequent consumers and producers of the rooftop space and they hosted the majority of events and activities on the rooftop, often using the space 'after-hours' (Case Five & Appendix C).

The social-digital spaces TRPC occupied were also a mix of private/public realms. For example, SLACK could be accessed with an invitation or link. It remained a digital version of the rooftop community and, similar to obtaining

access to the building, the website required members of the community to subscribe to the conversation platform and channels. It soon became clear that users are at risk of information overload when engaging in communication via this type of digital platform. It requires users to regularly check in with the conversation channels as they unfold so as not to feel overwhelmed by the amount of information if they neglect it for too long.

During TRP, the building had a basement bar and a large restaurant installed. P12 and P15 – the general manager and communications manager for these establishments - supported TRP, and in their 1-2-1 interviews mentioned how they had wished they had the time to arrange more and be more present at meetings regarding the project (Appendix E: Transcript of Interview with P15). However, neither were able to find the time or resource to keep up to date with SLACK. P15 emphasised the challenge that, even when digital channels might be considered as a tool for participation to others:

They're [the tenants in the building] a bit more technical to what we are! We run a bar I don't do... iPads and all that, they don't work with me, SLACK and all that, LinkedIn, not my scene, not my thing. ... When we finish at 1am I want to relax until 5 the next day, I'm not checking my emails. So when I go in I'm trying to keep up, it's like a WhatsApp with my friends, there's too much going on. I just email. I'm not a total idiot, you know, it's just these other things, we don't really do them, we've got no need for them, well I don't think we've got any need for them in a bar setting, never use them or feel comfortable with them. ...these technoheads upstairs who are all trying to change the world in their own special way, fair play to them...we're serving a couple of drinks, do you know what I mean? [laughs]. That's all we do. Atmosphere, music, drinks, that's all we gotta do (Appendix E: Transcript of Interview with P15).

This is evidence that time at a desk or browsing a mobile application varies across the life of a multiple dimensional ensemble view of an organisational context. In TRP the organisational context was made up of representatives from a number of organisations, some with little to no physical or digital contact with TRP. P15 represents a participant who evidently struggled to find the time, resource and capacity to participate in TRP. P15 (and their organisation) did however show their support for TRP by providing drinks for events such as the tenants picnic event at the beginning of April 2015 (Appendix F: Reflections Entries).

There were no dedicated social media profiles for TRP. This was a conscious decision of TRPC, mainly because of the maintenance and monitoring required should it have been created. Hashtags such as #therooftopproject and #rooftopproject #24NQ were used, suggesting there was presence across the worldwide web and personal social media networks, but without an organized communication strategy, this remained an unidentifiable quantity or qualitative body of research. Whilst TRP might have reached many people across the world via these social media networks, the digital presence of TRP remained limited. Agendas and minutes of the public meetings, and any information about how to access TRP was not readily available, and was instead reliant on word-of-mouth. Given the digital demands of projects today, word-of-mouth was something participants fondly reflected upon and became a topic of interest in the REFLECT<>MAKE sessions (Appendix E: R<>M Transcript Part 1-3). Whilst an attractive characteristic of TRP - word-of-mouth ensured TRP retained a hidden reputation, which likely refuted the ethos developed at its initial stages. To communicate with the public some events and activities would be published via Facebook, Twitter, Instagram or Eventbrite. However, in previous research, facebook was called 'a walled garden' by participants (Taylor and Stead, 2014), this strongly suggests that communicating by way of social media is merely a gesture of a public invitation. Whilst it provides access to those with social media, TRP ultimately remains inaccessible to those without.

5.2 An RtD Methodology

When I revisit the table and the four prevalent themes from across the research - Process, Participation, Space & Materiality and Perspectives, there presents an opportunity to propose a methodological reframing of RtD that attends to the absences in both bodies of RtD and AR in IS literature. The next chapter will more diligently attend to the contributions to theory and implications to practice. However, in this chapter these themes have been critically analysed to populate The Spring. In Chapter One The Spring (Fig 1.2) is presented as a visual representation and vehicle to transport the methodological reframing of Research through Design (RtD) across disciplines. Here, the visual of The Spring is populated in more detail to provide evidence of the occurrences that emerge as a project unfolds, and as a designer researcher's sense of 'an unfolding awareness' is activated (Fig 5.4). Drawing upon theoretical inspiration in practice (as outlined in Chapter Two, Fig 2.3 and throughout Chapter Three) to navigate such complex and dynamic terrain, A Portfolio of RtD has conveyed ways of assimilating such complexity in the form of case examples. The rigorous qualitative analysis of this portfolio, embodied also in experiencing it as it has unfolded, has shaped a way of doing that represents a deeply reflective and experiential version of RtD. The five case examples provide a way to articulate 'experiencing design and designing experience' in TRP (Fig 1.1), and the content from across these cases reveal examples of process, participation, space & materiality and perspectives in the form of either an intention, an event/activity and/or an artefact. In the event of an intention, event/activity and/or artefact, The Spring offers a framework that can be utilised by others practicing RtD in future work.

From a more critical-reflective standpoint, the utility of The Spring relies on the designer researcher to activate 'an unfolding awareness' and engaging in a lens through which a Multi-Dimensional Ensemble view assists with contextualising the organisation as a living system. The RtD process as a whole therefore incorporates open-endedness, flexibility and fluidity, a correspondence with the past, and, building on that, a growth toward the future. Fig 5.4 provides an diagram that illustrates the process of constructing a Research through Design (RtD) Methodology. The graphics in the diagram represent the various aspects to the methodology: the designer researcher and the framing of inquiry through design; the Multi-Dimensional Ensemble view of the organisational context (an ensemble of the life and coalescence of the social, spatial, technical and temporal dimensions); and The Spring - representational of how, in doing RtD, an unfolding awareness is activated and three occurrences - intentions, events/activities and artefacts - arise to inform the conditions of an MDE.

Constructing a Research through Design (RtD) Methodology:
e.g. Living Life as Inquiry through Design Activism

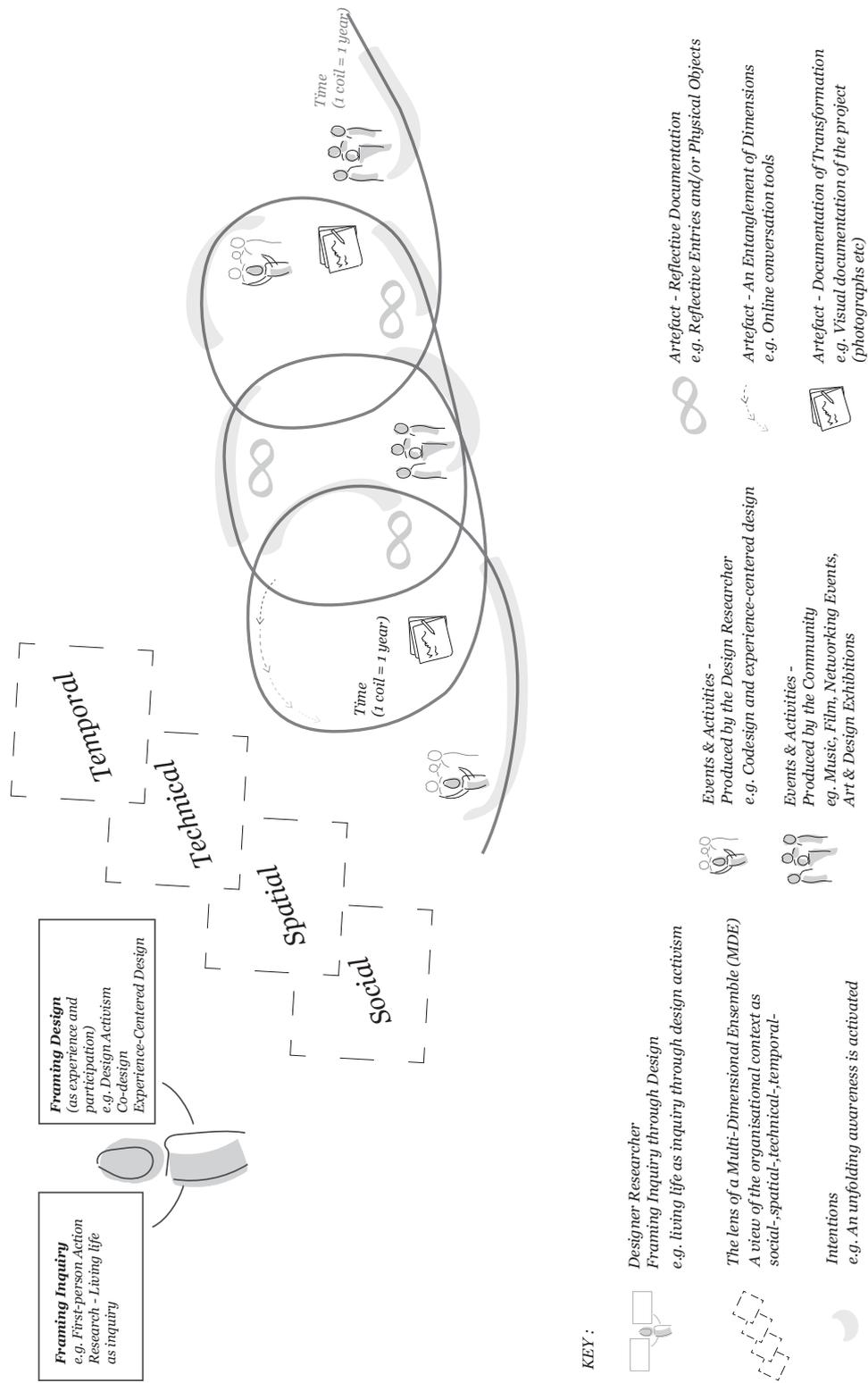


Fig 5.4 Constructing a Research through Design (RtD) Methodology

There are two aspects to The Spring. First, each coil represents a chronological unit; in this instance, a year in time. The second aspect is that of an 'occurrence'. At various time-points, occurrences come into being and can be plotted onto The Spring. The order, type and instantiations of the occurrences on The Spring would be distinctive to a particular RtD project. TRP has revealed three occurrences. These occurrences are points where living life as inquiry and any application of design has been identified by the designer researcher as being present in or through some form of participation or experience in RtD. Through 'an unfolding awareness', design is being applied, experienced and participated in. This is why the construction of an MDE lens becomes useful to view the organisational context. In the moment, decision making takes place and the pace and texture of experiencing participation in the transformation of social space may affect life across multiple dimensions; there is an awareness therefore of systemic impact. For example, in TRP, when participants acknowledged the need to water plants the community would self-organise and put in place a maintenance rota via online conversation platform SLACK. This required people to maintain both a physical space - the garden and watering the plants to keep them alive on the rooftop - as well as a digital space - the administrative task of organising and communicating with one another online.

In TRP, design was applied through numerous design applications, such as: design activism, experience design and co-design. Research *through* design is therefore inquiry and design, which coalesce to make-no-sense and some sense. The messiness is also progressing, developing, evolving over time; it formulates and shapes its visibility as a 'project'. The perception of this is unique to each participant – including the core project team, which involves the designer researcher. Hence, in the explanation of The Scroll (Chapter Four Fig 4.6, 4.7 & 4.8), there is an experiencing of texture and tone, tempo and dynamics. Doing RtD in this way means the process of the system as a whole (in this instance, in a grassroots project) does not stand separate in anticipation of a final product from a singular designer to act as 'the solution'. Instead, the experiencing of tempo and texture is alive, living and experiencing progress. Progress is participated in, participation shapes its progress, and it is in the experiencing of this double hermeneutic that provides a compelling methodological reframing of 'RtD'; as it is shaped, it is shaping.

For the designer researcher, all matter of participating and experiencing in RtD therefore comes in and out of focus. As Marshall explains in living life as inquiry, 'issues fill and empty of energy' (1999, p.5). A rush of information might flood into the awareness of the designer researcher for example, over time, care and neglect filled with energy. In the first instance, participants raised concern about the need to care for and water the plants, the issue is then revisited and emphasised as other participants draw to the designer researcher's attention new experiences of maintaining and caring for nature and keeping the plants alive on the rooftop. Each aforementioned topic of discussion demonstrates this methodological experience in the first-person of activating an unfolding awareness.

The three occurrences - intentions, events/activities and artefacts - do not have to take place consecutively, i.e the intention does not have to be explicated before the event or activity which does not therefore have to be followed by an artefact. One example might be that the dialogical interaction with an artefact which inspires an intention which subsequently triggers an event or activity.

5.2.1 The Three Occurrences

As each occurrence takes place it also assists the designer researcher in clustering themes and categories specific to the RtD project in which they are immersed. A rich and dense documentation offers insight, inspiration and provocation and sparks creativity in many and varied ways. The value in seeing RtD in this way also results in being able to facilitate and document the experiences of participation in experimental and interdisciplinary ways (e.g. see Table 5.1).

5.2.2 Intentions signifies the meanings, values and purposes that the RtD embodies for the participants. They come alive and are realized in the form of the specific characteristics and its multiple dimensions as the process of RtD unfolds.

Intentions are discussed amongst participants, provide them with motivation and fuel the thrust and momentum of the RtD transformation. Intentions are recognised by the designer researcher and declared among the participants.

In TRP, the intentions were inspired by the theoretical notion of design activism (Fuad-Luke, 2009, Thorpe, 2010). Design activism advocates the application of 'design, imagination and practice' to create *new* narratives and possibilities 'aimed at generating positive social, institutional, environmental or economic change' (Fuad-Luke, 2009, p.27). As a response to the lack of green and social space in Manchester's City Centre, it was the aspect of design activism that provided the theoretical motivation and fuel for TRP. Intentions in TRP included being visible in initial conversation between me as designer researcher, the architect of the building and local resident and City Centre Councillor. This first conversation defined the opportunity as 'space to experiment with'. The initial intentions of TRP were outlined in the challenge for the TRPC - 'to experiment with space as a response to the need for more green, outdoor, social space in the city centre'. Intentions were also determined in the first participatory event. As people shared their stories of rooftop experiences, FoEs were revealed (see Chapter Four, Fig 4.15 & 4.16) which people wanted to repeat or re-live in TRP. Here, participants in TRP were also beginning to determine their intentions in the project through its design.

I identified and shared the intention of design activism with the participants at the beginning and reinforced it throughout the research. Identifying this intention as well as bringing the intentions determined as FoEs to the attention of TRPC, encouraged a deeper and richer understanding of TRPC motivation and broadened TRP's scope and potential. Rather than beginning the project as a specific problem in search of a solution, we found that identifying and sharing the broad and over-arching intention as a community challenge opened up discussion about desirable and mindful uses of the rooftop and provided room for experimentation.

To demonstrate the intention of design activism, it became my responsibility to invite and encourage participation in TRP from a variety of individuals. Those working in the building, as well as local greening groups, residents, charities, business and freelancers were invited to engage in the design process, to design the rooftop with those who worked in organisations within the building. As design researcher, I organised events that included activities such as planting and sketching, and discussions about making green and social space in the city centre. For instance, the first event to take place on the rooftop was a co-curated public programme in collaboration with The National Trust. As part of this event we screened William H. Whyte's film, *The Social Life of Small Urban Spaces* (1988) (Appendix C: Fig A2.28).

A key characteristic of RtD is critical reflection. Reflecting upon the intentions of doing design means inquiring into what is taking place through taking action, which means the design inquiry is to remain 'alive' (McCarthy & Wright, 2015) with 'awareness' (Marshall, 2016) – which involves developing a respect and consideration for those participating in and experiencing the RtD project. Drawing inspiration from the highly reflective nature of 'living life as inquiry' (Marshall, 1999, 2016) the intentions of RtD evolve with the participants over a period of time. Intentions remain out of the control of the designer researcher; rather, they are brought to life through participatory forums and can therefore change as the project changes. So too does the texture of participation, as intentions will vary in scale and scope, for example from the intention of an individual to a mass collaboration.

5.2.3 Events and Activities may be defined as occurrences when participants come together to discuss, make, create and reflect on their uses and experiences of RtD. Examples include informal and formal conversations, meetings, and activities. Events such as these became a means to enable participation and social interaction and were responsible for bringing to life the intentions that were defined and continue to be redefined by the community.

The Spring plots examples of two types of events and activities: 1. Events and activities designed and produced by the designer researcher and 2. Events and activities designed and produced by the community.

Events and activities designed by me as the design researcher helped to make sense of what the participants desired the TRP to be. In one of the first events, participants were invited to share stories of their experiences of rooftops in general. Through storytelling and conversation, participants began to speculate on TRP and what it could mean for people. Their stories began to reveal FoE, for example relaxation and playfulness, and aspirations such as community and social open-ness, which they felt were desirable. As Chapter Four explained in more detail, these became FoEs which, woven into the design of the experience of events designed by the designer researcher, assisted with prototyping what the participants might want the rooftop to feel like. For example, in the co-produced event (December 2014, Appendix C: Fig A2.15 & Fig A2.16) the designer researcher used immersive/event/experience design to elicit FoEs and prototype the ideas-in-progress (Appendix F: Reflection Entries). This design application acted as a provocation – a participatory ‘experience design’ event in which participants could explore the project using all of their senses. This represented a prototype of the rooftop that could be inhaled/seen/heard/touched, experienced and participated in and designed to trigger and motivate participation and social life.

The events and activities designed and produced by the project’s community were often unknowingly experimenting with FoEs. The student art and design exhibitions are examples of me experiencing, documenting and reflecting upon such events and activities that are designed and produced by the community. In doing so, I attempted to capture, while remaining inquisitive of what was happening, who is participating, and ask questions such as, *how is the content affecting the momentum of the RtD process and experiences being had in relation to the project system as a whole?*

5.2.4 Artefacts are material objects created by people during participation in RtD. As dimensions of the TRP as an RtD project come into being, so too do artefacts. The Spring illustrates three kinds of artefacts: documentation of transformation; expressions of entanglement of its dimensions; and reflective documentation (Fig 5.4).

As outcomes of intentions, events and activities (as previously described), artefacts in TRP were brought to life in the scroll, written reflection entries documented in Word and Adobe Creative Suite documents (such as the acknowledgements board) and the PDF titled: *TRP The Story so Far...* (Appendix C).

When describing ‘annotated portfolios’ as an approach ‘open to interpretation and appropriation’, Gaver & Bowers (2012) say annotated portfolios ‘provide a way to present the fruits of design that simultaneously respect the particularity and multidimensionality of design work while meeting many of the demands of generalizable theory.’ (2012, p.42). Whilst being inspired and informed by their users, Gaver & Bowers are also expressing ‘designed artefacts’ in the form of HCI products designed by a design team from within their research studios. In TRP the rooftop itself could be considered an artefact; so too could any object or item or interaction with a person or number of people. This emphasizes the need for an MDE lens as it views life and vitality across multiple dimensions in multiple forms of artefacts. Gaver & Bower describe some of the challenges of designed artefacts,

such as inscrutability and how it is 'impossible to describe a given artefact in all its detail' (2012, p.43). The artefacts in TRP are therefore encouraged to be identified by participants of RtD.

In *Constructing a RtD Methodology* (Fig 5.4), there are three different types of artefacts that come into being:

- i. *Artefacts of Documentation of Transformation*
- ii. *Artefacts of Entanglements of Dimensions*
- iii. *Artefacts as Reflective Documentation*

Artefacts helped participants to make sense of the rooftop in documentation of the RtD in transformation, expressions of entanglements of dimensions and reflective documentation. Bringing artefacts into focus for dialogic interaction is a responsibility of the designer researcher. Plotted on The Spring (Fig 5.4) are points in time when some of these artefacts came into being.

- i. *Artefacts of Documentation of Transformation*

The transformation of the rooftop was documented through an ongoing and regularly updated visual PDF (Chapter Four and Appendix C) created by the design researcher. To communicate the transformation, the PDF included pictures and text of how the project began, the partners involved, features of experience desired and experienced by participants, and how the rooftop's features transformed over time. The evidence came from the visual records of participatory events and screen-shots of social media content captured by participants. The objective of this artefact was two-fold: 1. to record the rooftop's intentions and evolving FoEs and; 2. to communicate FoEs to participants on an ongoing basis.

- ii. *Artefacts of Entanglements of Dimensions*

Participants activated an online communication tools and social media application. These embodied the social and technical dimensions of the rooftop and these materialized as participants responded to their own needs. An example of this was SLACK (Chapter Four, Fig 4.38-41). Participants used the platform as a means of communicating online alongside face-to-face meetings. Some participated in the former more than the latter and vice versa. Participants interacted with one another through text and emoticons and shared detailed reflections and thoughts about the evolving rooftop. The content and interaction with SLACK when viewed as an artefact of entanglements of dimensions, becomes an example of the intertwining of multiple dimensions - of social relationships and values across physical and digital spatial-temporal dimensions.

- iii. *Artefacts of Reflective Documentation*

Artefacts of reflective documentation were created by the participants and the designer researcher. In R<>M (Chapter Four Tables 4.4, 4.5, 4.6), participants were invited to work alone or in groups to create an artefact that would embody their experiences of the rooftop. Participants were encouraged to use any materials and were provided support and time to discuss and make their artefacts. One example was the Seed Bomber/Lyrical Plan' (Chapter Four Fig 4.33 & Fig 4.34). Motivated by the activism in TRP, P19 and P18 sought specialist paper with seeds pressed into it and designed a mass-event that would invite the public to engage in flying their paper aeroplanes across the city. P19 and P18 included in their design a digital element - incentivising participants to retrieve a plane, log where it landed on a digital map and 'sow the seeds of change'. Another example was an artefact called GloveShade (Chapter Four Fig 4.30 & Fig. 31). The conceptualization and design involved extensive use of an informal and flexible texting application (in this case, the Whatsapp application). Each Artefact of Critical Reflection made by participants resulted in a prototype.

My reflection entries (Chapter Four, e.g. Fig 4.11, Appendix F: Reflection Entries) were also a means through which as designer researcher I recorded ways of scanning my 'inner and outer arcs of attention' (Marshall, 2016m

p.xviii). I contended with tension surrounding how the rooftop was being transformed by the participatory experiences and actions of the participants and my own sense of the project's intention and FoEs. When I grappled with conflicts such as good and glory, care and neglect and private and public, these became examples of how living life as inquiry became a way of sense-making RtD. Recording and reviewing reflective documentation inspired a sense of responsibility in me of doing RtD by encouraging a deep and rich inquiry of 'perceiving, framing issues, interpreting, making choices about action, interaction and non-action' (Marshall, 2016, p.54).

5.3 A Critical Reflective Standpoint on the Components of an RtD Methodology

5.3.1 The Value in 'An Unfolding Awareness'

I did not want to prematurely disregard or restrict, any serendipitous or potentially interesting happenings. All matter of experiences associated with the process of co-designing were of interest to me. Participants of TRP described their experience as enjoyable and transformational (Appendix E: Transcript of Interview with P1). Some participants describing their enthusiasm at points across TRP mentioning and acknowledging how 'freeing' and 'exciting' the opportunity of participating in something like TRP (Appendix E: R<>M Transcripts 1-3).

The RtD literature reviewed in Chapter Two raises concern of the limited number of studies that further inquire into the importance of experiencing and participating in its complexity. The arrival at the need for both RtD and AR in IS to activate 'an unfolding awareness' has yet to become a phrase common to designer researchers. Furthermore, the collation of A Portfolio of RtD as a body of qualitative research presents TRP as the first study of its kind to evidence the complexity of experiencing participation in RtD and to analyse its contributions to theory and implications to practice.

It became the role of the designer researcher to instigate opportunities for 'dialogic interaction' (Kester, 2004 p.91). This created points for deeper levels of personal-reflective and collective-reflective inquiry to be activated and entered into. Recognizing the importance and value in individuals and their experience and participation, 'an unfolding awareness' opened up a variety of ways to view and value design as a process through which inquiry could take place. Interventions were designed by me with the intention to address the research questions, whilst at the same time respond to the needs of the individual. The very essence of activating 'an unfolding awareness' is drawn from the paradoxical nature of living life as inquiry through design activism, 'It might pull me to continually seeking to rectify things. But it needs a light touch, to allow the process to be both disciplined and emergent. ...The purpose of inquiry, then, is to have a greater capacity to operate rather than to reach an end goal.' (Marshall, 2016, p.67)

5.3.2 The Value in an MDE

Transferable to other situations where an RtD project is being participated in, the lens of an MDE, applied in-practice, enables the designer-activist-researchers to freely move between social-spatial-technical/digital-temporal dimensions. Both working and coming to life in parallel, the methodology and the effects of the methodology, flirt, reflect and support the other. In motion, they dance, perform and respond. The responsibility of life as it is lived does not lie with the choice of methodology as it unfolds. Rather, I have interpreted 'life' as an unlimited resource of freedom of expression and openness that we, as humans can learn from in situations such as the transformation of social space. Viewing 'life' as a resource can also inspire the designer researcher to pursue the phenomenological inquiry of living, multi-dimensional organisational contexts. For instance in TRP, the community chose to activate a technical artefact, an online digital conversation platform SLACK (Chapter Four Case Four). Those responsible for the 'life' within and across this technical/digital dimension were not pressured by me or the methodology. Some choose to breathe life into it, others choose not to. Not all who participate intend to participate in sustaining life. There is indeed no pressure and no expectation. Levels of expectations might however emerge in analytical discussions, such as those surrounding care and neglect.

I can therefore forge connections across the complexity of a living system throughout the use of an MDE. I recognise the requirements brought forth by leading authors across AR in IS, RtD and Systems Thinking; as such, a key outcome of this research has been in identifying the strength of joining forces across multiple fields of research and practice.

My intention was to jointly dispel the myths and misconceptions surrounding AR, such as the requirement of abundant time and resources, its inappropriateness for PhD students and projects, and regarding it being less scientific than other methods (Avison et al., 2017). RtD commentators Stappers & Giaccardi (2017) share similar concern in relation to the use of RtD. It is therefore the multiplicity of theory through practice that determines the value in an MDE.

Acquiring the lens of an MDE and activating an unfolding awareness are therefore fundamental to doing RtD. As this thesis has determined, the activating of an unfolding awareness does not solely rest with design as a disciplinary field independent of others. As I have suggested, a variety of disciplines are present as a variety of perspectives are welcomed into doing RtD. It is not without caution that I have entered into this multi-disciplinary-interdisciplinary territory. 'Living life as inquiry' (LLal) (Marshall, 1999, 2016) provides a flexible and transparent, but disciplined approach that supports the development of soft skills. As discussed in Chapter Three, Marshall invites those doing LLal to pay attention and be present with 'what is' (Marshall, 2016, p.xviii-xix). This might appear contrary to design applications tasked with projecting or protecting an idea. However, as this thesis has demonstrated, an unfolding awareness welcomes all matter of paradoxical concerns of RtD and AR in IS.

These conditions for an MDE of first-person action research are integral to the methodological reframing of RtD. They help confront ignorance that might be manifest in the designer researcher's exploration through pre-existing experiences or definitions of design and/or RtD. With the lens of an MDE and an understanding of experience-led grassroots projects, this methodological reframing has not been a simple task to articulate, not compared to the practice itself, which evolved organically. Interpreting, extracting and then articulating the contribution to theory has potentially warped and distorted, perhaps even over-complicated, the experiencing participation in RtD. However, it must not deter from the effort I have gone to in an attempt to sense-make this complexity. I do believe this form of RtD methodology warrants further and collaborative investigation. I therefore encourage fields of research in which a heightened sense of awareness could be valuable, but is currently underexplored, to work together and explore the benefits of joint custodianship of activating an unfolding awareness through the lens of a Multi-Dimensional Ensemble view of doing RtD.

5.3.3 The Value in Experiencing the Organisational Context

Chapter One introduced the scholar-practitioner viewpoints of AR conducted within organisational and cultural management settings. From their investigations and critical examining of 'experiencing space', Fleming & Spicer (2004) and Taylor & Spicer (2007) expressed what they considered the experiencing of a change in the organisational context. The methodological reframing of RtD builds onto this through the lens of an MDE to construct an image of the organisational context in the form of a Portfolio of RtD.

I draw on Yanow's (1998, 2015) and Rosen et al.'s (1990, cited by Gagliardi, 1990, p.83) theoretical viewpoints on experiencing space. For a more current understanding of experience, I also drew inspiration from the viewpoints of curator Fatos Ustek and her consideration of an 'experience culture' (2015) with Pine & Gilmore's explanation of 'the experience economy' (2011). These, together with detailed and critical insights into experience-centered design gathered by McCarthy & Wright's (2004, 2007, 2015, Wright et al., 2008, Wright & McCarthy, 2010) have in essence informed the premise of the whole thesis – that the value of constructing a lens such as an MDE lies in its ensemble view of multiplicity. The richness in the complexities of viewing the organisational context in

this way, provides a grassroots projects (i.e. urban gardening and campaigning for green space in the city) with an explanation for how they may be utilised as participatory forums in which to co-design urban space. This encourages systems thinking in AR in IS and RtD to jointly reconsider how an MDE might assist with drawing together multi-disciplinary knowledge to formulate an understanding of organisational context. For example, to view the benefits of emancipatory action from within poiesis (Bachelard, 2014, Schon, 1990, p.41-42) and praxis (Arendt, 1958, Bousbaci & Findeli, 2005, Melaney, 2006, Tassinari et al., 2017), systems thinking can assist with explaining the organisational context as 'autopoiesis' (Maturana, 1980, p73-76, Sandow & Allen, 2005, Senge 2006, 2015). Melaney's (2006) interpretation of Arendt's work highlights responsibility and implications of 'doers' undertaking an 'unending process' and 'not in isolation'. From this, and in an organisational context (in which autopoiesis manifests), a methodological reframing of RtD is forced to reckon with these interpretations of poiesis to seek ways for multi-disciplinary knowledge to co-exist. As this thesis has discovered, these interpretations of autopoiesis, praxis and poiesis and the way in which they coalesce, have yet to be theoretically framed and applied as an RtD methodology.

5.4 Summary

From the analytic methods that were applied to each case example in the Portfolio of RtD, to an analytic framework that assisted with sense-making the findings from across the RtD as a whole, this chapter has addressed the research question, more specifically the third sub-section to the research question - *what is the meaning obtained from TRP as RtD and how does that inform and inspire future iterations of Research through Design (RtD)?*

This chapter presented the findings in two parts. The first focused on the findings and grappled with three topics for discussion – Good and Glory; Care and Neglect; and Private and Public. Each discussion demonstrated an analytic account that evidenced the findings of internal and external conflicts and tensions. The second part developed to present the RtD methodology as The Spring (Fig 5.4), to demonstrate the occurrences of: intentions, events and activities and artefacts. From a critical reflective standpoint, the value of each component of the RtD methodology reveals the worth inherent in an unfolding awareness and an MDE lens. This has emphasised how an RtD methodology is wholly informed by the need for a new lens through which to view the co-existence of multiple dimensions of an organisational context. It also explains how an MDE enables RtD to view and extend its theoretical reach into multiple disciplines and interdisciplinary settings. This chapter has also critically reflected on the value in experiencing the organisational context through the MDE. The chapter that follows now delves further into the contributions to theory and implications to practice of this RtD methodology.

CHAPTER 6. CONTRIBUTIONS TO THEORY AND IMPLICATIONS TO PRACTICE

6.0 Overview

In order to reveal what took place during RtD, Chapter Four has presented a methodical account of experiencing participation in TRP as a Portfolio fo RtD. This portfolio provided empirical evidence that has, along with the theoretical inspiration, has been critically analysed in Chapter Five to substantiate the construction of an RtD methodology. Illustrated in the form of The Spring, the RtD methodology encourages dialogic encounters with intentions, events and activities and artefacts as occurrences in the unfolding of a project.

This chapter now lists the theoretical concerns identified in RtD and AR in IS literature and how they share commonalities in their concerns. An in-depth discussion looks at the shared benefits of these contributions to both RtD and AR in IS. Through the lens of an MDE, examples are presented of where in key extant work the construction of an MDE can contribute and/or further extend theoretical discourse. New lines of inquiry that are opened up by doctoral inquiry are also presented along with lessons learned about conducting RtD activities as a designer researcher using first person action research. Coping strategies and mechanisms with the intention that they (along with an unfolding awareness, the lens of an MDE and The Spring) may be transferable to others, are also illustrated, which leads on to the discussion of a number of implications of RtD methodology in practice.

Before listing the concerns expressed across the literature I wish to invite RtD and AR scholar practitioners along *with* practitioners in design, architecture, information systems, user-experience, urban planning and community development to share and engage in the possibilities and opportunities of these contributions and implications to.

6.1 Contributions to AR in IS and Organisational Studies Theory

AR in IS and Organisational Studies literature has expressed theoretical concerns regarding the need for:

- a heightened sense of awareness of interconnectedness and interrelatedness (Senge, 2006, p.69, Senge, 2015, Suchman, 2002, p.142, Winter & Checkland, 2003, Vidgen et al., 2002)
- addressing the changes in ‘the organisational context’ (Rosen, Orlikowski & Schmahmann, 1990, Vidgen et al., 2002, Fleming & Spicer, 2004, Ford & Harding, 2004, Taylor & Spicer, 2007, Yanow, 1998, Yanow & Schwartz-Shea, 2015, Avison et al., 2017);
- the presence of multiple perspectives and multiple disciplines (Checkland & Scholes, 1990, Wood-Harper & Avison, 1996, Fitzgerald & Avison, 2006, Avison et al., 2017, Checkland, 1999, Checkland & Poulter, 2006,) and;
- an ensemble view beyond the technical (Orlikowski & Iacono, 2001, p.125, Sein et al. 2011, Iivari, 2007)

The first concern has been addressed in the proposition of ‘an unfolding awareness’ (as described in Chapter Three, experienced in Chapter Four and articulated in Chapter Five in The Spring Fig 5.4). AR in IS literature invites theoretical expression and viewpoints with regards to what it means to have awareness. With respect to the long history of action research and how integral it is to the growth of the theory and practice of organisational development (Coghlan & Brannick, 2014, p.46-47) *experience, inquiry and participation* is commonly expressed across forms of AR. However, the presence of design as it is interlaced into all decision making requires a different

form of AR, which I have reframed in Chapter Three. The presence of design was fundamental to the physical and social transformations situated in TRP and therefore, to explicate how knowledge was acquired through RtD, I was required (as a designer-activist-researcher) to frame *experience, inquiry and participation*.

As Chapter One and Chapter Two have revealed, Organisational Studies and AR in IS literature begin to conceptualise a new notion of 'the organisation'. This thesis has introduced to AR in IS the theoretical value of 'design' and 'designing' (as discussed in Chapter Two and Three) to situations where boundaries of the organisation, the merging of private/public realm and the ensemble view beyond the IT artefact combine/coexist/intertwine. The literature survey of AR in IS (Chapter Three) revealed a desire of AR in IS to be inquisitive of an 'ensemble view' (Orlikowski & Iacono, 2001, p.125) and this methodological reframing of RtD moves beyond the singular technical dimension of a singular technical artefact to a multi-dimensional ensemble as expressed in the construction of an MDE lens (the context for which has been described in Chapter One, the intended contribution outlined in Chapter Two, the application described in Chapters Three and Four and, the articulation of the value of an MDE has been further critiqued in Chapter Five).

The use of this MDE lens transforms methodological understanding of the value and efficacy of RtD. During my own experiencing of RtD, I activated awareness in living life as inquiry through design activism and acquired knowledge through a reflexive, situated action. As further explored in Chapter Three, this was experiencing what Buchanan (2017) attributes to Dewey's pragmatist philosophy on 'inquiry' and 'experience'. However, it is also expressed in Ingold's 'making as a process of growth' (2013, p.30) and in Senge's conceptualisation of 'complex, learning organisations' as 'autopoiesis - living systems' (2006, 2015). Whereas TRP is a mix of all the aforementioned, the rooftop itself can be likened to what Buchanan describes as a 'place of invention' - 'Complex systems or environments for living, working, playing and learning' (Buchanan, 1992 p.10, Buchanan 2017). An MDE view provides the designer-as-activist-as-researcher with access to 'get inside experience and inquire' (Buchanan 2017). This adds to the phenomenological inquiry a desire to seek out from experience the relevance of design theory in IS theory to Organisational Studies (Chapter One, Fig 1.1 and Chapter Two, Fig 2.3). This thesis has demonstrated how Buchanan's curiosity in being inquisitive of experiencing places of invention can be built upon, through the application of design activism. This confidently asserts the contribution of this phenomenological study as being a methodological reframing of RtD (inspired by systems thinking in AR in IS). Reframed and reconfigured, RtD as a form of AR is therefore living life as inquiry through experiencing and participating in design activism, co-design and experience-led design.

Whilst the literature survey also exposed some of the complications RtD has faced over the past forty years to define and establish itself as an academic practice, its 'foundational concept for approaching inquiry through the practice of design' (Durrant et al., 2017, p.3) is added to by Lambert & Speed (2017) who find that 'RTD suspends any determinism toward a contemporary definition for design and instead offers points of entry to the making of narratives' (Lambert & Speed, 2017, p.109). The Portfolio of RtD further builds onto this discourse by providing 'points of entry' and the 'making of narratives' with a home in a methodical account. The Portfolio of RtD can then be utilised to demonstrate how participation in RtD can be documented as experienced *and* critically reflected upon to sense-make how experiences of RtD might be designed.

The methodologies articulated in AR in IS (Vidgen et al., 2002, Checkland, 1996) express similarities to those experienced in RtD – i.e. the state of flux, the process of experimentation and iteration. However, each researcher is different from another and may include designers or ethnographers as action researchers or analysts (as per Avison, 1996, p.273-274). RtD as a form of AR in IS encourages and invites a wider network of designers to the field. This extends inquiry through a variety of design applications and through these design applications, the designer researcher experiences the project with an unfolding awareness that, as it takes shape, so too does the

Portfolio of RtD. As a whole the process represents the life across the multi-dimensionality of the organisational context.

Entering into such a multi-dimensional territory requires all researchers to see themselves as Suchman suggests, 'as entering into an extended set of working relations, of contests and alliances' (2011, p.142). Designer researchers, familiar with the characteristics of doing RtD, enter into an awareness of their own internal dialogic as well as the participants dialogic encounters with the organisational context. Experiencing this can be likened to what Ingold describes as being 'in correspondence' (2013, p.107). Through design (and designing) the aim of the designer researcher is to be 'learning rather than controlling' (Senge, 2006, p.xv). This invites AR in IS and Organisational Studies to jointly ask questions such as *how might The Spring be utilised to help develop strategies of RtD in AR in IS that embrace this entering into unfamiliar, 'living' territory?*

6.2 Contributions to RtD Theory

RtD literature has expressed theoretical concerns that include the need for;

- turning RtD explorations into well-documented and rigorous research methods (Höök et al., 2015, Zimmerman et al. 2010, Stappers & Giaccardi, 2017);
- credibility and value of RtD in other communities (Stappers & Giaccardi, 2017, Durrant et al. 2015, 2017);
- framing knowledge obtained from RtD artefacts (Stappers, 2007, 2013, Cross 1999, Zimmerman, et al., 2007, Durrant et al. 2015, 2017, Lambert & Speed, 2017) and;
- seeking examples of RtD in open-ended experimentation and longitudinal studies (Stappers & Giaccardi 2017, Gaver 2012, Lambert & Speed 2017).

This thesis has introduced to RtD the theoretical viewpoints of AR in IS and Organisational Studies. This includes conceptualisations of how the organisational context is experienced. Building onto these concepts, this thesis has explained how a mix of the social-technical/digital-spatial-temporal dimensions may come alive in TRP as an RtD inquiry. The need to construct an MDE through which to view this organisational context was identified and demonstrated in TRP and further asserts a theoretical value in a methodological reframing of RtD.

To address two of RtD's theoretical concerns (with regards to the well-documented and rigorous research methods and framing knowledge obtained from RtD artefacts), Gaver & Bowers (2012) illuminate the importance of 'annotated portfolios' to designer researchers. Gaver is also curious of the way 'things' are manifested and interacted with in the process of RtD, in collaboration with designer researchers at the CHI Conference they are 'crafting places to attend to things' (Odom et al., 2017). Similar to RTD conferences, dialogical encounters are evidently proving a helpful format in which to address RtD theoretical concerns with regards to artefacts.

In doing RtD (as illustrated in Chapter Five, Fig 5.4) I compiled an alternative version of an annotated portfolio - A Portfolio of RtD, which documented a wide array of living evidence in the form of intentions, events and activities, and artefacts. Some parts of the portfolio explicitly documented the life of aesthetic design decisions made by the community in the co-design process while other parts presented evidence of living life as inquiry, for example my reflection entries on experiencing the process as the designer researcher and activist (Appendix F: Reflection Entries). All matter of life that could be realistically handled by me as the designer researcher, in the process of open-ended experimentation and a longitudinal study was gathered and documented.

Methodologically reframing RtD as activating 'an unfolding awareness' through the lens of an MDE required an

internal and external LLal approach. The internal LLal was sought through the reflection entries and an external LLal was sought with participants of TRP as an RtD project. When participants were invited to make artefacts that represented and embodied their experiences of participation in TRP, this encouraged dialogical encounters to be externalised. Examples of these have been presented as photographic and tabled evidence that took place with artefacts in the REFLECT<>MAKE events (Chapter Four: Case 3). LLal was therefore informed by all matter and method of design through which I would sense-make experiencing design and designing experience - some of which I internalised and some I externalised. RtD theory can therefore be viewed as being experientially extracted from a combination of theoretical perspectives (in this instance; design activism, anthropology, systems thinking, sociology and HCI - as discussed in Chapter Three). Furthermore RtD encourages the designer researcher to become aware of externalising dialogical encounters resembled in the project, as it unfolds, as a variety of occurrences (as explained in Chapter Five, Fig 5.4).

Through the action research and interpretative analysis of inquiry, experience and participation, the phenomenological study of TRP has provided an example of a methodological reframing of RtD. Informed by the experiencing and participating in the process as it has unfolded, the next section presents specific instances of extant work and critically examines how new insight obtained from the RtD methodology in TRP advances knowledge-building across disciplines.

6.3 Advancing Knowledge, Building on Extant Work

Throughout this thesis I have drawn inspiration from a range of disciplines and research communities such as, OS, AR, IS and RtD. These disciplines share a common need to activate a heightened sense of awareness. Whilst independent of one another, theoretical perspectives such as Ingold (2000, p.413), Suchman (2007, p.xi), Marshall (2016, p.54-55) and McCarthy & Wright (2015, p.20) are each engaged in a sense of awareness, a situated action or an attending to a situation as it unfolds. Applied in practice, A Portfolio of RtD of TRP has therefore demonstrated the value in bringing together living life as inquiry through design activism to build onto and extend each discourse.

The Scandinavian efforts of Participatory Design, Co-design and the American influences of the Socio-technical Systems of the 1970s/80s have contributed many and varied design methodologies and methods to AR in IS. However, as this thesis has conveyed, the organisational context is changing and whilst 'design' and 'action research' have coalesced in academic and industry-led projects and within disciplines such as HCI and IS for more than fifty years, there remains opportunity to bring the two 'disciplines' even more closely together and use this type of RtD to weave together these efforts.

An example of this is in how this RtD methodology could offer two key ways of entering into dialogue with AR in IS. One is to act as a lens through which AR in IS can view multiplicity in the form of an MDE, the other is in making artefacts. RtD communities envelop design as a craft. As Chapter Three reveals, this includes viewing such artefacts of RtD as comparable in value to 'the process itself' (Lambert & Speed, 2017). The 'invitation to open up' and 'extend its community of practice by promoting the benefits of RtD' in a variety of circumstances or fields of practice is being encouraged (Stappers & Giaccardi, 2017, Lambert & Speed, 2017). The value and efficacy of RtD approaches through an MDE may be articulated in the key principles of RtD (Chapter Three, Table 3.3). In maintaining curiosity, accessibility, awareness, an egalitarian sensibility and individual perspectives, the value of nurturing a 'dialogical platform' is reflected (Durrant et al., 2015). The RtD methodology constructed in this thesis embodies this value to openly discuss, make accessible (DiSalvo, 2017), critique, and develop understanding and the acquisition of knowledge of an organisational context.

Situated in an experience-led design grassroots project, I turned to Ingold's anthropological viewpoint with regards to being 'haptic' and 'making as a process of growth' (Ingold, 2013, p.20). Combined, these sociological

view points represented by Marshall (2016) and anthropological viewpoints of Ingold (2015) have challenged my perception of how I make sense of the world by inquiring in lived experience *through* design.

RtD methodology can also be compared to and built on with regards to the extant work and construction of Multiview and Multiview2 methodology (Avison, 1996, p.271-275, Fitzgerald & Avison, 2006, p.3). Similarly, RtD methodology is a non-prescriptive description of a real-world process. However, upon construction of an RtD methodology, the multiplicity is experienced via dialogic encounters with intentions, events/activities and artefacts. From the perspective of the first person, the methodology encompasses an analytic lens in the form of an MDE view of the organisational context. This lens, inspired by the multiple perspectives articulated in the Multiview methodology (Kling & Scacchi, 1982 cited by Avison, 1996, p.274), activates an awareness which attends to the multiple perspectives that are entangled in the application of the multiple roles of the designer researcher. In the first person, the relevance of knowing the designer researcher and exploring their own use and construction of the MDE and the methodical accounts of the designer researcher are combined to inform the analysis of A Portfolio of RtD. Themes arise from across this Portfolio of RtD, which the designer researcher can record and document as examples of social-spatial-technical-temporal dimensions. Together, the lens of an MDE, along with these themes, then acts as the scaffolding of an analytic framework. It is paramount therefore that the designer researcher can demonstrate a rigorous understanding of theoretical inspiration and explicate their framing to inform the type of RtD being undertaken.

In Chapter Three I explained how Olsen & Heaton advocate the value of designing as experienced in 'the present' (in Simonsen et al., 2010, p.93). They also draw similarities between designing and mindfulness. Olsen & Heaton illuminate concerns of the designer experiencing participation in the temporal dimension. They propose that designing creates an interplay between goal and reflection. This perspective provides insightful commentary on the experiential nature unique to designing. Olsen & Heaton's experience and insight does not venture far from the 'emotional sense-making of felt life', which McCarthy & Wright (2007, p.9) proclaim is underplayed in situated accounts of action. Both perspectives draw on the importance of the presence of multiple perspectives (McCarthy & Wright 2015, p.42, 158-159, Olsen & Heaton in Simonsen et al., 2010, p.80) and describe how perspectives inform the 'texture of dialogical spaces' (McCarthy & Wright, 2015, p.155, Olsen & Heaton in Simonsen, 2010, p.80). They also promote the value of designing as 'knowing through making or doing' (Olsen & Heaton in Simonsen et al., 2010, p.81, McCarthy & Wright, 2015, p.158) and consider the benefits of how awareness can develop a stronger sense of the felt life. This addresses the absence in AR in IS of how inquiry can be conducted through a more fluid and simultaneous 'correspondence' (as proposed by Ingold, 2013, p.20-21, p.107) in designing/making and influencing the co-design of social space the multi-dimensionality ensemble view of the organisational context is also being transformed.

Chapter Three ventured into how both poiesis (to make something that did not exist before) and praxis (the process in which a theory is enacted, embodied or realised) are viewed in design and reflective practice. A practical philosophical perspective of Arendt moved the concept of praxis forward with regards to 'the activism alive in or through praxis' (1958, Melaney, 2006, Bousbaci & Findeli, 2005). Whilst this form of praxis is visible in TRP and in its design activism, parallel and interwoven into the 'designing' in activism are the romantic notions of poiesis or, 'poetics' as described by Bachelard in *The Poetics of Space* (1958). A methodological reframing of RtD therefore freely moves between and embraces the co-existence of praxis, poiesis and poetics. This shows how 'design' in RtD is a mix of making something new as well as caring for and building upon what exists. Continuously aware, attentive to and inquisitive of whatever is in the process of unfolding, being brought to life and/or living. This is an important point to illuminate to Organisational Studies as it introduces alternative applications of 'design' that might be better suited to embracing and attending to such complexity (in this instance, in this study I have, for example, applied design activism).

6.4 The Scope and Limitations of Doing RtD in TRP

The RtD methodology has so far demonstrated how the designer researcher has grappled with the complexities of doing a phenomenological inquiry into the transformation of a rooftop into a community garden. The scope and limitations of doing RtD in this way have also exposed further lines of inquiry.

6.4.1 Temporarily Doing Good

A key objective of TRP was to sustain a community-led ethos. With no desire to make money, costs were required to be kept to a minimum and so the project was driven by its DIY, temporary and 'doing good' ethos, which would demand good communication, good people, honesty, transparency, experimentation, resourcefulness, accessibility and affordability. TRP was therefore an experiment in, albeit temporarily, 'doing good'. More questions were raised from the research and continue to linger - *how does a community participating in an RtD project define 'doing good'? To what extent is 'doing good' being done 'for glory'? Where is 'glory' expressed (knowingly and unknowingly) in the design process? Can good and glory exist without one or the other? If good and glory become a measurement of 'success', how is this measurement interpreted? What longevity does 'the doing good' have in an RtD project aware of its temporality? How does this affect the reputation of RtD?*

There is scope therefore for a version of doing RtD that more explicitly remains inquisitive of the experiencing and participating in RtD. In other words, the realization of a solution as a final product is not 'final'. Design and designing continues; it is alive and unfolding far beyond the transformation of, for example, a single, physical urban space such as a rooftop into a community garden. It is not good enough for designers (or researchers using design) to simply say, 'my job is done' and walk away, no matter how temporary or fixed their installation may be and no matter how long or short or erratic its co-design process. From the evidence provided throughout this thesis there is a need to sustain interest in the effects of our research through designing.

6.4.2 Widening Participation

As the research suggests, TRP offered an alternative way to view the co-design of social space. TRP became a working example, a prototype, an experimentation of space, brought to life as experiences unfolded. This marked a difference to the way commercial design would otherwise approach the transformation of a space. As the project evolved, the direct participants began to recognize the potential and grew fond of the goodness in the ethos of the project, something which most referred to this as TRP's uniqueness. Direct participants in TRP mentioned the positive benefits of being involved in a space that welcomed such community spirit, of coming together to create something that can and should be enjoyed by all. As Case Five explained, public programming took place on the rooftop, such as The Ladies Room event, film nights (e.g. KOYAANISQATSI (1982) with live performance of the rescoring of Philip Glass' score by electronic duo One Little Atlas (OLA) - composed and performed exclusively for TRP - Appendix C: Fig A2.33) and art and design exhibitions (e.g. MSA Unit X and Manchester School of Architecture - Appendix C: Fig A2.31 & Fig A2.35), general community events and networking nights (Appendix C: Fig A2.30, Fig A2.32, Fig A2.34, A2.36). Private and public events such as these experimented with the desired objective of TRP - to be fully accessible to all and introduce different groups of people to one another. However, full accessibility to young people who have experienced homelessness with those who work in the building remained a challenging prospect for TRPC. Ideas for events and activities such as these were discussed in the initial co-design meetings (Appendix C: Fig A2.10) but were not pursued and did not take place. This insight, whilst this thesis does not pursue this matter further, it should encourage designer researchers to contemplate the accessibility and widening of participation in future RtD projects. Particularly those co-designing urban space. Another aspect to doing RtD which remains underdeveloped in this thesis is that of more than one designer researcher involved in the RtD project. Such an opportunity would be advised to pose the question, *how might an RtD project with multiple designer researchers inquire through design, and how might they together study the phenomenon designing experience <> experiencing design?*

6.4.3 The Presence of Life in Living Organisations

Further lines of inquiry are sparked during the analysis of the care and neglect of the rooftop. P1's experience of the presence and co-existence of nature and life in the form of plants as part of the co-design of the social space, and therefore part of the materiality that requires people to care for it, reveals further opportunity for exploration into how people participate in living organisations. Particularly if the organisational context is a community, public and outdoor space, co-designed for use and embedded within its design are elements that are literally 'living' (i.e. plants). *Could experiencing participation in 'living organisations' (perhaps also viewed therefore as 'living spaces') offer ways to shift the mindset of humans who usually view nature at a distance from the organisational context? How might being tasked with caring for the life of social space improve an awareness of interrelatedness and interconnectedness when it is designed into the social space?*

6.4.4 Integrating RtD Methodology into Organisations

Nascent attempts to integrate design into organizational culture have been made by creating 'design' departments, and/or integrating design thinking as a problem-solving process. For example, roles such as Chief Design Officers of Cities such as Anne Stenros (2016-2018) in Helsinki and Christopher Hawthorne (2018-) in Los Angeles. Tried and tested design management tools and techniques provide organisations with sufficient evidence that 'design is needed and it works' - i.e. design helps, assists, challenges, transforms and changes the circumstances within which people find themselves. Professional organisations have yet to publicly and explicitly invest time, money and resources in understanding the value of RtD and the role(s) of designer-activist-researcher combined in co-designing the transformation of social space. Longitudinal studies that document the methodological experience of RtD are also being encouraged of the RTD community (Stappers & Giaccardi 2017), which suggests that there are few in existence which grapple with the complexity of the issue. The increased interest in recruiting designers in organisations where design is newly considered as a resource integral to obtaining knowledge of an organisational context, suggests that organisations are in listening mode. This formulates opportunity for RtD to seed itself as a methodological approach in multiple settings.

6.5 Lessons Learned as Designer Researcher

6.5.1 Coping Strategies and RtD Applications in Practice

The lessons that I learned as designer-activist-researcher were derived from my acknowledging of coping strategies and mechanisms. I noticed how I affected the momentum and influenced points of progress (i.e. keeping TRP moving, ensuring progress of some kind was being made). Table 6.1 serves as a reminder and reiterates the principles of TRP (i.e. experimentation, openness and awareness). Designer researchers involved in similar forms of RtD projects might recognise similar experiences. I recommend that the table is referred to alongside *The Spring* as a point of reference when practicing RtD in future work.

Coping Strategies and Mechanisms Applied in TRP (2014-2016)					
<i>What is happening?</i>	What is needed from the designer researcher?	<i>How is it applied?</i>	<i>Why is it important?</i>	<i>Where is there an example of this in TRP?</i>	
Witnessing or partaking in an issue / concern/conflict of ideas/ concept/idea as it is unfolding or having experienced it and need time to reflect and deconstruct its meaning	Maintain Curiosity	Through conversation and discussion - ask and frame open questions and/or through designing/making artefacts/objects of reflection	Conflict management and managing internal conflicts. To prise open the interaction between people and their conflicts through inquiry and/or reflection/making design devices (to embody these experiences of conflicts) assists with formulating ways to cope and respond in moments of conflict, differences of opinion or interest or differing perspectives. E.g. making artefacts also enables the conflict to be seen as a metaphor, easier to deconstruct/inquire into when 'outside oneself'.	TRPC – Tenants Committee Meetings, Co-design meetings, decision making, First-person Reflection Entries (living life as inquiry) and REFLECT->MAKE sessions (conversations and artefacts of critical reflection) (Appendix D, E, & F)	
The project is multi-layered, a lot is happening, pace is quickening and people in the building, but not directly participating in the project, they have a puzzled look, some ask what you are doing and/or what is going on?	Create visual ways of communicating	Carefully seek out, select and gather imagery that represents tone and texture	Bring and/or keep the spirit of the project alive. Visual communication can be powerful and trigger or motivate action and participation as much as it can de-motivate and disengage. Giving people the freedom to see and feel tone and texture provides an individual with a sense of ownership of interpretation.	TRP <i>The Story So Far...</i> , invitations to co-design forums, presentations for interventions (i.e. setting the scene, inviting people to take part in a task) (Appendix C)	

Table 6.1 A Table of Coping Strategies and Mechanisms Applied in TRP (2014-2016)

Coping Strategies and Mechanisms Applied in TRP (2014-2016)				
What is happening?	What is needed from the designer researcher?	How is it applied?	Why is it important?	Where is there an example of this in TRP?
<p>Action is physically transforming space, movement and decisions are being made, progress is shaping things, but why? What am I doing? Why am I doing it? What does this space mean to others? Who cares? What next?</p>	<p>Critical Reflection</p>	<p>When people ask why, or need time to reflect on an element of the design the design researcher needs to invite participants to gather or meet 1-2-1 and make time and space for dialogical interaction. Further questions must be posed simultaneously for living life as inquiry such as - when is this critical reflection taking place? What are participants experiencing? How can I as design researcher improve the experience of RtD if at all? Is it necessary to intervene – if so why? How? If not, why not?</p>	<p>Ongoing, regular check-ins (informal and formal) provide people with comfort and a reminder that mental space is critical and made available. Critical reflection – becomes a facilitated opportunity to confront concerns, conflicts and tensions, and (re)invigorate social interaction. Encourages a sense of connection with one another, the RtD project and process and makes space for dialogical interaction - always welcoming of differing perspectives.</p>	<p>REFLECT<=>MAKE Events and Activities (Appendix E: R<=>M Transcripts Part 1, 2 & 3) First-person Reflection Entries (examples of 'living life as inquiry' (Marshall, 1999, 2016)) (Appendix F: Reflection Entries)</p>

Table 6.1 A Table of Coping Strategies and Mechanisms Applied in TRP (2014-2016)

Having viewed and experienced TRP as a form of AR in IS, RtD is not without its challenges. However, by embracing those challenges and deploying the principles of RtD (as outlined in Chapter Five) we may transform a venture into seemingly uncharted territory into a supported, nurtured, meaningful and manageable task.

After reflecting upon the conflicts and tensions experienced and observed as the designer researcher, I realise there were times in TRP when I purposefully sought more creative ways to interact with RtD approaches. I was inspired and motivated by the desire to view design differently to that of a paid-for service and my aim was to use design to create and make positive experiences from participating in co-creation. I chose to explore whether this was at all possible by experimenting with RtD and, as I conducted applications of design activism in experience-centered design (e.g. Case Two and), I allowed the process to also re-configure 'design' and reframe RtD.

To further explore the value and efficacy of RtD, table 6.2 presents four RtD applications in action. These may also be viewed in the case examples as RtD methods and act as a resource for designer researchers. They are by no means a finalised or definitive list. There remain many RtD applications and iterations of applications in action evolving and emerging from other longitudinal studies of RtD.

RtD Application in Action	Description of RtD Application in The Rooftop Project
Features of Experience (FoEs)	<i>Social interaction takes place between participants of any project. To encourage dialogical interaction, storytelling acts as a way for people to share things in common or something unique to them. As people share in stories 'Features of Experience' (FoE) are also shared. These FoEs can be described as: emotions, feelings, touch, smell, sound, visuals, analogies or metaphors.</i>
Immersive Experience-Centered Design (in Event Design)	<i>Following the first public meeting in TRP people wanted to reconvene and see what ideas people were having and what people were deciding on. Immersive Experience Design/Event Design provided a way to prototype this stage in the process. Co-produced with participants in TRP the event brought the design ideas to life through sensory experience and face-to-face interaction.</i>
The Path of Expression – Experiencing Five Stations	<i>In the 1-2-1 recorded interviews, each participant was invited to engage with and walk round five stations (1) the visual account of TRP So Far...(PDF), (2-4) all handwritten FoEs from the public engagement in the rooftop, (5) some of the literature being read by the design researcher - Design Activism by Fuad-Luke (2009), Experience Design by Benz (2015), Disobedient Objects by Flood & Grindon (2014) and RTD 2015 Conference Programme: 21st Century Makers & Materialities (2015).</i>
Artefacts of Critical Reflection	<i>Two years into TRP and participants were invited to reconvene to reflect on their experiences of participating in TRP. The event was called REFLECT<>MAKE and ran over two lunch time sessions and then a month later in a third session - a discussion forum. Participants were invited to embody their experiences in an artefact of critical reflection which they prototyped and presented. Participants were encouraged to make an artefact that would provoke dialogical interaction. Ideas surrounding an exhibition that could house all the artefacts and share with a wider community the story of TRP was also discussed.</i>

Table 6.2 A Table of RtD Applications in Action

Embedded in the RtD applications in action are the RtD principles identified in Chapter Three: maintain curiosity, accessibility, awareness, an egalitarian sensibility and, different perspectives (Table 3.3). To negotiate and navigate a phenomenological study such as, experiencing design <> designing experience, this thesis has presented a methodological reframing of RtD that fundamentally builds upon the value of an unfolding awareness. RtD is therefore an amalgamation of; principles (Table 3.3); applications (Table 6.2); coping strategies and mechanisms (Table 6.1); a framing and recognition of the blending and blurring of multiple disciplines (Fig 2.3) and; the lens of a Multi-Dimensional Ensemble view of an organisational context (Fig 5.4).

6.5.2 Conflict Management and Managing Internal Conflicts when Doing RtD

Given the open and fluid nature of the project, I found myself actively grappling with the task of managing conflict. These moments of conflict are discussed in Chapter Five and involved the topics of good and glory, care and neglect and public and private. There were also internal conflicts at play throughout the process. This is mentioned by McCarthy & Wright with regards to the relationships being built between designer researcher and participants (2015 p.20), as well as the conflicts and tensions felt by the researcher in analysing and reflecting upon their own participation in the research (Marshall, 2016, p.54-55). In practice it is also evident, particularly in my reflection entries (Appendix D & F: Reflection Entries). Revisiting it as an example of how necessary time is at giving distance to the rawness experienced in the first instance. Another example is the excerpt below. This reflection entry circles the conflict of motivating participation and sustaining the ethos of TRP:

On 14th May, I found an email I sent to myself on 19th March at 12:30 subject header: Qs Qs Qs... These questions had also been followed up by an in-depth reflections entry about the conflicts and tensions surrounding getting the rooftop ready for people to use it as a garden/outdoor social space. The journey over the past two days has had its highs and lows. The lows have consisted of me perhaps being too close to the project and therefore seeing any jibes at the rooftop, its aesthetic design and/or the disengaged tone to people's voices or lack of interest in actually physically helping means I have taken that personally. Saying that, I'm not sure I'm taking that personally at all, I genuinely see the project as something that will benefit people if people give to it, not to me, to it. So to receive, quite frankly, rudeness in the face of what is coming from a good place of intentions – well, it would take someone made of iron not to react to some of the repercussions of that. Those disinterested appear fed up, lacking connection to the concept, [I sense] there is a distinct lack of curiosity and absolutely no keenness to find out more, or ask what it is I can do to help? (Appendix D: Reflection Entry 23_22March2015)

An analytic memo added in the qualitative analysis phase served to reconsider the reflection entry data,

Looking back on this two years later I still feel the rawness of this observation and reflection on it. I wonder also of the cultures of each organisation in the building and how there is yet further areas ripe for researching into how the cultures within organisations influence the relationships between the people and the community in which they are situated. ...More questions arise such as, 'how do people respond to being invited to co-design social space?' As this reflection suggests, there is not always an overwhelming collaborative or collective cheer of excitement towards this approach. There is fear, nervousness and ignorance - anything that involves change it is surprising [to me] how much people did not see themselves associated with it, they wanted to remove themselves, remain the silent party, some to this day will have stepped foot on the rooftop for only a brief time, some might have not even ventured up there from their desk. A good number of people who work in the building remain unaware of the rooftop as an experimental project aiming to challenge the public access to private space for green, outdoor social space. Leading to questions such as, 'why do some people wish to remain detached from what is going on around them?' A strong lesson learned is that people don't always assume that to have something nice they have to be inquisitive of it and /or work for it. Is this a sign that employees expectations are increasing as they see the likes of Google offices with ballpits, etc? [offering social, playful spaces as part of the tenancy agreement and therefore not a space that needs to be co-created/co-produced/co-maintained] (Appendix F: Analytic Memo on Reflection Entry 23_22Mar_15)

In maintaining curiosity as a mechanism for conflict management it soon becomes clear that both internalised conflicts and externalised conflicts involve a process of conflict and resolution. One's own confidence in framing questions becomes key to maintaining curiosity that enters deeper levels of inquisitiveness of the situation. Appendix D and F provide examples of this. *The Scent of Meaningful Inquiry* (Appendix D) presented in a table format lists the questions to arise across the length of the study. I can see how RtD as first-person action research is inextricably entangled with TRP as it unfolds. Similar to Suchman's definition of 'situated action' (also cited by Simonsen et al. 2014 p.7), in doing this form of RtD it becomes almost impossible to tease action apart from living life as inquiry through design activism and hence the 'action' in first person action research is as situated as the design and the designer-as-activist-as-researcher.

6.5.3 Taking Care in the First Person

The data analysis suggests that when activating 'an unfolding awareness' it draws the researcher's attention to potential underlying issues that may not be explicitly acknowledged by participants in RtD. By knowingly engaging in this level of awareness, the designer-activist-researcher may become isolated from reflecting in the first-person. This approach to doing RtD must embrace these somewhat raw, perhaps emotionally charged issues and 'have courage in facing them only to let go of them and allow new sense to arise' (Marshall, 2016, p.54-55).

Complications may therefore also arise as living life as inquiry might trigger self-doubt in the mind of the designer-researcher. This form of RtD methodology might at times feel too difficult or too challenging to qualitatively analyse. Attempts at dis-entangling are almost unbearable. For example, across the 1-2-1 interviews it became clear that participants mention of participating in TRP for 'the right reasons' and because 'people care' fall into the similar bracket of the 'good and glory' and 'care and neglect', which I had separated based on my first person internal dialogic. In the first-person I reflected upon my motivations for doing TRP; *what was the 'doing good'?* and *how was it linked to 'glory'?* Experiences of design decisions reflected upon in the first-person expose internal conflicts of the first-person, however, when cross-referenced with the content analysed in recorded interviews there was evidently less explicit mentioned (by participants) of these same concerns. Examples such as this show the limitations of doing living life as inquiry through participatory projects in which experiencing participation is analysed from multiple participatory perspectives. The variety of perspectives demonstrated in the range of artefacts of critical reflection offer further examples of the messiness of analysing perspectives to sense-make how design unfolds as it is experienced and participated in. McCarthy & Wright (2015) also recognise this in the politics and aesthetics of participation. In their articulation of experiencing participatory projects they connect it to Ranciere's theoretical concept of 'dissensus' (McCarthy & Wright, 2015, p.42, 158-159). Whilst this substantiates the complications experienced in TRP as RtD, it also exposes the need for a better understanding of what it means to care about experiencing participation in RtD, and in doing so, how it might be necessary to take care of and in the first-person. Further study into the analytical methods and analytic frameworks being constructed by designer researchers as projects unfold might be one such starting point for this conversation.

6.6 Implications to Practice

This study has specifically focused on occupying and transforming a rooftop in Manchester's City Centre and has introduced the concept of viewing grassroots projects as MDEs. This reframes any notions of solution-driven design projects that respond to the challenges of one or two dimensions – for example the design and development of a physical social space or the development of a single technological artefact. Instead, the concept of an MDE welcomes an MDE view beyond the completion of a technical artefact or physical-spatial solution. With this in mind, the social-spatial-technical/digital-temporal dimensions evolve and are shaped as the project unfolds. The purpose of this thesis has been to present a phenomenological study of experiencing design <> designing experience by addressing the research question; *how does an open process of experiencing design and designing experience unfold and evolve?* The backdrop to this study has been described as the Northern Quarter, a

creative and cultural quarter nestled in Manchester's City Centre. Digital development and advertising, marketing and design agencies share office buildings with the likes of architect firms, fashion brands, charities, accountancy firms, retail and hospitality businesses, independent music labels, agents and events producers, photography and music studios and rehearsal spaces, as well as post-graduate and professional development academies. The building upon which the rooftop is situated is occupied by a number of these organisations which similarly span the digital, creative, cultural and communications industries. It is inevitable that in such a tightly interwoven living system that the unfolding nature of TRP and the RtD methodology have also served and continue to serve a purpose in practice. This chapter delves a little deeper into some examples of these implications to practice.

6.6.1 Features of Experience

A 'project' becomes a way to assist with the communication of an idea. In TRP, people came together formally and informally and shared stories. In Chapter Four these became known in TRP and to the RtD methodology as 'Features of Experience' (FoE). They grew embedded in the rooftop's transformation as well as the experiencing of co-creation. FoEs would appear and reappear across the unfolding of TRP. Once I had realised the value inherent in the repetition of FoEs, I introduced TRP community to the notion of FoEs as co-design principles (Appendix C: Fig A2.17).

In Chapter Three I drew inspiration from co-design principles to clarify participation in design activism. 'Co-design' in practice, is the theoretical term for 'co'ollectively, 'co'llaboratively, 'co'operatively 'co'designing together. Lenskjold et al. provide useful insight into activist agency in 'contemporary co-design practices', which TRP can relate to as 'the activist agency is experimentally generated as the design project unfolds' (Lenskjold et al., 2015, p.67). Participation in 'co-design workshops' invites dialogue about design tools and tactics surrounding 'minor design activism' and asks how these tools and tactics might prompt change from within.

FoEs serve as a prospective design tool and the tactics that emerged from TRP are applicable to situations in which co-design is applied. For instance, in the co-design process applied in the transformation of space. Firstly, FoEs come to light in a preliminary co-design meeting. The facilitator can invite people to share in stories associated with the co-design challenge. The content of these stories will reveal FoE. Analysing these FoEs will then help identify which are the most prominent across the community therefore illuminating what is important to the community. It is then advised to seek another participatory forum (e.g. a public event in the space as it is transforming or has been transformed). The designer researcher can use the situation to invite people to share in their actual FoE in the moment. *How might the space make them feel? What do they see, touch, hear, smell?* Questions such as these trigger participants in the space to identify FoEs. Later in the consumption and production of the space and as the community establishes codes of conduct for the space or confronts conflicts and tensions surrounding the use of the space, FoEs can be re-introduced to the community and be used as a tool for conflict resolution. FoEs therefore act as a disciplinary tactic in an otherwise emergent process, which can be identified and applied by anyone managing community engagement in a project.

It is not however without some caution that FoEs should be identified and applied. Without the attention of the facilitator to oversee how FoEs emerge in the first instance through the sharing of personal stories, its application may be misguided. In the first-person accounts of RtD methodology, the care and attention for the discovery and emergence of FoEs is demonstrated as activating 'an unfolding awareness'. As a co-design tool, FoEs can be applied to a host of situations where consideration for the experiences of the social life of space are also knowingly co-designed into the transforming of the space. Architecture, urban planning, user-experience design, HCI and information systems design professionals might for example be seeking such a co-design tool for conflict resolution. Whilst it may assist with forming consensus a fundamental principle of FoEs, from the RtD methodology, is also to remain respectful of the diversity of participatory perspectives.

6.6.2 RtD Projects as Case Studies – In the Case of TRP

TRP as a case study has reflected the ‘success’ of a mass collaborative effort that experimented with occupying a rooftop. This has been commented on by other multi-occupancy buildings as a case study from which building management, architects, developers and landowners wish to learn. Along with other green spaces campaigned for and maintained by greening groups, case studies are compiled on behalf of these groups by people not directly involved in the evolution of the project, or indeed its methodology. With good intentions, these case studies are used as success stories for the city to secure large bids. This opens up a need for further exploration into the use of grassroots projects as ‘case studies’. Furthermore, it asks authors of case studies, bid writers and policy makers; *to what extent is the methodology understood, or indeed how might methodical accounts of projects be valued and identified?*

The RtD methodology proposed in this thesis promotes the participatory value in experience-led grassroots inspired projects. I urge therefore that urban planners, architects, conservation experts, researchers, designers, activists, people who are activating these projects and/or bid writing or formulating policies or presenting these projects as ‘success stories’ become more curious of such narratives. A case-study or bid can inadvertently un-do the methodological reframing of RtD.

For change to filter through and upwards into policies and infrastructure, those who consider themselves as representing the voice of the people need to gain (or regain) access to grassroots projects and attempt to view organisational contexts as a living systems. Understanding RtD methodology is about participating in design applications that encourage dialogic interaction between people, their intentions, events/activities and artefacts that are made in the process.

6.6.3 Curating the Public Realm

In Chapter Two, inspiration has been drawn from both curatorial practitioners and business consultants. Although these are seemingly contrasting fields, they are share in sense-making the persuasive or dialogic interaction with the public realm *through* our experiencing of it. This thesis has aligned with perspectives such as Lefebvre (1991), in order to comprehend a society of consumers and producers of space and experience. Curatorial practice creatively explores our emotional experiences of space, which, more in line with Tuan (1979) triggers a heightened sense of awareness.

This thesis has depicted a sense of awareness in my own ‘designerly ways of knowing’ (Cross 1999, 2001, 2007a, 2007b). I refer to these as experience-led (see Chapter One) and, owing to the participatory nature of McCarthy & Wright’s ‘design enquiry as critical dialogue’ (2015, p.158), I also draw inspiration from ‘experience-centered design’ (McCarthy & Wright, 2015). To activate a curiosity in my awareness of designing experiences, co-curator of the V&A Kieran Long and curator of ‘fig-2’ ICA Fatos Ustek offer practice-based insight and term this ‘curating the public realm’ (Beanland, 2015). This brings into focus a constellation of experiences that invite the public to become more aware of experiencing curated experiences. Design researcher Hannah Jones also mentions this in her review of Grant Kester’s reflections on what dialogical art is and how it challenges the ‘...conceptions of the artist, artwork and viewer’ (Jones 2014 p.197). Furthermore, Jones also posits that Kester draws attention to alternative art spaces and brings attention to what takes place in these spaces;

We first encounter the viewer as collaborator or participant, where their experience of the work becomes a part of the work of art itself. The artist is also called to re-evaluate their own creative role, producing work outside of a gallery, becoming a ‘context provider’ rather than ‘content provider’ (Dunn cited in Kester, 2004, p.1) (Jones, 2014, p.197).

There is an ease with which I admit to seeing similarities in the role of 'artist' and 'designer researcher'. I draw inspiration from artistic and curatorial practice as it assists me to grant permission to creatively express myself. It also enables me with encouraging others to creatively express themselves too, without restriction.

There is an example in TRP where 'curating the public realm' can be envisioned. Described in Chapter Four, The Ladies Room event was a public programme of a range of events and activities, including a pop-up festival celebrating the social history of the local area in unique and interesting spaces around Stevenson Square. Hayley Flynn was appointed 'City Curator' by The National Trust and curated the public realm. She designed a programme of events/activities into the local area and then invited and enveloped the rooftop into this programme. Through bringing narratives and awakening the city to dialogic encounters in others' intentions, events/activities and artefacts borne of the city, I see a similarity to RtD methodology and invite curators and public programmers and social artists to be curious of how an RtD methodology might be intertwined in and through their practice.

6.6.4 Perspectives as Prototypes

In Chapter One I introduced Shiles et al. and their use of the term 'tactical urbanism' (2017, p.49-50) - a way to prototype - 'low-cost, replicable urban interventions - temporary changes to the built environment intended to make a neighbourhood better' (2017, p.49-50). Other perspectives also contribute to the notion of prototypes. In Banerjee et al. (Meroni, 2015) they consider the notion of 'transformative design' is considered (Meroni, 2015). They suggest that, '...prototyping is not just a process step or an activity, but is simultaneously an epistemological structure, and a cognitive modality' furthermore asserting the role of the designer in 'choreographing a dance between multiple spaces' (Banerjee et al., 2015). A 'build to think' (Meroni, 2015) mentality, encourages me to ask of the body of evidence presented in this thesis; *where is prototyping taking place and how might it be useful?*

This thesis has proposed that grassroots projects are experience-led. Incorporated into this are *tactical urbanism* and *transformational design* traits that can be realised through a design activism approach. Fuad-Luke (2009) and Julier (2013) invite designers and researchers to consider the 'usefulness' of urban design activism. TRP provides a case in point; that through a methodical account of RtD as a portfolio of intentions, events and activities, and artefacts, knowledge of phenomena (such as experiencing design <> designing experience) may be obtained, particularly through the way in which space and participation in its transformation engage in efforts of prototyping.

As previously mentioned, there is an opportunity to develop a curatorial practice that critically engages with, gathers and defines 'artefacts for activism' (Fuad-Luke, 2009, p.85-86). Further extending Fuad-Luke's call for a typology, in RtD methodology, I have explored the dialogical interaction with TRP through Artefacts of Critical Reflection (ACR) (as described in Chapter Four: Case 3). These artefacts were created by participants of TRP and embodied their perspectives on the transformation and experiencing of transforming social space.

In practice, in the final REFLECT<>MAKE session (Appendix E: R<>M Transcript Part 3), participants referred to their artefacts as prototypes. This has sparked further potential avenues for inquiry into the value of seeing perspectives as metaphors in physical objects. In TRP, every effort was made to inquire beyond the 'final product', therefore continuously seeing and experiencing TRP as a prototype. I urge therefore that ACR are more formally viewed as 'prototypes of participatory perspectives' - a prospective tool implemented in projects where people bring what it was about experiencing participation in the transformation of social space (in this instance, the transformation of a rooftop into a community garden) to the next project in which they find themselves experiencing participation in co-designing social space. *How might lessons learned or FoEs translate and be transported in artefacts of critical reflection to encourage an interconnectedness between processes, participation, space and materiality and perspectives?* I invite practitioners specifically managing community engagement

strategies to consider with me the implications to practice of the value in 'artefacts' that embody the experience of participation. *Where else might dialogical interaction be encouraged in existing methods of community engagement? How might an RtD methodology enhance community engagement in the transformation or design process of the organisational context?*

6.7 Summary

This penultimate chapter has extracted the theoretical concerns from AR in IS, Organisational Studies and RtD literature and has proposed ways in which this RtD methodology addresses them. Furthermore, this chapter refers to how the RtD methodology with MDE lens builds onto extant work and advances knowledge. In presenting clear statements of the scope and limitations of doing RtD in TRP, these also promote four further lines of inquiry before clearly outlining the lessons learned as designer researcher. This chapter closes with a number of implications to practice: *Features of Experience; RtD Projects as Case Studies; Curating the Public Realm* and; *Perspectives as Prototypes*. These implications to practice each incorporate a need to better understand particular audiences and users of an RtD methodology, the use of its analytic lens, framework, co-design tools, coping strategies and mechanisms, RtD principles and applications. The entirety of an RtD methodology might appear overwhelming, which in itself might implicate its value and effectiveness in practice. However, this chapter has attempted to identify components of the methodology and consider how they might sustain their value in their transferability. 'Features of Experience' as a co-design tool is a good example of this, as it suggests that components of RtD methodology can be identified and implemented by people in professional roles such as - architects, educators, policy makers, bid writers, curators, artists and community engagement managers.

The final chapter, Chapter Seven, will now close this thesis with concluding remarks that revisit how the research question has been addressed across the thesis, rearticulates the value in an RtD methodology and further reflects on topics that have repeatedly appeared throughout experiencing participation in TRP. These include: *awareness, continual engagement, alternative formats of Portfolios of RtD, experience design and sociomateriality*.

CHAPTER 7.

CONCLUDING REMARKS

7.0 Overview

This thesis has shared in the intimate details of experiencing and participating in RtD in TRP. This rigorous phenomenological inquiry has arrived at a methodological contribution to theory and explained its implications to practice. To draw this thesis to a close, this chapter will now revisit the research question and rearticulate the value in a methodological reframing of RtD. Then, upon further reflection, I highlight five areas, which identify opportunities for future research.

The overarching research question asked, *how does an open process of experiencing design and designing experience unfold and evolve?*

- i. *What does being inquisitive through design mean, why is it important and to whom does it matter?*
- ii. *How is RtD participated in and experienced in the transformation of social space?*
- iii. *What is the meaning obtained from (i) and (ii) and how does that inform and inspire future iterations of research through design (RtD)?*

Design activism as defined by Fuad-Luke (2009) became the starting point most suited to how I intended to approach this study. As Chapter Three has outlined, it provided the flexibility required to perform a design inquiry that would also be 'welcoming of a multitude of design approaches' (Fuad-Luke, 2009, p.21). In gaining clarity on the meaning of praxis in design activism it is useful at this stage to remind ourselves of Melaney's viewpoint that, 'from the phenomenological standpoint, human action is embedded in a network of relations that are never constituted on a permanent basis.... Doing not only entails responsibilities but implicates the actor in an unending process..' (Melaney 2006 p.473-474). And, when, as HCI researcher Cristiano Storni says, '[RtD] is in the business of knowledge, not design' (2015, p.74) I am reminded to return to the very essence of the knowledge I have gained whilst immersed in a living organisational context - TRP as RtD as TRP as RtD and so on. Storni's description successfully summarises this transformational process; 'what is produced is no longer just knowledge about a phenomenon; it is knowledge about how a design intervention and a phenomenon interact, accepting that as the two meet, they are both transformed.' (2015, p.76).

The way in which the overarching research question is framed became as important to the research inquiry as to the design inquiry (and vice versa). The phenomenon being explored was the experiencing design <> designing experience of doing RtD. I chose to build the whole study therefore upon the 'foundational concept of RtD' (Durrant et al., 2017), which, as expressed by Storni (2015) and Lambert & Speed (2017), recognises the value in both research and design working together. This also granted me permission as a designer-activist-researcher to explore the potential for extending RtD's application. Hence, the research is positioned within four key disciplines (Fig 1.1).

Evidenced throughout this thesis is a realisation of a methodological reframing of RtD, which has been informed by a phenomenological inquiry situated in a grassroots project (i.e. The Rooftop Project (TRP)). Also evidenced is a contribution to theory that draws together theoretical perspectives, learns from theoretical positions and responds to the concerns revealed by commentators of RtD, AR in IS and Organisational Studies. Common amongst these concerns is a need for researchers to frame their methodological approach and identify the lens through which to view lines of inquiry and through which design may be applied.

The Digital Workplace (Köffer, 2015, p.2, Williams & Schubert, 2018, p.480) and The Public Mesh (Shiles et al., 2017, p.38) were introduced in Chapter One to provide the scaffolding of the thesis - the practical, observational insights from research conducted by fields such as Information Systems, urban design and architecture. Their experiences appear similar to the descriptions in Organisational Studies and the changes taking place within the organisational context. As Chapter One explains, it appears that boundaries are being renegotiated, 'public realm is merging with the workplace' (Shiles et al., 2017) and 'corporate culture can reshape [and redesign] boundaries' (Fleming & Spicer, 2004, p.81).

The absence of a theoretical lens that I felt most appropriately reflected the complex intertwining of first-person internal dialogue with experience-centered design, participatory perspectives and the complex and dynamic living organisational context, resulted in my constructing a lens through which to articulate how I was experiencing participation. The underpinning of a methodological approach therefore relied on the informed explanations and definitions of lived experience and felt-life as described by HCI researchers McCarthy & Wright (2015) and the support of the Sociologist Marshall's first-person action research approach 'living life as inquiry' (1999, 2016).

I constructed the Multi-Dimensional Ensemble (MDE) lens to view the organisational context as a range of the spatial-social-technical/digital-temporal dimensions that people interact with throughout a project. As Chapter Three has explained, an MDE therefore alleviates concern for boundaries and instead embraces 'an egalitarian sensibility' through the experiencing of participation (McCarthy & Wright, 2015, p.160-161). Combinations of these multiple dimensions have been presented in the case examples in Chapter Four (e.g. Case Four: Online Conversation Tool SLACK).

An MDE lens embraced the action and interpretation of complexity. It also supported me, as designer-activist-researcher, with managing the challenges of polarity. During the most confusing, conflicting, complex and messiest of moments which arose from TRP, I could find solace in imagining the complexity of an MDE. For example, it assisted me in scenarios such as; zooming in on the life of a technical-social-spatial dominant artefact such as SLACK, whilst simultaneously zooming out on the life of a social-spatial (physical) dominant artefact such as the rooftop. The lens was activated as a multitude of dimensions came alive at the same time and in a multitude of ways. It proved fundamental to sense-making theory through practice. From a critically reflective standpoint, the components of an RtD Methodology, of which the MDE is one, have been discussed in more depth in Chapter Five (5.3.2 *The Value in an MDE*). As such, it represents a valuable tool for those negotiating situations with multiple perspectives, multiple disciplines and multiple dimensions of inquiry through multiple design applications.

7.1 Addressing the Research Question

To break down the overarching research question into more manageable parts, three sub-questions were constructed, each of which have been addressed in this thesis.

The first, i.) *What does being inquisitive through design mean, why is it important and to whom does it matter?* is touched upon in Chapter One as the backdrop to the study is described. However, it is in Chapter Two where RtD literature is introduced and reviewed alongside existing methodologies such as Multiview and Multiview2, SSM and WISDM as described by AR in IS literature. From this a summary, which also identifies the intended contributions of the doctoral work, is outlined. Fig 2.3 illustrates where the boundaries blend and blur between Organisational Studies, Information Systems, Research through Design and Action Research. At these points a number of areas share disciplinary fields of research in or through practice. For example, AR and OS share in first-person and participatory action research methods and/or theoretical perspectives in community engagement and cultural management (as discussed in Taylor & Spicer and Yanows accounts). Interestingly however, I identified

that a first-person action research approach such as 'living life as inquiry' (Marshall, 1999, 2016) has yet to be documented as a theoretical inspiration embedded in an RtD application. This suggests there is opportunity outside the confines of this thesis to further extend my interest in the benefits and value of doing first-person AR in RtD. Furthermore, there is opportunity to open up the conversation with those experiencing participation in projects where community engagement and co-design are fundamental to the sense-making and/or change-making of grassroots projects.

Chapter Three then further addressed the first part of the research question by framing what inquiry through design means by weaving in a better understanding of experience and participation. From this, *Framing a Methodological Approach* was presented (Table 3.3), which lists the principles to apply and questions to ask when doing RTD. With an awareness of attending to and 'scanning the inner and outer arcs of attention' (Marshall, 2016, p.54), I invite designers/researchers to view this as a starting point, rather than a definitive list of principles; I would be curious to know if there are more. With these principles, Chapter Three also presents *A Methodological Approach: An Unfolding Awareness*, which provides the methodological reframing of RtD with its most fundamental component. A key contribution of the thesis, this enables Chapters Four, Five and Six to be viewed in much the same way as TRP as RtD was experienced.

The second of the three sub-questions, ii.) *How is RtD participated in and experienced in the transformation of social space?* is addressed in Chapter Four. The methodical account of A Portfolio of RtD details who participated, when and why and begins to situate the importance of doing this type of RtD and to whom it matters. The portfolio has provided a way of distilling the value of being immersed in doing RtD. It has also asserted a tone and texture to the innovation of The Spring (Chapter Five), which illustrates the methodological contribution of each of its components to theory and practice. Chapter Five and Six addresses the third sub-question, iii.) *What is the meaning obtained from (i) and (ii) and how does that inform and inspire future iterations of research through design (RtD)?* Findings specific to TRP and the methodology are presented in three discussions - Good and Glory, Care and Neglect, Private and Public. These discussions offered rich insights into the conflicts and tensions experienced by participants as well as the designer researcher - particularly when attempting to dis-entangle and analyse the content from across the data sets.

This thesis has described and summarised the value in this type of methodological reframing of RtD as; The Spring, An Unfolding Awareness, the lens of a MDE, as well as the value in experiencing the organisational context. From this the scope and limitations of doing RtD suggest there might be issues to consider surrounding the temporality of 'doing good', widening participation, becoming aware of the life in living organisations (such as nature) and the potential of integrating RtD methodology into organisations. Some of the lessons I have learned as a designer-as-researcher have revealed that there are coping strategies that can be integrated whilst doing RtD, and there is also a need to consider how the designer-researcher takes care of themselves, in the first-person. Implications to practice follow this section as I have identified four key areas which I urge creative practitioners, community engagement managers, urban designers, architects, policy makers and bid writers to review with a view to considering how Features of Experience; RtD Projects as Case Studies; Curating the Public Realm and; Perspectives as Prototypes might support practitioners experiencing participation and promoting or encouraging it through their practice.

This thesis has positioned new insight and demonstrated, through rigorous academic inquiry, the value of RtD to four disciplines - RtD, AR, IS and OS. I will now close this thesis by sharing five areas in which I wish to invite further reflection.

7.2 Further Reflections on...

7.2.1 Awareness, Values & Features of Experience

In an age of self-reflection, where we continually query our identities, sense of purpose and how we choose to act, Florida (2006, 2014) brings into question humanity's flaws and formulates guidance on how to change or be more adaptable and open. Admitting to the contradictions and complicated paradoxes at play in the world, those who live within the current paradigm are faced with questions such as, *how does someone become more aware of themselves in a world in which their life contradicts their values? How are people confronting and managing such conflicts and tensions?* These personal, political, philosophical, cultural and rhetorical questions are not directly addressed in this thesis, neither do I aim to resolve them here. Rather, the questions and prospective responses may be found in and amongst the findings specific to TRP, such as Good and Glory, Care and Neglect, and Public and Private (as outlined in Chapter Five).

This thesis has revealed how authors of RtD and systems thinking in AR and IS research are requesting the presence or considering the value of 'awareness'. What this suggests is further opportunity to combine fields where 'awareness' is required and from within which a 'design enquiry as critical dialogue; (McCarthy & Wright, 2015, p.158) can operate. Motivated by the needs identified by grassroots projects, the type of RtD presented in this chapter provides a position from which people can participate and, if they so wish, join in activating a heightened sense of awareness. The context provided by TRP nurtured an accessible, supportive and collaborative dialogic space in which curiosity and sense-making were explicitly welcomed. How people become aware and attend to values in other scenarios however, is of course context dependent. The people who engaged in the project, its purpose, intentions, and so on, will also define the presence of awareness. Navigating sensitive subject matter and territory such as mental health for example, would not simply require the activation of awareness; specialist resource and advice should also be sought.

As Spicer & Taylor (2007) warn, designing workplace experiences that promote an 'always switched on' mentality is resulting in heightened expectations of the employee as they remain permanently accessible for work-related activities. IS research is being conducted that warns of the 'increase in stress levels' this attitude is having on the workforce (Tarafdar et al., 2011, 2015). Embracing an 'always on' and 'connected' culture comes with significant physical and mental health and wellbeing concerns. The Features of Experience (FoEs) as identified in TRP do however express the human desire for 'space away from desks' (an insight shared by participants across the research). Social space in TRP was co-designed with an awareness of these FoEs and as the project unfolded, such FoEs were actively embodied in the co-designing. Positive mental health benefits therefore became paramount to design decisions. Future grassroots projects that aim to transform social space (e.g. rooftops, bus shelters, websites, common rooms for co-working spaces and digital applications, etc) might wish to also pursue lines of design inquiry that ask the participatory community what FoEs are prevalent for them. A future research opportunity could develop and explore the value of FoEs, investigate how values are incorporated in FoEs and then incorporate them into the transformation of social space. What impact FoEs might have on the health and wellbeing of existing workplaces is also an opportunity for investigation, particularly with those who appear to be making incremental changes to the workplace (for example, digital creative agencies with coffee shops, co-working spaces and hotdesks) and those who appear to be subscribing to the integration of work and play, private and public realm - for example, and as mentioned in Chapter One; *Granby 4 Streets Community Land Trust* (Assemble 2011), Ziferblat (2018) and *Participatory City* (2017). In addition, family-owned property company Bruntwood specialise in workplace design and development. From their vast portfolio across the north of England Neo in Manchester is one example of a concept that 'is collaborative workspace by design. We've built the opportunity for people to collide with each other - to meet...' (Bruntwood, 2016). Another example is Platform in Leeds where '...we've built [into the workplace] the opportunity for people to socialise in shared spaces including a lounge, roof terrace and art installation gallery' (Bruntwood, 2018).

7.2.2 Continually Engaging with People

This thesis has enabled a designer as city centre resident/activist/researcher to act upon opportunity and pursue the unknown. There is a lot to be learned from within grassroots projects such as TRP. The characteristics of such a project might involve responding quickly to an opportunity that arises, remaining open to serendipitous encounters as well as potential risk. In the case of TRP, its opportunity quickly resembled an openly experimental and temporary project and the methods of engagement reflected this ethos. Emphasis was placed on the removal of any expectations to succeed, which naturally released any tensions, nurtured optimism and provided permission for people to freely enter in and out of the project. From experiencing participation in TRP, this study has revealed an on-going, unfolding methodology that also raises questions about the longevity of participation and continual methods of engagement. For instance, *how might designer-researchers or those conducting RtD continually engage with people who have engaged in RtD?*

This thesis captures the life of TRP until 2016. In reality however, the project continues into a new iteration. TRP is still unfolding as a different community of stakeholders - in this instance, a team of architects and developers - take on the next stage of development of the rooftop.

Thanks to the community-led initiative of TRP described in this thesis, planning permission has been granted for a more permanent presence for TRP with the condition that it retains its community ethos and addresses concerns with regards to accessibility. With the next iteration of TRP in mind, this draws attention to an important consideration of the life of engagement in an organisational context and its multiple dimensions. For example, *what happens to those who have participated in RtD? How might the experiences of participating in an RtD project influence future considerations, values and principles in other projects? How might continual engagement in applications of RtD be supported and nurtured by the existing or the different community of stakeholders?*

There was a strong sense of community in TRP and over the course of two years, we formed an alumni of sorts (or 'dream team' as we fondly refer to ourselves). Social events continue between those who met and engaged in TRP as an RtD project and some have developed into working relationships. There are opportunities for building managers and architects who are actively curious about the future of the design of the workplace to experiment with the same ethos as RtD in TRP.

The organisational context can be brought to life on rooftops or inbetween buildings. Representatives from across different organisations simply need the infrastructure components of the methodology learned from TRP to meet, convene, shape and influence the co-design of their organisational context/where their 'workplace meshes with the public realm' (Shiles et al., 2017) (e.g. Bruntwood 2016, 2018). Basic costs need to be considered - i.e. the running costs would need to cover time and resources required of, for example; a community manager, production manager/technician (for event production) and a gardener (to advise on growing/harvesting/maintaining outdoor spaces).

In TRP, maintenance remained a challenge and care and neglect were an ongoing conflict and tension that ran throughout the findings in the research. These are examples of very real challenges. However, the facilitation and curatorial role of a designer-researcher in this instance, provides a different perspective to tackling these challenges by applying research through design principles. The role of designer-researcher, or designer-activist-researcher, is different to the community or facilities manager of a building. This role is a resource for the people that frequent the building/local area. There are key points of reference in this thesis that could assist with outlining and writing this job description for a designer-activist-researcher. These include the; Key principles and questions to ask when doing RtD (Table 3.3); Coping Strategies and Mechanisms Applied in TRP (2014-2016) (Table 6.1) and; RtD Applications in Action (Table 6.2).

7.2.3 Alternative Formats of Portfolios of RtD

As I designed and added to the portfolio, I noticed that I would reach for and use a variety of tools, such as computer aided design programmes, Microsoft word and excel spreadsheets. I began to notice how the tools would dictate - on my behalf - how a portfolio of RtD should be expressed, formatted and presented. Whilst I miniaturised, magnified, framed and communicated the experiencing and participating in the process, intentions, events, activities and artefacts, and this culminated in the experience being documented via a computer screen and represented as a digital document.

This calls into question another area I sense is ripe for further investigation. In querying the freedoms and restrictions of research tools, resources and materiality when conducting RtD, I expose an area which this thesis does not have sufficient time or space to explore. However, throughout the experience of TRP, there had been mention of the possibility of an alternative format for this thesis – an exhibition. This was a format which I failed to fulfil within the time frame allocated to complete and submit. However, questions continue to arise; *am I presenting/exhibiting the artefacts of critical reflection in the best way possible? How are voices heard? Should artefacts of RtD be viewed as examples of dialogic interaction in a 2D thesis format? How might possibilities for documentation and presentation vary?*

Developing this further, I would encourage the RTD community to also consider these questions; *could portfolios of RtD artefacts be a new consideration for RTD conferences? How might artefacts be curated to form portfolios? How would they be brought to life and re-lived/lived in a conference setting? How might portfolios travel? How might portfolios be curated and exhibited as experiential, interactive and immersive installations that elicit features of experience of co-designed projects?* All these questions (and more!) widen the experiencing and participating in RtD exponentially.

Specifically related to TRP, there appears opportunity for post-doctoral research, for example in order to fulfil an obligation to participants of TRP community to broadcast and/or exhibit their experiences of TRP. The artefacts of critical reflection can and should be made accessible to the public, or a wider audience as they see fit. These artefacts embody personal experiences of participation in TRP (see Chapter Five) and offer an interesting way of presenting differing perspectives (as discussed in Chapter Six – Perspectives as Prototypes).

Questions arise particularly with regards to timing, and in particular the relevance of exhibiting artefacts of a project that took place a number of years ago. *How would a living exhibition populated during the life of an unfolding project, but now in a different iteration, be received? Would newly established stakeholders of TRP be open to viewing an exhibition as a form of continual engagement?*

In *'Making Things Public'*, Latour & Weibel (2005) introduce the concept of the exhibition as a different format for research and inquiry through *things*. With an appreciation of the presence of multiple theoretical perspectives in as much as there are multiple design applications, there is yet more opportunity to explore the co-curation of 'the public realm' (Beanland, 2015).

7.2.4 Experience Design Applied to RtD

Chapter Five alluded to the variety of design applications manifest in 'designing experience' or 'experiencing design', and how conventional ways of designing experience – such as user-experience design and experiential marketing (i.e. the experience economy) sell *products* through *experience* to consumers. With the current worldview of consumerism, the designer researcher might find themselves selling through experience to consumers. A designer researcher doing the type of RtD described in this thesis however, is inquisitive of the 'selling' as much as 'the intentions' of the project. In the case of TRP, I openly contended with consumerist

terminology in my search for a definition of 'experience' relation to 'design' (Appendix F: Reflection Entries). It proved a challenge when too closely associating research with the idea of design and experience as commodities or of having a commercial agenda.

As TRP has demonstrated, a heightened sense of awareness of 'experiencing design and designing experience' has positively impacted and contributed to a key element of the study – 'an unfolding awareness'. The subtlety of expression and approach takes place with a respect for the participatory perspectives that arrive, inform and depart from the location of the curated experience or immersive exhibition or public installation.

In TRP I openly invited and encouraged the curiosity of all participants in the experience and participation of design and designing as research. I encouraged principles of practice explored at, for example, RTD Conferences 2015 and 2017 and at Bees in a Tin in 2015. At these events I observed principles such as having an openness and awareness of in-depth analysis and rigor and integrity in nascent immersive practice-based HCI research between digital and traditional artists, programmers, psychologists, event producers and computer scientists. Examples which I participated in and have drawn inspiration from specifically include *Door into the Dark* by Anagram and Pervasive Media Studios at Sheffield Doc Festival (2014), and *A Folded Path* by Duncan Speakman in Birmingham (2015) (Appendix F: Reflection Entries). These cross-collaborative projects grow from a shared curiosity in researching particular topics and/or needs, as revealed by people who experiment with multiple dimensions, disciplines, materials and methods. The design of the experiences in both instances is envisioned by the artist as researcher, curator and producer, whose intention is to encourage participation and then reflect on the impacts of the participation as the curated experience is experienced and participated in. The life of the project is restricted to a finite amount of time – i.e. the length of a festival or a single performance.

An underlying curiosity of my own has been to explore whether design activism can be viewed as an immersive experience without being presumed as an experience for one-off consumption, or referred to as 'my' project. Florida refers to Pine & Gilmore (2011) as considering pre-packaged experiences of the sort Disney provides, stating that 'Members of the Creative Class prefer more active, authentic and participatory experiences, which they can have a hand in structuring. ... the quest for experiences extends far beyond the point of purchase.' (Florida 2006 p.167). If this is true, then, *does TRP provide 'space' for such active, authentic and participatory experiences that extend beyond the concept of consuming experience?*

7.2.5 Sociomateriality

I invited three computer scientists to experiment and participate in TRP. Together, they arrived at an idea for a 'rain activated music installation'. Their trip to the rooftop had inspired them to create something that would encourage people to enjoy the outdoor space even if it was raining. Ultimately however, the installation was not created or installed on the rooftop.

With regards to how 'the technical' and 'digital' dimension was encountered in TRP, I interpreted this particular scenario as follows. Firstly, there were no forced or fixed expectations of the computer scientists. Three students were kindly partaking in a summer internship with the HighWire CDT at Lancaster University. The context for the opportunity - to 'make something' for TRP - was therefore created by me. The detail of the opportunity however was left open for interpretation by the computer scientists. Along with other projects established by other members of the HighWire community which were located in Lancaster, one major challenge of TRP was its location in Manchester. This significantly impacted their involvement in the project. The resource – time, money and skills required to undertake such a task and fulfil their creative concept - was limited. Without the resource or means to also investigate its feasibility, this stalled the process and impacted on it becoming a reality. Upon reflection, it also triggered a consideration of mine, *was there a need for technology-enabled installations, or HCI*

artefacts to be embedded in TRP?

The concept of a 'rain activated music installation' represented a desirable, a 'nice to have', that would enhance the experience of TRP for participants. However, the participation in its being conceived even as an idea occurred outside of the TRP participant community; its conception relied wholly on the skilled craftsmanship and engineering capabilities of the computer scientists who had also fully controlled the ideation process. Speculating on the prospects of the concept however, perhaps the intentions of the computer scientists was to develop its design in-use, in which case participatory design would indeed have informed how it would be designed and developed in-situ.

This provides an example of the many and varied applications of HCI that could have been teased out and incorporated into TRP. Overall, the presence of IT or HCI artefacts (influenced by the intentions and position of a more-than-human viewpoint) were also not installed by participants or instigated by me. Instead, the presence of technology or technical artefacts remained visible in the existing devices and the digital communication people used (i.e. mobile phones, smart technology, social media platforms, laptops, cameras, etc). To conclude this point, although I remain inquisitive of the lens of sociomateriality (Taylor, 2017, p.92) with the theoretical complexities surrounding the likes of 'strong and weak sociomateriality' (Jones, 2015) and the discourse surrounding 'performativity' and 'entanglement' (Orlikowski, 2007), I propose a collaborative philosophical inquiry for which the time and the expertise of others is needed.

It has become apparent in writing this thesis that pausing to dwell and consider the complex philosophical lenses such as sociomateriality did not however prevent the practice from evolving, and I noticed how researching or testing technical capabilities were not of primary concern. In doing RtD, instead, I was concerned with what and how space was being experienced and how multiple dimensions were being brought to life by people. To progress this experiencing and participating in RtD further still, a bridging or conduit is required with those more deeply attuned with sociomateriality. In the meantime, I have arrived at a resolution with regards to my position as a designer, researcher and activist in attempting to make sense of materiality whilst living life as inquiry through design activism. In drawing philosophical inspiration from Ingold's resolution (Ingold, 2013, p.28-31), I can (for now) find comfort in this - 'It is the artisan's desire to see what the material can do, by contrast to the scientist's desire to know what it is.' (Ingold, 2013, p.31).

7.3 Summary

This thesis is not attempting to convince already active and open communities of practicing researchers of a replacement methodology for strongly influential AR in IS methodologies. Instead, this thesis marks an occasion of opportunism that has enabled me to investigate the value in experiencing participation in 'a mass-collaborative effort' (Toomer, 2015) to transform and occupy a rooftop in Manchester that embodies a response to the need for the lack of green space in the city centre. This thesis has not absolved city centre residents, local businesses, local authorities or grassroots projects of their duties of care for their neighbourhoods, indeed it illuminates the importance of understanding how people experience participation in emancipatory action and the benefits of acquiring the knowledge of dialogical encounters as dialogic interactions (Kester, 2004, Jones, 2014) and dialogical platforms (Durrant et al., 2017). This approach combined 'living life as inquiry' (Marshall, 1999, 2016) through design activism (Fuad-Luke, 2009, Thorpe, 2012, Markussen, 2013, Julier, 2013, Lenskjold et al., 2015) with a critical examination of an unfolding awareness, to create a methodological reframing of RtD as a form of AR in IS.

As this chapter has outlined, TRP, A Portfolio of RtD and the critical review of a multiplicity of dimensions beyond the technical (in the form of a lens of an MDE), has explicated a methodological reframing of RtD. This thesis has illuminated qualities of RtD such as celebrating a diversity of viewpoints and the variation of design applications

in practice. The research to have emerged from this phenomenological study has explored and exposed how in the unfolding of grassroots projects there are characteristics such as a sense of freedom and expression. This has fuelled the transformation of a rooftop into a 'useful' space – theoretically and practically.

TRP can be viewed as addressing the concerns of OS and AR in IS literature, with regards to the changes in 'the organisational context' (as explained in the opening chapter and in Chapter Six). This thesis has identified some of the principles of RtD (Table 3.3). The list includes; Maintain Curiosity, Accessibility, Awareness, An Egalitarian Sensibility and Different Perspectives, all of which are arguably present in 'RTD as a dialogical platform' (Durrant et al., 2015). Although attempts have been made to reconceptualise 'the organisation' by fields such as Organisational Studies (Fleming & Spicer, 2004, Taylor & Spicer, 2007, Yanow, 1998, 2015), Architecture (Shiles et al., 2017) and AR in IS literature (Köffer, 2015, Williams & Schubert 2018) these have yet to consider the experiencing and participating in the multi-dimensionality of dialogic encounters. When viewed through the lens of an MDE – as social-spatial-technical/digital-temporal dimensions - 'the organisational context' comes alive with intentions, events and activities and artefacts (The Spring - Fig 5.4). Grassroots projects provide a way through which to navigate a diverse range of occurrences, which, over time, are brought to life through phenomenological inquiry of experiencing design <> designing experience (Fig 1.1). Design theory and RtD literature has yet to articulate this type of experiencing and participating in RtD, therefore determining the substantial contribution and unique purpose of this thesis.

Throughout this thesis, I have addressed the key research question, *how does an open process of experiencing design and designing experience unfold and evolve?*. I have also addressed Stappers & Giaccardi's (2017) recent observations of the struggles of RtD with regards to 'method, how to arrange a project, ...what questions are part of it?' And, the challenge of '...the nature of knowledge, how to deal with the mid-level abstraction, and what the particular designerly contribution of conceiving and making artefacts, especially prototypes is.' (2017).

Recognising the dynamic, complex world as the environment in which living systems exist has undoubtedly transformed how I make sense of experiencing design <> designing experience. The methodological reframing of RtD proposed in this thesis provides a detailed and rigorous account of doing RtD in order to demonstrate the value in its application. Ultimately, where people are valued as active participants in making positive change, RtD can occupy the space between theory and practice, inquiry and design, and be resolutely present within academic disciplines such as AR, IS and OS, and useful to community engagement, property development and management, architecture, policy making and urban design.

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APPENDIX A: Project Information Sheet and Ethics Consent Form

The Rooftop Project Participant Consent Form

Name of Researchers: Rebecca Taylor – r.taylor7@lancaster.ac.uk
HighWire CDT for Digital Innovation, Lancaster University

Participant Name:

1. I confirm that I have read and understand the information for The Rooftop Project. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

Please initial –

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.

Please initial –

3. I understand that any information given may be used in future reports, articles or presentations by the research team.

Please initial –

4. I understand that my name will not appear in any reports, articles or presentations and will remain anonymous.

Please initial –

5. I agree to take part in the above study.

Please initial –

Name of participant

Date

Signature

Researcher

Date

Signature

When completed, please return to the researcher. One copy will be given to the participant & the original to be kept in a file at: HighWire DTC, Lancaster University

The Rooftop Project - Participant Information Sheet

You are invited to participate in The Rooftop Project 2014-2016

<p>Project Overview</p>	<p>A collective of businesses and community interest groups including Sheila Bird, A New Leaf, NQ Greening and The Curiosity Bureau have collectively established a social action project called: The Rooftop Project.</p> <p>Sheila Bird is a cross-disciplinary relationship management and interior design agency based in Manchester. They manage the tenants (a mix of design, creative communication and digital innovation agencies, a post-grad academy and a bar and restaurant) in 24-26 Lever Street. In August 2014 Sheila Bird attended a Summer Project exhibition event designed and curated by Rebecca Taylor and Mike Stead. This research event was hosted in Reason Digital's studio/office space in 24 Lever Street. The research project worked with stakeholders; A New Leaf, NQ Greening and NQ Growboxes. Rebecca and Mike co-curated an event that presented 12 key insights. These insights were taken from a series of twelve conversations (with a total of 34 participants) that took place across the Northern Quarter in May-July 2014. The event invited the participants of the conversations back to navigate an exhibition that presented each key insight as an artefact, which people could then reflect and discuss in more detail.</p> <p>Rebecca Taylor, is a practice-based, doctoral action researcher and Founding Partner of The Curiosity Bureau, Rebecca is also a local resident of Manchester's City Centre and an active member of the local greening groups (Trustee of A New Leaf).</p> <p>The HighWire Doctoral Training Centre at Lancaster University is funded by the UK Research Council's Digital Economy programme and the research gathered from The Rooftop Project will be shared with and contribute insight to this research programme.</p> <p>Rebecca applies a 'Design Activism' approach to doctoral research that is "aimed at generating and balancing positive social, institutional, environmental and/or economic change." (Fuad-Luke, Design Activism 2009). As designer/facilitator/curator Rebecca's aim is for her research to challenge people's critical-awareness of their experience of co-designed social space, and in co-designing experiences <i>with</i> people sees The Rooftop Project as an example for making space in Manchester's City Centre for positive, publicly accessible, social activities, important for our health and wellbeing.</p>
<p>Purpose & Goals</p>	<p>The purpose of The Rooftop Project is to facilitate and lead in the process of bringing together 150 tenants from within the building with those in the local community to co-design social space for an educational, creative programme of content. The principle objective being to provide a unique, creative, multi-functional space that joins together a variety of community groups, businesses and residents from across Manchester's City Centre.</p>

	<p>In the design and imagining of the space on the roof participants are free to be as creative and playful as they like. All ideas are welcomed. All that is to remain consistent is the tone of voice and ethos of the project – it must remain driven by the ideas that emerge from collaborations and cultural partnerships between people. The Rooftop Project is <i>not</i> a commercial endeavour.</p> <p>A small core team will initiate the logistics of The Rooftop Project, a collective formed of people from The Curiosity Bureau, A New Leaf, NQ Greening, Sheila Bird and 24NQ. The goal is for the space and its programme of content to remain co-designed - and where possible - maintained by individuals and groups within the community.</p> <p>As the project unfolds, Rebecca will encourage documentation of the process by participants as well as document reflections and observations of her own. These will be shared with The Rooftop Project Community early 2016, and provide a key point of reflection for direct and indirect stakeholders.</p>
<p>Benefits to participate</p>	<p>The key benefit to you as a participant of The Rooftop Project is the opportunity to have a voice and actively contribute to the co-design and running of a community-led urban space.</p> <p>All who take part in the project will see/hear that the project is also an action-research project. This means it has an opportunity to be reflected upon and your participation contributes to this iterative and highly reflective process. You have equal status to anyone participating in the action research project, and can actively participate in the process as much or as little as you wish.</p> <p>There will be a number of creative outputs generated by people throughout the process of documenting The Rooftop Project, documentation of the research will end January 2016 – when the physical space will be reviewed by the Landlords. The Rooftop Project community is therefore important to its success. As a participant to the project you will have access to the roof until Dec 2015, the on going feedback and contribution of all involved and the responses gathered at each event or activity will inform the content of the rooftop and the research. Those attending events or activities associated directly with the research will be made aware of this and be given the opportunity to be involved or not with the research itself. There is flexibility and openness on how this programme of content will evolve and grow as further ideas/visions are outlined and contributed across the year.</p> <p>In addition, an online space of the creative/research outputs will act as a knowledge repository, available for the people/communities interested in The Rooftop Project community – those engaged in the project so far have access to a link via a Google Drive folder where agendas and minutes of The Tenants Committee Meetings, photos of events so far, and presentations of the project are available for people to reference.</p>
<p>What happens next</p>	<p>The Rooftop Project will:</p> <ol style="list-style-type: none"> 1. Record your contribution as a curious participant of The Rooftop

	<p>Project and document your inquisitiveness, observations, ideas and thinking about co-designing social space in the centre of Manchester</p> <ol style="list-style-type: none"> 2. Reflect, analyse, cluster the research and insight of The Rooftop Project and see your contribution, as a highly valuable collection of stories, evidence of an emerging action-research co-designed project 3. Continue to keep you updated and support your engagement in the progress of The Rooftop Project and the research as it unfolds <p>The Rooftop Project requires a constant flow of energy/interest, range of ideas and contribution (time-wise) of people within the community to imagine its possibilities. If you are interested there are always more ways to be actively involved.</p> <p>Should you wish to discuss the project and its processes in more detail Rebecca is available for you to contact directly and you will be able to state whether those conversations are included or excluded in the research.</p>
<p>Privacy & Confidentiality Note</p>	<p>If you wish to participate, all personal information provided about yourself will remain confidential and no information that identifies you will be made publicly available.</p> <p>Even if you agree to take part now, you can still change your mind at any point and stop participating without having to say why.</p> <p>If you decide to withdraw up to 2 weeks after your participation, any data (e.g. visuals/text/physical prototypes) you have contributed will be destroyed and not be used in the research. However, after this point the data will remain in the study until the completion of the PhD. Do note that beyond completion of the PhD there will be academic publications circulated, cited and distributed both online and offline. However, no information that identifies you will be made publicly available.</p>
<p>Data handling and processing</p>	<p>Due to the nature of the project, the creative contributions made by individual participants will be accessible publicly online indefinitely as part of the knowledge repository.</p> <p>No personal participant information will be made available in either an offline or online capacity at any point during or after the project.</p>
<p>Safety</p>	<p>The local Manchester City Council planning department have visited the site and are aware of the project and in support of its endeavours. Prior to any member of the public accessing the roof itself, The Tenants Committee for 24NQ (set up in response to The Rooftop Project) and Sheila Bird (agents for the Landlords) will discuss applications for programmable content on the rooftop and respond accordingly. Sheila Bird and 24NQ Building Management has conducted the necessary risk assessments and making the roof space safe.</p>
<p>Funding</p>	<p>Rebecca Taylor is funded via the Digital Economy Programme of the EPSRC (Engineering Physical & Sciences Research Council, UK).</p>

Contacts	<p>Rebecca Taylor HighWire Doctoral Training Centre: r.taylor7@lancaster.ac.uk The Curiosity Bureau: becca@thecuriositybureau.com</p> <p>Academic Supervisors: Professor Monideepa Tarafdar, Lancaster University Dr Jen Southern, Lancaster University</p> <p>If there are any concerns or complaints about this research project, you can contact an independent person at Lancaster University:</p> <p>Name: Professor Gordon Blair Address: HighWire DTC, Room C15, InfoLab21, Lancaster University, LA1 4WA Email: g.blair@lancaster.ac.uk Telephone: 01524 510 303</p> <p><i>This research has been reviewed and approved by members of the University Research Ethics Committee, Lancaster University.</i></p>
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The Rooftop Project Brief:

1 of 2 pages

04.11.14

What is The Rooftop Project challenge?

To design an educational, creative programme of content that is as accessible (as realistically possible) to people from within the building and programmed experiences created in collaboration with/or for local community groups, organizations and residents.

What is the key objective?

The key objective is to provide a unique, creative, multi-functional space that joins together a variety of community groups, organizations, business and residents from across Manchester's City Centre through a diverse programme of community-led, creative and educational content.

What can I do?

You are free to be as creative and playful as you like. All ideas and offer of support are welcome. At this stage – at the beginning and emergence of the project - please arrange a meeting by emailing becca@thecuriositybureau.com

Basic info:

Those making the rooftop safe are currently predicting that the rooftop space will hold up to 100-150 MAX (seated) – this is to be confirmed but run with this number for now.

The Rooftop Project showcase event is scheduled for Thurs 4 December
It will take place in (and on – weather dependent) 24 Lever Street.
It is invite-only*

*Invitations will only be given based on a personal recommendation of people involved in The Rooftop Project community. The guest list will welcome up to 100-150 people into the building. These people will range from key decision makers in Manchester, to potential cultural and community content partners and equipment/materials suppliers that are waiting in the wings to help with the design and maintenance of the rooftop.

The Rooftop Project community will showcase what is possible and what will begin to appear on the rooftop through a number of experience-led interactions designed by people who work in the building and in collaboration with people whose use of the space could really help in their community initiatives (such as social action projects)

eg. The Bootstrap building website – see powerpoint presentation - have Dalston Roof Park as a page within their site for the building

At this stage The Rooftop Project still needs...

+ **Space** – a call out to those in the building... please copy and paste the following Q&As below in an email and pop it to:
becca@thecuriositybureau.com
Subject: 'Spaces for Showcase Event on 4 December 2014'

+ **Help/Time** - If you are keen to design or share or create or manage or install something or connect someone-to-someone for the event on the 4 Dec, or want to bank your time for future things for the project - please get in touch and email:
becca@thecuriositybureau.com
Subject: 'Help + Time for The Rooftop Project'

Try summarizing a brief answer to this:

What are you inspired to do for The Rooftop Project and why?
(200 words max)

+ The full programme of events can kick-start anytime from January 2015 onwards (this is currently a 12month programme). This programme is designed and created by you.

Scale of ideas?

Proposed ideas can be scalable from daytime sessions, one-off nights to 3-day events to once a month over the course of 6months, at this stage it is flexible. A perfect time to have a chat and be inquisitive of what is possible.

The criteria for success is currently based on 3 key factors:

- i. The content must remain consistent with the principle objective - a unique, creative, multi-functional space that brings together a variety of community groups, businesses and residents from across Manchester's City Centre
- ii. The content must remain driven by the ideas that emerge from collaborations, creative and cultural partnerships between people (the residents, local community groups, businesses, orgs, charities, not-for-profits, and the tenants)
- iii. The Rooftop Project is not a commercial endeavor. However, ideas are welcome that self-fund and sustain the project

Many thanks for your time.

For any further questions or if you would like to meet to discuss this brief in more detail please contact: becca@thecuriositybureau.com/r.taylor7@lancaster.ac.uk

APPENDIX C: *The Story of The Rooftop Project So Far...*

A selection of slides (36 of 129+ slides) from the visual narrative PDF with annotations from the designer-activist-researcher

The slide show begins with the question ‘*What is the journey of co-designing this space looking like so far...?*’ (Fig A2.2). This question is designed to set the tone of TRP and invite people to be curious of the *journey*, the *co-design process* and the *transformation* of the *space*. As I framed this question I also took into consideration the graphic design and layout of the typography on the page.

In events and activities produced by the community, the social space generally became a multi-functional outdoor garden space to relax, connect with one another and create space for escapism away from people’s physical desks, it represented somewhere they could enjoy seeing the city from a different perspective.

THE ROOFTOP PROJECT

A MULTIFUNCTIONAL CO-DESIGNED SOCIAL SPACE
24NQ, MANCHESTER 2014-2016

THE STORY SO FAR...

Author: Rebecca Taylor
*Doctoral Researcher @HighWireDTC
& Partner of @CuriosityBureau
19th July 2016*

Fig A2.1 The Story So Far..... PDF: Title slide

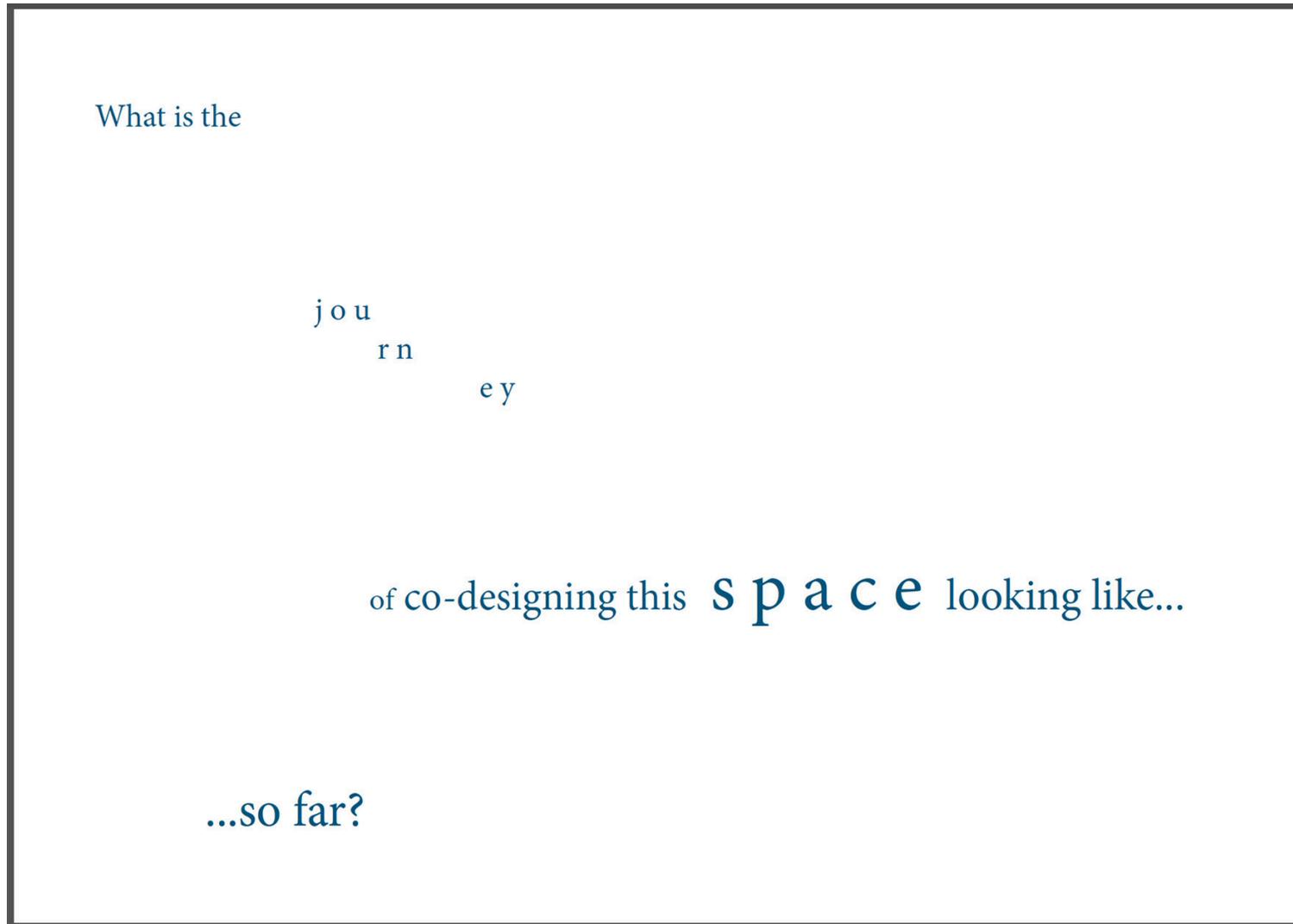


Fig A2.2 The Story So Far..... PDF: Introduction Slide

The story progresses to consider who is involved in partnering and instigating the existence of TRP. Another question - '*Where is the green space in Manchester's City Centre?*' (Fig A2.3) - is asked to purposefully draw the audience into the story so far and engage in its content. This was also the question that exposed the common area of interest with all those involved in the conception of TRP. It hints at a shared ambition – to respond to the lack of green space in the city centre.

After sharing in the outcome of a research project that explored how little green and public space there is in Manchester's City Centre, the architect (P16) of the building in which we stood asked if we would like to experiment with the rooftop (Fig A2.4).



Fig A2.3 The Story So Far..... PDF: A Green Question (May-Sept 2014)

AB: *“What have you identified that you need?”*

RT: *“Space to green please”*

AB: *“Why don’t you use the rooftop of this building?”*

Fig A2.4 The Story So Far..... PDF: Would You Like a Rooftop? (Aug 2014)

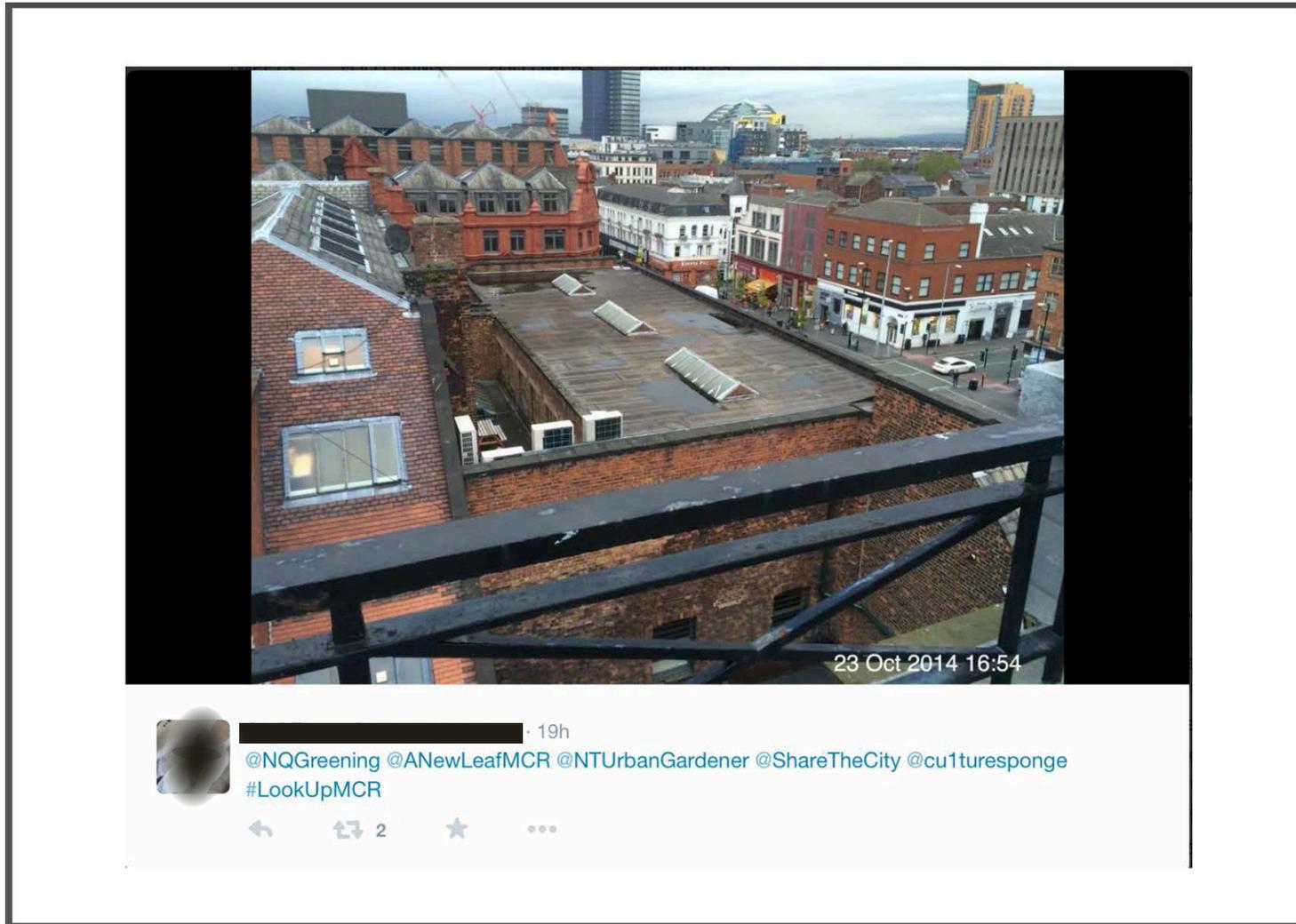


Fig A2.5 The Story So Far..... PDF: Before Picture (Oct 2014)

P16 posted a photograph on twitter of the rooftop before we transformed it (Fig A2.5). It is referred to in the document as the 'before' shot, which assists with explaining the transformation that took place. In addition to this PDF - a one-page version called 'Before, During and After' (Fig A2.6) that I collated for a presentation in Birmingham in June 2015 (Bees in a Tin 2015). It helped to explain the transformation of the rooftop in its simplest sense.

BEFORE



23 Oct 2014 16:54

@NTUrbanGardener @ShareTheCity @culturresponse #LockUpMCR



DURING



AFTER...



*The Rooftop Project in Manchester's Northern Quarter (Oct 2014 - April 2015)
Rebecca Taylor - The Curiosity Bureau & HighWire at Lancaster University*

Fig A2.6 The Story So Far..... PDF: Before, During After (2014-2016)

“...a survival strategy to harness ‘the spirit of the Northern Quarter’

...a cross-community multi-functional space

...a canvas

...a test-bed, a pilot,

...a chill-out zone for lunch

...an experimental project led by the community”

Fig A2.7 The Story So Far..... PDF: Purpose as Design Activism (Sept-Dec 2014)

Prior to the first event there were some key points made in discussions presented in the PDF as 'Discussing Purpose: Design Activism' (Fig A2.7). This starts to join up the design theory in practice (and vice versa) and was included in an attempt to be as transparent as possible regarding the conversations that were being had even before the first official meeting took place. Evidence also that the co-design process begins when the purpose and intentions of a project are being discussed and participated in prior to any formal action being taken.

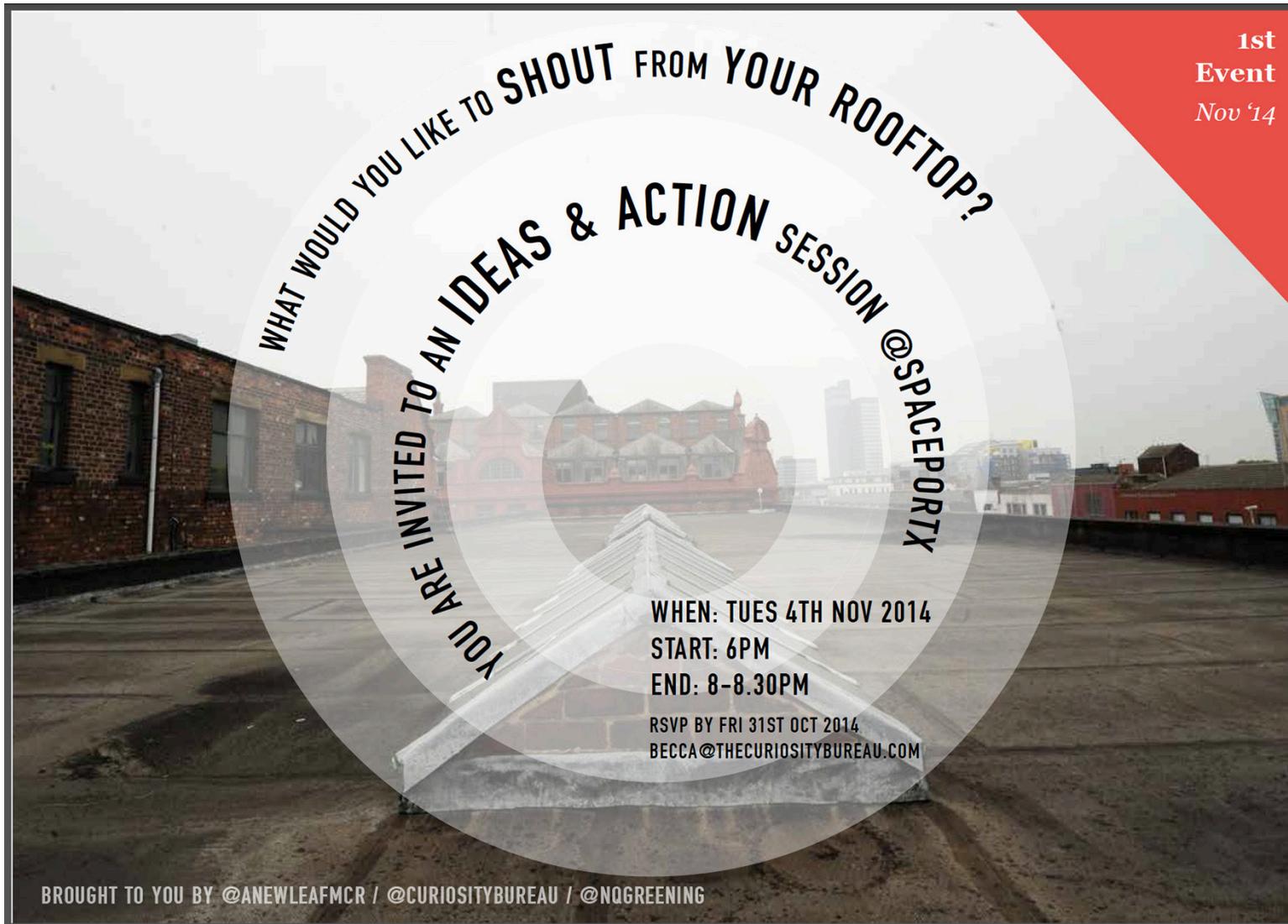


Fig A2.8 The Story So Far..... PDF: Invitation for First Event (Nov 2014)

Fig A2.8 presents the invitation to the first public meeting to discuss TRP. I designed and circulated the invite amongst the tenants of the building and in an email to those I had come into contact with across Manchester. Designed to provoke participation, I attempted to highlight – using the visual cue of circles creating a centre of focus - what it is ‘you’ would like to shout from ‘your’ rooftop. My intention was to encourage people to ‘shout’ and declare what they are passionate about and see that participating in this event could result in being heard. Using words like ‘you’, ‘invited’ and ‘ideas and action’ was purposeful as it was important that people recognised what they were being asked to contribute.

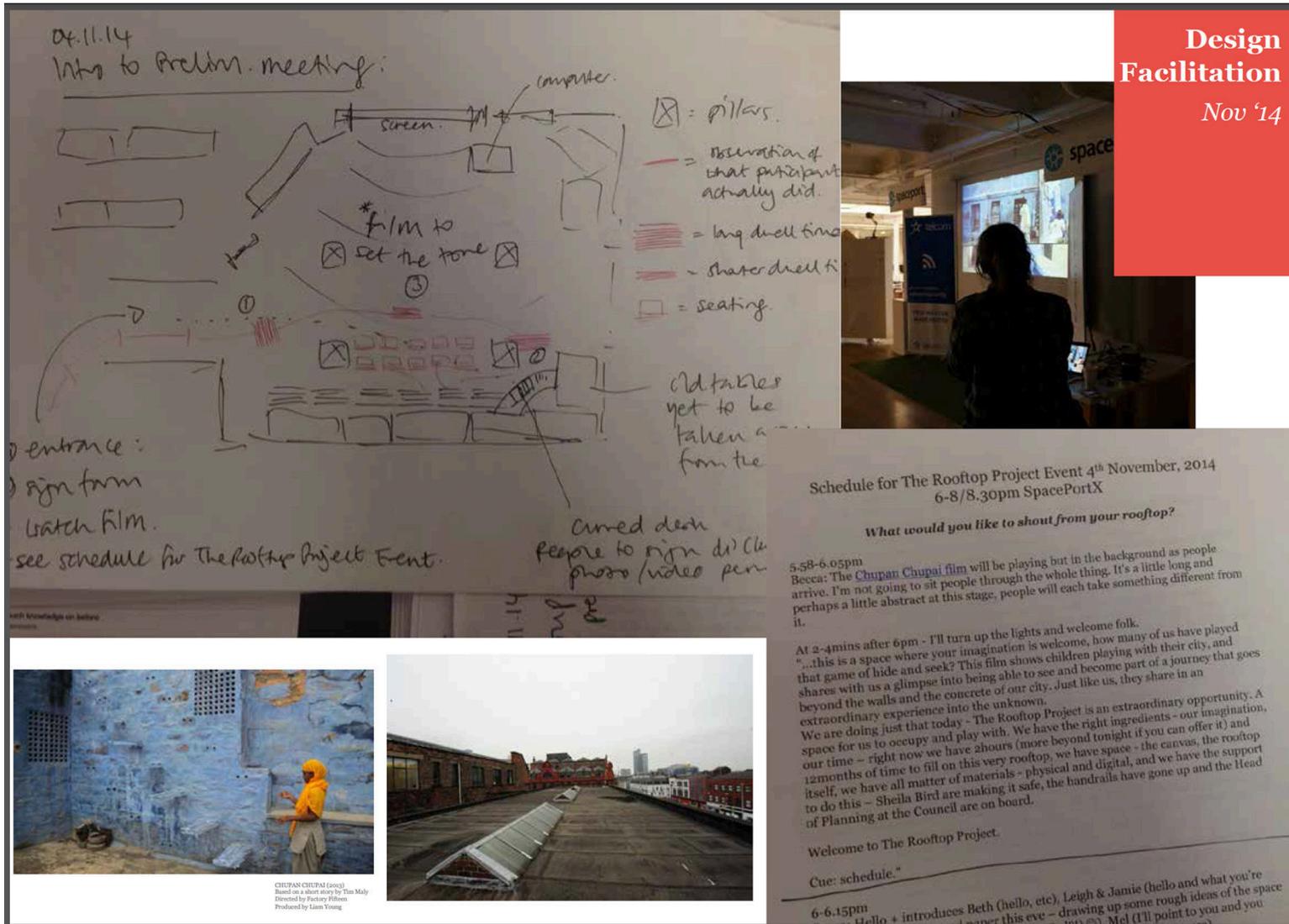


Fig A2.9 The Story So Far..... PDF: Design Facilitation First Event (Nov 2014)

Also included are sketches and images that I kept as a record of how I chose to intervene in the design and curation of events. For example, in Fig A2.9 I have also acknowledged (in red) how people interacted with the physical space. I made a conscious decision to keep the room dark and empty. I decided not to place chairs anywhere in particular. The only content I had curated in the room was to broadcast a film and position a table where people needed to sign ethics forms for the research. As participants arrived I noticed how they positioned themselves in the room. Most did not know one another. They all gathered at the back. This brought to my attention the 'energy' present in the room. A sense of suspicion of what was to come. I noticed how 'hyper-aware' and how sensitive I was of how people were feeling about being at the event. To participate in an after-work activity, about a rooftop, in a tech-start-up co-working space - what might it feel like to participate in TRP? In doing research *through* design I wanted to maintain my interest in the individual, the social and the space. I chose to welcome people on an individual basis and ease the tension by asking them to grab a chair and make themselves at home.

My script, although designed to inform people of the project, became a point of reference but not something I would read from. I wanted to invite people to replace their suspicion of the unknown with curiosity in the opportunity – what could become a of a grey rooftop?

To help with setting a tone to the evening I decided to play an excerpt from the film CHUPAN CHUPAI (Future Perfect 2013). The film shows children playing hide and seek in a city and using a type of sign language with the environment in which they are situated to communicate with everything. They move, open and walk through walls into other parts of this world. It helped me to highlight a sense of playfulness between humans, technology and nature and the materials we have to work with. It also helped to highlight characteristics such as exploration and experimentation, both vital if 'we', as a community were going to transform a rooftop into a functioning, operational, social space.



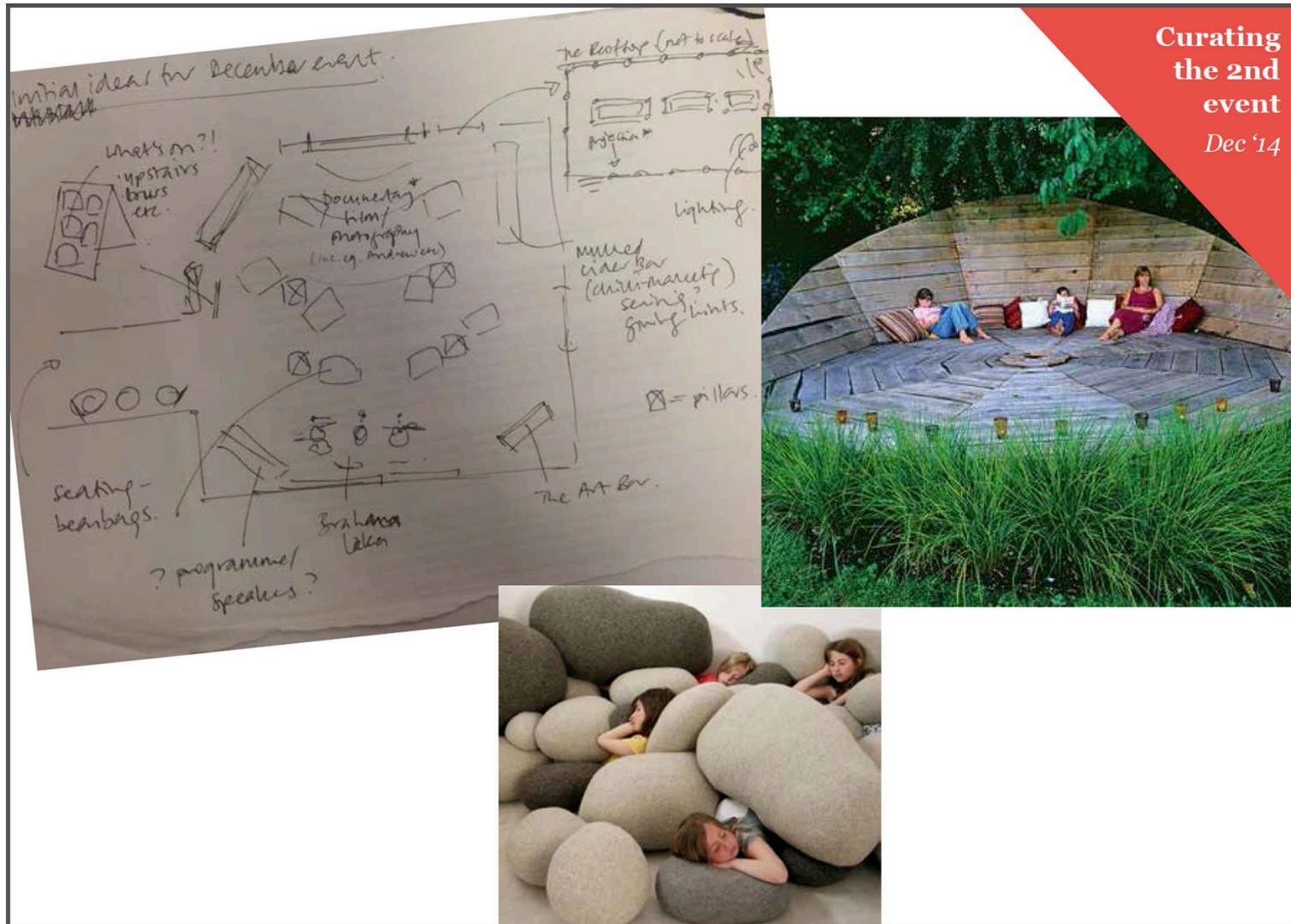
Fig A2.10 The Story So Far..... PDF: Community Participation in First Event (Nov 2014)

I invited people to switch on the lights, get a chair and form five groups of five. I resorted to more conventional consultation methods at this point to help those participating to document ideas (Fig A2.10). Participants of this first event were invited to write their stories of rooftop experiences onto post it notes before discussing and sharing these as ways to break the ice. This led to a more in-depth ideation session where participants could write up their ideas for the rooftop onto large sheets of paper.



Fig A2.11 The Story So Far..... PDF: Tenants Committee Meetings

Following the first meeting, and after reconvening offsite at Rogue Studios, tenants of 24 Lever Street actively formed a Tenants Committee (Fig A2.11). More than fifteen meetings took place, and I documented and photographed nine of them (2014-2015). Photographs provided the project with a lot more information that cannot always be described in written formats. For example, body language - an interesting observation of the meetings and when evidenced in photographs alongside detailed accounts of the meetings, it provided very detailed and rich way of communicating how people were participating in TRP and how much the energy and texture of participation varied throughout.



Curating
the 2nd
event
Dec '14

Fig A2.12 The Story So Far..... PDF: The Second Event: An Immersive Experience

Influenced by the outcomes of the Tenants Committee meetings and the first event, the community revealed a need to meet again and further progress the ideas. To do this another intervention was required. Conscious also that the event needed to be inclusive of the ideas, voices and contributions provided thus far and of all these to be accepted or rejected, discussed and critiqued, a prototype of sorts needed to be developed.

The second event became an event I co-curated with those who had contributed their ideas, resources – products and services and was designed as an immersive experience. I invited people to bring their idea to life in some way and asked them to provide a taster of what people might experience on the rooftop. I wanted to give people the space with the prototype of the rooftop, to explore, touch, feel, ask, be curious of its form, shape and texture, and in this safe space all were then invited to be constructive and partake in dialogic interaction. This was an event in which those attending were invited to take part, be inspired to contribute their ideas and resources without the intervention of post it notes, flip charts and a design facilitator. This was an open invitation to converse with one another, get involved, become part of TRP. Programmed to elicit the FoEs, Fig A2.12 is an example of how I sketched the event design – noting where beanbags and incense would be placed. I also used the digital platform Pinterest to collect emotive imagery that could act as provocations - communicating and representing the tone of TRP that had been discussed to date. For example, in these images there is a sense of place, comfort and connection to nature, youthfulness and escapism (Fig A2.12 and Fig A2.13). I wondered if a sense of freedom connoted by the the fragility of the butterflies would trigger a sense of caring for nature and admiring its beauty. I used the graphic symbol of the 'Escape' button (Fig A2.13) as an opportunity perhaps for people to connect the rooftop with 'space away from their desk', their computer keyboard and screen. The mountain tops in the same image might also elicit a sense of perspective from being higher up and looking down on something below. In other images I also found a way to resemble how people could invite one another to the rooftop to look up at the sky (Fig A2.14) – eliciting optimism and hope, and of experiencing TRP 'together'. Illustrations and artwork (as suggested in the kites in Fig A2.13) also helped to hint at an element of DIY and a sense of playfulness in TRP.

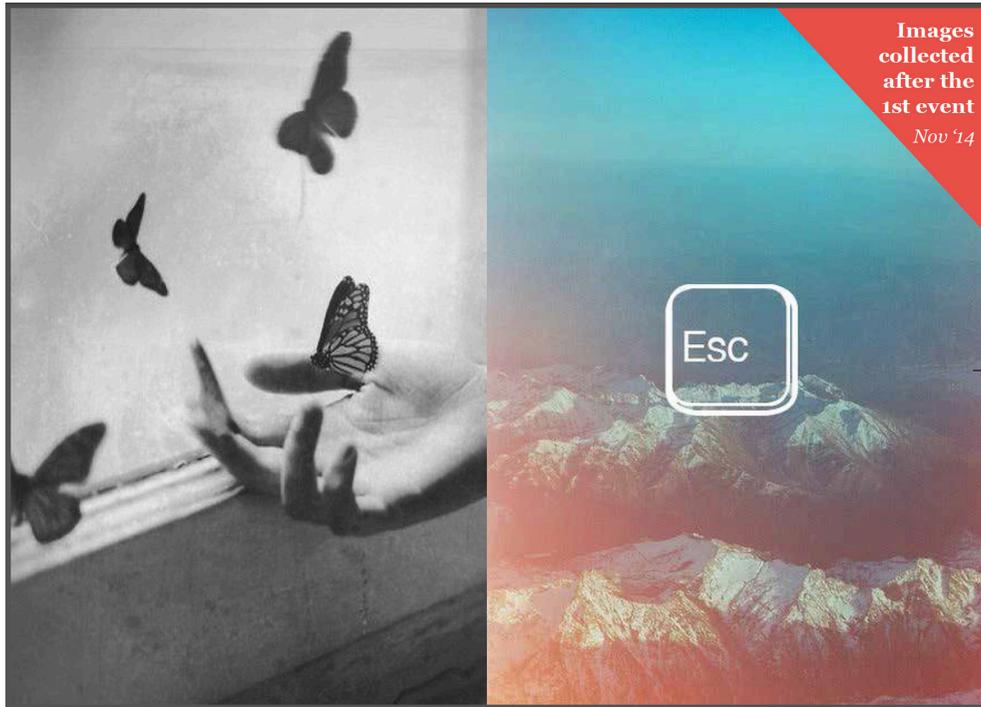


Fig A2.13 The Story So Far..... PDF:
 Visual Stimulus to Represent the Tone of TRP
 Publicly available on Pinterest 2014-2015
 Photographer(s): unknown
 Pinterest Board: *Rooftop Tone of Voice*
<https://pin.it/jetee4pyudrwoq>
 (last accessed: Dec 2018)

Fig A2.14 The Story So Far..... PDF:
 Visual Stimulus to Represent the Tone of TRP
 Publicly available on Pinterest 2014-2015
 Photographers/Illustrators: unknown
 Pinterest Board: *Rooftop Tone of Voice*
<https://pin.it/jetee4pyudrwoq> (last accessed Dec 2018)



WELCOME TO THE ROOFTOP PROJECT

EVENT PROGRAMME
TUESDAY 2ND DECEMBER 2014 / 6:00PM - 9:00PM

confused ?
< start from the bottom up >
...design-led social action
<apply> curiosity

WHAT'S GOING ON?

#TheRooftopProject
#LookUpMCR

This event is your invitation to be curious about The Rooftop Project, it is your opportunity to meet, mix and mingle with those who are living and working in and around 24-26 Lever Street and who are experimenting with the idea of creating space that connects people and builds community through design-led social action.

There will be organised tours to the rooftop (weather dependent) with - the man who has been working hard to make the roof a safe canvas for us all to work from - Brian, the Building Manager/'designer-maker-doer' for 24NQ.

Tonight acts as a unique, honest and open forum, a mass collaborative effort that shares with you a mix of activities and examples designed to spur your imagination. Join in and reflect, take action and keep asking questions...

How do we co-design a community space on a rooftop in the NQ?

The Rooftop
@24NQ

A Point of View

This is your opportunity to take a look at the rooftop from the 'point of view' of Neighbourhood's work space. Don't keep your ideas and opinions to yourself.

The first task of The Rooftop Community is to transform the space into a place - create shelter, an interchangeable space, it needs to look good and be useful. Build on the ideas suggested so far and converse with equally curious folk. Hosted by Michelle and along with colleagues from Neighbourhood, members of Northern Quarter Greening, Northern Quarter Growboxes and A New Leaf will also be available to discuss and expand ideas and share in their experiences of greening urban spaces in Manchester.

4th Floor
@NEIGHBOURHOOD

Watch This Space

Not sure where to begin? Start with some visual stimulus. The slide-show is a mix of local, national and international examples of greening and designing community spaces, there are also some photos of The Rooftop Project so far, ideas and contributions and it doesn't stop here...

Brahma-Loka - Tone Matters

Local band, locally managed, local fellas Brahma-Loka are committed to supporting design-led, social action in the Northern Quarter and have donated their song 'Key of it All' to The Rooftop Project. Lead singer Paddy and managers Greg and Matt shared their vision for the rooftop at the first ideas and action event in November and their acoustic set tonight is an example of how tone matters to public space. In 2015 you will find them touring and performing at festivals across the UK. Follow them on twitter @Brahmaloka

Uprising - Finding Space to Be

UK-wide youth leadership development organisation, the Uprising mission is to open pathways to power and equip 16-20yrs old students with the knowledge, networks, skills, and confidence to fulfil their leadership potential, find new opportunities and transform the world around them through social action. A team of dedicated and enthusiastic students have chosen public parks as their area of focus. Listen out for their ideas, share in your feedback - the students are looking to meet and chat with folk curious about public spaces in Manchester. For more information about the programme go to uprising.org.uk

1st Floor
@SPACEPORTX

The Art Bar - A Refreshing Change

'Creators of concept cocktails that play with the social space within exhibitions & events' Katy Morrison, Aimee Walker and Charley Blake Banks are the creative minds behind The Art Bar. Using the kind donation of Gin from Guilty By Association as an ingredient of their functional artwork The Art Bar is devised in a bid to explore, and often exploit, the growing experimentation of social space. Using the creative process of mixology as an investigative tool The Art Bar has also welcomed a series of collaborations with Manchester based galleries and institutions, including TOAST at Federation House, Manchester Art Gallery, The Manchester School of Art and The Asia Triennial 2014.

Creating engaging drinks menus unique to each space and place. The Art Bar is currently located at Rogue Project Space, taking residency alongside Caustic Coastal for 2015. Follow on twitter @theartbar_mcr, @CausticCoastal and for more information email artbarmer@gmail.com

Feeling Chilli?

Thanks to tenants of the second floor of 24 Lever Street, Chilli Marketing have kindly shown their support by gifting bottles of Rekorderlig Cider. The Rekorderlig winter cocktail menu ranges from a tasty hot toddy to a dusty snowcap - perhaps this time next year we will be toasting our toddlers to our collaborative efforts on the rooftop itself? Do ask the folk from Chilli how best to master their cocktails.

The Rooftop Project is made possible by a truly collaborative mix of people who live, work and are curious about making space for people to connect in Manchester's City Centre.

JOIN THE ROOFTOP COMMUNITY

TheRooftopProject_Community@googlegroups.com

SOME OF THE FOLK INVOLVED SO FAR INCLUDE... 24NQ.COM / @CURIOSITYBUREAU / @ANEWLEAF / @NGREENING / @SHELABIRDGROUP / @SPACEPORTX / @NEIGHBOURHOOD / @REASONDIGITAL / @ARTBOXHQ / @HYPERISLAND / CHILLI.UK.COM / @NGROWBOXES / YPSF.CO.UK / @UPRISING_UK / @IDEASBYMUSIC / JEFFAY.CO.UK / @CAUSTICCOASTAL / @CORGANISERS / @GUILTYBAT ...

THERE IS SPACE FOR YOU

The Programme for the 2nd event - a taster of the possibilities on the rooftop

Dec '14

YOU ARE INVITED TO A ROOFTOP PROJECT EVENT

HOW DO WE CO-DESIGN A COMMUNITY SPACE ON A ROOF IN THE NQ?

"A MASS COLLABORATIVE EFFORT"
"THIS IS EXCITING!"
"THE NQ NEEDS THIS"
"A DIFFERENT WAY OF DOING"
"YES, BUT HOW WILL IT WORK?"

SPACEPORTX EVENT SPACE
TUESDAY 2 DECEMBER 2014
6:00-9:00pm

RSVP
BECCA@THECURIOSITYBUREAU.COM

#ROOFTOPPROJECT
#LOOKUPMCR

SOME OF THE FOLK INVOLVED SO FAR INCLUDE... 24NQ.COM / @CURIOSITYBUREAU / @ANEWLEAF / @NGREENING / @SHELABIRDGROUP / @SPACEPORTX / @NEIGHBOURHOOD / @REASONDIGITAL / @ARTBOXHQ / @HYPERISLAND / CHILLI.UK.COM / @NGROWBOXES / YPSF.CO.UK / @UPRISING_UK / @IDEASBYMUSIC / JEFFAY.CO.UK / @CAUSTICCOASTAL / @CORGANISERS / @GUILTYBAT ...

Fig A2.15 The Story So Far..... PDF: The Event Programme (Dec 2014)

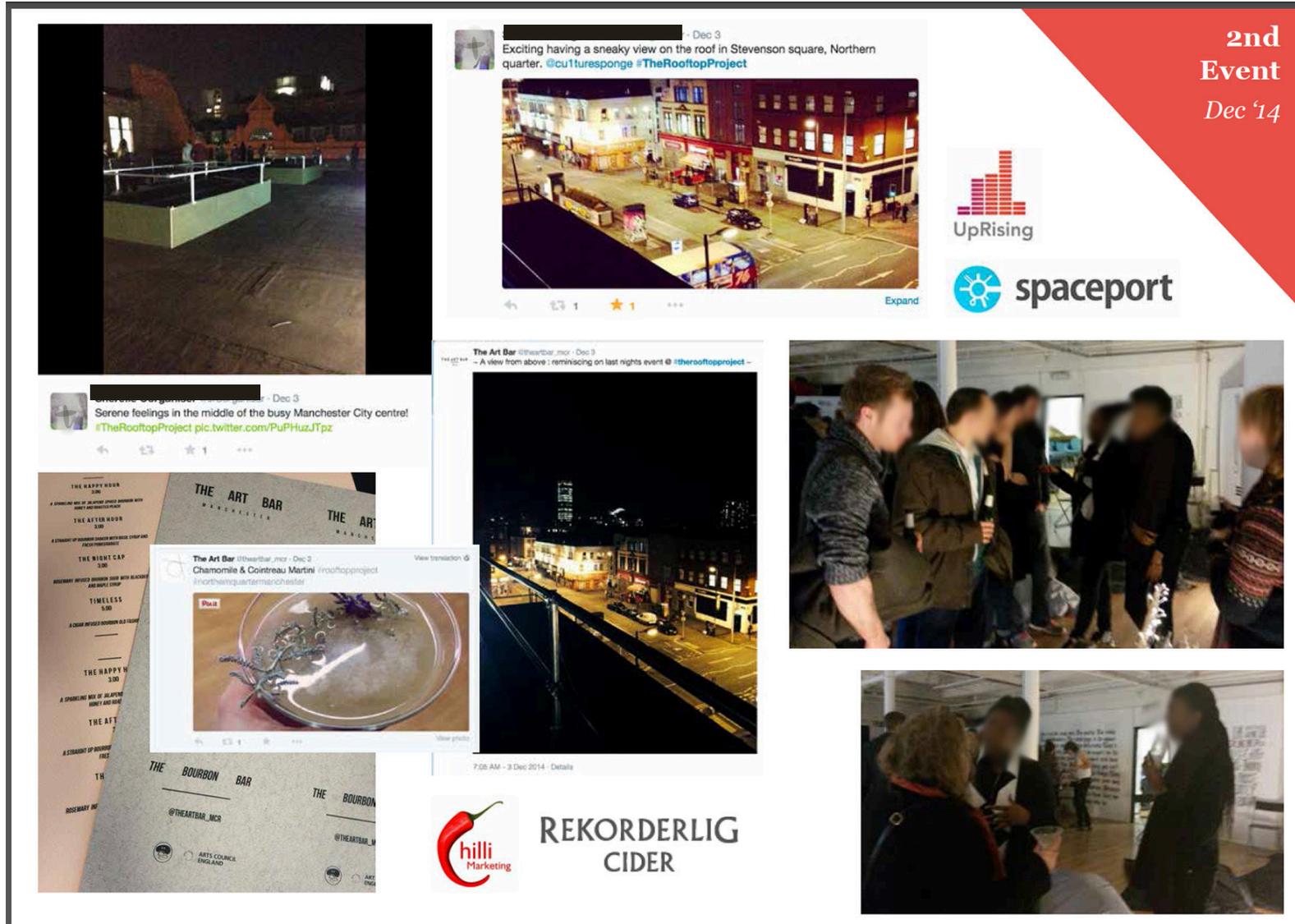


Fig A2.16 The Story So Far..... PDF: The Second Event (Dec 2014)

When considering how the design of the second event could represent a prototype of TRP, I purposefully experimented *through* my understanding of the power and influence of *immersive experience/event design*. By approaching and inviting participants to co-produce and become a partner *in* the event, the invitation to the second event maintained the same design layout and choice of font as the first event (see Fig A2.15). The number of 'partners' mentioned in association with TRP began to increase in numbers. Those who were present and participated in the first event became more visible and present in the communication design of the second.

The second event opened up and provided access to the rooftop (Fig A2.15 and Fig A2.16). To make the rooftop safe for people, temporary fixtures were fitted by building management, including: scaffolding, stairs, railings and protective barriers/kick boards around the skylights. This was the first time the public had access to the rooftop. Attendees of the event included: local residents, community organisers, place-making writers, greening activists, council representatives and employees of Manchester's NCP car parks. The event enabled people to breathe life into the space and began to reveal interesting interactions with various dimensions of the rooftop, the project and of its social space. For example, people started to share their own experiences of the rooftop via their mobile phones, taking photographs and posting to twitter with comments such as "*Serene feelings in the middle of a busy Manchester City Centre*" (Fig A2.16)

The second event was held on Tues 2nd December 2014, at 24NQ in the SpacePortX event space.

Curated by Rebecca Taylor and co-hosted with Beth Knowles this event would aim at providing an opportunity for people to meet one another, share stories and ideas and see the rooftop.

To inform people of the project so far and its potential, the experience design of the event experimented in alluding to the 'features of experience' that people had identified when sharing stories and memories of being on rooftops:

*Escapism, Relaxing, Sense of Perspective,
Freedom, Play, Views, Openness, Spaceless,
Community, Freshness, Fresh Air, Adventure*

Fig A2.17 The Story So Far..... PDF: FoEs of The Second Event (Dec 2014)

Fig A2.17 shares in the FoEs that were most commonly mentioned amongst the participants of the first two events: *Escapism, Relaxing, Sense of Perspective, Freedom, Play, Views, Openness, Spaceless, Community, Freshness, Fresh Air and Adventure.*

What did you most remember about the event?

“speaking and listening to participants from other meetings”

“meeting experts in areas I didn’t have much knowledge in before”

“a relaxed atmosphere”

“a sense of community”

“great lighting & atmosphere created”

“Uprising – great to see passionate young people with lots of ideas”

“meeting interesting people from a variety of backgrounds”

Fig A2.18 The Story So Far..... PDF: FoEs of the Second Event (Dec 2014)

After the second event I sent a Survey Monkey to those who participated. The outcomes of this survey (see Fig A2.18) emphasised how the event had elicited some of the FoEs as mentioned in Fig A2.17. Connecting people to those they had never met and introducing the unfamiliar in the familiar had become an ambition of mine. Influenced by the conversation and experience so far in the project, I had observed and reflected deeply upon concerns of the tenants, such as - *who are 'the public'? What are their intentions? How safe will the building be if 'the public' has access to the rooftop?* The introduction of 'the public' to 'the private' – the tenants - of the building provided people with a chance to interact with one another and build relationships. I hoped this interaction might then lead to a mutual understanding - a trust, which would address the concerns of the public/private aspects regarding accessibility and use of the rooftop.

The following 'features' were identified by people who contributed to the first event.

The event took place on Tues 4th November 2014 and asked: what ideas and actions would you like to shout from the rooftop?

*Escapism
Relaxing
Sense of Perspective
Freedom
Play
Views
Openness
Spaceless
Community
Freshness
Fresh Air
Adventure*

*Flexible/Multi-functional
Covered Area/shelter
Accessible to the tenants
Accessible to the public -
if programmed & approved
by the tenants
Low cost*

*Workshops
Education
Greening/Growing
Music & Film -
light entertainment
Picnic
Festival
Bees*

[These 'features' have then been clustered into three areas that begin to define a brief for the space]

Experience

Functionality

Content

[to inform the second event, a visual narrative attempts to visualise the features of experience...]

Fig A2.19 The Story So Far..... PDF: FoEs (Jan 2015)

The PDF then arrived at a point where desirable features of the rooftop were identified by TRPC and grouped into categories by the designer researcher. These categories were '*experience*', '*functionality*' and '*content*' (see Fig A2.19). Arriving at the categories after the features had been discussed became an important and subtle difference in TRP process compared to a conventional way of managing a design brief. For instance, having been informed by the community - as opposed to being instructed by the designer/facilitator/consultant/project manager - resulted in the co-creation of a platform from which all design decisions could refer back and respect the wishes of the majority. I had reached a point of frustration in the co-design process and experienced conflict amongst people with regards to control (for example Reflection Entry: 04_04Dec2014) and functionality and aesthetic design decisions (for example Reflection Entry: 14_22Jan2015). I realised that my design facilitation skills needed to be applied to break this cycle and draw peoples' attention to FoEs as determined by them. I also found myself repeatedly referring to the FoEs and reminding participants of how important FoEs are to inform any decisions moving forward. Participants began seeing the value in referring to TRPC FoEs, which led constructive ideas and decision making. Content and programming was also censor-checked against FoEs, which meant the community were visibly influencing and shaping the tone, texture, form and function of TRP.

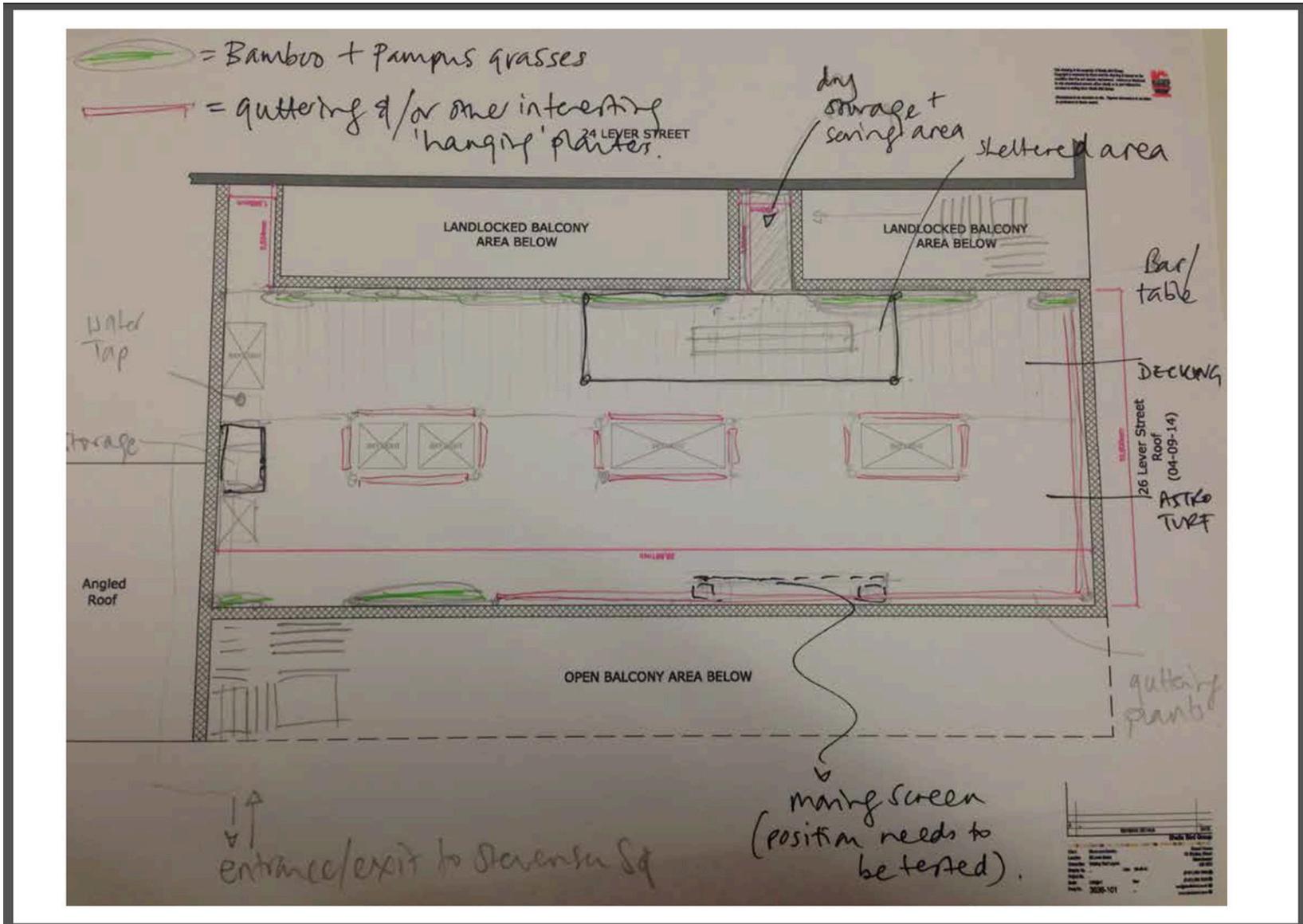


Fig A2.20 The Story So Far..... PDF: A Sketch of the Plan of the Rooftop (Jan 2015)

The codesign of the space involved a noticeboard in the foyer of 24NQ (Nov '14-Feb '15); ideas from ArtBoxHQ; greening advice from NQ Greening; coffee shop meetings & trips to the rooftop

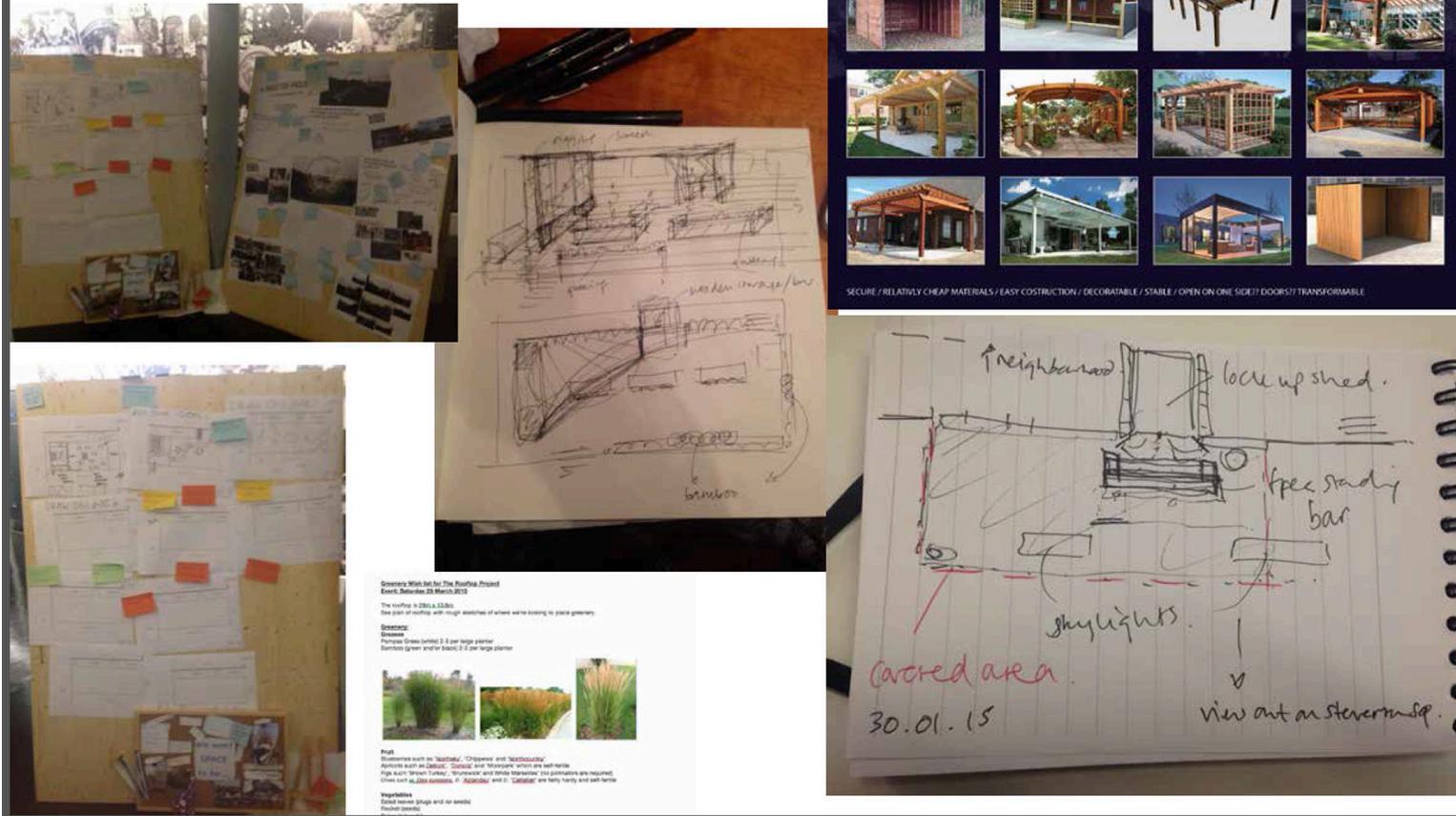


Fig A2.21 The Story So Far..... PDF: Co-Designing the Rooftop (Jan 2015)

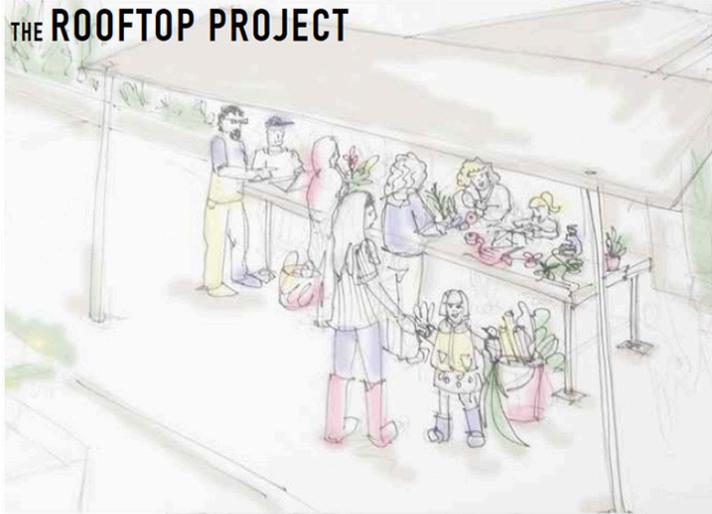
TRP quickly picked up pace. The noticeboards and images provided by participants of TRP contributed to the acceleration in progress of the project as a whole (see Fig A2.21). We entered a decision-making process - meetings were more regular and plans for the rooftop and visual representations were taking shape.

To help make the co-design a reality, the ideas needed consolidating into one visual. In reflection entries 02_03Nov2014; 03_04Nov2014; 04_04Dec2014; 23_22March2015, I mention the conflicts and tensions I faced when met with this task. My role in the creative industries was once to visualise ideas and lead on their implementation. I speculated; what would the project be, if someone with a different skillset had facilitated? I was cautious that it could result in participants referring to me as 'designer as consultant', which was a concern as I did not want to be seen as the sole knowledge-owner or presume to have the 'designer as king' mentality; I had delayed and suppressed my natural designerly ways (Cross 2001) to sketch the rooftop earlier in the process (for example after the first and second events). Having purposefully avoided sketching up an overall visual that would represent some/all/as much of the conversations/ideas/thoughts that had taken place, I waited to see if someone else would come forward and do it. Nobody did. After reflecting on what this meant to TRP, I decided to take up the role of sketching an idea solely informed by the conversations and ideas. I strived to remove any temptation to design to suit my intentions¹.

For the project to progress and maintain momentum, firstly conceived was the sketch in Fig A2.20, which led to inform sketches which were drawn during meetings with the core team Fig A2.21. Before Fig A2.22 became the main point of reference for people. I drew the sketch for the benefit of TRPC and its partners to enable them to see and arrive at consensus regarding the design decisions. It was also created in an attempt to manage expectations as significant physical transformations were going to take place.

¹ *Sketches by other participants were attempted at various stages in the process – for example; a senior leader of one of the tenants in the building attended the second event and one meeting - the third tenants committee meeting - he sketched some ideas onto a plan of the rooftop suggesting a shelter in the corner of the rooftop. In addition a senior designer of another tenant in the building and participant of TRP (P13) contributed his efforts in a creative ideas presentation that shared the proposed ideas of the design team from their business for the rooftop. Another participant in the project (P1) contributed his suggestions re the design of the rooftop in a PDF document that shared a variety of options for the shelter on the roof. Some tenants of the building anonymously shared a couple of ideas on the big A boards in the foyer.*

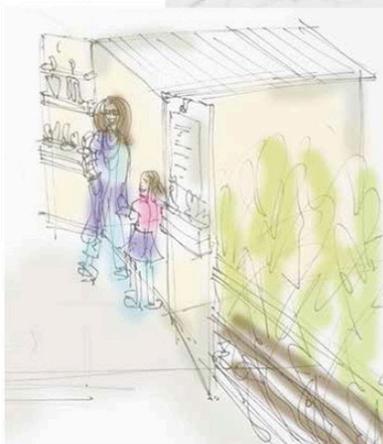
THE ROOFTOP PROJECT



^
Outdoor Screenings
& Kite Making Workshops



^
Grasses &
Green Gutters >



^
Sheltered Area
v

< The Shed
Plyboard & Scaffolding



Illustrations by Rebecca Taylor

Fig A2.22 The Story So Far..... PDF: A Visual Representation of the Rooftop (Jan 2015)



Fig A2.23 The Story So Far..... PDF: Get Your Hands Dirty Days (Jan-Mar 2015)

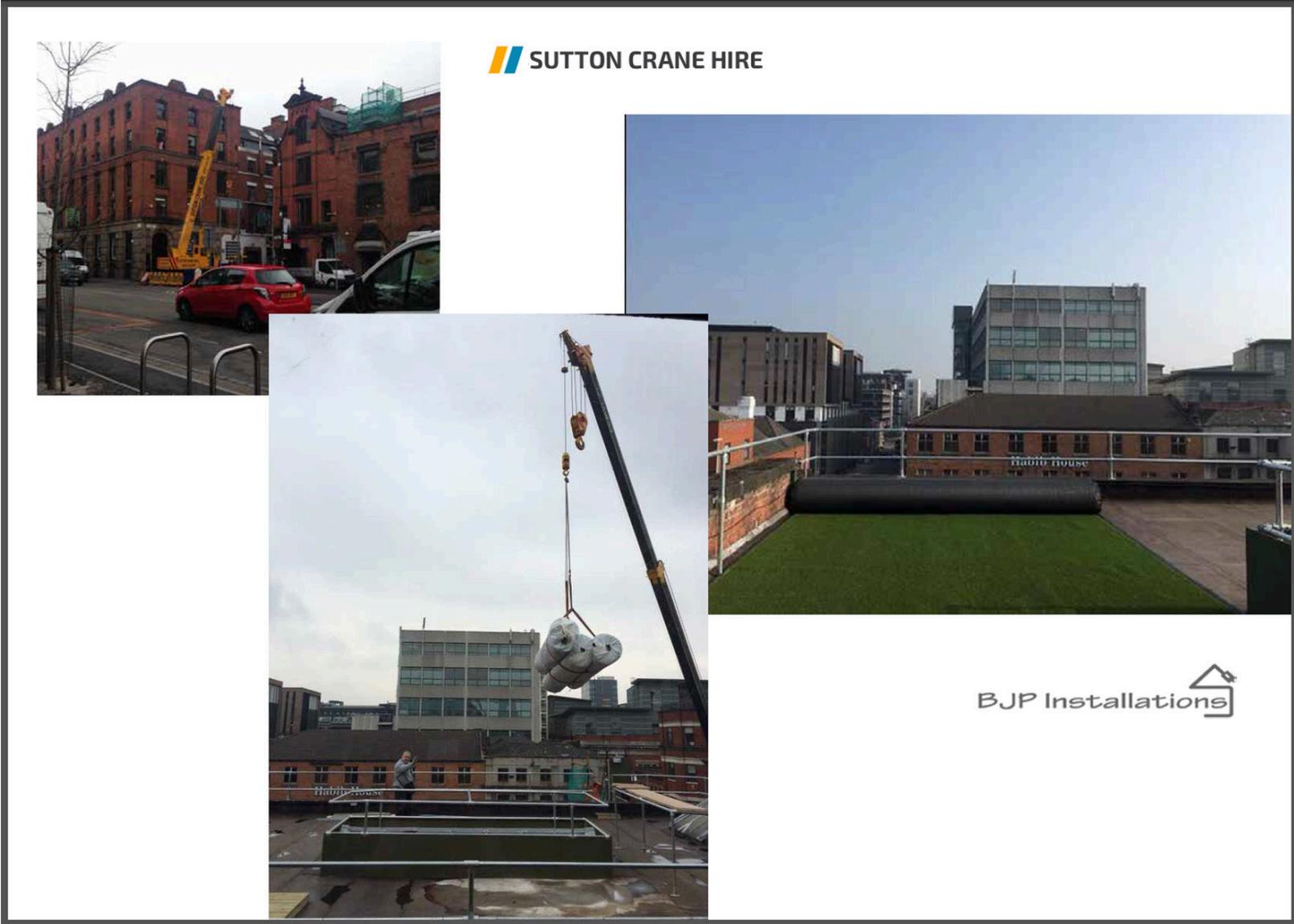


Fig A2.24 The Story So Far..... PDF: Getting the Astroturf on the Rooftop (Mar 2015)

The rooftop transformation then began to take shape – and as the scroll also illustrated, the co-design (installation and co-making of the rooftop) tempo increased. The visual was drawn up, presented and circulated to the community in January 2015. Following confirmation from TRPC and the Planning Department of the City Council. The process of the installation began and by March 2015 the rooftop was available to use as a multi-functional space. I continued to take photographs of the volunteering efforts that helped transform the rooftop into a green, outdoor, social space (Fig A2.23 and Fig A2.24) These photographs help to explain how people engaged in working together to bring the transformation of the rooftop to life. Photographs and social media posts helped to also pick up on the subtle and quirky ways in which people improvised, in Fig A2.25 for example, P3 improvised with office stationary. Little acts such as these went towards the transformation of a whole rooftop into a garden and by acting resourcefully and creatively contributed to the community spirit and sense of achievement.

Social media also acted as a way for me and others to easily capture our participation and experiencing of the co-creation process. Social media also openly showcased and promoted the community ethos and how people were helping and ‘getting their hands dirty’ to transform the space (Fig A2.25). This also connected with a wider community who started to follow the progress of TRP.

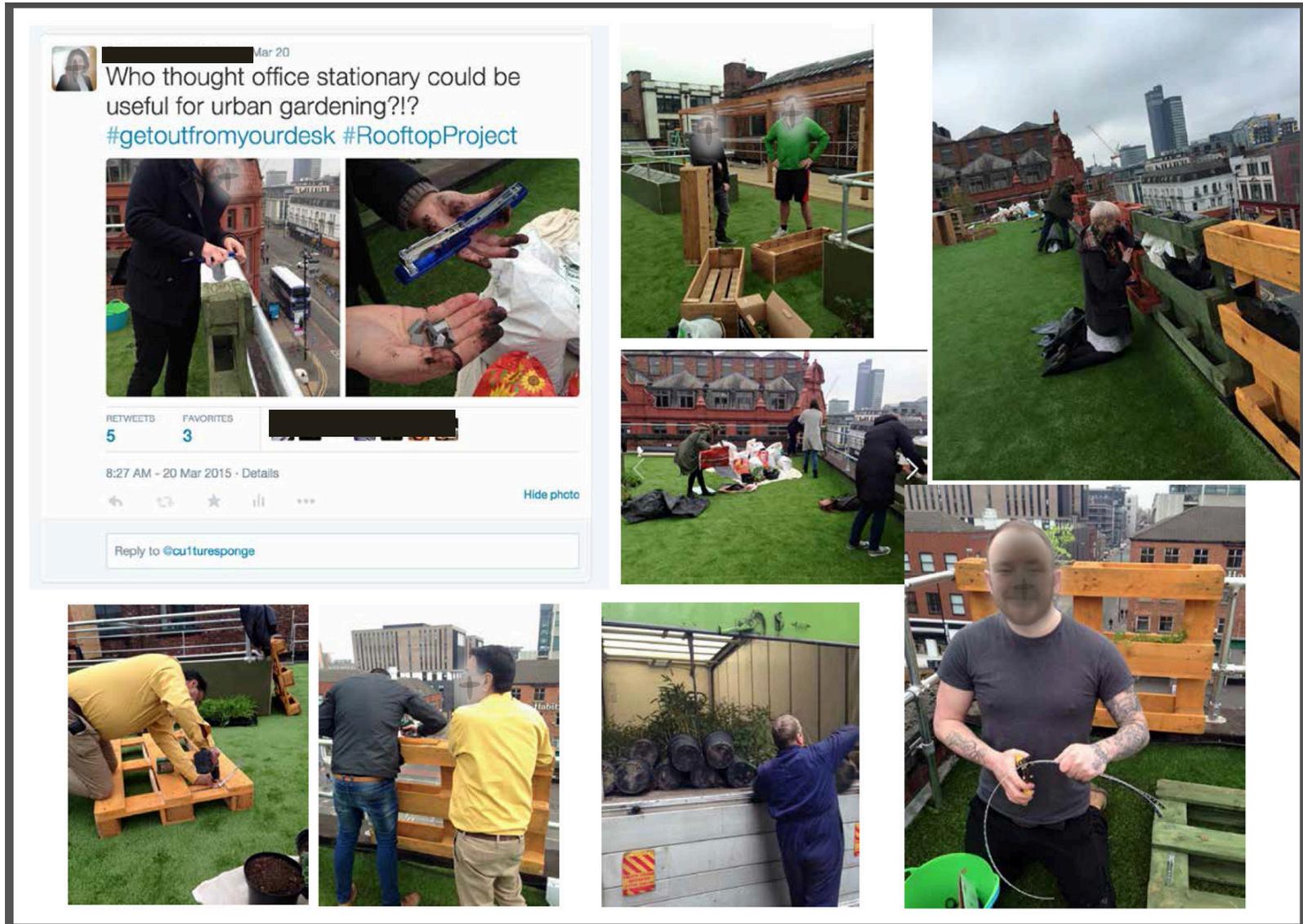


Fig A2.25 The Story So Far..... PDF: Co-Creating Co-Making, Installing and Improvising to Transform the Rooftop (Mar 2015)

*Volunteers pull together
to prepare the rooftop for
The Ladies Room event
in March 2015*



Fig A2.26 The Story So Far..... PDF: Co-Creating Co-Making, Installing and Improving to Transform the Rooftop (Mar 2015)

The Rooftop Project is made possible by a truly collaborative mix of people who live, work and are curious about making space for people to connect in Manchester's City Centre.



SOME OF THE FOLK INVOLVED SO FAR INCLUDE... 24NQ.COM / @CURIOSITYBUREAU / @ANEWLEAF / @NQGREENING / @SHEILABIRDBROUP / @SPACEPORTX / @NEIGHBOURHOOD / @REASONDIGITAL
 @ARTBOXHQ / @HYPERISLAND / CHILLI.UK.COM / @NQGROWBOXES / YPSF.CO.UK / @UPRISING_UK / @IDEASBYMUSIC / JEFFAY.CO.UK / @CAUSTICCOASTAL / @CORGANISERS / @GUILTYBA1

Fig A2.27 The Story So Far..... PDF: Acknowledgements (Mar 2015)

Following the physical transformation of the rooftop, Fig A2.27 showcased the number of commercial and community partners involved in transforming the rooftop into a social space. This also informed the Acknowledgements Board (Fig 4.5). Using social media as a means through which to transform space inspired questions such as, *should platforms such as SLACK, Google, Twitter, Facebook, Instagram, be considered as 'partners' in grassroots projects?* Although these applications did not provide financial investment or face-to-face interaction, their platforms become a service and a resource. *How should social media platforms be valued in doing RtD and to those engaged in TRPC?*



Fig A2.28 The Story So Far..... PDF: First Public Screening of William H. Whyte 'The Social Life of Small Urban Spaces' (Mar 2015).

Photography courtesy of Drew Forsyth

The rooftop opened and screened its first film, William H. Whyte's *The Social Life of Small Urban Spaces* (1988), on the eve of The Ladies Room Event. Local photographer Drew Forsyth (P24) captured the essence of the evening, which witnessed the community spirit of TRP (Fig A2.28).

At The Ladies Room event the public were invited to '*Draw/Write the 'features' (emotions, feelings, stories, things) of your experience of TRP*'. Fifty-two sheets were submitted and photographed (I included a selection in the PDF - see also Fig 4.17). I realised the visibility of FoEs was vital to TRPC and, used as an RtD tool, FoEs could be deployed to censor-check tone, texture, form and function of TRP.

Fig A2.29 summarised how participants in TRP were invited to participate in 1-2-1 recorded conversations with me (May – Sept 2015). As described in Chapter Four I laid out five stations which each of the 15 participants were encouraged to refer to, reflect upon and use as triggers for anything that might come to mind - a memory or experience that had resonated with them during their involvement so far in TRP, or the way in which they would like to be involved in the future. Stations included the PDF '*The Story of TRP So Far...*' (which stopped at the physical transformation and the opening to the public for The Ladies Room Event), the acknowledgements board and the creative prose I wrote as a critical reflection for the research and for the talk at the event titled: '*Beyond the Objects in Space*'. Another of the stations laid out all 52 of the '*Features of Experience*' submitted by the public on The Ladies Room event day. The final station presented some examples of literature and theoretical perspectives surrounding design activism and event design that I was drawing inspiration from at the time. I used this opportunity to share with participants in some of the theory and sense-making I was doing of TRP as Design Activism, Experience/Event Design and RtD.

The Rooftop Project is a mass collaborative effort initiated by The Curiosity Bureau, A New Leaf and The Sheila Bird Group and is an experimental response to the lack of green space in Manchester's Northern Quarter.

A multi-functional space, *The Rooftop Project* is co-designed and co-created to bring people together to enjoy an outdoor, social space that looks out across the rooftops of Manchester.

The rooftop aims to provide space to learn new things - urban garden, harvest edibles, star gaze, meditate, watch films, share stories, picnics, make kites, sketch the rooftops, do some cloud spotting or maybe some yoga.

Thank you to all those individuals who have shared in the story of *The Rooftop Project* so far, for supporting the need for outdoor social space in the centre of Manchester and for believing in the benefits rooted in its ethos - a programme for community collaboration.

The rooftop is now ready for its life and journey as a private rooftop with a public programme of events and activities.

What happens next? Only time (and space) will tell.

#RooftopProject

It is with a special thanks to the following partners who have contributed materials, equipment, funding and handwork that *The Rooftop Project* is now ready to realise its potential:

- Sterling Developments
- Broompark Management
- Fred Aldous
- Howarth Timber
- Bob & Andrew Jeffay
- Lancashire Construction
- Sutton Cranes
- BJP Construction
- The National Trust
- Hulme Community Garden Centre
- Brentwood Moss Nurseries
- Manchester City Council
- ArtBox HQ
- Urban Planters
- Tiger Turf

DRAW/WRITE THE 'FEATURES' (EMOTIONS, FEELINGS, STORIES, THINGS) OF YOUR EXPERIENCE OF THE ROOFTOP PROJECT...

Station 1.

Rebecca Taylor - The Curiosity Bureau & HighWire at Lancaster University - Image 3 of 3

Station 2.

Station 3.

Station 4.

Station 5.

Fig A2.29 The Story So Far..... PDF: 1-2-1 Conversations with Participants and the Five Stations (May-Sept 2015)

Of each of the 15 hour-long recorded conversations I transcribed, coded and categorised key insights, which provided me with a deeper connection to the project and helped to build valued relationships with those who participated. Having time to stop, listen and reflect with each person provided key insights into their motivation. P1 openly shared in the value of TRP reflecting on the most prominent experiences stating that *“TRP. ...It was a long process, it was a thinking process, it was a design process... it wasn't a budget [process].”*. More specifically, P1 related his experience of the process as ‘therapy’,

“I would honestly, honestly put this experience down as one of the best that I have done in events. ...it's not been stressful, I just think it's been more of a learning process, honest, sometimes I think for me. ...this has changed the way I do, the way I work. It has completely changed the way I work, and I can honestly hold my hands up and say that and I'm aware of that” (P1)

P1 also provided me with insight into the value of using FoEs to inform the design and co-creation of the space

“...to build a space and to build a roof, and build an environment that would be solely on what their experiences were going to be is a new way of thinking for me, for a space, definitely. “ - challenged by this ‘experience’ approach - “ I've always worked on functionality, experience was new one for me, it was great, like, it massively changed the way I think the rooftop took shape”.

Most notably, in terms of discussing how he had engaged in the managing and maintaining of the space, P1 recalled how different TRP is as an events space compared to any other he had experience of working with,

“I work with technology, and for people to be more interactive with plants. Obviously they're all sort of edible and colourful, you know, a lot of effort went into planting those, probably a lot more effort than the actual [installation of the] screen itself, which is, which shows, the aesthetics of the rooftop are completely different to what would be in a normal event environment. ...the space is the plants, it's the view, it's the feeling of being outside. It's not the sound system, it's not the screen, it's not you know the artists that's playing you could do that anywhere. You know, it's the fact that you're outside, you're on a rooftop in the city centre”.

TRPC had now entered the a second phase of its existence - the social transformation of TRP. I documented the use of the rooftop and the consumption and production of the space. Here, I present seven of the 100+ slides (Fig A2.30, Fig A2.31, Fig A2.32, Fig A2.33, Fig A2.34, Fig A2.35 and Fig A2.36), which provide a snapshot of the way the rooftop was used for events and activities. These slides also give an idea of how all multiple dimensions through the lens of an MDE come alive - e.g. to capture participatory experiences social media channels were used and provide an insight into the energy and emotion that unfolded across the two seasons (2015 and 2016). Documenting them at the time they took place also encouraged me to ask when and which FoEs were being experienced in these events or activities as produced by participants of TRP. A question that remained suspended across the consumption and production of the space was, *how suited were the events and activities to realising the ethos of TRP?*

Rooftop Activities
April '15

Why are we so low on nice outdoor spaces to dwell in the NQ? WTS for public prog #RooftopProject @CuriosityBureau

RETWEETS 2 FAVORITES 5

3:57 PM · 23 Apr 2015 · Details

Hide photo

@cu1turesponge @CuriosityBureau Good shot :)

@cu1turesponge @martinrue @CuriosityBureau because @ManCityCouncil sold them all off and decided to #blamethevictorians

@cu1turesponge @CuriosityBureau You can almost see my old flat from there :D Really need to get up on that roof.

Fig A2.30 The Story So Far..... PDF: Examples of the Consumption and Production of Space (2015-2016)



About Unit X // Explore // Experiment // Engage //

Blue Sky Thinking : Rooftop Pitches

Images: Marcus Lord

Level 5's Blue Sky Thinking group have been working on designs for temporary installations for a roof garden on Lever Street. This week they pitched their ideas to a panel made up of art school staff and designers/artists from the Sheila Bird Group, Reason Digital and The Curiosity Bureau.

07 May

This entry was published on May 7, 2015 at 9:56 am and is filed under 2015, Engage, Experiment. Bookmark the [permalink](#). Follow any comments here with the [RSS feed](#) for this post.



Rooftop Activities (Public)

May '15



Fig A2.31 The Story So Far..... PDF: Examples of the Consumption and Production of Space (2015-2016)

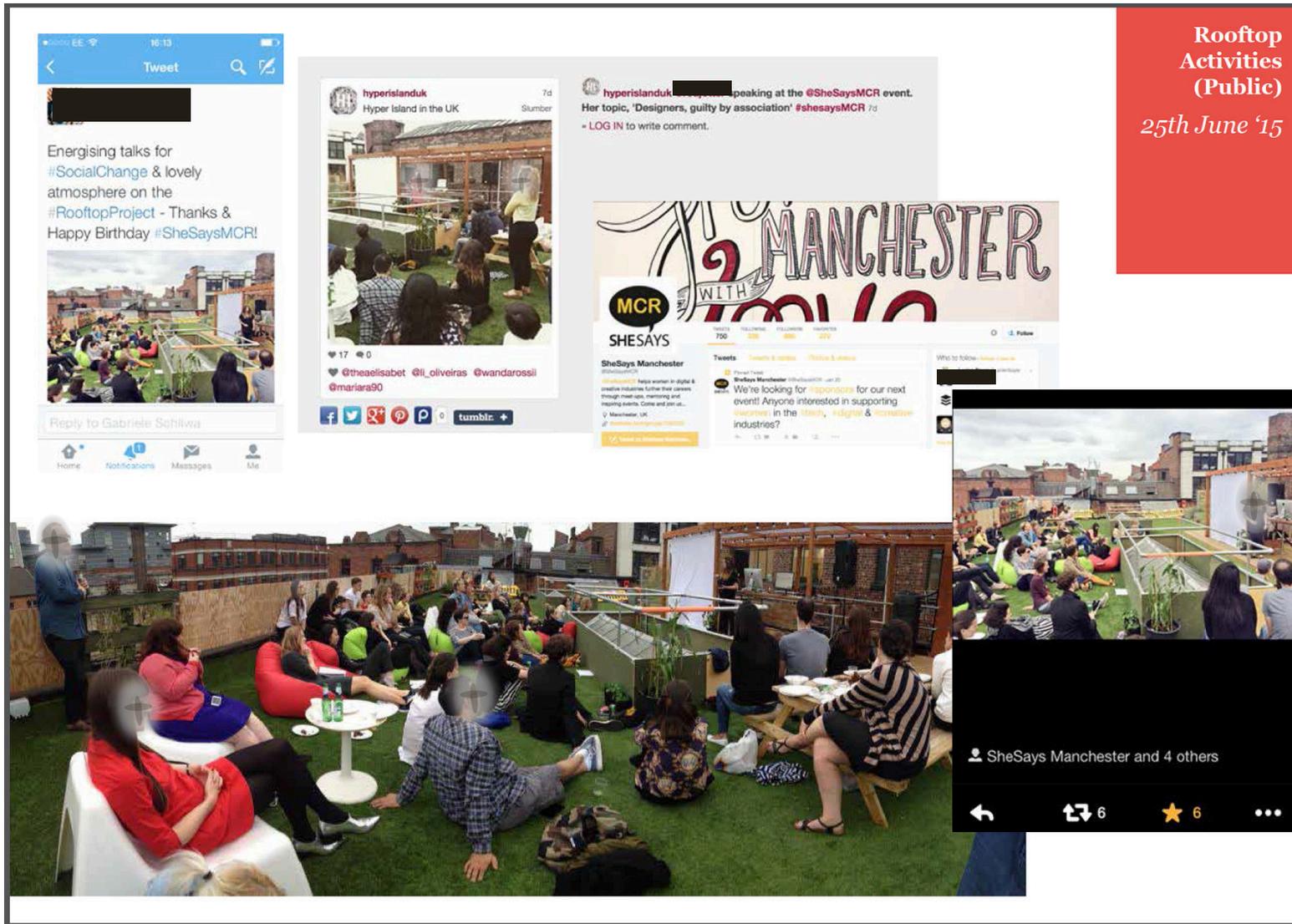


Fig A2.32 The Story So Far..... PDF: Examples of the Consumption and Production of Space (2015-2016)

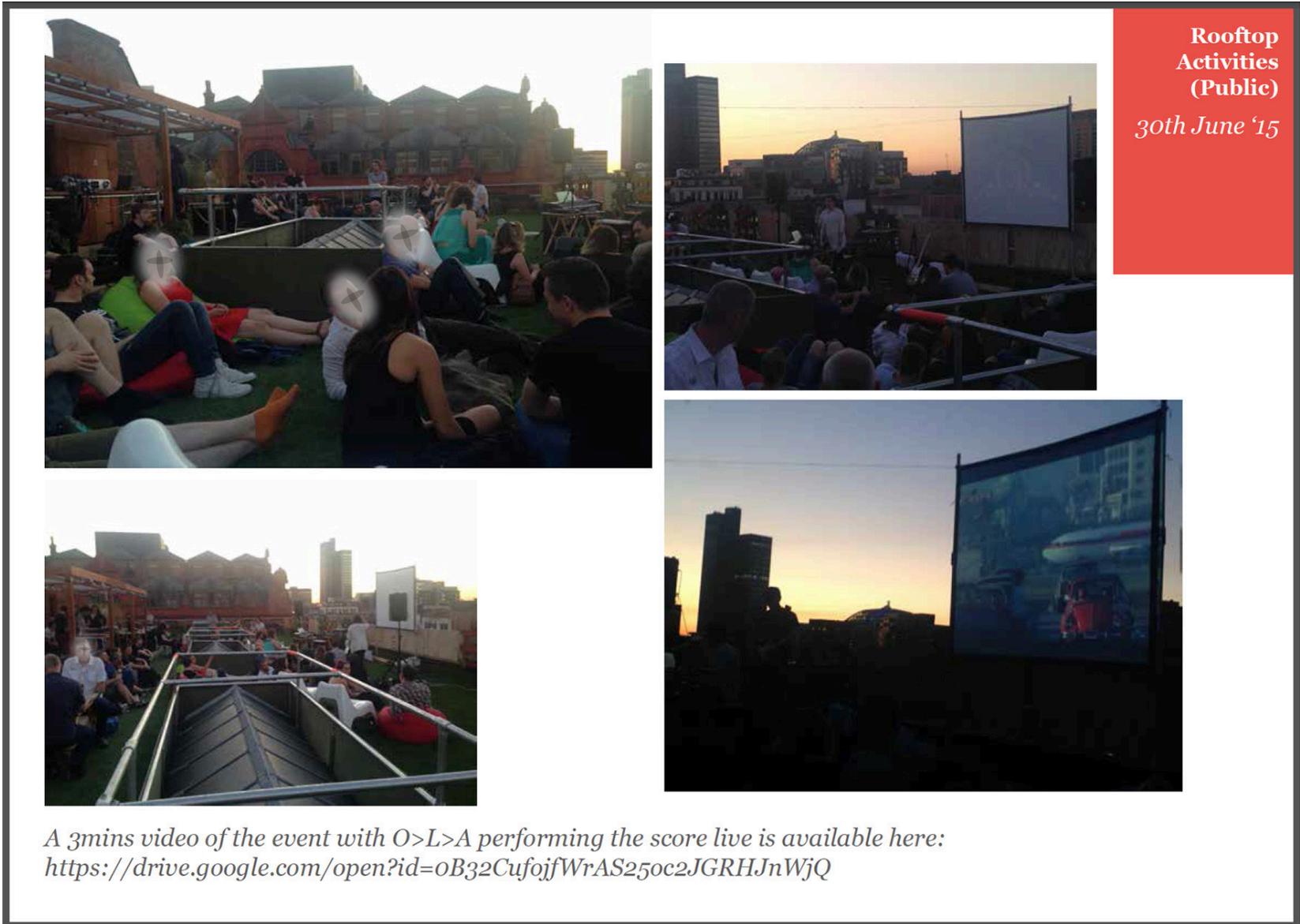


Fig A2.33 The Story So Far..... PDF: Examples of the Consumption and Production of Space

Mixed level Vinyasa Flow Yoga
Eirian Collinge - Yoga Alliance certified Vinyasa Flow instructor

Starting from Tuesday 14th July - 12.30pm
 45 Minute lunchtime session
 A fast flowing 'pick me up' sequence, enabling you to go back to work with a fresh mind and energised body.

Starting from Thursday 16th July - 17.45pm
 60 minute after work session
 Helping you to unwind after a busy working day with a strength building, flowing sequence that drops down into deep relaxation, sending you home with a smile!

With a fun loving spirit, Eirian ensures her classes are playful and accessible - creating an environment where students can move freely, feel good and experience a positive mind/body connection. At Eirian's sessions expect to stretch, strengthen and de-stress leaving class feeling rebalanced physically and mentally.

Classes on the Rooftop:
 Sessions for £5
 Plus £1 if you need to hire a mat.



CARIAD
YOGA



**Rooftop
Activities
(Private)**

July - Aug '15



Fig A2.34 The Story So Far..... PDF: Examples of the Consumption and Production of Space (2015-2016)

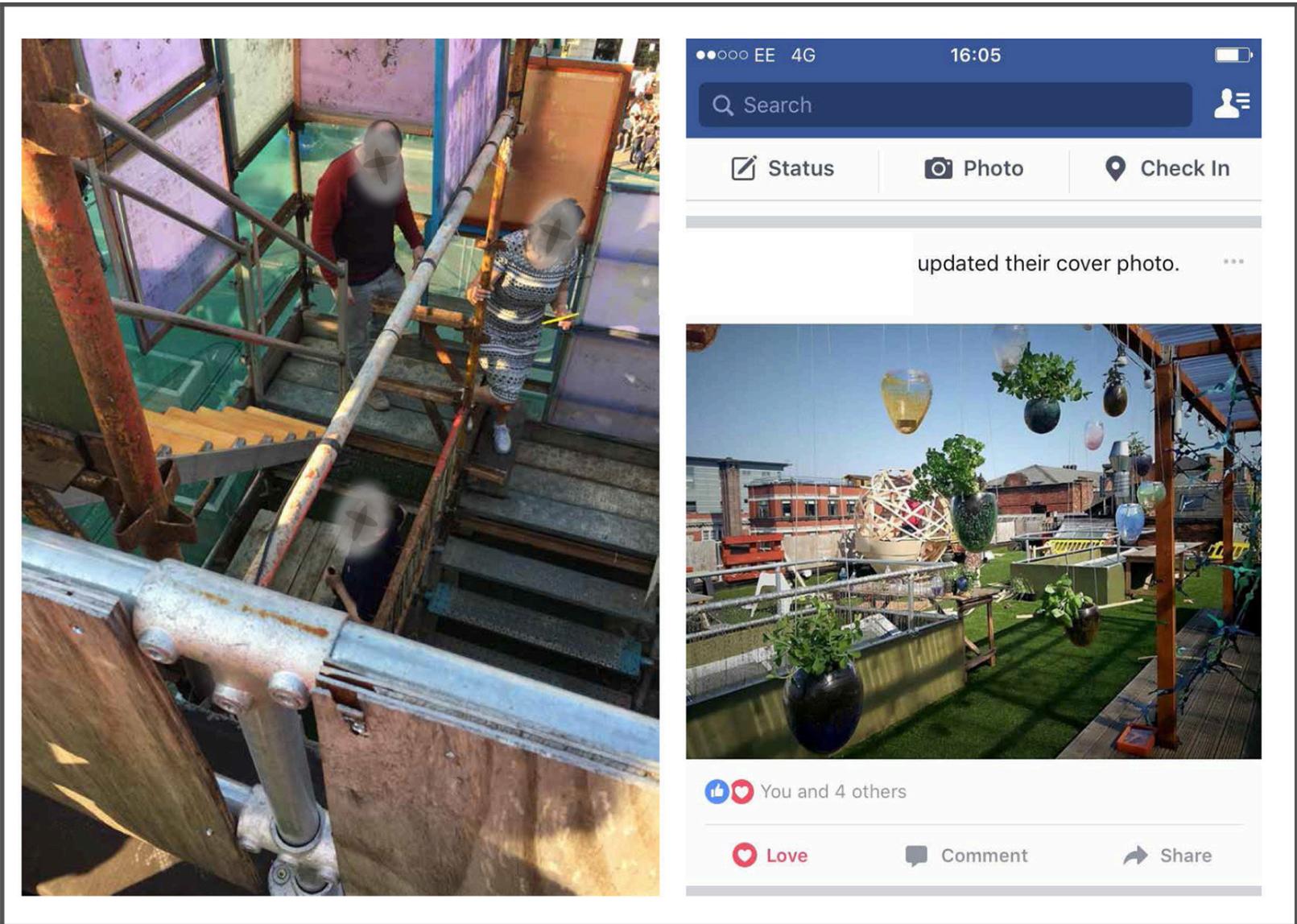


Fig A2.35 The Story So Far..... PDF: Examples of the Consumption and Production of Space (2015-2016)

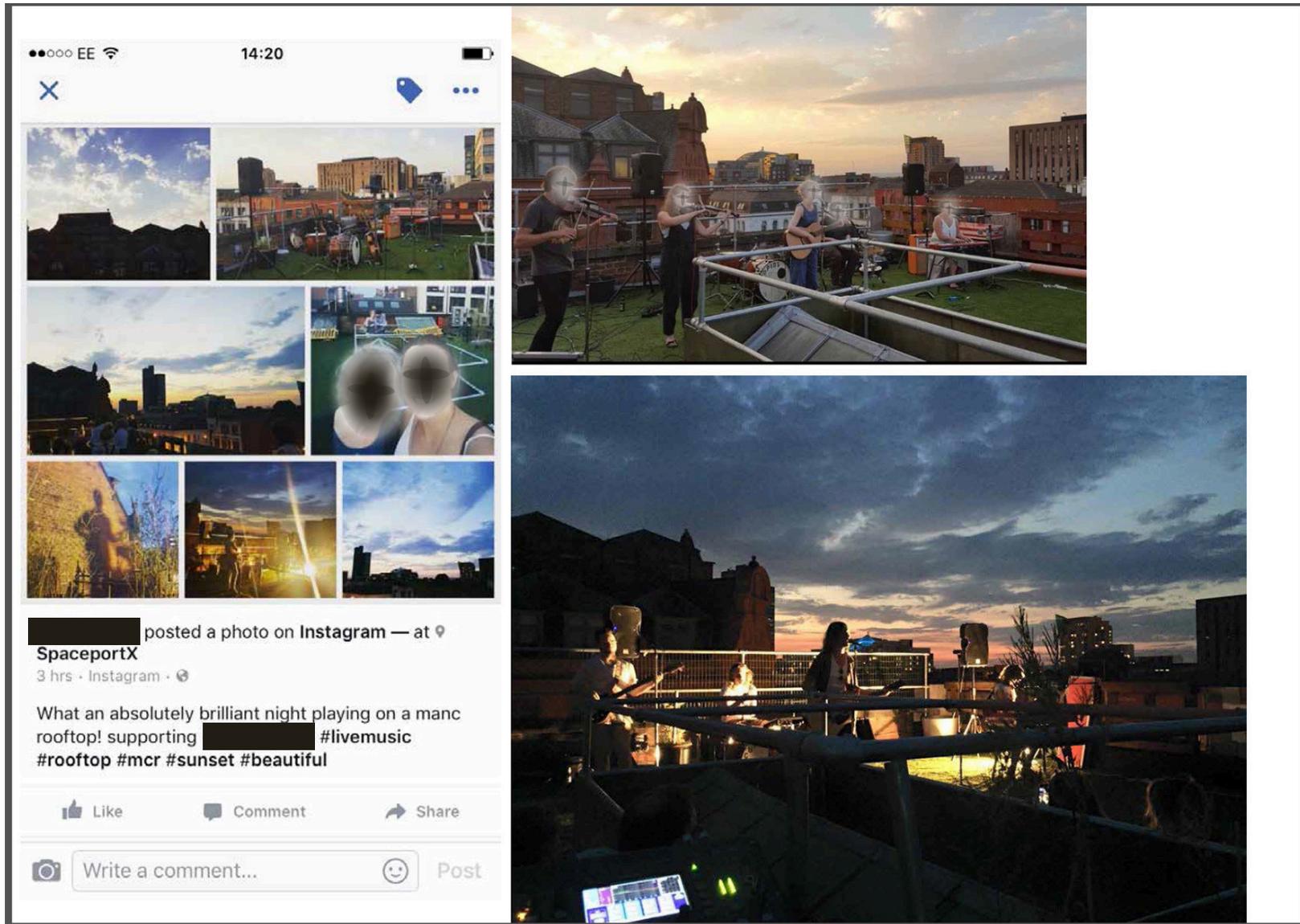


Fig A2.36 The Story So Far..... PDF: Examples of the Consumption and Production of Space (2015-2016)

Beyond the objects in space

By Rebecca Taylor

*A discussion on 'Public Space and the City's Rooftops'
The Ladies Room Event Sat 28th March 2015 5.30pm
An audio recording of the discussion following this is available.*

How we choose to use public space is up to us.

The cultural, social norms we may have slipped into, the unspoken, unwritten codes we use to explicate manners or navigate space so for example we don't always bump into each other, or we do let people in a hurry go on ahead, or we give and receive smiles, or nods or winks. Of course the intimacy varies between people and many variables come into play.

The process of The Rooftop Project has raised more questions than answers. Perhaps not answers but a collection of stories and concepts for further development. Lots of headings for chapters of a book perhaps or rooms of a building or drawers in a cabinet of curiosities.

An example of this is under the title 'Set in Stone' ...or rather, *'laser cut into wood'(?)* The 'Acknowledgements Board' becomes the first of what might become many 'dialogical interactions' in the space. In its simplest form it's a thank you board but what do you see beyond this? Do you see those who have owned the project? Or supported it? Do you see money? Do you see money and time in equal value? What 'vision' do you think was shared to fulfill the success of the rooftop so far? And remember this is only a point in time.

Tomorrow will be different and the space will evolve. (Will those involved evolve and transform with it?)

We have many artefacts up there that appear aesthetically pleasing, we have flowers etc that will grow to become aesthetically pleasing, but what we also have are all the bits that perhaps jar with our aesthetic experience. What about the barriers protecting you from the skylights? A health and safety request. So does the rule and the system have to change or does the design of the barrier that appears in our way? And when practicalities get in the way of the 'visual vision' of the rooftop are they getting in the way or is it not something we should be working *with* and not against?

So what are the rules?

Can we see a public space without rules? And if so, how would it work? What rules should be instilled, and when the rules are framed what tone do you think they should be framed within?

This public space is unique, but not so much for the fact it is a rooftop in the centre of town – or a 'cool' or 'trendy' space to 'pop-up' in the 'hipster' part of town – more importantly it's a curious space with a curious process and it is with intent that how we experience the rooftop space is seen as equal importance to the what, when and who we experience the rooftop space with.

Fig A2.37 Beyond the Objects in Space (March 2015)

It's not about collecting selfies or snapshotting your experience to trigger a memory later on down the line. It's deeper than that. It's finding physical and emotional connection to public space, and it's sharing in that moment in time.

How we choose to use public space is up to us.

The cultural, social norms we may have slipped into, the unspoken, unwritten codes we use to explicate manners or navigate space so for example we don't always bump into each other, or we do let people in a hurry go on ahead, or we give and receive smiles, or nods or winks. Of course the intimacy varies between people and many variables come into play. The questions posed here are for you to now ask yourself, do you have more to add and more to discuss?

Fig A2.37 Beyond the Objects in Space (March 2015)

APPENDIX D: A Sample of Reflection Entries (including the transcript from a Resonance FM interview with curator Fatos Ustek), Minutes from TRP Community and Tenants Committee Meetings and The Scent of Meaningful Inquiry (a table listing the questions to arise from the reflection entries).

A small sample from over 72 reflection entries have been selected and presented. Documented during the unfolding of RtD in TRP between 2014-2016, these reflection entries also contained many questions. A table is therefore presented that lists these questions, along with key words and analytic memos associated/triggered when revisiting them. This table is called, The Scent of Meaningful Inquiry, this is inspired by Marshall's approach to 'living life as inquiry' (Marshall, 1999, p.5). The table is 22 pages long, this appendix presents 10 of the pages of these questions. To help sense-make experiencing design <> designing experience these questions were also mapped onto The Scroll (Chapter Four: Case One).

Reflection Entry: 17_11Feb2015

'Curatorial Practice'

Make Your Own Damn Music

3rd Feb

Resonance 104.4FM

<https://www.mixcloud.com/Resonance/213000-make-your-own-damn-music-320kbps-5/>

Link recommended by Jen Southern email 4 Feb 2015

Theme: 'Narrative'

Hosted by Bob Smith

George Lionel Barker interviewing Fatos Ustek.

Bob: "Fatos is running Fig2. Programme at the ICA."

Discussion between Bob and Fatos:

Fig 1. Programme in 2000, put together by Mark Francis.

Artists – Richard Hamilton, Anish Kapoor, Anthony Gormley, Mona Hatoom

Carrie Young – talking at Tate 9 Feb.

Tracey Emin and Grayson Perry were involved.

A different period.

George: "Fig 2. Seemed to be a different order of curatorial thing going on there.

Trying to intellectually about things today.

Trying to find a way to think about art in a social context?"

[12:00-14:51]

"I think it is important to think, now we are living in a continuous bombardment of images, ideas and visuals... in artistic production as well. We have more artists engaged in making and doing arts and also exhibiting them. We also have various venues, we also have internet that also can showcase many different things. Then you can have spontaneity at its height, you know at its peak. But what is happening, I'm really interested in questioning, what do we need right now, what kind of exhibitions do we need? What kind of conversations are we looking for? Or, what is our urgency? What is like the cluster points of like the critical and aesthetic currencies of our times? In a way to kind of understand, what moves us? What gets to us? What actually allows us to transform from something into something else?" (Make Your Own Damn Music, 03.02.2015, 13:40-14:51)

Bob: "What do we need now George?"

George: "So, Fig 2. Is running for a year, a show a week. How did it end up in that particular institution?"

Fatos: "On that part I was not involved. I only got involved when the budget was confirmed"

George: "you were commissioned? What unique skills do you have?"

Fatos: "I've come from a science background. Running at different paces and scales. That was one thread, but I think the other was that unnameable relationship with the number 50...[talks of previous projects]"

George: “Are you a bit spooked about the next... [jokes with Fatos about the 50 and focusing on the ‘now’]...[@17:22] so we went to the talk and you were trying to explain about some curatorial line that went through all 50 of the shows...do you think it’s hard that curators have to justify a theme? Like people want a theme from a big project like this... like an audience wants to understand what the links are between the artists? Are you able to express, give us your view on what this is all about?”

Fatos: “of course I can... I mean the thing is I’m very much interested in producing Fig2. As a composite and a singular project, in a way that it has various phases and phases of production and each phase when experienced will give a clue, a hint, a feeling of what Fig 2. is about? But it could also be that you see thirty of the projects and you have a feeling, or you see all of the projects and have a feeling, and those feelings will have different resonances and different wave lengths and it’s impossible to circulate around a single theme like ‘identity’ or like ‘colour’ – ‘red’ because that is also very limiting especially for a project like Fig. 2. So it can only be richer if it is open, and it can actually involve and engage with lots of different positions from various different disciplines. And that leaves me with no theme and a lot of themes together. That’s why I was talking about like different chain of events running through the project, or like, let’s say different themes and different wavelengths that say at times there is an intermission of themes, of like, line can mix with colour, and also politics and things like that. But emmm, in way I have a very abstract and concrete image in my head, so like when people ask how do you choose your artists? I choose but I don’t have a list of justifications, and of course I have other reasons, that those are the reasons that invite ‘Rebecca’ for this week for instance, but I would rather ask people to experience each project and then derive their own conclusions.”

George: “Do you think there is a demand for clarity from people about what it is that you’re...? I’m mean is it almost against what you’re saying, but there is a sort of demand for curators to be very clear about what their projects are about?”

Fatos: “True, I mean I have clarity in one sense, so I’m very much interested in what is happening with the concept of ‘encounter’ today, especially that we are as a society becoming more and more engaged with and encountering consumerism, you know like everything becomes entertainment, or some sort of a kind of experience that has to be and lived in, you know like lived, and consumed and moved on... and I’m interested in also this kind of... when Fig.1. happened it was about showcasing of an artwork, now we are not showcasing anymore, we are actually creating conditions in which art is experienced. So maybe I should rather re-word myself, it’s living in ‘an experience culture’ so I’m interested in producing Fig 2. In a way that it is a counter position of the experience culture where it is also generating experiences for a wide range of audience. So that is some clarity. But with my, you know like selection of artists and how let’s say Charles Avery project Dihedra, Can be justified but I also like to leave it abstract or obscure so that everybody can make you know, make their own narratives perhaps... ”

George: “So there’s space for people to perhaps make their own connections perhaps between it all?”

Fatos: “Exactly, and it’s also like a diagram, where like week 2 will connect with week 7 but you can only see it after it both happens. Or, you know like week 1 is also connected to week 5 but in a very unlinear way.”

George: “[pause] makes sense.”

Fatos: “[Laughs] Great. [Laughs] And also just one thing, and also, I think it feels like we always seek for clarity and then what we like is a confusion, because confusion allows us to be more clear. So it is good

not to have a singular theme so there is no clarity, but like what features in Fig. 2. is a project that is 50 exhibitions, 50 weeks, that's clarity and facts, and what happens in the space of those exhibitions is hopefully confusion and incompleteness."

George: "And so that's good, yeah, that's good...and so you'll be, there's a slightly physical element in a way to your role in all of this as well isn't there, coz it's quite a kind of like a grueling thought to put a new show on every Monday... and errr, I wonder if that's going to affect you personally, and in what ways? From the first show to like show number 37?"

Fatos: "I don't have a Monday syndrome anymore. Laughs. No, of course it affects you so much, it's also like I'm so enjoying this as well, it's like every week is different, but also every day is different and every hour of the day is different, and it just makes you feel richer in a way, and don't know if it's the awareness or the fact that you have to be attentive to that moment and I feel like Fig.2. makes me, or calls for me being present, you know, be always present in the moment. You can't have a longing for the past, or a yearning for an indefinite future you have to have all those perspectives in place and be in the present and I think that's so exciting and very unique."

George: "Yeah. Do you think that the hierarchy of artist and curator is affected? Because you're like the one constant or the curatorial team is the one constant with 50 artists underneath that...."

Fatos: "Yeah, and we have more than 50 actually..."

George: "There's more than 50? And do you worry that your role is overshadowing, overshadows the, your, the artists that you're showing in some way, coz you're kind of overarching all of it..."

Fatos: "I hope not. I don't think it's about that. I think it's more that the curators role is different in a way, and maybe we can also talk to Rebecca you know, that artists position is different, I'm the one that perhaps, you know what we were talking about last week, about the social imaginary or what is institutions, I'm the one who kind of triggers an idea of what is the framework of the project, I'm also the one who invites the artists, but I also like to run wild with them with their radical imaginary, in a way that it is also exciting for us, but in a way the project becomes an unknown to us. So of course there is control in some sense, you know, we invite the artist, and we know what's going to happen, but also there is this aspect that we don't know and I'm also very interested in embracing that, this kind of uncontrollable imaginatives that kind of merge together."

George: "Yeah, so you're kind of triggering something but providing space for something unknown to occur?"

Fatos: "Exactly. And that I think, in that sense, the artist can take over."

George: "So I guess you've been building up, there's been lots of press... so 50 shows in 50 weeks and explain that and everyone will get that"

Fatos: "Some people think that a year is 48 weeks and some people 56, so its shorter/longer than a year..."

George: "What's the most common question people ask you?"

Fatos: "Do you got all the artists lined up?"

George: "And how do you respond to that? How do you not get angry?"

Fatos: "I'm not angry, I'm just like, no, it's not... it's not lined up"

George: "What I'd like you to expand on what you mean by the Social Imaginary or Social Imagination?"

Fatos: "It's actually a concept developed from Cornelius Castoriadis and The Social Imaginary is different from The Social Imagination in the sense in which we operate according to an example. Let's say, like, you have an exemplar, or the idea of relating to someone, your mum, your neighbor, the officese guy, so when you relate to them the idea you have is an example of them behaving, and social imagining is understanding the codes in which we perform the culture everyday. In a sense in which that is fed by the rituals we have and informed by the religions or strong or forceful, so it's about, a concept that is commonly shared, it's like the cloud, it's abstract but is only performed when an encounter."

Bob: "How you came about Rebecca Birch's work and how it came about in the Fig2. work, and how that developed?...or maybe Rebecca how you"

Fatos: "I wanted to start with something basic. What is a line?"

Bob: "There is something going on there quite complex and poetic and philosophical"

Fatso: ...she mentioned how now need to look at the audience differently compared to Fig.1. "You now need a different curatorial framework and a different vision around why it is being realized 15yrs after"

Programme continued on with a conversation with Rebecca Birch... "Fatos got in touch with me....she said you don't need to have all the answers"

Conversation with the co-curators at the ICA.

Jessica and Ben assistant curators in all of this...

Bob: "How do you make a show like this happen?"

Ben: "It's a bit of a relay race... Mark's Fig.1. was a pulsory on London, but Fatos is putting together a constellation, which maybe we think we understand but won't understand together until later."

Closing remark:

Fatos: "What is your inner most desire? What if you had cart blanche for a week? I think it's a very different spirit to today's art market system of doing and showing artworks. So in that sense..."

Bob: "Do you think there is a desire amongst artists to engage with that then?"

Fatos: "I think so. For instance with Rebecca, I'm really feeling privileged that she was really on board,

let's do an experimentation, let's try out a new idea and really try and see if it works. And ummm... maybe you'd like to add?"

Jessie: "I think, certainly with the performance next week, it's in progress now, and we're still working out where things will go in the room... credit to the ICA, letting us in their building, coz we're an independent project, not actually knowing what we're going to do. Huge leap of faith."

Bob: "Do you know what you're going to do?"

Jessie: "No. But it's tremendously exciting."

Bob: "Are their points where you do know what's happening?"

Ben: "Because there are some artists that we do know we want to work with, maybe they're only available... but equally we allow for holes in the programme... if we see it as a frame for the times, I think we see fig 2. as a doorway where we invite people to step through and encounter something with us in the space"

Jess: "Have you thought about the shortest amount of time to talking with an artist?"

Fatos: "10 days. [laughs]"

Bob: "You heard it here first, the quickest you can get a show through the ICA"

Fatos: "We have a loyalty card scheme, if you collect 50 different stamps over 50 weeks then you get a free publication of Fig2."

Bob: "Apart from the ripples in the pond, what would be the legacy of Fig 2.? You've talked about this publication. Or, how do people understand the performances mid-way?"

Fatos: "We have our website, and we try to put as much information there as possible and if we are audio or video recording we are using these platforms of vmail or podcast, mostly we are counting on the website but the publication will be another dimension of Fig.2"

Bob: "There are almost too many people there. The audience... it's quite interesting to think, were you at the sex pistols gig or at the clash, there's a sense of something going on there? Who do you think the audience is?"

Fatos: "It is a huge mix of people. Every week is a different turn out. Of course we have our dedicated audience, circled up Monday and a core group of ten people, every opening, every event they are following. But the audience differs, art directors to curators of different institutions to art students and also artists who want to meet us..."

Brief reflection:

- The tone of voice of the radio is really helpful for me. Took a while for me to settle into listening to it but I wanted it to keep going, and I took from it some really interesting and what felt 'genuine' 'honest' 'truthful' insights from the hosts, interviewers and interviewees

- The Turkish Curator Fatos Ustek was an inspiration to listen to – really caught my attention. I wonder if it is her background in Science that has provided her the freedom to see the unknown? (see DaVinci and the feedback from NOISE event in May 2013 and Malte’s comment about Curiosity being dangerous in science), and seeing Fig.2. as an experiment.
- The comments about ‘experience culture’ and ‘Social Imaginary’ are really interesting too. This helps to further define what I am meaning by experience in terms of experience ‘design’ but she is seeing it as experience curation?
- Social Imaginary – could be something I need to further investigate? This could help me make sense with answering the ‘why now?’ questions posed by Jen – eg. I think I’m starting to see The Rooftop Project as an example of design-led activism meets fig.2. in its approach... ? A space where there is room for the unknown. The issues faced by me as ‘the role of curator’ feels less luxurious compared to Fatos. I’m having to manage politics with regards to budgets and decision making hierarchy, seeing clashes and contradictions with ‘ownership’ or rather ‘preciousness’, when I look at the literary/author mind map I see Dewey’s work (eg Aesthetic Experience in Art as Experience 1932 lecture – published Pedigree Books 2005?)

Profile: Fatos Üstek, (1980, Ankara, Turkey)

Independent curator and writer based in London, currently Art Fund Curator at fig-2, a visual arts programme of 50 weeks composed of 50 projects launching at ICA Studio on 5 January 2014. Ustek is associate curator for the 10th Gwangju Biennale in South Korea, member of AICA Tr and regular contributor to international art magazines and catalogues. She is a core member of artistic research group OuUnpO and leads research projects La Duree with Per Huttner under the framework of Vision Forum. In 2008 Ustek received her M.A. at the Contemporary Art Theory Department at Goldsmiths College London, after completing her BA in Mathematics at Bogazici University, Istanbul. Additionally, where she also acquired a degree from the Film Studies. She has worked as an assistant at Platform Garanti Contemporary Art Centre, Istanbul (2002-2003); as exhibition coordinator at Galerist, Istanbul (2003-2004); as curatorial assistant at Portikus, Frankfurt am Main (2006); as freelance writer at Frankfurter Kunstverein (2007). She received curatorial residencies at Tent, Rotterdam (2008-2009); press to exit project space, Skopje (2009); Stacion – Centre for Contemporary Art, Pristine (2010). Juxtaposing formations of science and arts, Ustek’s curatorial practice follows thematic investigation of concepts, such as ‘now’, ‘time-presence’, ‘agency-subject’, emerging as collaborative projects with artists, writers and curators. Her projects span international exposure, taking place in United Kingdom, Germany, United States of America, Austria, Switzerland, Denmark, The Netherlands, Spain, Macedonia, Kosovo, Serbia and Turkey. Her exhibition trilogy entitled Now Expanded focusses on the concept of ‘now’ through elaborations of the present, the past and the future is composed of three exhibitions in Berlin, Rotterdam and London.

While Ustek’s authorial practice reflects itself in thematic investigations on specific media such as photography, video, installation, sculpture, performance and painting, manifesting as scholar and creative writing through treating the body of text as place of encounter. Her recent texts appeared in the Global Art and the Museum website, 6th Momentum Biennial Reader, Borusan Art Collection Book. Ustek acted as founding editor of Nowiswere Contemporary Art Magazine between 2008-2012, is editor of Unexpected Encounters Situations of Contemporary Art and Architecture since 2000 published by Zorlu Center, Istanbul (Turkish Only, 2012; English Only, upcoming); is the author of Book of Confusions, commissioned and published by Rossi&Rossi, London. Further Profile Pages: ICI, RHIZ. EU, Citizens of Culture, LinkedIn, enoughroomforspace

Minutes of First Community Meeting for The Rooftop Project

Meeting at Rogue Artist Studios – Caustic Coastal (4th floor)

11/11/14

6-7pm

Apologies

P8, P14, P9, an animator, a researcher/producer at the BBC, community organiser, P18, SpacePortX rep, Young Peoples Support Foundation rep (YPSF), NQ Greening volunteer/Filmmaker, P5, P16, and a freelance artist.

Present (we sat in a circle and names are in order of introductions)

P27 - NQ Greening lead (<http://www.nqg.org.uk/>)/NQ Growboxes (<https://www.facebook.com/NQGrowboxes>), a Developer at Reason Digital (<http://www.reasondigital.com>), Co-Founder of Reason Digital (<http://www.reasondigital.com>), and Project Manager (<http://www.reasondigital.com>), P1 - Events manager/band manager/how could best use the space? Realistic/doer (<https://www.facebook.com/ArtboxHq> & (<http://interstellaroverdrivemcr.wordpress.com/about/>), x2 Uprising students – got to know of the project by hearing P17 talk about A New Leaf and greening spaces in the city centre, P20 - Runs 'My Voice, My Vote', live social action briefs for young people of Uprising (<http://www.uprising.org.uk/our-programmes/my-first-vote>) to engage in live projects though providing access to space where space would otherwise not be accessible to young people, Co-Founder Caustic Coastal (<http://www.causticcoastal.biz>) – curator and founder of 'The Art Bar' (<https://twitter.com/THEARTBARMCR>) portal bar service, manifestation of research, experience-led social project, Co-Founder Caustic Coastal curator/programmer/events manager (<http://www.causticcoastal.biz>), P17 Founding member of A New Leaf (<http://www.anewleafmcr.org>), resident of MCR collaborating to realize The Rooftop Project and finding spaces in the city where people can create interesting things together also City Centre Councillor, me - Founding Partner of The Curiosity Bureau (<http://www.thecuriositybureau.com>), action researcher (ref. <http://phdbydesign.com>)/design-led activism (ref. <http://agentsofalternatives.com>), resident of NQ MCR, working in collaboration with greening groups to realize The Rooftop Project, Finance Manager - runs the NQ Growboxes, also bid writer for grants, R&D projects and here to help with finding the money/funding possibilities for the project (see: 'Rooftop Funding Ideas' – Google Docs link: <https://drive.google.com/folderview?id=0B32CufojfWrANKxBUDIOskhWRm8&usp=sharing>)

Minutes:

After introductions as above from all present and following conversations throughout the day and emails, and given those present in the meeting the agenda somewhat shifted from the live doc on Google Docs.

I provided an overview by reading out Points 1-6:

1. Regroup & update from Tuesday's ideas/action session
2. Building on ideas from Tues – although not time to do this properly tonight
3. What's going to happen at the event in December?
4. Communication – how are you talking about this with folks so far?
5. Another meeting pre-4th Dec – where and when?
6. Tenants meeting/steering committee set-up – security/access/programming

I introduce session, welcomes those who weren't able to make Tuesday's meeting and summarized some of the outcomes revealed so far of the Tuesday's session.

These will be available via Google Docs, which I will make accessible to all soon and share the link so you can access it.

Points 1 & 2

Connection to Rooftops/Creative Ideas:

Initial creative thoughts/ outcomes from Tuesday:

Feeling of space and time and the reflection of the post it notes, experiences of being on a roof, feeling of escapism, freedom, seeing things from a different perspective. The tone of this activity from Tuesday's session needs to be visible in the content designed for the roof. It's interesting how the pace at which the project is moving and the pace of Tuesday evening are not necessarily a true reflection of the need/want/desire for the rooftop. For it to match or elude to some of the optimistic stories shared on Tues on those post-it notes the pace and integrity of the content programmed up on the rooftop must reflect a quieter, calmer, slower pace of life.

The uniqueness of the space is that it opens up a space that can be used for creative and cultural endeavor. It is unique also for its ability to sit in the midst of and bring together both private/public and public/private space. It is a fresh approach for Manchester to be working from the 'bottom up' and this project is genuinely attempting to do just that.

I ask: What else would you like to add, for those of you who were there on Tuesday, is there anything you wished you'd added, thought about later and/or have considered since?

P27 –

Afterwards, thought about more rooftop experiences and what they mean to me, when back from traveling I look through my photos and they will be of rooftops, I find a special connection with rooftops. A secret space to view the city from.

P17

I like that it becomes our own space and one you can hunt out from beforehand, community space and a space for us - the community - to use

Artists and people looking for creativity find it hard to come out from the buildings such as somewhere like here (Rogue Studios), bringing this out into a communal space, a real community space. How amazing is that? Free and open and access to get together and share what they wouldn't be able to do together.

P27 – my group on Tuesday talked a lot about it being a community hall- which can have anything in it, replicated up on the roof

AW – you create an appreciation for the fabric of the space you're in. Different times of the day and night, I remember seeing bats coming out flying above the rooftops, a bit like Mary Poppins, a different level, a different perspective.

P1 – don't know if anyone has been on the Manchester underground tours of what's below the city? I come from Mosley way and Saddleworth – its green - I've moved here (NQ) because of the cultural city that it's become. Community does exist there. At the moment though, everything's a new bar or new venue. We need to get back to the reason why people move to the NQ. It's something different,

a madhatters area. The last 12 months have been a bar, a concept bar, etc, it would be good to get involved with something that isn't a bar and is creating somewhere where residents can go to.

Me – What about concerns are there any that have become more apparent?

Conscious RD folks are the tenants of the building and present at the meeting, is there anything you've been thinking about?

Points 2 & 6

Concerns:

RD1, 2 & 3 - how are you going to access it? What is the day to day?

AW - How does it keep its vibrancy?

Does it need to be designed, makeshift, do we do it?

RD1 - It needs a shelter up there. It rains a lot here and then...

RD2 - When it does rain there needs to be a channeling of that water. It pools, something to drain away and not having to drain into other areas.

AW – build green engineering, weight and soaks up water

RD2 – going to do permanent damage

RD1 – we do gather water there but it is going to rain heavily and then what happens to that water?

YPF – in our group we talked also of the Young Peoples Homeless charity and how they are in need of a space they can access, escape to, we (Uprising social action project) have been coming up with some ideas for that to happen.

Me – This is great, and its also something we need to be conscious doesn't immediately get the response of panic, or concern. This is where we will need to come together and work out a way in which the programme does provide access and strikes a careful balance – trust.

RD2 – security and vetting, can't be accessed all hours – provided example of a homeless character who the police have now had to step in, 'Titch' – when he got annoyed about being told where to go, he used to get mad. It has to be vetted. Policed.

P17 – yes, the police are also keen to create positive and accessible spaces, they have a secure by design team. They will be at the NQ Forum tomorrow (Weds 13 Nov) in Reason Digital 7-9pm and would be a good chance then to discuss your concerns with them there. They are equipped to design out problems such as that.

Programming:

Me – this leads into programming, Dean, you have experience of working on the Peckham Car Park roof, what lessons did you learn from your experience there when programming the space and making it accessible?

CC1 – it looked at levels of programming, who does what? Programming it like a band – you have the drummer, the singer, the guitarist, making and placing into the space layers so that when it comes together it makes sense.

P27 – how did that work? Who did it?

CC1 – a set of curators and they would work from that. There were different layers to the car park and different zones. It was bigger, but it was also incredibly vague. It was a split space, split programme.

Points 3 & 4

The Event in December:

Me – P1 is here as he's kindly offered lighting, sound, electronics for the event in December. P1, what are your thoughts?

P1 – I think the programme needs to be sure it keeps the residents of the building happy. It's going to have the greatest impact on them. The December event for example, needs to remain simple...

P27 - the launch the idea rather than the space.

P1 – yes, the launch of the idea. The more the rooftop itself can be empty with nice lighting. Let's leave it empty with nice lighting. Some information available in the event at SpacePortX where it is dry and warm, but let's keep ideas open at this stage. The time frame is tight too. Establishing a blueprint with the residents will keep people happy and then people will know what they can and can't do up there. It's difficult, it's not a traditional events space.

Point 6

Private & Public Access/Use:

Me – how do you guys (RD) feel about the building and those who have access to it currently?

RD1 – Since we've been there (almost a year) a lot has come and gone, moved in and out, there wasn't a bar or restaurant, and there is now, downstairs. SpacePortX there has been a change in dynamic there are more people coming in and out of the building. It's not an issue. It's only an issue when people are perhaps lost in the building – the lingering folk – and they pop their head around. Perhaps completely innocent but a little bit of paranoia does set in (smiles). There is security on the door though and on the most part it is not an issue.

Me – explains accessibility from the streetlevel will also be available. Times for access are yet to be confirmed.

RD1 – what about wheelchair access? Just a query – will it be or become an issue? Something to think about with regards from access from the street level – accessibility currently is four or five flights of stairs and its narrow too.

RD2 – there is an industry lift, which could be mended and then in addition to that an entrance to the roof for wheelchair access could be created.

RD1 – if the industrial lift could be made to work it does make the building wheelchair accessible too. But it is a 19th C building, it does have steps and the front and back and we have no control over that.

Me – these are relevant questions. Most roof spaces are not wheelchair accessible so we have something here that is a unique and experimental space, which will not adhere to all the rules. However, I'm not sure we can worry about it either not at this stage. It's a 12month project and if it

becomes a project with longevity this will need to be raised again and questioning from a public space perspective.

The Event in December:

Me – moving on to the event in Dec itself, it is yet to be confirmed as either the 3 or 4 December in SpacePortX. I will confirm ASAP. What do you see this event being?

AW – The event on the 4th needs to perhaps showcase snippets of ideas – it can be used as breaking down fears, ideas to work with

RD3 - shows contribution, feeling when you're up there ideas or of what is possible. People who go up and see it will also gain inspiration from just seeing it and this will inspire ideas...

P20 – With the students on the Uprising project we've created mood boards and words, list of words, they're abstract so it remains open, evokes a feeling as opposed to a set idea

AW – will there be a film? If there is a projector, could there be a digital version of what is going on, live twitter feed, quotes, pictures, use up a bit of space. Conferences can be a bit boring but its always fun to see the twitter and photos being shared on the feed alongside what is being said. It's a good channel too for those who don't feel they necessarily want to contribute verbally

RD1 – has there been consideration for hot food, food suppliers for events? Local independent stuff?

Me – yes, Beth has been discussing opportunities with Hungry Hombres and there has been mention of Guerilla Eats style 'suppliers'. There are also the Ply guys downstairs and pizza, there are people interested so I think there are lots of opportunities there.

Point 5

Communication/Invite-only to event:

Moving on to point 5. And communication. The event in December is invite-only and in light of what was discussed re access and security to the building this going to remain invite-only and monitored carefully.

So far, 'we' – aka A New Leaf and The Curiosity Bureau have a handful of people in mind, they are inclusive of but not exclusive to decision-makers in the council re planning and potential funding bodies for creative content on the roof and local police officers, but have a think of who you would like to invite and why, [email addresses given]

Me – conscious of time. Is there anything else?

Point 5 & 6

Next meeting & Actions:

The main action next is to meet with the tenants and those who sent their apologies, share with the tenants of the building how this meeting has gone and what has been suggested re the event in December.

I will then get back to everyone and try to fix another date before December's event so we are clear on what that event will attempt to do and how you can help with doing something that evening.

Thank you for your time and thank you to our host – CC1 and CC2 of Caustic Costal at Rogue Studios – CC2 would you like to say a few words about your bar?

CC2 – I've decided to set up 'The Art Bar' a pop up bar that is also a research project contemplating setting, creating exciting menus that are responsive to the setting... "That's the beauty of research, if you dig deeper you can find something else to play with." That's what we've done.

[These notes/minutes are somewhat paraphrased. They have been taken over a period of 30-40mins. I authored these minutes and led the meeting and added to this document the morning after before circulating]

Thoughts from me:

- + should consider a minute-taker next time, separate to the chair of the meeting
- + instead of agenda points can these be replaced with questions that need answering/discussing - better prepped prior to the meeting??
- + can people be more involved online in between meetings? Use Google Docs?

Contributions provided prior to the meeting that need further consideration/reviewing/discussing/ action:

+ P9:

Once I have boarded out around the base of the skylights (to prevent feet leaning on the glass) we should have some graffiti in keeping with the history and present day of the building? – to discuss with Beth and build on the idea of the boards at street level

+ Animator:

PR - BEZ (Happy Mondays)! He's well into his bees and his green politics. A great Manchester icon and someone who would benefit the cause/publicity greatly!

Mancsy (Twitter - @RealMancsy) - Stencil artist who has a love affair with Manchester. Operates around the NQ mainly using his bee icon stencils. Great for publicity...

Also, I just watched this video. It's a little weird, but has some interesting characters... <https://www.youtube.com/watch?v=H5LISlxsw4&feature=youtu.be>

Becca has watched this – suggests looking specifically at: 20:30 the story of the Bee in Manchester very interesting

+ AW:

Re funding (see google docs link: <https://drive.google.com/folderview?id=0B32CufojfWrANkxBUDI0SkhWRm8&usp=sharing>)

+ YPSF:

I'd like to continue being involved and offer my help in any way I can.

It may be of interest, it was inspirational for me, I've attended a conference on the 'Disobedient Objects' exhibition (<http://www.vam.ac.uk/content/exhibitions/disobedient-objects/>) in the Victoria and Albert Museum in London last weekend.

(<http://www.theguardian.com/artanddesign/2014/jul/27/disobedient-objects-review-raw-protest-genteel-victoria-albert-review>).

Two of the guest speakers were from New York (Interference Archive <http://interferencearchive.org/our-mission/> worth checking out) talking about their work and how they make available archives on social movements at schools and other settings to make them more accessible rather than forgotten locked up in a basement.

Another participant talk about the last 30-20 years squatters and how their activism help other social movements i.e. squatters saved the Pankhurst Centre from being bulldozed by the Hospital etc. and he is happy to exhibit these if where ever there is an offer of a space.

This made me think it it's work documenting the Rooftop Project in terms of the relationship between cultural/environments etc production and social movements.... Over to you.

Meeting Notes - First Tenants Committee Meeting

Friday 14 November

Present:

P5 (The Neighbourhood)

RD1 (Reason Digital)

P23 (Hyper Island)

P9 (Building Management)

RT (designer researcher - The Curiosity Bureau/Lanc Uni/greening groups)

P17 (A New Leaf/Cllr)

M1 (Music)

Apologies:

P6 Reason Digital

P16 Sheila Bird

Agenda:

1. Recap on Tuesday night's workshop
2. Discuss the potential to set up a 'tenant's committee'
3. How / what can tenants input into the design of the space?
4. How / what can tenants input into the event in December?
5. Any other questions / suggestions?

P5 (The Neighbourhood) notes / questions / suggestions:

Tenant's committee

- Set up a building committee with a rep from each company, plus RT & P17
- Advocate honesty, interaction and openness
- Create a blueprint that sets out the stall for the rooftop (to include notes on what the space is and isn't, design / feature requirements, practical notes or restrictions, etc)
- Democratic decision making process - but one that doesn't bar spontaneity or hold up potential rooftop activities (hence 'blueprint'), or the future evolution of the space (build in an open approach)
- Booking / management system?
- Better conversation, interaction and collaboration amongst tenants
- How can we work together to facilitate conversations and interactions between disparate communities?

Rooftop design

- Keen to input into how the space is actually designed
- Keen to establish loose 'timeline'; e.g. when will certain decisions need to be made?
- Questions / concerns around surfaces, fixtures, furniture, rain, etc.

Suggestion: period of manual testing before committing to decisions

- To get to a point whereby we can agree on designs to progress, and also to aid with how we go about funding that - could we mock up some designs? Spec up costs?

December event:

- Happy to open our space for the event in Dec provided other tenants are happy / in agreement to allow building access on this date
- Suggestion to use large meeting room or kitchen area (with a view of the roof) as a 'design space', featuring mood boards, inspiring pictures, sketches, ideas, etc.
(I will check times / spaces and get back to you asap!)
- Will discuss with the team to see if there is any potential to mock up some collage-like visualisations of our own / shared ideas for the space (tbc)

Branding / identity:

- Future discussion to be had (not at that stage now)
- Might help to group this activity - online presence, stories, calendar, booking etc
- Collaboration between stakeholders (shared identity and responsibility, community and collaboration)

RT notes from the meeting:

A blueprint is a must

This will include a number of key points identified by the tenants of what the space is and what the space is not. Importantly, this is built on the initial key insights of tone that have been revealed from Tuesday's session (eg. a space to escape, calm, imagine, relax, chill-out, space, create memories, experience unique things, find a sense of perspective... the rooftop is therefore not a space for parties and big loud gigs and counter-productive disruption or disruption for disruptions sake)

Private access by tenants is the priority

As discussed, and to be absolutely clear it is not a space that the public will access without permission or supervision.

The only thing the public has access to right now, which is important and is what makes this project unique is the concept - the concept of collaborating and co-designing content for a space that will be available but never physically be open for anyone to roam up there as and when they wish.

Using the space and concept as the conduit to connect tenants/businesses (people) with the local community (people)

Using the process and the 2 Dec as a chance to continue to bring people on the journey of creating connections. The content will begin to come together the more people meet, make connections and communicate their curiosities. Existing models that have been used to programme space like this can be looked to as an example. It must be simple to make, use and maintain. This could tie into the building's website.

Decision-making process

Agreement that a Tenants Committee is created where meetings take place on a regular basis and where a representative from each tenant comes and attends the meeting. Time and space for this to happen is vital if the project is to succeed as concerns and queries need sharing on an ongoing basis. All questions are welcome and this forum will be the place to share them.

Event: 2nd December 6-9pm

At present this is a relaxed invite-only opportunity for those engaged in the project so far to meet up

and keep communication open - a connection/network session - as well as an opportunity to invite those 'on the outside' - such as the council planning department, key decision makers, potential funders, suppliers, some members of the community who have engaged so far - this invite list will remain minimal.

All tenants are welcome and the number of people able to attend who work in the building remains open and flexible.

'Programme of event so far confirmed/in discussion':

SpacePortX event space will act as the social space

The Neighbourhood could offer a design space to start collecting ideas for the physical and aesthetic design of the space itself

The Rooftop space itself will be lit appropriately (lighting equip and organisation of this is being kindly donated and arranged by P1, who has attended the events so far) - other than that nothing else will be up there (except perhaps an artistic projection - but this is tbc and only if relevant) the space must remain a blank canvas at this stage (eg. if we put a band up there it will suggest that it is a gig space, this is not true)

Weather-dependent 'tours' will be provided for limited number of folk (5-10 max). The roof can be seen from Neighbourhood's window and viewed from there and they have kindly offered viewings from there.

Invites for this event need to be circulated shortly, I am more than happy to create an e-vite (in a similar style) to The Rooftop Project ideas and action poster. I can get that out to you to circulate amongst your colleagues by Fri 21 November.

Meeting Notes - Fourth Tenants Committee

Wednesday 21st January 2015

Present:

RT (me, designer researcher/Curiosity Bureau/Lanc University)

P17 (ANL/CIlr)

P6 (Reason Digital)

P21 (Space PortX)

P1 (ArtHQ)

P13 (Music)

M1 (Music)

M2 (Music)

P16 (SheilaBird)

P8 (Hyper Island)

P7 (Neighbourhood)

Apologies

P14 (Chilli)

P23 (Hyper Island)

P9 (24NQ)

Notes:

FOBS: Sorted. P16 - requesting a cost, landlords are happy to do the work

Cash Grant Application: RT sent details to P7, P6 and P5 last week, after the Tenants Committee meeting a meeting will take place between all to call Council (residents team) and have P1 to join too and help with quotes

Physical Noticeboard: P7 and P13 - notice board managers - physical representation of the blog/online presence - P7 updating noticeboard and additional A board has been added

Digital Noticeboard (AKA 24NQ Website): P13 looking into this for next meeting - spoken with digital designer - figure out content, 'News' tab

Design of the Rooftop - Presentation presented by P13 by Music Presenting the ideas re the rooftop -

P13 opened with a powerpoint presentation.

Began with concerns re the presentation of the 'scaffolding concept' last week. Asking themselves at Music whether this concept will actually work for the rooftop, and listed the downsides re Scaffolding (need for a structural engineers? costs?)

Led to a proposal for putting an existing structure up there instead:

Boat?

Bus?

Caravans?

Trailer?

P13 welcomed comments...(these minutes are a running commentary with subheaders later added to order the thinking)

Discussion Point 1.

Trailer Acts as an Example of Good Storage Space

P1 - Trailer would help as a second space/storage

Creates more space

M1 - toilets, encouraging space. Nice to walk past and look up and see something to make you ask 'what is this?' - boxy and generic, let's introduce some visual drama.

Discussion Point 2.

Practicalities and Weight Bearing Issues

P16 - usability of the space becomes restricted with the other objects. The roof will take 75 maximum.

The weight of the object becomes the problem. Advice will come after speaking with the planner.

Landlord won't have a problem (biggest issue is using containers in Holland) Loves containers. A

volume of space that has something that can be used. Weighs an awful lot.

M1 - Lose the drama?

P16 - Limited money remember

P17 - 75 people the weight, weatherproof structure? Is the drama important? Absolutely fabulous, but logistically crane will eat the money and the usage of the space and finance. What was the purpose of the structure? Look great and cool pictures for a meeting space or is it a weatherproof structure?

M1 - brief working to in our minds, people to go up and enjoy whatever the weather. Storage, power, event, meeting space. Never compromise the number of people based on the structure. If impacts the numbers it's a no go.

Discussion Point 3.

Alternative Design Solutions/Build Suggestions

Feedback from people included: making it look like that out of scaffolding, look like a trailer.

built a stage in March, built the box around it as storage spaces. Multipurpose space. Need people taking pictures of it around here.

UFO 60s house

Aeroplanes - light and easier to use. Getting the balance right

Is it a watertight structure?

P13 - creating a fake character, people will see its not the real thing. It'll have its own character if 'plonked' on there. Visually interesting.

P17 - getting people up there, the first rooftop in Manchester. People are interested in the space already. Iconic and excited about it?

M1 - something interesting up there that you can see

P16 - maybe you see something up there, but it may not be the structure, might not have to be used.

Could you look at smaller structures, each one creates a smaller area to offer meeting spaces?

M1 - when going to an outdoor event understand it might rain

P13 moved on the conversation to the slides following re customised areas

Discussion Point 4.

Customising the Space Over Time + More Alternative Design Solutions/Build Suggestions

P13 - Truck curtain, bespoke to the artist

Suggestions from committee - Wardrobes, sheds, garden sheds, long row of garden sheds and beach

huts, brightly coloured Beach on the roof, what happens to all the Christmas Markets - flatpacked from Germany? St Ann's Sq? From Germany.

M1 - an article made them themselves?

IKEA, north east project

Box park, lighter structure being used to ,

Twice the space that's covered

M1 - creating a space for 75 people to use it. Part of the appeal is being outdoors

Discussion Point 5.

Online Tool for Programming the Space (keeping to capacity of 75)

P21 - software called Agora used for programming spaces, edited version for the rooftop. Practically on the day, monitor the people on the day. Number limited space, capacity.

P16 - numbers up there. Main purpose for tenants to use it. Great to have community in but it lies with the tenants. Got this space given to the community.

P6 - predominantly for tenants but access needs looking after

P21 - if booking an event, where else can host this?

P1 - bring your own gazebo, bring your own gear in, bring your own screen. Still a venue and act as anyone.

Discussion Point 6.

(returns to point. 3 & 4) Customising the Space Over Time + More Alternative Design Solutions/Build Suggestions

P13 - first and foremost its for the tenants, its a space that needs to include a shelter. Could get 20 people under something.

P1 - something that's identifiable, something that's shelter. Intimate, doesn't matter re numbers, make it exclusive

M1 - if it can house someone great, but its a storage space, shelter. People, gear, etc.

P21 - a very pretty shed, that's going to look really good but only function is waterproof and storing stuff

M1 - a shed could get lost up there, if it is a caravan it has a bit more drama

Discussion Point 7.

Revisiting the Purpose and Impact of the Rooftop

P17 - reigning it back in, perhaps the answers are laying in other rooftop example, we don't have to come up with something completely 'new'....

M1 - come to the wrong place if you don't want something new... caravan up there, or something we would be proud of, we're all creative agencies...

P17 - I agree it does need to be different - how do we not spend all the money on one area, we need to know where it will support other areas too

M1 - rather look forward, a landmark that looks forward

M2 - never fail to smile at the tubes above ground, a bit more stand out, etc

P17 - it is already something new up there, something 'unexpected', as it stands this has not yet happened in Manchester before

M1 - not suggesting something creative for creative's sake. Maybe an easier or simpler way but not necessarily a better one

M2 - could a local crane, be interested in a local photoshoot?

P1 - you will get the answer, but logistically you want to design venues that are multipurpose and

water tight, warm, store stuff, bring it out.

P13 - triangular canopies up... don't want to restrict number of people up there by the weight of the project.

M2 - we want it to be like the OutHouse Project and reflect the area

--- end of presentation ----

Discussion Point 8.

Visual Obstruction to Neighbourhoods Views

Discussion continues...

M1 - need to wait on what the structural guy says

P16 - share with the guy the needs, etc

P7 - something huge could block out of the windows, we need this to not become an issue for Neighbourhoods view

Discussion Point 9.

Revisiting the Purpose and Impact of the Rooftop

P16 - we've got an object on the roof but there's no outside space, no garden, etc? Where is the garden?

M1 - gives us a starting point, this is something to begin with

RT - need to look at what has been requested so far, return to the brief

P16 - very similar to Victorian, don't want the band to get wet

P6 - planters can be done in tyres. Just want to raise 'noise' issues - windy canvas and rain on metal.

Discussion Point 10.

'The Ladies Room' Event March 28th 2015

P17 - given this presentation, the project has slowed down perhaps

RT - green spaces discussion - it doesn't need to slow down, remember the research and events that have happened so far. Refers back to the research outcomes and the purpose of the roof again. Using example of shifting thinking from designing to make the front pages of the newspapers to designing to make a rooftop functional and sustainable, with its priorities lying in its principles for social action impact.

P1 - It doesn't need to slow down, get going with the event at the end of March, The Ladies Room, women in the area... Great opportunity, making the space available ASAP... get it going, otherwise we'll be having the same conversation again in April, May, June and people's priorities will shift in terms of energy and momentum for the roof

P21 - Chairs available if you need them

M1/P13 - Sounds like the roof can be used as it is now so, yeah, why not. Other matters began to be discussed about charging for use of the roof in the future - if we do charge for use of the space it becomes a sizeable donation that allows the space to be accessed/raise money

P16 - don't need to worry about the money, especially right now, the landlords are happy to help

M2 - no reason to not get people up there, understand what could go up there no reason why the roof can't be used and sorted for March to keep momentum it will happen.

ACTIONS:

NEXT MEETING TBC by Hyper Island - Weds 28th January, 9.30am

Purpose of the meeting - to present responses to the actions below

P16 to share feedback and instruction from Structural Engineer (Atul/Brian to share risk assessment and capacities)

P7 to update physical noticeboard in the foyer

RT & P13 to discuss a 'blog-style entry' for the website

P6 & P9 to discuss astroturf at Reason Digital and P16/P9 to confirm if will be used or new astro turf laid for the event in March 28th.

Everyone in 24NQ is invited to make the rooftop a quirky, enjoyable, approachable, creative and practical, green social space. We have the rooftop from now until December 2015. What can you offer the project?

If you have read this and work in 24 Lever Street and would like to be involved, or find out more about The Rooftop Project, do get in touch with the Tenants Committee Rep from your company/organisation in 24 Lever Street or ask the building manager and he'll point you in the right direction.

Appendix D: A Sample of Reflection Entries

Reflection Entry 03_08Nov2014

Reflections on the event: Tues 4 Nov 2014

Event was designed with 150 tenants and 3-5 local community groups/ reps in mind.

The night before I wrote a reflections entry based on my emotional response. The traumatic (or to quote Annie Lennox from BBC news interview that tues morning – ‘creativity as a traumatic process’) experience I was felt I was faced with was pulling me in many directions. The best way to describe what my thinking was looking like is to describe it visually - split into multiple facets of my curiosity – my inquiring mind questioning and then analytically pulling apart the what ifs in regular intervals...

le. If I lay out the chairs in the room and place paper and pens in the centre of the circles of chairs what does this say about the session?

This is a significant session, it sets the tone of voice for The Rooftop Project as a whole. There are many layers to this that folk need to be aware of, how do I make the less visible – or almost invisible – tones more visible? For example, where do I place emphasis? Is it more important for people to know about the origins of the project? How I met P16 and P17 and greening group members and P27? Is it about the people and the connections I’ve made or is it about the importance of the connections others (‘you’) are about to make?

Where are we? Does this matter? Does the physical space in which we are occupying and having this exact meeting point matter?

Is it about the power structure? How do I introduce myself, set the tone of who I am, where I am positioning myself in the project?

This is not a one size fits all approach – there is not going to be a ‘how to’ guide book which I will create to give all folk interested in taking this project and applying it elsewhere. However, what does this project do? How is it beneficial to all those participating? Does this need to be established by me? Do I set the tone of this too? Infiltrate how I suspect or suggest people should be feeling?

This is where I was feeling uncomfortable.

Uncomfortable knowing that for me to have a project to research I was going to have to lead on a project and yet at the same time be fully immersed in this role too. (Action Research revealed). However, I was also incredibly conscious of the impact of this too – hence the contradictions and tensions.

I slept on the worry (well, I didn’t sleep too well). I was perhaps over-reacting – or was I just reacting in a hyper-awareness sense of reaction and reflection – to the confusion that I was sensing from Leigh, Mel and Jamie. Their resistance to the complication that academic theory could bring to the project.

I knew, from experience of facilitation, that I needed to be somewhat organized, with a schedule/ script/brief and with a plan of what I imagine to be a success. This I believe was all I had managed to find time to achieve:

+ I don’t know what it will look like

+ I don’t know how much interest there is

+ I don’t know who will attend with an open mind, as open and optimistic as me?!

And so this is where the turmoil comes in to play. There is a canvas within a canvas. The canvas being the room, the space in which I am inviting people to join in an experience. An experience into the

unknown. My intro was fluffy, I had written a scripted intro but this felt somewhat contrived. I sensed people needed me to say hello, welcome them to a space that was unknown to them and share with them why they had come together. I knew I needed to be humble and thank them for their time in coming. I knew I needed to not ramble and I needed to slow my speech. I needed this opportunity to happen again. I needed a 'take two'. I needed to have known this response to be able to relax and helped people to feel more comfortable.

I had dimmed the lights and was playing a film – CHUPAN CHUPAI, I played it twice so there was 16-18mins available for folk to come into the room and sign the 'photograph/film consent form' (TCB, ANL & NQG).

The space wasn't laid out with chairs in circles and paper and pens at the ready. All that was expected of people was to arrive in the room. The film captured people's attention. What was really interesting – I found – was the chairs that I had put away but made available to people if they wanted them became the familiar to people. They gradually picked up a chair each and placed them in a line at the back of the room. They squashed themselves up, they followed each others lead and struggled to see the space as a more playful and welcomeing, safe space.

This felt as uncomfortable for them as it was for me too. I could sense it. There was an element of curiosity, in the film.

Reflection Entry 04_04Dec2014

This is a tough entry – I've heaps going on in my head

...I'm noticing a lack of trust and lack of willingness to trust?

This is proving to be a bigger challenge than I had imagined. On the surface the culture of each person representing each tenant appears positive and excited about the prospect of the project. However, there are hidden concerns and these are not being brought out into the open. The Tenants Committee is being set up for this, 'a forum for the curious' however there appears to be issues with people framing their concerns as questions. Instead, people appear to be revealing fear or concern and on various levels that are affecting abilities to work past these concerns and see the potential for the project from a distance or as a whole.

Is this a common issue with collaborative efforts?

P14 has raised concerns about getting people motivated about the project. 'people in the office just aren't engaged'.

The rest of the meeting's minutes are available via the Google Drive. I've been as detailed as possible. However, this has caused me issues too as its time consuming and means I become less involved in the meeting itself and feel an 'administrative' part of the project as opposed to someone who is classed as a contributor. This is something that I've been keen to question and challenge and hence I've been so committed to and dedicated to organizing the event on 2nd December.

Reflections of the Event December 2014

Process	General observations throughout point in process	Further Details
Preparation & Communication	Motivation to maintain interest in the project takes time and energy of individuals and the collective	<ul style="list-style-type: none"> Recruitment to the event took up to 10hrs a week, keeping on top of emails, administrative duties, google docs folder, being the conduit between people, managing the 'mass' collaboration, attending meetings, writing up meeting notes, setting the scene for the project and importantly the tone of the project too. Regular communication was created to inform + excite, and put tenants first. Since the preliminary event with 25 attendees (4.11.14 @SpacePortX) there is now The Rooftop Project Community Group, the group is a mix of tenants and local residents and social action groups, 14 met again to keep momentum (11.11.14 @Rogue Studios). The event in December was then treated as the next gathering for the larger community group. The formation of The Tenants Committee, who have now met twice Next meeting 7.1.15
Attendance & Detail re Event in December 2014	The slideshow created the right amount of light to set the atmosphere and educated people on the project. I made a point of putting beanbags around the place with lights on the floor, lavender incense burning, mulled cider bar, The Art Bar and ambient music playing in the background too.	<ul style="list-style-type: none"> Approx 40+ people attended, approx. 15 were tenants, 25 local social action groups and people interested in the project (including: YPSF, ANL, NQ Greening, NQ Growboxes, Uprising, Rogue Studios Caustic Coastal, The Art Bar, Red Rose Forest, NCP, National Trust, BBC, Skyliner, Community Organisers, musicians Brahma Loka, illustrators and film editors) Interest from 'the public' is building and people are interested in helping wherever possible
Curated Experience Design	Relaxed, informal, accessible, calm, inclusive, escapism	<ul style="list-style-type: none"> The event experience in Dec was designed with the previous preliminary event and its outcomes as the priority The event programme was detailed and inclusive and made people accessible to people An opportunity to connect and meet with people amongst the community engaged and committed/interested in social space in Manchester's NQ

Reflections of the Event December 2014

Process	General observations throughout point in process	Further Details
Responses	Positive, enthusiastic, supportive, observational	<ul style="list-style-type: none"> • 5 responses were completed via Survey Monkey • The questions were framed to get from people – what they most remembered about the event? What the observed and found interesting about the event? What, for individuals the success of The Rooftop Project would be? Any further areas for discussion? How have you shared your experience of the event? • These questions were asked to continue to capture and test the essence and tone of the event/experience – is it consistent and what can be learned from this to influence the design of the roof itself? • General overview of responses included: seeing the rooftop itself and getting up there, was the most memorable thing about people's experience – this was reflected in the energy of the event too when people flocked to the door for the tours with Building Manager • People also commented on "great lighting & atmosphere created", "relaxed atmosphere", "sense of community", "meeting interesting people from a variety of backgrounds", "speaking and listening to participants from other meetings", "meeting experts in areas I didn't have much knowledge in before", "Uprising – great to see passionate young people with lots of ideas" • People observed that there were lots of people they'd not seen before and how eager people were, "...it showed what great potential there is in this project for people to get involved in different ways, and how much desire there is for a new kind of space in the city." "The comments on the board in the lobby – an interesting mix of ideas", "The diversity of people and their different opinions of The Rooftop Projects scalability" "Young People getting involved" • In terms of the design and success of the Rooftop people said similar things to the outcomes of the first, prelim ideas and action session "A well designed, durable rooftop that is a pleasure to be in and look at. A space that is multifunctional and welcoming, and allows a variety of types of event to happen there." "The space being used for the good of the community by a diverse mix of people to learn, connect and have fun." "a creative functioning space accessible to the tenants and public"
Practicalities	Concerns in 2014 – privacy, sound, safety, access, security	<ul style="list-style-type: none"> • Communication needs to continue between people. There continue to be concerns, which need to be documented, listened to, and responded to by actionable and positive solutions. Put in place with agreement of The Tenants Committee
	Sustainability	<ul style="list-style-type: none"> • Connecting people with 'experts' in materials and being able to see physical and digital materials as equal

Questions raised during/following the Dec event:

- + *What is it about the incentive to see the rooftop that appears to be causing excitement but not managing to actively encourage people to say "I want to help... what can I do?"*
- + *The only people who did say, we want to help are the two Corganisers who are training to actively be Community Organisers and are seeing the difficulties of recruiting people power to make something happen. Do I interview a select sample of active doers? If so, what do I ask of them?*

The areas of interest/themes starting to appear that need more literature review are:**Social Action:**

What are people seeing/hearing/reading? (eg. mainstream media analysis?)

There is a request for people to do more but where is the support for this? (Corganisers initiative)

What commentary is being made surrounding 'Bottom-up Innovation' and 'Social Capital':

Mainstream media books such as Conscience Economy? Papanek's Design for the Real World, Don Norman's DesignX, Alastair Fuad-Luke's Design Activism)

Creating a Community:

Communities consist of people but for people to feel comfortable roles and responsibilities have to be assigned. The Rooftop Project consists of existing roles – those of the tenants who work in the building under the guises of their employment and those who live in the area and are interested in helping with 'greening' or 'youth education' or 'creative spaces'.

There's a divide in people's motivation to participate and then contribute something to the project.

Sociology & Psychology:

Motivational Triggers

Fredrickson

Conflict Management/Coping Strategies

Curiosity? Inquisitiveness

Designing 'Experience'

Dourish is about Interaction experience and it is not technology experience/UX design that I'm looking at, and it is not Pine & Gilmore's 'Experience Economy' either. At the moment I am struggling to define what I mean by 'designing experience' and what 'experience' means????

PhD By Design –

Messy methodology, AR and DSR

The Absence of Digital

My funding would assume that the 'Digital Economy' needs to be visible in and through the research. This does also create an interesting paradox as the presence of 'digital' is often invisible. There are those researching, campaigning championing the rise and importance of ubiquitous technology and our cities are attempting to push for smarter technology placed in the hands of the 'citizen/consumer'. Whilst there are people commenting and researching at many points in this spectrum of the digital revolution (Anderson), there is also a need to understand the junctures at which people are engaging in it, if at all, and what benefits it is serving, if at all, and what is taking place as people become more or less aware of technology and the purpose it serves us.

The Rooftop Project is a roof based on the building that houses over 150 tenants who are running a

range of businesses, social action-led through to commercial branding and creative communications, there are also start-ups, the 'tech' start-ups that are synonymous for the all-night hackathons, pizza parties and new trade floor high fives. This is where my desk is. I am different to them. They are different to me, but how do you begin to genuinely share space, or indeed create another community space such as a rooftop, to encourage people from all these 'stereotypes' to co-exist? Will it be of any genuine benefit to them?

So whilst the digital is present in the lives of the people who I am working with, it would appear absent in the research as it is not overtly seen to be a design process that is looking to test technology or indeed design something new. It is a part of life and it is life that is being studied.

Reflection Entry 23_22March2015

...The journey over the past two days has had its highs and lows. The lows have consisted of me perhaps being too close to the project and therefore seeing any jibes at the rooftop, its aesthetic design and/or the disengaged tone to people's voices or lack of interest in actually physically helping means I have taken that personally. Saying that, I'm not sure I'm taking that personally at all, I genuinely see the project as something that will benefit people if people give to it, not to me, to it. So to receive, quite frankly, rudeness in the face of what is coming from a good place of intentions – well, it would take someone made of iron not to react to some of the repercussions of that.

Those disinterested appear fed up, lacking connection to the concept, there is a distinct lack of curiosity and absolutely no keenness to find out more, or ask what it is I can I do to help?

On the day (Fri 20th March) of the eclipse there was a need for help on the rooftop, a chance for tenants to get their hands dirty and understand a little more about the project. One of the tenants arrived to work early and was locked out of his office, although in his cycling gear I spotted him waiting by the door and asked if could come lift a daffodil or two up from the street to the rooftop. To which he responded "Not looking like this, no..." I paused, must have looked a little surprised and asked "when is there someone coming to let you in?" "oh, only a few minutes. ...pause... when he gets here I'll stick some normal shoes on and might be able to help then"... Anyway, nothing came of this. The next time I saw him he trawled up to the rooftop his colleagues from the office to watch the eclipse. No niceties, no common decency to introduce some, or all of his colleagues to me and the space, they simply joked about coming onto the rooftop "oooo, are we allowed? ...shouldn't we spread out evenly to spread to load on the rooftop?!" laughter and nervous giggles from his 'team'. I imbue, and purposefully this section of my reflections entry with disappointment, anger and sorrow. This is when I realized just how close I had got to the project. How much it means to me that it needs to mean something to those who use it. To think that this attitude will take advantage and be using the rooftop in their lunch hours to consume experiences such as the eclipse or for meetings and not care one bit about the purpose of the project and its community outreach ethos, really and truly upsets me. After displaying my emotion to someone on the project who is integral to the project he said to me (off the record) "You and me both know they don't like the space anyway, they're not into it, never have been, never will be. There are just some people in this world who are like that. They've already told me that they don't like it... they wanted blue astroturf and a lorry up there. We knew they weren't going to be nice about it. Don't let that attitude upset you."

Beyond this, or rather, to move and look beyond this I had to pull myself together. To do this I had to look at all those individuals who – and especially when we came together collectively – would completely disprove this attitude and engage in the project with love, respect, honesty, support, vision and resilience.

The Head of Planning at Manchester City Council only last Weds (18th March) who, when taken up to the rooftop for a long awaited visit for the nod of approval said in response to me saying that to make this happen it has taken a true, mass collaborative effort, to which he said "and you'll also find that to see something like this through it takes resilience." I happen to whole-heartedly agree with this. Earlier he had also said "the best thing the Council did was leave the Northern Quarter alone" and "I think people will be astounded by what you've gone and done here"

With these words of encouragement from people echoing similar things from all aspects of the project

this fueled me to keep going. P30 had arrived back onsite for the eclipse at this point, as did P17 and my brother had helped lug all the wooden planters up from the basement alleyway up 4-5 flights of stairs up through 8 Stevenson Square entrance, an incredible feat.

After having gone hunting from scissors I then had to wait at the bottom of the tenants stairs up to the rooftop for them to pass, most said a wary hello, or nodded most also ignored and when I said "hello there, if you are free at lunchtime do pop back up and help out with planting some stuff, we'd be grateful of your help" ... responses included; nothing, some joked "yeah, coz XXX is good at gardening?!" one woman said "ooo I would but I'm only on a half day today" and the rest physically hung their heads, turned their faces and hurried back inside off the rooftop where they had only moments earlier made the effort to go up and watch a solar eclipse.

Not long after this unpleasant experience for me, I spoke with P30 briefly about the rudeness I felt I had encountered by these particular tenants and found myself getting upset. He said to not let it get to me, praising me for my hardwork and energy as did others if I shared my anger but funnily enough, it wasn't the praise that lifted me out of the darkness of this rut it was realizing, only now perhaps as I write this that my anger wasn't coming from nowhere, it was coming from confusion. Confusion at the very fact that people can be utterly unpredictable and whilst it is the very reason I ever embarked on this project – that I believe in people, humans to do good things, that when I am evidently shown otherwise I am seeing that as feeling let down.

The immediate questions running through my head after that day were things such as – *are these people going to ruin the space? How will they treat the space after the 28th March? Will it fall to rack and ruin or will they design into/onto it? How will it change/evolve? Will I be able to cope if it shifts into a completely different purpose? It can't surely?* The landlords would never allow it. It has purpose and all who have contributed to it so far have done so based on the merit of its vision of social space for a certain amount of community outreach programming.

Yesterday was much more enlightening. During a very productive morning participating in the first in four seasonal workshops with NQ Growboxes on Piccadilly Basin. I then took off up to the rooftop to work out the priorities for that day. Bamboo needed putting in the troughs, bark laying on top of them, tying to the scaffolding, plants needed planting and sorting and watering. There was enough to do to take it easy and not rush it. I left them to it and headed back to the growboxes for the final half hour of the workshop where they were learning how to plant garlic and onions and potatoes.

I popped to get a picnic lunch (a mix of rolls, crisps, fruit and fillers) and then led the growboxers up to the rooftop where they were going to see it for the first time. They've been aware of the project for a long time now, P27 in particular has been involved from the beginning in conversations about how we are going to green the space "I'm sorry I've not offered more help, I guess I've only just now understood what you were doing... it's only just made sense" - it was nice to hear but as mentioned earlier its not approval from people I need to receive, I need to know that people genuinely gain some sense of experience up here that is good for your mind, health and wellbeing, and that where possible that is shared with others who you might never usually speak with.

The sun was out, folk were relaxing, sitting on the turf and as we put out the picnic on P9's work bench he'd left up there to finish off stuff, P17 and I exchanged knowing and very happy, relieved smiles and nods... saying "this is what it's all about".

As folk tucked into food we sat randomly about the rooftop in the sunshine and shared in relaxed conversation, caught up with people we'd not seen for a while, laughed, smiled, the energy I took from the space was relaxed, informal, positive and caring. The spirit was upbeat and meaningful, it felt as if people genuinely were getting on with one another, and enjoying the feeling and knowing of space in a city centre. Without the need for direction from anyone folk got up as and when they finished lunch and hopped into action. People found things to do, there wasn't really a need to force any kind of agenda, and suddenly an organized and scheduled session of 12-2pm had turned into a long spring sunny afternoon pottering in a rooftop garden. We left around 4pm and had a drink down in GBA to share in a celebration of a truly lovely day.

Over 14 people contributed their help and 25 people engaged in some way shape, sense or form with the space, visiting it at some point throughout the day.

My next steps feel they need to follow up with each of these people and ask for something that represents their sense of experience from the rooftop yesterday. The questions I now have in my mind are:

What have these people experienced individually and/or collectively, and can they identify which they feel are individual or collective? How have they seen themselves as participating to the project – is it codesign/cocreation/collaboration? How are these defined by people? Has the space brought people together to feel/sense/experience the space in a way they had imagined? What connection has this created, if any, to the space? Is there any fear? Do they feel people could threaten this connection or support this connection they have to the space? What future do they see for the project and do they see themselves as part of that? Are they asking for permission to access the space? If so, what could support this?

Beyond recorded conversations that I feel need to now have with people and soon, I really want to also create folders where people can begin to collect/brain dump their thoughts, ideas, feelings – basically any experiences they note as being connected to The Rooftop Project. I can then see these becoming data archives/artefacts that are dialogical and that when curated by me as a research (aka Curating Sociology) could be a means for sharing the stories and distributing the research in a creative way. Either in the form of an educational archive/exhibition or a digital/online repository. Some of the artefacts and memories might of course be confidential, in which case these will remain so.

This is where I think I can see a PhD. This thesis will be stories I share with people curious about being curious about experience design/critical design through design-led activism. This is where I recognize and write for those who do care, are caring and need a support network of examples of people and spaces who are challenging the norm and doing something they perceive as good for the city, good for their neighbourhood, good for their community, good for themselves.

And what about those who do not care? Those who appear disinterested in The Rooftop Project, the action in and through the research? I need to be clear here, I'm talking about those who are privy to the process, the concept and invited to share vision of the possibilities, but who still do not engage. Well, I'm moving them to one side, for now at least. Once I have completed my PhD - sometime beyond 2017 - I might decide to reawaken my curiosity in this particular inquiry and ask myself; *is it really up to me to persuade people to do anything, let alone do good?**

On 14th May, I have just found an email I sent to myself on 19th March at 12:30 subject header: Qs Qs

Qs...

It reads...

What are the challenges faced in the process of the rooftop being physical built?

Who are proving to be difficult to 'manage'?

What is involved in and of my role as project manager?

Where are people escaping to? Issue of participation?

When there are no rules and people perhaps take advantage, how are people therefore seeing the project and when? The blood, sweat and tears - how is this compensated? If at all?

People really on the periphery (ie friend Rachel) who received the PDF story, what did they get from that? Rachel mentioned being impressed, excited and loving the energy and commitment that was shown in the flow of the story. "I felt I was right there with you... I could imagine it all happening even though there were still bits I wasn't 100% sure it was, it was fascinating, captivating"

Yesterday the MMU meeting also captivated their imagination and it was through hearing the process that they exclaimed how interesting it was that this process was so similar to the process they were implementing with the students - they were trying so hard to get the students to think beyond a design brief and by doing so, question design itself. They loved the Rooftop presentation (story so far doc) as it helped them to see it. As a prop or artefact in itself it has become a very helpful story telling tool in the process.

Q. What about legacy? And acknowledgements? What is written in stone, or rather laser cut into wood? - see discussion with P18 recorded on iPhone audio app (16 March 2015)

Q. How do I choose my research sample size? Who are the people who will be fascinating to follow? Am I physically following them - encouraging them to collate a folder of curiosity with regards to The Rooftop Project?

Reflection Entry 2_13May2016

I was really excited about the MMU Unit X exhibition. It was in its second year of this particular brief and working with P22 and MMU1 and hearing how they took the students on a journey of discovering possibilities was exciting. The recorded interview is recorded on the rooftop from that evening (Thurs 12th May - available upon request). I wish to revisit it another time. Covers interesting topics of conversation such as the lack of space available for students to experiment with site-specific art/creativity.

Each artefact was designed with the space in mind, they worked into the space and used its materials and were not afraid it seemed for the outcomes to look more like prototypes as opposed to final products. Their artistic disciplines varied and there was a lot to take in – from a large wooden egg-like but spherical object that you could climb into, to sound steps, to conversations captured in CNC'ing wood panels and then placing them on the rooftop to vortism inspired art panels with melted misshapen Perspex to light panels, to hand glass blown terrariums to a box fire to hand pressed and cut leather patterned growing wall, it just went on, to paper clip rain sculpture to a white tube-like industrial chair with planter that sat snugly into the material of the rooftop. The variety was truly expansive and so inviting too. Compared to the week before there was an obvious difference in the intent, the agenda, the concept, two completely different events and yet interestingly so similar in their attraction by students and lecturers.

I wondered if people gathering on the rooftop were more interested in the space than the exhibition or indeed vice versa? I wondered of their intentions?

One conversation had with the vortism inspired art duo (recorded audio available on google docs) saw me ask if they were aware of the plants at all, the life and death that exists up on the rooftop? I asked this but I was also conscious of it the week before and the week before that too. When people have visited the rooftop.

Questions arose and continued bubbling away, triggered by the use of the rooftop by the students: what life exists up there? Some of the plants from last year, the bamboo, but there are also weeds and the planters are not 'loved' so to speak, they are not 'cared for', and yet the space is 'loved', perhaps not 'cared for' but loved all the same. People are just so relieved of the space, when they get to the top they love the view and comment on the need for more of this kind of space in the NQ, in the city centre, they even comment on the need for green space. However, what about the plants? Where are they? Where is the green in the green space? Does our interaction with a space now have to be so full of 'the artificial' (ie the astro-turf) that it makes it all too easy to live with it? When something that doesn't look that good, is it because the effort into making it look better, ie planting seeds etc is all too much? Where is the effort? Why, perhaps were the ideas from this exhibition not alluding to any such plant material, bar the glass blowing, even that had to use the glass blown artefacts as the vessel in which the green was planted. What about any collective idea to just have planted into the space, arrange, re-designed, re-planted, re-addressed the issues of the space? Interesting that it didn't become an option, instead the project still sat very firmly as another layer on top of the rooftop.

Appendix D:

The Scent of Meaningful Inquiry (2014-2016): A table listing questions, key words and 'issues that fill and empty with energy' during 'living life as inquiry' (Marshall, 1995, p.5)

1/10

Questions	Key Words	Issues (as analytical memos)
<p><i>[With no pressuring of success or failure] What if we did transform a rooftop in the Northern Quarter and codesign a private space for public use? What might/ might not happen?</i></p>	<p>Conversation Serendipity Possibility No expectations No pressure Experimentation Unknown Excitement Playful</p>	<p>Transformation by the community (activism – how do we take control/do something on our doorstep/in our neighbourhood?) Making space accessible to all (how do we make the involvement in the process of the project playful and attractive – motivate participation?) Possibility – remaining open to serendipity (reminder: to remain open to the good/bad/ugly – doing design differently by removing/shifting the design ego)</p>
<p><i>What is experience design when applied to participatory design?</i></p>	<p>Experience Design User-Centered Design Participatory Design CoDesign Conventional Consultation Aesthetic Experience Accessible Open Inclusive</p>	<p>Experience – how does it feel to be involved in a community project, in community activism? Who is not involved? Why? Who does the process and the project matter to? How are people experiencing 'conventional consultation'? How can TRP be a way of doing it differently? Can experiencing the actions speak louder than words? How are words and actions experienced?</p>
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2/10

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3/10

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4/10

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5/10

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6/10

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Appendix D:

The Scent of Meaningful Inquiry (2014-2016): A table listing questions, key words and 'issues that fill and empty with energy' during 'living life as inquiry' (Marshall, 1995, p.5)

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APPENDIX E: A Sample of Interview Transcripts (P1, P9 and part one of P15), REFLECT<>MAKE Handout and Transcripts Part 1, 2 & 3.

Transcript of Recorded Interview with P1: The Rooftop Project 2014-2015			
Start Time	End Time	Transcript	Speaker
00:00:00.0	00:00:39.8	Okay, so we're at the MCS I'm with P1, ok, event producer extraordinaire for The Rooftop Project and we're just going to put this to one side and pretend it's not here. Right, basically, what I've done is created like six stations in this room, so this is one of the classrooms, and ummm, I don't want it to feel like a classroom but the problem is, because ultimately this is what it is (laughs), but umm, just to give you a little bit of background, I've ummm, so since The Rooftop Project kind of launched really, I suppose unofficially with The Ladies Room, ummm I've had a moment of trying to kind of reflect in a bit more depth as to how I bring this back to a doctoral research context and how am I going to start documenting this?.Errr, it would just be interesting to see what your take is on that. So that's a little, a little blurb about the stations. And really, I'd just like you to be, rather, than just an interview where I just feel like I'm probing at you questions and you're telling me stuff. It would just be good to umm, you know, get a sense of, and you can move around and you can write stuff, and yeah. Ummm, so what I've gone and done. I'll let that just settle with you for one minute while I go and get the forms from the printer.	RT
00:10:32.8	00:10:32.9	Mind if I have a quick walk around?	P1
00:10:33.0	00:10:41.0	Yeah, yeah... sure. I've got the ethics forms.	RT
00:10:41.0	00:11:58.7	[no talking]	
00:11:58.7	00:12:37.6	So what I've got, what I'm going to do with people after I've spoken with you, is go to Paperchase or somewhere and get actual notebooks or somethings, that you can contribute to coz we'll meet now and then again in August, then October, and a big conversation about the project. But for today, for you I've just got a post-it notes and a pen, [giggle]	RT
00:12:37.6	00:12:38.8	That's fine	P1
00:12:38.8	00:13:09.8	And we can...also, we can write on the back of the forms if there's anything you want to share. So I just want to give you a bit of airtime to do right back, to the first time, to have that chat, we had, you know almost like the way you were talking when we were in Koffee Pot that time with P16 and we'd had a couple of conversations at the time where you'd gone "oh, this is the connection I've felt with the project"	RT
00:13:09.8	00:15:30.2	Cool. So you want me to start with where I got involved with the project? [nods from RT] . Right well, I got, I suppose I got involved with the project with Brama Locka, they were asked to come along and kind of contribute. I think they were asked to come in as some kind of local, errr, band/artists, contribute to the rooftop. I came to the first meeting and realised that maybe it would spawn into something else. More of a community project, that was going to be essentially run or backed by the tenants and kind of massaged by P16 and yourself and I, I didn't really know where it was going to be honest, it was a blank space there was nothing there. Errmmm, there was these plans that were going to be put in place, errmmm and quickly, you know sort of straight away I was interested. Errmm, because I'm well into blank spaces, if I ever go into a club space or a sort of events space the less the better, because you can do exactly what you want with it. You can sort of envisage what is going to be there and that's where I'd like to think that predominately my skill set that lies in bringing a space alive. Errmm then obviously, I met yourself properly I met P16 I met a couple of tenants and everything. Quickly, I became drawn into the idea of it. Errmmm, took a few weeks to a month, I think there was a lot of sort of thinking, a lot of apprehension from some of the tenants, P16 included. But it started to take shape, I think it really started to take shape, when we had a couple of sort of community meetings where there had been a lot of questions asked, a lot of ideas put forward but nothing solid or concrete. I think	P1

		that was sort of where I felt there was still sort of a barrier between the people coming in to potentially make this happen and the people who were already in the building. Ermmm once we had, I met with yourself and P17 and we had this conversation, and this date came that there was going to be The Ladies Room it gave the whole thing a real focus to be driven towards and get it open. You know, it was a conversation that that and I think everything spawned from there, quickly, out of nowhere. It was yourself, P16 and P17 that were at the centre of it, and you made it happen. Errrm.	
00:16:09.0	00:16:37.8	Ok, so could we just rewind a little bit, and it was 2014, it was the first preliminary meeting at SpacePortX, in November, I think it was November the 2nd or something...Not that, that meeting seemed to go relatively well, I mean I personally felt it was quite awkward because I wasn't too sure how we were going to set the tone for it, but how would you feel? Because that was like obviously, complete, the first time you had been in the building was it?	RT
00:16:37.8	00:17:35.2	Yeah, first time in the building, first time I'd met anyone, and apart from seeing Tash Wilcocks on the stairs. That's the only person I'd seen from that building. Ermmm and we were sat in a room with a good 50-60 people I think. It was busy. Probably one of the best meetings we had. A completely blank canvas. Nobody knew what the topic was going to be, people had ideas from keeping bees up there to doing a sort of community project, sort of yoga, they wanted to do Thai Chi up there, they wanted to do drawing classes, a bit of music. Nobody, I think it was quite interesting because nothing has really happened like that in Manchester, but, where a set of 50-60 people where the building and the local community were all invited and you could contribute to it, that is rare. I've never heard of it. I've never heard of anything like that.	P1
00:17:35.2	00:17:52.6	An what did you, just expand on that point then, of not ever hearing about that. Is that something you feel there needs to be more of, or less of? Or, what was it about The Rooftop Project and that kind of openness that you've talked about before that was attractive?	RT
00:17:52.6	00:20:12.9	I think, err, when you and I was sort of invited down, I don't think I was even invited I think I sort of just tagged along just to see what it was about, I live round the corner, literally round the corner from the rooftop and err, first of all, I saw it was The Rooftop Project, I like to think we do events and I like to do events in unusual places, challenging places, I don't like to do the norm, that's evident from all the events that I've done in the past. Some of them have been really difficult, some have been really fantastic, but I like that challenge. I don't just like going into a venue. And when I heard about The Rooftop Project I thought, I need to see this and I want to know what's going on. And when I first came I must admit I had a commercial idea in my mind, I thought initially, this could be great, some events up here. I wouldn't say for monetary purposes more for I'm pretty honest, for CV, for professional gain. Ah, this is the, you know if I've not heard of it then I don't think many more people had because I actively look for new venues and you know, and I try and find obscure places. We put events in places where they wouldn't usually go. And I went in there straight away and the ideas that were being put forward and everything were new. People didn't want to use the space for what I thought they would and that was kind of charming, it brought me in to it. Ermmm, everybody that was there was there for the right reasons. I was probably the only one there that wasn't there for the right reasons. If I'm honest and it's been from that point really, it's been a great transition. If I had to go up there, and fast forward a year, 9months or whatever, and I had to bring someone up there for a photoshoot - for no gain at all - and while they were doing the photoshoot I was walking round watering the plants. Like, that's completely different. That's not.	P1
00:20:12.9	00:20:13.0	That is fantastic. You know what? That makes me feel really happy that that's what you wanted to do.	RT
00:20:15.1	00:21:50.2	Yeah! yeah, I walked up there and I said, look, I'll be back in a minute and I walked round watering the plants. And they walked off the roof in the end, and said "I gotta go now" and I was like I'll finish watering these and I think that is the transition of my own attitude towards that space. I am, I do this for a living, but to actually care about a space and want to go up there and want to programme some events that are not forgetting what its for, and let's use it, because we really want to us it, and I really enjoy the space, but most	P1

		importantly not to put events on that I can put my name against it but do something for the community, something for the tenants. I've really grown to like, I get on with a lot of the tenants now, you know they see me as, I come and go as I please, you know I get on with P16, yourself, and I really like P17 and everyone and it's been a great experience to get involved in. But yeah, coming back to that first evening, it actually started to all change from there, ermmm, I like to move things and get them going and I saw the opportunity in the rooftop. It could be a space that could be well used throughout this summer period, and to get that day you know for the Ladies Room and to focus on that and for everyone to come together, for yourself to get a crane in and all the money that was, the money, you know the grant that came in, you know that was a new experience for me I had never been a part of anything like that.	
00:21:50.2	00:22:20.3	Could you just go into a little bit more detail, into that kind of collaborative space, which is new to me as well I mean to some extent, because that's what partly made The Rooftop Project so unique is that the type of people that got involved are so diverse. It's not like we all sat down and interviewed each other and decided if we were right for the job, you know. It literally happened quite serendipitously, didn't it?	RT
00:22:20.3	00:22:21.4	Yep	P1
00:22:21.4	00:23:42.6	Erm, and I just want to find out from you, how, had this maybe been a ermmm, had you had the opportunity to manage the process from November yourself, what route do you reckon, how would you have gone... ok there are some changes here I would have made given the, given the way that you normally run things, or that you normally promote events or create project through? Because I just want to find out the similarities and differences are in the process here? Because I've tried my hardest to allow it to be natural, organic and evolving, because of it being an action research project, and I've often spoken to you about that throughout it, about having my professional hat, you know I put it on occasionally and then I'm like "oh god, I need to take it off" because I can't see this project in the same way that I saw delivering the Jack Daniels brand experience, or something, ermmm. So I was kind of, I've found a familiarity with you on that with how, how I adapt. But, but, but how, does the process differ to the way you would normally manage or project manage?	RT
00:23:42.6	00:32:28.9	I think, usually, the process, for a similar sort of project would be to it would be very the team would be very very small. I only work with a number of people, two, three people at most and over the years that trust, ermmm, that, it would be a very quick process from transforming the rooftop. It would have been practical, it would have been safe, it would have been, some element of, it would have had something unique almost, it would have a slight design to it, but the process would have been very very quick. It would have been more of a sort of, put ideas out there, bat it down, it would be, it would have to work. It's more, I work around if it's logistically possible, if it's financially possible, aesthetically pleasing, if it's possible. More so, for the time frame, if it is durable. You know, that's how it works. If it's going to work. I'd look at the amount of people who were going to be up there, I'd look at how it was going to be used, and that would be the frame for the process. And then everything, everything would be around the budget. It would all, things would have to be chopped and changed, never go over budget. But it would have been a very small team, people that we know, it would have been a very familiar team, people that you know, I've known for a long time. It would have been done, and then we would have started programming the events. We wouldn't have taken many people's consideration into, it wouldn't have been probably part of the process. There wouldn't have been many, a sit down and talk. We would have provided a space that we thought was adequate that we thought people would have used. Ermmm that differs massively from what The Rooftop Project in realistically, it was. It was a long process, it was a thinking process, it was a design process, it was ermm, it wasn't a budget. Things were taken and put into different areas. It was funded, which is something, well something partly-funded, which is something I've never had, certainly not on my personal projects. I've been on art-funded projects before but never got personal funding because all my projects are usually financial, well it's what I do for a living and	P1

I like, I like that, I like the buzz of getting it on budget and then seeing the return. That's where I usually get my kicks from, but that again, has been completely transformed by, with The Rooftop Project, it's completely changed my ideas of how to, how to do and manage a process and events that I have coming forth now, I'm starting to ask people, actively, you know people who buy tickets consistently for our events I've got in touch with them and asked, you know, 'what bands would you like to see in the future?' and they're really surprised at the way, you know, I've had a couple of questions from the lads I run it with they're like "why are you getting in touch with these people for?" I think that's a direct reflection from the rooftop, because I think it can make for a better space. I think what the rooftop has become, everybody feels a little bit part of it. A little bit part of it, it was very difficult to get the tenants to kind of agree, they wanted it to be almost iconic in the northern quarter. You know, they wanted a big red bus that was on top, stuff that was to me, laughable. As a 'that won't work, it won't work', but it does, they can have beanbags, and it does work for them. It had to work for them, you take all that away it's almost a blank space again, that's great to use. It has been, I think the process has been quite difficult at first with some of the ideas of people coming up with. Because I thought I saw a space that could be used, I think that quite quickly, from my ideas it was going to be a community space, I think I had this vision for what we could use it for, what we could provide to the tenants and to the local community. I mean, you look at the people who are sat outside just on the decking sort of outside where the Millstone is, in the Northern Quarter, and it's packed. For no other reason than it's just an outside space, just where people can sit in the sun. There isn't any [inaudible]. I think my ideas would change rapidly, yeah, almost from the off, first couple of meetings that we had, especially when we used to go into Fig & Sparrow and everything and sort of sit down and hear a bit of... I saw the spine as your learning process and that was what would eventually make the rooftop happen. I very much saw you as the head of what was happening. I saw P17 as almost, as an intermediate sort of between yourself, the tenants, the community, how we were going to get the funding, it worked very well that did and I think P16 really came on board with that. I think at first he was trying to please everyone and then I think he came on board with your way of thinking. I don't think, that was intended. I just think that the more people who realised that this was supposed to be a community collaborative effort and the more people realised there was a learning process involved and it was going to take some time, including myself, although I was probably the last to get on board with that. I think I said to you that I was, I am very much a time frame guy, if somethings not moving quickly then I'll move onto another project and then I'll come back to it once it begins to move. I said that to you, but then to realise it was gonna take time, it wasn't as easy as that, there were so many people to consider, it wasn't a case of putting a space on a rooftop and having everyone come up. You know, I'm always honest with the fact that I might not see eye to eye with people, because I do this for a living, I'm very forceful and I have to be, but I've had to throw that out the window, and I said to P16, when he sat me down and he turned round to me and said to my face, I think it might be the first person to do it to me, and he turned round to me and said "I think you're wrong, I think you're doing this for the wrong reasons..." I was like "no, no, no" and he was like "you keep thinking it's a commercial project" and I said "errrr, it is" and he said "no it's not, and it won't be that way" and that's when he put me down a little bit, and I'm quite a proud person and to speak to me like that in front of people was shocking because no one had ever done that to me. I'm being honest with you, and I think he's got a point, because he seemed pretty passionate about it. And I didn't know P16's background and I said, "what's his background... and I realised this guy has got more experience than I could possibly throw at in the next 20years", so it was interesting and I thought, so maybe I should take that on board a little bit? And I think that was where I really started to think, I have to do this, because you want to do it, and you want to be part of a community project, and you want it to be, and I don't think that was a forced change in thinking I think it was a natural progression, but I would honestly, honestly put this experience down as one of the best that I have done in events, it but the end of it, it's not been stressful, I just think it's been more of a learning process, honest, sometimes I think for me. You know your putting into this place sort of an idea,

		everything for your doctorate and everything, but this has been, this has changed the way I do, the way I work. It has completely changed the way I work, and I can honestly hold my hands up and say that and I'm aware of that. And I said that when P16 turned round to be and said that, I was like "oh right"...	
00:32:28.9	00:32:29.0	[smile] yeah, he doesn't mince his words	RT
00:32:29.1	00:32:29.2	He doesn't mince his words... that's and I really appreciate that, and since then, and since I went back to him and said to him, the way you spoke to me, it really changed my thinking. I didn't go up to him and say to him I think it's a little bit out of order, I said it's really changed my thinking, and the way I think. When I spoke to him, and we've had numerous conversations since, I think he really gets where I was coming from and he respects that a little bit more. I think we've had a really good working relationship, he wants to keep me on, because he respects that I want to do it for the best and I want to, I'd like to change some things and I'd need his permission, and I'd need to sit with him and discuss that, but he did the same thing for it to happen, he's been slightly closed lip on the fact that he knew I've been wanting to come in and do some events, but he kept quiet until that point and he kind of snapped back, and said, "you're wrong, this is not for commercial gain" and I was like... "right" (shyly), I think from the first point to that point was the second major milestone for me, and then the third being absolutely like The Ladies Room, you know getting to do what I like to do, it was a bit of a learning curve for me...	P1
00:33:59.7	00:40:07.2	Yeah, because you were up there, you got your hands dirty. I really personally saw you, it was great seeing you in your element just kind of playing around with materials and technology and things, you know, you were really working with the objects in the space. That's, that's really something I want to pick up on, and you talk about it being a learning process for yourself and to some extent, ermmm, you know I want to be completely transparent with you, that's how, that's why I set up The Curiosity Bureau, because I was fascinated in events and experience design but not for commercial gain, but to support those people who do get involved with the coding of them as well. But what was originally happening with The Curiosity Bureau was that we were designing or curating events with myself and research/business partners, but it wasn't going that extra step into a level of coding that I feel The Rooftop Project really is doing now? And the fact that you're talking about it being a learning process, I think shouts of this need for design researchers to take responsibility for that to some extent, because that kind of impact in the wrong hands could be quite damaging actually, because people's cognitive learning process, or physical or metaphysical learning processes, are quite sensitive in life. Because some people would argue oh does that been you're easily influenced, or does that been you have actually really taken time to really think about this, and deconstruct this and how its working for you and really impacting you, you know, it takes, it's getting to the bottom of that that so many scholars have tried to get to the bottom of transformational learning, they call transformational learning. So, I find that fascinating that you talk about that, and what I'd like to do is say to you in more detail what's going to happen between now and ermmm, and Jan/Feb next year, you say it is quite a long process, it is, and it will continue to be. What I'd like to do is, today, just have, we've probably got another half an hour together I don't want to take up too much of your time, but ermmm, I'd like to have you got a camera phone, what would be wonderful is if I'd like to experiment not just with words but us doing as we talk, so using your phone, it would be great, if you could take pictures of what really resonates with you as you go around the room these 6 stations. Doesn't have to be in any order, it's completely up to you. but those bits you do dwell on and want to spend time with, if you could just snap them what we're going to do now and October is almost work as closely as you want, and as much as you want, and it totally depends on your time, because I certainly do not want to disrupt your working days, but between now and October it would be great to work more closely with you on documenting your process through The Rooftop Project, ermmm and so in doing that it would be great to capture things like images, and visual references that stimulate you that are making you stop and think. The reason I'd like you to do that is because then we meet up again August, we'll	RT

		review them, we'll print them out and review them and we'll look at how they influence your thinking perhaps, and maybe even how they define your curiosity. And then it would be wonderful to work more closely with you, with your day to day kind of life, that you produce events you work with and work in quite a physical environments, a lot of different kinds of materials, technology, ermmm, you bring technology into a a very human, social space, and I'm fascinated with through some of your ideas and through your programme, that you've come up with for events up on the rooftop. You're more than welcome to use those as your kind of artefacts, but it would be great if each person I work with on these conversations comes up with one or more artefact its up to you, that come October we've both, you've arrived at something you're really proud at, you've produced, you've created, and to you it sounds like its events, or an experience, or a programme of events, but to someone else it might be composing a piece of music to someone else it might be doing sculpture, to someone else it might be a painting. And this is because the codesign process assumes that everybody is creative, and I do believe that everybody has creativity within them, and I'm seeing what you do day to day as highly creative, it's responsive, it's often improvisational but it's highly skilled. You might want to turn it into something abstract, but it would be great to do something different...	
00:40:07.2	00:40:44.8	I think it would be great to do, to do, it as a timeline, I'd like to run an event, we've got some huge events coming up over the next 6months and it would be interesting to do a timeline I think and have anything of it running along it at the same time, the materials we use, the budgets, the way we go into the space and use it, and maybe how the events come to fruition, and use two events that are almost running at similar times, and see how the process differs...	P1
00:40:44.8	00:41:51.2	Oh...yes, that's a brilliant idea, and that might be one of many you decide to do. The reason I'm asking you to do this is because you're calling this a learning process I'd like to out of that process you're going on, you feel you create something in addition to that of The Rooftop Project so The Rooftop Project is the space effectively and I'm seeing whatever you do in it, as something I want to bring to the surface and you, so that, you, so that come February, there are about 14 people that I'm currently selecting as the direct participants, and then there will be a number of others in the building and then what I'm hoping for is that next February we all come together with our artefacts, ermmm, and then perhaps we co-curate an exhibition that tells the story of The Rooftop Project and the artefacts that people have created through their learning process? Does that make sense?	RT
00:41:51.2	00:41:57.3	I'm like, for a good lot of the events that we do I'm very visual, so I create a lot of visuals. I have like a, an ongoing thing, I find my thinking process very foggy during the day, when I go to sleep, I work at night, that's when I'm calm and relaxed. During the day its very physical, I'm doing things, and I think I'd like to document this. This sounds a bit naff this, but I've found the rooftop a little bit like therapy, because I get to talk about my rambles, because I never speak about it, we need to get this in here, we need to get that up, how many tickets have we sold, is this safe? And you know, pointing and things like that. But with yourself and P17 I get to talk about the events and what I do, and I do, I find it a little bit like therapy, I'll talk about the bad points of how I've run events, I'll talk about the good points, I'll talk about what stimulates me, I'll talk about the horrendous experience I've had, but I'll never do that with anybody else. I'd never say to anybody else, "ah, I did this event on Saturday, and it was a bit scary, I was a bit worried if we were going to come through it or whatever"...you know, because I like to keep face and I'm quite proud and I'd say, if the event went excellent, I'd say that to everyone. Whereas to yourself, P17 or P16, or because it's a a fab space, and I think just looking over there, there's a very interesting piece of paper I don't know if they've done it on purpose, but they've just left their email address, there's no drawing on there. And when I looked at that, and the squiggles over here, they're the two I picked out, because that's exactly how I think during the day. It's very difficult for me to focus, because I'm thinking of about twenty other things and then I go home and that's when I pick up my phone, that's when I get out my emails, and that's when I respond to stuff, because that's when I'm clear. And everything's been sorted that day, hopefully, and I can	P1

		<p>sit down and do it. And I think with doing it, in putting it into some representation of that is that the thing I enjoy doing most, is I like creating a visual aspect to my events so maybe if I run the two timelines and create a visual aspect. If you want to do an exhibition at the end, you know, it might just be a load of white noise, but it'd be quite interesting with images of the rooftop in the way that I like to see it. I like to think, I think if I put it down to a piece of paper, I'd like to put it in a black and white photo because that's how I saw it, with a blueprint over the top of it, but in reality it's got flowers and it's green and I think that's how it ended up was vastly different to how I saw it and I think to the end of it, it is, it is, it's a little bit like therapy for me, and that's what I've really enjoyed. And the whole like learning process has been, because as I've said, I've not been sat in a classroom for years. This has been a little bit, to sit here now, has been a bit like, because the whole rooftop thing for me has been a little bit like come back to school. You know, with yourself as a teacher, because the process of that I have never experienced. I started in a huge corporate company [inaudible] concerts and their, they do everything to budget, for this we will use the same provider the same, you know, it's everything, it's cut and shut, you do everything by the book. That's it. Nothing is out there, they'd never bring in pyrotechnics that's probably the only thing that changes in their events. People come in, people go out, that's it, as long as they're toilets that's all they're bothered about, but to go into a space, it does need thinking about, just like the flowers and how you all got round and discussed what colour the astroturf was going to be, you know. And you know the wood work, and you're thinking about painting the boards and to have that backdrop, that dramatic backdrop to me, it has been like coming back to school. Like, to do a completely different event and different experience, it's been good.</p>	
00:46:21.7	00:46:44.3	<p>So, well, what we'll do then, we'll build on, we'll go over to where you saw your sheets. So this is at station one, if I number them, the kite making drop in session. And obviously, you can see there were different age groups [giggles], because you've got the kids drawing...</p>	RT
00:46:44.3	00:46:47.7	<p>Well that's what is most fascinating to me, kids tell the truth.</p>	P1
00:46:52.9	00:47:20.6	<p>They do! I think they really do [giggles] ...So, what I want to do, is just ask you to dwell on this for a little while and as you take them sort of explain why you are taking those particular shots of those particular sheets and if it helps as well, come back to when this was happening - what were you doing at the time? I think you were up on roof, you were setting up? Because this was when the heavens opened</p>	RT
00:47:20.6	00:48:08.7	<p>I was setting up, yes... [takes photos] So, this one... I quite like, there's sort of a character in there, they're looking at themselves maybe from the rooftop. I think they seem to think that it's quite cool. There's a you know, they've got some letters on, they have clearly represented themselves in a particular fashion and I think their, the reason they have drawn that, they like to be seen up there. They like the fact that they are up there. Probably tweeted it, they probably put it on instagram and tagged all their friends. And that's, I think I'd be quite interested to find out how old that person was, ermm,</p>	P1
00:48:08.7	00:48:14.2	<p>I think those were the ones done by the sketch group.</p>	RT
00:48:14.2	00:48:58.8	<p>So, having a lot of fun there obviously. This one I love, even though it's been clearly been drawn by, it's been drawn by Leo, he's errr, probably some truth in it, I like it. It's how I sort of feel during the day, when I'm, you know, when I'm like working. That's probably how I felt on the day, you know you have The Ladies Room going down, and it will be jumbled, hadn't really been up there before and that's me with the wind and the screen, and he's definitely captured what I've been thinking up there...</p>	P1
00:48:58.8	00:50:05.2	<p>...And I like this one, this err, this kind of similar idea. You know, just four symbols. I can't draw myself, but it's interesting, it makes me feel happy, they've represented it in all the right colours as well. It's quite, defined I think. You know exactly how it makes them feel. Maybe comfort there, I think 'free' I think, that's more than anything and the green is the garden space. When I'm not, you know, people have gone quite in depth with their feelings, when I was scanning them all before, people are all very similar. I think they wrote the way</p>	P1

		that they feel for that reason. You know they all follow the same kind of bubble, all the same buzz words come up again and again, which shows you have designed a space that people can relate to I think.	
00:50:05.2	00:50:46.9	So if we come across to the next one. Which was after the talk that P17 and I gave and it was a bit of a talk, but it was meant to be a discussion, and we did open it up and the discussion was recorded in the end. Ermm, if you want those I'll send them to you, but basically these were handed out [description of 'Beyond the Objects in Space'] after we discussed where The Rooftop Project came from and it's purpose of being design activism and design-led activism.	RT
00:50:46.9	00:50:47.8	so these are all quite reflective...?	P1
00:50:47.8	00:50:47.9	These are really reflective, so you may want to spend just a little bit of time picking them up, some of them are quite in-depth...	RT
00:51:05.6	00:53:01.5	Again, there are a few words that pop out, like people have said 'FREE'... 'Proud' I think is an interesting one. Ermmm, "Perspective from up on the roof, lots of people there, felt very proud...curiosity, what's going on? wanted to share". That means that it stands out, its something they'll talk to their friends about and you know, quite an interesting doodle. But yeah, like, that 'FREE' ...that's clearly come from somebody that comes from interior architecture or design or something, that they've picked on one piece that they've focused on, the 'skylights and the handrails', they've picked on something that they felt was quite important to them. And straight away, people wanting to get high, would be interesting to see it from above. Or maybe, it's wanting to escape the city... Quite interesting, 'space to think'. Yeah, it's like a sort of escapism, that I think is going on with people more than anything and if it was, clearly the idea that quite a lot of people from the building, because they seemed to be quite proud of a part of it. Ermm...	P1
00:53:01.5	00:53:04.3	Yeah, I think there were an awful lot of people that came to it, but I don't think one single tenant did actually... Ermmm, that's an interesting point	RT
00:53:04.3	00:55:27.6	Right? [looked surprised]. So the community, people from the community, because that's quite interesting, asking what the rooftop is about "is it public or is it private? And, what can it be used for? Feels like it'll have opening times? Similar to private and public space. Great use of empty space. Community." Clearly like to know more about the events, maybe attend shows and things quite often themselves. For me that person has asked a question instead of reflecting. I like that, I think, how I saw the rooftop as quite black and white and how I thought it was going to be and how my own way of thinking and the way I do things had to change, you know, I had to drop that and for them to say that there is that explosion of colour. It's rare for me to go to up to an event space and it's green. If it's green, it's a field that turns into mud quite quickly. There's not many places that you go apart from maybe festivals, there's flowers and there's greenery that need maintaining and need looking after. In the events spaces I go it's technology that needs looking after, but this you know, this needs looking after more. Everybody keeping it clean, you know I went up there today and there's litter and I'm a bit annoyed. Y'know, P3 said it the other day, there's litter up there and you've not taken it on board. Things keep evolving like that, we need bins up there, we need a rota for people. It's a living design space that's going to change rapidly over the next couple of months that will keep having things added to it, and taken away and that's what I think is most interesting about it. It's not just a space that you can come into as a client or a tenant and use, it's not a room. It will be consistently evolving and consistently changing you know, it's got wear it's got tear, it needs love and it needs attention. And it will just keep changing, keep evolving...	P1
00:55:27.6	00:55:27.7	And yeah, and errr... this is now moving on to when we had the screening up there. And this is the bit you had probably been prepping for the most throughout the day. Just to bring yourself back to that, what that felt like that, with the delivery of that, the fact that it was raining. What does your experience of having people up there...?	RT
00:55:55.0	00:56:23.1	It was interesting, it was like, because we'd been, I'd not spent an awful lot of time up on the roof to be honest. Most of the time was	P1

		<p>spent in the prep for that event and going forward and bringing the rooftop alive was spent in different coffee shops and SpacePortX and the different places around town that we went to. I spent a good 12 hours up there that day, because I wanted it to go right. I didn't have the support and the materials that I would usually have in the usual event, and I was responsible for the little that I brought to it. I wanted it to go right, I wanted the screen to be great. You know, it was a learning process, ermmm, it was windy, very windy. I had to downsize the screen at the last minute and it was interesting. It was challenging, but just that whole day, we had people coming up there the whole day and just to be nervous. I've not been nervous for a long time, to really feel like, you know, let this be ok. I was up there all day and that was great for me, but usually go off and do other things and come back. It was a real, I felt a real sense of responsibility to the community, I wanted this to be right for you, and I wanted this to be right for P16, and I wanted it to go well. That, real sense of team and for it to go right, you know even if you only got to go up there for a little while. And it went ok, apart from the elements. I was proud. Proud more than anything I would have liked to have left but it was, it, to be honest, in some ways I was a little bit pleased that it rained, because that gave a real sense of what it was. You know it was an experience, it is weather permitting and it was interesting. I think if we had kept people out there, they were quite comfortable they probably would have stayed, but when the lightening started it was dramatic, it was quite dramatic and everybody came together. P16 went up a ladder, and wrapping stuff around, you know, I never had that before at a load out before where six people turn up out of nowhere to help you download the chairs, which shows what people... none of them are getting paid, you know none of them are getting paid. That was a real experience for me. When you have people actually wanting to do something things go much easier than when you're paying them and you're telling them to do something. And, their energy and everyone brought their experience to the table. It was only a small space but it felt massive that day. It felt massive, it felt like it went on forever, it was something that was real and for the real learning process. I didn't even know half the names of people coming up those stairs, do you want help? Do you want me to help take these chairs in? It's going to rain, do you want help? People coming up, just seeing people's experiences. Everybody coming up there had a smile on their face not one person had a bad thing to say about it. And that's another thing about it, everything is completely different. People not walking in having a look around and thinking 'oh I can't get to the bar, or they've not brought enough lights in', everyone came up and said 'ah, I really like it' and had a good time and everyone was on hand when we needed them to be.</p>	
00:59:33.4	00:59:41.9	But people from the talk, in the discussions said they quite liked the rough round the edges feel to it, because it felt a bit like it was a work in progress.	RT
00:59:41.9	00:59:43.9	Yeah, yeah [in agreement]	P1
00:59:43.9	01:00:01.6	And just looking now at a few peoples reflections of being up there when the screening was happening, ermmm, how does it make you feel when you see some of this? I mean it's quite similar to some of what you were saying.	RT
01:00:01.6	01:00:19.1	Yeah, it's people saying to be part of something creative, someone's put there 'DIY', like, it has been. It's, I mean P9 did but, it's clearly done on a budget and it is rough around the edges and it is a work in progress, and it's very [inaudible]	P1
01:00:19.1	01:00:21.3	You can take a picture of that...	RT
01:00:21.3	01:03:55.1	Yeah, I like that. I don't know what that says... oh 'social', sorry. Ah, yeah. That kind of captures the lot I think that I think somebody would have perceived the rooftop. Errrm, that's quite interesting. A lot of people have picked up on the plant straight away, which is interesting. I mean I work with technology, and for people to be more interactive with plants. Obviously they're all sort of edible and colourful, you know, a lot of effort went into planting those, probably a lot more effort than the actual screen itself, which is, which shows, the aesthetics of the rooftop are completely different to what would be in a normal event environment. When you go into a, you know you look at the open cinema, that is the focal point, not the other parts around it. People were more intrigued that they were on a	P1

		<p>rooftop, that they were in an open space. The plants there, there was a DIY feel to it, I think probably the screen probably came last. Y'know, people were coming up to see the screening but when they came up, hardly anyone sat down at first they were all walking around, looking down at Stevenson Square, they were looking at the view, they were looking and reading what all the plants were. They looked at who built the shed and everything, and then they'd say 'I really like the space', and turn around and say... because the screen was always going to go, the rooftop would always remain there, and the plants will be, and that's what essentially I think the events space or the allotment or rooftop or whatever it does become, that will be the number one factor, at the moment whatever we put up there, the space is the plants, it's the view, it's the feeling of being outside. It's not the sound system, it's not the screen, it's not you know the artists that's playing you could do that anywhere. You know, it's the fact that you're outside, you're on a rooftop in the city centre, you're looking down on Stevenson Square, a square that for me is quite a cultural hub in Manchester, but you can look down on it and it's so hidden, which is bizarre because it's in the centre of Manchester. That not having a Facebook page, not having a Twitter has made it a little bit into a, it's word-of-mouth, 'have you heard of the...', and that's what will sustain the life of it, because if you put it on Facebook or you put it on Twitter or anything somebody will copy it, and it somebody, you know it will become a commercial thing, whereas it doesn't have to be. And that's another thing, I would have branded it, I would have put it out there with a hashtag and all that, and got companies involved and everything. To have that, to see the perception of people, and to speak to people, when they go up and what the experience is the plants, their asking questions like, 'who maintains it?' you know, 'do they all water themselves??' and all that, you know the astroturf and the view and everybody is taking the pictures and stuff was interesting.</p>	
01:03:55.1	01:04:27.3	<p>Well, actually, just go back to what you were saying, if we go back here, to the process, I've very loosely laid it all out along here [The Story of The Rooftop Project So Far...] but if you again, would take, if you had the opportunity to take a picture or two, or three, or what, which bits are perhaps the most important to you? Ermm, that you feel that has been and why?</p>	RT
01:04:27.3	01:06:35.5	<p>Straight away, this, and the words above it... 'Blank Canvas'. That is what originally drew me to the rooftop, the idea of it, I liked the industrial feel to it, you know, my background, where I come from Oldham, that's what Oldham looks like. It's factories, it's mills, I love the feel of it. I was just thinking of how it could be incorporated into Manchester's musical heritage and history and everything. That looked ideal [pointing to 'before' picture of rooftop], I wouldn't have changed anything. As I said, I would have, how I said it would be black and white and everything. How I thought of it in my head, it wouldn't have changed it that much from that. That, I liked that real rough around the edges, sort of industrial experience of being on top of a rooftop in Manchester, that's what Ancoats used to be, which is Northern Quarter now. It was factories, and I like that, I like the buildings around it, of what you can see and what's around it. The Cooperative area and how it's creeping, how it's kind of crept up and it's got loads of flats around it. I liked it. But straight away, stepping into that environment and to be thrown into something like that, when I'm discussing what people want from a space, what people want from an experience, what people want from a rooftop, it's bizarre. I've never, it's bizarre, I come up with the ideas and then I sell it to people, that was listening to people and I didn't say much in that first you know, to what I'd usually do in a proposal or production meeting, 'oh, this is what we should be doing is this...' and it's all the experiences, all the good experiences, that I've had, backed up by the 'well I don't want these bad things to happen again and I try and use my experience, but that is completely different, back into a classroom where people are all discussing their ideas, where people are drawing, with passion, and with like, community, to hear people's different stories and their backgrounds and where their from was really interesting. I met a lot of people there that I would have otherwise I'd never have met. Found a lot of businesses that I didn't know were around, a lot of community projects like the Art Bar and Rogue Studios, fascinating, didn't know that existed. Just to be given the opportunity to meet those people that was definitely the first major part, ermm, I can't see it all...</p>	P1

01:06:58.6	01:08:06.9	Yeah, so basically, following that event, this was when I stepped up and into applying design-led activism, and then using some participatory design tools and techniques, how can it start to inform the feeling you would like up there and the stories that people were sharing, really became what I call 'features of experience' and it was these 'features of experience' that informed all these visuals, almost like mood boards that started to bring out the feeling people want up there, and that was of course what I was then trying to create in the December event. And then is what people were saying after they'd been to the December event, what they were getting out of it, which was great, and this then became, I suppose, what, it became the consistency across how we were actually going to deliver the event itself.	RT
01:08:06.9	01:08:10.3	Uh huh, I think, ermm,	P1
01:08:10.3	01:08:10.4	Obviously, there have been a couple of things in here that I'd not put in, the meeting at Rogue Studios was around here, and around here we obviously had that meeting at Music, with, which could have taken a different path. [have since inserted these]	RT
01:08:20.5	01:09:50.0	Yeah, well, I would like to think that taking it from that to that, I think this becoming a massive part of then I continued to be involved with The Rooftop Project, was just that column alone, 'Experience', escapism, you know, getting people's perceptions of sort of, and their ideas of what they wanted up there. I've always worked on functionality, experience was new one for me, it was great, like, it massively changed the way I think the rooftop took shape. The mood boards, people getting to express what they thought, what they feel. Something that I found completely new and I think a lot of people did. Ermm, to expand on it and actually use what we were thinking, to listen to people's views and listen to people's thoughts and put them to practical use in the actual development of the rooftop was useful tool in finally getting the rooftop open, actually taking on board what the tenants want from it, not in a functional way or logistical, or whatever you want to call it monetary, or, whatever, but to just the experience of what they wanted from it, and to take that on board.	P1
01:09:50.0	01:09:50.1	Feel free to take one with you...[handout] for your diary	RT
01:09:50.0	01:09:50.1	I took it, I took one. You know, I think even the content wasn't there at that point, it was literally on experience, and the functionality would come from that to build a space and to build a roof, and build an environment that would be solely on what their experiences were going to be is a new way of thinking for me, for a space, definitely. Usually, if you're going to design a new venue or events space, someone comes in and it's all their ideas, it's one architect, and they'll put it to budget and they'll do it that way. It's very rare that you get a community, I've never ever been where a community goes, 'this is what we want in the space'. They try to do it, the council have tried to do it, at council meetings, it never happens, ever, it's always like 'well does it fit the budget? And is it practical?' It's never actually kind of built around what people want and I think that was a major part of what, why the rooftop came into fruition and what it was about and a couple of things got knocked back and they always will do. But, logistically some things couldn't work, you know, there were people who wanted it to be iconic in the Northern Quarter, people wanted it to be where people would be taking photos and stuff and my train of thought was I remember in the meetings thinking 'well I kind of agree with them,' I think there should be something, like, like that, you look out the window and you've got a bird on the wall there and a lot of people take photographs of it...	P1
01:11:27.5	01:11:28.5	Go for it, take a picture of it, because that's quite an interesting point of reference.	RT
01:11:28.5	01:13:25.7	Yeah, yeah, that people do. The impact that people, that some of the tenants in there wanted and that reflected what they were as a business, that's what they deal in, you know, that's what they design. They're designers, they want something that's that is iconic that they can attach to the building, that they can put on a footer, that they can have on their website, but then to get it from, to get the perspective from say, SpacePortX which is for people, it's a space run for people, it's about making businesses grow, they were like well 'we want a space where people can work', they wanted it to be a little bit more practical and to be a little bit more like an events space	P1

		that they can use for meetings, etc. And that was a really interesting contrast I think from the people who were actually building at the time. Errmm, and an interesting part of it when you brought them in. These mood boards absolutely reflect that. I think if you sort of put names to sort of experiences and what people were writing it would be reflective of what exactly what they wanted from the rooftop and what they thought the rooftop was going to be and how they could use it. They were very split down the middle with the people that were in 24 Lever Street who were designers and the people who were in there hot desking and trying to build a business. It was almost, you know, you look at the people that were in there, and it is almost, right down the line, Tash Willcocks, in Hyper Island she does a little bit of both, and I value her, and I value her her sort of thoughts, you know because she is about helping people grow, but she's also a designer, and she's got that in her head, but she wants everybody to be involved and it was quite an interesting experience. And then to come to the actual design of the rooftop...	
01:13:25.7	01:14:07.0	In fact this one comes up here actually, this was all, all... yeah...because you were quite integral to that really, I mean you were involved with conversations in the actual build. You know peoples' ermmm, involvement, if you look at coding as being almost like a point when you have loads of people involved at one point and then not so many people at another point. I mean it really became the core team here, I think. You know in making the decisions for what the space is going to be like. I mean how did you, I mean your experience of functionality, was important wasn't it?	RT
01:14:07.0	01:14:23.0	Yeah, I think that was when it sort of penny dropped, was when we got a date, when we finally decided to look at... as soon as you mentioned that Ladies Room thing, I said 'you've got to go for it', that's got to be the one, that's the whole reason for getting something started...	P1
01:14:23.0	01:14:23.1	Yeah, I remember that...	RT
01:14:23.0	01:15:52.5	...and we can build on it. And that was quite quickly, I think all this process of learning and getting sort of an idea of what people wanted from it, so of, what people wanted from the design and the functionality, and so on, etc, how practical they wanted it to be, how often they wanted to use it... all feeds in, and this came together for me quite quickly and that was when that I thought you were in your element when I like to be part of something when it's moving quite quickly, the actual design of the rooftop taking all that learning in, in I mean you've kept a vast document of everything and that's clearly come through in the reflection of the design. That, being sort of the how it was going to look and that if you actually look at it, and then go and take a picture of how it looks upon the screen, it's almost exact to how it was. So that's, it was successful, you know it probably, you could draw some beanbag on it, and some sandbags on the bottom, because the trussle was too heavy [laughs], but it was it was interesting, how it actually came, almost exactly how you, how you drew it out. That's your idea in your head and that's been splashed out into a rooftop in the centre of Manchester which is...	P1
01:15:52.5	01:17:04.1	It's interesting because I felt it was a very collaborative effort, I mean every time we were up there with any of the suppliers talking about any of the options, you know, every small bit of detail that came into that design process was from things like the surveillance cameras that P9 was talking about. About needing to have, you know, exposure. So actually in the end I did feel a little bit forced and backed into a corner to do this [sketch/visual of the rooftop] even though in my head, here, I didn't think I'd be that person drawing that. So it's quite interesting becoming the designer again, even though I've been championing the codesign process. And then of course we move onto actually realising it, and seeing it through and I remember writing this was so, so much fun, because we were able to present in Hyper Island I think it was around about the 7th Tenants Committee, maybe 8th Tenants Committee where we were able to say, and all of this is confirmed: surface, shelter and storage, screen and sound system, landscape and garden, and you know, all these partners were suddenly signed up and doing everything and that just...	RT
01:17:04.1	01:17:34.1	Yeah, I think it's a massive, I think you should, the co-design of the space was a massive part of the lead up to it, but I think you should	P1

		take immense credit for the actual implementation and the actual execution of it actually opening. It wouldn't have happened without yourself, it wouldn't have happened without you bringing the partners in, ermmm, some massive feats the likes of which I've never heard of managing to bust a crane out of nowhere, that is going into legend...	
01:17:34.1	01:17:42.1	[laughs] since doing this, I have updated it with the Sutton Cranes guys, because obviously there was a huge amount of this that happened beyond this [The Story So Far doc...] that is the actual realisation of it happening...	RT
01:17:42.1	01:19:15.6	Yeah, I just think that it was very successful, you wouldn't have all that time that digestion, that learning of what people wanted in and the sort of experience of it. There was a couple of parts of me, you know I had a word with P16 before we spoke about the screening and everything and he looked at me and he told me the realistic budget that I had, and I am not, I can't do that mate... like the budget was the smallest budget I have ever had to work with. Like to get a screen in and sound system in, with that budget at that size it was difficult. Very difficult, but I kept a smiley face and said it'll be fine. Like, it'll come in under budget, you know I had to get some favours in, and it was, you know, the trussing had to go, and I spoke to P16 and P16 had a word with me, and P17 kind of told me, and they were saying the budget is this, pretty much what it was going to be and I had to kind of put something together around what that was going to be, it was with, in the knowledge of where we would get the budget from it was with that in mind that I knew that was the maximum I could go to. It was just to see it all come together and I think it came together pretty god damn successfully?	P1
01:19:15.6	01:19:15.7	It was great! And to have everything up there was I think brilliant, absolutely brilliant.	RT
01:19:20.2	01:19:31.9	[inaudible] and the way and what people wanted...it could've looked like Glastonbury and it would have been all singing and all dancing, but you would have a massive screen on the rooftop and it would have almost been overbearing...	P1
01:19:31.9	01:19:32.0	Yeah...	RT
01:19:31.9	01:20:18.6	I think going back to what I said before about how people went up there and took the fact that it's the concept they were interested in the kind of the backdrop and the atmosphere it gave, so you know the experience that it gave and it wasn't the screen, it wasn't the rooftop it wasn't a huge 200" projector it was the plants and that's what it should be at the end of the day it wasn't a cinema up there and that's it's a, it's a, you know, a design space. It's a space used by the people that are living there and living around there. Manchester doesn't have anything like that period. And it's, and that's what it should be...	P1
01:20:18.6	01:21:53.3	Well, and that leads us nicely on to what Manchester does need, and not just Manchester but Britain, the world, the way we live, and if we look at humanity and we look at questioning our role in humanity which we've kind of done a bit through this err project, by, you, you know when you were mentioning that normally it's run by the budget and the commercial aspect and this really isn't commercially driven its socially driven and so, so obviously this is when I have to go into more depth into the literature and go out and find out some key authors who are also writing along these same, in these areas. Ermm, they're looking at co-design techniques as well, participatory design techniques, all that kind of stuff, so very similar to ermm, to what, I guess looking at the process that I've taken on board, but more in terms of how do we, how do I now connect the two. So I've been running this alongside running that, if you see what I mean, so I've been having to get my head into books as much as the practice. So what I'd just like to do for a moment is I'd just like to give you a couple of minutes, and for a couple of minutes have a little browse of these key books that I've pulled out as my main kind of inspiration. Ermm just have a flick through, don't feel like you... do you need a water?	RT
01:21:53.3	01:21:53.4	Errr	P1
01:21:53.3	01:22:04.7	Are you parched? You must be parched? What I'm going to do is I'm going to pause this, the recording and then come back, when we come back to that. [connects to P1_Part2_24042015]	RT

Transcript of Recorded Interview with P1: The Rooftop Project 2014-2015		PART 2 of 2	
Start Time	End Time	Transcript	Speaker
00:00:00.0	00:00:00.1	Ok, so err, we're picking up on our conversation after you've been at the literature station. I've given you what, probably about 10mins there? And that, to just have a look through the literature and pick out the bits that have really resonated with you, especially in your experience of the The Rooftop Project. So, do you want to just talk me through a bit more of where you started? What's jumped out at you? What is going to inspire you maybe?	RT
00:00:26.8	00:00:56.9	...Obviously I've only had a flick through, but going back to what I've said about learning (he talked a lot and openly about how the process of TRP has been a transformational learning process for him in Part1 of this conversation/interview). I've not read a book about events for a long time (picks up Experience Design book) and I want to pick up on people's thoughts on what an event should be, what maybe should be in the future, what they've learnt from other events...	P1
00:01:10.3	00:03:31.7	I picked up on what you've said about the codesign of a space, and that's been a massive part of the rooftop, something that I've, that's new to me, something I've learnt the most from... taking on other peoples ideas, taking on other peoples thinking... so in the PhD By Design Conference, and the future-shaping design, and the kids in social space, that I sort of picked up on there, I think that the rooftop could be a real accessible point for people at a young age for people at a young age in education as well, it could almost be used as a workshop, where people could see how you put on events, that's accessible, and it's not financially driven. I think definitely from my point of view, the co-design thing is the thing I've learnt from the most, and its in these too...a couple I flicked over, I was reading briefly about, sorry, the Rokslide (check?) festival, coproducing the Orange Festival, two promoters had to work together, on the side of a rock face. Almost impossible but the two promotors came together. Very similar to what we do with Cosmosis, with essentially our competitors, but we've come together to put on an event that's better for the Manchester Community. Everyone's worked together, collaboratively... you don't get that a lot in Manchester and I think you need that a lot more, of people working together to produce an event.	P1
00:04:16.3	00:05:18.9	...As someone who works as a promoter, it's dog eat dog, if you've got the money you'll swim, if you haven't you'll sink fast. It's getting more difficult now. Manchester City Council are clamping down on certain spaces, there's a lot of venues closing down. It's a problem in Manchester, a real problem. And for one to open for once, that could essentially be used by people to do community projects. There's no where in Manchester like that, it costs you, and it costs a lot of money. I reckon it costs me in the region of £1500-2000 to put on a small scale event, for under 500 capacity...we've got an event next year, and that's costing in excess of 600,000 to put on, and you know, that's not accessible for everyone we have to jump through a hell of a lot of hoops to get there..."	P1
00:05:19.6	00:06:19.8	...The Rooftop I feel could give people who are into art, events, fashion, community projects, that gives them a good, well a great environment to be able to play with. I think the key word there is 'play', I think it can be a playground for everyone from, that's 5yrs old that you know, wants to get involved with planting,	P1

		that's why I pick that out, so that people my age who have never done anything like that before... for me, it's been like going back to school, with those, P16's the bigger boy, you know, he's teaching me, it's interesting it's an environment I've not been in for a while... and I don't think it's just a garden space, it's a whole of thinking that can go forward in that space.	
00:06:27.0	00:07:06.9	...I think that word 'disobedient' stand out to, you know, I find that space a challenge for me. You know the wind in the space, it's gonna be a challenging space, it gonna be something that not a lot of people are used to, it's going to be a challenge to the rooftop, that's why I picked that out. Same with this one here the 'unsittable bench'. With the rooftop as much as it can be a playground, and there are a lot of things to go through we have to go through, you know, getting up there at the moment, is difficult.	P1
00:07:20.3	00:07:44.6	it doesn't conform to what I'm usually used to... it's difficult to manage... it's not an obedient space.	P1
00:07:56.7	00:08:00.2	It's not a comfortable space to be in if you're an outsider	P1
00:08:14.2	00:08:31.3	I think it's going to take some time, a platform, for people to get their head around that this could be a playground that people can use, that people can utilise	P1
00:08:56.8	00:12:47.8	How I would like to see it go forward and see it become an open forum, and see what Manchester invests in, but nothing will happen, no action has been taken... what I would like to see happen, More green spaces. It's been said time and time and time again, but nothing will happen. No action has been taken. You've got the greening project, but they're minimal in comparison to the building that's going on in Manchester, they're nowhere near the ratio, there's no level. We've got a couple of parks, you know you look at Piccadilly (Gardens) and it's horrendous. It's a, that's a concrete block, that could be an incredible green square...it doesn't take a lot, you know you wouldn't disrupt anything... You'd just be taking that god awful wheel out. You know I think it would clean ip up quite nice.	P1
00:09:56.6	00:09:56.7	Sort of going back to how that's come to fruition, it has been relatively easy to you know, bypass the hoops and get it up to where it is... I think that's because you have the support of the Landlords and the support of the Council and of the Tenants, you might not get that everywhere and that's what is unique about it and it could be taken as an example, and as a sort of a beacon for other people to start a fire across Manchester to start other places, becoming a sort of green area, not necessarily an event space, or not necessarily a chill out space, but just space in Manchester. I think there's a really cool sign, it's a bar, The Turks Head, it's a sign outside, they've created an open balcony... there's a sign on the wall and it says - this area is protected by law to protect the sunlight - That's a public house, and to have a public space on top of that is ace. You know, it's been really well designed...it's only small, it's tiny, you can only like for about 15-20 people - it's a beer garden. But to have that statement, that they've gone to those lengths to make sure that space is protected, is fantastic. and to have gone to those lengths to make sure that that's lasted, that even if that pub disappears that that space is protected for the next 10-20 years, that can see light. Coz you go up there, like, at night, it's stunning, you know it's like your sat on a Mediterranean rooftop somewhere, but you're not, you're right next to the Arndale car park, but it looks great. I think it's really cool and I think that is, and people should take that as example of what we've got, instead of consistently, I loved to grow up in Manchester, but this experience has seen, it's made be look at things in	P1

		a different way... I consistently say that Manchester hasn't got a good club, it hasn't got one really good club that you can go to and have a really good night. I go to like Berlin or Barcelona or any of the European cities and they've got like 2 or 3 and we haven't got one that's a landmark that's a really good club. But now I'm starting to see it a little bit different. I'd rather, maybe that's just me, finally the clocks ticking with me, finally I'd like some green space where I could grow some carrots or something, but...	
00:12:47.7	00:13:03.1	Excellent. And then interestingly, across your four postit notes, if I can just put them next to each other? You've got...' Open forum – green spaces' and that's really interesting because you were talking about more openness, more space,... help and guidance...	RT
00:13:09.8	00:14:24.8	I think with that, it's sort of, like. I'd like to... going back to the playground, I would love to take people 20 people up there and say "we're going to put on an event you're all going to learn how to do it, and we could do it together", I don't think there is enough of that, I don't think there is enough accessibility in the events market in Manchester... I did a really interesting talk down at Manchester MMU, at the Events Management course there and I went in and the first thing I asked them was "ok, you're all in the events management course, and they were like yeah, yeah" and I said "how many of you want to work at Music Festivals?" and every single person put their hand up. That's really interesting if that's all that people think are events nowadays...everyone's driven to the music festival, the glitz, the glamour and reality it's not...it's really hard, really difficult, time consuming, stressful, it's a 24hour a day job, especially if you want to make a really good go if it and the opportunities are next to none - I mean how many of those people, they might volunteer at those events, but getting a paid position in a music is exclusive and it is very, very, very much who you know, it's completely about who you know	P1
00:14:29.9	00:14:54.5	So this is about opening that process up and actually almost reflecting that kind of, that presumption that music festivals have of that fun, freedom, music, open air, but you can have that in a different space... so this then moves on to your other, your third post it note, 'accessible events spaces' and this freedom, and you mention the design process here, is that something you've been aware of before? (RT)	P1
00:14:54.5	00:16:31.1	No, I think coming in and sort of doing the rooftop and all 20, 30, 40 whatever, and you're all sitting down and everyone's putting their 20p on the table and saying well this is what I want to do with the space, this is what I want to do, and then the mediating them and saying, well this is possible, this could be going on, that all coming together and that being vastly different. I saw it as, kind of 'wow this could be a great industrial space, put two lights up there, put a sound system and you've got a rocking events space', but that's all changed now, that interaction, that texture, that feeling that 'I'm on a rooftop, but with plants and I'm walking round, and like Liam went up today, Liam McClair, you know, he's having a photoshoot and he turns around and he doesn't say, he goes 'oh wow... and he's looking at the plants and asking can you use these in tea?' this is a guy who's a rockstar that's just been signed, he should be asking me can I smoke on the rooftop or but I think, but he wasn't he was walking round looking at all the different plants, whilst I'm walking around watering them. Tonight I'm doing an event for nearly 1000 people an event for a club night I've done in Berlin and my concern is not, when can I get off this rooftop and load in, it's oh, I'll water the plants. It feels your responsibility once you're up there... I think Liam only lives round the	P1

		corner so that's interesting that he was like 'I didn't know this was here'.	
00:16:32.1	00:17:12.3	Ben Taylor, a huge events promotor in Manchester, does massive, massive, massive events, you know runs Sound Control, you know big, big personality, comes round and says I would love to do an event up here, but he doesn't say, I want to put on loads of DJs or anything like that, he says 'we could do something really intimate' and like, completely changing the way, like, he has 1500 people in his club 3 nights a week, and he just lives round the corner, and he said I love to do something you know like something really quiet, really exclusive, and I was like, yeah, that sounds really good...	P1
00:17:12.3	00:18:00.1	And that interestingly then, moves onto our fourth one, which is about this codesign of promotion, but bringing kids, this social responsibility, sounds to me as well, that there's a connection made now, between you know, what... so what's, I mean, I'm going to turn it into a question rather than an answer I feel I've formulated, how, err, do you think events management is connecting with the environment and social responsibility more? Or do you think they're seeing them as separate things?	RT
00:18:01.2	00:18:16.4	I think it's just been put into education in the wrong way, I think the reason Universities and Colleges are brought into play and in effect is to make an attractive course that they can make money out of that is genuinely, with little hope of anyone coming out with any events management degree.	P1
00:18:16.4	00:18:22.4	So when money is a driver do you see that as being the thing that's pushing social responsibility out?	RT
00:18:22.5	00:18:31.3	I think they marry themselves, I think the Universities are creating those courses solely to be attractive to students...so they'll take a couple of courses, I don't think...	P1
00:18:31.4	00:18:36.3	...and do you think they'll weave in social responsibility into that perhaps?	RT
00:18:36.4	00:19:22.8	Hopefully, but I don't think they do that at present I honestly think it's completely driven towards... the tutors might be different, but once you get into the actual course itself, but Roxanne, my partner she's doing she is doing interestingly doing events management course and I see what she brings home, and I read the papers and I'm looking at what she's doing for her dissertation and it doesn't relate to anything practically, it doesn't, it's all about corporate sponsorship and basically the legalities, everything that would scare you away from doing an event, and I think that's an interesting part	P1
00:19:22.9	00:22:28.1	Especially because when we look at this literature as well, it's with a hand in activism, it's we're trying to change things for the better I guess and/or yeah, and what I'd like to do, because I feel I've taken up way more of your time and I know you need to get off. Have you taken a picture of the pages that are open, and if you take your four post it notes, what I'm gonna do is ermm, give you a folder, err, so in this folder is the copy of the acknowledgements board, on the rooftop itself and a link to the first article that was written by P18 now, I'm only popping that in there, because that is the starting off of what happens next, what I was trying to print off as well is, was a 'Beyond the Objects in Space' piece of prose that's written. Let's see if that goes now. I have just printed it so it should be alright, ah, that's why, it's on a different, there we go. Excuse me, and then what you'll also get is an information sheet which is just basically an overview of the project and I have to give this to you from an ethical point of view, there's a paragraph in here that should have come out, but it's just got lines through it for some reason, so sorry about that. So,	RT

		anyway, I'll take that out of the ones in the future, and the other thing is your consent form, I've got two copies here so if you want to fill in one you can keep the other, and if I could have one of those that would be fab. I'm just going to go and pick this up from the printer.	
00:22:28.1	00:22:29.4	Is it the 23rd today?	P1
00:22:29.5	00:24:17.4	The 24th... so I'll pop that in there, this is kind of the creative writing that came, so I guess you've kind of got the facts, and the fiction I guess, well not fiction, but the meta-narrative, if you want to call it that, and then you can put your post it notes in the folder as well, so that becomes your kind of 'go to' project folder, if you see what I mean. So what we'll do is wrap this up at this stage, and then offline we'll have the conversation very briefly about the, about your email and the programme. Errmm, because that's a bit more logistical, but I think what would be great if then if we again, in the next month or so, and arrange some time in August when you are about, we can get a date in the diary and then we can catch up with where your head's at, because I think by August, there'll be some events you have produced up there perhaps, it'll have moved on you know, so if you just want to use that folder to you know, keep what inspires you, articles you read perhaps, photos you take, you might want to print your pictures off, especially ones of the literature, of the pages you opened up, so we can keep that as your point of reference... is that alright?	RT
00:24:17.7	00:24:19.2	Okay doke, I might go buy a pencil case	P1
00:24:19.2	00:24:27.6	Ha ha ha, so, cool, is there anything else, any other questions front of your mind that you are thinking?	RT
00:24:27.6	00:24:47.2	No, I think just that, if I was to just bracket off coming into The Rooftop Project, I've learned and I think that's my one word to go through the entire thing, is learning. It's been a massive learning experience for me, that's what I hope it continues to be.	P1
00:24:47.2	00:24:49.6	Yeah, and who knows where it might lead?	RT

APPENDIX E: A Sample of Interview Transcripts (P1, P9 and part one of P15), REFLECT<>MAKE Handout and Transcripts Part 1, 2 & 3.

Transcript of Recorded Interview with P9: The Rooftop Project 2014-2015			
Start Time	End Time	Transcript	Speaker
00:00:00.0	00:04:20.7	So we're at SpacePortX and it's 16 June... P9, Building Manager of 24NQ... a little bit informal... how's the rooftop gone so far? Through a series of stations... feedback... then a little moment with the literature... how weaving in theory into the practice... next question, what happens next? What you see for the future? Before... info, ethics forms... [signs forms]... we're going to get up and walk over to the first station...if you wouldn't mind just saying who you are, what brought you to be part of the building in the first place, what's your background? How have you got involved with building management?	RT
00:04:20.7	00:04:30.9	Errr... my background is plastering and joinery originally and then I got into health and safety, applied for a position of building management here and was offered the job...	P9
00:04:30.9	00:04:33.4	And how long ago was that?	RT
00:04:33.4	00:04:33.5	Two years	P9
00:04:33.4	00:04:33.5	Gosh right, so a lot has happened here in a couple of years hasn't it?	RT
00:04:37.4	00:04:51.5	Yeah, so when I came here the building was probably a third capacity and we're probably at the minute nine tenths capacity now, there's just one little bit above us that's empty and that's it.	P9
00:04:51.5	00:04:51.7	Yeah, and you've been working on that as well...	RT
00:04:51.7	00:04:53.7	Yeah, we've just done a refurb, a full refurb on that one.	P9
00:04:53.7	00:04:58.0	So you've turned spaces into workable spaces?	RT
00:04:58.0	00:04:58.8	Yes	P9
00:04:58.8	00:05:02.7	Fantastic, and so your role, what would you say your average day to day is?	RT
00:05:02.7	00:05:19.7	Ermmm, basically just to do keep up the maintenance make sure everything is working, make sure all the tenants are all happy, and the general health and safety and the fire risk on a building make sure that's up to scratch on a daily basis make sure there's nothing being done that shouldn't be being done that's pretty much.	P9
00:05:19.7	00:07:23.4	Excellent, right, so, a lot has happened just in the space since last October when conversations kick started about this in fact it was last summer when I had a research exhibition in Reason Digital with my research partner at HighWire P16 came along to that, it was just like a pop up exhibition about if you were given a space in the NQ to green what would you do? And it was having conversations with people amongst the NQ, people who live here, work here visit here and we asked people to empty their pockets and bags of the tech they carried with them just to see if they could green the Dobbins Car Park space using the tools that they had on them? So it was quite an interesting research project, RD then hosted it and P16 asked, 'what really have you found from your research?' well, what we said not just as researchers but as campaigners for green space we've found that there is no green space to green in the city centre. And that was when we offered the rooftop. So that was when it all happened last Aug/Sept time. So then what happened, how were we going to then turn that conversation into a reality? And over a period of time as well and make everyone feel they were part of the conversations. So I'm just going to give you a brief run, because you've been through all of this... and it only goes up to The Ladies Room event because that was when we pause and look at some of the feedback from people at The Ladies Room, but the important thing here does it trigger anything for you? Or moments in time when you were	RT

		comfortable, uncomfortable that you felt fearful about what the hell was going to happen? Excited about what could possibly could happen? What was running through your mind right from the start?	
00:07:23.4	00:08:20.2	Well from the very beginning it was what is P16 playing at?! First of all. Then, obviously sitting back and having a think about it thinking this could look nice, this could look really good and if it gets used properly and maintained properly it will last quite a long time. So going back to the beginning when you see the first picture down there when you took it from another building across and you just see the roof, the picture you see now if you went up there and just took another picture it would just look amazing. And the young lady who lives across the way on the top floor there watched everything as well so if you get to chat with her at some point, she watched it from the very beginning as well. K I think her name is, yeah, so yeah at the time I was just thinking 'oh P16 what are you doing to me?!'	P9
00:08:20.2	00:08:25.1	[laughter] how long have you and P16 worked together? Has it been two years? Or before that?	RT
00:08:25.1	00:08:55.6	Errrm, P16 actually done my second interview and gave me the job so two years, yeah. So yeah, and we get on quite well, he's a good laugh, a good guy to be fair and he puts a lot on you, but then again if I had any problems with that I'd just say something and he'd accept that but we're alright we just get on with it, it's good.	P9
00:08:55.6	00:09:00.2	So he really, your saying, had this crazy vision and you were thinking 'what the hell?!??'	RT
00:09:00.2	00:09:00.3	Yeah, pretty much.	P9
00:09:01.3	00:09:05.5	Is that because you knew it was going to come back to you? [laughter]	RT
00:09:05.5	00:09:30.6	Yeah, and I had to do it! [laughter] I knew it was going to come bite me on the backend because I'd have to come back and sort it because P16 comes up with the ideas and says, can we do this? And I'll say 'yes of course we can do it!' and he'll say 'ok get me a price and get on with it!' ...ahh ok! [giggles] so yeah, the only worrying thing that I was worrying about was the astroturf which was dealt with quite well, to be fair. A big crane turned up didn't it?!	P9
00:09:30.6	00:09:34.5	Yes it did. [smiles] ... that was a bit later on, yeah. My goodness me [smiles]	RT
00:09:34.5	00:10:28.2	But anything else, I mean once we'd sat down with the tenants and we had that first meeting in SpacePort was it? Yeah, it was wasn't it there, that first sit down meeting in SpacePort and people had all these weird and wonderful ideas and it suddenly progressed, unfortunately I've not been able to get into a lot of the meetings because I've been too busy but I've heard quite a lot of the feedback and read the minutes, and been like 'what on earth are they trying to do up there!' but as it's turned out, it's turned out really good and I know some of the antics that some of the tenants wanted various things up there... crazy! Boats, a bus, I was like 'yeah ok?'	P9
00:10:28.2	00:11:14.1	Yeah, that was round about here actually, and in the new updated version of this visual narrative I have included that because it was quite a key point when people were almost quite disrupted and were like actually that's not what we want, what we really want is... and it went back to the conversations at the beginning, a place for relaxation a bit of green space, so to some extent there was a sense of consensus it kind of formed, a bit of disruption kind of formed a consensus across the tenants. And your relationship with the tenants as well, obviously I've only had exposure to a small number of them, you've spoken to everyone throughout probably. Have there been...	RT
00:11:14.1	00:11:43.9	Like I say, when I first came there was probably maximum of maybe 80 people in the building we're now over 230, trying to remember all their names is really difficult! Yeah, I don't know all their names to be fair I just know all their faces and they're very pleasant it's great.	P9

00:11:43.9	00:11:57.0	Would you say, because a lot of what's come out of previous conversations as well have been a realisation that the majority of people live outside the city centre, is that would you say that's true for most of that 230 number or?	RT
00:11:57.0	00:12:17.4	Yeah, I, the majority I would say, there's probably only 10% of those that maybe live within the city centre. There's not that many, I mean everybody obviously commutes into work but yeah I would say pretty much only about 10% do actually live within the centre.	P9
00:12:17.4	00:12:26.4	And what makes you think that? So is that from just speaking with people or do you notice it say when it's a snowy day and there's not many people in because they can't get in?	RT
00:12:26.4	00:12:59.5	Yeah, you do get that on a bad day, quite a lot of people not turning up because of the weather and those that live locally who can walk in, walk in and are completely covered in rain or snow or whatever it is at the time and I don't know, would you want to live in the city centre? Really? [giggles] I mean I know there are a couple of guys from SpacePort who just live round the corner, would you want to live in the Northern Quarter? On a weekend?	P9
00:12:59.5	00:13:05.6	Well, yeah, it does change. Mark and I are keen to move out now because we're just like pretty exhausted by it.	RT
00:13:05.6	00:13:21.1	I mean I've been down on a Friday night and I'm showing my age now, and I was like 'wow!' They're just mental, I mean would you want to live...?! I don't think I would.	P9
00:13:21.1	00:13:28.2	It's a different space isn't it, it almost all transforms. It completely changes over the weekend.	RT
00:13:28.2	00:13:38.5	Working in the city centre, that's fair enough, because you expect lots of people but then to actually get out of the city centre to go home is great.	P9
00:13:38.5	00:13:40.6	And do you live in a more rural part of?	RT
00:13:40.6	00:13:50.2	Me I live in Little Borough a little village in the countryside ...only been there three years, I used to live just up the road in Failsworth.	P9
00:13:50.2	00:13:55.8	And did you move because of the space that you're going to get?	RT
00:13:55.8	00:14:01.5	No I met somebody and she lived out that way and I decided I like it out there so I moved up there as well.	P9
00:14:01.5	00:14:02.2	[nods] is it north?	RT
00:14:02.2	00:14:13.3	Yes, it's basically if you get to Rochdale, you've got Rochdale and then Halifax between them is little villages and we're in one of those.	P9
00:14:13.3	00:14:18.2	Nice. And do you do a lot of gardening at home? Would you say your green space is green?	RT
00:14:18.2	00:14:43.8	I like to cut the grass. [smiles] No, the K likes to garden, so I like to say 'there's your plants' and I'll cut the grass. I'm more the builder type, I've just finished a summer house at the bottom of the garden as well so, no I don't, I'm not into gardening [laughter]	P9
00:14:43.8	00:15:25.3	So back to this then, when we were transforming this into a green space and people were saying they wanted a space to relax, they wanted escapism, playfulness, fresh air, views, how do you start to visualise things in your head? We put up the A0 boards in the lobby and people were drawing on that a little bit, but there seemed to be a slight slowing of co-design in that it didn't move very quickly or move much further than the conversations unless I put pen to paper for example and went up there with you and we started to actually scribble.	RT
00:15:25.3	00:15:27.3	Yeah, I did notice that the boards that were downstairs there wasn't that much attention being drawn to those and it took a while before people did start, maybe two more meetings and then people did start putting pen to paper like you said. But yeah, we went up and then you done a sketch...	P9

00:15:49.0	00:15:56.6	That was very much done in conversation with you wasn't it? Because we were talking about the CCTV and all that kind of stuff?	RT
00:15:56.6	00:16:08.0	Yeah, so that was probably the original bits, wasn't it? What it could come out with? Some of this and then this... and pretty much to where we are now really?	P9
00:16:08.0	00:16:08.1	Yeah, it's not that dissimilar really.	RT
00:16:09.5	00:16:33.2	I mean, it all started was, just stick some handrails up first and so that's what we did. We put those round the perimeter and then round those skylights in the middle and then things just kept being added to and then the stairs, the stairs went in, yeah, those lovely scaffolding stairs [laughs]	P9
00:16:33.2	00:16:35.9	That was quite a feat really wasn't it?	RT
00:16:35.9	00:17:56.1	Yeah, because it was one of those that was like 'we need stairs, we need stairs' and then it was like we need stairs before the 30th March, was it? ...28th, and I was like okay? And we'd I'd contacted about four or five manufacturers of external staircases and the prices we were getting back were ridiculous and the best price I got was from a company in Failsworth actually who done all the steel work in the bar downstairs in PLY and they were four and a half grand for one staircase I thought that's a bit steep and I thought, right, how else can we get round this? So I had a bit of a think, T, he owns his own scaffolding so I was like, I need some stairs making out of scaffolding what can you do? Can you come and have a look? And he came down and did a bit of a drawing and said 'yeah I can do you those' and I said, right I need a costing off you. He said well what do you want them for? I said I'd have to buy them off you mate because I have no idea if I'm quite honest. They could be here for 6months they could be here for three years so I said, I don't know so he said, ok. So we haggled on a price, shook on a deal and everyone was happy, the landlord especially because he got two for the price of one! [giggles and smiles]	P9
00:17:56.1	00:18:01.8	Fantastic. Wow, and did you describe the project to them as well?	RT
00:18:01.8	00:18:24.5	Yeah, I basically explained that we're trying to transform the roof into a garden space for the tenants to enjoy pretty much. And he said, he basically seen it as just the railings so he hasn't actually seen it as the finished product yet, yeah.	P9
00:18:24.5	00:18:38.5	Oh right, we should maybe think about inviting everyone back that got involved with it? Because it would be quite nice wouldn't it for them to see see where's it at? Or I could send you the latest visual thing and then they can see it themselves if they want?	RT
00:18:38.5	00:18:45.0	Yeah, send it to me, I'll forward it onto them.	P9
00:18:45.0	00:19:10.7	Just to bring you back to the December event because you did some rooftop tours then didn't you, you took people there and they were a mixture of tenants and the community, how do you think that relationship between tenants and community really kind of unfolded? And do you think it really has, and when I mean local community I mean the people that live and work around here but don't work in the building.	RT
00:19:10.7	00:20:03.7	You know I'm not too sure about that to be fair, because not not going into the meetings I've not actually heard what's been said, because I know at the time P16 had mentioned this six events was allowed for the community, for the 12 months the council had allowed us to have the rooftop open, that's jumped up, because I spoke to P1 so there's a lot more than six going on. From what I can gather it seems to be ok, because the tenants get invited first, so if it's a ticketed event which it was on Friday apparently there were so many tickets for the tenants and so many for the community so it must be working because from all accounts it was a very good event on Friday.	P9
00:20:03.7	00:20:11.2	So in terms of bringing in, I mean how connected are you to the local community considering you work and are very focused on the building?	RT

00:20:11.2	00:20:39.9	To be fair I don't really see the community as such, I see the guys at the back and some of their tenants because I get to see them walking round... like Little Lever Street, errmmm, and to be fair that's really it, because I'm inside most of the time so I only ever really see the guys in the building I don't see that many people outside the buildings.	P9
00:20:39.9	00:20:44.5	Yes, and I guess, although there's PLY and GBA you're really kind of mixing with the clientele that come in and out?	RT
00:20:44.5	00:21:47.2	No, no, as I say I don't really frequent PLY, you know, I don't go in there to have a drink because as soon as I'm finished work I want to go home. The guys in the basement I've been in a couple of times on a weekend not a great deal, just been down shopping and call in, so really I don't see anybody apart from the 200 people that are in here now. Ermm, the events side of it, I met some community people on the December ones, just to answer some questions, they had some health and safety issue questions we answered those, they asked what extra we were going to do to the roof and I answered them to the best of my knowledge at the time because we didn't know what we were going to do with the roof so that was really it to be fair, I don't get to see many people outside these four walls.	P9
00:21:47.2	00:23:32.8	And then of course we had the 28th March come round, and that was the first, the first public use of the rooftop and obviously with the weather being as bad as it was, we also had SpacePortX thank goodness, to be able to use and double up, so I'm now going to take you over to these stations here, now they're split into three sections because... and then the second that asked people a little bit more about the rooftop as a space that has been co-created... the final one... so if you want to have a look...	RT
00:23:31.5	00:23:31.6	Was that a three year old? [laughter]	P9
00:23:31.7	00:23:32.9	It was actually, four I think? ...I think local residents have been a little suspicious, but P16 had said come over anytime and talk to you if they had any questions... that's good.	RT
00:23:54.8	00:24:00.2	Yeah they've been a couple of times...	P9
00:24:00.2	00:24:14.6	So is there anything that you connect with? Or think that's quite a surprise or I'm not surprised that the public are seeing that?	RT
00:24:14.6	00:25:51.7	...They pretty much say similar things, don't they? They enjoy the space, you know, it looks nice. Inspiring, relaxing, fun and creative. Yeah, more offices should have things like this, you know. If they've got landlords like we've got then it might happen. I got a phone call last week someone wanted to come and have a look because they were thinking of putting one on their roof. So yeah, I suppose if other buildings had landlords like we've got who are prepared to put their hands in their pockets and repay the tenants for their loyalty and their rent yeah, it could be a nicer greener place in Manchester	P9
00:25:51.7	00:26:10.0	Do you think it would do the job of what some of these people, I mean none of these people work in the building, so I mean, do you find it interesting that they're the ones requesting for the space but yet they don't work in it?	RT
00:26:10.0	00:26:55.2	...Yeah, like I say, the reactions are those from not within the building have come and are saying it's a pity that, and there is probably a little bit of jealousy there isn't there, that they haven't got what we've got. And the tenants that we have they really enjoy it, I'm just hoping they appreciate what they've got and they look after it. ...What's that one? FREE? [laughter] ...	P9
00:27:27.0	00:28:00.4	Don't know if you can read that one, especially as you were talking about your steps earlier?	RT
00:28:00.4	00:28:56.5	Yeah, she's mentioning what a drab day it was on the day, and then she'd gone up through the back onto the stair case that was coloured and then onto the roof itself, yeah, it probably does, especially on a sunny day when you walk out and on the, being the one that done the 80% of the work on that, you feel quite proud when people are up there and enjoying it and it's finished and it's a beautiful sunny day and you walk in and everyones laid there and they're on the beanbags and the lounges and the deckchair benches and they're all just working away chatting. And these are different tenants within the building all chatting together which	P9

		is great, because normally all you see is walking up and down the stairs, 'morning, morning' 'afternoon', and that's really it, now they're up there and actually seeing them having chat with one another which is good.	
00:28:56.5	00:29:09.5	Yeah, why do you think that's good? Why do you think that is necessary for a building given the fact that you're one of the building manager who is the conduit between all the people in the building here, what good do you see in the fact that they're speaking with each other?	RT
00:29:09.5	00:30:15.8	Well, let me think, put it into the right words, how dull would it be if you spend day in day out and you go to the same workplace for I don't know, 5, 6, 7, 10years and you see the same faces but all you ever do is say 'morning' or 'good afternoon' to be able to go onto the roof and enjoy the big space for what it is and to be able to interact 'oh, what do you do?', 'what do you do?' and you're in the same building, it becomes a small community within the big community outside, in Manchester. And speaking to the tenants it's like 'oh I spoke to such and such about that, and I didn't know they did that', so yeah I think it's good.	P9
00:30:15.8	00:30:20.6	Yeah	RT
00:30:20.6	00:30:39.8	And this is the last section... [laughter], '...oh well to the pub', I remember when you were setting it all up and I remember seeing the deckchairs and you were a bit optimistic [laughter - the weather]	P9
00:30:39.8	00:30:47.5	Yeah, they were so sweet though, they did stick it out, have you seen the pictures of the guys with the brollies...?	RT
00:30:47.5	00:31:08.4	Yeah, yeah, I've seen some of those. Great. [smiles]	P9
00:31:08.4	00:31:21.7	I just say, there are a lot of really good comments.	P9
00:31:21.7	00:31:35.8	Is there anything that jumps out that you think, I'm proud that that's what people think, like, what's the most I suppose, popular one for you out of all of them?	RT
00:31:35.8	00:32:09.1	I just having a quick look through, the one that's there that I had a quick read of, 'must be finding impact as you climb over the step onto the roof is the explosion of colour'... which it is, I mean and it was on a drab day, so you've got a really grey day and all of a sudden you've got something that lights up and makes people smile so yeah, I mean that makes me feel proud knowing that people do enjoy and like what we've done to the roof.	P9
00:32:09.1	00:33:34.2	So what I'm going to do now because I'm conscious of your time, leave you for 10mins to have a browse through this literature... the journey you've gone on, the feedback, is there anything that stands out from the literature that is the ethos of the rooftop. And if there's anything else... is that ok?	RT

Start Time	End Time	Transcript	Speaker
00:00:00.0	00:00:13.7	I mean I just had a quick flick through and I stopped at a couple of pages, and was like wow that's deep!	P9
00:00:13.7	00:00:13.8	The Disobedient Objects exhibition was quite interesting it was in a tiny little part of the V&A and an obedient disobedient exhibition, because you know how the V&A is quite regal and beautiful and then suddenly it's got all this anarchy stuck in a corner that's talking about all this stuff that you know, revolution, people really going crazy for activism and when we went, I went with P17 we both talked about it in quite a lot of detail afterwards because we realised that the activism we were doing wasn't about changing ourselves to a rooftop until it turned green it was far more collaborative.	RT
00:00:50.7	00:01:22.3	Yeah, and just like, flicking through some of the pages there and some of the diagrams on how to make a board that stops you from getting a whack off the coppers, you know, makeshift gas mask, was like	P9

		wow, people actually sit there and think of these... we're going on a march, we need to make these, what can we do? The gas mask one that's amazing [laughing]...	
00:01:22.3	00:01:31.2	And I don't know whether, I mean they show a lot of international examples of that, I mean it just shows a different world that we live in compared to people in other countries that are using...	RT
00:01:31.2	00:01:43.4	Yeah, there were quite a lot of foreign countries in there but there was a couple of pictures of the UK that I picked up on that I was like what do these, I mean, it's Sunday morning, what do we need for this riot? [rubbing hands together - laughs].	P9
00:01:43.4	00:01:48.9	Yeah. So was there anything that stood out to you? Ahh, I connect with that because that's actually the way I live my life...	RT
00:01:48.9	00:02:25.1	Yeah, I just put down a couple of things there, you got I was reading through this one, I'd not got to that one, and you've got the cultural development of what we did up there and then you've got the community engagement as well, because we invited the community didn't we? So we've got the community engagement and social cohesion as well. Which brings the community and our tenants together, socially, which is good in a way.	P9
00:02:25.1	00:02:33.2	Do you see it being good that they do interact with the community outside the building during their working week?	RT
00:02:33.2	00:03:22.1	Errmm, I don't think they do interact during the working week I think this is usually out of hours at events which is a good thing because people get together and they have a couple of drinks and they have a conversation. It's nice knowing that the world we live in at the minute people do get on, you know, because at the moment it's not the best place is it? You know there's that many fighting and wars going on around the world to have this bit of space and relaxation upstairs for people that don't know each other get together for an event and have a conversation. So in a way it's great.	P9
00:03:22.1	00:03:37.6	Yes, so going back to you've picked up on social cohesion, was that in the Experience Design book you say? So is this something that comes with the nature of your job? Do you think this is part of what you do? Are you socially cohesive? [laughs]	RT
00:03:37.6	00:04:40.5	Errm, well you have to wear a couple of hats obviously, you have to wear the friendly, day to day nice guy hat, you have to have that smiley face sat at the front desk when people go into work because if I didn't have that cheerful face on everyday and I was miserable and grumpy it's not going to make them feel too good is it? And then you have to have the other side where you've got to be quite stern and not let them get away with things they want to get away with because I've got to make sure the buildings safe, I've got to make sure the landlords happy with how I'm running the building as well so, you need to juggle things so you have to bring it all in.	P9
00:04:40.5	00:04:50.2	Is there a network of building managers? Do you feel you're supported or can speak to fellow building managers across the city?	RT
00:04:50.3	00:04:52.7	No, I don't know of any. I know of one guy who runs a building over near the City Central, I've known him for a few years but I don't know to speak to about the guy that he works with. I got to know him	P9

		when I was installing work there, and was having a chat and he's pretty much similar to what I, so if anything needs bringing in and I physically can't do it myself you've got to bring people in so... it's the same as suppose when I'm with the tenants, and they ring up and they've got a problem and I have to go up to them and sometimes it's one of those do I just fix it and smile or say 'look landlord says you've got to pay for this, and it's going to cost you this, because it's in your domain you've got to pay for it'? So it depends on what it is, it can be something or nothing, a toilet seat I'll just fix it.	
00:06:00.0	00:06:25.6	So it's quite a, a physical labour is what you've always done and this I guess, we're also looking at, it seems strange me saying this but you can't fix people in the same way you can fix buildings, but there's an interesting and the bringing in the social cohesion, and bringing people together and creating a space that's so different to all the other spaces in the building, how...	RT
00:06:25.6	00:06:25.7	Yeah, I feel like a big baby sitter at times.	P9
00:06:25.8	00:06:27.4	I was going to say how does that feel?	RT
00:06:28.3	00:07:10.2	I do at times, because mmm, the genre of the building is not what I've done in the past, I mean my background is building obviously the background within this building is very very much IT based which is not me, and there's things that they do that they don't understand that what we have to do to make them happy is a physical thing, so a lot of the time you feel as though you're babysitting. Because it's like, ok, you've done that, don't worry about that, we'll fix it. And at times it's like having 200 kids.	P9
00:07:10.2	00:07:18.2	And do you think that is because a lot of people now do live behind a laptop and have forgotten what it's like to build a shelf and create a space and...	RT
00:07:18.2	00:07:53.8	Yeah, pretty much, oh yeah, ermm, it's, I'd say it's happened within the last 20years, you know people have gone from let's go out kick a football around a park or let's go n help me Dad build a new shed, to I just want to play a game on an Xbox because that's what kids want to do and it's just built up and built up you know, people that just sit in front of screens all day they don't really know what goes on in the outside world. They don't really know how a building gets built, they just go into the building, oh this is nice it's finished, lovely.	P9
00:07:53.8	00:08:56.3	And that leads nicely into the whole process of The Rooftop Project was about trying to bring people in on that process. There was obviously what I call in the research a mixed tempo of times when there were more people involved and less people involved at points because you know, because of decision making or because of availability, when we had to use our weekends to get jobs done. Not everybody could see that they needed to do that too if it was, you know, it was an open opportunity for other people to also help out, but it this is where it gets really interesting, because the Monday to Friday turns into a Saturday and Sunday week and do you find that your, there's only one of you doing the fixing and the physical stuff and as you say there are 230 people that are effectively behind their laptops, do you think the rooftop could become a space where people play a bit more with what it means to make and be physical and get out there...?	RT
00:08:56.3	00:09:23.9	It would be nice, it would be nice yeah and I do know, there's a gardener coming on board, which is	P9

		great because I don't do gardening as we've already spoke about, and for the tenants to get involved with that, yeah, that would be good. And then, with the guy who has the workshop down the road, if he came in and did a workshop every now and again and the tenants got involved with that that would be good.	
00:09:23.9	00:09:40.6	Could you see yourself doing anything that is teaching so you don't feel like you're doing so much babysitting, is there anything you've spotted behaviour-wise in the building where you think 'gad it would be great if I could just have an audience for a few minutes just to say blurgh', like, what would you ...?	RT
00:09:40.2	00:10:30.0	No, because I would then feel as though I'm patronising them. I would rather they ring me and say I've got a problem with this, and I come up and have a look at it. For instance, I got a phone call, sorry an email to say the the hot water on the hand basin in the toilets was too hot, so I said ok I'll come and have a look to get there and realise it's a mixer tap. Basically, one tap left for hot, right for cold, put it in the middle and it's warm and I just looked at the guy and he went, 'oh yeah.' So I'm like, no to take people upstairs to say this this and this would be patronising to be fair.	P9
00:10:30.0	00:10:42.2	Ok, so if, thinking outside of their everyday requests like that, do you think there's anything you'd think 'oh I'd quite like to show them how to make something'?	RT
00:10:42.2	00:10:55.7	If the tenants committee decided that we'd like to build something and they wanted help I'd be more than welcome to help them and point them in the right direction, yeah sure.	P9
00:10:55.7	00:15:16.7	So, this leads me to a nice wrap up point of what's next for the research and what does this mean to The Rooftop Project... because... reflection event... what we've learned, what we need, what we don't need... I'm going to encourage an opportunity to make an artefact or experience... if there's anything you'd like to make that expresses a different side to you or you think is missing up there and you'd like to contribute to it, it's completely up to you... an expressive object or artefact, do something a bit more conceptual with your hands... if you've got any other questions I'm obviously always available, email or phone calls...	RT
00:15:16.7	00:15:22.5	No worries, obviously by September you'll be pretty close to popping...	P9
00:15:22.5	00:15:57.7	Yeah, so yeah, November I'll have maternity between November and then May and then we'll co-curate this exhibition that invites a wider audience, we'll bring K on board, you know, members of the council perhaps come and have a look and how we've done it.. so that's it really... thank you very much. There's isn't anything else you'd like to add?	RT
00:15:50.7	00:15:50.8	You're welcome... No, not on that. So when are you due? [smiles]	P9

APPENDIX E: A Sample of Interview Transcripts (P1, P9 and part one of P15), REFLECT<>MAKE Handout and Transcripts Part 1, 2 & 3.

Transcript of Recorded Interview with P15 (Part 1 only): The Rooftop Project 2014-2015			
Start Time	End Time	Transcript	Speaker
00:00:00.0	00:04:01.1	Ok, so it's 4.10pm September 14th.... and we're in GBA... the bar beneath the rooftop.... finally got round to it! ...I'm fascinated with how people are connected to it, when and why, what it means to people... consent form... ethics...the next hour is finding out at what point were you aware of/heard of the project, and ...using the Path of Expression... so recalling what happened, and I think you remember conversations happened with AB last September...?	RT
00:04:01.1	00:04:01.2	Yeah, pretty much just after we'd moved in I think...we were the new kids on the block, we came in on July 13th we opened, and then I remember meeting you around November time when you came in and said this is what we're going to do, and that's my earliest memory of it. I think. That was before Christmas so quite a while ago.	JB
00:04:20.1	00:05:47.8	Yes, so what happened, the first event happened in November where we got everybody together at SpacePortX and it was a mix of tenants in the building and members of the community... the idea always being about bringing the the outside together with the inside... ..the stations, up until The Ladies Room Event, etc... up until March I was very much involved in the facilitation of the co-design, but from the 1st April I took a step back	RT
00:05:47.8	00:05:52.9	Yeah, from what I know it's been more residents people doing yoga or whatever...	JB
00:05:52.9	00:07:39.5	Yes, exactly, and so I've just taken a different lens on the whole thing as a researcher, which has been great but also 'ahhh, I've been wanting to get involved with it all' you know... then I'll take you through another three stations, which are the feedback... ..some of that is really interesting so would be great to see what stands out to you... then final bit of the hour, not to bore you, but to show you, having a look at some of the literature... the purpose is to familiarise yourself with some of the terms... giving people 10mins to see what leaps out at you... So just give me a couple of mins overview of who you are and what you do here...	RT
00:07:39.5	00:08:05.8	Right, ok, I'm JB I'm the GM of GBA I run the day to day bar, now it's more accounts, wages, getting on events down here, trying to find new customers, making sure my team is happy, communication between myself and the head office and the owner as well... errr, that's it really.	JB
00:08:05.8	00:08:11.4	So how long have you been the tenant and how long have you got to be the tenant for the building?	RT
00:08:11.4	00:08:26.9	Far as I'm aware, well, we've been here since July, it's an open day, built in April, I think 10years is our lease, so just over a year now. Just getting busier and busier.	JB
00:08:26.9	00:08:30.5	That's great. And how connected are you to the other residents of the building?	RT
00:08:30.5	00:09:04.8	We're out the way, we're not really connected at all, we have a separate entrance to everyone else, we have a code to get in, but my staff don't tend to use it. My staff turnover is quite high, obviously because it's casual work, people come in and out of uni, part time. Don't really give them all the codes to get inside. As well as all of that, we're four floors away you've to go outside to go up, so we don't really have much in common with the rest of the place. We can break in through the back, we've got keys to get in through the back, if we want to be a bit cheeky, we kind of just do our own thing. And because of the hours that we work, I get in at 10 on a Monday but then I'm stuck in an office I don't go out, but my staff get here at 3pm and they work till 11, 12, 1 in the morning and we don't have time	JB
00:09:13.6	00:09:15.9	Yeah, do you feel you have a lot of people from the building coming in here?	RT
00:09:15.9	00:09:46.2	Err, now and again, when I'm doing an event for them, some of them come in more casually. Like I say I'm not always here so I don't know, some of the other managers know I think GD from the Teleport... [SpacePort] yeah, and a few of us I know quite well. I know VA, I know GD, so we do ok. But we're more of a late night venue, we don't know, you don't come here for a day time drink, we're not a day time venue.	JB

00:09:46.2	00:09:49.5	Yeah, I guess, you have PLY above you haven't you?	RT
00:09:49.5	00:10:05.4	Yeah, I think they started just after Christmas I think, just before Christmas, I don't know about them, we have didn't hours to them. We go a lot later, we're more of a club so yeah.	JB
00:10:05.4	00:10:05.5	It's getting busy just now, the whole building is almost full...	RT
00:10:05.6	00:10:05.7	It feels like it. I think AB's done it all. We've got some more space coming I think, next door so that should be fun. Again a bit disconnected, because they'll have no way of getting up.	JB
00:10:25.8	00:11:24.5	Yeah, ok, so in terms of the rooftop, this is story... [PDF]... background of the research...trying to use the digital tools as ways of activating people, a form of activism really... we found that there was no real green space... or space to green...	RT
00:11:24.5	00:11:50.5	No there isn't, there's no real space in Manchester for greening...Piccadilly Gardens is a drug den so there's no real green space, you've got Angel Meadows by me there's a park in Ancoats, Heaton Park Prestwich but you've got to get out the city. So we had a dog stay at ours the other day, my friends dog had to come, we had nowhere, we had to walk down the canal, there's no parks, no nothing really.	JB
00:11:50.5	00:11:51.8	It's bizarre isn't it?	RT
00:11:51.8	00:11:55.1	Yeah it is for a major city	JB
00:11:55.1	00:12:12.1	Yeah for a major city it's quite sad, and with this little one on the way we've been thinking we can't really...[JB: Where are you based?] Just down at The Met just by the grow boxes, but interesting thing is there just isn't the space to occupy and you know go out with a pram and go to the park.	RT
00:12:12.1	00:12:13.3	I know you're going to have to move to the burbs...	JB
00:12:13.3	00:13:35.4	I know we're going to have to move out, it's a bit of a shame really. So this is the story as it began so...and really that was why AB gifted us the rooftop. ...started conversations...[intro to the greening groups/projects]...	RT
00:13:35.4	00:13:42.3	Yeah, I know BP was doing some of the work up there and he took me one day and it's gone from strength to strength and it has changed quite dramatically, which is good.	JB
00:13:42.3	00:13:42.4	It has, so whereabouts in this spectrum of the journey up and until March do you have recollection of?	RT
00:13:49.8	00:13:49.9	Well, I remember it looking like that because apart from the stairs going up, BP took me up one day and showed me everything that was going on. The meetings and things that we were never really part of, we were just getting everything up and running ourselves errr, so I was trying to find my own feet here so I didn't really have the time, obviously I couldn't afford to have one of my staff away either, because everyone was new training, and it was difficult when we first started, we didn't expect to be as busy as we were. We had to do a lot of evolving, I suppose you'd say.	JB
00:14:18.7	00:14:27.7	Would there have been a way that could have been solved or changed could there have been something else that all of us could have done to make that easier?	RT
00:14:27.7	00:14:44.5	Errrm, possibly, you know, maybe I could have offered to do more of it in here? But again it's taking quite a small team and you've got the set hours and I can't break away. We've not got the flexibility so. You know, you've got a lunch break and I don't know if everyone on their lunch break was going to it, or?	JB
00:14:44.5	00:14:50.8	It was just an evening, a beginning of an evening, which is obviously difficult as you say...	RT
00:14:50.8	00:15:13.3	Well obviously we were just starting because we didn't know what our hours were going to be. Whether we were going to do late nights or early. To get the early evening was quite difficult to do it, we had like two people on here at once at the weekday, because it's a safety hazard to have one in the bar alone and the weekends were just far too busy. My whole team are here, they are just working Friday and Saturday. So unless you want somebody on that Sunday afternoon...	JB

00:15:13.3	00:15:13.4	Right, yeah, demanding. And then a Sunday afternoon is just so difficult for everyone else in the building...	RT
00:15:21.5	00:15:32.9	Yeah, we're just on totally different time schedules. It's going to give me an early grave. Up and down 5am finish one night, 5pm finish the next night you know.	JB
00:15:32.9	00:18:10.2	But that's an interesting challenge for me to observe, because of the difference in uses of the spaces that already coexist in the building is almost a reason why it will cross over. You get programmes like Ally McBeal where they all go to the bar afterwards and stuff like that it just all doesn't, they're all friends, and you can see the network progressing, but then at the same time, that's a TV show for entertainment purposes. So in real life people are doing this as their jobs so...it's difficult isn't it. But ermm, so the event in November basically revealed what people wanted up there, they shared stories, the shared language was surrounded by this... [PDF] ...these were what I called the Features of Experience... the representation of what people wanted to feel up there... even in December an attempt to elicit these feelings...after these people were really keen to set up the Tenants Committee, which I think it's been something you've been aware of but again it's been really difficult for you to get to because it varies in times, sometimes early morning, sometimes at lunchtime...	RT
00:18:10.2	00:18:38.7	Yeah, you see sometimes my days off could be a Wednesday day and Monday day, and then I'm working Friday, Saturday, Sunday, so it's getting the timing right it takes a bit of planning and obviously we have someone go down. I don't know how you do it in an office, I've never worked in an office, but like if someone calls in sick, someone has got to come and replace that, and normally if I can't get someone I've got to come in and do that. Otherwise it's not safe for someone to work. So it's a time consuming, but it would be nice to get to a bit more to be honest.	JB
00:18:38.7	00:19:05.6	Well, they're still going on, this was obviously at the point when we had seven of them, and I think we've had a big number - I think it's come to about 15 or 16 of them, but those Tenants Committee Meetings really form the basis of us being able to say yay or nay that came along, HF at The National Trust came along and said I really need a venue for something, because what I'm trying to do is open up stories of Stevenson Square, and what it used to be used for. So back in the early 20th Century it was used for rallies, during the time women were trying to get the vote and things like that, so that's why it was called The Ladies Room... going to open up the old toilet block... there were all these stories from around the area and so HF was like do you want to use this opportunity? And so The National Trust came up with a number of pounds which were very helpful and allowed us pay for the green stuff, and with match funding from the Landlords pulled the whole thing together for not very much... number of people that gave up their time and resources and what people could see that it was far bigger than just a space to go at lunch time and it was actually a place that people of the area could come in and experience these things, so that basically, is what we did. And since the event, this is what people were starting to say... really it did start to reflect what people were saying they wanted in November... trying to do when we got to March... although co-designed it didn't move far away from this sketch...	RT
00:21:31.8	00:21:35.9	Well no, a few plants and tables...	JB
00:21:35.9	00:21:51.3	Well, yeah, they protect the skylights, and they brought in all the bean bags, that seem to explode up there [laughter] don't know why they do?	RT
00:21:51.3	00:21:55.0	Yeah there are always loads of little beads when I go up.	JB
00:21:55.0	00:22:00.7	And then the partners that were involved there were quite a number of them, I don't know whether you remember people going up there and starting to plant...	RT
00:22:00.7	00:22:15.2	Well I know M did a little bit of planting with you one day, the owner of here, and ermm, you, and AB and M doing a bit of planting, that was March? April?	JB
00:22:15.2	00:22:18.4	Yeah, yeah, must have been March, because it was the 28th March that...	RT
00:22:18.4	00:22:27.9	Right, right, ok, I remember that, coz he came down and told me about it! Asking why I wasn't there, I was like I've got a bar to run M...	JB
00:22:27.9	00:22:28.0	[laughter] Did he have soil on his hands?	RT

00:22:28.1	00:22:28.2	Yeah! He did have soil on his hands! [laughter] He said it was hard work! [smiles]	JB
00:22:33.4	00:22:38.4	It was nice of him to get involved. It was helpful, because it kind of allowed him to see the connection with it.	RT
00:22:38.4	00:23:04.1	Yeah, well, he's not based here, we've got another bar in Kings Street which he runs, he's a bit more hands on there. Kind of a bit too young for him down here at this end of the woods. But yeah, he's more based over there, but when he does come over, he always speaks with AB and likes to know what's going on in the area. It's good for him to see it. I don't think he's ever come over on a Friday ever since?! [laughter]	JB
00:23:04.1	00:23:25.1	That's good. And then it got wrapped up really, and when we did we were able to say what happened and GD with RD put in a bid to the Council for a grant for the screen... and that's when the ball started rolling	RT
00:23:25.1	00:23:41.6	Yeah, yeah, the Wimbledon thing was up there wasn't it... I was making drinks for them, I bought so much stock, and it didn't get used!	JB
00:23:41.6	00:23:52.0	Such a shame. Yeah, and it the latest document which I'll share with you there's a really good reflective piece on Slack. I don't know if you've been following it at all?	RT
00:23:52.0	00:23:54.6	Yeah, I am part of it, but...	JB
00:23:54.6	00:23:56.9	It's a conversation tool, it's an additional thing to add to your to do list really, but the guys who have set it up, they...	RT
00:23:56.9	00:24:06.7	They're a bit more technical to what we are! We run a bar I don't... iPads and all that, they don't work with me, Slack and all that, LinkedIn, not my scene, not my thing.	JB
00:24:06.7	00:24:19.6	Well, I'd never come across it until they'd introduced it, so the fact they self initiated it I thought was quite interesting. But in that, there's a conversation on why Wimbledon didn't work so it's quite interesting.	RT
00:24:19.6	00:24:37.3	Yeah, it's just trying to go through them all. I keep saying the timing. When we finish at 1am I want to relax until 5 the next day, I'm not checking my emails. So when I go in I'm trying to keep up, it's like a WhatsApp with my friends, there's too much going on.	JB
00:24:37.3	00:24:41.7	Yeah, well, that's good to know, you know, would there be a digital tool that you would be comfortable with or do you find them all quite intrusive?	RT
00:24:41.7	00:24:42.1	I just email. I'm not a total idiot, you know, it's just these other things, we don't really do them, we've got no need for them, well I don't think we've got any need for them in a bar setting, never use them or feel comfortable with them. So these technoheads upstairs who are all trying to change the world in their own special way, fair play to them whereas it's just something, we're serving a couple of drinks, do you know what I mean? [laughs]. That's all we do. Atmosphere, music, drinks, that's all we gotta do.	JB
00:25:07.4	00:25:11.6	I love that. That's true, it's a different demand really isn't it?	RT
00:25:11.6	00:25:42.9	Oh completely, yeah, we've got core clientele we're your service industry, we're not trying to make anything, we make a few drinks but that's it. Our main purpose is to make sure people have a nice time when they come in. So I don't spend time in the office trawling through special ways to speak to people I'm there to focus on customer service over everything else so...	JB
00:25:42.9	00:25:55.2	Yeah, no, it's important. Talking of 'experience' this is actually what happened on the 28th March.... on the rooftop, but it absolutely chucked it down that day...	RT
00:25:55.2	00:26:11.2	Ahh I remember the email for this actually, because I was supposed to go up, but then we had the police in here, someone got their phone robbed or whatever. DCI MB come and speak to me like he always does.	JB
00:26:11.2	00:26:13.7	Ah, another occupational hazard! You've just got so much going on!	RT
00:26:13.7	00:26:19.4	It's a late bar. So...	JB
00:26:19.4	00:26:57.7	Because it was raining, SpacePortX opened up their space which was wonderful...we did a kite making workshop... people were going up and down, ...but when breaks in the rain they did go up there... Invited people to write their features... to try explore what was going on inter minds. Is	RT

		there anything that jumps out to you?	
00:26:57.7	00:27:06.2	Best one! Not for the aesthetic detail, but that's probably what I spent the, I probably need a bottle beer, but just looking out over the city, just chilling out. Not managed to read the rest to be honest, but yeah, this one does stand out for colour. Don't know what that one is?	JB
00:27:25.0	00:27:25.1	That's a 4 year old... [laughter] I think... he came with his Dad I think?	RT
00:27:25.2	00:27:25.3	Oh very nice, that's a good one. Ah yes... "If only it could be a bit more accessible like the New York HighLine"...[reading out from a sheet]. This one is interesting, about London at the bottom, because he is right, when you go down to London you're never far away from green space. There's always a little park or whatever. And Manchester you've got in the city centre, you've got a park on Deansgate, you've got Castlefield I suppose you could argue that, not really. That's it. They took away the gardens at Spinningfields, not really gardens, just a piece of grass. Piccadilly Gardens? It's not a garden is it? It's got a little bit for kids...	JB
00:28:48.0	00:28:48.1	It's a shame, have you seen the pictures?	RT
00:28:48.2	00:28:48.3	Yeah, from the 1950s it looked beautiful didn't it.	JB
00:28:53.0	00:28:53.1	Yeah! Have you ever been to Edinburgh? [JB: Yes], it looked like Edinburgh I thought, beneath the castle?	RT
00:28:58.8	00:30:29.3	Yeah, you're right. But then it's ripped it up. But there's nowhere, so it's a nice little... yeah. ...I think the most important ones are the relaxing. That's what we've been up, when I've sat, when I've been up there, it's been to go for a little picnic with my girlfriend. I took my family up there one afternoon after the 10k run, so me and my friends had a couple of beers up there. We went in the back way, because you can't get through the front doors on a Sunday and it was a nice little afternoon and it was a Sunday so there was no one else up there. BP had booked it out. So that was really nice for me to have a bit of, and a bit of a show-off really. You know you come into town and it's our little private space away from everything. And everyones looking up at you from Rosy-Lees thinking 'how are they so lucky?' which is quite nice. So my guys take girls for little picnics and things to try and impress them and things and then in the day time, I think I've been a couple of times in the day time just chill out. We get there about 4.	JB
00:30:29.3	00:30:37.3	Mmm, we've not had the best summer weather wise but in terms of when there has been sun out there it has been popular. It's interesting.	RT
00:30:37.3	00:31:01.0	One of my favourite places at the moment is Slice pizza, so when my mates finish work at 3 or 4 o'clock and I have a day off that's where we'll meet them. And you can see people up there, have been up a couple of times, but we don't tend to have a drink when everyones there because it feels a bit inappropriate. But ermm, like I say that Sunday a few beers with the lads, and it was horrible day, it was raining and cloudy, but everyone had a good time. It's a good space.	JB
00:31:01.0	00:31:41.4	Good. Well moving on from the Kite Making... then I presented with BK a few deeper stories why it was we did what we did, and encouraging people to look beyond the objects in the space... there are obviously less aesthetically pleasing objects and more aesthetically pleasing objects. You know, there was the real or fake debate, with the turf at one point in the development of the design, do we have real grass up there or do we have fake grass. How do you...	RT
00:31:41.4	00:32:14.0	Yeah, it's striking that balance though isn't it. You've got the fake grass but you've also got the real stuff. But you can't, I think the maintenance for the grass would have been quite an issue. Who's mowing it? and how's it going to actually affect who's on the top floor? How's it going to affect RD and how they work...and then I think the general maintenance of it too, you can't ask BP to do it, it's not his job, I think there's a lot more to it. A lot more work. Unless they all put there money together and paid someone to do it.	JB
00:32:14.0	00:32:44.9	Well, this is it, so, I was trying to get seeing beyond what you see straight away... people focused on elements or deeper experiences... I don't know if anything jumps out to you... you talked about Freedom earlier... but	RT
00:32:44.9	00:32:49.3	Are some of these negative, positive or a bit of either...?	JB
00:32:49.3	00:33:18.5	Completely, I have no idea, they are completely ambiguous, they just do their own thing...some of them went up there and discussed it in more	RT

		detail, and others' came back and went for example... just go into a bit more detail than the other ones... this one...these are people that came to the talk	
00:33:18.5	00:34:27.8	Right...I get it...I think one of the beauties of it is you're not too high up. You're not on a rooftop in Singapore, you're not on a roof in New York, you're away from and yet still part of the city and you still see people walking round and you can tell what people are wearing and where they're going and what they're doing and you can see them having a drink. Whereas when you're in New York they're just ants. You're still part of the city, but you're away from it. That makes sense. I think it's quite nice. Like I said, I've only used it to relax. When it's been sunny I've taken my factor 50 up there. Ginger. [smiles]. Err... 'chill out' Has it, what's the words, has anyone else thought about what you're doing around other areas in the city? Because I know there are, you know around the area, there are loads of flat roofs.	JB
00:34:27.8	00:34:27.9	Funnily, I was just meeting this morning a woman who wants to do it for the University and I think has got quite a lot of support from the University in doing it, but she was just like 'how do I do this?' You know, where do I start? Because really, and there have been a couple of other people who have inquired. It's not a one size fits all, but if you can get to the bottom of what it is, what process it is you're wanting to undertake. You know, underlying all of this really was an activism approach to accomplish trying to provide green space for the city. So I guess what we'll be measuring is whether we managed to do that, and really there will be a big conversation about public access and so, can we, how can we make it more accessible to people if you are trying to make a wellbeing space or a space of wellbeing.	RT
00:35:31.1	00:35:31.2	Well I don't know if that would work for the offices, just because I don't know, I can't imagine people everyone going up and being surrounded by kids. So I don't see it working for that reason I think it's just a lot more harder to control. With the Slack group you can go round and be like 'who left the beers out?' or 'whose smoking up there', and that's been a big complaint. So, yeah, I think, trying to control the general public I think it's been there what 6 or 7 months now everyone is probably a bit like, 'well, it's our space, we know what we're doing with it, no, not just Joe Bloggs can use it. It's like 'ours', it's like the general public out. Which is wrong, but at the same time, the space is kind of there and being used, and being used well.	JB
00:36:19.7	00:36:34.3	Well it becomes protected doesn't it and I don't think there's an issue with it being protected, but what I think I find fascinating though is how welcoming, or not welcoming we become to people outside of our little working groups.	RT
00:36:34.3	00:37:04.2	In all fairness I would have noticed, if I went up and there were people there, I wouldn't know if they worked or didn't work here, I'd say someone else who is more savvy, like BP or whatever. So I wouldn't know if they're Joe Bloggs or whatever. Would you want them all up there? I don't know. How would they get in? Through the building? It's serving everyone as an office. You can't just have people walking around. Is it safe enough from the outside to get people up? I don't know, I don't know the answer.	JB
00:37:04.2	00:37:10.9	It would be a very different form of managing a space wouldn't it, to that of a new experience here with a bar.	RT
00:37:10.9	00:37:15.8	Oh yeah, you can't be exclusive, so if you were doing a private event we'd have to get security guys on saying 'sorry guys, not tonight' we'd have to be very savvy on the door, 'they've hired it out', can you do it? I don't know I don't know, I don't know how these lot would all feel about it?	JB
00:37:33.6	00:37:36.1	Well the conversations at the Tenants Committee meetings have been quite interesting...	RT
00:37:36.1	00:37:52.2	Yeah, what have they, I've not been to any, I suppose they've all put in things themselves, bring their business into it. Like we've supplied a couple of bottles of gin, we've provided a bit of alcohol and we'll do events with you and things.	JB
00:37:52.2	00:38:24.5	Well there's always been the freedom for them to decide on what goes on up there and in the most recent documentation about this, when people have requested, we've had someone request a wedding, we've had birthdays, we've had all sorts, but they've been crossed off the list as things they want to have people having access to the space for. So it stops becoming a venue and becomes a social space that, where you can relax and escape, so they keep returning back to those features.	RT
00:38:24.5	00:38:30.3	Well yeah	JB

00:38:30.3	00:39:09.1	But also at the same time, they've also kind of instilled a rule where ermm, as long as you have a tenant who is a sponsor of the events, whether that's financially or not financially, whether that's someone who says, I'm willing to be here to keep an eye on things, then that seems to be working, but what hasn't worked or we've just not seen enough of are public programme of events. So whilst there could have been a really jam packed programme of film content all sorts of stuff over the past couple of months, there almost haven't been enough sponsors saying, I'll curate something, I'll produce something.	RT
00:39:09.1	00:39:13.3	Yeah, I suppose it's still you know very early on in the project... how long have you got it for?	JB
00:39:13.3	00:39:20.3	Well it's temporary, but we'll see, people seem to have a connection with it so it'll be going on for a while.	RT
00:39:20.3	00:39:31.9	Yeah, well I can't imagine anyone would be too happy with it when I think everyone is quite passionate about, and protecting what they've put into it as well.	JB
00:39:31.9	00:40:26.9	Well, and this hasn't been made public as yet, but the ideas only just coming into fruition, but there are three computer scientists from HighWire at Lancaster University who are interested in the space and I brought them down and introduced them to the space, and provided a very open brief. Ok, so if you wanted to hack into this open space, what would you do with the skills that you have? And they just recently came up with an idea of a rain instrument, because they've recognised that people won't occupy the space when it's raining. So to make it attractive, they're making an instrument that plays music when it rains. So when you're up there it'll enhance that feeling of relaxation and escapism and might attract people to go up there and spend time up there...	RT
00:40:26.9	00:40:28.1	Shelter might work a bit better! [laughs]	JB
00:40:28.1	00:40:58.6	Yeah, you'd think wouldn't you! Maybe they'll add that?! A little bit of extra shelter would be good, but interesting that they want to see it work... yeah a roof on a rooftop [laughter]	RT
00:40:58.6	00:41:08.9	I make a mean Martini, I don't know about anything else!	JB
00:41:08.9	00:41:40.9	So this is the last bit, only few that survived, when we had the screening this is what people thought about that... without background...	RT
00:41:40.9	00:42:20.4	They're all quite good drawers aren't they? Little sketches and stuff. ...Right MCC...?	JB
00:42:20.4	00:42:20.5	Manchester City Council. Yeah the film was William H. Whyte, a 1970s film that's called The Social Life of Small Urban Spaces... without mobile phones... really interesting. So those were the feedback, so I'll bring you back to the booth, so what I'm going to do now is provide you with 10mins to yourself and then we'll wrap up... here are a couple of conferences I went to ...these are the perspectives... I'm coming from...is the space disobedient was one of my questions at the time. ...Then inviting everyone to make something... rather than to continue interviewing people and writing a report... When back after mat leave I'm curating an exhibition... to see the stories of The Rooftop Project... I'm just going to turn this off now and give you [time to reflect on the literature]...	RT



#RooftopProject
#makereflect

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Session 1: Thursday 21st July

12noon - 1:30pm

SpacePortX Event Space

You are invited to share your stories of your experiences of the rooftop and The Rooftop Project. *What features (emotions, feelings, stories, things) of your experience are most memorable to you? Why are they memorable to you? What do your features of experience enable you to do? Have your experiences of the rooftop and The Rooftop Project influenced other aspects of your life and if so, how? What would you do the same, or do differently? When reflecting on your features of experience what materials would you choose to evoke these features? What metaphors and analogies could you identify with through the material? What if you manipulated and crafted with the material to support your narrative, what artefact is beginning to take shape to represent and embody your critical reflections?*

The aim of this session is to support you in starting to see materials as ways to represent your features of experience and your critical reflections on these - asking questions such as why and how and what does this mean to you, what does it do? It is also an opportunity to share in your stories and transfer your thinking into an artefact.

When leaving this session continue to reflect upon your experience of today and return to the next session with some decisions, perhaps even some materials and experiments to help you bring your thinking to life.

Session 2: Friday 22nd July

12noon - 1:30pm

SpacePortX Event Space

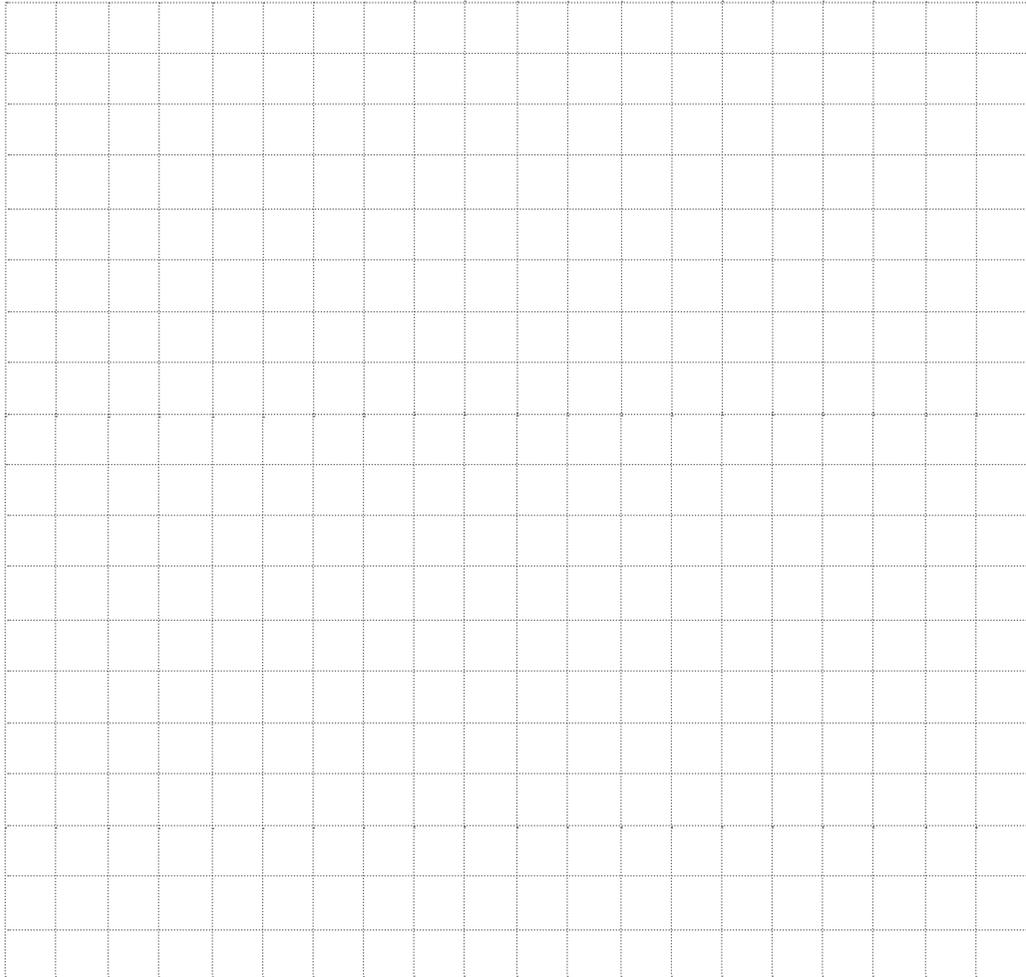
You are invited back to share your critical reflections and thinking since yesterday's session. *What has resonated with you? What has concerned you? What questions have emerged that you are asking yourself - of the process, of the materials, of your artefact? How are you making decisions on materials and making your artefact? Which critical reflections are you prioritising in the making of your artefact and why do you think this is? To broaden your palette of materiality - If movement feature in your experience? How would you represent this in your artefact? If social interaction feature in your experience? How would you represent this in your artefact? If digital interaction features in your experience? How would you represent this in your artefact? How would you imagine your artefact, together with other's artefacts, curated in an 'exhibition'? Where can you imagine the story of The Rooftop Project being told? Who will be there?*

The aim of this session is to see how your thinking has translated into making an artefact and encourage you to commit to your choice of materials.

When leaving this session continue to make your artefact. You will be invited to return with your artefact and a brief paragraph to express the rationale behind your artefact in September 2016.

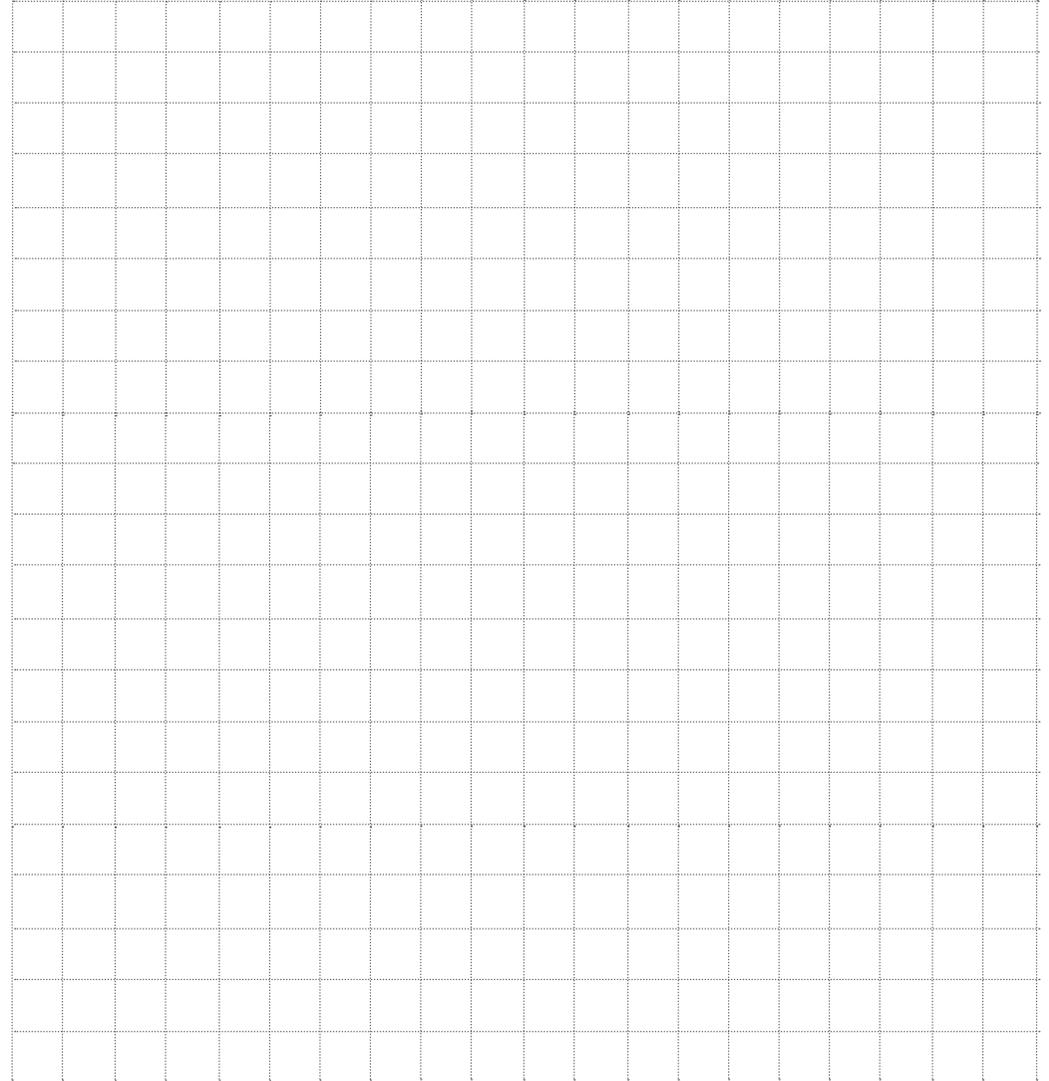
Design Activism

You may knowingly or unknowingly be doing design activism. In the context of the rooftop project it was my intention of the space to be a form of design activism – to have purpose in its existence. It therefore became an open-invitation to experiment and to co-create a response to the lack of green, social space in Manchester’s City Centre. This was in itself ‘design activism’. You are invited to design activism into your artefact. Ask yourself – what sense of purpose would you like to embed into your artefact? Is it visible to others or will you explain it in your rationale that will accompany your artefact?



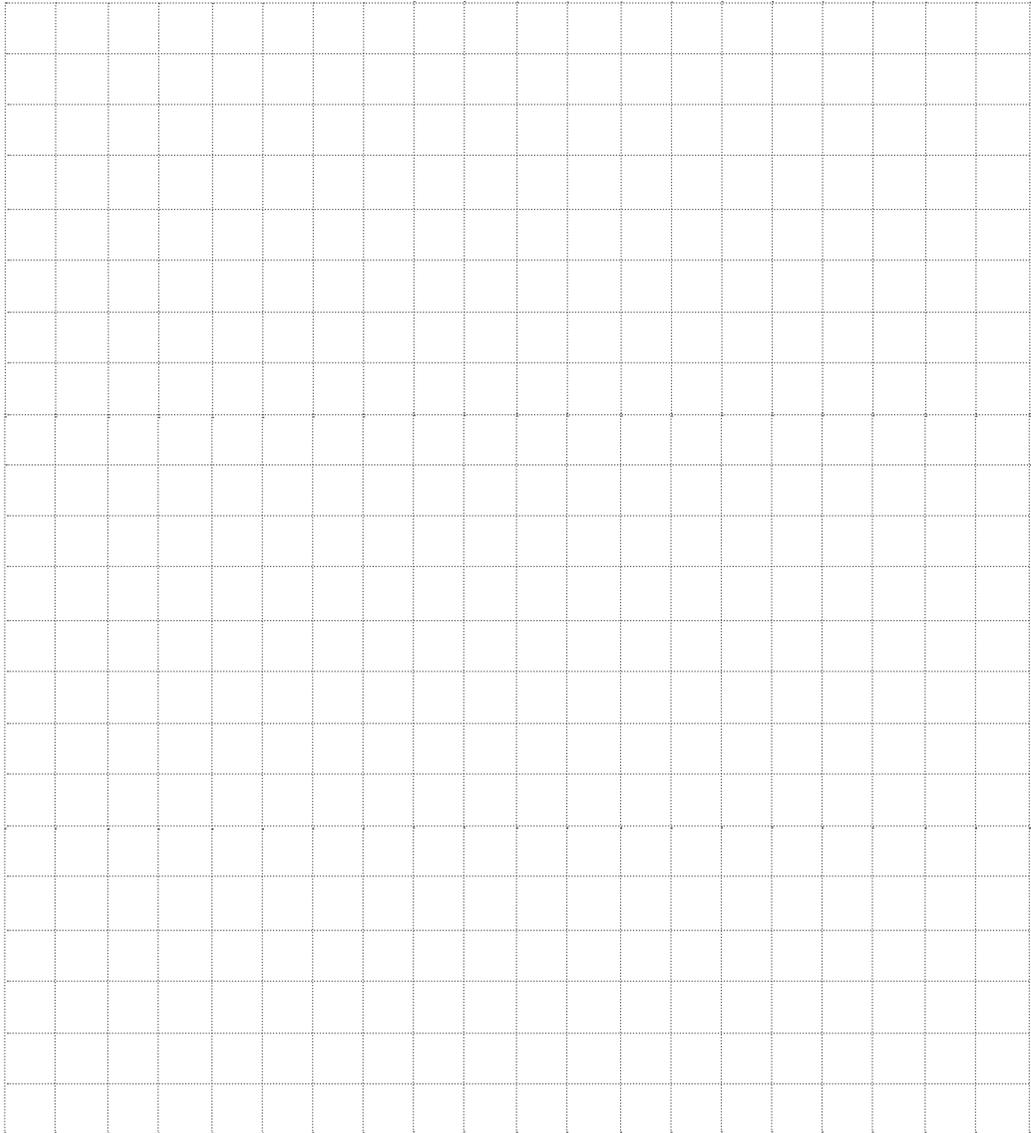
Dialogical Interaction

In its simplest form ‘dialogical interaction’ is when your artefact triggers, stimulates or provokes dialogue between the person engaged with experiencing your artefact, the artefact itself and perhaps other people too. ‘Dialogical interaction’ happens when your artefact – as Kester suggests - ‘can be viewed as a kind of conversation – a locus of differing meanings, interpretations, and points of view.’ (2004, p.9)



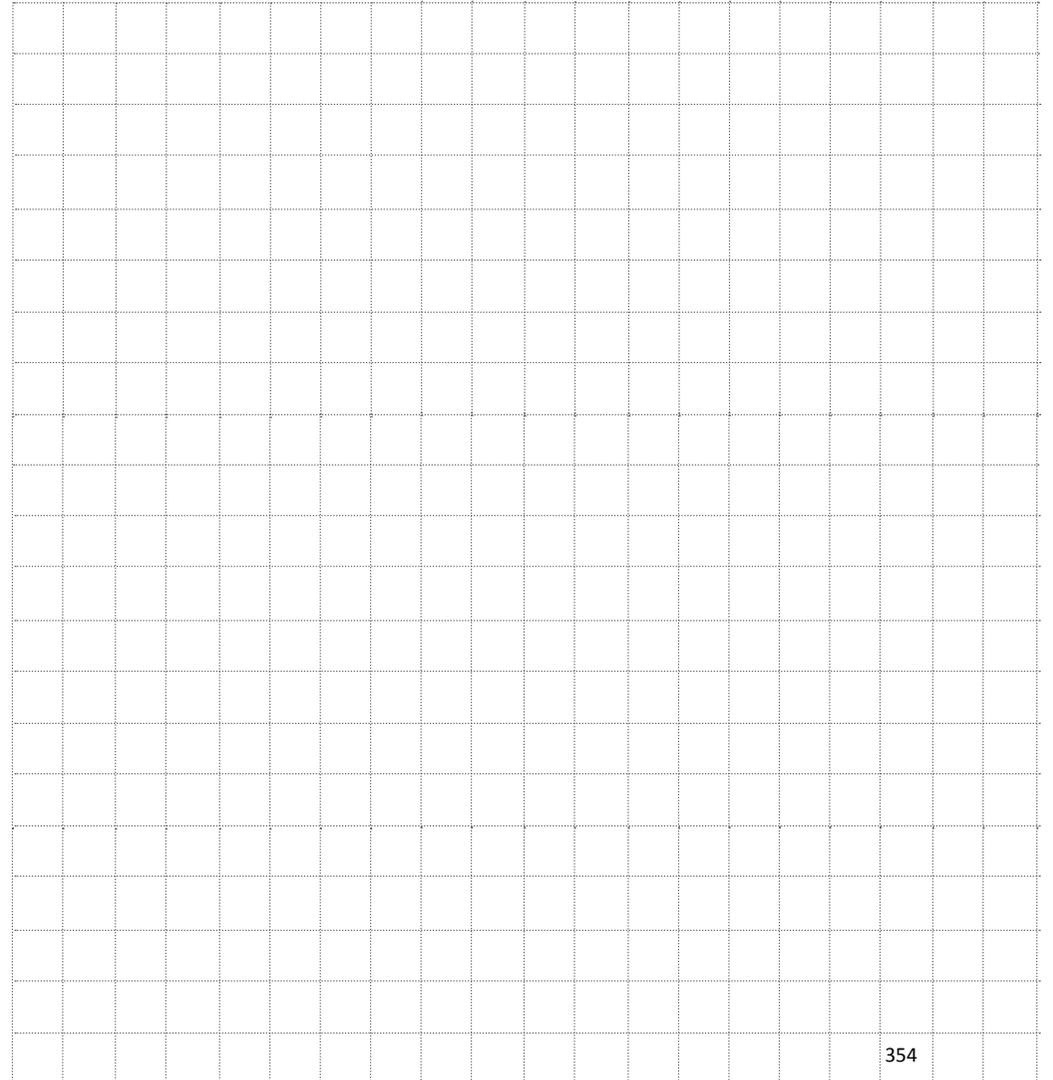
Critical Design Attitude

This provides you with a lens through which to see your artefact. Dunne & Raby suggest that a critical design attitude is “...Mainly to make us think. But also raising awareness, exposing assumptions, provoking action, sparking debate, even entertaining in an intellectual sort of way, like literature or film.” (Dunne & Raby, 2014). If it helps, see this as your permission to freely express yourself in and through your choice of material(s) and your artefact.



Critical Reflection

Critical reflection in this context means ‘critical self-reflection’. This provides you an opportunity to see your own experiences and features of experience in the artefact, in your choice of material and in the decisions you make of how you assemble your artefact. Critical self-reflection provides opportunities in “reassessing our own orientation to perceiving, knowing, believing, feeling and acting.” (Mezirow 1990 p.13) Ask questions of your decision making as you go and record this somewhere in your artefact and in your rationale about your artefact.



Design Activism:

Examples of design activism objects:

<https://www.lsnnglobal.com/seed/article/3843/political-objects-a-design-activism-showcase>

Example of design activism in community and public art: <https://www.youtube.com/watch?v=nqmoiK6m48c>

Dialogic Interaction:

For examples of dialogical interaction, or ‘dialogic artefacts’ or ‘design devices’ see the images here:

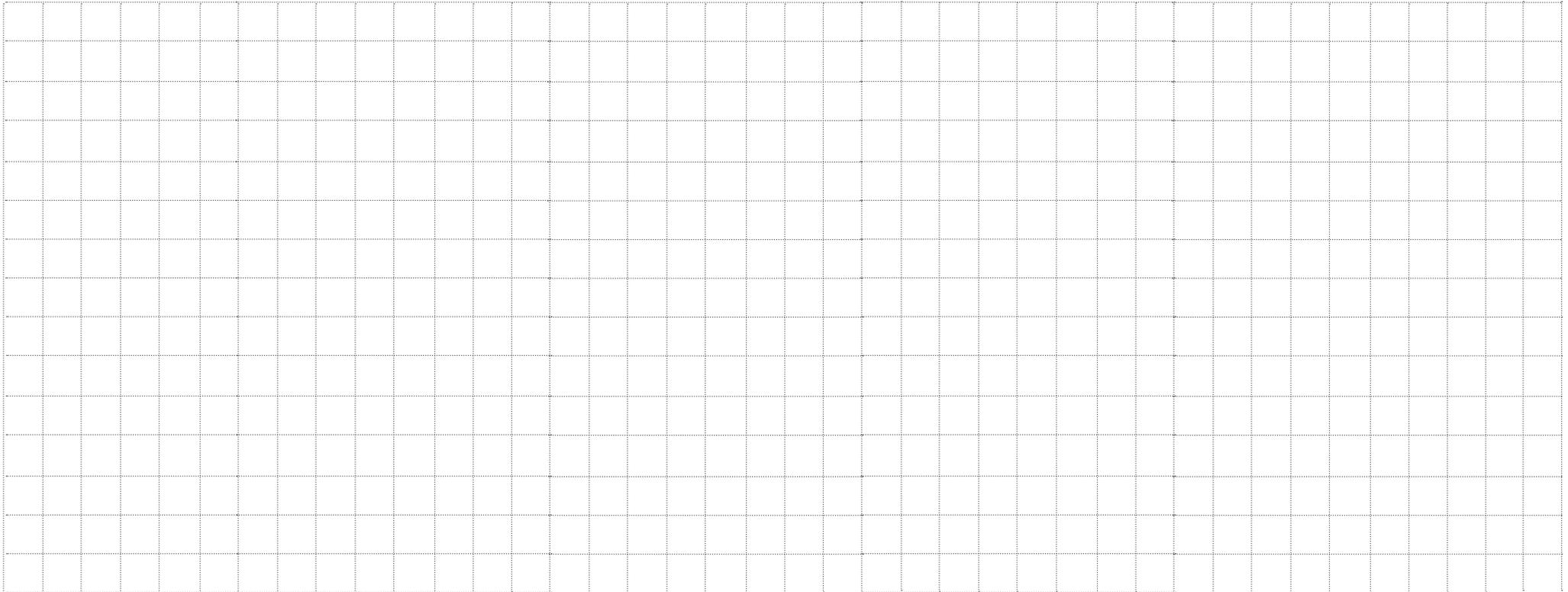
<https://haveconversationswith.wordpress.com/>

Also - *The Story of The Rooftop Project PDF* will provide you with visual documentation captured via social media and online platforms:

<https://drive.google.com/open?id=oB32CufojfWrAbmhoYXpUN2JrMFE>

Critical Design:

Dunne & Raby on ‘what is critical design?’: <https://www.youtube.com/watch?v=sX3pIolTpts>



APPENDIX E: A Sample of Interview Transcripts (P1, P9 and part one of P15), REFLECT<>MAKE Handout and Transcripts Part 1, 2 & 3.

Listening to the Recorded Audio
REFLECT<>MAKE Sessions

Part 1 of 3

RT Approaches Group 1:

RT Q. Talk me through... What has been coming to the surface?

P21: Slightly random, we started with ideas..

P18: We started like really practical with your ideas about suncream. like sunburn and windburn...

Windburn

What other words come to mind?

Such a nice place to be

Distracted from the fact your at work and other things

Relaxing place

It's the removal of distractions

Elevated above distractions

I'm not stuck in my own house.

Really nice, good place to be

Want to go somewhere where I'm not surrounded by a loud office, I can be there working

Downside of that – sun cream

RT: Turning to P22, and what about the students exhibition? You're talking of a very solitary experience and that is a very sociable one?

P22: Yeah, we encouraged the students to look up. *Inaudible*

P19: It's commodification, we're being controlled by the man or woman!

The youth, it's about the youth the future isn't it? This space, it gave me hope.

You know P16's approach it's like it's become a little island away from the onslaught of consumerism.

It's a little bit like an isolated island. I like how you could reach out to other spaces. All trendy offices in like London have all got these kind of spaces haven't they?

Inaudible

P21: I love it for its imperfections, the fact you go get a static shock when you touch anything metal. Yeah, the reason that happens it's the fact that we built it, and we didn't quite know what we were doing all the time, and it's not perfect, but that's why it's nice. If it was perfect then it would be corporate and it would be like a London office space, where you'd pay 20mill

P19: So are they going to build on top of it?

RT: It's going to be made a permanent feature, much smaller, got to create the extension of the studio on the top floor. How are we going to relive it? Or keep it going? What's going to happen now with the community? What's going to happen to the community spirit?

P19: It's not allowed to be a commercial space, which I guess helps against the idea of it being a corporate space.

Inaudible.

RT: Would be quite interesting to take your conversation into materials, some of what I was talking about there was digital, what have you been touching, feeling, engaging with on the rooftop.

P19: I've not been up there too much, so mine is much more ethereal. I mean the food thing is what we should be doing. Another NQ greening space, like the growboxes down the road. I quite find that funny, that parallel, it might include rats, but when we were doing it they pulled up all the hedges round the car parks because people would hide their guns and drugs in them, which is quite an interesting thing about the whole growing/greening. We are still finding the same problems, this corporate speak, this bureaucracy, the same things, it's just ridiculous.

RT: Maybe some of that ridiculousness can kind of be made into this artefact? And that's where the critical thinking, critical design, this critical reflection can come from, maybe you can bring the past and the future together to be embodied into your artefact, and your frustrations, your activism. Because that was what the rooftop was to me, The Rooftop Project effectively was my artefact to an extent because it was a response to the lack of green space in the Northern Quarter, so what could your response to having experienced all these things through The Rooftop Project, what do you maybe want to stake a claim in? Anyway I'll leave you to it. Thank you.

Move to Group 2 (to the right) Hi... where are we at? Talk me through what you have been experiencing on the rooftop?

Student intern 1 of TN: well, we've all been up there at lunch, it's a place of calm away from your desk to socialise with everyone. It felt like a creative space, you felt inspired. Just completely different to like everywhere else, like. When you're walking round the street it's just buildings, when you're in the office it's just your desk, and when you go up there it's like a completely different place and when you go up there you're quite proud of it.

RT: So where are you taking the conversation next? With the materials you've interacted with or engaged with or touched or...?

SpacePortX Rep: I think the thing that stands out most for me when you go up to the space, I don't know what you call it... the grass...that's not actually grass

RT: Astroturf?

SpacePortX Rep: astroturf. I think the astroturf sticks out in terms of material. It's not something I encounter everyday. I can only remember having seen it when being young or in the playground. In terms of something unique I don't see that everyday.

RT: Can you capture some of what you're saying and place it in your narrative, I mean just the fact your relating to having experienced it when you were younger, what I'd then do is perhaps question, does that elicit a a feeling of youthfulness on the rooftop for you? Does it trigger a feeling of youthfulness for you? Do you feel youthful when you're up there? Where was it when you were young when you were experiencing the astroturf?

SpacePortX Rep: it was at school in Sweden,

RT: What was their value of having astroturf there?

SpacePortX Rep: The alternative was playing on the snow (laughs)

RT: Right, so you had a different...

SpacePortX Rep: There wasn't so much grass, as there was mud and snow, so they created a playful or opportunity to play

RT: play... ah, so whatever comes to the surface for you if you could explore that a little more

Moves onto Group 3, far right of the room...

Just wondering where you had got to with your thinking?

P24: Just saying that I feel a lot more focused when I'm up there. I spend a lot of time at my desk, so when I get up there it feels a lot more natural. Contemplate, a very contemplative space. And you don't have to justify why you're just standing there, you don't have to feel self-conscious up there. It's nice.

RT: Ah, that is nice. And what about yourself P20 as well, from having been involved way back when, and bringing the young people on board to elicit some of what they were saying up there, do you feel it exists up there, or what challenges have we continues to still come across or have they accessed it since?

P20: Mmm, yeah, this is my problem... this is why I've been asking about access, and we've been like reflecting on our relationships with it now, like I know it's there and if I had an event I could put it on, I'd use it and I'd appreciate the space, but I have a like more formal relationship with the rooftop, but I'd like book and use it in that way, whereas these guys kind of have a very, casual, it's part of their everyday kind of feel and yeah, it's something I'd encourage people to come into. But the real thing that came through for,...this is my recollection of what they were saying with the young people we worked with, there was a part of them that was about them not feeling welcomed in part of this town, and that it wasn't for them. There's this stigma attached to young people being in the city centre generally, they must be sitting around, they must be up to no good, when actually they just want a social space, they in fact loved the idea that the rooftop could be, somewhere, you know they didn't want a, that they actually wanted to get away from people who were smoking weed and drinking, and actually they just wanted a space that was separate to that. It was actually all the same things, that calm and serenity but somewhere in the city, something we do a lot is about their identity within Manchester is that a lot of young people don't feel city centre identity, they don't feel they're Mancunian they feel they're from Salford, or from all those different places because they're community becomes

hyperlocal, because they can't move as much, if they come into the city centre they go shopping, which is a different narrative. I think I'm probably a little bit of a gatekeeper in that I can bring in people onto the roof for specific events.

P16: But what we're saying is that there is no organisation to make it happen for you...

P20: yeah, but not that there isn't any organisation happen, I have to take, I would have to do it for a particular event, or to bring them up there, but that kind of casual thing of just being able to wander up and use the space.

P16: Yeah, it's difficult, because we don't haven't got permission to be up there, that's the reason for it and I actually think the chaos that causes is actually quite bitter sweet, you have to really have to try really hard to get up there. It's not ideal, but the roof isn't open access, we'd love it to be, but we can't make it open access. So, err, I think what you're saying is really, really true, because the sort of people you really want to help are the people you're talking about and I actually think there is a natural disinterest in helping people like that, I think, natural, and whilst a lot of people in this building are quite open, but I think a lot of people really aren't, I don't know what you think about that? Yeah, I think there's a lot of people like that but not near us.

P19: Yeah, I think when you're up on the roof, I think X mentioned it, is everyone just a lot more friendly when you're up on the roof? The answer is yes and no, the thing is when you're up there you're generally up there with people you already know and people just assemble in little clumps, so there's little interaction, but at the same time I feel a lot more comfortable going up to RD and going like, hey, can we borrow some chairs, because it's a shared space where everyone goes to.

RT: so yeah, the chairs are an example of a material that you've exchanged to create that transaction, and that social interaction has come out of that material, and if you were to think of your photography as a material and a medium through which a material is there and is accessible to you. What other materials do you think you have engaged in? What have those materials elicited for you?

P24: I really like the wind on my face, and that's a really nice ...kind of feeling to take place. But like, when you're up on the roof and you feel like a nice breeze coming through it feels unnatural, because you're sitting, typing.

RT: Is there any chance we could capture this, note this down?

P16: And when there's objects on the roof, it makes you appreciate the rooftop more. That globe that we had, that was suspended, and you could look up and see all the rooftop. You couldn't do that in a building. It wouldn't look anywhere as interesting, that was interesting. You know. Ermm...

RT: Brilliant. If I could leave you with this, so you carry on make a note of the kind of materials you've been interacting with and what they've meant to you. Thank you.

P1:...yeah, and to get to grips with it.

[lots of background noise]

P1: ...you've got the guest list, got to take the rubbish off the roof, there's a lot of work that goes into it.

DW (Ethnographer): How do you dedicate all these things... Who was responsible for the roof, and the safety and all...

[inaudible]

Laughter – dark sense of humour – P3, P1 and P23

Tshirts made... the dark side.

RT: I'm just jumping in, sorry DW, I just want to jump in I've had a chat with others, and ask what kind of materials have you interacted with in reaching some of these conclusions

P3: Litter

P8: Ash... a lot of black ash

P23: Dog shit

P1: A lot of litter

RT: Also, have a think about – do those materials take you any further into other memories, other things.

RT: Right, you should all be having a conversation about materials, and what you have perhaps touched, felt, experienced up there we're going to give you a 5mins on that.

Walks over to Group 2.

RT: How are you getting on?

SpacePortX Rep: I noticed Kirsty experienced pure terror as a result of the rooftop

RT: Ok, go on...

Student intern 1 of TN: we had a table upstairs from the garden down the steps and it was terrifying.

Student intern 2 of TN: Student intern 1 of TN had a fractured foot at the time so it was not good.

Yeah we got given the task, but that was a strong memory!

RT: Oh goodness! Brought other memories and injuries to the front. Where else were you experiencing this? Are there other materials that represent this? You can go down one line with this, or are there more positive ones? What aspirations will you have up there.

I didn't realise there was anything going on, so I'll be up there.

RT: Touch, is there anything else you'll be touching up there?

RT & DW: Quite rich, going to give them 5mins, show the hands dirty, then also intro tomorrow, and send them off with food.

Thank you. Reflect upon all of this.

Brief discussion about vouchers, etc, logistics

P19: You know the idea of an exhibition – I've earmarked the 4th, it's of the past, but we could almost do a future NQ – I was thinking of the bookshop – Chap One – can you hire it?

Becca: You were going to hire it weren't you DW... 20-30 quid an hour I don't know what the flexibility is like with the space.

Lots of background noise

2mins shout out.

RT: right ok, just bring everyone's thinking about together. It's hot too.

We've had a chat about our experiences, and had a think about the experiences, the physical and digital materials you have experienced. You should have a voucher... but more importantly they enable you to gather materials and/or equipment to make something. This is an opportunity for you as participants of The Rooftop Project or the rooftop. You might like to do something. So P2 is contributing – e.g. an artefact as design of a website, and says that wouldn't have happened had the rooftop not enabled her to find someone to design a website for (Greening Groups). Some might want to compose a piece of music, others might want to catch the wind upon their face – looking to P24 - now I wanted to show you this, now, obviously please don't feel under any pressure, this is a graphic designer and visually, this isn't a competition, it's not how beautiful can my artefact look. Some people might want to choose lego, just to represent the point is that it is a metaphor. The reason I didn't bring any material is because I didn't want to restrict you, this is up to you, this is a personal critical reflection. Do not feel you are being judged by this in any shape or form.

I just wanted to share this with you because when I saw this it embodied everything I wanted to show you, now this is 80 Euros, so it's not £15, and it's someone else's artefact. It's a dirty poster. Errrr, and it comes to you like this. .. (scrolling down on the screen)... some people would get very fed up if they received this. And you engage with the poster, and get your hands dirty. And I thought I'd share this with you, it's not my artefact, it's not my idea, I'm being kind to myself and being honest and saying this is who did... emmm, but I'd like you to be kind to yourself too, and not feel under pressure to be like Tracey Emin and make an unmade bed, but if that is what the rooftop makes you feel... (nervous laughter) Mmmm. So yes, the next stage to this is all on your handout, so you'll see the handout with/without the voucher, you'll see it has a lot of questions, but I just want to spark things, trigger things for you so you can come up with your own conclusions.

Reading out session 2. If you get stuck on what it means, as what they do for you.

Get some fresh air.

The aim of the session tomorrow, how do you translate some of what you're saying and distil it into an artefact.
Inviting people to come and share
It doesn't end here it moves on into another format.
You'll see terms I use in the research, I've also tried to be fully transparent with the terms.
And you've got space to sketch and scribble what it is you're going to get.

Right now, any questions, or things you'd like to share.

P1: For when?

September.

Anyone want to say anything else.
Anything the session didn't do, that you were expecting, that's ok too.

P19: Is it paired work?

Yep, you can do it in pairs or on your own.

Ok – I'll see you tomorrow at 12.

Thank you. I appreciate it.

Thank you for your time, if you'd like to take any food back to your place of work then feel free.

Lots of background noise.

Logistics conversations re forms, documentation 1:01:12

Interruptions from phone.

1:13:05

DW: good event good they're talking about the event, we need to channel that into material. Good at talking but need to spend time drilling it down, give everyone a bit of encouragement. Give each group 5mins or 2mins presenting and then give them some feedback, do a recap, do that and then the ideas, where do they want the exhibition to be. Digital Catapult, very good. Just need to curate it.

P1 and P3 talk about the lack of tech but the use of tech, wanting sockets, more things up there.

RT: I think they've got more fans fitted, oh and that's the fans.

GS (Human Geographer Researcher): Taking advantage of the recording and reflecting.

RT: Conscious that I could only react to who was there, only 3 of them official participants on the rooftop. That's why I had to spend a bit longer on the story of the rooftop, new to the whole thing, new to how the whole thing is captured and researched.

GS: Ahh, so not aware that the whole Rooftop Project is a project, it's captured and it's researched.

RT: Yeah - although they do know it is a research project – but 'what it is' has been left open - a very purposeful thing really. What's come out of doing this research ask, are we doing this for 'good or glory'? when we do projects like these are we doing these kind of projects as researchers for good or glory or both? What's interesting is right from the get go, trying very hard to not put the research as the main priority for The Rooftop Project. Even in this instance, you guys are here because I'm interested in what you come up with, and that's obviously going to be evident in what you do, but I'm hoping, I think, the people I've been spending a lot more time with like the P1 and P3, and P23, even P23 who hasn't been a direct participant (i.e. not interviewed), and yet she's been there, has come to me and told me her experiences, so yeah, and P8 they're [direct participants are] already ahead in their thinking on this, they know that this has been more helpful to them than it has been to me, which I've been really chuffed about.... Really excited, really pleased. Like for example, P1 says the transformation hasn't just been on the rooftop but in his own learning process, and that's recorded in interview, as P1 saying that and P1 really believing that. And what's happened it appears is there's been bigger impact, it's not been about me, it's been about them interacting with something, even if they've got ownership over something, like for example, P3 put the plastic in there (points to the planters) with the stapler from his desk, you know what I mean? That's still something that means something to him. So I'm pleased, I'm also quite pleased that we're coming at it from the angle of there's no pre-determined material for you to work with here, but have a think about materials that evoke memories. So even the group that felt truly chucked in the deep end like SpacePortX Rep and the two interns from TN who were like 'WTF's going on?' was because they are genuinely like the whole thing is so new to me.

GS: At the front with the brown hair? He had very big eyes all of the time.

RT: Yeah, they were like, what have you given us to do?

I think that's really good because they are an example of the opposite end of the spectrum, from people who are engaged and are using their knowledge as a fearless tool of exploration, whereas they're a bit more fearful, you can see the fear they're like 'oh my god, what does this mean?' 'if I make this connection what does that mean?' whereas you can see the people who are taking off, for example, P1 - the tech guy, was back in October 2014 was the one sitting back wide-eyed and what the hell is this all about? Is at this one and is like 'right I know.... Bla bla bla....' [expression to suggest knows what he's on about].

GS: Ah, and he got a really important role here, organising everything

DW: And P1's organising a concert here every now and again, beers and drinking and you can see P1's taken his initiative and used his agency

RT: Yeah, and P1's taken it on himself so I'm now intrigued. I feel a sense of relief. What I'm conscious of, is I've kind of kept this workshop in my head since before going on maternity leave and now it's out there, I feel this almighty sense of 'ok, what wasn't a burden, but an anomaly, what was this going to be?'

GS: Yeah, you couldn't have known how people were going to be. And I think that's really interesting that you observed many people not realising this was a research project, just from the short chats from people coming in, I noticed that someone I went to, just at the beginning I was briefly involved, I'm now quite curious as to why she could be here now. Not sure if she could contribute much, because she considered it to be marginal from her point of view or from the beginning and then she just wasn't active at that time.

RT: Yeah, but isn't that fantastic that we're incorporating people that class themselves as I've not really been involved in this, because they're the people that always end up, you struggle leaving behind.

GS: Yeah it's really great.

DW: Oh those are like what we call unconscious, or never participate 80% of the population. They think...Oh yeah I...it could, but most likely I wouldn't.

GS: Also you never know, possibly like the butterfly effect I guess, possibly those people initially did something or maybe told other people and you never really know their impact or what their process was so I also think it's really nice to re-engage and see what happened, and I also think it's really good that you kind of adjusted the process to who you see was there and show them what happened and I also tried to pay attention so I was also at how the way people looked if people smiled or looked surprised or so. So I think some people knew there were some insiders knew they who could comment on things they know and others were kind of surprised maybe some were like, sometimes it's hard to read faces there were different expressions.

DW: You see the group... I think there is different group dynamics, P23's group because I think they are pretty experienced with this space, they just jumped on here, they know what's on here. Then there were other people I really liked what P24 said he liked to take clients up here, liked to wow them with this building so it's building to partially like what they are proud of, and that sense of pride is I think is a very valuable experience they have and also this all goes back to actually where my mindset is, or where my brain is being part of this summer school, I don't know whether you were there for Chris Leadentakes (sp?) talk, oh no you weren't it was just before the workshop, or masterclass, second day of the workshop, so he's the guy who organises a lot of so they did this cycle map thing in Atlanta Georgia to kind of inform where they should build more cycle lanes to kind of meet the latency, because if you do, if there is a latency, meaning if you build it people will actually come, and this is a great example of that. Like if you create this space for them, there's a latency, so it's not that they won't engage, it's if you provide them the chance they will do it, and they will take their initiative. But they will all participate in their own way so they might in order to get the cycle lane built they cycle a lot and after you have it they're like huh, it's there, they may or may not use it. And also the week before, when I was at British HCI when I was talking with Paul Tennant and he's an HCI researcher so they were trying to use Game Theory, whatever those fancy things to encourage participation.... [interrupted by phone call] ... no don't worry, so they were talking about using various things in campaigns so that people would engage and come back so after they've done a game or whatever, at the end they would be like three people would turn up again, and I said this is a very low turn out rate and he told me actually that in one year if they've reached out to 50 people there would normally be only one coming back so actually there is already an improvement but how do we sustain this participation? Because we move on as people.

RT: Well actually I'd say that there's never been a pressure of kind of sustaining participation. Partly that's why I'm quite surprised at who came but I'm not disappointed in any way, I've not suffered disappointment, I'm really chuffed that many people were there, and I was more chuffed, keep using the term word, I'm more excited that people were curious and entered into the unknown, who didn't know what they would get thrown at them. Ermm, and I think it's a bigger insight, for the research itself as to what these people will make and how they will interpret their stories through something other than through themselves. You know? They're quite happy to give it a go I think it's really good. I'm wondering whether the vouchers are committing themselves to something too? I'm quite interested about that.

DW: So shall we stop reflection, stop recording? We have to put a cap on it.

GS: Yup. RT: I'm sure there will be more... yeah, let's.

APPENDIX E: A Sample of Interview Transcripts (P1, P9 and part one of P15), REFLECT<>MAKE Handout and Transcripts Part 1, 2 & 3.

Listening to the Recorded Audio			Part 2 of 3
REFLECT<>MAKE Sessions			
Start Time	End Time	Transcript	Speaker
00:00:00.0	00:00:37.9	Errr so that's part of the reason we've got these black boxes is that we'll put different, we'll all kind of have some of them to put different artefacts in small things that we kind of think are important, but it was difficult to have one single artefact between the three of us, coz we all had different relationships with it and we liked the idea of the black boxes and people having to kind of have to go in and explore them and kind of go in and you could find different reflections and find out how different peoples kind of experiences were, I think that was quite a shock, not a shock a bit dramatic, but interesting.	P20
00:00:37.9	00:00:38.0	Yes, interesting	P24
00:00:37.9	00:00:46.6	So would you, so where did your conversation start and how did you arrive at the black box?	RT (facilitator)
00:00:46.6	00:00:48.2	Err, how did we arrive at the black box?	P20
00:00:48.2	00:00:53.2	I don't know.	P24
00:00:53.2	00:01:01.7	Coz you're working with P16 as well aren't you, and P16 is the architect of the building who everybody knows or has interacted with P16 haven't they? Errs... Do you know P16? [asking a new face to the building]	RT
00:01:01.7	00:01:01.8	I've not met him, but yeah...	Student intern 1 at TN
00:01:01.8	00:01:28.8	You've not met him, but you know who he is? So he kind of gifted us the space and gave us the opportunity, he just came along to an exhibition a couple of years ago erm, that we hosted down in Reason Digital he said so what did your research really find? And we said, well a lack of green space to experiment with or a lack of space to experiment with green space and social space and he just said well do you want the rooftop and that's how it started. Sorry go on...	RT
00:01:29.0	00:01:35.8	I think, well I think part of it was... we liked the thought of having a limitation...	P20
00:01:35.8	00:01:50.4	Hi P19, you alright? [P19 enters the rooftop and joins the conversation] How you doing? Err, it's not cold... [sarcasm] you look like you've been on your adventures. It's the arctic environment. Sorry Hattie.	RT
00:01:51.6	00:02:07.2	Just that, just that we quite like the limitation, the size limitation that it had to be small. we liked the idea of having a bit of a frame to put stuff in, and yeah that, that we could make some kind of collectable, so it could have smaller kind of reflections within it.	P20
00:02:07.2	00:02:07.3	Yeah definitely, coz all of our experiences are so different it's nice to kind of have a central theme and it doesn't really, and a box is really nice, kind of symbol isn't it, because you have to kind of interact with it and like although they all look the same, each one will hopefully's going to contain something completely different. And like you can always curate your own experience of the artefacts because then you can pick just random ones, you can open just one of them and kind of, I think the boxes kind of lend themselves to them.	P24
00:02:38.9	00:02:51.6	Mmm, so there's something quite interesting about the scale as well that you're taking about, was it, was that a conscious decision or is that something you oh I've got little black boxes I'll bring 'em in... or did you say, oh let's go small, let's keep it.	RT
00:02:51.6	00:03:18.8	...it's kind of a combination of the two, because I think like, forcing you to think in a small way, I don't know, for me, it kind of feeds into that idea that it's portable, and for me th... I'd love to see spaces like this just all over the city, and have all like, and	P24

		kind of take this and just put it everywhere so I think having a nice small thing is...nice.	
00:03:18.8	00:03:18.9	Mmmm	RT
00:03:18.8	00:03:47.0	And kind of manageable, as well, yeah, which is like, yeah, there's something about the space which has happened, it's quite incredible, it seems like something like this shouldn't be possible, but because if you break it down into something you know small, tangible it's possible. Where as you know, green space in the city is like 'ah, we've got to buy all the car parks, we've got to y'know', it's stressful.	P20
00:03:47.0	00:03:47.1	yah	GS
00:03:48.2	00:03:48.3	That's one of the reasons we did it isn't it so that's interesting. Can I ask a question?	P17
00:03:51.5	00:03:51.6	Yeah, yeah, of course, no go for it...	RT
00:03:52.3	00:04:06.0	Do you feel like you can take the experiences you have on the rooftop, you know you were talking like about breeze when you're working and that not being something you can get from anywhere else, do you feel like you can pick up those experiences and interactions and have them in other places?	P17
00:04:06.0	00:04:38.8	I think, [sigh], yeah sort of, it kind of, yester..., it's a lot more general though, yesterday kind of, made me think about what I want from a work space, because I think actually just sitting downstairs and, just sitting at your computer all day isn't necessarily what I want to be doing all the time. So, if you can kind of capture how this space would feel in a little small thing I think it's just the way you execute it but that's quite important so yeah, I don't know...	P24
00:04:38.8	00:04:59.3	Interesting... and did anybody else go away and start thinking about materials, and maybe talking about scale, how big are you thinking your idea could become? Or are you considering something smaller and more compact?	RT
00:04:59.3	00:05:35.8	It's early days yet isn't it? You could think about quite outlandish ideas, outlandish ideas like fountains that give you suncream or a cloud that follows you around for shade, canopies that contract or have some kind of interaction with your phone, I don't know we've been thinking about all sorts of kind of fun things beyond stuff we could actually make	P22
00:05:35.8	00:05:49.8	Yeah, you could have your own little i-cloud, that pops up here and kind of protects you from the rain and the sun. I mean people have made, architects created kind of, we're talking about that rain...	P19
00:05:49.8	00:05:51.1	Yeah, they have, Random International and The Rain Room,	P22
00:05:51.1	00:06:11.1	And some architects created a cloud inside of buildings and erm a rainbow, but anyhow that's a bit ambitious creating a rainbow on a rooftop [laughter]... but I like the idea of your own little i-cloud. I mean we're talking yesterday with my partner [P18] about aiming kinda high letting the world know it's here more and it's more digital and that, and I actually think it should connect more with Stevenson Square, almost drop a rope ladder down or a fountain down or water down or Rapunzel's hair or something like that, coz ...	P19
00:06:27.0	00:06:35.6	Yeah, we were thinking of bikes, because some people can't park their bikes in their offices, so do you have a bike ramp that lifts the bikes up here.	P22
00:06:35.6	00:06:37.5	Yeah, a bit difficult for a 15 quid artefact...	P19
00:06:37.5	00:06:40.9	Yeah [laughter] We could do a drawing	P22
00:06:40.9	00:06:41.0	I admire your ambition though	RT
00:06:41.4	00:06:55.0	I think you should, I think you should, you should imp... we were talking about well you're going off and leaving me aren't you to do something at the Olympic Games, or something or 'other, but we're going to try and connect via internet	

00:06:55.0	00:06:55.1	yeah... [smiles]	P18
00:06:55.0	00:06:55.1	just the 'Olympics'	RT
00:06:55.0	00:08:37.4	via internet and erm, but I quite like the idea of aiming high and using this as a kind of ambitious thing about highlighting the problems, about what is there in the world that's also with the Northern Quarter, coz to me the Northern Quarter's got too sanitised a little bit corporate and it needs to step back to it's kind of original kind of routes and I think, and the different problems we've got now, which is the whole thing, I think is like climate change. I think the good thing is the food thing, so we've been thinking about that instead of answering.... world peace and stopping the war is what we're thinking. So we're talking about almost flying little planes off the roof so instead of bombing kind of see bombing so people kind of pick these up and there's something on it that you read about and it connects you to a website or something that you've got, that you can tap into or something, so almost having stories a bit about the Northern Quarter rooftop garden so it's the kind of connection with Stevenson's Square, coz I don't know if you all know it, but it used to be like speaker's corner here, when you know in London they had a 'Speaker's Corner' we used to have it here on a Sunday afternoon on a soapbox, shouting and screaming about what needs doing and what the city weren't doing, so I kind of think, and it's the thing you've been sending emails about (ref to RT's email about the rats in the perennials on the Pocket Park) [sigh] yesterday we were talking about... when we were doing the Northern Quarter project a long time ago, we weren't allowed to have bushes, they took all the bushes out car park because people were hiding guns and now you can't have them because it encourages rats for some unknown reason, and you were talking about strategy for the Rochdale Canal Basin [correct location - Manchester Piccadilly Basin], which again not enough kind of consultation and not stuff enough of the kind of greening thing so I think, it's a 'shouting it from the rooftops' kind go thing, what this is about and trying to connect to other rooftops, so we kind of get one over there, so people start waving, and one over there...	
00:08:37.4	00:08:37.5	yes, yeah, yeah... [nods]	ALL
00:08:37.4	00:08:52.7	somebody could play an instrument over here, somebody could play an instrument over there, we could play a symphony, something like that. And, that was what we were talking about yesterday, wan't it? But we were working out how to do this, so we were going to make paper planes and put seeds in 'em, and do something else, and that's where we left it.	P19
00:08:52.7	00:08:52.8	laughter/smiles	RT
00:08:53.5	00:09:10.1	I think we definitely both had ideas about using, the way we seem to see and experience the rooftops as a platform in and very much connected with the the outside, rather than it being a place that kind of, an intimate experience as well,	P18
00:09:10.0	00:09:10.1	Yeah, it needs to reach out	P19
00:09:10.1	00:09:10.2	Also looking out, almost connecting with it from the outside as well	P18
00:09:14.4	00:09:24.4	I think it's a symbol of hope to me, it's kind of hope. Well, I read somewhere something that 'hope' is actually rubbish coz 'Hope' implies that somebody somewhere is going to save the world, and some great idea's gonna come so you don't actually have to do anything. Whereas in actual fact, I always thought 'hope' was good, in actual fact is kind of a bad thing coz it makes people sit down and not do anything where you need what you're doing where it's more kind of activist where its encouraging actual people to actually do things rather than hope that someone else is going to do them. So I think it's very important, to me it's very important it's lifted my spirits that's what I've got out of it, I don't know how you connect to it a material and stuff, maybe throwing ropes over, ropes are quite cheap, with messages on, or string over with messages on,	P19

00:09:49.3	00:09:51.0	loud cough - inaudible	P24
00:09:51.0	00:09:55.8	...I know [with that idea] there's a problem with litter I suppose...	P19
00:09:55.8	00:09:55.9	Ha! Just don't tell the local councillor! [in jest]	P17
00:09:55.8	00:09:58.3	Laughter	
00:09:58.3	00:10:08.3	Erm, I like the bit, I like the bit, I like the planes, you know making your artefact out of that paper the seeds, that confetti...	P17
00:10:08.3	00:10:13.0	Or the hand grenade that are, he handed me a hand grenade and it was, it had seeds in it	P22
00:10:13.0	00:10:13.1	Just a water bomb?!	P19
00:10:13.0	00:10:15.8	Mmmm	RT
00:10:15.8	00:10:15.9	Hot days! Just chuck water bombs!	P19
00:10:15.8	00:10:15.9	Yeah!	P22
00:10:15.8	00:10:19.8	Water bombs not bombs!	P19
00:10:19.8	00:10:21.8	Laughter	
00:10:21.8	00:11:52.2	That's really interesting, because that also, that also resonates with, errrr, like a few weeks ago we organised these green walks it was really interesting to think about the politics of green spaces on ground level because some green spaces were created in the Northern Quarter to errr, beautify some of the parts, like the Police Boxes, or Police planters were I think created, to kind of prevent maybe people sleeping there or hanging out, and also to kind of to make it a nicer place, but also to avoid homeless people too to be there. Whereas around the corner I think there was another place where they had a bench and I think also people would sit there to have a beer so to avoid this the bench was taken away so I think then sometimes I wonder how green space is designed for some people, but also designed against another group of people and what this means on the ground level, and it's interesting how different places within the city, this green space, or this green, social space encourages , or dis-encourages one or the other and then creates this splintering between societies almost and to have something on the rooftop which is on a higher level which kind of overcomes maybe this barrier which you have on the ground level because there you can design for or against, but here you have more space for experimenting or kind of shouting out, a more protected space.	GS
00:11:52.2	00:11:52.3	It's like a megaphone	P19
00:11:52.2	00:11:52.3	Yeah	GS
00:11:52.2	00:12:00.0	What was your thing called? Remind me, what was it called, it was a good title - find me a green space, or something...	P19
00:12:00.0	00:12:00.1	Oh, 'Oi Where's My Green Space?'	GS
00:12:00.0	00:12:04.2	Yeah, yeah that's it... that's brilliant, absolutely brilliant	P19
00:12:04.2	00:12:20.8	I was just yeah, [laughter], yeah we were just really thinking about how we would call it, then we were just like, err, urban green walks, it's not really catchy, yeah, Alex was just like ...ah, why don't we just say 'Oi, Where's My Green Space?'	GS
00:12:20.8	00:12:20.9	Giggles	
00:12:20.8	00:13:30.7	It's interesting that you've said that the rooftop, like, is above all that, almost the politics of green space, and that's what you were saying about 'hope' and activism, that's what this space is to me. It's what people do when they step out of the nonsense and stop at getting angry at things if you stop fighting for a space that you can't have, that you can pour all of your	P17

		energy into negatively, and try and find somebody else for it, or you could create your own and that's, if people don't ...I don't know if it's necessarily hope or if it is optimism? Ermm, that you can do things differently, if the right people work together at the right time and towards a positive aim rather than trying to fight against something, I think that's a, and that's to be honest, I've, as part of this my whole mindset has shifted in politics and campaigning towards campaigning out of optimism and hope and a drive for a positive action rather than finding something that shouldn't be happening and that's you've described perfectly how I feel, I felt after this space because of that.	
00:13:30.7	00:13:51.7	Well, we were also saying that the space is just lovely as it is, and why do you have to do things if things are ok, why fix it, if it's not broken kind of thing and the air's lovely up here, the noise is lulled because you can just hear the traffic but on a really lovely you know, the air, it just feels great up here...	P22
00:13:51.7	00:13:56.3	P21, P21, was it P21? He was saying he loved the make...	P19
00:13:56.3	00:13:57.5	Yeah, he loved the make shift	P22
00:13:59.7	00:14:09.0	...shift kind of thing, because it's not kind of corporate and there's something really nice about that, that build, that kind of feel to it, to lose that would be really sad	P19
00:14:09.0	00:14:40.6	It would, and he wanted to make a more practical, ermm kind of project, he said it's freezing here in the winter when you come up, he doesn't want to come out of his SpacePortX office because it's too cold and he'd like some hand warmers so then we were thinking, well, ok, e-textiles, electric gloves, ermm, those things that you boil in the bag and hang up on these railings, that electrify things you know get yourself warm from them	P22
00:14:39.1	00:14:39.2	Towel railings, yeah	P19
00:14:40.3	00:14:40.4	Yeah	P22
00:14:40.6	00:14:40.7	No, y'were kinda, we were talking about dispensers of sun tan cream if you need it. If you got burnt or dispensers of hand sanitisers or whatever, or dispensers of umbrellas, or ponchos or heaters or mittens, or...	P19
00:14:58.5	00:16:50.9	You know that reminds me of a designer called Marti Guixe, a Spanish designer who plays a little bit with critical design and he did a lot of design work in the early naughties, with Campers shoe stores and he wanted people to sit on balls when they tried on shoes, just coz he thought it would be quite amusing, but erm, but he was also quite interested in the design of futures and how food how we were going to travel and how were were going to consume food, so he came up with some quite interesting critical design objects and they were vending machines and in it you could kind of buy things like 'edible underwear', and apparently you could just eat it and then it would become a pair of pants, there were things like the gift of conversation as well and being able to speak in another language, and really, that's not dissimilar to what's happening nowadays, you could argue, with drugs, but actually, no, but the nomadic lifestyle we're living and things like Air BnB and living in someone else's life for a bit, in smokeless shoes so to speak, it's all, that's what I'm trying to get at, when it comes to kind of seeing material, and there are some quite kind of twee ways we can live in someone else's shoes and to represent that we can have a line of shoes, you know, but I think in terms of what you were saying there about dispensers for items we come up here without you know is quite interesting, because really the space also helps you strip back a little bit with what you need perhaps? And erm, I don't know there's...	RT
00:16:50.9	00:16:51.0	Well, what he uses it for is thinking space, he likes the fresh air and just likes to get out of the office, and come up and use his computer so he doesn't really need very much, but it needs to be warm, dry, and they are the basic kind of human needs...	P22

00:17:10.4	00:17:20.6	I do, the thing I do I do like I like the idea of a little helium shawl, although somebodies said they've found some helium reserves somewhere, I do like the idea of a little cloud, almost, it could be a a digital cloud couldn't it ?	P19
00:17:20.6	00:17:20.7	Yeah, yeah	P22
00:17:23.0	00:17:23.8	I know that's big money, but...	P19
00:17:23.8	00:17:37.6	All those vents that have air, you know when you go into a building and you feel you can breathe, you could have a wall of air, can you project onto that wall of air, can you get warm from it? You know, can you, can it behave like big	P22
00:17:37.6	00:17:37.7	Well, if you can get hold of extraction units... my favourite street used to be, well it's St James' Street, it's at the arse end of kind of China Town, it's got all the extraction fans, when I was young you used to get all the proper old tramps all sitting there because all the extraction fans were there and it was warm and nice, and smelly and hot, and you know that kind of thing	P19
00:17:57.6	00:17:57.7	Yeah, so vents...	P22
00:17:58.4	00:18:44.4	I find it interesting also between these two examples, like the smaller boxes and having some big scale helium ballon or some kind of mega phone it's also about sharing the experience, one is sort of like the portable one, like you say maybe we are curious about what's in this box, so you open it what's your personal experience with the rooftop and the other is like shouting out the implications of it to make it accessible on the ground level, because what I still find very interesting is again the kind of politics of privilege space, so it's a public space, but it's a private space accessible for the public, but it's not a public green space.	GS
00:18:44.4	00:18:45.6	Maybe it's a balloon you can lower down that you can come up with	P19
00:18:45.6	00:18:45.7	Laughter	
00:18:46.5	00:19:14.5	There are monasteries in Greece which are on top of a rocky outcrop and they lower people and food and everything down in baskets, everything goes up and down in this kind of basket. ...yeah it might be nice to have you know drones, you kind of drop things down so you leave messages, so you have drones or balloons kind of dropping stuff down for information on the pavement.	P19
00:19:14.5	00:19:28.8	Or like in that village where there's like, Sweden or Norway and they've built a mirror light thing that's become the sun, and people are coming out and enjoying light...	P22
00:19:28.2	00:19:29.4	yeah, yeah...	P19
00:19:28.8	00:19:28.9	So it's just such a simple concept	P22
00:19:30.6	00:19:48.5	The idea of almost, just a cloud, or, obviously I've seen t-shirts of Manchester with a cloud and rain and all that, so you could kind of have that abstracted, but also you could on a cold day, you could just kind of drop it down so it keeps you warm so on a sunny day and then it goes in the air or something like that... you could do it quite cheap...	P19
00:19:48.5	00:19:53.4	I mean programme it perhaps on your phone depending on what you fancy	P22
00:19:53.4	00:19:57.7	Yeah, yeah, I quite like the idea of the people in Stevenson's Square erm, texting messages up here...	P19
00:19:57.7	00:19:57.8	Making it rain on the roof here	P22
00:19:58.7	00:20:02.6	...or making it rain, or, so there's a contact so you've got an app so you can contact the roofgarden	P19
00:20:02.6	00:20:02.7	[giggle] ...'H E L L O?'...	P22

00:20:02.6	00:20:02.7	The idea of a talking shop so down on the ground floor you actually have a shop or a screen with a mouth on it, and then people who actually come up here could shout messages down like 'PICK UP YOUR LITTER' 'PUT THAT FAG OUT', I don't know, you know what I mean?	P19
00:20:21.0	00:20:22.8	Oh, I like it, something that could tell you	DW
00:20:22.8	00:20:22.9	yeah, the voice from above	RT
00:20:24.3	00:20:24.4	Laughter	
00:20:24.3	00:20:28.5	A talking shop window, tell people 'COME UPSTAIRS THERE'S SOME...'	P19
00:20:28.5	00:20:30.1	'TRAMPS WELCOME' [laughter]	P22
00:20:30.1	00:20:36.0	There's champagne up here for tramps...	P19
00:20:36.0	00:20:49.6	I wonder if the Speakers Corner thing if people would find that easier if they were removed from actually public speaking, whether people would speak their mind if they were removed from it?	P17
00:20:49.6	00:20:51.9	Yeah, you need P16 to give you a window	P19
00:20:51.9	00:20:53.9	Yeah, interesting	P17
00:20:53.9	00:21:02.7	But you have that already, you have social media, you sit behind it, it's a screen that allows you to say what you like	P22
00:21:02.7	00:21:52.3	But that is still like reach to a certain kind of crowd, but if you can sit here, and talk loud that would reach to everyone and it's a different dynamic here as well, I kept on wondering we talking about this 'privilege' thing coz based on a little conversation I had with Hattie yesterday in their group, it is a private space after all, so not every public has the accessibility to here, even Hattie doesn't really have it, like granted, everytime she has to ask to permit to access, ermm, I wonder how that, whether that's something encoded in the space, yes this is a lovely space but still this belongs to whoever is working in this building and whoever else could come up here, but you never use this as a public space, you always a guest, that kind of thing	DW
00:21:52.3	00:22:34.2	Yes, we, we were talking about changing, looking at ways to change the relationship so it wasn't just if you come and use the space, the building is doing you a favour, coz this is like, you know, there's a piece of admin for whoever is going to organise for you to come up here, so there is like instantly, you are like in someone's debt in some way and the building's debt in some way and like looking at ways you can actually see it as a reciprocal relationship so you know people can come and use the space can give something back in some way, so you just kind of see it as a richer community or how you can bring people in, because otherwise it's just not a sustainable relationship if it's just always seen as you know, sure we've got to give something...	P20
00:22:34.2	00:22:34.8	Or, Wednesday afternoons or something...?	P19
00:22:34.8	00:22:34.9	Yeah, mmm	DW & P20
00:22:34.8	00:22:42.0	...shops used to close on Wednesday afternoons believe it or not	P19
00:22:42.0	00:22:45.0	What in the Northern Quarter?	RT
00:22:45.0	00:22:45.1	No, in the Wor... no in England [laughter]	P19
00:22:45.0	00:22:50.5	Did they?	P1
00:22:50.5	00:22:58.6	Yeah, shops closed on Wednesday afternoons, yeah, because they opened on Saturday, well I remember when they did...	P19
00:22:58.6	00:23:07.3	What about yourself P1? Because you've spent a lot of time up here where's your mind going with all of this? Because we	RT

		started talking about this last June didn't we...?	
00:23:07.3	00:26:11.6	I sort of see the roof as a much more practical thing, a lot we use it for theoretical things, in kind of coming up here doing a little bit of work and stuff, but on Saturday it will be my 20th event that I've put on up here and we've invited like over a 800 people from you know, the closed public, it's worked well, we've had some issues, I think over that period that, the roof has had to become more practical, it's not, it's literally like a space that people can work in and there's we can do events in, we can do yoga in, you know, people come up here and use to to take telephone calls, to have meeings, errm, I think from my stand point, I think there's, there's a lot of people who have wanted to do stuff up here and have felt that either it's quite a task, which it is, it is quite challenging, doing an event up here. I mean P23 will be the first to tell you it can quickly go out of hand, people can use, misuse the space, ermm and I think from my point of view 1. we have now got it to a point where it's practical, but those 20 events or so and people working up here and everything, it's definitely took it's toll on the roof as a space. Err, and I'd like to see it brought back to life a little bit so I think it looks a little bit like it's been used heavily, it really took a beating through the winter and sort of, the last 6 weeks you know, we've had rain, you know rain, rain, rain, we've now got a back log of events, you know, there's not time for people to come in and kind of do some bits and I think as Becca said yesterday the team that started out at the beginning, it was quite large and people had this enthusiasm for the roof and over time it's become really small, so just a few people wanting to actually do something up here. Erm, you don't have to do anything up here, I mean, if you just, you just wanted to come up here and sit here, I think it's just become less and less, it's just kind of people working up here, and you know you'll get people come up here on a Friday night and they'll come up for a few drinks or whatever, and it just seems to be used a bit more like a beer garden these days. Errm, events are still good, we've had some good events, I mean obviously affected by the weather, but definitely I think there's a sort of part of this, it would be nice if people kind of came up and said, you know, I wanna do a bit of gardening, or I'd like to paint the panels or something. I'm one person and you know, P1 downstairs, he's busy, and P23 and we kind seem to take responsibility for what happens up here and what what kind of, what needs mending and fixing. P9's a busy guy, everyone kind of is busy and does what they're doing. Everyone just kind of sees it as a little bit of a challenge.	P1
00:26:11.6	00:26:11.7	Reliant on good will	P22
00:26:12.7	00:27:21.5	Yeah, err, overall the project has been amazing there's like, there's been some fantastic things going on up here and I think it would just be nice if people, y'know there's a conversation here, this is the first time this has happened in a while, people are kind of sat down and spoke about the rooftop, what would be great is if people could actively get involved again, people would like to put some lights up, or doing the panels, or putting a graffiti artist on, it's you, but y'know, we're happy to take it, y'know we can do it. I think you're right when you say that's it, it feels, it doesn't really feel like a public space. Every single event or sort of proposal we get we sit down and we mull over it for a long time, and we've knocked 75% of them back, because we've all y'know, they're a rave [laughs], y'know, people see it as one use, they either want to do a bar, they want music, they want beer, they want people dancing, and they want a lot of people up here. Noone's really said well, let's just do a reading or something, and it's I'm a busy guy, you know...	P1
00:27:21.5	00:27:53.0	Yeah, I mean how does this affect your artefact? In the sense we've talked since, we've talked a lot since the beginning of the project I mean you stepped up voluntarily and got involved in the space which has been absolutely amazing and I think from everyone's perspective it has come in, from looking at the rooftop from different lenses and so on, have you had any thoughts how you bring to life your experience through something, that ermm, when you're not around it can kind of speak	RT

		for yourself, it can speak for you, it can speak on behalf of you?	
00:27:53.0	00:28:03.2	Erm, I think... my artefact... you mean, what I put in a box, something like that?	P1
00:28:03.2	00:28:13.2	I mean your thinking that you've had since last June, when because a lots happened since last June, I mean we've had two seasons now, has there been anything you want to make to represent your experience? Or would you, I mean we've talked about, would you want to class a particular event as representing your vision of the rooftop?	RT
00:28:26.8	00:29:07.5	I think the programme as a whole, if we could put that into some kind of artefact, errm, one of the biggest things I've enjoyed up here is music, I think it's had, it has a real effect on people when they come up here. Not just live music, just when you play music up here, people really seem to connect with it and tend to enjoy the space a little bit more and it's something me and P9 have kind talked about that we'd like to install, the ability, for somebody to be able to come up here and press play on something and just be able to listen to something when they're up here, I think a lot of people would enjoy that.	P1
00:29:07.5	00:29:38.2	So, er, maybe it's something you and P9 work with... because it's interesting to hear your material is music so to speak, that I think can be really interesting avenue to go down... and P8, what kind of things have you been thinking about? What kind of stuff has been front of mind? Because again, we've been talking from the beginning haven't we about the project? And you've been involved in all the tenants committee meetings... yeah, where's your thinking at?	RT
00:29:38.2	00:31:29.5	I think in a similar respect I'm similar to P1 in that, I don't know, some of the conversations we had yesterday were about responsibility, and meeting as we've gone along, identifying who's responsible for doing what and how we find the time to do that as well, groups of people in the building and people come and go, ermm, and then also kind of I guess the issues around setting up events, how do you set them up you have to think about everything I mean even inviting the students up here, we have 60 students, y'know and only 50 people are allowed on the rooftop, like it's kind of a free space but also a free space we have to regulate. Kind of, with rules, in that respect, but I, yeah, on a personal level I really like it as a space that can be multi-faceted, in that we use it a lot for social things at work and it is quite hard to get everyone together, which if 'we go on the roof?' ah that would be nice, yeah. Erm, or just kind of personally if we want to go, and get some fresh air or something and you don't necessarily want to go shopping or buy food or walk around, it's just a really like space without a lot of people that you can it's quite quiet and there's a lot of places to sit, like put your headphones on. Yeah, like I find it really calm, I think and it's very kind of rare to get that in a working day, there's never the space to completely disconnect from everything and kind of feel the sun on the skin it kind of almost feels like you're on holiday for a while.	P8
00:31:29.5	00:31:29.6	yeah, I think that there is always these things isn't there about good will, kind of thing, there's a phrase for it when community groups and the good will kind of burns out, it almost needs that kind of some artefact, that would kind of reinvigorate people to get involved. In a way...	P19
00:31:49.6	00:31:49.7	or attract new people	P22
00:31:49.7	00:31:49.8	yeah, I mean apart, I don't know if I mentioned it yesterday, I don't know if I did, but I was involved with the Northern Quarter, really early regeneration when it was a black hole, and I won't go into details now but it was pretty slightly no go area, but that was kind of interesting because it was like a free zone for experimenting and play, and it's kind of got slightly gentrified and kind of sanitised but we actually held a conference called 'We Never Promised You a Roof Garden' so you know to me, I know you've heard this before, to me, which gave me, that's the thing that gave me hope, we never promised you a roof garden, and now actually there is a roof garden in the right kind of, original ethos and spirit of what the Northern	P19

		Quarter Association was about, but that kind of disappeared, but we, I know the feeling about good will and feeling burning out, because you do burn yourself out don't know so I kind of think, some artefact that can help people who have also been doing loads of work to be kind of assisted in some way, to somebody taking up the baton in some way, a call, or some kind of help, almost, I don't know how you design that? [P1 nodding]	
00:32:55.0	00:33:14.5	So, ok, if we were for example to take what you've just said as an object, say for example as a baton, as you said, like passing it on, and showing what you mean, what kind of material do you think you would make that baton out of? And what do you think that means?	RT
00:33:15.9	00:33:20.7	Yeah, like a flame...	P22
00:33:20.7	00:33:50.1	Yeah, like the Olympics, bring it back, bring it back from Rio [directed at P18] just bring the torch back - yeah, it could be, so we could look at fire as well, and then so I suppose it's trying to then question what that fire then means, could that then represent the invigoration and maybe it can burn brighter when there is more activation, and that's when... so you see what I mean about trying to see metaphors and analogies in the materials that you choose? How about you guys? [facing two student interns at TN] what's your, where's your thinking going?	RT
00:33:59.6	00:34:29.4	I don't know, well, I've been here for like a year now, and the main reason we come up is to like socialise on my interview day, I came up, and that was the first time I got to speak to everyone that wasn't about work if you know what I mean, so I got closer with everyone through this ermm, this garden. And you mentioned yesterday P2, worked with the Northern Quarter Greening and I worked with P2 on that, and that was my first idea that got picked so that was a stand out moment on my placement, that all came through the rooftop garden as well so...	Intern 2
00:34:30.4	00:34:31.0	Excellent	RT
00:34:32.0	00:34:33.1	So I suppose it's been a big part of my placement	Intern 2
00:34:34.0	00:34:45.8	Well maybe you work with her on bringing that in as the project, you know as the artefact that represents you guys... coz I didn't realise you were working on it, I've still not seen it, have you got images of it?	RT
00:34:45.8	00:34:50.0	Have you not seen it? Yeah, I've got some, I'll print them off, ermm, yeah	Intern 2
00:34:50.0	00:34:50.1	oh it would be great to see them...do share, yeah, yeah, yeah... when does it go live?	RT
00:34:53.0	00:35:05.9	I don't know. I've not spoken to P2 about it since she left, I thought we'd got to the point where they'd chosen a route to go with and that was the one I'd come up with and we'd chosen examples so it's just starting to work on that now	Intern 2
00:35:05.9	00:35:12.1	So can you talk about that and the materials you were using to realise the website?	RT
00:35:12.1	00:35:50.1	Erm, the whole idea came from a dandelion so it was like spreading the knowledge of gardening you know the seeds that go away and the whole growing sense of it. And also a dandelion's just a weed that none really thinks about but actually it's quite a pretty flower and it's got a lot of benefits so it's kind of like the Northern Quarter in a way, it can be a nice place that's what we're trying to do now so that all came out of it, and we just came up with like a website to allow people to spread their knowledge and what they've experienced through the Northern Quarter gardening. So yeah.	Intern 2
00:35:50.1	00:36:00.5	It's interesting so did you find yourself actually seeing, going and touching a physical dandelion or were you looking at imagery via the internet or both, or?	RT
00:36:00.5	00:36:18.9	Yeah, it was mainly on the internet, I did have a look round and see what Northern Quarter Greening were doing ermm, so that all came from the thing that they were trying to spread the knowledge and trying to so that just came, I just thought of a	Intern 2

		dandelion I thought that just matches what they're trying to say.	
00:36:18.9	00:38:23.5	It's just really interesting as well just how much this is just, a quite personal opinion on this, how much, so I come from a background of art direction and creative direction and sitting behind a computer screen and finding inspiration for stuff because you've got a finite amount of time on a project and you're mood boarding, just seeing digital imagery, and some of your personal experience gets kind of included in that from things you've touched and seen and spent time with, but ultimately everything is so digitally enabled all the time. And I find that a really interesting medium, so when P2 said 'oh, well the website can be our artefact' I thought it was really interesting to see digital material in that way. Ermm, but I also wonder if that has something to do with the aesthetics of the rooftop as well, you know, and the fact that we're surrounded by life but also death in what I'm talking about, the bean poles - I'm sorry - the bamboo sticks in there, are really for beans to grow up, but I'm not seeing any beans, but I'm seeing weeds, y'know, but the weeds are finding life up here and that's still quite beautiful, in the sense that we've still got some nature up here, there is a lot of life, ermm and perhaps the planters haven't really worked because you know, you can't, unless you really look after whatever is planted in there you it can't just exist on it's own. But yet, if this was all digital, this would all be more, there'd be lots of pinboards, you know, maybe it would be lots of interests and that would be kept more alive to the actual things that we're, we're not going up here and actually planting things ourselves, err I don't know, there's just some really interesting, I think the nature up here is interesting material, but I don't know what to do with it. I've seen it through several cycles through the seasons and there's been a real mix in engagement with it	RT
00:38:23.5	00:38:38.3	Do you also think that the digital representation of it, what's up here, could also encourage people to do more, and to maintain it better if they would know they could share it on Pinterest, I don't know, just thinking how to more easily accessible to a broader...	GS
00:38:38.3	00:39:16.4	Yeah, I don't know coz you could acquire more beautiful pictures really quickly, whereas when you grow a plant it's your, you've got to be patient with that, you know what I mean? Like you can find a picture of a garden rose [click fingers] like that, and what, have you just kind of had your hit? [laughter] Do you see what I mean? It's the actual, you can't kind just go up here and go I want a garden rose, you know you're going to have to like work with it and seed it and start it from the beginning and I'm just wondering whether we have the time, you see it just comes back to time, do we have the time to do that?	RT
00:39:16.4	00:39:56.5	It's interesting that's what people did a lot when people came up, the first thing people would do is get out their phones and go 'click, click, click, click', if you just take two seconds, and just, and it would take people a couple of minutes, to settle and then to spend time and I think that, that initial hit, and that 'I've got to pass this on to people and share it, what I need it', consume the bits that I need, passed after 5 or 10minutes and then people mellowed into it a little bit and then found the mint and would smell that and sit down on a bean bag and smell that. I think it took, it very much seemed a barrier to the space at first, people had to get it out of their system to then be able to interact with it.	P17
00:39:56.5	00:39:58.5	I think...	P20
00:39:58.5	00:39:58.6	yeah, I... sorry	P19
00:39:58.5	00:41:12.2	I was just going to say about the plants to me, it's not about time, it's about ownership, coz it's about like you, I think there are a lot of people who would love to grow the thing, but I think the idea of it just being a collective that everybody should	P20

		just contribute to, there's no system, you know, it's great, it's lovely, everyone should just contribute, but actually if you say to somebody the contents of this, is not yours, but you're responsible for it then you have that I don't know you have a different relationship with it in terms of the moment you have the kind of collective responsibility to get this thing of that person's not doing their bit, other people aren't doing it, so why should I and it gets political, it gets kind of social, whereas I don't know maybe it should be possible the other way, but because it takes time and effort, you have like a kind of relationship with something you grow, that's maybe, maybe that's missing. Maybe it's just the collective, I don't know.	
00:41:12.2	00:42:26.7	I know, like the the the model that worked really well in the P16 mentioned in the music event is the normally if you put up any event you have to pay to host an event anywhere right? You need to pay for it, but a lot of artists do, they starve so it's very hard being a musician ok I have this amount of money to put down on rent your space and do my music. So P16 mentioned they developed this model of what about you come and contribute something to the space, for example you do one day of cleaning, or you do one day of painting, because that you mentioned [looks to P1] y'self, it's really run down, like, if you do any maintenance work for the mentioned, that could count as your payment or your downpayment to do something there, I wonder could this model could potentially work here, like if you do want to come and do something maybe take care of the plants here, maybe water the plants, maybe if you wanna grow something, erm, but that's not like a one off thing, you need to take care of it. To kind of grant your access to this, like you said it also helps with that value issue, that you don't really owe this building something you are here because you contributed to it, there is part of your contribution or attachment that is here. If you're not here, your thing is here.	DW
00:42:26.7	00:42:28.3	Yeah	DW
00:42:28.3	00:42:28.4	And what's been interesting is, I don't know whether P17 you want to introduce yourself because you weren't here yesterday, and just, erm, if you've been having a think about your artefact, because I've obviously been talking with you and working with you on this from the beginning I'm intrigued to know where your materials, what materials your classing as materials?	RT
00:42:52.3	00:46:18.5	So I'm, yeah, several different things, my name's P17 and I got involved and helped to set up A New Leaf which is one of the Northern Quarter greening groups, erm, because there wasn't enough green space in the city and I was sick of complaining about it and nobody doing anything about it so I bumped into 3 or 4 people who felt the same so we decided we'd plant some trees and raise money to plant trees and do the green roof on Stevenson Square and the trees on Tariff Street, the conversation started to evolve and more and more people started to get involved because it was 4 or 5 years ago so it was when, 4 years ago, when the, a lot of people were shifted into the Northern Quarter but there was no infrastructure to be here and certainly no mental wellbeing infrastructure it was all about drinking cheap beer in basements there was nowhere to relax and just be, and I think when we saw that influx at just the right time yeah, A New Leaf emerged and these kind of projects and my, I got into politics, so I became a Councillor for the City Centre, erm, because of that I became interested and invested in community and understood how you could work with the Council and local community and businesses and the voluntary sector and all the different parts to the city to work for something positive and I didn't see that happening in Town Hall and I thought it should be, and I'm young enough and I've got like a few enough grey hairs and wrinkles to give it a go for a while. Erm, and I love it, and I love that mediation between the two, that's yeah, the rooftop has ended up being a big part of that for me, was seeing, how we could work with different people and create something with people who never normally talk to one another and just bringing people together in the right space and the right time to create something mutual and	P17

		that's yeah, applied that to the Homelessness Charter, that way of working and it's spiralled out of this space really and a combination of my experience, but that's why I find my artefact quite a bit difficult material-wise, because this space is a network hub, erm, almost as a way we drew people in, the way we met you [P1], and the way we met really, was serendipity, the way everybody met for this project, you know the way we met [P20], and the young people was through a mutual friend, and through bumping into each other in cafes and saying 'I'm doing this.. what are you up to?' oh great, you can come in and do this, and sparking off one another, and that's what I would like to capture with my artefact, because that's what I've taken elsewhere, but I've taken it in my head and I yeah, it's a, it's the physical materiality, or even the physical materiality, I've run through so many different ideas of how you could do it and I've not really got anywhere that's not digital, because I don't want it to be digital, because it exists online already, but there's you can type in things online and find somebody, but how do you do that in reality and we're living... part of this rooftop is reality, is that connection to one another like you were saying to met people you and talked to people about stuff you never normally would downstairs in an office, that's it, but how do you capture that and how do you, and maybe you can't and maybe that's the beauty is that a real life social network is err, can't be captured and it is serendipitous.	
00:46:18.5	00:46:24.7	Talking, not tweeting. No I think that's really well put that, I like that, I agree with that.	P19
00:46:24.7	00:49:13.1	Last year, I went to, no it was either last year or the year before, my memory of things, they way they happen is kind of blurred, but I went to the degree show in Manchester School of Art and one artefact really really made me feel great, about it, it's not something very difficult, so they used some Arduino in a very old telephone, the ones where you dial you have to do this kind of thing [mimes how old telephone used to be used]. But you can dial and while you dial you can actually listen to a conversation that has happened before, I think, I can't remember exactly what is the conversation, but the artists him or herself I don't really know, the artist - him or herself I don't really know - erm went out and collected her experience some pretty dark things, some things she felt very unethical, or she couldn't feel that comfortable talking with people, or other people felt that way, so they recorded these kind of things by dialing a number, you get to hear that part of the conversation coming out, and a similar kind of thing with a colleague in HighWire so when they are trying to capture an experience of a garden in Nottinghamshire that they decided it was this season that apples will be ripe soon, we want people to all pick apple, we also are all wanting them to know this garden is not just all about apples, not just about glorious things, and you pick up your apples, it's also about the days when you're not here about the days it rains, about the days like, you know it's miserable, us we have to really take care of these apple trees so you can get like the day of you coming and picking the apple. So they basically recorded the whole story of the garden and so, some history of the garden, oh there was the building that was built in 1885 da da da, so they recorded everything from all the people that has worked or contributed in the garden and then they put that recording again in a, in the wooden apple, so they actually dangled that wooden apple from a tree so instead of picking up an actual apple you could pick up a wooden apple and have a listen of that story. So that is an artefact itself that transcends the emotion and also transcends the experience. One thing I really loved is there was a lady who worked there for about twenty years, she was describing her favourite moment in the garden it was in the morning when they have this glass room, so she opened the door and there was no-one in there 6-7am is day, and the sun would go through the glass window and spread the shade on the plants that's her favourite moment, and like after she talked about that, a couple of people came back in the morning just to re-experience her experience there, so I thought that could be a way to connect your experience. That intangibleness how could we capture that intangibleness in some form?	DW

00:49:13.1	00:49:25.0	I love that, yeah, thank you. I love the idea of the phone, as well coz that is what I think we did a lot of, the astroturf isn't astroturf to me it's, er...	P17
00:49:25.0	00:49:25.1	Talking about phones on the rooftop, my phone says, 'Iphone needs to cool down' [laughter]	P22
00:49:28.9	00:49:31.7	Ah yeah, mine is about to explode!	DW
00:49:31.7	00:49:33.6	It's telling you to get in the shade	RT
00:49:33.6	00:49:35.9	[laughter] 'we are controlled by robots'	P19
00:49:35.9	00:49:36.0	We are.	P22
00:49:35.9	00:49:37.3	Laughter	
00:49:37.3	00:49:40.8	We are. It's about to explode, it's so hot.	DW
00:49:40.8	00:49:53.3	I do appreciate it, we've been up here at the hottest time of the day...	RT
00:49:53.3	00:49:53.4	If you wanted do that I could probably help you to get people to help you from a technical side of things even though, that is a brilliant guy there to help you, P1	DW
00:49:57.7	00:50:10.1	It would be interesting because I like the idea of the apples and stuff coz the astroturf isn't astroturf to us, it's the crane guys that we called, came with it and 'she came with a wide birth' [smiles]	P17
00:50:10.1	00:50:12.2	Oh no, don't even.	RT
00:50:12.2	00:50:23.1	They rocked up with no permission and just chucked the astroturf up here, and the astroturf is neither here nor there to be honest, it's the maybe something connecting the objects, maybe an audio file, yeah, I'd like to talk to you about that. Cheers	P17
00:50:23.1	00:50:25.5	Cool, no problem	DW
00:50:25.5	00:50:38.8	Brilliant, and I think that actually leads us nicely onto a wrap up, and also getting back - cheers P19, we have to talk about November don't we, do you have to run away now?	RT
00:50:38.8	00:51:43.0	Yeah, I've got to run away now, I've what I'm doing next year with X the Head of School, P17 got to talk to you about the Homeless Charter too, anyway, anyway, just to have a think, you mentioned it, sort of 'time', I think time is an interesting one, actually having time up here to reflect, the idea of the park... because I was actually up on a roof over on Tibb St recently and I couldn't believe, I'd been up there quite recently, but I couldn't believe in maybe it had been a couple of years, but how much soil had actually got up on the roof? In the drain, massive ferns growing, and they'd got behind all the guttering and it was leaking and everything. It's actually quite amazing how if you have time, that the the kind of how much kind of nature of buildings does just take over. So I, I just think there is something about time up here, you know if you kind have to pin it down, it's almost like having some time to just. Which people don't have, thinking and time, people don't have that. I think that's really important that people think more rather than, jujjjjjjjjjj, and to do that you need to have time I think time is something.	P19
00:51:43.0	00:51:43.6	I like that, it would be nice to have a big egg timer up here	P17
00:51:43.6	00:51:50.2	Yeah, yeah, yeah, yeah, or a cog that goes backwards	P19
00:51:50.2	00:51:50.3	A full stop.	P22
00:51:50.2	00:51:50.3	Thank you very much	P19

00:51:54.3	00:51:54.4	Thank you, thanks for coming	RT, DW, GS
00:51:54.3	00:52:40.1	I think that's probably what leads onto the next stage, so once these artefacts have been created, and you feel, they've embodied your story somehow, at the end of September we'll come back together but we'll have a little think about how we'll co-curate it, you know, where do you want to have those artefacts come together, to complete this story to some extent, to start another person's story, which is why I talk a bit about dialogical interaction in there, a bit about you know, are your artefacts going to provoke some kind of response? Are you going to encourage people to participate in it? Y'know, where does it go next? And I'm always available via email via phone, if you want to get in touch at all, brainstorm or whatever	RT
00:52:40.1	00:52:46.9	Umm, Becca, circulate me and GS's contacts as well so if you guys have anything else you'd like to talk about about we're available as well	DW
00:52:46.9	00:52:50.3	Yep, definitely	RT
00:52:50.3	00:53:03.3	It's always true isn't it, that you in there, and then you go away and you think 'ra ra ra, oh' and you start sparking then, you're kind of thinking but not thinking when you are in a forum like this. Maybe that...	P22
00:53:03.3	00:53:03.4	I think... sorry, go on...	P1
00:53:03.3	00:54:32.1	I think it should be really interesting if like the artefacts that people make, erm, if they did contribute directly to the roof then that would leave the biggest of artefact of all, the roof will be like continued and sort of come back full circle and have life again, I think that's like, would be my lasting artefact, the artefact I'm sure it is public knowledge there's planning permission been approved to get the rooftop sort of, and it will, this part of the rooftop, this part of it's lifecycle will come to an end, it will, this will disappear, and move up, or whatever, and it would be great to leave it in the state that we've kind of found it in, if you get me, if you get my words, like it would be great to see the rooftop before it does close and building work goes ahead and that, and that is public knowledge and that, ermm, it's, it be great to not see people's interest kind of lost, and then be reinvigorated once we've got a super duper amazing rooftop where everything's digital, and everything's great, y'know, make the most of this, this part of it, because this is where it started and a lot of people have enjoyed it in its current state. I think it would be sad...	P1
00:54:32.1	00:54:33.7	Yeah, that was what, P1, not P1, erm, P21...	P22
00:54:33.7	00:54:33.8	Yeah...	P1
00:54:34.9	00:54:45.0	...from SpacePortX was saying yesterday, that he really liked the make-shiftness of this, and he really hopes the new build will have that vibe to it	P22
00:54:45.0	00:56:05.1	I think everything's being geared towards making the rooftop the new rooftop, to making it a really easy events space, and that's kind of the charm of it, is the challenge, and the just the, get up here and deal with it, and you know. Make sure you get all your bottles off the rooftop, it's part of it, it's all part of it. And it's all what people enjoy about it, I think, and y'know, I found it to be like a really good social experiment. I was saying to Becca, I do events all the time and it's people come in, and that's it, they watch the band or whatever, see the band, and then leave, but you do events up here and everybody wants to know the story, where it came from, what else, where can I find out about what else goes on, and that's very rare, most people want to talk to the person who's putting on the event, than the who's actually playing the music or whatever, they want to find out more about the rooftop. I think what would be really nice, and I think with your MAKE <> REFLECT thing and the artefacts thing, would be a really nice close to it and like, close the chapter to it and essentially we do pass the baton on,	P1

		y'know will we all still be involved when there's a super duper rooftop? We don't know, we don't know that.	
00:56:05.1	00:56:07.8	It feels quite a magical space... doesn't it?	P22
00:56:07.8	00:56:10.7	Yeah	P1
00:56:10.7	00:56:10.8	...and I know the students who didn't do the rooftop project, they they did a project elsewhere, the whole of MMU used another building but our project it was here, and a lot of MMU from that side of the project we were running came to that event and they loved it, and they were saying, how come you guys have got this wonderful roof garden? Why didn't we? You know, [laugh and smile]	P22
00:56:30.9	00:56:32.9	[laughs and smiles] yeah, yeah	P1
00:56:32.9	00:56:36.8	it kind of...	P22
00:56:33.9	00:56:34.0	It was really good.	P1
00:56:36.8	00:56:36.9	Well, I think leading on from that as well, it just goes to show, I mean what is going to happen with all the physical material in the space? I mean feel free, when you speak to other people in the project and the people who will be taking on the £15 voucher, to maybe just put the £15 on an item of equipment that then allows you to cut something off this, and make with it. You know there's plenty of stuff here that you could maybe repurpose or do something with, or claim ownership of? I'm just throwing that out there as well.	RT
00:57:09.1	00:58:57.2	Mmm... And also to connect to that it doesn't have anything directly to do with the artefacts and material but as an outcome of the 'Oi, Where's My Green Space?' Walk people are really keen to engage and they also had lots of ideas also to do things and ah, one of the ideas was to get people who work in communities outside of the city centre into the city centre because they have loads of knowledge and some of them would say 'ah, I do things in Chorlton and I do things in Didsbury' and they never talk to each other so it's kind of could be a space to convene and do and share that knowledge here. We were also thinking, maybe having some kind of critical mass, almost like this critical mass bike ride the last Friday of the month, maybe have a critical mass green space, like an event that people who are interested to do something greening in the Northern Quarter, could meet once a month and also get all the people we know from the green walks, and the mailing lists, because it was maybe like 60 people, or more that were really interested, or maybe more were interested to, to come up here and to help maintaining the space and have this as a regular event space, and just an idea, and maybe just creating this artefacts, would be also nice if others' would like to engage other people in creating the artefact, could also be something we could put on the mailing list, and ask them if they'd like to contribute or come to the final exhibition. I don't know, just keep this in mind as an opportunity that there's a group of people that really want to contribute. I think it's also the visibility, and that people don't know how to reach out and how to engage and everybody feels the need to do something and say 'oh what can I do?' but they don't know how or who to contact or where the space is to do so?	GS
00:58:57.2	00:59:01.8	I love P19's idea of standing here and shout	DW
00:59:01.8	00:59:01.9	Laughter	
00:59:01.8	01:00:41.5	It's got me thinking actually about an artefact and the baton I'm really interested in, I find that quite an interesting, how would that, what would it look like? How heavy would it be? Would it be something everybody has access to or would it be locked away somewhere and only used on occasion? The behaviour I'm starting to see, I was starting to think when you were talking there, about the watering can, that perhaps being my artefact that represents the rooftop project because I just	RT

		remember in the first week or two, a child from Music, who doesn't work there, they don't use child labour [laughter], is like, one of their children, came up here because his mother was having a meeting and he just started, and he was like running around while his mother was trying to work, and I was like, 'oh, do you want to water the plants with me?' and he was like 'yeah, yeah' and he really enjoyed getting involved in that way. I don't know, the watering can, just kind of resembles what I was saying the picking up and nurturing something and taking it to the next stage. Anyway, you've all been amazing and I'm really, really grateful that you've been together yesterday and today and I hope you haven't got too much heat stroke or sunstroke, feel free to finish off the food, drink, chat with each other, we've still got a few minutes, and as I've said you've still got contact with me if you need it and with DW and with GS and hopefully we'll arrange via digital means another meet up at the end of September? Is that alright?	
01:00:41.5	01:00:41.6	Yeah, thank you thanks	Mix of voices
01:00:41.5	01:07:33.0	Mix of voices/background noise	
01:07:33.0	01:07:33.1	Yeah it's been really interesting, I'll take this... [moves dictaphone], think it's probably been a bit hot, it's brilliant, it has it's been really interesting	RT
01:07:33.0	01:07:33.1	Interesting how some have only just been aware of The Rooftop Project	GS
01:07:52.3	01:08:22.1	I thought there would be a lot more people that I've interviewed 1-2-1 but they've been struggling to get here, with meetings or whatever, so instead there have been new faces	RT
01:08:22.1	01:08:29.1	What I meant was I've nailed down what I want the artefact to represent, finally, but not how	P17
01:08:29.1	01:08:35.9	But that's what's so good, it's about playing with that for a while, there's no rush	RT
01:08:35.9	01:08:43.6	Mmm, yeah, and what I might put down in my artefact is how I came up with my idea for the artefact in collaboration with...	P17
01:08:39.5	01:08:39.6	Sure	DW
01:08:42.2	01:08:42.3	That was X's project that you were talking about?	RT
01:08:43.6	01:08:43.7	Yeah, talking with it with P17 about X's project, and talking of the thing similar to X's project one of the guy's graduation project in MMU and now I remember it was the interactive art programme, so you were supposed to make something interactive anyway, that is the way to interact with err	DW
01:09:12.5	01:27:24.1	informal conversation & laughter & background noise	
01:27:24.1	01:27:50.2	...ok, so, I should have asked people for their voucher numbers again, I'll get that from them, P17 that's your voucher there, there's a physical version of the digital one I sent you there. That gave me a right shock touching that right there... did you get that too?	RT
01:27:50.2	01:27:58.3	Yeah [giggle]	GS
01:27:58.3	01:29:12.0	Ok so how's about, I'm gonna go round the other side... ooo this looks good [food], so how have you found today? I was just saying to DW GS that what I did last night is I did a written reflection as well where I just kind of brain dumped in my head, but it picks up a couple of things that I'll want to revisit and I'll probably do the same tonight and I think from that I'll listen to these again and gleam from it some things that become quite poignant to me either themes or topics, or questions so I'll apply my reflective action research analysis to it, which quite inquisitive, you know, it raises more questions than it does answers, you know, but I'll I think if I apply that approach but then I think we can get back together and have a chat. I don't know whether you guys have a similar approach yourselves or?	RT

01:29:12.0	01:30:09.8	I need to sit down and write about it and hopefully erm, or do some doodle things, but I think this will need to happen over time, ermm, I didn't really do a written reflection but I think combining what people have been talking about these two days, there is a strong theme of how do people use this material, not only to just express themselves, one thing just came out quite a lot is, not just to communicate what they felt is to how to raise empathy among people? Like how can they amplify their experience to other people who aren't involved here? And that's a very strong theme. And also how to record the connections between people, and using material or whatever, that is you know, there is quite an interesting tension between we want to connect as many people as we can there is also a resistance of going digital, coz digital is the easiest way we can go digital now, somehow, now, to connect people, however...	DW
01:30:09.8	01:30:13.1	...we don't want to...	RT
01:30:13.1	01:30:38.6	Yeah, people, it's pretty clear the resistance existing, P19 mentioned it and P17 that ermm, but that tension is really interesting, we don't really want this digital material, however we do want something that does a similar thing, reaches out to as many people as you can and also record this connection and record this experience and get more interested in this in a way	DW
01:30:38.6	01:31:30.8	Yeah, it does sound like they're wanting some what you're calling 'agency' in the object, which if you look at the way I've defined some of the terms that I mention quite a bit, that I talk a bit about in the handout I'm wondering whether they're seeing activism and the way of communicating through this object or this artefact, which I do think is quite good, I think is quite positive, but I'm also slightly concerned, if I'm honest, and I shouldn't be because whatever comes of this is ok, but I'm ever so slightly conscious I guess that what people, what people might come across is a hurdle of wanting to do too much with their artefact, rather than committing to something and just chall... just playing with tit, maybe there's too much of an expectation of it.	RT
01:31:30.8	01:33:25.6	I think the thing is, we leave them a long time enough so in order to get something done they have to naturally come to the point where they have to focus on something and get it done, and I think when it comes to the exhibition or when they meet up to talk about this artefact I think it will be very important to record how they get to where they are, as well as 'the thing', because the thing does not necessarily represent how they got to where they are and also that experience itself is quite a rich experience I'd say not only the artefact telling their story of their connection to The Rooftop Project. So that, you know, in the meta-level that's the experience with the rooftop, then that's the experience with the partner or themselves, then that's 'the thing' so it's kind of like circular or a russian doll kind of thing, so that from one thing, that's another layer, that's another layer of experience that's packed together, that's on one thing, the other thing is, I realise another tension is not between physical and digital, it is with political and a-political, because when Hattie was talking about something and saying 'well things could get political and people don't want to get involved anymore, or it's kind of this hush hush... probably not... this space is very political, what we do is very political, because what we do, we don't really have a banner to put on ourselves, you know there's no agenda help us thinking, to help us achieve what we want to do, it's very hard to say that this is a political thing, and also when you say this is political, you'll have people who will naturally say, 'nah, I think I'm pretty apolitical I don't want anything to do with political' so that tension between how political this is and how apolitical people ware wanting to be in itself is quite interesting discourse there. That's my observation I think so far.	DW
01:33:25.6	01:33:31.8	I noticed that come through quite a lot today, the word 'political' was used in multiple different contexts.	P17
01:33:31.8	01:33:31.9	Uh huh, I want to make this less political, but more political, but less political. Y'know P19's idea is a very political y'know	DW

		originally that square was used as a political shout out, and that needs to get done, da da da, whatever we don't like about society no-one is doing that now, but maybe by removing their face, by raising them up to a place they feel safe where no-one can see them maybe there will be people shouting out these things?	
01:33:57.7	01:35:46.6	That's also a really interesting thing a nice analogy with Cycle Hack, because one of the participants last year, they would say this year like, coz he like also took it literally like hacking infrastructure and putting up some curbs, or whatever, removing barriers where people can't cycle through, and he would say, and if you could do this removing laws or so, he would almost say something illegal, I think there's this fear of people to speak out or address things, so they want to do this now anonymously therefore now there is this disconnect that people shout on Twitter or maybe if they have an anonymous twitter account then I think also, I guess also I was in this meeting about cycling infrastructure and somebody would also say nowadays you can't just say do business as usual, because the public would come back to that, but at the moment it's just social media channel, and it's always very negative and deconstructive, has this kind of reverse effect, and I think it's almost this kind of complaining, for example in Amsterdam for example in Cycle Hack somebody from the participants last year would say, 'ah yeah, in the UK, especially in the north, you don't have this riot culture, that they would have in Amsterdam because there were people on the street and a lot of cycling fatalities on the street and they would campaign for it, but this doesn't happen here because people are maybe too modest, or kind of put down, and then you see this need for this channel which is social media, from to what have now, coz it didn't work I don't know if it's not working but you can see the general... personal connections.	GS
01:35:46.6	01:35:46.7	Also like P17 says, how they can get to the space, there is not an effective outlet a way per se that you know there's always getting on social media is a pretty good way of getting your voice out, but what's then, what's after that, nothing after that apart from complaining, 'ah there's not enough green space' or 'nah there's not enough political movement or enough riots...	DW
01:36:04.3	01:36:09.1	yah, yah, and you're just into your own echo coz you just reach people that... yeah	GS
01:36:08.2	01:36:12.6	Exactly, right, it's a silo, people who pick it up are people who would be interested in this topic already	DW
01:36:12.6	01:36:14.1	It does the opposite of affecting change	P17
01:36:14.1	01:36:14.2	...There's nothing positive coming out of this, or it's always destructive rather than constructive so erm, I was thinking that by doing this there's a way for them to express themselves in a more constructive way? And also this is a channel and instead of just shouting, 'yeah I'm fed up with that', instead 'what can we do about what we have?' in a way	DW
01:36:41.0	01:36:46.0	That relates really nicely to an exhibition we went to last year, like 18mths ago, called Disruptive Objects?	P17
01:36:46.0	01:36:47.9	Disobedient Objects	RT
01:36:47.9	01:36:49.3	Sorry, Disobedient Objects... just err	P17
01:36:49.3	01:36:49.4	It's just there actually, the programme is one of the books, yeah, yeah,	RT
01:36:52.5	01:37:26.7	So, Disobedient Objects, so yeah, by nature they were disruptive and negatively disruptive and it was this really cliched version of activism being aggressive, placard waving, shouting, throwing rocks, riot shields, like and defensive kit against attacks from the police. It's like yeah, but what have you constructed that's positive, and even the quotes in it were like 'tear down society to rebuild it again', it's like well, no you don't you just have to build an alternative alongside of it and gradually people will migrate across, but there's not many people doing that and they don't necessarily see it as activism the people that do it. So.	P17

01:37:26.7	01:37:35.6	And I think that's the interesting thing about Design Activism and Activism, because I also said, when you've also talked about that you were doing design that's activism, is it?	GS
01:37:35.6	01:37:35.7	Yes, yeah	RT
01:37:35.6	01:37:54.4	Yah, I could much more familiarise with that, because like pure activism, I couldn't say I'm an activist, although I'm quite active with that I do, because I don't like this connotation that activism itself is kind of working with one single item agenda...	GS
01:37:54.1	01:37:54.2	I would never call myself an activist	P17
01:37:54.4	01:37:54.5	People don't, wouldn't even realise when they're already make a change coz they're still complaining, you're still into this brand, into this habit about being against something, you don't even realise when you make a change and then you make your change and then you've already affected	GS
01:38:11.1	01:38:34.3	And it's about your change to isn't it, it's about 'you' as an individual, that's very much what's happening in the Labour Party at the moment and especially on social media is amplifying, it's what 'I' as an individual me and my two thumbs, what we want to see and if I don't see that then I'm going to be angry. So why don't you talk to someone in reality and you form and shape each other's opinions and push them together and they form something real?! Yeah, it's a very individual/collective difference as well I think	P17
01:38:34.3	01:38:43.5	Yeah, I think that is what is the delivered in democracy, because otherwise you'd say 'ah when people deliberate they kind of fight out an issue or they come to a common sense', whereas one's like one directional	GS
01:38:43.5	01:39:10.2	Yeah this is not a deliberate at all, it's a 'ok that's create a damn here' and it's not necessarily helpful or constructive, but again we're coming back to your point I think people experience, no people talking about how constructive and how constructive mentality connect with the material they choose is a very interesting thing in itself as well.	DW
01:39:10.2	01:39:10.3	Yeah, definitely... and we try and bring out those stories somehow, I think err, I think the next gathering will happen I hope the end of September, and we'll try, it'll also be the end of The Rooftop Project as we know it, in terms of the end of season, unless we have a heatwave in October, which is unlikely?! Erm, and then what we can do is maybe yeah, I hope, between now and then I'm going to hopefully have reconnected with the people who weren't able to make it as well, so they are able to make their artefacts and I'm wondering if we come up here and have a few drinks and have a bring your own lunch or whatever, and then people can talk through their own artefact and share stuff and if the weather's crap we can always go downstairs Hyper Island would always let us in I'm sure err...	RT
01:40:09.0	01:40:11.5	Well, yeah we can plan for that	DW
01:40:11.5	01:40:21.7	What times were you thinking? Coz I know end of September I will be in Germany around the 18th and the very last weekend I will be at the symposium in Lancaster	GS
01:40:21.7	01:40:25.1	Shall we put something in there?	RT
01:40:25.1	01:40:35.5	Yeah let's put something in, I don't have anything planned for the end of September because I know I'm going away twice in October and November I'm trying to get out in the October so we'll see	DW
01:40:35.5	01:40:35.6	When's your cycle thing GS?	RT
01:40:35.5	01:40:48.3	So 29th & 30th is the cycling symposium and on the 18th of Sept I'm in Germany, I haven't booked my flights yet though.	GS
01:40:48.3	01:40:56.3	Coz people try to do quite a bit at weekends don't they, could we do, could I see if people are available 26 or 27 Sept? Could that work? How does that work with you?	RT

01:40:56.3	01:40:57.4	Yup, yeah, that's fine	DW & GS
01:40:57.4	01:41:11.7	Ok, I'll get that out, out to folk ermm, good stuff, I'm quite excited by this I think it's going to be interesting to see what people come up with.	RT
01:41:11.7	01:42:33.0	And do you think in terms of the artefacts that people decide on is that an issue that we also discuss certain things, also for example when P1 was talking and in the end it came about that the artefact could be music, but before he was more talking about the fact that he and the other P1 were the few people who kind of maintained the space? Ermm, and there are some kinds of issues that are on a different level and then what's kind of get's over voiced in the joint discussion or so the fact that people do artefacts together so I think, while they create the artefacts they should also reflect about why they chosen this and other possibilities, so the black box of their experience, that's still there but they decided to choose this artefact to represent their experience, that could also then reflect then to the constructivism or to be constructive. Coz if you take a fag, as an artefact because I was annoyed with people who just consumed the space, could you know, people wouldn't use it as an artefact, but it's still embodied in their experience but they wouldn't use it as a communication tool and I think this needs to be captured as a story within their artefact, that they can still tell their story because otherwise, I would just see the danger of having nice artefacts that don't tell the whole story, you know.	GS
01:42:33.0	01:42:58.0	I think that's basically like err, yeah that was my concern at the beginning like I said when we do the artefact it's not just the artefact, it's the layered experience and how they get where they are, to to to make this physically, er no, practically I wonder whether we should do a in/out check in with them at mid point, like for example end of August	DW
01:42:58.0	01:43:13.8	To be honest that will be me coming up here and having a chat, like I've been doing the past two years, coming in face to face contact works better than email,	RT
01:43:13.8	01:43:19.9	In that case would you like us to share, this load if that's any helpful then let me know	DW
01:43:19.9	01:43:35.7	Yeah, I'll let you know, maybe if you're in the Northern Quarter you can pop in and say hello, you can pop in and say hi, you don't , it doesn't have to be on particular days, just whenever you're around if you are about just come and knock on the doors... just have to make sure we're not bombarding them with like 10 visits a week 'where are you going? what are you doing?' [laughter]	RT
01:43:35.7	01:43:48.0	Yeah, doubt I have that time either, but yeah, that's basically what I think we should do, we need to do some touch points	DW
01:43:48.0	01:44:10.8	We'll learn the beginning of August if we got into RTD with that proposed paper on this particular thing... when in Oct? 10th... we've got so much to talk about I think it's a question of...	RT
01:44:10.8	01:44:34.9	I think it could be we just focus on our experience and observation in a way, this itself is research through design, it's through talking with people and helping them realise their design idea, it could be one and based on their artefact, if not their artefact their one experience they had within this	DW
01:44:34.9	01:44:39.3	To be honest all our experience, because I still see myself, as a part of the experience as well as a researcher	GS
01:44:39.3	01:44:43.4	That's what's important in our abstract remember is the triangulation of the research	RT
01:44:43.4	01:44:47.7	Coz now that I'm partially a participant now, being dragged out of my ethnography shell...	DW
01:44:47.7	01:44:47.8	Yesss [giggles]	RT
01:44:47.7	01:44:53.7	Cool, cool	DW, GS
01:44:53.7	01:45:01.5	And maybe we can think about our own artefacts because I do think I've been triggered and quite motivated to come up with	RT

		my own, more so than I was	
01:45:01.5	01:45:25.1	Yeah, I was thinking my artefact is my camera, I'm always one of those people that because I studied photography, I always take photographs of things that interest me, and in Manchester it's not so often anymore, but when I'm here I always take photos, yes, so like I said, for to share things and then I give it to someone else because I want to share the experience but also capture moments, yeah, it's weird with photography, but	GS
01:45:25.1	01:45:49.3	Yeah, it's strange isn't it, why we, you do it isn't it? But it's interesting for you, mine was going to be photography originally, because that's how I'd captured the rooftop as we were going along, I'd captured visual pictures of people working and portraits of the different people who chipped in, so yeah I was gonna go round and capture those community spirits with photos and I it's expanded	
01:45:49.3	01:46:02.6	uh huh, yeah and I think sometimes I don't look back into the photos but in the moment because you pay some kind of attention how to compose the photo and what do you photograph and I think that enhances your experience of the moment when you decide the moment you would like to capture in a sense, yah	GS
01:46:02.6	01:47:00.5	It does, and I think erm, and that's where err, I've hopefully tried to make it clearer in the handout that you go that next stage as well into empathy and invitation and call to action and how does that then start to be embodied in your artefact, and if it isn't and you're making a stance and very conscious decision of 'no this is to me quite a solitary experience and I quite enjoyed doing it on my own it's a reflective thing for myself and if other people want to chime in on those pictures that I take via social media if they want to like it/give me thumbs up, de , de de de (etc) then that is as far as that interaction goes, but other than that I'm, if your conscious decision is my artefact is my camera and is not therefore ermm, a political device, overtly then why is that?	RT
01:47:00.5	01:47:00.6	Laughter	DW
01:47:00.5	01:47:09.4	Oh here we go... timely [Amber arrives]	RT
01:47:09.4	01:47:19.8	Right I'm going to have to scoot, but it was really nice to meet both of you, and get in touch with the Chair about the monthly New Leaf meetings, and they happen anyway and they could do with rejuvenating them with more ideas and more people so if you're interested he's the guy to speak to... yeah, see you soon	P17
01:47:19.8	01:47:24.2	Yah, see you, thank you	GS
01:47:24.2	01:52:54.5	Background noise - end of session	
01:52:54.5	01:52:54.6	I'm going to stop this now, thanks guys - see you in September	RT
01:52:54.5	01:52:55.1	See you in September, in September [giggles]	DW & GS

APPENDIX E: A Sample of Interview Transcripts (P1, P9 and part one of P15), REFLECT<>MAKE Handout and Transcripts Part 1, 2 & 3.

Listening to the Recorded Audio			Part 3 of 3
REFLECT<>MAKE			
Start Time	End Time	Transcript	Speaker
00:00:00.0	00:00:29.1	...Awww thanks for coming...right, ermm, so basically we're now back together not everybody, people are going to drip in, dripping...	RT
00:00:29.1	00:00:29.2	Yeah, slide in	P16
00:00:29.1	00:04:14.5	Yeah, slide in... so there are a number of people all going to be coming in today from the group that gathered last time altogether here. Ermm, we've got P13 coming from M and P5 later coming back from N. They'll be here about 5/5.30 [ok - P16], ermm, we've got the guys from Hyper Island we've got P8 and P23 coming up about 4ish, ermm, who else am I missing there P22 and P21 and P19 from MSA, P4 your with us, fabulous, so basically it's today it's a drop in and drop off your artefact, and talk about it and share the journey that you went on, the only reason I've got all this stuff out again is they're some of the books that we've talked about, before when we've had 1-2-1s or the last time we met these were some of the books that were out on the table so if you did want to refer to them then that's good. A couple of extra bits, that have popped up into this, these are the minutes I think these are from the 'I Never Promised You a Roof Garden' [laughter] meeting 20years ago, yep, ermm, that P19 was involved with and other newspaper articles about the Northern Quarter and what it was back then, so if at any point you want to have a little look at those, that's fine, we've also got ermm, if you wouldn't mind taking one of these, this is helpful for me as a researcher now, trying to collect where you are at with your journey, ermm, in not just making the artefact, but also in experiencing the rooftop - so just to talk you through it, I've basically reflected upon it and I think I've realised and I've seen there are four phases in The Rooftop Project in terms of making artefacts of critical reflection. Ermm, I trough at you a bunch of triggers - i.e. the story of the rooftop project so far, the PDF with all the imagery of all the stuff that's been going on up there, but you've had your own personal triggers, as well, so perhaps somebody talking to you about outdoor space this summer and you've been like 'oh actually I've got the rooftop to go and spend time on' things like that, then we've gone into a reflection phase, and then we've been making and gathering and now we've come back together and we're regrouping. You might agree with that, you might disagree with that, what would be wonderful if you could ask yourselves err how you've interacted with this material and go on a journey drawing on that, scribbling on it, sharing basically the journey that you've gone on since the last time we met that would be really helpful. Erm, and along with your artefact title so you might have a name for it... so apart from that that's there, so we can come back to that, I just wanted a chat really about your artefacts how they've come about, the journey you've been on what they mean? Go.	RT
00:04:14.5	00:05:00.9	Some of mine are literal, and some are representative I would say [hesitant], so I have five boxes I could talk through them if you like? [looking to P16 and P20 for approval - P16 says 'yeah absolutely'] so, this one I couldn't, this is a compromise, it's just a tea light, but I basically tried to, with all the boxes I tried to kind of emulate my experiences of the rooftop so the tea light was meant to represent like sunlight and warmth and I couldn't really get or think of anything [laugh] to get in the box that would represent the sun so, oh right, these are bottle tops I've collected off the roof...	P24
00:05:00.9	00:05:02.3	The non-beer drinking roof? [sarcasm & laughter]	P16
00:05:02.3	00:05:09.4	Yeah, yeah, [laughter] I have never... err, never	P24
00:05:09.4	00:05:13.4	They're just bottle tops, the bottles never existed	RT
00:05:13.4	00:05:30.1	Yeah, usually people errr. I like the way people always play with them as well and I like that sensation of the kind of real ease... so thats	P24

		kind of nice	
00:05:30.1	00:05:33.8	Can they come out of the box so you can?	RT
00:05:33.8	00:05:33.9	Yeah, yeah you can, I'm not precious [noise of bottle tops clashing]	P24
00:05:33.8	00:05:41.1	I'll move these out the way so you can spread them out...	RT
00:05:41.1	00:06:52.8	Ok, this is the continuing theme [opening each box and then seemingly surprised by what he finds, this one contains a number of cigarette ends], this is like the smell I was going for with this one, people do smoke up there, it doesn't matter how much you tell people people just ping them off the roof... what's next? Oh, this is like I just wanted some grass I think, because it's just nice being up there and hearing it crunch, this isn't from the roof this is from my garden but I thought it would be nice to have something a little bit real that you can touch. And then finally, this one is a bit more representative, and its the wind [presents a paper fan], I like the breeze [reaction at seeing it from RT, DW & GS: awww], something that ... I don't know...So that's it, those are my boxes. So yeah each one kind of represents a nice warm feeling that I kind of get, well that was the route I kind of went down with different experiences and I tried to get different kind of things so the wind is such a nice thing on your face and then you hear this crunch underneath your feet when you walk across the grass and the smell of the cigarettes an the taste of the beer, yeah, so that's the idea, that's the [P17 enters the room]	P24
00:07:30.6	00:07:42.7	And do you want to go into the process now or do you want to each present your own artefact and then doing together, because you were a group that were initially doing it together and you kind of gone off and done your own thing so it's up to you how you talk through it	RT
00:07:50.9	00:07:56.9	So [inaudible] ...I can talk about mine	P20
00:07:56.9	00:08:46.8	of tried to conjure up emotions from the rooftop ok, so these aren't in any particular order, the first one, is actually, this is actually what we're going to do on the rooftop next so I think this is quite important, and that's sort of a little potted history of where we're going next into the future of the rooftop ...ok? Ermm, and I think it's an evolving sort of thing, ermm, so that's the future as I call it. This one here, is something that we've had lots of on the rooftop, and that's kind of some up how I feel about the rooftop it's had it's good bits and bad bits, and it's always managed to sneak it's way through. This one is something that we're not allowed to do on the rooftop [laughter] ...	P16
00:08:46.8	00:08:46.9	No, no it's our rooftop conductor, that's how he's described, that's who he really is you know? So this is him. Making music on the roof. Oh and this is the 19th of September 2014, that is what we started off with, do you remember that? The first day up there? That was a long time ago,	P16
00:08:46.8	00:08:46.9	[laughter], it's a little minion	RT
00:09:16.0	00:09:16.1	That was a long time ago, blimey	RT
00:09:16.0	00:09:23.9	So it's so funny that in the beginning I always thought that these are grow boxes already... that's so	GS
00:09:23.9	00:09:32.1	No they're not, that's the first day ok? That's actually 'real and not real' actually we didn't nobody really cared in the end anyway,	P16
00:09:32.1	00:09:32.2	Yeah. No.	RT
00:09:32.1	00:09:37.4	But that really is off the roof [P24 nods] that's a bit off there	P16
00:09:37.4	00:09:38.6	Does it count as vandalising?	DW
00:09:38.6	00:09:42.4	Erm, this is one my favourite moments the celebration of when we actually did it.	P16
00:09:42.4	00:09:42.5	[Laughter]	RT

00:09:42.4	00:09:47.6	The three ladies... can't remember who they are? You're on there aren't you	P16
00:09:47.6	00:09:55.8	Yeah, yeah, both of us [acknowledging P17] and I think your niece	RT
00:09:55.8	00:09:57.2	And I thought one of the best nights on the rooftop I thought deserves that box [the film night for The Ladies Room]	P16
00:09:57.2	00:10:10.0	And the last one is something that is really really hard to get inside the box and that summarises everything about the roof for me and you need to open it [presents the black box to RT]	P16
00:10:10.0	00:10:10.1	Me?	RT
00:10:12.2	00:10:22.9	Yeah, yeah.... ok, it's really dangerous I'm going to apologise,	P16
00:10:22.9	00:10:23.0	Oo I don't know if I want to...	RT
00:10:22.9	00:10:25.5	Well that summarises the rooftop for me.	P16
00:10:25.5	00:10:25.6	Ok [RT removes one elastic band at a time]	RT
00:10:25.5	00:10:38.3	[giggles of suspense] uh oh, what's this going to do?	RT
00:10:38.3	00:10:40.8	I don't know. ... [laughter all round]	P16
00:10:40.8	00:10:54.7	[Laughter] ooo it's springy! [opens the box and a squidgy yellow ball with two eyes and big smile on it inflates]	RT
00:10:54.7	00:10:54.8	That's what it means to me	P16
00:10:54.7	00:10:59.8	Aww that's lovely.	RT
00:10:59.3	00:10:59.4	Moaning?	RT
00:10:59.3	00:10:59.4	So I have memories more than anything else I have more moments more than anything else	P16
00:10:59.8	00:10:59.9	No! I said moments not moaning ... there was quite a lot of moaning but I remember the moments more than anything else and I think that's what it's about	P16
00:11:10.5	00:11:17.1	Aww, that's fab [said very quietly]	RT
00:11:17.1	00:11:26.1	Right, I can talk through mine but I haven't been home since Friday I've been away for the weekend so we'll just have a verbal talk about the rooftop	P20
00:11:26.1	00:11:26.2	Yeah	RT
00:11:26.1	00:12:10.0	So, I've got the five as well, so my first one is more kind of abstract I guess, is that, is that there's this plant that my mum has and my sister has that you can only feed rainwater and if you feed it tap water then it dies. And it's, so nobody saw it coming, but an interesting like collaboration between everybody to make sure there is enough rain water for this plant and for me, like that really because of the greenery and really represented the rooftop as this kind of quite like, fragile thing that looked like it required cooperation and looked like it shouldn't require that much time and cooperation because there's loads of rain water but there has been some times when it's been like 'somebody get me some more water!' So they're kind of experiencing that on the rooftop. And my next one had coffee in it, which kind of represents the northern quarter a little bit to me I guess there a lot of coffee shops here and I also remember going on lots of coffee runs and going up the stairs with trays of coffee and going up to the rooftop and yeah, doing that a lot, feel like I remember going to one of the coffee shops down here one time and they had flooded what seemed like a dramatic moment got some coffee and went up onto the rooftop. Ermm one of them, and this was kind of representing working with the young people I'd spoken to about the rooftop and the artefact was a feather ermm in the box, and it was because the thing that really came across from them was that they had this real like kind of craving for peace and a place where they could just be they didn't necessarily want it as a place	P20

		where they could do loads of things be really active, they just wanted it like that idea of having a space that was calm as a, that was really powerful for me. And also one of the boxes is taped up, and I think that represents part of the rooftop in terms of accessibility and in some ways it was hard to access, there were difficulties so people can't get into it and that kind of frustration sometimes for people that know it's there and they can see it but can't get to it or use it for whatever the different areas are. It's taped up. Ermm and the final one has a piece of Lego in it, I use Lego all the time, partly because it's got that kind of you know, building notion, and that collaboration and literally that building feel. Ermm, but for me it also has lots of different symbolism for my working in incorporating in using it to help people have conversations, but also that kind of play, and it being a kind of real leveller being something that everyone can get involved with and everybody knows what it is I think is a really good place to start.	
00:14:31.8	00:14:43.9	So, erm, thanks guys, and so have you discussed it since we were all together, or did you just go away with your boxes and, had you already, how did the process begin and how has it developed and unfolded and how have you arrived at today with these?	RT
00:14:43.9	00:14:57.0	I didn't speak to anybody did you? Ermm, don't know why just didn't	P16
00:14:57.0	00:15:09.4	Yeah, I mean it seems really obvious almost, it's like when we discussed it initially it was like P16 decided it was boxes and it just fits so perfectly.	P24
00:15:09.4	00:16:01.4	I think when you do something like this people have a problem with putting it together in some sort of way because what you're actually asking people to do is actually quite difficult to do and that is to explain or illustrate or to describe what they feel about an event or something and unless you're used to doing that it's very difficult for most people to do that, and also creatively they also find it very, very difficult and giving something a framework sometimes helps, and once you've got the framework you don't need anything else you don't need collaborate unless you're creating something that needs to piece together. So everyone needs to have I think some rules some boundaries I think to work with because otherwise it becomes quite watered, what we should be doing is like Harry Potter, taking our little thoughts out of our heads and putting them in a big bowl of whats-ya-ma-call-it, that would be really cool. Swap each others' thoughts, that would be really really interesting.	P16
00:16:01.4	00:16:09.3	Is that what this became you think, what were you going to do with the boxes?	RT
00:16:09.3	00:16:09.4	I was just going to give them to you [laughter]	P16
00:16:09.3	00:16:15.0	Were they going to be swapped or...	RT
00:16:15.0	00:16:15.1	No, I hadn't thought that far in advance	P24
00:16:15.0	00:16:15.1	I don't know, I hadn't	P16
00:16:15.0	00:16:36.8	But I think, I think we all, when we spoke about it initially I think we'd all had quite different relationships with the rooftop so trying to do something, so it's collaborative in terms of say format, but trying to do something together we don't actually have that much of a shared experience with the rooftop [P24 & P16 in agreement - nodding] so I don't think that would have really made sense?	P20
00:16:36.8	00:17:00.4	And also with the rooftop it's about different people's experiences and individual and anytime you get a group up there it's when it's an event or something like that, but even then the experiences you have are individual aren't they? Individual things add up like bricks in a building I think so they make things what they are, we all take away something different each you know it's not an universal thing is it?	P16
00:17:00.4	00:17:12.9	Do you find making this artefacts or at least fitting these things into the boxes helped you reflect your relationship with the rooftop in a different way? Or at least a...	DW
00:17:12.9	00:17:46.3	From my point of view what was difficult was what do I put inside the boxes, to me it was just about a certain point in time that's how my mind works you know I enjoy the outdoor music so let's go and find something that describes that erm, I enjoyed the sound, I	P16

		enjoyed and hated the weather, it's things like that, it's little moments I think. It's very hard to describe the whole thing unless you've got a movie going through it or something that documents it, so I think that's it.	
00:17:46.3	00:18:09.0	Yeah, similarly I just thought about the sensations like, how I physically experienced the space and then from there it was kind of straight forward -ish, kind of again using another level of my brain working, ok, I like sunshine, I like the sound of this, I like the smell of that, I like, it was quite straight forward from there.	P24
00:18:09.0	00:18:19.9	Is there anything that you haven't put into your boxes that had you got access to, or time, or any of those things, erm, you would have done? ...magic powers for example [laughter]	RT
00:18:19.9	00:18:27.0	I think it would have been really nice to have real things growing, yeah, that would be really nice because I think that is one thing none of us described	RT
00:18:27.0	00:18:30.8	inaudible	P20
00:18:30.8	00:18:55.2	yeah, yeah, but it would be actually nice to have some tomatoes growing y'know like chooker-chooker-chooker- [motioning the growth of something upwards] it would be really nice if something went up like this so you know, erm, it would be quite nice to have people who you know are influenced or you know had a celebration on the rooftop people who aren't actually here, like the kids, and have their personalities say something about it, because I think that was what was nice about it, it affected people in lots of different ways.	P16
00:18:55.2	00:18:55.3	Uh huh, mmm	RT DW
00:18:55.2	00:18:57.6	I think	P16
00:18:57.6	00:19:34.5	I think it's quite nice, I think when you're doing a reflection on something you're doing it so you can improve what comes next whereas, it was quite a nice thing, actually just reflecting on something, not with an agenda, ok what's our next steps, ok let's move forward, it's quite nice it's not, you can kind of reflect on bits of it overwhelmingly positive, but it's a positive, it's a negative it's not a worry, it's not how how do we fix that, it's just that happened, it's that experience.	P20
00:19:34.5	00:19:41.4	So, just to understand that because we don't have an implication for the future, just to look back at what has got us here so far?	DW
00:19:41.4	00:19:46.8	Yeah, yeah	P20
00:19:46.8	00:19:56.4	And what about the future of the artefacts though, do you have any agenda for them? Or would you have any ideas you'd want to contribute to where they exist next?	RT
00:19:56.4	00:20:00.1	What happens to them?	RT
00:20:00.1	00:20:06.5	Erm, it doesn't really matter really does it?	P16
00:20:06.5	00:20:09.8	You don't want them to be shared with anybody in particular?	RT
00:20:09.8	00:20:14.7	If it makes somebody happy then [laughter] if you can think of a better use for the boxes then go ahead	P16
00:20:14.7	00:20:22.3	I don't think they're precious	P16
00:20:22.3	00:20:22.4	ok, ok	RT
00:20:22.3	00:20:58.0	I think you can see towards them, like if you went through everyone's artefacts and the same kind of idea or thing are coming up, I think you could use that and take that going forwards. So like if everyone said 'I really liked the live music' if everyone was saying that then you could take that through... everyone likes live music say	P24
00:20:54.8	00:20:54.9	Then, maybe it's just about the live music	P16
00:20:58.0	00:20:58.1	Yeah, there was quite a lot in the end that ended up happening up there. I'm quite interested in the erm, the similarities and	RT

		differences between your boxes because they do talk about the grass, or they do talk about the drinks, the coffee, or not [laughter], I wondered if that material in itself, like the liquid, that idea that was being consumer up there, but also consumed round here quite a lot do you think the rooftop should supply stuff up there or do you think that it's a nice memory of having to run up there with the coffee [laughter - yeah]	
00:21:49.8	00:22:00.4	It's too risky, if you start supplying stuff up there. Oh, I don't know, if you had a water butt, but instead it was beer [laughter] yeah, that would be great	P24
00:22:00.4	00:22:00.5	It would be great	P16
00:22:00.4	00:22:09.5	A private thing though, because as soon as you start opening it up that's	P24
00:22:09.5	00:22:22.2	Yeah, coz a drink in itself is an interesting artefact because you can have it on your own, but it's also quite sociable thing, so erm, yes, it's interesting.	RT
00:22:22.2	00:22:38.0	I think it's something we take for granted they weren't on the rooftop I think that's maybe why it comes up, because I think there maybe wasn't a place to just get a drink on the rooftop, maybe that's because it's in everyone's artefacts, because it's something you had to go seek out and bring with you it's like oh. If you think everywhere you go you can get a drink, you can get a coffee, a beer	P20
00:22:38.0	00:22:54.5	Yeah, why don't we have beer on the roof is like a thing, it's like a thing that you have to be active about isn't it, rather than 'shall we go up to the rooftop' you know what I mean, you've got to make a decision to spend time either with yourself or with someone	P24
00:22:54.5	00:22:54.6	And get the beer	P16
00:22:54.5	00:23:00.2	Yeah, you have to go find it	P20
00:23:00.2	00:23:34.2	Just to pick up on the drinks, coz you said also trays, so you would always, it sounds like it's more, it's not just like you on your own and you go there, so do you see it as something sociable or to get more drinks up? What is the balance of you going up there on your own and enjoying the place and getting drinks up there or just supply for others? It's just a thought I just had ...anyway... it's not important	GS
00:23:34.2	00:23:48.5	Mmm.. is it always going to be a solitary space as you're saying, they're very individual spaces, but do you think a box could be filled with two people's experiences?	RT
00:23:48.5	00:24:04.4	I think if you go up on the roof on your own it's a different experience than when there are lots of people up there, it's, they're two different types of experience completely, I think the chance of taking a beer up for yourself is just a bit odd yeah, you're better going up with two	P16
00:24:04.4	00:24:09.4	[P24 reacts to the 'odd' comment - laughter] 'err, they're actually my bottle caps'	RT
00:24:09.4	00:24:18.3	I think there needs to be a rule if you're going to bring a bottle of beer onto the roof in the future you have to have two and give it to somebody else. That would be cool wouldn't it?	P16
00:24:18.3	00:24:23.0	That would be very nice rule to put there - you wanna share?	DW
00:24:23.0	00:24:23.1	But that's interesting that you're talking about a type of exchange of something up there a transaction of some kind, ermm, I see your boxes as little stories in themselves, you say they're not precious, but they kind of are in that you have to play with it...	RT
00:24:47.6	00:25:02.3	That's the only one that's precious [the yellow ball with smile], I think that's nice that one, because it's trying to get out [mmm, agreement from others], you know, happiness is something when you smile it's quite an energetic thing, the fact you can capture it and put in a box and it's got these bands because it wants to get out I think it's quite nice, because it's quite naughty if that makes sense?	P16
00:25:02.3	00:25:25.5	Mmm... and the fact there accessibility to get at it. And interestingly yours is taped up, yeah, no, it's an interesting choice of material I think. Were you using the material you had access to or had you thought	RT

00:25:25.5	00:25:25.6	What these? No, I'd ordered them for something else, but I had a few left over, I think they're like little pieces of jewelry in many respects, you know like engagement rings or earrings or something we can all relate to that. In some way. It's also a great way to create a full stop, if that makes sense you know, that's just on it's own, that's just on it's own, but if you put them altogether you know [takes the boxes and starts shuffling them around] they tell a story, that is actually something that happened in a day, quite a lot, if that makes sense [chuckle]	P16
00:26:01.7	00:26:14.4	Mmm.. How would you compose them? If you could imagine you created yours on a piece of paper now, how would you then curate them together?	RT
00:26:14.4	00:26:38.8	The thing I was going to say was that I quite like the fact that they're hidden, for me they're representing something quite personal and I don't like the idea 'here's my experience...bla la la' but if someone wants to go and look at it, that's fine, but there's that little bit of shyness I guess, I don't want to tell everyone about it	P20
00:26:38.8	00:27:00.2	A question about the artefacts - while you're creating this, would you use this in your life, in other ways to create artefacts to help reflect back on a moment or an experience would you ever do that again in your life, outside of the rooftop outside of this context?	DW
00:27:00.2	00:27:17.2	Stuff that's really important to me, I always take a photograph of it, and if it's super important I print them so I have that and then, but I don't show them to anyone there just	P24
00:27:17.2	00:27:17.3	That's a thing for you	DW
00:27:17.2	00:27:27.8	Yeah, it don't look back at them very often, it's one of those things where you find a box, and you look back and you're like, oh, oh yeah, and you then look through the box and you have that nice kind of moment, and then the box goes away again	P24
00:27:27.8	00:27:27.9	Would you?	DW
00:27:27.8	00:27:37.1	No. Ermm, I throw away things mentally quite a lot	P16
00:27:37.1	00:27:37.2	Why?	DW
00:27:37.1	00:28:32.7	Ermm, I, I, [why??] Laughter] I think that's a really simple question to answer, I think the older you get, the more you have in terms of things knocking around inside your head, and sometimes you need to declutter right, and you can't carry on thinking and doing things - I'm not saying you can't be influenced from what's happened in the past, don't get me wrong - you don't need that memory you had twenty years ago, or fifty years or even three years, or even last month... you know I constantly come across images of things that I've done that I'm really surprised that we did, right, and I'll have forgotten all about them, y'know, it's a reference thing that I really wish I'd remembered, it was actually causing a problem when I was trying to deal with something that had the same problem, I tend to throw things away a lot, mentally, it's just the way I am. I don't collect things, if that makes sense?	P16
00:28:32.7	00:28:44.9	It does, it does, I'm just trying to process it in my brain as well then you reflect back to a life moment and given you throw out so much?	DW
00:28:44.9	00:28:49.3	No, no, I always think it's better later on or in the future, I think you're influenced by the past,	P16
00:28:49.3	00:28:49.4	Subconscious?	DW
00:28:49.3	00:28:56.5	Yeah, absolutely, but erm, no I'm not like that, I'm different I think, in a sense. Also because I'll forget it, so there is no point in trying [laughter] so what's the point?!	P16
00:28:59.8	00:29:02.9	Yeah, yeah...	P24
00:29:02.9	00:29:03.0	If that makes sense? You know.	P16
00:29:02.9	00:29:05.2	It does, it does,	DW

00:29:05.2	00:29:26.3	Y'know, I booked some tickets for something and I can't remember I booked them last week and all the dietary problems of the people I've invited?! So I've spent all morning trying to find out whether I did or not and I can't remember when I booked the tickets or what event I'm going to so how about that?! Y'know, I've sent all the invites out and I can't remember where we're going?	P16
00:29:26.3	00:29:29.2	You've got to call someone you've invited, can you remember who you invited?	RT
00:29:29.2	00:29:54.5	I've tried Barclaycard to find out who I paid?! [laughter] the only way we can help you is if you've declined who you paid for it then we'll naturally know who you've paid, how bizarre is that!?! So no, I don't remember things. It always get me into trouble and if it gets me into trouble then it's fine, because you're consistent aren't you, if you always forget things then it's ok! Well, isn't it?!	P16
00:29:54.5	00:30:35.8	Yeah, I forget things all the time, well, one of my friends looks back at her time at uni and thinks all this bad stuff happened and if I walk past this person again I'm gonna feel really awful and all this stuff, whereas I walk past people all the time that I went to uni with and I'm like 'oh hiya', like oblivious to what my relationship with them. And it gets worse, because I shoot so many events and I work with loads of people, and I spend ages looking at people's faces on the, like after I've shot them, but they don't know who I am obviously, so I see them and I kind of create false memories.	P24
00:30:35.8	00:31:04.5	But you see that's a blessing, because the nicest part of anything that you do is when you meet somebody new for the first time, because you are genuinely interested in what they are, the fact that you've forgotten them half an hour later [laughter all round] is the point, [laughter] like we met earlier on today	P16
00:31:04.5	00:31:18.0	It's just a bad habit... err, ok, I'm also very conscious that P17 you've got to go at some point so shall we bring your artefact into the conversation as well?	RT
00:31:18.0	00:31:18.1	I'm intrigued by this	P16
00:31:18.0	00:31:18.1	Yeah	P17
00:31:18.0	00:31:56.3	It's meant to work slightly better than it does, so this is the artefact [points to the phone] and conversations, so what this was supposed to do is to dial into conversations with people who put the rooftop together. So my artefact is the people, the community that the rooftop created. So, you should have been able to pick this up and dial '9' for P16 [laughter], but instead you can pretend and listen to them on here, because this is what I record them on.	P17
00:31:56.3	00:31:56.4	So can we put them on speaker so everyone to hear them?	RT
00:31:56.3	00:32:13.5	Yeah, erm, although I don't have P24's edited version on this [laughter]	P17
00:32:13.5	00:32:13.6	oh no... I can't remember [laughter]	P24
00:32:13.5	00:32:17.5	It does not sound that bad, it does not sound that bad at all	DW
00:32:17.5	00:32:17.6	Ok, so I asked, I drew up some deliberately loose questions on the rooftop to people, because they're what they meant to me, I really struggled when P5 asked me for her artefact what the rooftop meant to me, coz I don't get asked very often... so here we go... "I met two random ladies at an evening event P17 and RT, and they started telling me how there's not enough green space in Manchester and if we could do things on the roof, a lot of the conversations were very theoretical so as we had a roof on 24 Lever Street, and I had the building, so you should have seen the look in their eyes, of fear." "I think lots of people I've connected with on the rooftop, lots of them are smiley faces, I think the most interesting thing is when you go up there and when the sun is out it makes you really, really happy. So, connected with loads and loads of people and seen them sit in loads of unusual positions, in terms of anybody in particular, I don't think I've got a favourite person I don't think" "What's the rooftop project meant to me personally? I think it's fantastic because what it's done and it's done in such a great way people always have excuses for why things can't happen and I'm a firm believer that that is	RT

	<p>not something we should accept so trying to do something on top of a building, without any permission, without any real money or conclusion, or anything to it, just because it's good is fantastic. And the fact it's something naughty is also wonderful and actually what it's meant is that that space which was never ever loved or looked at in that sort of way, has now become really really important to the building, or that community within the building and possibly a lot of people outside and y'know getting the local authorities saying we can go and build something permanently and that's bigger and louder is erm, is what it's meant, it's been great" and then we dialled '2' for P3 Ashton "My name is P3 Ashton, I work at Reason Digital, we're a digital agency in the northern quarter and our agency is right underneath the rooftop garden... erm, I became involved with the rooftop when I first started working at Reason Digital, there were committee meetings going on discussing what was going to happen with the rooftop it was very early days, and I was very keen to get involved with my new business and everything going on around it, and the project really interested me. Rem, so yeah, I got involved. As to who I connected with, well it was really nice to start off at the business and then meet loads of other businesses within the building, the people that had worked on the rooftop RT, P17, and it keeps continuing I keep meeting people who are involved from the local community. Ermm, and what has the rooftop meant to me? I do yoga twice a week on the rooftop I get to pick herbs from the rooftop I get to have a nice space for some evening drinks on a Friday after work it's just a really, really nice edition to what is a lovely place to work and I think more people should do it" [laughter - facing P24] It's four minutes, I might fast forward bits, "ok...ok, I don't know what to say, Hi my name is P24 I'm a photographer based right here in Manchester [laughter], and before that I wasn't really familiar with the building that was a really nice gateway and I started to use it more and more and as a work space and yeah, I was really ... oh gad, that was gash, err gad, I couldn't say it twice... are you going to edit this ... ok so I became involved with the rooftop via RT the project managers she asked me to document the first event on the rooftop and from there my relationship from the roof has grown substantially and now I use it as a social space as well as a kind of work space, sometimes as well it's just kind of nice and contemplative to stand up there and you know just take five" "so one of the people that I connected with via the rooftop is P16, the designer of the space, and as well as him though, there were other people I wouldn't have otherwise connected with and I do like that social element of space, and people, and yeah, I couldn't really put my finger on multiple people but I do think there is a general community that I've become involved with." "let's see... so the main thing... 'ping' phone noise - oh christ...oh my language... so the thing for me with the roof is it's a really kind of I don't know it's a really nice space that you can almost escape to and it's nice that there is somewhere almost at the heart of the city, but at the same time is slightly removed. So like, I really like the calmness of the day. So often if it's a really nice day I'll nip up there and just sit and do some work for a couple of hours and it's great, it's a real luxury, it's a real treat almost, to sit outside and enjoy the space and as well, taking clients up there for meetings, and y'know, having lunch up there. Yeah, it's a really nice space and I don't know, as a photographer having a space like that work in makes me feel fortunate to do the work that I do, it's a real, it makes me feel lucky, I think" That was perfect actually, I think I like it more than the edited version, sorry. The people in their true form. The rooftop doesn't let you hide. And there's one more... "What did the rooftop mean to me? It really meant a lot I suppose, it really is a wonderful experience to be involved and kind of thinking up and creating the space that we ended up with up there and seeing something actually come to fruition and not remain kind of nice idea or a discussion that somebody had we actually made it happen and that's really important and exciting ermm, and then on another level I guess when I was still working at the N it was such an important space" "I don't know how we ever lived without it, being able to actually take a break from the oppressiveness of the office, you know how it can sometimes feel on a hot day or it's stressful and you just need a bit of a brain break, just to have that little kind of oasis" "who did I connect with who I wouldn't have otherwise? Probably first and foremost it would be RT and P17 ermm, the kind of brains behind the operation, I had seen lots of green things and nice things popping up around the city but I didn't really know</p>	
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		who had been responsible for those, erm, so it was really inspiring to me to meet those two people and to be part of a project that was really important to the city even really as a cultural experiment I suppose. It was also really great for meeting other people in the building, it's amazing really how you can occupy the same space as so many other people and you might recognise their faces or say hello in the lift, but never really talked to them I suppose it was really nice to go to some of the tenants meetings and host some of those and do activities on the rooftop and meet people like P1 and Jen and lots of different people really. I suppose those people I didn't really get to meet were those from beyond the building itself so I know people came along to events but yeah, it was mostly others in the building really"	
00:44:06.8	00:44:16.4	RT goes and welcomes in P23, P8, P22 & P21 into the room	
00:44:16.4	00:45:13.7	It's the last story time with P5 Collier "why did I get involved with The Rooftop Project? Ermm, there's a couple of reasons I got involved with the project I was working at the N when the project was kicking off at 24 Lever Street, and Ben my boss he wasn't able to go along to the first workshop and he knew it would be something I would be quite interested in ermm, so he suggested that I go along as the representative for the company, err, but he was right to think that I would be interested in it, I was really interested to see how I could be and get more involved with the local area and local community, but also as a representative of the N I wanted to see how we could actually be more connected to our actual, physical neighbourhood and the people in it, and the spaces in it, so that's how I got involved initially." There we go that's everybody.	P17
00:45:13.7	00:45:13.8	That's good that	P16
00:45:13.7	00:45:13.8	Thank you	RT
00:45:13.7	00:45:23.0	Yeah, obviously, you're supposed to feel a little more intimate like you're having a conversation with people - it will	P17
00:45:23.0	00:45:34.2	So, audio really which has become your material for reflecting and err, how did you arrive at that one then?	RT
00:45:34.2	00:46:25.9	I think it's because that is what I spent most of my time doing, I think it's actually what I spend most of my life doing, is talking to people, is having conversations and is listening. The rooftop being a very good lesson in politics, to listen and shhhhh, because it's not about what you want to design and you want to see, but about what you can do to bring other people around to do as a common effort and you only figure that out when you ask the right questions and listen to the right answers. Ermm, so I think listening was a huge thing that I learnt from the project, it was something that I thought that I did anyway but nowhere near as well as I could do and genuine co-design can't happen if you don't do that first, it's the most important element I think. So yeah, those voices.	P17
00:46:25.9	00:46:36.7	So what would you like to see happen with those stories, have people given their consent for them to be publicly shared or is...?	RT
00:46:36.7	00:46:45.3	They've given their consent for them to go inside a robot in a phone, so yup? I guess so. Erm P24?	P17
00:46:45.3	00:46:45.4	...the edited version? [giggles]	RT
00:46:45.4	00:46:54.2	can we keep the non-edited version?	P17
00:46:54.2	00:46:54.3	err, yeah I think install it in this, I think something is lost when it's not as intimate, because when you if you listen to it through the headphones, especially P5's, you feel like you're just sat in the room with her listening to her so it feels like there are lots of different elements of the project coming together in your head, which is how I felt, each person was an element in the project and it all came together in our heads and I guess that was the experience I was trying to portray so anything that does kind of do that is what I'd like to see publicly I think	RT
00:46:54.2	00:46:54.3	you can play it when I'm not in the room ...cringy	P24
00:47:31.3	00:47:59.7	Brilliant, and so because you guys are having to go off to other things is there anything else you could see, is there a relationship	RT

		between your artefacts as a collective or if you were to have them exhibited somewhere is there anyway you could imagine them, how would they be presented, how would they be shared? [P20] like, you were saying, you quite liked not having them shared and that's fine but...	
00:47:59.7	00:48:49.4	No I don't mind having them shared, I think I wouldn't want them... I like, maybe like this one, I'd like people to experience them, go up to them and look at them and open them and close them, having like that activeness, instead of just y'know something that you would passively walk around and these are all open and it's like an artefact, you know something that you are like having to actively engage with I think that's important, I don't really know why, and I think there are quite a lot of similarities in that way I guess, that you've got to choose to dig into P17's a little bit and spend a bit of time doing that, and this, you've got to do the fiddly thing of opening them all up	P20
00:48:49.4	00:48:58.3	So if they could be experienced by the public at any point anywhere where would you?	RT
00:48:58.3	00:49:39.8	I actually think it's quite interesting what's happened with the rooftop, things have gone well and it's gone right, and there are probably about 15 rooftop things planned for the city at various different stages, some are really really good, some are really really bad, there's a lot of hesitation of whether to do it, and open to the public etc, and I think you guys should go and speak to them about putting together a little exhibition which tours all these buildings all these developments and they can choose if they should/should not do it. And very often a lot of them are missing the whole point and I think getting them to understand what effect it can have on people is quite interesting otherwise this thing is wasted, ...in my opinion	P16
00:49:39.8	00:49:41.7	So you see these artefacts as being those...	RT
00:49:41.7	00:49:41.8	Well I think the artefacts are just another, just one step of what has happened here in this building, and I think getting people to understand that, especially people who have the power to do something with a building and getting them to understand that they can do some good and making people smile, is actually quite a powerful message	P16
00:49:57.3	00:50:00.2	[agreement from the room]	
00:50:00.2	00:50:00.3	And ermm, a lot of these people do want to do that what's interesting is you get more response from people outside of Manchester coming up from London to do work in Manchester who really really want to do this as opposed to local people who are not that interested. That I do not really understand or appreciate how much difference they want, those people would listen to this sort of thing. And I think that's quite interesting as a way for making this thing last a little bit longer	P16
00:50:29.4	00:50:44.3	Ok... and do you think this could live online? Do you think the audio recordings and the pictures of this, could be as effective as somebody seeing it face to face?	RT
00:50:44.3	00:50:51.0	Not everything's got to be online	P24
00:50:51.0	00:50:51.1	The plants don't go online do they, you know, you have to pick a plant, pick a tomato, being outside is what you experience, which is why people like it I think because you can get wet, get cold, get really hot and that sort of stuff	P16
00:50:51.0	00:50:51.1	[P23 looks oddly at P24 - ripple of giggles from on those who know her job/interests	
00:51:07.5	00:51:07.6	Yeah, that's what's nice about it you know, so, I think online in terms of 'this is what's happening, come and have a look at it' but it should be in its physical form	P16
00:51:07.5	00:51:07.6	It's unpredictable	P17
00:51:16.4	00:51:25.3	Have you, you know Brent from Corner House?	P23
00:51:25.3	00:51:25.4	Err, HOME formerly known as the Corner House	P23

00:51:25.3	00:51:25.4	Corner House?	RT
00:51:25.3	00:51:27.0	Oh yeah, but no I don't know him no	RT
00:51:27.0	00:52:11.8	He does the scratch and sniff cinema that I helped out with at one point and in my mind just what you said you know like the smell of tomatoes and going up and it suddenly pissing down on you and chattering, stories and things like that. I would like to walk into an exhibition where somebody sprays you in the face with water and you sort of go 'ooh ok' so you get a warning before you go in there but it's just like anything it isn't pictures on walls, an app, something collected online, you walk over astroturf, you have to take your shoes off before you enter, you have to have an electric shock. Something that everybody experiences up there but makes it special.	P23
00:52:11.8	00:52:11.9	Do you think it can be packaged?	RT
00:52:11.8	00:52:18.1	It depends what you mean as a package, because there could be a room as a package but I think we're probably all thinking of it in different ways so yeah it could be a little box with a scratch and sniff, I think that's why I was thinking of scratch and sniff there could be something that you could smell, everything from sooty pizza to sort of like whatever [inaudible] smells like	P23
00:52:33.2	00:52:39.3	...depends who you're with I guess [laughter]	RT
00:52:39.3	00:52:39.4	You almost need to do a play don't you where you can actually be a part of the rooftop for a period of time you don't have to spend all day up there do you. It goes on from morning until night and it's almost like you can, like, join somebody else on a rooftop and just have an experience for a day and the cold and heat and all the rest of it	P16
00:52:57.8	00:53:00.5	Do you think we could become a different kind of production team then?	RT
00:53:00.5	00:53:05.5	Laughter	ALL
00:53:05.5	00:53:05.6	A theatre production?	GS
00:53:05.5	00:53:09.2	We already are aren't we?	P16
00:53:09.2	00:53:09.3	Well, yeah, absolutely.	P16
00:53:09.2	00:53:09.3	We're here [giggles]	RT
00:53:09.2	00:54:07.2	I think just from what P16's saying about learning and consultation I feel quite strongly that people have to want to learn from this. You can't just go along and say... you know if you have something that's really accessible just go in and find these are the top five learnings of the rooftop or whatever then it's almost like misappropriation you'll do whatever you want to anyway and you'll just find that ties in with that link and it'll go in. Whereas if it's something you've got to put a bit more effort into and maybe that can introduce people to take up more lessons from the rooftop. You've got to.. whether it's just as simple as open something up or you've got to be a certain place at a certain time rather than just yeah, here's the PDF download it, here are the key points and it's all in one page and summarised. I don't think, I think that would miss the point.	P20
00:54:07.2	00:54:49.5	The...is that a bottle top? Yes. The funniest time we had up there was because I hate the sun I had about 70 layers of sun cream on my face and we had bottle tops and we had a competition to see how many you could stick onto my face with sun tan lotion and it was like, and I saw those and that was like the best day ever! It just came about because there's not really any shelter up there so we'd always coat ourselves in suntan lotion it was sort of the end of the day and people were like shall we just go and have a quick drink up there and it was like one of those moments so that's a funny little trigger, but it's almost like I want other people to play that game, and so it's sort of like we've got the game, and we've got this and we've got that and it's that interactive bit	P23
00:54:49.5	00:54:56.5	Yeah... brilliant. Well, if you guys, can you stick around? Or have you got to dash off?	RT
00:54:56.5	00:54:56.6	We've got to dash	P17 & P20

00:54:56.5	00:55:00.3	No problem...	RT
00:55:00.3	00:55:00.4	Thank you for coming	DW
00:55:00.3	00:56:26.3	If you wouldn't mind taking these, would you mind taking these? Taking a picture and sending it to me. It might take you like 5mins over a coffee, thank you. No I appreciate it thank you. [lots of voices - saying good bye/chatting to P17, HA, P16, P24]	RT
00:56:26.3	00:56:29.4	Sorry RT we've been here for ages, we've been sitting over there	P22
00:56:29.4	00:58:24.4	No, don't worry it's been quite an informal drop in and drop out sesh, so yeah, no don't worry. What I've got here is err, a little journey form, so we might have chance to do it here but we might not it's just to basically pull together what you think you maybe think your journey has been since you've been triggered and thrown at all that imagery from the session the lunchtime session, then how you've gone away and reflected your making and your gathering, what materials you've gone to for that and then when you've regrouped like this - these are the four stages that I observed that have happened, but you might disagree, you might scribble one out, you might put it somewhere else, but it was a starting point for just trying to capture what the journey that people believe they've maybe gone on. So you can take that away with you or try and squeeze it in at the end. But thanks ever so much for coming. [P24 interrupts and drops in VOs artefact a polystyrene cube in a plastic bag] ...Oh, it's P4's does it come with an explanation? [Shrugs] Ok, [laughter]. Thank you. I've got to open it up, I'm sorry. Ahhhhh. Cool. Awww [turns it around]. Excellent. I'll stick that in the centre. Right so, pictures and things. Right, we've come together here today, to talk through our artefacts of critical reflection and err well, yeah, just, who wants to kick start, who wants to go for it? Who wants to discuss what and how their critical reflection process unfolded?	RT
00:58:24.4	00:58:25.8	De de deeeerrrr.... [laughter]	P22
00:58:25.8	00:58:37.6	Do you want to toss a coin? [laughter]	P22
00:58:37.6	00:58:45.5	Help yourself to water by the way if you want it	RT
00:58:45.5	00:58:48.5	I feel like maybe I'm going to start this	P8
00:58:48.5	00:58:56.4	I mean don't worry yeah, you might just have decided not to that was just there [re spending voucher]	RT
00:58:56.4	00:59:24.0	So if I'm brutally honest I had some thoughts after our lunchtime session and I had a rough idea and then the end of September came around a lot faster than I thought it would and I was like 'ahhhhh' ermm, so my making and gathering is mostly from things that we have in the office. But I wanted something with balloons and we didn't have any fresh balloons so this is a balloon that's actually been alive since the students left which is quite impressive and hardy [laughter] because I thought we'd had some	P8
00:59:24.0	00:59:24.1	Mostly because it was kind of like that idea of air and I don't know, freedom with flying away and also the static because that is just one of my memories I think we've mentioned to you before which is electrocuting the ladybird on the roof	P8
00:59:24.0	00:59:24.1	A hardy balloon! [giggle]	RT
00:59:40.5	00:59:44.8	No! [gasp]	RT
00:59:44.8	00:59:44.9	Not on purpose!	P23
00:59:44.8	00:59:44.9	Because there's just so much...	P8
00:59:44.8	00:59:56.8	static, it's not intentional damage to ladybirds but because there's so much static on the roof I got a ladybird on my face one day and P23 went to touch it	P8
00:59:56.8	01:00:08.5	I went 'ooo there's a ladybird on your face' and a huge bolt of lightening came out of my finger ...[laughter from the room] and it fell to the floor	P23

01:00:08.5	01:00:20.0	Yeah, yeah and it came back to life again, I think it was just shocked for a while who knew you could give a ladybird an electric shock?! So there's static	P8
01:00:20.0	01:00:20.1	So like if you get struck by lightening and get a new talent?	P22
01:00:20.0	01:00:29.9	Yeah, it was the black ladybird with the red spots that we'd decided was the zombie version that we'd created [laughter]	P23
01:00:29.9	01:00:30.0	So yeah we've created a whole new world of ladybirds out there so there's static electricity	P8
01:00:29.9	01:00:34.6	They've probably been raising money for their defib for years so [laughter]	RT
01:00:34.6	01:01:37.4	Ermm, so I have my kind of steps, I didn't know if I should make it interactive so I've written steps on the side [using post it notes] so the disclaimer it's not for bald people either just coz it's not really safe. And then, I also found an elephant [minature elephant tied to the bottom of the balloon] it just mad me think of, I don't know, 'when I see an elephant fly' song from Dumbo. You kind of like you can achieve anything really you just need to put your minds to it. So mainly a hunter/gather kind of artefact but it did have the kind of thoughts behind it. Maybe if I could have put soot on the top of it I would because I also have memories of doing yoga on the rooftop and just being covered in black marks afterwards from the pizza.. there's just so much soot up there and I have quite oily skin and everything just sticks to me and it won't come off so I just come back down and I'm sitting for the rest of the day with like marks on my face so yeah	P8
01:01:37.4	01:01:46.2	Wow, imagine what it would have been like in the 20th century, I've just had a flashback to then?!	RT
01:01:46.2	01:01:46.3	They' wouldn't have had pizza back then	P8
01:01:46.2	01:01:50.6	No that's true, it wouldn't have been Northern Quarter cool pizza soot, it would have been a different type of soot... yeah	RT
01:01:50.6	01:01:50.7	So that's mine. I wish it was helium because it would have looked a lot better maybe we can... this is a prototype one	P8
01:01:55.6	01:01:57.5	You mention the dog as well	P23
01:01:57.5	01:02:28.1	Well, yeah, it could been a dog, downward dog, could have been like a nice kind of perspective thing but we only had like an elephant available at the time... we can pretend it's a dog, yeah, the nose is kind of [giggles] or a pig, pig flies... mmm... [laughter]	P8
01:02:28.1	01:02:36.6	Shall we come back to it as well and go round and have a chat, is that alright?	RT
01:02:36.6	01:02:51.2	Shall we go? Ours unfortunately remains a, a, sort of... yeah, it remains a dream, we kind of realised part way through that it was somewhat impossible	P21
01:02:51.2	01:02:51.3	We had ambition	P22
01:02:51.2	01:03:01.4	Yeah, [laughter], 10 out of 10 for ambition, but what we, we kind of in the first session started talking about	RB
01:03:01.4	01:03:03.9	Getting burnt, on the rooftop	P22
01:03:03.9	01:03:07.7	Yeah, which if we've both done...	RB
01:03:07.7	01:03:18.1	I didn't believe you and then that last session with you, I got completely burnt, my partner was going where have you been?? [laughter]	P22
01:03:18.1	01:03:18.2	Working really hard [sarcasm and laughter]	RT
01:03:18.1	01:03:58.2	But, ermm, so we then also the other problem with the roof it's Manchester, and we've got like two weeks a year when it's fun to be on the roof the rest of the time it's really, really cold so we were also were like well what can we do that heats you up and stops you getting sunburnt at the same time, err, and how can we kind of make it a more pleasant place to be, and I don't know, kind of finish it, add that extra finish to the roof. So you came up with sketches	P21
01:03:58.2	01:03:58.3	...yeah, look on that computer	P22

01:03:58.2	01:04:01.6	Erm	P21
01:04:01.6	01:04:04.1	Do you need it nearer? That's better	P22
01:04:04.1	01:04:04.2	Yeah, can you see these ones? So, it was kind of like a combination of somehow making two things at once that would erm, be like a hand warmer but also be a cloud, that would kind of provide shade in the sun	P21
01:04:27.6	01:04:27.7	And it's at this point you'll see we were trying something impossible erm, but we did actually find something on Amazon which was a kind of hand heat warmer thing...	P21
01:04:27.6	01:04:27.7	So an inflatable thing... or something that would magically transform from small to large	P22
01:04:52.5	01:04:56.9	Some kind of arduino, you could basically get your phone to charge this thing	P22
01:04:56.9	01:05:33.8	Which is what this is kind of representing as a concept [points to WhatsApp conversation and images sent to one another] erm, it's like something we can, you can stay warm with and be out there. It was all about making the rooftop which I think is the thing we all love and trying get almost, more time out of it because it's hard to be up there when it's cold, it's hard to be up there when it's too hot. It's kind of this perfect nice point when we want it and we want to go up there all time and be all the time and so...	P21
01:05:33.8	01:05:33.9	[giggles]	RT
01:05:33.8	01:05:51.6	It's something that exists with your own tech, so something you plug in with your phone, heat it up, have it around at your desk and then in the summer you kind of inflate it and it becomes your personal cloud shade, and it gives you amazing... but then...	P22
01:05:51.6	01:05:54.7	Which can produce shade like that? [shows video] if that makes sense? It would look like a cloud, you should be able to see it on that one, erm, and then the idea was, that would also somehow compact down into something you could put into a glove that would keep you warm, and it would be electronic and northern quarter and tech, for me anyway goes hand in hand	P21
01:05:54.7	01:05:54.8	Did you guys do this? [pointing to video]	RT
01:06:20.2	01:06:33.1	Yeah, it's a bit kitsch and make shift [RT reads text mumbles]	P22
01:06:33.1	01:06:38.4	So it's like a plug in	
01:06:38.4	01:07:15.6	So you plug in this little button and then you and it heats up, shove it in your glove and then in the summer when you're out there... picture of RT. So we're sending each other images on Whatsapp conversation and so then in the summer you expand it [oh wow - RT, how cool is that? GS] it covers you.	P22
01:07:15.6	01:07:15.7	Oh it protects you, sorry?	RT
01:07:15.6	01:07:36.0	It protects you from the shade, so there you are lounging in the shade and here you are unwrapping this and it's a cloud shade [gotchaaaa - RT] and then once you've run it and it's expired you shove it in the compost	P22
01:07:36.0	01:07:39.0	Yeah, erm, was the other dream [laughter]	P21
01:07:39.0	01:07:39.1	Yeah, the other fantasy [laughter]	P22
01:07:39.0	01:07:55.0	Erm, but yeah, we couldn't, if we had more years and years of time to work on it there would be a way of making it	P21
01:07:55.0	01:07:55.1	I think even in the prototype and the future thinking of it is really nice, I like it. I like the way you've kind of cobbled it together in these different images as well	RT
01:08:05.7	01:08:08.2	So this is basically the sketch artefact	P22
01:08:08.2	01:08:12.9	And how's the process been for the two of you? Because you've come together and a lot of people have done independent artefacts	RT
01:08:12.9	01:08:44.7	It's been, it's all, well, both of us are really busy and it's not a thing we've, we haven't erm, we haven't like sat down and talked, so I	P21

		think, there's almost been a point where it's been displayed through whatsapp, because the entire process has just been random messages so 11 o'clock at night I'll get a message like, 'i drew this picture' and then I'll respond with like a 'that looks awesome, we should do this' so the whole thing is like this mis-communication	
01:08:44.7	01:08:47.4	Yeah, I'll reply or you'll reply ...it's really funny	P22
01:08:47.4	01:09:13.3	Yeah, just kind of weirdly go through these random conversations like 'ahhh, this would be really really cool we should do this' and it's just like 'this is never going to happen in the world', but we still get to do it somehow, which I, is I don't know, part of the process... but it's fun, I enjoyed it. Ermm.	P21
01:09:13.3	01:09:25.9	Do you think it's because you're unsure about being actually able to make it. Say for example we did actually do an exhibition before the end of the year or next year, would you make it or would you leave it and show the process of your thinking instead? Or both	RT
01:09:25.9	01:09:26.0	I think it would be nice to have a half way point between this and the physical, because like that conversation before about smelling tomatoes and doing is really important so actually...	P22
01:09:45.3	01:10:20.2	The point was to always be really practical that was like one of the first things that we said, was like, we didn't want, I mean we didn't want the kind of like nice picture of the rooftop, that's what the rooftop was always like. I remember the first meeting when someone wanted to put a bus on there, and it was never going to happen and the rooftop was always this collaboration of wildly zany and actually practically doing something and we needed, I felt like we needed to actually do something practical that would actually exist. But then we maybe missed that a little bit? [giggle]	P21
01:10:20.2	01:10:25.2	Yeah, we got the zany, but	P22
01:10:25.2	01:10:27.3	Yeah	P21
01:10:27.3	01:10:40.1	From the users standpoint, like you going on there and getting burnt, or freezing cold or electric shocks n all that,	P22
01:10:40.1	01:10:47.1	Mmm... cool, ok, well we'll come back to it in a second. So, P23...	RT
01:10:47.1	01:11:26.5	Yeah, I'm having a bit of like oh, errr... so... this is meant to be in two-parts as well because usually I put it on Instagram and put a bit more of the story behind it so I will put it on Instagram and put a the more of the story on it. Errrr yeah, when we were talking up here I had a very different idea, I was still going to do a bit of a drawing but I was going to do it more about stuff, about stuff about that goes on up there but then actually because the students are away what I'm doing a lot of the time is taking people that are coming to see Hyper Island up to the roof and going up there, I always take them up the stairs because I like to give them a bit of exercise	P23
01:11:26.5	01:11:26.6	They must be going urchasehhhhhhhhhh!!!?? wheeeeeere do we sign? [laughter]	RT
01:11:28.0	01:12:11.4	Erm, and I like the carpet, carpet, carpet, and then the gravel and they always go 'arghhh what's this? Is she going to kill me?' and I really like that entrance to it because it makes it weird for them and then they get to the top and there's always like a 'oh wow' and there's always a silence and everybody looks around and everybody takes a panoramic and everyone's like 'oh this is amazing' so I kind of, that recently has sort of become the most important thing for me. Something for me to go 'look what we've got' but I like the weird journey up there first, to sort of get the anticipation. So that's yeah, that's sort of what that's meant to erm....	P23
01:12:11.4	01:12:11.5	...heltascelter... just trying to read it sorry...	RT
01:12:11.4	01:12:23.9	When you get to the top of the wood steps and the metal scaffolding set your foot on the artificial grass take a deep breath and say wow	RT
01:12:23.9	01:12:49.6	So I kind of like, oh I didn't put the carpet on there did I? Oh that's on a different piece of paper, because I f*!ked it up the first time. Ermm, yeah, I like the carpet, the wood, the gravel, the wood and then the artificial grass, and I quite like the fact that it's artificial grass	P23

		and it's not real. Yeah. It's just that wow factor.	
01:12:49.6	01:12:49.7	It is a mystery, because the other thing I like is it's like a secret gang, because people from the street are always like, you come down sometimes and people are like what's that secret bar up there? And you're like it's not a bar, well, there is a bar up there, why don't we know about the bar. And people get really really ansey, so like some of friends have sat there [pointing to Rosy-lee bar] and suddenly gone like, oh you work in that building, what is it? And it's just like, oh it's just a rooftop garden. But it's like it's a kind of secret, but I kind of like that it's a secret that everyone knows about and nobody's hiding it but there are people who seem to think it's a secret.	P23
01:12:49.6	01:12:49.7	Yeah, we all do that don't we? Our students did that coming up from the front door and you think they wonder where they're going, they know they're going to a roof but they, it's the make-shift quality of it.	P22
01:13:05.3	01:13:05.4	I like that whoever is working over there [Foundation Coffee building] like on the very top and you're doing yoga and it's 7 o'clock on a Thursday and they're looking over and like 'who are you people? Why are you all making weird shapes' [giggles from P23] so yeah I just like that when they kind of look over and like	P8
01:14:03.3	01:14:06.3	It's like Fight Club, the first rule of Fight Club you don't talk about Fight Club	DW
01:14:06.3	01:14:12.8	But you kinda do, so [giggles - sirens in the background]	P23
01:14:12.8	01:14:12.9	And who is it you normally take up there?	GS
01:14:12.8	01:14:53.6	It can be anything from people coming up students coming for interviews, potential speakers sort of coming to see the space, errm, pretty much anyone coming to Hyper I'm like 'oh do you want to see our rooftop?' [laughs] and running up the stairs, oh who else? Oh we have the part-time students start in a day so they'll only be here for a week so I took them up to have a look. So, yeah, pretty much anybody that comes into Hyper, for me it's part of Hyper it's not a separate entity and I quite like that about it, and I think it adds a bit of mystery, going up a different way, it might be all in my head	P23
01:14:53.6	01:15:04.3	It's definitely part of this, this errr space's sales pitch, like when we get new businesses that want to come in we're like 'well, we also have a roof garden!' like, you wanna be here!	P21
01:15:04.3	01:15:23.5	Yeah, I have definitely noticed it because all the sales pitches are a number of people randomly who go 'oh, that's N's garden' or 'oh, SpacePort's garden' or 'Hyper Island's garden' or 'Reason Digital's garden' it's funny how people don't see it as the building's garden, it depends on who they've been introduced to	RT
01:15:23.5	01:15:46.5	That's really true because somebody did speak to me the other day and say, but it's your garden isn't it? And I was like 'oh no, I never said that to you' [RT laughs], but then I suppose you might go 'this is our' and you don't usually see the building you see the company as 'our'	P23
01:15:46.5	01:16:11.3	Good to see you! Come on in! [RT welcomes in P14 nee P14, from Chillij] We're just having a chat about everybody's artefacts, P16 and P17 and P20 and P24 have done there's what you might want to do, sit here at the end here with yours and then that gives you a bit of space	RT
01:16:11.3	01:16:28.8It's how the artefact that reflects somebody that visits Hyper and how this has helped with the relationship of bringing people up there to visit the space and how it relates to your personal experience? Or how is it important that you'd like to express something on behalf of Hyper in a sense?	GS
01:16:28.8	01:17:03.8	Yeah, coz I've probably done it more for Hyper than for me, but then I think it's usually me that goes up there, so I think it's actually my thing for taking them up there. But I think the other thing that is where the confusion about it's not about SpacePort's it's not Hyper Island's it's I always refer to it as 'our garden' like I don't say 'my garden' I say 'our garden' and I think typical companies in buildings you	P23

		just talk about 'our' as in 'Hyper' [inaudible] whereas I'm actually just referring to the building because I see it as a community, like not separate entities.	
01:17:03.8	01:17:33.5	Yeah, so we, we have the same problem, because when I say like 'our' for SpacePort, SpacePort isn't one company, it's like many different companies in here so 'our' is really hard to pass this one floor, or this one section of the floor, like 'our' includes in my mind Hyper, and everyone in the building, even Ply and GBA and you know all the people that aren't in the building, like the MMU students use it all the time. All that kind of stuff. Like, but yeah, people I think, it's a lot of words to try and explain that 'our' doesn't mean us when you say 'our'	P21
01:17:33.5	01:17:44.8	Does this building have a name?	DW
01:17:44.8	01:17:52.0	24 Lever St... [P14] 24NQ isn't it, on the website? [RT]	Lots
01:17:52.0	01:17:52.1	We call it RT's rooftop [RT laughs]	P22
01:17:54.6	01:18:38.6	As an entity, that is never as famous as SpacePortX or Hyper, people don't know about that, the fact that I know Hyper, I know SpacePortX I've been here so many times I know it's the building's roof garden, still I don't know the name of the building itself is confusing and people, especially people outside this building, outside this community, I suppose when they get access to the roof garden, and the first time I get access to the roof garden I always refer to it as RT's rooftop garden, because that's my touch point, that's my connection with where it begins. It doesn't really matter who this really belongs to it depends on how I know the space through whom, or an event then I would always go back to that point	DW
01:18:38.6	01:18:40.1	Yeah, yeah, yes [all nod and make noises of approval to DW's point]	Lots
01:18:40.1	01:18:47.5	I remember always calling it 'on Stevenson's Square' because the first time I'd heard of it was this event, oh	GS
01:18:47.5	01:18:47.6	Oh, through The Ladies Room?	RT
01:18:47.5	01:18:49.0	Yeah, yeah, yeah and that's Stevenson Square and the rooftop [smiles points]	GS
01:18:49.0	01:20:07.9	I think one thing that's been really interesting from especially the four of you that have been involved with tenants committee meetings, because this has been the first time we have all got back together actually probably since we were last in here having one of those meetings, I don't remember the four of us having, yeah, so it's just flown hasn't it? So I wonder whether also, I remember those tenants committee meetings quite vividly because I'm always having to go back over them the imagery and stuff like that, but I do think it's quite interesting going back to some of those conversations and how we did have a conversation in Hyper I think and it was at the time when it was just about to launch and we were saying do we or don't we give it a Facebook page, give it a brand, and communicate? And we all just kind of said in that moment, unless someone can take it on, let's not do it. And do you think that's had a massive impact on the whole thing, do you think it for good, for bad for indifferent? Especially working in communications, I suppose all of you guys do in the building to some extent to promote a product, do you think it was a product that needed promoting? Or do you think it's or even managing? To what extent do you think it needed it or not at all?	RT
01:20:07.9	01:20:47.3	Erm, I think if perhaps if it had it would have been busier and there would have been more things going on because obviously not everybody knows it's there, but if there was a Facebook page and if people were sort of searching for roof garden spaces then it would come up in a search or whatever, so I think it would have helped probably but everyone's busy so it's tough to take something like that on, on top of your jobs and whatever else	P14
01:20:47.3	01:21:45.7	I'm amazed though, that people do find it, like, I've I don't know if anyone goes on Reddit Manchester and every now and again you'll just get people saying oh there's a couple of times in the past year, just a couple of different photographers who have just said 'ah, I'm	P21

		looking to do an outdoor shoot in Manchester' and someone who I've no idea who it could possibly be and it's a different person overtime is like 'oh, there's this great rooftop garden in the northern quarter I think SpacePort has something to do with it' I just see it randomly pop up and I'm like 'ah, yeah, I know what that is' drop me an email, like. And there is that kind of no-one's put any work, or I feel like no-ones' put any work into going out to tell Mancunians that this place exists, but somehow they've found out and somehow	
01:21:45.7	01:21:45.8	I think word-of-mouth has got out hasn't it...?	P14
01:21:45.7	01:21:46.1	Yeah.	P21
01:21:46.1	01:22:34.3	And so many people came here for events, so last week I was at some other random event it's called 'low carbon bike tour Manchester' it's basically low carbon because we're all on bikes and the other one, so we took a tour cycling around Manchester in the cycle lanes and went through all the green buildings and green spaces and the last spot for us to stop was actually at Stevenson's Square, the guy who's organising the thing there organisation Friends of the Earth, do you guys know? Yeah, of course, so they were like 'so this is our last stop we can't really get access to it' guess what it must be the garden, and he was like 'there's a garden on top of this building' and I was just like [laughter from all] just started laughing and giggling	DW
01:22:34.3	01:22:34.4	When was this?	GS
01:22:34.3	01:22:37.3	This was last Friday, when you were in Uni	DW
01:22:37.3	01:22:45.3	Ahh, possibly they took part in the Citizen Green Tour I guess, because they	GS
01:22:45.3	01:23:13.2	They were quite elderly people and they had been in Manchester quite a long time and doing various projects, I think they knew the people who are the architects involved in the new co-operative building, the yellow building in Hulme so they know quite a lot of stuff about the buildings in Manchester and so when they were like 'this last stop is here, about this roof garden, you can't really see anything' I guarantee there is a roof garden upon there	DW
01:23:13.2	01:23:13.3	I mean, but how is it also, it's funny how it's kind of sealed out into a wider and had I suppose a wider impact, but also students coming and going all the time from Hyper and from MMU and you've had different cohorts go up and experience the space, and interestingly there was somebody who interviewed me about doing something on the rooftop I can't remember what their project was about now I think it was opening up green space, I think it was a Hyper student, but again, surprisingly, I am actually quite surprised I've got to put it out there, that there wasn't sss... one of the students kind of thinking about it more as a branding project, or a communication.. do you know what I mean? And it doesn't matter that it wasn't but it was just interesting how there wasn't one who was like 'you know what I'm going to do I'm going to turn it into a project and events space' or something	RT
01:24:09.2	01:24:40.5	I think, total personal opinion, if it had been branded it would have become that brand and as it is it's been allowed to be it's own entity, you've got how many side design companies, can you imagine trying to get all of them to agree on 'one brand' and I think that would have caused a lot of resentment in the building [RT - that's fascinating though isn't it in itself?] if I'm honest I think it would have caused quite a yeah, a point of resentment rather than something that's nice and kind of fluid and is, ok...	P23
01:24:40.5	01:24:50.9	And magical you said... a lovely thing that's yours, but everybody's, it has this kind of	P22
01:24:50.9	01:25:42.3	Yeah, so I think, yeah, I would genuinely worry if we tried to put that brand on it, what actually would have happened I think it would have been a bit like 'aw I don't like it' 'I want this, I want that' if we had more people trying to book into it because it's quite hard to manage anyway, that many people who don't have that much time in this building is, I just think it would have become something that was unmanageable and something that people would have been 'oh my god I just don't like the rooftop anymore' [gesture frustration] whereas I think there's still that love for it, we've had some nice events, it's been great they've been to a point where they haven't	P23

		caused too much chaos and yeah, that's totally my personal opinion because you might have all gone 'oh we're all fine with it' but I think brands, don't get me wrong I love a 'brand' but I just think they bring a lot of baggage and if you haven't got much time to like really drive it I think it's...	
01:25:42.3	01:26:16.5	Mmm... I think it's really interesting also because it's like my PhD case study is Cycle Hack and also from last year thanks again for the post, I was also thinking, like what does it mean if the creative activity people do together, what does it mean when it has a brand somehow to it? So, it's actually quite interesting to think of the parallels between like the event space and a physical space if you like, and I want to know what you think is this somehow related to Cycle Hack in a sense, is it problematic of a brand or a?	GS
01:26:16.5	01:26:33.1	I think the brands more than a logo, and I think it has got it's own brand but it's got a slightly kind of amorphous brand that we're part of everybody goes up there and represents it and is part of the brand, I know we keep going on about static electricity, but it's part of our brand that's what it is....	P23
01:26:33.1	01:26:33.2	Killing ...yeah.. [sarcasm & laughter from group]	P22
01:26:33.1	01:26:36.3	Yeah, killing.. lady birds	RT
01:26:36.3	01:26:36.4	So yeah, I think it's like, y'know we could speak for hours about what a brand actually is and I think it's sort of moving away from that and I've done a logo and a stock colour, I don't think it is that and it's more than that	P23
01:26:36.3	01:26:36.4	They electrocuted a lady bird [informing P14 of story from earlier] stuck it in a little chair, put it through a lie detector test [laughter] misbehaving on the rooftop	RT
01:27:04.8	01:27:04.9	It's way more fluid than that, it's quite a separate entity, I mean you allow space to be there I'm just thinking, maybe that's the nature of how every community space should be, it should be fluid as anyone could claim 'this is mine' and yet this is 'ours' and yet actually it could belong to anyone	DW
01:27:24.0	01:27:48.5	Mmm, I think going back to Cycle Hack, if I'm honest I can't remember what the logo looks like, and that's no sort of anybody, but I know what it feels like to go to Cycle Hack and I know it's always nice, it's always welcoming and it's ok to have any ideas you like, and that means more to me so I think it's that type of thing, that kind of experiential sort of element	P23
01:27:48.5	01:28:03.9	Mmmm, mmm, it's kind of like a pre-defined experience, whereas here it's more whereas the rooftop is more tailored to what you need? Would you say that? or I don't know?	GS
01:28:03.9	01:28:22.7	I think to other people it's the mystery, to us it'll be something else, because the other thing I was thinking was when we say 'our' when we're talking we both know it's 'ours' as in the buildings, when you're speaking externally they'll go it's 'Hyper Island' it's 'SpacePort' but it depends but I think again the moveable feast	P23
01:28:22.7	01:29:14.7	I like what you're saying there about you call it something different depending on who, what your point of contact is, so you always call it RT's rooftop [points to DW] but we probably kind of like somehow subconsciously apply the fact that it's Hyper Island's or SpacePortX's if we don't want to, and I mean I think of it as not the building's but the people's [yep, yep from room], I mean like, that to me it was people's sat around talking about putting buses up there, were the ones who made the rooftop happen. And yeah, it's it is exactly as you, it's non-existent in a branded sense but it clearly exists in our world it's just something that no-one else has.	P21
01:29:14.7	01:29:14.8	Ok so, I'm just going to bring it back to artefacts, and thanks Sal for joining in as well, would you like to showcase your artefact? Bring it into the conversation?	RT
01:29:25.7	01:29:48.8	Brand new yoga mat [laughs]. That's all I've used the space for mainly. Which I don't know if we'll get any more in this year, but we can hope.	P14

01:29:48.8	01:30:05.8	And with your yoga mat you knew it straight away when I said would you mind doing, or creating, or making, or buying an artefact you like would a yoga mat be alright? I was like 'yeah absolutely, because it says a lot about your experience the space'	RT
01:30:05.8	01:30:15.5	Yeah, coz it's been a really nice space to forget about work for a while and focus on yourself, something else you know	P14
01:30:15.5	01:30:50.9	It's really interesting because people have come up with very different types of artefacts and conversation I don't know, has it happened between people in corridors or have you chatted, because you've been involved with the research effectively right from 2014 [laughter] unknowingly or knowingly [sarcasm & giggles] but that's actually quite a long time. So has, have you talked about it being a research at all, or being involved in a research project at all, or being involved in the research of The Rooftop Project or has it been more about just your experience of the rooftop?	RT
01:30:50.9	01:31:17.8	I think I have when I've been like showing people around and it's been a bit of a context, which I think is nice because I think it sometimes you go up there with people but don't really know and it's a roof, and oh and the building got a roof, and not everyone always knows where it came from or how it happened so it is like nice to be able to say well there was like this project and we all tried to put crazy things up there and then realised that it couldn't hold the weight,	P8
01:31:17.8	01:31:17.9	Oh god yeah, that conversation!	RT
01:31:17.8	01:31:30.9	so yeah, it's it's quite nice to have that kind of like bit of story to tell rather than like 'oh I don't know, it just popped up one day and now we all go and use it'	P8
01:31:30.9	01:32:34.4	Well and how it's felt though, this is P4's by the way I'm going to bring this in, I haven't spoken to her about this she couldn't be here today so she's put together a polystyrene kind of cube with lolly pop sticks on it which they obviously, maybe mean stuff to here - this is maybe the building [each side of the cube with a title on it] - community, air and space, Manchester, connector and then the green on top. But it's been interesting seeing how people have kind of embodied their stories into something, do you - thanks P21, thank you. Just to wrap it up then, into what we've got, do you see them existing somewhere else? Would you like to have them exhibited somewhere else if so where? What story, what legacy would like these artefacts to perhaps have, with perhaps other people? With other audiences?	RT
01:32:34.4	01:32:39.7	Don't know...	P14
01:32:39.7	01:32:39.8	...or do you want to keep it to yourself? [giggle]	RT
01:32:39.7	01:32:45.0	Don't know - they're always free to bust some moves on my yoga mat [laughter]	P14
01:32:45.0	01:33:02.8	Yeah, I don't really... I don't mind. I guess like you were saying before, if it was a space where you could get sprayed with water in your face, or a balloon rubbed on your head, a downward dog... d' dah!	P8
01:33:02.8	01:33:30.9	Yeah if you could maybe do a bit of yoga, because that does seem to be a couple of times... and outside the day I was meeting a friend and was like 'who are these women coming out dressed in yoga outfits' and I was like 'oh yeah, they're doing yoga on the roof' and he was like 'on the roof?' and was like 'what?' and I totally thought it was a normal thing because there are loads of yoga mats in our basement - It's one of those things that so yeah, so yeah, get people to do it, at the minute I think I would feel, this is really lovely but I'm like that isn't enough for a thing, so it needs to be an experience for me	P23
01:33:47.1	01:33:56.4	And do you think through what you've just discussed, do you think that is enough of your contribution to the experience or would you like to come back in on the designing of that experience, designing the exhibition?	RT
01:33:57.5	01:34:13.2	I think I always like to help, but I'm always so short of time so it's like, how much like, if I can, yes I'd love to	P23
01:34:13.2	01:34:26.2	And do you see this exhibition happening in this building, anywhere? I mean it's a blank canvas again as to potentially ends up being,	RT

		and who would you invite? People who have already been up there, people who haven't? What would you like them to get out of interacting with some of these artefacts?	
01:34:26.2	01:34:47.3	It's more about the space itself... it's being up there, if you saw the yoga mat you wouldn't necessarily think it was an exhibit it was just a lonely yoga mat left there, so I suppose it depends on the purpose of the exhibition	P22
01:34:47.3	01:35:19.0	I think P16 made a great point that if this was to tell to share 'a' successful experience, but to share what makes the roof garden a roof garden with people, then this exhibition would have some meaning behind it, because I personally do not believe in recipes for success, that does not guarantee you anything, but by telling people, by showing these artefacts and kind of teasing out a story of why we're saying what we're saying would be slightly more useful I think	DW
01:35:19.0	01:35:27.0	It's that awful dreaded thing that you were saying 'time'	P22
01:35:27.0	01:36:02.9	Yeah, it's whether those, if I had all the time in the world I'd be like 'OK, THIS IS WHAT I THINK WE SHOULD DO!!!' [giggles] and I do think if it was like an experiential thing that we could invite people on the roof who had never been there it could be like the Ancoats peeps, where we could get things going round the building and you could do a bit of yoga and get the dog to run at you, mush up some tomatoes in your toes something, sort of they go away going, oh my god, that was the best thing, you can go through all of the elements but it's time [right on cue, P23's phone alarm goes off - laughter]	P23
01:36:02.9	01:36:11.1	Brilliant	RT
01:36:11.1	01:36:27.8	And that in itself if you could just get someone to walk blindfolded down a tube, not a tube but a corridor where they barefoot go over gravel, metal steps, the wood	P23
01:36:27.8	01:36:27.9	That would be amazing	DW
01:36:27.8	01:36:33.9	Sounds like a, like a John Cooper Clarke should do it...or, it sounds..	P22
01:36:33.9	01:36:34.0	Yes, yeah [lots of agreement]	
01:36:33.9	01:36:35.8	Immersion	DW
01:36:35.8	01:37:03.2	Well I just thought of Siouxsie Sue, who'd do it you know, Helter Skelter...you know when you get over the 'urh' [sharp intake of breath] you know... it's those lyrics that change into your poem and the way it is written visually it definitely made me think of that	P22
01:37:03.2	01:37:07.4	We have blind guy in our office, and he's been up there it would be interesting to know what he thought about the space	P14
01:37:07.4	01:37:16.1	Oh yeah, yeah, he has been up there did you say?	RT
01:37:16.1	01:37:20.0	Yeah he has he's been up there a couple of times for drinks a couple of times	P14
01:37:20.0	01:37:20.6	Oh brilliant, oh great, has he said anything?	RT
01:37:20.6	01:37:28.4	Yeah, he's not really said anything	P14
01:37:28.4	01:37:28.5	We've got to get away but thank you very much [whispers]	P23
01:37:28.4	01:37:52.6	No thanks guys, if you could let me know about the Instagram thing when you put it up or I'll follow it, and as and when you could do one of those and picture it for me, that would be amazing and then that's it really I'll just pop round and say hi and bye... thank you	RT
01:37:52.6	01:37:52.7	Yes I'll have to shoot as well	P22
01:37:52.6	01:38:12.8	Thank you though, think P19 and P18 might be coming along soon - could you send me the WhatsApp stuff too as well that would be amazing or screen grabs or something?	RT
01:38:12.8	01:38:19.8	Yeah, well, if you want to join, I don't know if you can join our one?	P22

01:38:19.8	01:38:20.3	You can you can just invite people into it	DW
01:38:20.3	01:38:23.4	Yeah, I'll just invite you to that one then you can see exactly the conversation	P22
01:38:23.4	01:38:23.5	Thank you, would that be alright?	RT
01:38:23.4	01:38:38.4	you might not be able to access all the previous conversations because you're a new add to the group, but you'll be able to see all the new ones	DW
01:38:38.4	01:38:38.5	Thanks DW that's a good point	RT
01:38:38.4	01:38:47.6	Screen grab and then put them back on	P22
01:38:47.6	01:39:12.5	Thank you I'll appreciate that... wow, oh, have you got one of these, so it's basically what the journey has been for you... this is really nice by the way	RT
01:39:12.5	01:39:12.6	It just says YO on one side and GA on the other [laughter]	P14
01:39:12.5	01:39:12.6	I thought it was a poster	P22
01:39:22.4	01:39:22.5	YOoooo and GAaaaa	
01:39:27.6	01:39:27.7	This is just so that I can capture the artefact title, any description you have of it and the journey you've gone on this is what I've interrupted everyone's journey as being, you might disagree with that, starting with the triggers, what is it that has triggered what reflections you've had about the rooftop, what material have you gone to or thought about and when you've come together you've brought all these things together what has happened? So you can scribble on it all, cross things out, up to you. It's really interesting. Oh here we go, there's P18, P5 and P7 are coming along later as well. Helloooo how are you? Ah! Rio? How was it? P18 was reporting on the Rio Olympics...amazing! What a job!	RT
01:40:31.0	01:41:06.6	Lots of voices - talking noise	
01:41:06.6	01:41:15.5	Basically, we've gone through a number of peoples' artefacts but er, it varies,	RT
01:41:15.5	01:41:20.9	Yeah, me and P19 met a couple of weeks ago and decided that it was bit more of a prototype if that's alright?	
01:41:20.9	01:41:38.0	Yeah, that's fine it's been really interesting though, the whole thing's experimental so there's no judgement on it it's just great to have people talk through their stories really	RT
01:41:38.0	01:41:38.1	We'll wait for P19 to come and then we run it one more time?	DW
01:41:38.0	01:41:59.5	Yeah, I think it's P19, and then it's P5 and P7 I think that's it? I got a feeling P5 and P7 won't be here until half past	RT
01:41:59.5	01:42:23.1	ok, well we can wait till then because it's also the last one, we don't need to repeat it...	DW
01:42:23.1	01:42:52.1	lots of background noise/talking	
01:42:52.1	01:42:52.2	So if P14, if you had to curate an exhibition about these artefacts what would you do?	RT
01:42:55.9	01:43:00.3	Do you want me to talk you through what some of them are?	RT
01:43:00.3	01:43:39.7	[Background noise...] In this would be recorded kind of audio conversations of people saying what the rooftop means to them...and then you can plug it into the phone and listen but you wouldn't see it, and you'd be able to dial into to experience the rooftop and hear their stories	RT
01:43:39.7	01:43:39.8	This had unfortunately given up [the phone technology itself]	DW
01:43:39.7	01:43:44.6	Were you doing this? Were you helping them then? Ooooh.... [realisation]	RT
01:43:44.6	01:44:01.9	Yeah, so this was Liz's so I basically grabbed Liz's phone to copy the style	DW

01:44:01.9	01:44:14.6	Inaudible - lots of conversation	
01:44:14.6	01:44:37.5	So if we were to curate an exhibition we may as well use a digital website or whatever, do that quite intimately, but we don't need to deal with that	DW
01:44:37.5	01:44:57.1	P22 leaves - background conversations	
01:44:57.1	01:46:29.0	[informal chatter...] Yeah, sunburn... bye guys	P22
01:46:29.0	01:47:43.6	Right, so you've got P4's, P16's, P24's and P20's boxes... P20 didn't bring her boxes but added to that would be another five black boxes and you start with them ...and the smiley face when it's closed, is errr, the elastic bands keep it shut, so obviously that's ball is bigger is the box, but it was the way P16 gifted it he said 'you have to be really careful with this, it's what we really loved about the rooftop, so it was fun....' [P14 giggles] so that was nice, and then P8's balloon was about the static that's up there, and P23's poem, which will be up on Instagram as well	RT
01:47:43.6	01:47:53.6	I love the fact that ermm, you have to have this physical piece, also it has to be instagrammed,	DW
01:47:53.6	01:48:00.3	Yes, because I think that's her portfolio I think isn't it, that's her social, that's where it goes.	RT
01:48:00.3	01:48:13.4	I felt that as well, feeling like it had to have a digital realm to it as well, that's weird, [giggles], almost like an altercation...	
01:48:13.4	01:48:13.5	Only physical is not good enough anymore	DW
01:48:13.4	01:48:27.6	Yeah, or like it's not going to reach enough people is my thing, it's like, even though it's a prototype and I don't expect the digital to be used it's like I wouldn't want everyone to be confined to the geographical place	
01:48:27.6	01:48:35.4	Actually we're going to be the last generation to remember what it was like before anything digital [GS agrees, laughs] from Amber's world onwards	DW
01:48:35.4	01:49:42.0	I know, you only need to look at her posy pictures to know that, the camera... she's like... [giggles] scary stuff, she's already hashtagging, no I'm only joking... she's just pointing at stuff, I'll just get rid of this, this story, she did this thing where I was changing her the other day and pointing at stuff and I'd be going like 'what?' and she'd giggle, as if she'd randomly, it was literally like a sketch show when they say 'oh look over there' and does something else, she hasn't figured out the doing something else, but she just thought it was really really funny [- step 1], [DW - yes, and step 2 is to follow] [laughter] just point...	RT
01:49:42.0	01:49:52.4	...once she can figure out when you're looking over there she can do something that's it	DW
01:49:52.4	01:50:18.4	cheeky, cheeky, thing, it's scary... she frightens me everyday. So yeah, what would you do with them? Where would you put them?	RT
01:50:18.4	01:50:24.5	Ermm...	P14
01:50:24.5	01:50:52.1	We also don't have P3 Ashton's from Reason Digital's because he can't make it today but his is a bush, a tree or a bush, I think it's a tree, which he's getting from Hulme Community Garden Centre is he making something out of it, I think it's, oh that was it, the pot beneath it is made out of litter. Because he experienced a lot of litter up there	RT
01:50:52.1	01:50:55.2	Oh yes, I remember him saying that	DW
01:50:55.2	01:51:03.9	Think a lot of people have been smoking up there...	P14
01:51:03.9	01:51:06.5	Ah yah, cigarette, fag butts	GS
01:51:06.0	01:51:09.7	Yeah, after yoga you'd just get really black feet	P14
01:51:06.5	01:51:06.6	oh yarh, even the ash	GS
01:51:13.9	01:51:17.1	Yes, P8 talked about the soot upon her face after yoga	RT

01:51:17.1	01:51:17.2	Yes	P14
01:51:17.1	01:51:20.5	Is that, so that's when the pizza oven is on?	RT
01:51:20.5	01:51:22.7	Oh is it? Ah	P14
01:51:22.7	01:51:36.9	They were talking about that it's the, I think it's the huge chimney from the pizza oven, straight up into the air and err	DW
01:51:36.9	01:51:51.7	yeah, it's funny because it's that didn't go on until right at the last minute I don't think the actual pizza oven, because the rooftop went up before PLY opened, and then they 'oh, we need a vent' and then suddenly it was there	RT
01:51:51.7	01:51:59.6	That will explain it more actually, yeah	P14
01:51:59.6	01:52:05.2	Was it up last year or something that means about a year later	DW
01:52:05.2	01:52:19.8	Yeah it's interesting how you have to have, I know this sounds silly but, how you have to have vents, and really that's what a roof is for for buildings that are in it, all the fans, and errr	RT
01:52:19.8	01:52:39.3	Yeah, sometimes the electricity room is up there as well and for other ones it's like where you get rid of all the water, that's why all the other buildings they can't be like the flat rooftops there, so that would all accumulate water up there	DW
01:52:39.3	01:52:53.2	Hmm, I hate to think and have to admit the damage that might have been done up there, if you lifted up the astroturf, because of the amount of rain we've had, you do wonder	RT
01:52:53.2	01:52:57.3	Does it go down? Do you have like drainage?	DW
01:52:57.3	01:53:08.7	There is drainage, there's which I saw before the astroturf was allowed to go on there had to be a sign of drainage but to be fair it wasn't amazing	RT
01:53:08.7	01:53:08.8	It does get quite squishy	P14
01:53:08.7	01:53:14.5	It is isn't it, and in parts as well, I think, I don't think I would want to have been Reason...	RT
01:53:14.5	01:53:18.1	After some time are they going to dig it up to rejuvenate it?	DW
01:53:17.5	01:53:58.9	Have you seen what's happening to it? So this, these were P16's boxes, so that's that was what it was remember, and this is what it is becoming... so it's going to have a, in fact actually it's changed a bit since this one, it's going to be closed here and open there...	RT
01:53:58.9	01:54:02.6	Oh right, wow, amazing [says it quietly]	P14
01:54:02.6	01:54:17.1	So they're adding a layer, basically, so you'll have a studio that is a part of, an extension of the Neighbourhood	RT
01:54:17.1	01:54:17.2	Ah, right, cool, that's exciting	P14
01:54:17.1	01:54:21.8	Mmm... different	RT
01:54:23.4	01:54:32.3	What would be the new thing on the rooftop?	DW
01:54:32.3	01:54:53.9	It's more this one, because these were previous plans, it'll be like this one, so this is right up above us now, so it's an extra floor and extra two floors if you think about it - and there will be a section that will include a rooftop project, they're even calling it that	RT
01:54:53.9	01:55:04.8	Ah, so they're gonna use the rooftop and also you can see, they're using the [motions the pointy rooftops]	DW
01:55:04.8	01:55:13.1	Well, err, it's not...[hesitation]... oh I see what you mean, yes, but then the...	RT
01:55:13.1	01:55:13.2	the garden will be flat	DW
01:55:13.1	01:55:19.1	Yes, it's just those facades will make it look like it's a pattern repeated	RT
01:55:19.1	01:55:23.9	Cool, so when is this going to be put in?	DW
01:55:23.9	01:55:30.6	Well, I don't know whether they'll start the end of this year, because of the weather, but certainly the beginning of next. And it's gone	RT

		through with the	
01:55:30.6	01:55:42.5	Ok, cool... is that strictly related to your research?	DW
01:55:42.5	01:56:00.3	The impact of it yes, the fact that they are now been given planning permission based on the way we've used it with the community the idea that it has to be accessible and they have to create now wheel chair access, they have to have toilets up there, so they basically	RT
01:56:00.3	01:56:06.3	So on reflection and through this experience...	DW
01:56:06.3	01:56:28.4	And I had no idea that this was something P16 was talking about, until we'd already done it, so it was through doing it that the N said, well we'd like an extension and then P16's turned round and said, and N apparently have said we don't want the rooftop to disappear but how can we do both? And that's how it happened	RT
01:56:28.4	01:57:54.0	Very cool, because ermm, I think just now it's PhD talking, and they'll starting to do that by then you'll be in write up, that's the whole year of write up so it may/may not go straight into the PhD but it does goes into your impact work later on and also that actually whole experience could be very interesting as a case or any model for urban prototyping, because what I've been exploring as a thing is urban places are the hardest place for us to prototype because you can't just come out with these little boxes on pieces of paper that later on transform into little things, because any urban planning does not work that way, whatever we do digging up the street, you know talking about the drainage, has a real effect on people, so prototyping is not something we can do, but doing something small scale we try to plan it with a 'ok, we don't go for a full on two floor loft yet, we do the garden bit first' and if that works we use that experience for what is needed there, what is lacking what can we do more and what can we keep? [RT - that's basically what happened], that's exactly what happened, that's exactly how we normally move in design from a prototype to a real product	DW
01:57:54.0	01:58:25.2	Yeah, that's exactly what's happened, and that was what was so exciting when we were gifted the space initially, because that was what it looked like initially, so when we were gifted it, we were very, very, open and honest with P16 and P16 with us when he said ok, so can you make it happen? And we said, well, only if everyone does, so it all had to work, so we said we don't actually know how it will work out, if it will work out, it might not even work. It was fully experimental wasn't it right from the start	RT
01:58:25.2	01:58:25.9	It was	P14
01:58:25.9	01:58:27.4	The whole thing was a suck it and see	RT
01:58:27.4	01:58:37.2	Great, this is great, now you've got the planning permission as well	DW
01:58:36.7	01:58:36.8	Hello! Welcome, How are you?	RT & DW
01:58:36.8	01:58:36.9	I've got to shoot	P14
01:58:37.2	01:58:37.3	Thanks, Sal, thanks for coming if you could that a send me a picture of that that would be amazing, and then I'll give you that back at some point... [laughter]... ooo if you could send me the receipt that would be great, did the voucher work?	RT
01:58:51.2	01:58:51.3	Yeah, yeah, it did, it was fine	P14
01:58:51.2	01:58:51.3	Yeah, thank you	RT
01:58:56.1	01:59:02.3	Perfect, ermm, cool, ok, we've had a really interesting chat so far P19	RT
01:59:02.3	01:59:07.4	Very good, I'm glad you have, I'm sorry I'm late	P19
01:59:07.4	01:59:14.4	No you're alright, you've come in at a really interesting point because we're all like, ooh, there's another artefact... it's like Christmas has come early	RT
01:59:14.4	01:59:16.6	Don't get too excited [laughter]	P19

01:59:16.6	01:59:26.2	We've got the tunes haven't we, DW's been fab and has got Spotify so she can play you the tracks	RT
01:59:26.2	01:59:28.1	We're gonna do it - you just need to call me in and I'm gonna do it	DW
01:59:28.1	01:59:30.5	Well, why, am I going to sing it?	P19
01:59:30.5	01:59:39.1	I don't know do you want to? You know, like, karaoke style? I can take out the...	DW
01:59:39.1	01:59:45.8	mixed voices/lots of background noise	
01:59:43.6	01:59:43.7	I didn't actually, find out what was going on I had to ask RT to do it as well	P19
01:59:45.8	01:59:45.9	ok, yeah, yeah, yeah, [presses play] "When this old world starts getting me down And people are just too much for me to face (up on the roof)"	DW
02:00:12.1	02:00:12.7	Would you like some water?	RT
02:00:12.7	02:00:13.0	I would actually, cheers	P19
02:00:13.0	02:00:20.7	Are you alright P18? Do you want some? Are you sure	RT
02:00:20.7	02:00:24.9	: I'm alright thanks. P19: Thank you	
02:00:23.8	02:00:23.9	What's this?	RT
02:00:24.9	02:00:25.0	It's an aeroplane with the lyrics of the song on it [paper planes start flying/being thrown all over the room]	P19
02:00:27.9	02:00:29.2	Are we, are we talking now?	P19
02:00:29.2	02:00:33.5	Yeah, can do basically what's happened,	RT
02:00:33.5	02:00:34.6	Do you want background M?	DW
02:00:34.6	02:00:42.2	Err, no, we'll pass you the lyrics sheet so you can sing it, you got to accompany it now	P19
02:00:42.2	02:00:51.7	Oh wow, I've never really heard the song before so... going to play a little bit, but anyway... [song] oh no, this is it...	DW
02:00:51.7	02:01:07.0	[ripple of giggles] Starts playing... "When this old world starts getting me down..."	DW
02:01:07.0	02:01:09.9	Which ones are aerodynamic? [paper aeroplanes flown around/played with by people]	RT
02:01:09.9	02:01:14.6	I know, so I made this one	P19
02:01:14.4	02:01:14.5	Oh yeah, it is awesome	DW
02:01:14.6	02:01:14.7	I was going to go on the roof to fly it, but	P19
02:01:20.4	02:01:23.6	It's a bit wet up there	RT
02:01:23.6	02:01:26.5	It's alright with normal paper inn't [less stiff and difficult to fold]	P19
02:01:26.5	02:01:39.2	inaudible - discussion about technical folds	
02:01:39.2	02:01:39.3	Hello	DW
02:01:39.2	02:01:39.3	[P5 arrives] lots of background noise - wows, re the aeroplanes and background music of The Drifters	DW
02:02:17.7	02:02:35.9	Oh wow, that's an interesting design...	RT
02:02:35.9	02:02:44.4	There's all sorts of different kinds of ones...sorry, I've not had time to do all of them	P19
02:02:44.4	02:02:44.5	He says with a big pile of them [sarcasm & laughter]	RT
02:02:44.4	02:02:44.5	Let me go and get some more water	RT
02:02:55.0	02:03:01.9	Would they fly on a rainy day? Rainy day	DW

02:03:01.9	02:03:02.7	Don't see why not?	P5
02:03:02.7	02:03:05.0	In which case we could end this session all launching all these on top of that	DW
02:03:05.0	02:03:15.5	You might, we might be able to get a photocopy of that... actually that one you did before was alright, they are heavy aren't they	P19
02:03:15.5	02:03:18.6	They were jamming my photocopier! And my hand from the folding!	
02:03:18.6	02:03:22.0	They're so heavy and I love this paper	DW
02:03:22.0	02:03:24.1	So it's seeds so you can plant it.	P18
02:03:24.1	02:03:25.0	Oh wow!	DW
02:03:25.0	02:03:30.7	Yeah, it's not literally if it landed in soil	P18
02:03:30.7	02:03:41.9	inaudible & laughter	
02:03:41.9	02:03:49.4	What's it called, Blue Dot festival	P19
02:03:49.4	02:04:00.5	Yah, Jodrell Bank, yah it was fun	GS
02:04:00.5	02:04:29.2	Hey, they're not bad them ones, after a while the noses... [kept playing] these are wild flower seeds I think, there are other papers you can get, but you need to find one to be lighter than this	P19
02:04:29.2	02:04:36.6	I think so, well people don't actually know this, and somehow I hope they find this and don't toss it away straight away	DW
02:04:36.6	02:04:54.2	Well it does say on it what it is, but yeah...	P18
02:04:54.2	02:04:58.9	Shall we wait till RT's here, where's she gone?	P19
02:04:58.9	02:05:03.3	She's just coming back with more water	DW
02:05:03.3	02:05:22.5	I think the potential thing they could do, so this is, you could link to it online	P18
02:05:22.5	02:05:23.4	We've just had a couple of rounds	DW
02:05:23.4	02:05:29.4	A couple of rounds? Oh right, yes...	RT
02:05:29.4	02:05:35.2	RT maybe after this last session we could all go up to the rooftop and launch this?	DW
02:05:35.2	02:05:40.8	Oh yeah, why not? Yeah, because it could be the last time we go up there	RT
02:05:40.8	02:05:41.6	Do you think so?	GS
02:05:41.6	02:05:42.6	Possibly	RT
02:05:42.6	02:05:43.8	Nooo!	GS
02:05:43.8	02:05:45.1	Do you want to see the plans?	RT
02:05:45.1	02:05:54.1	These were, these were P16's artefacts	RT
02:05:54.1	02:05:54.8	So has P16 been in then?	P19
02:05:54.8	02:06:07.0	Yes so P16 and P24 and P20's artefacts consist of these little black boxes that each represent, so a number of them, so P16 had 1, 2, 3, 4, 5, 6, 7, 8 boxes, P24 had 5 and P20 had 5, but hers are yet to join the pack. These are the drawings as they are going, but this is what it will end up looking like	RT
02:06:24.6	02:06:30.6	I gave them the old photographs when it showed the old building with the pediments on it...	P19
02:06:30.6	02:06:34.5	Oh yeah, that's how they got the inspiration for this	RT
02:06:34.5	02:06:37.4	And it was all kind of rendered over and totally different to this	P19

02:06:37.4	02:06:47.6	Yes, I remember showing it to us actually... is it in there?	RT
02:06:47.6	02:06:50.3	Were these some of the original drawings?	GS
02:06:50.3	02:07:03.7	Some of them, yeah, these are some of the presentation and then this is what it all becomes - so it will be different... yes, so a portion of it will be open basically from inside	RT
02:07:03.7	02:07:18.7	One of the residents who looked over it even said, 'I don't mind' she actually enjoyed looking into it and wanted to see the green from her, from her window not see it chopped off, so I don't know if they've taken that on board.	RT
02:07:18.7	02:07:18.8	I wonder if they can make it just keep growing?	P5
02:07:18.7	02:07:18.8	That's exactly what she asked for, yeah, I don't know whether they will, but it's interesting that they've done that, that she's mentioned that	RT
02:07:29.8	02:07:34.6	Is it all office building?	GS
02:07:34.6	02:07:38.8	Yeah	RT
02:07:38.8	02:07:39.7	Is this like what it was, what it has been and what it will be?	P5
02:07:39.7	02:07:49.5	Yes, and what it's meant to him, because he has talked a lot about how it has meant a lot to him	RT
02:07:49.5	02:08:12.0	I think P16 had the same kind of material, paper, and P24 got all the originals from the roof - that's kind of a re-print and that's an original, so, yeah, I wonder if to ask the question of theirs, if it's a question or ah, it's just a coincidence how this pattern is now there, it's quite interesting how differently people deal with things yeah, once you choose one set of material I guess or	GS
02:08:12.0	02:08:15.1	Yeah, and er,	RT
02:08:15.1	02:08:15.6	Whose are the fag ends?	P5
02:08:15.6	02:08:24.8	That's P24's, they're not his fag ends, but they're definitely he collected them up there	RT
02:08:24.1	02:08:28.9	That's naughty	P5
02:08:24.8	02:08:24.9	He collected these as well (bottle tops)	DW
02:08:28.9	02:09:10.3	Yes, exactly and a lot of people would say 'grrrr' ermm, and then P14's yoga mat. [P19 laughs] P23's poem, also talks, she says if people were reading it if people were doing it P18 the same time, coz she often runs people up there who come to visit Hyper Island, ermm, P8 is a balloon because of static [P5 laughs], and because of having experienced electro- static, shocking a lady bird apparently	RT
02:09:10.3	02:09:16.5	I remember P7 eating a strawberry and went to putting it in her mouth and going 'zchooom' and static shocked her! [giggles]	P5
02:09:16.5	02:09:21.0	There's been a lot of static up there, probably from the astroturf	RT
02:09:21.0	02:09:21.7	Yeah, I'd forgotten all about that	P5
02:09:21.7	02:09:24.8	So shall well, shall we just recap on ours?	P19
02:09:24.8	02:09:27.8	Yes, please do, share, share...	RT
02:09:27.8	02:09:28.2	Well...	
02:09:28.2	02:09:32.5	P18 went off to Rio, I didn't do anything	P19
02:09:32.5	02:09:38.4	Yeah, you came up with the planes originally didn't you, do you want to explain why?	
02:09:38.4	02:10:20.9	Well, the idea of the plane was to do with the planting and growing things, we've talked about all sorts of things didn't we, including like having almost a kind of piece of music as well or a little kind of symphony of music on the tops of roofs, and we were talking about world peace and solving all the problems of the world... I can't remember how we came onto then, instead of bombing it was seed	P19

		bombing wasn't it, and spread the love, and spread the word that there was something up here and then P18 came up with some great ideas with a much more kind of connecting out to the rest of the world, kind of digitally as well, mapping stuff	
02:10:20.9	02:11:03.3	Yeah so from the idea of the planes, I'm always thinking about how it can like look out and yeah, connect with other people, so I suppose it was a really nice metaphor really of the idea, well we had the idea of shouting from the rooftops and singing from the rooftops and then throwing the planes from the rooftops and it you know spreading the seeds of the project and then I, yeah, did the digital version of that, which is a crowd map so if these were to go out and fly to different corners of Manchester people could pick them up and log the planes on the map and erm, yeah.	P18
02:11:03.3	02:11:04.1	What would they do with them sorry? Check in with them?	RT
02:11:04.1	02:11:04.2	Yeah so it's literally the URL is there, if you type that in, then you will come up with a map and then you can just write a note or whatever so you can say 'I found this plane' and then wherever...	
02:11:18.4	02:11:27.9	So it's digitally logging where this plane you found it and where you plant it?	P19
02:11:27.9	02:11:36.7	So yeah, you might log it where you found it and then take a picture of where you plant it, or whatever, or when you planted. So yeah, there's lots of ideas of how this could be done, but [sneeze]	
02:11:36.7	02:11:36.8	And we need to be listening do we to the music?	RT
02:11:40.3	02:13:17.7	Well, no, no, so, then, yes, the idea was to spread the word about the rooftop and part of it was you know I made some claims out of the old northern quarter, 'I've never promised you a roof garden' which then has been kind of taking it a 'I never promised you a rose garden' from Lynn Anderson [plays tune] so it's just kind of mutated a bit but I just like the idea of just letting people know that there are things going on on top of the roof and flying down planes and we talked about drones and things and little balloons and the idea that everyone's aware of what's going on, and I wanted to do, we thought you could photocopy them, and P18 did try this, so we wanted to be a bit more ambitious and do a bit of cut and paste and collage kind of Dada poster with bits of the song on it and different bits of history of the northern quarter on it, the conference 'we never promised you a roof garden' and even some people who went to that conference and just recording the whole history of the whole thing and where it is now and this is now a co-designed space, and the fact that it's been slightly commodified or slightly kind of corporate and you need to keep that community kind of thing, but these were going to be a bit more ambitious rather than a kid colouring one in and, 'seed bombing not bombs' or reap what we sow and seen bed incubators.	P19
02:13:17.7	02:13:18.7	This is actually seed paper?	RT
02:13:18.7	02:13:47.7	Uh huh, it's seed paper so we sent of, the first one was £1.79 and I thought you were getting a pack of 10, you were actually getting one sheet [RT - oh gosh!] then I found some more, the problem is it is a little bit heavy but that teak one worked quite well.	P19
02:13:47.7	02:13:52.7	Oh, they are really heavy, they are really dense aren't they - they've got a lot of seeds in them [- they're hard to hold as well!]	RT
02:13:52.7	02:14:38.5	This one wasn't so bad, this one, but then the other idea is that I quite like is actually having a choir on the roof, and P18 is a member of the SheChoir so it sounded quite nice, so the idea was that we could actually maybe even fly these down so people in the street could sing, or come up and find out about it - so I actually think we should sing it now [RT - which one, I am a bit rubbish] Up On The Roof, Up On The Roof... right, right	P19
02:14:38.5	02:14:41.8	You're the choir master, you're the choir master	P19
02:14:41.8	02:14:51.8	Right, 1, 2, 3... go , on, the Drifters one...	P19
02:14:51.8	02:17:17.1	All sing along... "When this old world starts getting me down, And people are just too much for me to face (Up on the roof)... [laughter,	ALL

		<p>everyone sings the whole song]...</p> <p>"When this old world starts getting me down And people are just too much for me to face I climb way up to the top of the stairs And all my cares just drift right into space On the roof, it's peaceful as can be And there the world below can't bother me Let me tell you now</p> <p>When I come home feelin' tired and beat I go up where the air is fresh and sweet (up on the roof) I get away from the hustling crowd And all that rat-race noise down in the street (up on the roof) On the roof, the only place I know Where you just have to wish to make it so Let's go up on the roof (up on the roof)</p> <p>(brief instrumental-chiefly strings)</p> <p>At night the stars put on a show for free And, darling, you can share it all with me</p> <p>I keep a-tellin' you</p> <p>Right smack dab in the middle of town I've found a paradise that's trouble proof (up on the roof) And if this world starts getting you down There's room enough for two Up on the roof (up on the roof) Up on the roo-oo-oof (up on the roof) Oh, come on, baby (up on the roof) Oh, come on, honey (up on the roof)</p> <p>Everything is all right (up on the roof)"</p>	
02:17:17.1	02:17:34.5	Thank you, thank you so much	RT, DW, GS
02:17:34.5	02:18:05.8	Aww, that's really nice to remember, on the roof because you were talking about Speakers Corner which is something you 'shout' but this is much more spreading the word instead of shouting, because also before it would just be a speakers corner, maybe just	GS

		something rebellious, and shout, but nothing resonates, and here you want to share something, you want to share a story, I don't know, did you think about that? Was that something from Speakers Corner to this...?	
02:18:05.8	02:18:42.1	Yeah, I had a vision the whole of Stevenson's Square was full of thousands and thousands of people all singing [laughter] on a rooftop, The Beatles, were playing on a rooftop, what did they do, they did a song not he rooftop, something at Abbey Road studios, I don't know, so there's various kinds of plane made from bits of the old Northern Quarter rooftgarden and the idea was everybody would make a plane out of the lyrics and fly it down somewhere...so I'm going to leave all these with you, because I don't know what to do with them [laughter]	P19
02:18:42.1	02:19:17.0	Well do, that was the next question really, was with your artefacts, I mean immediately we can go up there with them, when P7's just got here as well, and listen to these guys artefacts, we can then go up there and have a throw of them, but what do you envision happening beyond this room? Ermm, do you have any thoughts, feelings, connections to others' artefacts as well, any ideas in your head of where they will be positioned?	RT
02:19:17.0	02:19:22.2	I feel really bad because I don't think I'd done quite enough really	P19
02:19:22.2	02:19:28.3	No, this is great!	RT
02:19:28.3	02:19:29.0	It's thrown together	P19
02:19:29.0	02:19:37.2	It's really well thought through, to have a sing along and that in itself is a really special part of this whole experience so	RT
02:19:37.2	02:19:53.1	So it's up to P18 now, she knows all the people in a choir, so we gotta get them up there, got to get a rendition up there. Are builders starting soon?	P19
02:19:53.1	02:19:54.5	Quite possibly, I don't know if they're starting end of this year/beginning of next? Can't remember, have you heard anything? Have you met P5?	RT
02:19:54.5	02:20:01.4	No, I was going to ask if you were based in the building?	P5
02:20:01.4	02:20:22.0	[P19 - No] P18 came and experienced the rooftop in the first few stages, was it the very first meeting as a because back then you were working with the Community Organisers	RT
02:20:22.0	02:20:27.4	Yeah Community Organisers in the Northern Quarter and Ancoats and I'd met RT through that...	RT
02:20:27.4	02:20:37.7	And P18 wrote the first article for On The Platform, and P19 works at MSA and Manchester School of Architecture, and do, are you running the Urban Planning MA? Is that right?	RT
02:20:37.7	02:21:16.5	I was going to be doing some of that but I'll talk to you about that later - but no I've been involved with the northern quarter a long, long time ago - because I was hoping to do a succinct history of what that was about and put it on the plane because it was a long time ago...	P19
02:21:16.5	02:21:34.2	P19's amazing, basically it was down to P19 and his few, community over 20yrs ago, who created the Northern Quarter, you actually were the ones we need to name this something, and have some ownership, because if we don't as a community, it's going to become really commercialised and just become another 'area'	RT
02:21:34.2	02:21:43.9	Well it partly was falling down and just full of terrible things and everyone was fed up with it so someone had to do something about it so we did	P19
02:21:43.9	02:22:02.7	And so they did [smile] Helloooo, [welcomes P7] oh my gad it's so good to see you it's been such a long time! And perfectly timed!	RT
02:22:02.7	02:22:18.6	background noise/multiple conversations	

02:22:18.6	02:23:10.1	And that's how P19 got back involved because he came and heard about the rooftop and then came and met myself and P17 and was thinking about doing a NQ Symposium to talk about what is happening now, and then he brought this out, and I was like... oh my goodness! So, these lovely ladies, are also the reason why the rooftop really exists, because you guys helped drive it, and drive the momentum in the building. P5 and P7 used to work at The N upstairs, and ermm, they're not there anymore, they're off doing other things. So we're talking back when it was this stage in 2014, can you believe how long it's been?	RT
02:23:10.1	02:23:14.5	No, was it really?	P7
02:23:14.5	02:23:24.3	Yeah, that makes sense, but yeah, that's crazy!	P7
02:23:24.3	02:23:32.9	So that's been two years since we started talking about it then, that's crazy, it was, wasn't it, it was around October time when we started wasn't it?	P5
02:23:32.9	02:24:07.7	Yep, that was when we had the first meeting in here, and P18 came to that one [P7 - where we had the big sheets?] yeah, and P19's got more involved because he was part of the old, sorry I keep using old, the 'old', the 'original' [laughter] gang that basically set up the Northern Quarter, well, help reinvigorate it and regeneration plan for it.	RT
02:24:07.7	02:24:07.8	It's interesting seeing familiar names on there, and what they were doing at the time	P5
02:24:10.3	02:25:23.6	And this is the conference, the conference was called 'We Never Promised You a Roof Garden' and we've just been singing the song, so this was their artefact... and this P13 as well, you've just come in, and P13 works at M and was also part of and on the original Tenants Committee to make the decisions to come up with what the rooftop then went on to become. P19 was part of the original gang that set up the Northern Quarter residents forum, and you these were the minutes of their conference - and you see the title? [laughter] so we've just had a little sing along to the song, we sang 'Up On The Roof' so that's their artefact, they've just been presenting, so yeah, sorry, did you want to summarise it for these guys that just... seed paper...	RT
02:25:23.6	02:25:46.5	Nope. [laughter] Err, seed paper, and growing things on the roof, and throwing seeds and a sing song, oh yes and sending them down below so people are supposed to plant them because seeds are in these papers so you can plant them and they give you wild flowers, but we'll also send it down with lyrics so there is a choir on the roof - who was here last time that organised all the music, all the things on the roof that you mentioned?	P19
02:25:46.5	02:25:46.6	P1	DW & RT
02:25:46.5	02:25:46.6	Yeah, P1 hasn't been able to make it today I haven't been able to get hold of him but yup	RT
02:26:02.8	02:26:39.4	lots of small talk/multiple conversations	
02:26:39.4	02:26:39.5	It's like Christmas!	GS
02:26:39.4	02:26:39.5	Yes, it is like Christmas! [small talk amongst group]	RT
02:27:19.3	02:27:26.2	Do you think if they landed with people that they'd know to plant them or that the only bit of soil is that way? [laughter]	RT
02:27:26.2	02:27:27.1	Some of them say plant on there, some of them don't so...	
02:27:27.1	02:27:33.7	I think, I mean they're very...	P19
02:27:33.7	02:27:34.6	They are they are, it's an idea of what could be done	
02:27:34.6	02:28:58.7	Well, thank you, I really appreciate it. So in and amongst the other artefacts that have been gathered today, we've got a yoga mat, we've got lots of little boxes of people's experiences, we've got ermm, that came together it was P16, P24 and P20, and then here we have the 'how to create static electricity when you're not on the rooftop' yourself, and a confession that they electrocuted a lady bird. Ermm, so that's one of them, and oh, this one should be embedded in this one, so you listen to a mobile phone the audio recordings	RT

		that P17 had taken of the stories of people's experiences of why the rooftop means something to them, so that was quite interesting and there was also a prototype on the laptop of someone's of photographs of a hand warming glove of when it's cold up there, so you can, basically, they wanted to create more time on the rooftop, the only way to do that was to try and make you feel warm when it was cold and cool when it was hot. So, then the glove to turn into a sun visor as well	
02:28:58.7	02:29:14.6	So it would turn into a cloud shape thing so you had shade that you could take anywhere, so that in the winter you could power your hand warmer and the nest thing about it is it can dissolve in the compost.	DW
02:29:14.6	02:29:21.3	That's it so it's a sensor that plugs into your phone and charges to heat, and then you can go and plant it when it doesn't work	RT
02:29:21.3	02:29:24.0	It's a very futuristic idea	DW
02:29:24.0	02:29:34.5	Err, so yes, so that's that, so then we've got your lovely artefacts so if you'd like to introduce yours	RT
02:29:34.5	02:29:40.3	Yes, so where I kind of started with this I guess ermm, coz obviously my experience of the rooftop was kind of a collective one, and I think because we were representatives for the kind of the studio that we worked with, we were the voice for them, but also a lot of the experiences I had with them were with you, or with you, or with other people, so I started off collecting mini testimonials from people that I was going to put into a zine. Ermm, and then the riso-wing machine at Fred Aldous broke so that kind of stuffed that, so what I've ended up with I decided to make a sort of paper cut story instead [lots of 'oh wow' gasps of appreciation at the detail as P5 unveils her artefact]. So this is, it's been done, what I wanted to do was kind of reflect that it was a work based experience for me, in terms of how I ended up getting involved with it, because I think had I never been in the building I might not have been aware of it. Ermm, so this is like A3 printed paper, but this is an old folder that I must have accidentally stolen when I left the N so I thought I would bring some of the N back in. And then I've tried to get some people's words in there, so this quote about being, 'we could all be a little more promethean' I think this was something, I did like a reflection thing with you and I don't know if it was in one of the books but it really kind of stuck with me and these small promethean acts is kind of what, these small acts of creativity is what it takes to actually create a story or create something bigger than itself so I thought that was a really important sentiment to me when we did the rooftop. And this is P7, when we did our planting day and you had a really nice quote about green space but I couldn't fit it in so it just says 'green space' and then this was when it was the solar eclipse and we all went up on the roof, this is actually AI, so he shouldn't really have a dress on and girls hair but this was something AI said, when we were up on the roof I just wrote down everything he said because we was just talking maniacal weird stuff about the eclipse, so I've got this whole kind of transcript I was just writing it all down coz we used to have a twitter didn't we where we wrote down all the weird things that he said so [laughter] so he said 'it looks like a moon but a burning moon' and I just that was a weird quote so I put that one in there. And then this one in the middle X who was another guy at the N and he kind of wrote it as a little stanza but I kind of split it apart and he said, 'covered in soot but regularly watered the lofty retreat of the northern quarter' so I kind of just turned it into a little signpost and these were some things that we planted, so some tomatoes and sunflowers and these were just a bit of artistic license because I couldn't think of any other real plants. Ermm, and then I guess it's all kind of routed in the building and the community for me in a lot of ways, but trying to get other people in their as well so it's kind of on top of the building and it's almost like I don't know, I won't try and over analyse it too much, and this is a quote from P17 ermm, again she gave me like quite a long testimonial, but I just thought this idea that the rooftop to her was evidence that she carried in her pocket that a common vision for greater good can be realised and that she kind of draws on it when she speaks to other people about the projects that she does, this kind of whole thing as being an artefact in itself or piece of evidence. Ermm, so that's it. So I was kind of trying to reflect my personal experience but through other people a little bit.	P5
02:33:06.4	02:33:06.5	That must have taken hours? Did you have to sketch it before you cut it out?	RT

02:33:07.6	02:33:36.9	Yeah, I did some like little sketches and then I did a big sketch [RT: ooo there's a little pumpkin], yeah, because I really wanted to have a pumpkin because we were growing them and I was like I really want one of those for Halloween and then I think I left so I never got a pumpkin [RT: I think one did grow up there didn't it?], Yeah, I think we got a couple, there was a couple [RT: I remember somebody made something out of it and shared it] yeah, but we left by then	P5
02:33:36.9	02:33:49.6	I think somebody made a curry out of it and shared it, I think so [laughter] something, that was last season, this season we just had a lot of weeds, eerm, yeah, it wasn't quite so cared for, but yeah, it was interesting what did grow up there	RT
02:33:49.6	02:34:00.2	Did people have like shared responsibility for like watering this year? Obviously we weren't here this year	P7
02:34:00.2	02:34:02.5	I don't know, did people water this year [looking at P13], there was a lot of rain up there this year	RT
02:34:02.5	02:34:16.2	I don't think we needed to water, ermm, [all: yeah!] It was one of those things that everyone would like to do it but you always think somebody else is doing it and yeah, it just slips and but, I don't know, yeah [giggles] I don't think it really needed it	P13
02:34:16.2	02:34:29.3	A lot more rain this year wasn't there, and plus also I don't think there was anything planted to go and take care of to water, was there? It was going wild this year	RT
02:34:29.3	02:34:29.9	Very wild, yeah	P13
02:34:29.9	02:34:35.8	That's fab, thank you, we'll come back to them all in a second, if we just go round and...go on then...	RT
02:34:35.8	02:35:46.0	Oh god, [laughter] well, I've made, so I was trying to think of something to make and I've been thinking, what does it mean to me? And it really boiled down to like, kind of team work and community, and sharing something together, and I've been like what is something that I could do physically and then it could be something that is shared round? And then I thought of food ermm, and then obviously greening space was kind of the the green, but it's just in the icing, it's a chocolate cake. But yeah, that was my main thing that I drew from it, it was just like, kind of a nice thing to kind of draw people together that would have met before and drawn on these connections, and interesting mixing pot, that like a green space, so many people had invested an interest in it it was just nice to be part of it to give back to the community, and to our empty stomachs so if anyone would like a cake?	P7
02:35:46.0	02:35:50.6	So the rooftop bake off? [laughter all round]	P19
02:35:50.6	02:35:52.2	I'm not winning at the moment	P7
02:35:52.2	02:36:02.0	Do you do what Val does and put love into everything you bake? [laughter] I'm sad that Val's gone...	RT
02:36:02.0	02:36:02.7	Yeah, I'd love one	P19
02:36:02.7	02:36:04.2	Yes please!	RT
02:36:04.2	02:36:08.3	I'll take one for later, just coz I don't want to get told off for not eating tea	P13
02:36:08.3	02:36:15.2	I hope it's not too sugary, but	P7
02:36:15.2	02:36:18.1	We did eat a lot of food up there	P5
02:36:18.1	02:36:23.6	Yeah lunch has been talked about a lot actually	RT
02:36:23.6	02:36:32.1	Yeah, it's food isn't it as well, growing food on rooftops which is what we're all going to need to do in the future [laughter]	P19
02:36:32.1	02:36:34.7	Yeah, oooo yummy	RT
02:36:34.7	02:36:34.8	Thank yous	GS, etc
02:36:40.8	02:37:01.0	I'm glad we're not singing while eating [giggles - all eating]	RT
02:37:01.0	02:37:10.2	I have to be disciplined, the cakes in our office are... yeah. Like there's always somebody passing something around it's not very good	P13

		when you don't move very much like	
02:37:10.2	02:37:17.6	No that's true, you're in front of the screen a lot. Has it been mega busy?	RT
02:37:17.6	02:37:17.7	Yeah [sigh] it never stops! It never stops.	P13
02:37:18.3	02:37:19.3	You've not cut that by hand have you? Have you? [surprised & impressed]	P19
02:37:19.3	02:37:21.2	Beautiful isn't it?	RT
02:37:21.2	02:37:23.1	Bloody hell! How do you cut all the twirly bits? that's amazing	P19
02:37:23.1	02:37:27.0	I've got a tiny tiny scalpel on a 360 pivot	P5
02:37:27.0	02:37:28.4	You've got tiny tiny hands	P19
02:37:28.4	02:37:31.5	On a 360 pivot?	RT
02:37:31.5	02:37:40.3	Yeah, so you can leave the blade and like move the paper around so it's like really good for curves - it's like about that big [gestures]	P5
02:37:40.3	02:37:55.2	It's so beautiful [P5: Thanks]... and it's so one-off as well, you couldn't replicate that. You know what I mean just the...	RT
02:37:55.2	02:37:56.1	No it couldn't be exactly the same, no	P5
02:37:56.1	02:38:01.3	And it's not like a drawing you can photocopy either, it's like a whole, just a 100% unique isn't it? She says as she [laughs] eats cake really close to it!	RT
02:38:01.3	02:38:01.4	I love that colour behind it as well	P7
02:38:11.4	02:38:19.4	Do you think? I felt a bit horrible putting it in this, but it's like yeah, it's for the...	P5
02:38:19.4	02:38:21.5	It's very flattering, the two colours together	DW
02:38:21.5	02:38:23.2	Yeah, works well together, yeah	P5/P7
02:38:23.2	02:38:28.6	Has it got a name that kind of thing?	P19
02:38:28.6	02:38:31.9	Paper cutting? It's probably got a real name	P5
02:38:31.9	02:38:36.1	There's also one like 'decollage'	P19
02:38:36.1	02:38:45.3	Oh, that's the slap it on and glue [giggle] it's probably something far more crafty	RT
02:38:45.3	02:39:24.5	I was also wondering that, when you were talking, to everyone, and also like in my PhD I came to realise it is about citizenship and all forms of citizenship and do you think the rooftop also would kind of contribute to a different sense how you, I don't know, how you connect with the city and also is there, you also previously you also mention how the Northern Quarter becomes a bit corporatised and commodified and how to create a counterbalance to this process and how to actively encourage this process to kind of resist pleasing the commodification, the organisation of urban space in a sense?	GS
02:39:24.5	02:40:40.5	I think for me that was the only thing that was slightly disappointing about where it ended up, I mean I can't speak for the last 12 months but I think it started off in a really good place, and I think it was so nice that you are here from outside the building, because I think those aspirations of it extending beyond itself but I think the reality of not having anyone to manage the space on a full time basis and not wanting anyone to come up through the building, I think it's stuff like that that's made it quite difficult to make it a truly community space and I think certainly when I was here I don't think it was necessarily through the desire to want to make it commodified or commercialised, it was through the sheer practicalities of not having people to manage it all the time, or, the volunteers or what have you. So I know P1 was around but he couldn't do everything because he had his own stuff, but what I think it did do in terms of citizenship and community was, just in terms of just within the building, because I think, there were people who I'd	P5

		never seen their faces or you might see them in a lift but not talk to them, so I think that was kind of the building, I don't know if its still like that now, but you know, going up and doing like rooftop olympics with people from like Hyper Island, and you know, it just kind of because a nice little space.	
02:40:40.5	02:40:54.0	It did, and one of the other girls who was new to the building they were sitting separately they'd just done work just recently...?	DW
02:40:54.0	02:41:02.2	They did the NQ Greening website... They were in True North but they were only there for an internship they've gone back to uni now	RT
02:41:02.2	02:41:18.8	One just mentioned that you wouldn't necessarily speak to people in the building but when you are up there you it's a kind of different setting you would chat amongst, you would have lunch with strangers, yep.	DW
02:41:18.8	02:41:23.9	Hmmm... would you like to go through yours, yep?	RT
02:41:23.9	02:42:31.1	Yeah, so I think obviously at the beginning ermm, I remember walking up and seeing it when there wasn't anything there and I think the first thing that kind of struck me was it was one place in the city where you could go and there wasn't a roof above your head? And I felt like that kind of changes your perception of how you feel and how you think and what your view point is, and ermm, I think that's one of the things that makes it feel kind of a bit liberating, is the fact that you can go up there and you've got this kind of 180 I don't know how, what the perspective is, but you've got this viewpoint out into the city where everybody is kind of working away and it almost feels as if, because you've not got that roof and you've got that open space, I don't know, but you change a little bit as a person and you feel more relaxed, you feel like there's not the pressure of working in the city everything is not buzzing everybody does change when they go up there, it's seen as a place to relax it's seen as a place to socialise and I think you get that from jut being there rather than like you say in a lift everybody's got something to do where as up there you feel completely different. My artefact is, something [smiles] when I was a kid it kind of transported me a little bit in a similar way and it's this View Master and errr I bought a load of random reels like you can put in and I kind of feel like that is what the roof does for me is, I go up there or I take anyone up there they kind of get transported into like another, another, different place rather than being in a building. If I took them like into my office they're like, oh yeah, it's an office, but you take them up there and they react in a totally different way or you react in a completely different way. And this is what I was like when I was a kid and I got these, so I just bought a load and I don't know what they are, that's err James Bond at the minute.	P13
02:43:36.2	02:43:43.2	Laughter	
02:43:43.2	02:43:47.5	I thought these were ancient cities [P19 looking through Master View]	P19
02:43:47.5	02:43:50.7	Yeah, I think so if anyone wants errr, ...	P13
02:43:50.7	02:43:54.5	You can transport yourself to like Venice and places like that	P19
02:43:54.5	02:43:55.5	Yeah, Lichtenstein and places like that	P13
02:43:55.5	02:43:56.4	Is this yours or is this...	RT
02:43:56.4	02:43:59.3	Oh I bought it yeah...	P13
02:43:59.3	02:44:01.3	Did you spend the voucher or did you	RT
02:44:01.3	02:44:39.2	Oh no, that's an eBay thing, I tried to look on thing, but I just, it's one of those things that you have and I think because of phones and stuff that anything is so easily kind of transportable now, whereas that you kind of really lose yourself in it. Anything else you know there's nothing else going around and that, for me, is what the roof is like, you go up to the roof and everything else kind of stops a little bit. Like, if you go in your lunch hour, you kind of forget about work and you can just kind of relax. So I think that's, it's just a good representative of what the roof does for you.	P13

02:44:39.2	02:44:59.2	You can find like, almost, like little windows when you look around coz I remember with the eclipse, I don't know if you were up there but like everyone was in that building across the road like looking through the window and it was almost like as interesting to stop looking at the moon and just look at these like [P13: yeah, yeah] boxes and you can just imagine one of them being one of those things in there.	P5
02:44:59.2	02:45:04.2	Like over here just looking, like you wouldn't get that perspective anywhere else	RT
02:45:04.2	02:45:27.2	Yeah, exactly, and it's something you don't normally do at work coz you're working but as soon as you go up there it's your free time and you think, actually, I'm just going to people watch. Just watch the streets down below, what people are doing and like oh yeah... have a look through see if you want to go somewhere else [laughter]...if I could get a 3D roof one that would be great!	P13
02:45:27.2	02:45:31.4	You'll have to do it before they close it you'll have to go up there and shoot it	RT
02:45:31.4	02:45:42.5	I don't know how expensive it would be to ...I mean the weird thing is they're kind of 3D and I don't know how they... [P19: Brilliant, fantastic... ALL: Ohhhh, are they? Ohhh]	P13
02:45:42.5	02:45:44.9	That's my favourite thing, it's like oh my god it's a litmus [?]	DW
02:45:44.9	02:45:46.5	Oh yeah, they are aren't they? I'd forgotten about that	RT
02:45:46.5	02:45:54.3	The Victorians had them didn't they, they had big heavy glass slides in this wooden	P19
02:45:54.3	02:45:56.5	[laughter - looking through the View Master]	RT
02:45:56.5	02:45:57.9	They're great aren't they?	P19
02:45:57.9	02:46:09.5	That was just last week... [giggles]... they're so funny, I'd forgotten about them	RT
02:46:09.5	02:46:12.5	mix of conversation	
02:46:12.5	02:46:51.3	you mentioned...due to this consumerist culture and everything is kind of, we're so kind of influenced by the media and we're, it's like a text they made into a book and the title is 'People Looking Through Glass' and through 3D and just looking at the spectacle of consumerist mass media and it's almost like this movement to create situations out of this boring, everyday life, kind of revolutionising everything, also what you just said reminded me of this, kind of change of perspective. In this city kind of working all day it's ...	GS
02:46:51.3	02:46:52.7	It's the Situationists, the Situationists	P19
02:46:52.7	02:46:59.9	Yah yah yah... that's what it reminds me of	GS
02:46:59.9	02:47:27.6	So apparently at The People's History Museum there's been an exhibition about Urban Space City, I think, in a theme, coz I only went there for one exhibit, but anyway they had a thing put on the wall and there was some photo, and I remember last week, I was revisiting my childhood in a way, and I was going through and looking at all of those things and thinking, we did have ones before	DW
02:47:27.6	02:47:38.8	Yeah, and that's like an inbetween of a camera and a video isn't it, because it's got that, yeah, it's got that depth, you can spend longer on each one	RT
02:47:38.8	02:47:52.0	Yeah, it's got that depth. To me it's just a viewpoint, it allows you to forget everything that's going on in your life and just kind of get lost in something that is almost a bit like, a bit like a fantasy, but you go up there and don't realise the viewpoint that you get, and like you say you can look into different things, it's like being, it's like everybody goes to the top of the tallest building in every city to get that little look into the bustling thing that's happening underneath them. It just transports you a little bit and that's exactly what the rooftop does to me. because that's one of the reasons I want to go up there, because you don't get that free time or space, and I think it's the roof that, because there is one on there you feel more like you're outdoors but when you're on the street it's not the same feeling, I don't know why that is. I think it's the elevated and the view, yeah, exactly, you feel more free when there's not so much built	P13

		up around you. I'd say like a bird... [RT laughs 'Ha, like a bird'] it's a bit too cheesy but it's kinda true.	
02:48:49.0	02:49:10.4	So do you think, I mean it's going to take on a different form, but do you think you're on the hunt now for more of this, that kind of space in Manchester or are you quite happy that it's been and gone and done and now it's going to take on a different form and maybe they'll be another thing that pops up somewhere else, or do you think it's a thing that every city needs and...	RT
02:49:10.4	02:49:41.3	I think it's something every city needs. I think the thing I'm a little bit annoyed about is that we've got a green space over there [points to Piccadilly Gardens] the Piccadilly Gardens and they seem to neglect it so much and it's always been built on something's always happening and it doesn't always fill what it's meant to. And because it's a small space, it's packed and you don't get that freedom you should get in a green space.	P13
02:49:41.3	02:49:41.9	It's not relaxing there is it?	P7
02:49:41.9	02:49:48.2	Yeah, it's not relaxing at all! [laughter from all] People feeding the pigeons, I swear the pigeons are after me	P13
02:49:48.2	02:50:00.1	But did you, did you remember it before it was like that? [P5 - yeah], do you remember it? [P13: I wasn't here...No]	P13
02:50:00.1	02:50:16.7	Were you not? I think I was quite young at the time, I was 14ish when they started to fill it in, so I've got quite rose tinted glasses when I think of it and it was really nice and it was sunken and blah blah blah, but I know there was a lot of kind of problems wasn't there? [P19: Yeah, there was a lot]	P5
02:50:16.7	02:51:26.1	I guess that was the case of people in the city, or the city, i.e. Harold Bernstein kind of commercialising 'our' public realm, ermm, and letting it be taken over. Coz basically the city fathers went off to European cities with the aspiration that Manchester being a European city, so they went to Madrid and Barcelona and saw all these doing the Olympics and they saw these big massive public squares and one of the first things they did when they came back was to sell off half of Piccadilly Gardens for that big bloody red building there and then bring in some kind of designer's who didn't know what they were doing. They didn't learn any lessons, you need a big public space, and in actual fact it was green, it was a great piece of green, alright they could have sorted it out and stuff, and I remember y'know swarms of like starlings, the sky would go black, swirled around, but it was like white a natural kind of space. In actual fact they didn't need to do that much and they could have saved a fortune just done the planting up a little bit and it would have been fine. I know there were probably buses and things and usual tramps and stuffily that, but it's workse isn't it.	P19
02:51:26.1	02:51:59.4	It's terrible, it's awful, but if you go to Barcelona, there's loads of squares but they also have incredible proper parks, like in the centre, that's one thing having a bit of non-built on land, but another showing people how to use it in the right way. I don't know it's almost like what you need permission to do there, and Piccadilly Gardens doesn't really mmm, inspire you.	P5
02:51:59.4	02:52:41.8	Well, and that's what I mean about being in the city and having no real escape, whereas the roof kind of gave you that little bit and I don't live in the city anymore so I don't feel like so surrounded by concrete jungle anymore, but when I did it was kind of like I felt like I needed to get out every now and again because it did feel a bit heavy on you. Especially if you work all the hours and you don't get much free time, and what free time you have I'm just going somewhere random in the Peak District and actually feels to like look around and not see windows and people working	P13
02:52:41.8	03:01:17.9	Like the effect it has on you is like really, like you say it changes your behaviour doesn't it and I work at media city and it's hardly green but just being able to sit next to the water is quite quiet and I make a point to go and sit out like at lunch time when it's nice on my own just because being in an office setting I just need to not look at people commuters or, just look at something that is natural.	P5

Technical issues with Nvivo meant I reviewed the audio and pulled out key themes of the last 10mins. Audio available upon request.

A sample of living life as inquiry reflection entry excerpts, questions, topics themes to arise

Ref.	Date	Length (pages)	Excerpt from Reflections Entry	Questions triggered from Reflective Entry	Analytic Memo 1	Topics & Themes to Arise	Design Methods/Research Method	Analytic Memo 2
3	04-Nov-14	2	This is where I was feeling uncomfortable.	Does the physical space in which we are occupying and having this exact meeting point matter? If I lay out the chairs in the room and place paper and pens in the centre of the circles of chairs what does this say about the session? This is a significant session, it sets the tone of voice for The Rooftop Project as a whole. There are many layers to this that folk need to be aware of, how do I make the less visible – or almost invisible – tones more visible? For example, where do I place emphasis? Is it more important for people to know about the origins of the project? How I met Atul and Beth and NQGreening reps? Is it about the people and the connections I've made or is it about the importance of the connections others ('you') are about to make? Where are we? Does this matter? Does the physical space in which we are occupying and having this exact meeting point matter? Is it about the power structure? How do I introduce myself, set the tone of who I am, where I am positioning myself in the project? This is not a one size fits all approach – there is not going to be a 'how to' guide book which I will create to give all folk interested in taking this project and applying it elsewhere. However, what does this project do? How is it beneficial to all those participating? Does this need to be established by me? Do I set the tone of this too? Infiltrate how I suspect or suggest people should be feeling?	When uncomfortable I ask a lot of questions - my inquiry deepens.	Deeper, critical inquiry, Experience Design, Tone of Voice,	Experience Design, Action Research, Participatory Design (field notes, photography, post-it notes, flip chart paper/pens, 'Reflective Report for Tenants Committee Meeting' (27 Nov 2014), Codesign	Could refer here to setting tone of voice - similar to what McCarthy & Wright call the 'the texture of dialogical spaces' (p.155, Taking [A]part - 2015)
			Uncomfortable knowing that for me to have a project to research I was going to have to lead on a project and yet at the same time be fully immersed in this role too. (Action Research revealed). However, I was also incredibly conscious of the impact of this too – hence the contradictions and tensions.		What are these contradictions* and tensions? How are they visible in the topics and themes arising from participatory research? (*do I mean 'contradictions' or do I actually mean conflicts?)	Feeling uncomfortable - 'projects' - leading a project/managing a project and being immersed in a project	Traditional 'consultation', Codesign Facilitation, Action Research (reflections ongoing)	
			I knew, from experience of facilitation, that I needed to be somewhat organized, with a schedule (see documents) and with a plan of what I imagine to be a success. This I believe was all I had managed to find time to achieve: + I don't know what it will look like + I don't know how much interest there is + I don't know who will attend with an open mind, as open and optimistic as me?!	Whoever attends, will they arrive with an open mind? Will they be as optimistic as me?! (rhetorical/tongue in cheek!)	Not knowing'/entering the unknown became a reoccurring theme.	Not knowing'/entering the unknown, Optimism		
			And so this is where the turmoil comes in to play. There is a canvas within a canvas. The canvas being the room, the space in which I am inviting people to join in an experience. An experience into the unknown.			Invitation to participate in the unknown, Blank Canvas	Experience Design	
			My intro was fluffy, I had written a scripted intro but this felt somewhat contrived. I sensed people needed me to say hello, welcome them to a space that was unknown to them and share with them why they had come together. I knew I needed to be humble and thank them for their time in coming. I knew I needed to not ramble and I needed to slow my speech. I needed this opportunity to happen again. I needed a 'take two'. I needed to have known this response to be able to relax and helped people to feel more comfortable.	What would you like to shout from your rooftop? (also the chosen title of the event/on invitation flyers)	Critical reflection on my own delivery of workshops/participatory activities continues throughout the research - even if it goes more officially undocumented in the form of a word doc, I keep notebooks with scribbles of feelings, experiences, questions. Living life as inquiry has perhaps become more 'lived' and less documented as time as gone on. Why is this? Too little time to document and keep on top of that and go back over the research project?	Scripted Vs Improvised design facilitation, Welcoming, Relaxing - feeling humble, awareness of the energy in the room	Improvisation required - 'theatre' skills for facilitation	
			I had dimmed the lights and was playing a film – CHUPAN CHUPAI, I played it twice so there was 16-18mins available for folk to come into the room and sign the 'photograph/film consent form' (TCB, ANL & NQG).	How were people going to participate? What was the energy going to feel like? How was I going to respond?	Why did I choose this particular film? I thought I'd documented my rationale for this? Having revisited the design for the event - FINAL schedul_041114.doc I wrote, "The Chupan Chupai film will be playing but in the background as people arrive. I'm not going to sit people through the whole thing. It's a little long and perhaps a little abstract at this stage, people will each take something different from it." Interesting how I responded very much to the energy and flow of the event and played it twice over in the 'background' as people came in and occupied the space. I also post-rationalised it in the PPT I circulated after the event for those who couldn't attend/for tenants to share with their orgs - I'd written: "...this is a space where your imagination is welcome, how many of us have played that game of hide and seek? CHUPAN CHUPAI shows children playing with their city, and shares with us a glimpse into being able to see and become part of a journey that goes beyond the walls and the concrete of our city. Just like us, they share in their curiosity and in doing so they also share in an extraordinary experience into the unknown. We are doing just that today - The Rooftop Project is an extraordinary opportunity. A space for us to occupy and play with. We have the right ingredients - our imagination, our time – right now we have 2 hours (more beyond tonight if you can offer it) and 12 months of time to fill on this very rooftop, we have space - the canvas - the rooftop itself, we have all matter of materials - physical and digital, and we have the support to do this – Sheila Bird are making it safe, the handrails have gone up and the Head of Planning at the Council is on board. Welcome to The Rooftop Project."	Hide and Seek, Space, Unknown, Imagination, Play, City, Opportunity, Materiality, Support (industry and council)	Cultural Probe/visual stimulus (Codesign methods? - film content as stimulus - common of industry-led projects)	I had been inspired by the Chupan Chupai film at Urban IXD Exhibition - http://www.citydatafuture.eu/exhibition/ This was because MS and I had presented a Poster for the Symposium http://urbanixd.eu/urbanixd-symposium/ . The film is based on a short story by Tim Maly http://quietbabylon.com/tim-maly/ - also known for being project co-ordinator of Upper Toronto - http://mytowncrier.ca/news/the-city-above-toronto/ . Chupan Chupai is directed by FACTORY FIFTEEN (all links last accessed 1 Aug 2017)
			The space wasn't laid out with chairs in circles and paper and pens at the ready. All that was expected of people was to arrive in the room. The film captured people's attention. What was really interesting – I found – was the chairs that I had put away but made available to people if they wanted them became the familiar to people. They gradually picked up a chair each and placed them in a line at the back of the room. They squashed themselves up, they followed each others lead and struggled to see the space as a more playful and welcoming, safe space. This felt as uncomfortable for them as it was for me too. I could sense it.	How would people occupy and behave in the participatory event space/how would people encourage the participatory event space to behave?	Allowing people to freely occupy the space interestingly the space filled and as it did I remember people creating a back row of chairs and seating themselves away from 'the front'. As the back row was created and new back row was re-created and so on. Rigid and falling into line with what they know? Waiting on direction? Fearful of the unknown? Cultural quirks? Would this happen in the USA for example?	Hidden curiosity, Occupying the space of a participatory event	Participatory Design/co-design, Experience Design	
4	04-Dec-14	5	Pre event – I organized the second Tenants Committee meeting that brought the tenants together, prior to that meeting there was an opportunity to build bridges with the owner and co-founder of Music.	Why is it important to reach out to people who may feel ill-informed of the	Tenants committee/	Tenants Committee - building bridges between tenants. Forum to manage participation	Action Research, Anthropology	Event had taken place 2nd Dec - this entry also reflects on meetings in the run up to the event. By 'bridges' to be built I believe this was owing to the project moving at a pace they felt was out of their control.

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	(reflecting about 24-Nov-14)		AB had been raising his concerns about issues about privacy – people being on the roof and looking down into his office, seeing his computer screen and compromising their confidentiality with their work. This appears to be causing real issues for M specifically – two of his employees that came to the first event appeared distant but also keen to be involved. This 'distance' and 'concern to be involved' has been something I've been picking up on especially since they didn't attend the event. Our meeting was an interesting experience. M asked no questions of me and my involvement in the project until I asked if he wanted to know. This, I believe to be awkward because the lack of curiosity has equaled in a replacement of fear and uncertainty in the project and the people seeing the project through. Lack of trust and lack of willingness to trust.	What does this reflection entry and the detail documented by the RD suggest of the participatory culture?	"I believe to be awkward because the lack of curiosity has equaled in a replacement of fear and uncertainty in the project and the people seeing the project through. Lack of trust and lack of willingness to trust." - I'm not sure I mean this in quite the same way or if I articulated it particularly well? I think this should be reconsidered. I sensed there was an awkwardness and lack of curiosity or inquisitiveness in the project. This may be interpreted as, 'fear of the unknown' it may also be as an overwhelming feeling that the business owner protects their business and IP from prying eyes. When invited to participate in the conversations they did appear a little more at ease with the options. It did also create for the researcher a deeper understanding of the skills and competencies required of the design researcher who is facilitating and managing situations and important tenant relationships such as these.	Relationship management, participation, distance, concerns, fear, control, protection	Project relationship management? - Practice-based Design & Action Research	The areas of interest/themes starting to appear that need more literature review are: Social Action: What are people seeing/hearing/reading? (eg. mainstream media analysis?) There is a request for people to do more but where is the support for this? (Corganisers initiative)
			This is proving to be a bigger challenge than I had imagined. On the surface the participation of each person representing each tenant appears positive and excited about the prospect of the project. However, there are hidden concerns and these are not being brought out into the open. The Tenants Committee is being set up for this, 'a forum for the curious' however there appears to be issues with people framing their concerns as questions. Instead, people appear to be revealing fear or concern and on various levels that are affecting abilities to work past these concerns and see the potential for the project from a distance or as a whole. Is this a common issue with collaborative efforts?	Is this (difficulty to frame concerns) a common issue with collaborative efforts?		Challenges faced by researcher. Tenants Committee - creating cohesion/community/decision making forum	Project relationship management? - Practice-based Design & Action Research	Sociology & Psychology: Motivational Triggers, Fredrickson. Conflict Management/Coping Strategie. Curiosity? Inquisitiveness limited?
	(reflecting about 26-Nov-14)		The Tenants Committee Meeting was hosted by M, however M had to cancel being in attendance as he was down in London for meetings. He sent representation A – The ACD and P13 – Senior Designer. P13 had been in attendance at the first event and in the Tenants Committee meeting was keen to be involved but was	What are the conflicts and tensions saying about the culture and principals wanted by the tenants in the building?	"My experience was telling me that organizational culture was going to restrict the pace at which TRP was going and the need for people to let go of controlling the pace and direction of the project would bring to the surface the conflicts of	Industrial Espionage, culture and values of the building - tenants beginning to vocalise what they	Project relationship management? - Practice-based Design & Action Research	
			P14 also raised concerns about getting people motivated about the project. 'people in the office just aren't engaged'.	Who are direct and indirect participants?		Participation	Action Research, Anthropology	Mustn't forget that 200 people in the building might have used the rooftop but were not considered/neither considered themselves as directly involved or directly participative in TRP
			The rest of the meeting's minutes are available via the Google Drive. I've been as detailed as possible. However, this has caused me issues too as its time consuming and means I become less involved in the meeting itself and feel an 'administrative' part of the project as opposed to someone who is classed as a contributor. This is something that I've been keen to question and challenge and hence I've been so committed to and dedicated to organizing the event on 2nd December.	What is my role? Am I seen as an administrative part of the project as opposed to someone who is classed a contributor?	So much detail in the reflective entries. How to review them? Code them? Cross ref them with the interviews and the artifacts? Using online storage solutions like Google Drive to communicate to a growing project community/team	Good Vs Glory in the role as DR, Managing an immersive project, heirarchy, leadership style, community project management, online/cloud storage	Project relationship management? - Practice-based Design & Action Research	PhD By Design/Research through Design – Messy methodology, AR and DSR (?)
			The meeting did result in P13 offering support to get a board up in the foyer to encourage people's contribution to TRP. This was great news but I could also tell there was concern expressed by A his senior, warning P13 of what he signs up to. This was a red flag to me as I'm concerned of the freedom people in each	Is this a familiar observation in the culture of orgs and how protective they have to be of their roles and responsibilities?	introduction of boards in the foyer - sign of more conventional consultation methods. The freedom of people in orgs to contribute? An example of the different work cultures that people represented and brought to the table at the	Conventional consultation methods; Participatory Culture (varied)	Action Research; Codesign	Refer here to AB's comment on 'uncreativity' and how people didn't attend meetings as themselves, but rather the org they represented in the conversation recorded 6July2015.
			P5 is showing the most support at the moment towards TRP. This is encouraging as the rooftop is outside their window. Her initiative and support needs nurturing and appreciating.	Varied spectrum of engagement and energy/involvement in participating in the project		Participation, self-motivation, support	Action Research	
			P9 and P16 are getting the roof as organized as possible so it is safe and can be visited on the event. There are some issues that I sense P16 has with the concern M has about privacy. I've been trying to distance myself a little from this as it has proven to be quite time consuming and emotional too, I can see the issues but I am also slightly frustrated by the concern/response. This is a unique opportunity and whilst it doesn't necessarily mean it will be easy, there should be more creativity and innovation expressed by creative and innovation agencies?!	Where is the creativity and innovation expressed by creative and innovation agencies?!	Frustration about the difference in freedom and flexibility Vs constraints and rigidity of 'creative' design agencies - is the reason I have questioned what design means to me? Means in life? Can and should be better portrayed to landlords and planners - less as a service, more as a wayfinding process.	Design as wayfinding, building management troubleshooting, concerns, fear	Design inquiry	Juggling, separating and documenting the multiple layers of information in the reflecting and the doing/making and the reflecting is proving really challenging - so too is returning to it and teasing it apart.
	(reflecting about 2-Dec-2015)		The event was running from 6pm so that morning was filled with sending reminder invitations via email. This is time consuming. I'm forever managing my own issues of time management with the theory and reading I know I need to keep on top of for the PhD. I one minute feel enlightened and excited and in the same minute of so of feeling that way I feel mild panic and quite sick at knowing how to manage the literature review that needs to be collated and reviewed as I go.	What am I designing? What do I mean by 'designing experience'?	Managing the quantity and quality of research and reputation proving an ongoing challenge.	Communication, Experience design	Experience Design, Curatorial Practice - immersive/sensory experience (rooftop tours with bulding manager), Action Research (reflections, documentations)	Designing 'Experience' Dourish is about Interaction experience and it is not technology experience/LUX design that I'm looking at, and it is not Pine & Gilmore's 'Experience Economy' either. At the moment I am struggling to define what I mean by 'designing experience' and what 'experience' means????
			I know what I need to do, and the best way to get through it is to deal with what is in front of me. I had to go and listen to the pitch presentations of the Hyperisland MA students that I'm teaching/mentoring them this semester. I want to teach more so this is something I need to keep on top of. Interestingly, my involvement on the panel with a judge who is bottom-line and profit/financially motivated along with the Creative Director from LOVE I felt I could have some influence over the future of start-ups. Admittedly, I was surprised to hear and see that students dismissed money completely. However, there were some that didn't – those that were motivated by profit were unable to be really clear about numbers. This was a little frustrating as I think there is a need to talk about capital. However, there is also a need to challenge finance models	In the wider context - current post-grad students are questioning start-ups and asking - what capital are start-ups contributing to? Why does the question of money seem avoided by those wanting to 'do good'?	Money isn't the enemy but it's proving an ongoing issue amongst some of those wishing to 'do good' - almost ignored or feared	Economy, Capital, Enterprise, Start-Ups, Design and Business, Enterprise and Management of the Creative Arts	Action Research	What commentary is being made surrounding 'Bottom-up Innovation' and 'Social Capital': Mainstream media books such as Conscience Economy? Papanek's Design for the Real World, Don Norman's DesignX, Alastair Fuad-Luke's Design Activism). Example of business model not successful in reflecting the sustainability of a much needed space in the city - The Wonder Inn. Hiring space for events at a cost? Who does that attract? Does that change the ethos/essence of the initiative? What models exist that support them?
			The presentations finished at 4.30pm I then knew I had only an hour to prep for the event at 6pm. This did however confirm some attendance from the Hyperisland students and programme manager, P23 Who kindly helped out with the lighting too.	How do I respond to the limited time, the energy and improvise with the materials, tools and equipment available to me in the moment?		Designing Experience, gut instinct, trust, improvisation, aesthetic experience, help/support/hands-on-deck		Example of Designing Experience being about DR needing to be responsive and improvise - most enjoyable for me personally, rallying folk together and transforming space by being resourceful, reflective, creative and truthful
			BK helped and brought crisps and popcorn – read my mind! The detail like this needed to be considered by us. The co-ordinator of SpacePortX helped us get the place straight and P14 from Chilli helped with getting the cider down to the space too. Although, P14 excused herself from the event owing to not feeling well and A	What is it about the incentive to see the rooftop that appears to be causing excitement but not managing to actively encourage people to say "I want to help... what can I do?"		dis-engagement, non-participation, self-motivation, Good Vs Glory, opportunity to		
			The slideshow created the right amount of light to set the atmosphere and educated people on the project. Representation from the corporation, NCP also attended and was happy to share news about the possibilities about us working with the roof of the NCP.	What relationships were being created at the event designed to evoke the FoEs mentioned in the prelim meeting of TRP?		Relationship building, Features of Experience		
			I made a point of putting beanbags around the place with lights on the floor, lavender incense burning, mulled cider bar, The Art Bar and ambient music playing in the background too.	What did the space look, sound and feel like? The sensory experience was important as it was designed to elicit the FoE's mentioned in the prelim meetings, tenants committee meetings and conversations had more freely and spontaneously amongst the community.		Sensory Experience, Eliciting Features of Experience,		
			There were approx. 40 people who attended the event between 6-9pm they came and went and dropped in. At 6.30pm the first tour up to the rooftop took place and there was a mass rush to the door. I asked P9 to make the announcement for 10-15 people and more than half the room moved really quickly to the roof. The excitement picked up and people went up to the roof. When they returned back to the room I saw P18 and S before they left and their faces were lit up, cheeks a little rosy as it was a clear and cold night. They declared how exciting it was going up to the roof and how there is so much opportunity up there and how they would be more than happy to help wherever possible.	The only people who did say, we want to help are the two Corganisers who are training to actively be Community Organisers and are seeing the difficulties of recruiting people power to make something happen. Do I interview a select sample of active doers? If so, what do I ask of them?	Tweet shared by S about 'serene feelings' when doing the rooftop tour. I recall the excitement through of visiting the rooftop and what that meant to people who attended the event.	Community, Participation, building reputation, interest, sharing experience, social media documentation		I remember it not helping that I became very ill with a fever which developed throughout the day and into the evening my temperature soared. Frustrated because I couldn't be as present as I had hoped and I had to leave early. It did however make me realise the commitment and interest of the community - it wasn't all up to me and only me. Perhaps first realisation of where 'letting go' became important to the 'research' and sustainability of the 'research project' as opposed to simply the delivery and execution of a rooftop garden for others.

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			There were people milling for a while and the design studio up at the Neighbourhood didn't work – people were staying downstairs so P5 and P7 and crew suggested bringing the session downstairs. Sounded a great idea, so I hope there was some engagement in the design. I made the effort to introduce them to Red Rose Forest and CountryScape as I wanted them to discuss the options up there. I also introduced all to AB too. This provided them opportunity to discuss options with experts. This moves the project on and I'm very excited to see where this goes next.	The real or fake debate?	I asked this question as I introduced tenants to Red Rose and Jonathan and Atul. It sparked interesting conversation which was revisited in a tenants committee meeting at a later date.	Community engagement in greening possibilities, Real or Fake Discussion (re Astroturf)		Creating a Community: Communities consist of people but for people to feel comfortable roles and responsibilities have to be assigned. The Rooftop Project consists of existing roles – those of the tenants who work in the building under the guises of their employment and those who live in the area and are interested in helping with 'greening' or 'youth education' or 'creative spaces'. There's a divide in people's motivation to participate and then contribute something to the project.
			The Absence of Digital - My funding would assume that the 'Digital Economy' needs to be visible in and through the research. This does also create an interesting paradox as the presence of 'digital' is often invisible. There are those researching, campaigning championing the rise and importance of ubiquitous technology and our cities are attempting to push for smarter technology placed in the hands of the 'citizen/consumer'. Whilst there are people commenting and researching at many points in this spectrum of the digital revolution (Anderson), there is also a need to understand the junctures at which people are engaging in it, if at all, and what benefits it is serving, if at all, and what is taking place as people become more or less aware of technology and the purpose it serves us.	Where is the 'digital' in my research?		Absence and Presence of Digital		
			The Rooftop Project is a roof based on the building that houses over 150* tenants who are running a range of businesses, social action-led through to commercial branding and creative communications, there are also start-ups, the 'tech' start-ups that are synonymous for the all-night hackathons, pizza parties and new trade floor high fives. This is where my desk is. I am different to them. They are different to me, but how do you begin to genuinely share space, or indeed create another community space such as a rooftop, to encourage people from all these 'stereotypes' to co-exist? Will it be of any genuine benefit to them? So whilst the digital is present in the lives of the people who I am working with, it would appear absent in the research as it is not overtly seen to be a design process that is looking to test technology or indeed design something new. It is a part of life and it is life that is being studied.	How do you begin to genuinely share space, or indeed create another community space such as a rooftop, to encourage people from all these 'stereotypes' to co-exist? Will it be of any genuine benefit to them?	Later found out more tenants were added to the building and tenancy increased to over 240 tenants. Ongoing line of inquiry in the research re where is 'the digital'? Also, interesting to continue to ask about how people share space and co-exist in the same building when tenants are all from different disciplines.	Absence and Presence of Digital		
Email	07-Dec-14	2	Email to organise 3rd Tenants Committee Meeting...	"Together, we need to be tackling the following questions: + how much time/energy can we each realistically contribute to the project over the next 6-12months? + how are we going to take actionable measures to improve the look of the stairs? + what will the privacy 'wall' look like and can it perhaps fulfil multiple purposes on the roof itself? + how are we going to come to a mutual decision about which surface to use for the rooftop?"	Evidence of my involvement as administrator/project manager. Organising meetings to arrive at and move the project along - create/maintain momentum. Establishing 'capacity' was helpful and enabled people to open up and discuss their priorities wrt the project.	Capacity; Administration; Project Management role/responsibilities when doing AR	Project relationship management? - Practice-based Design & Action Research	
5	08-Dec-14	3	Feedback from Supervisor (MT): "Basically your theory contribution, as I see it, is 'how can a technology/technologies be designed so as to help in bottom up innovation applied to issues of community significance' or something like that and where you also bring in ideas of critical design, participatory innovation etc which are new. In addition also read stuff on social innovation by Micheal Young and 'frugal' innovation. You will see some ideas similar to what you propose. It is important to know what people have already studied, I feel, so you can appropriately frame your theoretical contribution. The innovation papers will help you identify what it is that you will be adding to this. I know this might seem like a lot to digest, however, your domain is interesting/messy, so some structure will be helpful for you going forward and when you eventually put things in context for publication."	What are my contributions to theory?	Interestingly, over time, supervisors began to gain a clearer understanding of 'the project'. We came to agreement in 2016 - as the rooftop was being used and could be studied with a different lens (time) - the intentions behind the project were influencing the study of 'design' and design in 'process' as opposed to the design of a final outcome.	Information Systems/technology; Design Theory and/Vs Design Practice; Theory contribution	Action Research	
			Notes from meeting with supervisor (MT): Focus on innovation - Wanting the experience to be an aid in bottom up innovation - Research Contribution will be the 'designing of an experience' – the experience will have this, components, all the elements that went into this experience. Reflect on two things – 'The Process Design' – The Experience... and on 'The Artefact Design' – The Rooftop itself	Experience: 1. What are the elements the experience should have? 2. What are the components of that experience? Artifact: 1. How do you help identify what the community wants? 2. What are the things that community believe to be important? 3. How do you apply similar process and principles of designing experience for social space? What are the characteristics of the rooftop? - When doing the rooftop every community does different things – what does the rooftop want to be?	Experience - FoE and participatory experiences, Artifact - outcomes of participatory experience	Experience Culture and Participatory Culture	Action Research	
			Critical Design, Curiosity	What are those abstractions?	Too abstract at this phase, but 'curiosity' has become an outcome of the 1-2-1 conversations with participants - re transformational learning experiences. Also need to revisit what I mean by CD? How does it differ to Critical Reflection? What is the value in both to TRP and why?	Transformational Learning; Critical Reflection	Action Research	
			Double hermeneutic	What the rooftop is comes from them? How the rooftop becomes something also comes from them?	[Co]Designing Experience <-> Experiencing [Co]Design		Action Research	
			Co Design – Jon Rogers, DesignX Norman, Fuad-Luke	Why can't I use regular Participatory design etc to establish The Rooftop? What are they missing??? What are they doing too much of? What are the characteristics that define the tone of the rooftop? What am I saying that they don't cover?	Design theory is vast and varied - moved away from Design as a Science and 'product outcome' - begin to answer this in JAIS paper. Since MIT SI paper, must revisit ARE and RTD - the thesis needs to address the differences		Action Research	
			AR Methods...It's a real-life interaction - Choose people based on instinct - Zero in on the event itself... Draw up a table	Data: What are people saying, what do they want? Before during and after the event?			Action Research	
			Using immersive experience to prototype what it is, Engagement is required, Longer term process – impact over time, Quality over quantity	How is experience design being used in the co-design of social space?	An answer to this is beginning to take shape - ED used to challenge the conventional co-design sessions/forums that encourage ideation.	Experience Design - creative, commercial, learning, 'artificial', sensory, aesthetic	Experience Design, Action Research, Participatory Design Codesign	
			The role of experience in co-design-led activism.	How do you design experience for co-design?	This must also address why 'experience design' is important and should be applied to 'co-designing' - can also connect here to having a responsibility when designing experiences	Experience Design - creative, commercial, learning, 'artificial', sensory, aesthetic	Experience Design, Action Research, Participatory Design Codesign	
Email	11-Dec-14	2	Fuad-Luke does offer a tool for measuring social impact (and Social Return on Investment) - see attached - I am wondering whether the contribution of my work is a reflection on the 'experience' quadrant?? Perhaps, and so that I can look at how my contribution focuses on the bit about 'experience'... just a thought for now. I need to look into this in more detail and get to the bottom of what he defines as experience (at the moment his design-led activism book looks at experience via critical design but admits that this is limited).	How can/could designing/curating participatory experiences impact the measurement of experience of Social Capital? Does the focus on 'experience' mean 'experience' can be used as a method for co-designing social spaces?	It is here where I arrive - early on at a core research question that has remained a key question throughout - 'Can/experience' (FoEs) be used as a method for co-designing social spaces? - answer to this is yes, there is a method that can be formulated and learned from. I'm thinking 'critical design' as a whole concept is too abstract, but the 'attitude' although relevant and used as inspiration requires repositioning	Codesign; Experience; Social Impact; Theory and Practice; Methods;	Action Research, Participatory Design, Codesign; Experience Design, Design-led Activism,	
6	05-Jan-15	2	Reviewed my document 'Creating a Literature Review' – It was a reflections entry during my Research Methods class and I mention needing to take a more detailed look at A systematic literature review of empirical evidence on computer games and serious games - Thomas M. Connolly, Elizabeth A. Boyle, Ewan MacArthur, Thomas Hainey, James M. Boyle (2012)	What is a systematic literature review? Is it relevant to my PhD?				They talk about 'a data extraction proforma'. Not sure I'm doing such a systematic review?? I then move on and start in my large 'pink dot' book writing up where I'm at with my literature review. This could become an artefact in itself of where my research is taking me.

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			I reviewed the paper 'Scholars Before Researchers: On the centrality of the dissertation literature review in research preparation' by David N. Boote and Penny Beile (2005). This has helped me look at an educational perspective on a rubric to measure a successful literature review.	How do I want to approach the literature?	Approach has been typical of AR (according to AR scholars) I have searched out literature in response to what I am experiencing and vice versa. This has been recorded and in Upgrade Panel Doc I explain in more detail the four areas of literature I'm most drawn to through my practice - Ecological Philosophy, Design Activism, Sociomateriality and Social Anthropology. This has since then (2015) stripped back and into Action Research (Marshall), Design Activism (Fuad-Luke), Anthropology (Ingold) and HCI (?) (Wright & McCarthy). From within these areas I have further focused on 'Design/Designing', 'Experience' and 'Participation'.	Design, Experience, Participation	Action Research	There were many elements to take from it – the main for me is to see the literature review as a systematic analysis and synthesis of literature? I also understood that it was encouraging me to shift from being a STATI artifact to a DYNAMIC part of the entire work of research (AKA dissertation/thesis). 1. Focus my literature review Learn from my reflection of how large (23 at the moment!?) themes apparent in my literature review (and more if I also count the Regional Challenge spreadsheet too). 2. Establish broad key topics/areas for literature review Refer back to picture of boards/discussions with Monideepa and Jen in December 2014 and create a criteria for inclusion and exclusion. 3. Create a better system for literature review/documentation Download 'Papers' – get familiar with the software and upload/code papers read and to be read? 4. Create a reading schedule for January. Manage realistic time plan. 5. Write up an initial plan for identifying a research sample to track/follow To be run past supervisors prior to sending to ethics committee
7	06-Jan-15	2	Experience - If I refer to the Literature Review rubric (Boote & Beile 2005):	What do I mean by experience? What is the definition of experience? Who is writing about experience?		Experience - creative, commercial, learning, 'artificial', sensory, aesthetic	Experience Design	What has been done in the field of 'experience' in the contexts of: + artistic expression/cultural entertainment (theatre, art, etc) + curatorial inquiry (critical design, social action and/or interaction) + commercial benefit (brand experiences/marketing, PR events) + training and development (HR, team building, leadership, professional development) + artificial (tech, second screen, AI/avatar experiences)
8	07-Jan-15	3	... third Tenants Committee Meeting and it was utterly fantastic – wonderfully energetic and I feel it was down to a few things that I reflected on afterwards with BK 1. ... 11 attending the meeting, 7 of which were all tenants, Building Architect, Building Manager, me and BK which was great. Familiar faces too but this time with sparkle in their eyes and a desire to get on and make The Rooftop Project a reality. 2. The first item on the agenda was a summary of the reflections of the event on the 2nd December 2014. I compiled this prior to the meeting and it acts as a really useful document for the PhD too. Perhaps, because it begins to look at what I have observed, this could feed back into the criteria that MT is suggesting I create for the design and curation of experiences. 3. I was clear and more explicit about how disciplined I'm being with my time...scheduling a Wednesday to dedicate toward social action and actively doing greening projects. At this stage too – that day being fundamentally about The Rooftop Project but also about NCP, Chatsworth House, the Growboxes and actually getting our hands dirty weeding, tending to the green spaces we do have. 4. Then, AB talked about the Landlords and the funding – there was some talk about safety and security but this is ongoing and lines of communication appear more open and relaxed than ever between tenants and the project – again, the opening agenda point and briefly running over the responses to the event was helpful and set the tone.		People returned after the festive break with renewed energy - that break helped people to reboot/reset themselves? Features of Experience became a key mechanism through which to discuss the design of the rooftop. Own role/responsibilities/capacity - deciding on the capacity available to commit to TRP alongside other activism re greening the city commitments responding to 'the lack of green space' in Manchester's City Centre	Energy, Community, Togetherness/Collaboration, Activism, Commitment, Trust	Action Research and Design Facilitation	
			Openness, honesty, eye contact, bringing people in on the points being raised - acknowledging individuals as part of the success so far, encouraging participation from people by referring back to previous comments and commitments or ideas made by people before, refreshing people's minds of the good stuff so far, summarizing the project so far with numbers and insights, structure, leadership, design	What were the characteristics that were present in the meeting that I thought made it a success?		Characteristics of the meeting, Openness, Honesty, Accessibility, Structure, Leadership, Project Management	Action Research and Design Facilitation	Community dynamics needed of committee meetings
			There was an almighty breakthrough too – it felt like people were willing and able to run with the process from here. This felt unique and incredibly rewarding, whilst at the same time I am struggling to let the project go and be owned by others – I'm willing to admit that my inability to trust P13 as an example, right now, is not his problem or because he can't do the job of taking this project on but because I have issues with letting go and cutting the cord. This is evidence of me being very involved and finding it very difficult to take a step back and breathe and allow my role to now shift. Still be available, still be actively interested, engaged and supportive, but less leading the project, getting in the way, consulting and giving instruction.	What am I struggling with and why?	Example of feeling of 'success' but conflicting with trust issues of my own as an RD - I admit to wanting to, "Still be available, still be actively interested, engaged and supportive, but less leading the project, getting in the way, consulting and giving instruction."	Autonomy - Letting go, getting close moving away, issues with trust, Consultation techniques conflicting with personal desires/skills/application of competencies	Action Research and Design Facilitation	Reading back over the notes here suggest there is also a sense of (no matter how open we were initially) not wanting the project to fail - this could also contribute to describing the grapple wrt 'Good Vs Glory' when doing design in action research projects.
			Another characteristic that perhaps gets neglected somewhat in leadership, when leading/managing/facilitating a truly bottom-up approach – that meta-creativity, and the agility required to reflect and repair, complex and chaotic and rapid paced dialogue – but consciously – is not easy, it is tough! One of plentiful reasons why I can get so tired managing the project is because I am constantly reflecting on my own abilities of working within it – being a practicing action researcher is proving hugely challenging.	I wonder how much of my understanding of leadership is heavily influenced by previous understandings and experience? I wonder what tacit understandings of power and control I have already? How will this affect my approach?	What does AB(TCB) mean when he has concern for mixing up 'leadership' and 'management'? - Really interesting comments made here for thesis - "the agility required to reflect and repair, complex and chaotic and rapid paced dialogue"	Leadership, Management, Previous experience, REFLECT & REPAIR	Action Research	Take forward what I mean re the value of 'reflecting' to 'repair' and why this is important. The concept of 'repairing' mentalling and physically to care for 'social space' and respond to neglect is an interesting theme to extract from the whole research experience.
			I want to step back but then only out of fear of influence, but then I find myself actively engaged, bringing really valuable support – for example in the form of documenting the process for them all as a collective, but also for us as The Curiosity Bureau and A New Leaf. We have so much to learn which we agree now needs to be our priority.	How can and what can the wider community learn from TRP?	Lessons to be learned by orgs and partners not just as 'researcher'. Although DISTANCE is required by ethnography but not nec by 'design' - a closeness that is proactive and positive, what's wrong 'doing' that? Can also contribute to argument re 'doing' in 'doing research through design'.	Fear of influence - distance as researcher/designer	Action Research and Design Facilitation	
			what we need to do now is stop and re-think what our roles are in the project. We need to be thinking ahead – so we are seeing ourselves less as an integrated part of the project from a traditional point of view of project management and implementation and more as a design strategy role where we can act as the conduit between community and tenants, but see the rooftop as one space of many where social spaces need help in curating and ownership.	what do we need to see ourselves doing next? how do we manage our Wednesday to full effect? are there others we need to consider as the support network for 'design strategy' for social spaces in the NQ specifically? what impact does our revised and more disciplined approach have on our own lives, on the lives of those directly and indirectly involved with The Rooftop Project? who are the people I need to look at focusing my efforts on to track their thinking/progress across the course of the next 12months?	Conduit between 'community and tenants' - this can go a little deeper and ask Qs such as, why the gap/divide/space between (wider) community and tenants of the building? Refer and connect back to AB's point about people acting/being different in the building when associated to their orgs - this also refers to 'situationist' theory - "and the need/reason for TCB - how we become numb as 'workers' in factories and less curious of the world around us (Orwell)	Ownership, Autonomy, Roles and Responsibilities in/across Community,	Action Research	P18 got in touch, one of the NQ Coorganisers and she has raised her interest in wanting to know more about the project and how we work. Active Listening methods applied by her, trained by Community Organisers. Why important? Why is this not an initiative further pursued by city/urban dev? I see P18 as support and resource - could this support the idea of people actively doing curiosity in action or rather, being curious in action?
9	10-Jan-15	2	Accomplishment! I began reading I read 'Performing the Exhibition' in ONCURATING issue 15 (2012?? DATE???) tbc). This has really helped with introducing me to performative and curatorial practice, tone and references.	Exploring the 'distinct concepts of performative installation - ranging from constructed situations of reality... to media installations... to thematising the stage' (p.9) with technology... this got me questioning my role as research-curator and how I do not want to construct situations of reality, it is about being in reality and constructing with people a 'tone' for a new reality, which they will implement. - Author Sibylle Omlin references a lot of interesting sources including a number of Frenchmen - sociologists, Marxists and	Link this to Fatos Ustek - 11Feb2015	Consultation Fatigue, Control, Creativity/navigation of performance, 'Constructed Situations of Reality', Situated Action, Narratives, Space and Installation Vs Artifact, Materiality?	Action Research, Designing Experience - Curation/Curatorial, Action Research (lit review)	Am I concerned with control? Is there technique (and therefore discipline) for provoking experience? Yes - if I am referring to 'experience design' and how it can be applied to <i>design</i> unconventional consultation methods this is an exciting way to provoke experience wrt TRP. An ongoing question that I sense is being asked of my research - how is design applied in the co-design process to combat consultation fatigue? Etymology of 'installation'; the submitting and inserting of objects as process and result" (p.9) Need a breather, and then begin a criteria of inclusion and exclusion from literature Start with Supervisor's recommendation? Define the Rooftop? – table? Programmable space by what principles?
			There are so many things to take away from one article. What it continues to add to is my 'to do' list and I'm now unsure how to plan and organize this. Is this something I keep on keeping on at – i.e. keep reading and reflecting and then have another think about organizing.	How do I organise the amount of information inspiring the research?				
10	12-Jan-15	2	Literature review of Design Activism, Fuad-Luke (2009) has helped formulate some thinking. However, it has also clouded the water as I struggle to find the origins of 'Social Capital' and the mention and definition of 'experience'.	What is Social Capital? What does Experience mean in Design Activism?		Design Activism (wrt Social Capital and Experience)		

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			Key themes are beginning to emerge from my reading, and 'some kind of' prioritization re methodology is appearing: Experience Design Transformation through (own-)choreography of experience Tone matters Situative - Spatial Arrangement Viewers Movement & visual perspectives 'To increase' Social Capital Not Experience Economy (tbc) Design Activism Co-design - "...the entrepreneurial artefact." 'Dynamic of a Design Artefact... Hybrid' – a mix of open and closed elements or characteristics 'Experience' has limited coverage in Design Activism p. 115 - mentions Critical Design) Social Action Social Capital (measuring this – see quadrants, Fuad-Luke 2011) Social Enterprise Designing experiences with people: + health/mental health and wellbeing (i.e. recovery = physiotherapy, age = occupational therapy, life coaching = psychotherapy – e.g. CBT) + transformational learning (i.e. progressive education) + artificial (? Smart tech – attempting to do this)	What themes are beginning to emerge?	It looks like I was drawn to the book Design Activism and how it mentions 'experience' wrt/in relation to Critical Design - creating provocations. P.115 actually simply promotes Lawrence and Nohria's observation that "we are 'hardwired' with four innate, universal, independent yet inter-connected drives..." They call these 'Four Drives Behind Human Choices - The Drive to Acquire, Bond, Learn and Defend. Lawrence, P.R. and Nohria, N. (2002) Driven: How Human Nature Shapes Our Choices, Jossey-Bass, San Francisco	Themes - Transformation, Situative - Spatial Arrangement, Movement, Visual perspectives, Social Capital, Experience Economy (what TRP is not), Design Activism, Co-design, Critical Design, Choreographing experience		There is also a theme perhaps surfacing here re 'control'? Controlling the experience? Another to be linked perhaps to Good Vs Glory and why control is a component of tension.
			Curatorial Practice Performance and Installation - Performative Installation "anarchitectures... direct interventions with abandoned buildings and industrial sites" Dialogical Interaction Designing experiences for people: + artistic expression/cultural entertainment (theatre, art, etc) + curatorial inquiry (critical design, social action and/or interaction) + commercial benefit (brand experiences/marketing, PR events) + training and development (HR, team building, leadership, professional development) + artificial (tech, second screen, AI/avatar experiences) Impacts: Transformational learning experience Wellbeing - coping strategies for managing Curiosity Measuring Social Capital (improvements/contribution)	What am I doing with people?	Anarchitecture sticks out here as it triggers in me the need to refer back to 'Disobedient Objects' exhibition. I also feel excited about the concept of materiality when we see the world as opportunists, resourceful with what is available - equipment, materials, space, time, connections, networks (digital and physical)	Curatorial Practice, Performative Installation; Dialogical Interaction, Anarchitecture, responsive, disobedient, creativity, freedom, architecture,	Immersive design/action research	Being creative with and in the world around us. What measurements are there for us to do this (Social Capital)? - This entry and the ones before remind me to refer-re-refer back to Jeremy Till and it leads me to Architecture Depends (2009) MIT Press. This book looks at the politics of participation in some detail, but from the viewpoint of architecture and architects and argues more in-depth about the true uncertainty of architecture and yet its dependency. "...architecture is ...shaped more by external conditions than by the internal processes of the architect. ...namely architects tend to deny this dependency. They feel more comfortable in a world of certain predictions, in linear method, in the pursuit of perfection." (p.1) The book confronts the fear of "The gap between what architecture - as practice, profession, and object - actually is (in all its dependency and contingency) and what architects want it to be (in all its false perfection)." (p.2) https://www.amazon.co.uk/gp/product/0262518783/ref=ox_sc_mini_detail?ie=UTF8&psc=1&smid=A3P5R0KLSA1OLE (last accessed 14 Aug 2017)
11	13-Jan-15	2	Defining 'experience' in modernity would suggest that I am establishing the concept of someone engaged in an experience as commodity, something consumed by people. With this in mind there are commercial reflections on experience (e.g. Pine & Gilmore 2011) – the idea that there are tasks to be performed and stages to be created and considered by businesses, this sees consumerism firmly asserted to consuming experiences as a route to purchasing products and services. However, in their more recent updated version of The Experience Economy there is further discussion had by Pine & Gilmore regarding how 'more experiences should yield transformation (p.xvi) and they wish to focus on the industries many people 'healthy, wealthy and wise'. In 'The Experiential Aspects of Consumption' as discussed by Holbrook and Hirschman (1982) they argue for the 'recognition of important experiential aspects of consumption.' Offering a framework constructed to represent typical consumer behavior variables. Next steps from now? + Look back at 'citizen innovation' as mentioned by supervisor + 'Frugal Innovation' as mentioned by supervisor + Experience Design needs more understanding – etymology, etc – look at Hertzian Tales might help as too will Pine & Gilmore.	What frameworks currently exist in the literature surrounding 'experience'?		Experiential Aspects of Consumption; Experience as commodity; Experience Economy; Experience Design	Literature Review; Action Research	Also remember later seeing book launch by James Wallman - https://www.amazon.co.uk/d/Books/Stuffocation-Living-More-Less-James-Wallman/0241971543 - I read an article in the Guardian in 2016 re his POV on 'experience': https://www.theguardian.com/books/2015/jan/07/stuffocation-living-more-with-less-james-wallman-review (Jan 2015); https://www.theguardian.com/commentisfree/2015/feb/27/spend-less-on-stuff-experiences-materialism-experientialism (Feb 2015); https://www.theguardian.com/business/2017/may/13/just-do-it-the-experience-economy-and-how-we-turned-over-backs-on-stuff (May 2017) - all three last accessed 14 August 2017
			["Wundt curve" and its relationship to collative stimulus properties such as uncertainty or complexity (Berlyne 1971). The Wundt Curve, showing the state of arousal increasing as experiential complexity increases up to a point at which arousal starts to decrease as complexity continues to increase. https://customerinnovations.wordpress.com/2007/12/02/novelty-seeking-and-the-design-of-differentiated-experiences/ MacLeod, R. B. (1964), "Phenomenology: A Challenge to Experimental Psychology," in Behaviorism and Phenomenology, ed. T. W. Wann, Chicago:University of Chicago Press, 47-78 This ventures into psychological territory. However, there is an important point made by Holbrook and Hirschman (1982) under their subtitle 'Behaviour' regarding the difference between buying and consuming. Further to this they talk of the 'pleasure principle in multisensory gratification, exciting fantasies, and cathected emotions, one's purchase decision is obviously only a small component in the constellation of events involved in the overall consumption experience.'	What are other disciplines such as psychology saying about/studying re 'experience' or 'experiential complexity' wrt consumer behaviour?		Experimental Psychology; The Wundt Curve; Arousal; Pleasure Principle; Complexity; Phenomenology, Consumer Behaviour	Literature Review; Action Research	This has triggered in me a consideration for 'modernism' and what this means when I class myself as 'designer' but not one type of 'designer' - ie graphic designer, UX designer, interior designer etc., when design is then seen as a 'unrestricted access all disciplines', there becomes little difference between design, visual art, expressive and performance art, architecture - in my mind they are disciplines in their own right, but there are blurred boundaries between them and that's where I most enjoy occupying. What then happens is access to a palette of ways to trigger and motivate people to experience participation, play and experimentation.
			There are some interesting routes I could take here that could open up and explore in more depth the concept of 'experience'. The routes above look more specifically at consumer research and behavioral psychology. The measurement of phenomenological experience from an empirical perspective is interesting. "In exploring the nature of that overall experience, the approach envisioned here departs from the traditional positivist focus on directly observable buying behavior and devotes increased attention to the mental events surrounding the act of consumption. The investigation of these mental events requires a willingness to deal with the purely subjective aspects of consciousness. This exploration of consumption as conscious experience must be rigorous and scientific, but the methodology should include introspective reports, rather than relying exclusively on overt behavioral measures. The necessary methodological shift thus leads toward a more phenomenological approach-i.e., "a free commentary on whatever cognitive material the subject is aware of" (Hilgard 1980)" Look into the Pekala and Levine 'Phenomenology of Consciousness Questionnaire (PCQ) consisting of 60 Likert-type items drawn from 15 different content areas. Factor analysis of the PCQ suggests the existence of nine important dimensions: altered experience, awareness, imagery, attention/memory, negative affect, alertness, positive affect, volition and internal dialogue. This link here explains the studies and validity of the research: http://www.amscliepub.com/doi/abs/10.2466/pms.1986.63.2.983?journalCode=pms - Experience Design needs more understanding – etymology, etc – look at Hertzian Tales and Pine & Gilmore.	Re Consumption Vs Purchase of Experience - I'm not sure if this is an area I need to be getting fully immersed in?		Experimental Psychology; The Wundt Curve; Arousal; Pleasure Principle; Complexity; Phenomenology, Consumer Behaviour	Literature Review; Action Research	Noticing how I am distancing myself from the 'brand' experience in terms of experiential marketing and the commodity of 'experience' and how I have shifted my paradigm into being aware of experience and how 'features of experience' can more organically inform design.
			What I do know is this level of detail could lead me into a literature review that looks in great depth at psychology of experience and brings to the front of my mind some criteria from which to base the 'conscious' experience that I am trying to define. However, this also brings to light the missing elements, or rather the invisible ones – the tacit knowledge, the implicit messages that are also shared with the participant of the experience. The design of the experience therefore comes back to a number of principles that with them (see list in Reflections: 8_7Jan2015) require an overarching band/integrated/woven-in heightened sense of perception of the designer/curator.	How do I as designer/curator/researcher respond to the psychological aspects/impacts of experience?	It is here where I first start to mention having an awareness of responsibility - that as designer/curator i "...require an overarching band/integrated/woven-in heightened sense of perception of the designer/curator."	Experience - creative, commercial, learning, 'artificial', sensory, aesthetic; Design; Responsibility; Awareness	Action Research (connecting lit to experience)	This begins to question responsibility but beyond the CSR of orgs in the building where TRP is situated and beyond the impact on health and wellbeing of green outdoor spaces in city centres - although these both matter in their own right, what this study reveals and attempts to articulate is in the process of doing research through design (or ARE) there is a need for making space to reflect on the roles and responsibilities of the 'designer' as 'researcher'.

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12	15-Jan-15	6	A retrospective reflection of 'Social Action Day' Wednesday 14th Jan Wednesdays are a day I really look forward to. Why? It is a day when I can have human contact, a time when I feel I can experience the world the way it is meant to be experienced (and yes, that is purposefully phrased to be loaded full of my personal opinion). Through speaking with people I can respond to the projects that are bubbling away and the contacts I am making to make real things happen.	Why do I look forward to 'social action days'? (the day of the week I have dedicated to doing SA)	Being involved - awareness of my own kinesthetic learning	Social Action; Taking Action; Activity; Contacts; Networks; Building Relationships; Trust	Action Research	Social interaction vital and important for DR as builds trust but also personal relationships that create reassurance and purpose in/of the project
			Prepping for A New Leaf Planning Session: we outlined and have begun to define more clearly 'information packs' for the ANL Planning Meeting, which will be taking place on Saturday 24th January. We hope the design of the day will include an informal coffee meet-up at Takk – a local to the NQ independent coffee shop that is at the heart of the community and is subtly responsible for facilitating connections across the City Centre. We will then move people up to the meeting room at Assembly and provide for people a semi-structured session that places the 8 projects we have identified as being the 8 collaborative initiatives that are partially – some almost fully – conceived, however they are each starting to take shape and require support, resource and planning into a smart schedule over the next 3, 6, 12 months.	How will we design and facilitate the ANL Planning Meeting?	Sharing the responsibilities alongside the research - working voluntarily with charity ANL to campaign for green and social spaces in the city centre.	Activism; Design Facilitation; Full immersion; Making change happen; Building relationships; trust	Action Research (immersed in actively doing)	
			The eight projects/initiatives have so far been identified as: 1. Breath of Fresh Air (fundraising campaign – i.e. The Great Manchester Run) 2. Alice in Wonderland – The Pocket Park, Thomas Street 3. Family-friendly The Wild Wood Den – Chatsworth House 4. Dobbins Car Park 5. Top of the NCP, Thomas Street 6. The Rooftop Project, 24 Lever Street 7. NQ Growboxes cross-community 'upkeep' 8. The Alternative Green Walk into the City – Trees	What projects are being campaigned for by ANL, in the NQ during the time of TRP?		Project management, hierarchy of projects	Action Research (immersed in actively doing)	Some projects have now come off this list, others are added. The point being ANL is ongoing, always moving on with the push/pull of the city and who comes/goes and interacts with the spaces/the projects/initiatives or indeed applies fresh initiative to create something else - people must be curious to see anything through. I have also observed that within the concept of curiosity must also exist dimensions and components such as tenacity, focus, commitment, openness, hope and resilience. Perhaps these are becoming the structural components/dimensions of my understanding of the concept of 'curiosity'?
			'Ideal' Outcomes of the Planning Day: In summary, we hope that the planning day accomplishes the following: • A clear plan of action for 3, 6, 12 months vision that identifies where 'we' (ANL and wider network associated with ANL) want to be at each of these stages – what do we each want to see more of? • For each person to be assigned 'something' actionable before the next meeting that is inline with realizing the 3, 6, 12 month vision • For each person to contribute and influence the delivery of one or more of the 8 project/initiatives that are currently underway – or if there are others, what are they and what is the plan of action for them?	Creating a strategy for ANL - what do we each want to see more of?		Planning day, outcomes	Action Research (immersed in actively doing)	ANL has since been reinvigorated and the trustees/board of members are expanding and welcoming fresh faces/new blood that is passionate about also developing the strategy and realising the remit of the charity. Participatory social events being organised titled, The Nature of Manchester - first to take place October 2017 (shows an ongoing appetite for campaigning and maintaining green and outdoor social spaces in Manchester's City Centre)
			I personally see the planning day process being approached placing priority on the people, then the projects, then the processes. The people, being the reason the projects are existing, the meeting itself being therefore about the projects. I then believe this will effectively identify our 'purpose' and allow the strategic design to act with more flexibility and agility. Further to this, the design of the vision of ANL will therefore remain with the people placed at the heart of its vision – as per the criteria identified in each project - which in turn will inform the design of the processes applicable to each project. All of which is therefore co-designed by the people for the people.	I am beginning to frame the conversation around the idea of 'disobedient spaces' – perhaps this is the title for the collective of projects?	Practicing design facilitation in ANL planning meeting, community engagement, participation, activism. Questioning here what Disobedient Spaces are to ANL and the people working on them.	Disobedient Spaces, Prioritising people over projects then processes, strategic design and facilitation	Action Research (immersed in actively doing)	
			During yesterday's session we also met with a Community Organiser who is keen to work in some capacity with the projects. This is particularly exciting as there are ways in which someone like her is a perfect fit for these kind of social action projects.	Through undergoing conversations such as these, where we are asking 'there is a role, it needs defining, what is it, and how do we get it funded?' many questions such as these and others begin to emerge, bigger questions such as; 'what does the recruitment process look like to each or all of these initiatives?' begin to be important areas for concern.	The Community Organiser is also, and became P18 - 'cultural reporter' (see RSA research re use of cultural reporters in research?) she brought active listening to the table and was very curious about the project, people and processes	Cultural reporter, Active Listening, Community Organisers		P18 contributed a really interesting artefact of critical reflection in collaboration with P19 - Seed Planes
			I then retreated back to the flat and worked on a Naming Brief for Anton, which I discovered through the act of practice-based work I was sense-making what it means to see something that is otherwise invisible. Capturing processes not products – seeing matter "We must realize that natural materials are in fact structures" Adriaan Beukers http://www.amazon.co.uk/Adriaan-Beukers/e/B0011XD34W "Life adds information to matter by using structure to define function." Janine Benyus http://www.ted.com/talks/janine_benyus_shares_nature_s_designs/transcript?language=en After speaking with TM I found the following links very helpful and inspiring: Inspiration: see film here of Mathias Gmachl of Loop.ph: http://www.dezeen.com/2013/02/01/quote-loop-ph/ (last accessed Jan 2017)	What are others' doing to occupy space? Is this disobedient space or being disobedient within space?	Lighting and design and art installations are occupying space temporarily - what does this mean of the responsibility towards space? Still makes the design into the space that of the designer 'as king'	Natural materials, matter, processes, making visible the invisible, structures, Lighting installations, Good Vs Glory?	Design/Art and Science Research	Bringing science to life through creating environments in which people can experience the processes and structures first-hand - light installations woven into trees and parks - http://www.dezeen.com/2013/02/01/quote-loop-ph/ (last accessed 15 Aug 2017) Who is this to benefit and why?
			I then went to 24NQ to pop in and say hello to the tenants – working my way from the top, seeing P7 first in Neighbourhood and following up on the email re the Cash Grant and asking for money to pay for a screen. I popped in and saw P13 at Music too and he shared with me some thoughts including his friends Lord Whitney in Leeds. I must follow up on this tomorrow I thought to myself.	Who are Lord Whitney in Leeds?	Important to keep face to face contact with participants of the research and with tenants of the building - shows I care and checks in on the rooftop	Face to face interaction with tenants, building relationships, trust, given links to other things related to the research	Action Research (regular contact with participants)	Face to face contact with people in 24NQ continued to be important throughout the research - built relationships
			– ie through conversational research and desk/website research is the idea that the conduit between the two is a being a marketable spectrum of commodities. The 'Set Designers' are required to facilitate the curation. The Art Bar, Lord Whitney, Curiosity Allotment are examples of this. Seeing the work being done by Lord Whitney via their website and further to this interpreting what it is they are doing – creating experiences such as: The Wood Beneath the World https://storify.com/LordWhitney/the-wood-beneath-the-world-2 , (last accessed 15 Aug 2017) this takes me back to Sheffield Doc Fest last year and experiencing Door into the Dark by Anagram http://weareanagram.co.uk/project/door-into-the-dark/ there are some really interesting topics to follow up here re my definition of 'Experience'. I am recognizing through my action day yesterday and through conversation with the likes of P13 (via face to face brief chat yesterday afternoon about 'Disobedient Objects' ...and space... and then through email with him too today and seeing the link re http://lordwhitney.co.uk). I see Lord Whitney as offering an example that bridges between the two worldviews of 'experience' that I was beginning to reflect upon on Tuesday – the idea of:	What is emerging through practice? In research, could this role be seen as the researcher as curator? Who is identifying themselves as 'set designer' or 'art directors', or 'curators' or 'designers' of experience? What are these individuals/collectives identifying as the criteria for success of the design of experience? What does their current process for designing experience look like? How do they document and reflect on the design and execution of the 'experience'?	I need to discuss with my supervisors ASAP - all the questions that emerge here and what direction this is pointing me in...? - is it - 1. The commercial definition of designing experiences for the experience economy – setting the stage and its actors 'the businesses' and 'the workers' to encourage and grow economy through experiential marketing 2. The artistic installation and curatorial practice of designing experience – designing or curating experiences that 'gift interpretation' or provoke reaction/engagement - remember conversation with SB re post-modernists? And the concept of living as 'performance'?	Designing Experience for Experience Economy Vs Designing Experience for Art/Design Installations, provocations, sensory experiences, immersive theatre	Action Research (connecting lit to experience)	Remembering how much Door into the Dark inspired me re it's sensory experience, but more importantly its sensitivity and awareness of the responsibilities of experience. They are now given artists in residence at the IWM - very interesting as they are engaged in projects such as the Conflict Cafe in London. http://www.iwm.org.uk/exhibitions/iwm-london/syria-a-conflict-explored (last accessed 15 Aug 2017) and http://weareanagram.co.uk/about/ (last accessed 15 Aug 2017)

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Ref.	Date	Length (pages)	Excerpt from Reflections Entry	Questions triggered from Reflective Entry	Analytic Memo 1	Topics & Themes to Arise	Design Methods/Research Method	Analytic Memo 2
			<p>I believe that my doctoral research is...</p> <ol style="list-style-type: none"> Exploring the curiosity of others' - being curious about the differences and similarities of a spectrum of definitions surrounding 'experience' Identifying connections made between the definitions of 'experience' across this 'experience' spectrum, particularly with experiences designed to be fully immersive, and curated to provoke reactions or stimulate a deeper level of inquiry Raise awareness of the potential impacts of designing the identified experience(s) and allow these impacts to emerge from action-research projects and/or initiatives that reflected-upon over the course of a year or more Identify the context by defining the action-research projects as design-led activism, which place social action and community improvements at the heart of their ethos. Capture and reflect upon a sample of individuals and their individual experience with a designed experience Comparing the design of experiences for social action versus economic growth 	<p>Q. what are the definitions of 'experience'? Q. what is an immersive experience and how are they designed? Q. how are people experiencing when immersed in a designed/curated experience? Q. why does social action matter to the design of experience? Q. what are people experiencing and does the impact of the design of an experience require a code of ethics or policy (gulp?!)? Issues when I say this in my mind re the need for freedom when designing immersive experiences? Q. what will be revealed as people share in their process of designing experiences and experiencing the design of an experience?</p>	<p>Not time to compare the design of experiences for social action with those of economic growth, but a really interesting point to suggest for post-doc research. Especially as people do appear to be a little more inquisitive of experiencing positive things - eg. mental and physical health and wellbeing retreats, everyday choices. Perhaps look at examples in retail of Co-Op Membership scheme? Does this actually change behaviour? How could the shopping/brand experience be more sensitively brought to life? (Radio 4 interviewed Co-Ops agriculture specialist re sourcing all meat from the UK - June/July 2017?)</p>	<p>Purpose of the research/thesis, Curiosity, action research projects, design-led activism, Experience, Design, Immersive Experiences, ontology, phenomenology, human and social capital,</p>	<p>Action Research (conceptualising research)</p>	<p>Through reflection of these observations and insights of experience design ask if the contribution of my research be to the ontological inquiry of experience and its impact on human and social capital, OR promote the immersive experience of phenomenological inquiry as being a new way of understanding experience design – what will be revealed as people share in their process of designing experiences and experiencing the design of an experience? - Perhaps the thesis brings 'curiosity' and 'experience' together to draw on the reason I can not sit in any particular 'experience' camp. Sometimes I might be looking at commercial and cultural partners of designing experience for others, and at times I might be more aware of the experience of the community or the individual participant in the participation of transforming social space - this idea of 'space' translates to physical and virtual spaces - am I actually establishing a review of all matter of curious experiences? The experience therefore can happen anywhere, with and in and amongst anything, it might be curated for me (immersive, theatre experience or installation) it might not, it might be a chance encounter with something occupying space such as The NQ Growboxes. With this in mind, I'm being made aware of my own curiosity of what is happening in front of me, around me, within me, with others? <i>Stumbling across all matter of 'experience' as experiences had when attending and participating in exhibitions, public performance, installations, immersive theatre, public engagement programming, citizen activism, as well as weaving my way through the literature/publications/articles commentating and reviewing what performative installations, art and the value of all kinds of curious experiences means, it is clear I have something to say, something to write about in the thesis re the value of curious experiences. This also seeps into me the research being curious about experiences of co-working - digital workplaces - the social spaces that are being created where people are co-existing in digital workplaces.</i></p>
			<p>After writing the above I imagine writing papers with titles such as: a. Re-defining Experience Design Through Co-designing Disobedient Space(s) b. Being Curious About Experience: Seeing a spectrum when designing experiences and why this matters c. Comparing Experiences of Designed Experiences: What are the intentions of a sample of designed and curated experiences? d. Immersive Experiences of Designed Experiences: why we need to be curious about experience e. The curiosity of others' when designing experience(s) – are there ways to incentivize design-led activism through the use of experience in the co-design of social spaces in the city?</p>	<p>What are the intentions of a sample of designed and curated experiences? Are there ways to incentivize design-led activism through the use of experience in the co-design of social spaces in the city?</p>	<p>Currently, it doesn't make sense to look into these 'next steps' just yet – I feel I have a sticking point at the moment as I wrestle with literature and defining 'experience'. I need to discuss my journey so far with my supervisors</p>	<p>Experience Culture and Participatory Culture, incentivising design activism through experience</p>	<p>Action Research (conceptualising research)</p>	<p>I'm tempted to work more on these titles - since then I have moved quite a way on in understanding my research area - for example, Participation/Participatory Experience is more prevalent and relevant. As too is the theme/concept of <i>transformation</i>.</p>
13	20-Jan-15	5	<p>Notes following session with supervisors on Mon 19 Jan 2015</p> <p>The discussion began with me talking about the literature 'review' (loose audit) of the literature I've read so far and the 27 themes revealed. Quickly moving on to sharing with MT & JS how this literature has now started informing the action research and vice versa. I visualized this by talking and drawing on the board to reflect some of what I was trying to say.</p> <p>This began with my focus so far on 'experience' what is it and who is writing and talking about it. This took me into the 'spectrum' or 'compass' – if I perhaps use the tool Dad sent me at the weekend re 'The Political Compass' – the idea that the ecology of experience is in itself not one thing or another, there are elements of experience that feature – some of these features are visible or invisible, but are associated across this spectrum of experience with a shift in the design process of designing experiences for commercial/economic capital through to designing experiences for social and intellectual capital. This is yet to be found to be 'true' and is why there is need for the research that I undertake with a design-led activism lens, what does this bring to the surface and why?</p>	<p>why is there a need for the research that I undertake with a design-led activism lens, what does this bring to the surface and why?</p>		<p>Lenses, Perspectives, Experience</p>	<p>Action Research (connecting lit to experience)</p>	<p>Literature review is not conventional systematic surrounding a clear research area. My research area appears at this stage as foggy - I'm still trying to articulate what is meant my 'experience' in the context of the project and how it is applied in the process of doing co-design. Only with hindsight am I now interested in how I revisit this literature and review it in the thesis? How will I revisit this literature? I have a feeling this will require a fair amount of work, but it will result in being true to what happened in the process of doing AR and DR. The title of this literature review might be: "Finding the definition and value of Experience in doing Action Research and Design Research"? This is somewhat written for Upgrade Panel in Sept 2015, where I call the section 'Seeing Experience'.</p>
			<p>There is a reason I'm interested and curious of these spaces and that's because I think they need to matter to others too – hence the shift I have made in believing in my decision to shift from designing for brand and product consumption to designing with people in mind for people to enjoy the experience and the space as opposed to the consumption of it. Perhaps? This is a loaded statement and is why I'm researching this area.</p>	<p>What is loaded in the statement? Is it when I say I want to shift from desinging for consumption to designing with people to enjoy the experience and the space as opposed to the consumption of it?? This needs clarification. ...Is there a need to feel a deeper sense of purpose in the design (and/or curation and orchestration) of an experience?</p>	<p>Consumption of experience is inevitable. We are living in a world of consumption, consuming experience is one of the things we consume in life, everyday. We also consume information. Economic language seeps into our cultural and societal norm.</p>	<p>Responsibility of Design and Curation of Experience; Consumption of Experience</p>	<p>Action Research (conceptualising research)</p>	<p>Consuming - what does it mean to consume? Why is this important to my research? - Remember later references made to Lefebvre re 'consuming and producing space'</p>
			<p>The discussion then moved to more detailed conversations surrounding 'Social Capital' with MT asking why this matters just yet? With valid points also about the three identifiers of Social Capital (Trust, Shared Values/Vision, Cognitive Capital) – which began another diagram on the board next to mine. This began to breakdown the priorities of/within the PhD and which order to start tackling the subject areas... JS then suggested a need to ask straw questions to help manage the literature review. I was able to discuss the complexities I am facing with coding and organizing literature which is causing some issue with where things are being said, by who, and how.</p>	<p>The three straw questions will be the jumping off point I need to get writing and begin to compile my thinking from the literature gathered so far, and still yet to gather.</p> <ol style="list-style-type: none"> What is literature defining as 'experience' design and what is literature exposing about the 'experience' of people in social spaces designed with the aim for people to experience the experience? What creative research methods are applicable to me in the context of asking people about 'experience' and more specifically about their idea of 'experience' when actively-participating in the live co-design of a social space (in this instance), The Rooftop Project? Where in the literature does it appear that Participatory Design and Co-Design fall short/what are the problems with these methods of participation? 	<p>I did go and see Kusenbach's 'Go-Along' method – I went and downloaded her paper straight after our meeting and it makes sense, only thing I want to do is just dip into Design Ethnography and see where fits/etc, but I think that Design Research: Synergies from Interdisciplinary Perspectives book you've pointed me to will help too. Using the above – WRITE – WRITE about each one as if it were a paper in itself. Create a response. • Respond to each of the questions above – plan in 2weeks time to each • Choose a creative research method and create an updated information sheet, etc for the Ethics Committee to secure support to actively collect data as soon as possible (now is an important point as it is at the start of the project, I then need to review the mid-way, and then closing phases of this project – all need collecting as its live and in situation)</p>	<p>Research methods, straw questions, social capital, Literature Review and methods of analysis</p>	<p>Action Research (connecting lit review)</p>	<p>Didn't apply 'Go Along Method' - stuck to methods that hint at more conventional data capture - ie recorded interviews and conversations, but also ventured into visual portfolio of the rooftop process - might be seen as a version of an annotated portfolio (Gaver & Bowers 2012) but without the 'annotation', less needed as the purpose was more for the communication between the tenants and participants of TRP. It was a useful DR tool - and one that will be critically reflected upon in the thesis. I managed to adress the 3rd question re Participatory Design and Codesign and began addressing this in the Upgrade Panel doc (Sept 2015), it also became evident in my review of AR in IS in the JAIS paper (March 2017)</p>
			<p>schedule along with the page in my sketchbook below show the various layers to the project</p>	<p>At what stages I will need to interject as a 'researcher'?</p>	<p>I looked into Look into: http://community-now.org (last accessed May 2015)</p>	<p>Community, researcher, immersive, action research, examples of others' doing Community Now?</p>	<p>Action Research (connecting Community Now? To own AR/DR?)</p>	<p>Look into: http://community-now.org - revisited 15 August 2017. - interesting that I was lead to be interested in the Community Now? Symposium. I remember vaguely contacting the Project Lead and Head Curator Blanca Herlo- (email dated 14/08/2015) "...Good afternoon Blanca, Fascinated by your interests in Participatory Design and your role as Head Curator of Community Now? I thought it a good idea to connect with you. The Community Now? definition of community says, "<i>We understand communities as forms of active engagement, collaboration and knowledge sharing which create new social bonds and we regard them as catalysts for social innovation and participation.</i>" I agree with you and would like to reference it/understand its origins a little better - further to this I see 'community' for me as something that expands and contracts and emerges at different points throughout the codesign process and, if I'm honest I haven't spent too much time with 'community' focused literature. My focus has been with the disciplines Design Activism/Social Transformational Design; Social Anthropology; Ecological Philosophy; Sociomateriality and within all that literature I'm seeing what I have defined as my key topics: codesign, activism, experience, transformation, social space, 'digital'/technology. However, interestingly, the term 'community' whilst emerging from my practice all the time is not explicitly emerging from within the literature - transformation and 'people' and social and dialogic interaction, yes, but 'community' not so much." Blanca responded with apology for haste and said she'd be back in touch but time passed and we have yet to pick up our dialogue again. Perhaps I need to revisit this/their definition of community?? Perhaps not??</p>

A sample of living life as inquiry reflection entry excerpts, questions, topics themes to arise

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14	22-Jan-15	2	<p>Since the last entry I have made an attempt at writing up a response to the first straw question. My mind is bouncing around rapidly firing and making connections and seeing patterns all at the same time between minutia detail and larger broader concepts.</p> <p>I have returned to my physical bookshelf now too and pulled out some books that have been a core part of my reading lists since my first masters in 2007-09.</p>			Sense-making process, making connections to past/previous interests/topics of study, worry/concern	Action Research (sense-making process - doing a PhD)	
			<p>Titles includes: Richard Florida, The Rise of the Creative Class Chris Smith, Creative Britain (1998) Tom Kelly, The Art of Innovation (2001) Don Norman, The Design of Everyday Things (2000)</p> <p>With more recently acquired titles when teaching Design Management: Tim Brown, Change By Design (2009) Roger-Pol Driot, How Are Things? (2003-2005)</p> <p>Choosing these was based on whether 'Experience' was mentioned in their indexes* and it was this systematic approach that I hoped would reveal some further definitions and connections/bridges/conduits between some of the literature (papers, journals etc) I was gathering online and organizing in Papers. Next steps: • Going to continue to write up the response re 'experience'. • Make more connections between the literature and at the same time identify the gaps. • Need to keep a side note of some of the 'themes' too as I'm beginning to see influences in the 'go-along' conversations/interviews</p>	Where is 'experience' mentioned across books that I currently own? Have there been previous mentions of it that have filtered into my way of thinking/doing?	The book that has cropped up in conversation throughout doing The Rooftop Project is Rise of the Creative Class as it has impacted my understanding and awareness of the way cities evolve.	Rise of the Creative Class; Experiencing the City; Citizen Jane; People matter; Social Action; Activism; cityscape	Action Research (sense-making process - cities)	In May 2017 I went to see a documentary film called Citizen Jane: https://www.youtube.com/watch?v=Fw5h3M1dRs and https://homemcr.org/film/citizen-jane-battle-city/ (last accessed 16 Aug 2017). The film provided me with more understanding and awareness of the planning approaches that took place in New York in the 50s and 60s and how Jane Jacobs was so profoundly passionate about standing up and actively campaigning for what she felt was more important in the city - people. This film has provided me with a greater interest in the ways cities work and don't work. It feeds my curiosity for Manchester and how I sense Manchester is in such a prolific and ambitious stage in its evolution. Property development is rapidly being built and the city's landscape is physically and visibly changing. The hipster culture of the NQ is overwhelmingly trendy and consumer driven and the ambitions for huge developments such as Enterprise City (over 1 million ft2 of space for the creative and cultural industries) with academic (perhaps too lofty and inaccessible) concepts such as 'the boundaryless city', launching what Allied Manchester consider to be responding to the way we work and will develop to work/co-work. I attended the film with Hayley Flynn, who writes about placemaking (http://www.theskyliner.org/ last accessed 14 Aug) and conducts social history and art tours around Manchester. We met when transforming the rooftop, when she was City Curator for The National Trust and kindly contributed 1k of her budget to the green plants on the rooftop. We talked of the need for our city to take on board these challenges from lessons learned in the 'projects' in the Bronx and how excited we are about doing something together in the future. If I was to return to Richard Florida's book I think it might highlight what it is I am witnessing, observing and experiencing in Manchester. I'm really keen to ask: How do we experience the co-design of our cities? - This past couple of weeks, Richard Florida's new book launched and the design email list have been reviewing/commenting previous concerns Florida has about his own theories re the creative industries increasing the economy and its ethica socioeconomic I
			<p>Attended a meeting today re supervising MA students at Hyper Island with the programme management teams there for Digital Experience and Digital Media Management and Will Warren from Teeside University. There were some really interesting points of discussion which I was happy to contribute to - especially the idea of the tight rope you walk as a practitioner and researcher, and the need to be a detective, but not undercover or observational - how does one go about it? I also found myself reflecting on the creation of a research question/topic, and how easy it is when you are trained in creative communications to craft your research question to sell an idea before it has had time to be investigated. There are more ways in which this can and should be looked at. They are keen to progress this and provide students more time to understand research methods.</p> <p>My reflection on that meeting has helped me, and I'm appreciative of that today. I referred to Judi Marshall and it's something I need to refer back to in my reading re methodology.</p>	How does one go about it? - the need to be a detective, but not undercover or observational	Judi Marshall - great example of living life as inquiry and has influenced the way I have written my reflective entries - asking questions of the research, but not holding back on all aspects that I may be experiencing in the research, that I notes others experiencing too. Encouragement to 'maintain curiosity'	Walking a tight rope researcher/practitioner/designer; Supervising Masters Students; Curiosity; Managing research process; understanding research methodology	Practice-based Design & Action Research	This remains to be something I am curious about - helping, mentoring, post-graduates who are doing practice-based research projects. How do you do this? What resources are currently available? What I have initially observed is a desire to be practice-based and industry-led, however, when the academic literature seeps into the research it either is seen as the inspiration or the add-on as a methodology at the end of a project. What about the journey? Why are research perspectives of designers and students who are doing design-type courses not becoming more open and transparent about their research perspectives? Some might change and evolve - can Action Research as it stands fulfil the description of what these students experienced? Are they as truthful as they could be? I wonder looking back on this mention of mentoring/helping HI students here, if I can learn more from these students and then offer in the thesis a methodology or revised articulation of action research and design research methodology combined so as to support students, but more importantly assist with deeper critical reflection on deeper inquisitiveness surrounding projects they are curious about?
			<p>The tenants meeting was yesterday... The meeting yesterday had a strange energy to it and I think it is owing to some really fundamental issues with organizational cultural differences when bringing 'creative' people together to perform a collaborative creative effort.</p> <p>There are some conflicts arising re the purpose of the roof and it has been a bit frustrating, especially for me personally who feels so close to the project and has worked so hard on revealing its ethos and tone so far. The music design team have really not taken this tone of voice on board and it is evidence, or rather observation on my behalf, that if there is an absence of this the aesthetic design loses integrity and rigor. Something which some who don't care for this will result in a PR stunt as opposed to a space designed with experience at its heart. In addition to this though and since the meeting there have been a few conversations with others about this and others are just as passionate about its integrity and need for simplicity for use. Now it's a question of guiding people through this and working hard to occupy the space with the right tone in mind - of the people, for the people and with social action/environmental values in mind, along with those meaningful terms that arose from previous meetings/events.</p>	Why does the energy amongst the community feel strange?	Remember feeling so frustrated. I also recall feeling like I needed to gather a story so far doc to respond to this disparity in 'design' vision for the rooftop.	Creative process; conflicts and tensions; Conflict management; Organisational culture; ethos and tone of project; integrity; Experience at its heart; design facilitation; hard work; right tone; social action; environmental values; meaningful	Action Research (immersed in actively doing); Design facilitation	This also contributes to the narrative surrounding Good Vs Glory - the purposes behind doing the rooftop, what are peoples' and their organisations agendas? Do they reflect the Features of Experience mentioned by all in the co-design process? Who is actively listening and responding to these features of experience? Why do FoE matter in the codesign process?
			<p>I must not forget that the way I have designed the experience of the events so far has been done strategically and yet honestly too. Sounds contradictory but its not - the intent is with purpose but also with honesty, and with the artistic integrity of representing what people have mentioned and contributed.</p>	How have I designed the events and participatory activities so far? Why does this matter?	Battling with contradictions of and in designing experience	Designing experiences, strategic, honestly/transparently, reactive to the 'energy'	Action Research and Design Facilitation; Designing Experiences	A sense of responsibility in the designing of events/experiences/activities
			<p>Reflecting back on these elements is necessary. I must go and return to these to support my case and the case of the project itself:</p> <p>Those collaborating in The Rooftop Project so far... 24NQ, The Curiosity Bureau, A New Leaf, The Shield Bird Group, NQ Greening, NQ Growboxes, SpacePortX, The Neighbourhood, Reason Digital, ArtBoxHQ, Hyper Island, YPSF, Uprising UK, Ideas By Music, Jeffay Furniture, Caustic Coastal, The Art Bar, Corganisers and Guilty By Design.</p> <p>The insights from the project and blurb used for the programme(s), etc are available in these folders here: https://drive.google.com/folderview?id=0B889N8KF0zXrVFZOWQ1NnRTbTg&usp=sharing</p> <p>Event 1: November 2014: https://drive.google.com/folderview?id=0B32Cuf0jWraZnHTm5pai1wQXM&usp=sharing Specifically reflections/insights here: https://drive.google.com/folderview?id=0B32Cuf0jWraOUxEa3hkNGhNalk&usp=sharing</p> <p>Event 2: December 2014: https://drive.google.com/folderview?id=0B32Cuf0jWraTz4VF82UkYyQW8&usp=sharing Specifically reflections/insights here: https://drive.google.com/open?id=0B32Cuf0jWraRDnmQkU3N1dTVVU&aauthuser=0</p>	What were the outcomes of the events/participatory activities? Who was collaborating and why?	Mass collaboration was beginning to unfold, more and more people participating to varying degrees with the project. Participatory activities were key to forging relationships between those involved in the co-design decisions and execution of transforming the rooftop. Open communication required throughout. Attempt to be transparent as possible, hence Google Drive links provided to the community as a whole - building trust was important	Collaboration; insights from the participatory activities; design facilitation; communication; forging relationships; building trust; challenge as designer and researcher	Action Research and Design Facilitation	Communication lapsed here and there - for example the first community meeting at Rogue Studios was a mix of people in and outside of the building, but the same energy like that experienced in the Artists studios wasn't replicated fully. People from outside the building dropped off the email outs and the tenants wanted more control. Hence the Tenants Committee was created. With hindsight it was difficult as designer and researcher not to influence and intervene with this concept of 'community' and make it more accessible to a wider audience.
			<p>There has been some really exciting movement with P6 (RD) and P7 (Neighbourhood) being more actively involved in the Cash Grant application for the screen on the rooftop. This has connected the tenants with the project and in turn has provided a connection with the local community too, with regards to working with P1 too who can gather the quotes for the resources to do this. This is a major step forward in the purpose of the project, and helps me see a result or an example of a design activism methodology. To help support the transformation of active involvement.</p>	Who is stepping up and becoming more involved and why?		People gathering and applying for a cash grant; Participation; Autonomy	Design Facilitation, Traditional Consultation, User-centered Design	

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			Today – it must also be noted that I did the Political Compass too, which I printed and studied in some detail. It currently presents me as centered in the box Left Libertarian – which is where Ghandi and the Green Party are also positioned. I could do with perhaps reading Ghandi as well as the Dalai Lama, Alexis Tsipras and Nelson Mandela. I'm intrigued that they suggest Francois Hollande is also positioned so central to the 4 quadrants but closer to me???	What political party do I vote for in this GE? What is my political perspective?		Politics, activism, research perspectives	Action Research, Design Activism	Since then we've also experienced a snap GE (2017) - when getting my head around what activism means I have found that my affinity to a particular party has been magnified - green. However, I am also true to my immersive research perspective as I find my political affinity with the Lib Dems is also where I find I'm still fulfilling capitalist tendencies (eg. consuming/producing design), and at the same time managing my conscience (eg. producing/experiencing design).
15	29-Jan-15	1	Being Curious About Disobedient Objects, Leadership & Politics - After navigating from London Euston down to South Kensington walking pavements and boarding underground trains we both reached 'the other side', sharing in our observations that it appeared not unusual for people to be plugged into their playlists or face down in their iPhones. Suggesting perhaps a new way of seeing your way through crowds... with your eyes closed and relying on the use of others to bump your way to your destination (AKA as 'The Bump method'?) We reached the V&A and a different force field of 'crowd', a mix of all ages, parents madly attempting to control their children in the public toilets to small groups of older women on a trip for a nice lunch and pot of tea finding edges of tables to sit snugly together as space appeared a premium in the almighty noise of the high ceiling and elaborately tiled walls of the V&A food halls. Since entering the barriers at Euston and being sucked into this crowded city of London the experience already felt like a heady mix of obedience and disobedience - people making up their own rules for navigating spaces. This feeling of crowdedness continued into the Disobedient Objects exhibition. I found myself squeezing into, and around individuals and collections of people, trying to shrink in front or grow behind people so as not to obscure others' views or slow my progress through the exhibition. In navigating the exhibition was I being encouraged to be disobedient? This is where our excitement of the exhibition became evidently influenced by the fatal attraction of its title – we discussed at length its content, our experiences, mainly described by the way the exhibition made us both feel. How we navigated the space, the narrative and the objects. We found commonalities in appreciating the opening introduction, the text and the objects, the saucepan lids being used as objects of disruption and cup and saucer with the emblem of the Women's Social and Political Union.	In navigating the exhibition was I being encouraged to be disobedient? In navigating the exhibition was I being encouraged to be disobedient? We looked to our own activism at a local level in Manchester and to the growboxes on the edge of the car park to The Rooftop Project that is defying the ordinary and the known and entering into the unknown and the uncertainty of activism – surely this shares the same space as extremist activism? But where is it in this exhibition? With this in mind, surely 'disobedient making' has more potential to impact and make a difference if it showcases the subtleties of disobedience?		Disobedience; Activism; Becoming disobedient in the exhibition; Inspired to become a noisy activist?	Design Activism	See long reflections entry - includes quotes from literature for write up re Activism
			However, as our journeys unfolded each of us were drawn to certain objects and stories and we found we arrived at a general consensus that the exhibition felt 'very V&A'. The title more appropriate we thought would be 'Artifacts of Disruption' – perhaps a more relevant tone of voice to accompany the V&A, which in this instance feels as if it is ushering anarchy into a corner. Seemingly making the nature of disobedience obedient. Since having visited the exhibition we believe our disappointment perhaps stems from a number of places, which will no doubt be revealed as the experience is digested. However, for now, it is influenced by the presence of aggressiveness. One of the messages that appeared to feature heavily in and through the exhibition was the need for aggression to be heard, and to inevitably do damage and make noise to make a difference.	This is frustrating to hear when there feels to be a more subtle and underground activism movement of disobedient objects making a difference and affecting change. We looked to our own activism at a local level in Manchester and to the growboxes on the edge of the car park to The Rooftop Project that is defying the ordinary and the known and entering into the unknown and the uncertainty of activism – surely this shares the same space as extremist activism? But where is it in this exhibition?	The noisiness of activism remains a point in the research that remains filled with energy - this contributes also to 'good vs glory' theme because it can be noise that disrupts the understanding of 'doing something good' vs 'doing something good for glory'	Good Vs Glory; Dynamics of disobedience	Design Activism	The opening quote to the book suggests "The history of human progress amounts to a series of Promethean acts. But autonomy is also attained in the daily workings of individual lives by means of many small Promethean disobediences, at once clever, well thought out, and patiently pursued, so subtle at times as to avoid punishment entirely... I would say that there is a good reason to study the dynamics of disobedience, the spark behind all knowledge." Gaston Bachelard, "Prometheus", Fragments of Poetics of Fire 1961. - Interestingly P5 mentioned this quote as standing out to her in the RM Sessions, informing her Paper Cut artefact. Also mentioned it again when invited to talk at The Nature of Manchester event taking place Thurs 19 Oct, Manchester
			Started 'The Rooftop Project the story so far...' visual narrative for tenants - see PDF (January 2015) in files	What story do people need to be made aware of and from what perspective should I be telling the story?	I remember that after some conflict and tensions between tenants about the aesthetic design of the rooftop I read the energy in the room to mean that a 'compass' or guide was needed as a reference and to help with telling a consistent story of the rooftop project. I remember being very aware of this and therefore reaching to my previous experience re telling a visual story with large full bleed images in a powerpoint and how sharing in a beginning, middle, end can help inform 'clients' of your intentions as a 'designer. In this instance I grew conscious that there was not an end - only ever always a '...' and hence it's titled 'the story so far...'	Consultation, Storytelling as a guide for consistency, 'final' product Vs ongoing journey of space being experienced,	Design Facilitation, Traditional Consultation, User-centered Design	This has also drawn my attention to what really happened Vs what I would like to have happened - I was still viewed at this point as the 'designer/consultant' who could arrive with a solution to the conflict/tension and talk the community through to the 'final' decisions that would dictate the journey of the project.
			I did feel clearer about the direction of the next action research Mobius (Marshall) I'm now in a state of confusion again as it is becoming very difficult to translate what I am seeing at the moment into a clear summary. As I start piecing together the 'clarity' I notice that I get stuck again on the lens I am approaching the project. I return to Alastair Fuad-Luke's Design Activism book to revisit the definition of Design-Led Activism and I quickly get distracted by a fascinating paragraph that I am really happy to have come across: "It seems that the typology of artefacts for activism needs further study. Many purposes can be ascribed to, and communicated by, an artefact. Knowing your purpose or intention will help determine what kind of artefact will achieve the specified goal. Reaching that goal depends upon communicating the correct message through the desired form and aesthetics. A good starting point is Susann Vilma's Products as Representations and having a good understanding of 'the aesthetic sign function' which addresses cognitive and emotive messaging simultaneously." (Fuad-Luke, A. 2009 p.86)	Why am I confused? What is this confusion saying about my process of sense-making? What is it about Design Activism that helps me to return to some sense-making?	"A typology of artefacts for activism needs further study" - Ref. Susann Vilma's Products as Representations draws for me a sense of interest in others' doing similar things to me - i.e. being curious about artefact and/in space (makes me think of the creative prose I wrote reflecting on the acknowledgements board and 'Beyond the Objects in Space...') I wonder if the typology of artefacts for activism does need further study and if so, does the thesis create a space in which I can offer some kind of introduction to this/offering to this suggestion by Fuad-Luke? And further to this, whilst it is not 'product design' in the conventional sense, is the theory Fuad-Luke refers to in Vilma's work relevant to my theories re artefacts for activism? i.e. "...having a good understanding of 'the aesthetic sign function' which addresses cognitive and emotive messaging simultaneously"	Typology of artefacts, artefacts for activism	Design Activism	Perhaps run risk of another lit review here - need to be diligent of what it is I'm trying to say/highlight/make the most visible narrative in the thesis. Perhaps the discussions section can incorporate this - suggesting room for future research/post-doc research etc?
16	01-Feb-15	6	BK shared her photographs of P1 and his Uncle in front of The Rooftop Project in the entrance of 24NQ. Then there was our walk down past Piccadilly to the SkatePark, and I said, let's go down Dale St otherwise we will hit the crowds. This then meant we walked past the Chatsworth House plot we've been looking at and working on as another space for us to work on. In November last year (2014) we met with BDP and worked up an idea about a Wild Wood Den, a family friendly story-telling space in the city... 'From Drug Den to Play Den'. Anyway, so we spotted some movement in the space. We walked curiously up to it and snooped around, spotting two people in the building and then went to one entrance and couldn't get in, and then round to the other entrance and like two excited children we entered without a care in the world and shouted "Hello??!! Hi there!!!" and before we knew it we were in conversation with the two owners and asking what they're doing with the space and them sharing in how they are transforming it into a café and book shop or rather, book shop with café! And we just couldn't speak, or breath, and we turned to each other to smile and then back to them and said "Really?... No?! Really???" and they looked as if we were mad and then we excitedly talked through our ideas and before we knew it we were just as excited as each other and we were praising them for their efforts and vice versa... anyway, a coffee/drink will follow. But seriously?! Serendipity? And serendipity based off our curiosity in a space that needs some TLC? Yes, I think so.	What else can be done to Chatsworth House when we build relationships between one another and find common ground?	Excitement about the possibilities.	Serendipitous encounters, walking/talking/sensemaking space by being curious about space	Action Research (sense-making process - cities)	Difficult times revisiting this entry as the business is now run by the husband's family as he died in a car accident. His wife and daughter are now not involved in the business and whilst we remain in touch it makes me so sad to think of their personal lives and how they will work through life together. The business has tried to pick up the thread of conversations, but as we found out the funding (£30K+) also went missing in the council and was unavailable, it meant there was also no money that could be spent on the plot. Perhaps as we continue to push A New Leaf along and get more energy involved from across all the greening groups, maybe it will reignite some possibility in that space? I more recently also retweeted an article written by Tim Gill https://rethinkingchildhood.com/2017/07/24/child-indicator-species-reflections-philadelphia/?platform=hootsuite (last accessed 6 Sept 2017) - finding myself always thinking/drawn to articles and content published that records interesting ways public and community spaces are worked on, occupied and managed and particularly given my recent experience of speaking with someone at Enterprise City, Manchester and hearing that Manchester is too small and not meant to be for families or children. Really makes me reflect on my current life choices and why it is we moved out of the city centre and into Cheshire (another heightened sense of having conformed to a particular way of life.
			After 20mins of talking we then headed off to meet with John Haines, an inspirational and passionate character who is leading the Projekts SkatePark under the Mancunian HighWay. What a project, and what a skatepark! We were there for 2hours talking about his background in Chemistry and his ideas to further develop the site. He talked of the Goldman Sachs course he undertook and the people he needs to work with in Manchester City Council to get the project to a reality – our definitions of 'sustainability' in business plans and strategic development, and 'growth' and so our conversation continued. There's so much to discuss and so not enough time. I want to touch upon capitalism - What about Capita to him? Social Capital? And 'Capital. is. ummmm??' the lecture I gave at Hyper Island about the conversations that can be had at the beginning of start up.	The air quality? How will that make a difference to the space? Will the project be shut down or supported?? He wants to know, but the conversation (to be had around this between us and him feel) are forced and awkward. Why??	The day has ended with me asking more questions than answering them. WE have so much to challenge in this city, Manchester. So much of it I love, but so much of it is full of hidden agendas, and yet incredibly clear and opportune agendas too, with people willing to be met, to talk through and discuss the possibilities. The connections, and the opportunities that can only exist if we do meet, talk, share in stories and remain inquisitive and open.	Agendas; Hidden and Exposed Politics of the City; Hope; Activism; Love	Action Research (sense-making process - cities)	

A sample of living life as inquiry reflection entry excerpts, questions, topics themes to arise

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			These action days are becoming more frequent. I need to cut them back again and return to the reading and the writing. The 'taxonomy of experience' took its first outing today but it didn't at the same time. I've not defined this, categorized it or made it clear but it was tested. (see diagram of brand/marketing experience = paid experience; imaginative experience = free experience; activism experience = with others for others in mind experience; curatorial/aesthetic experience = critical reflection experience)	There is more time and energy needed to further reflect on this and the use of 'taxonomy' is perhaps a little too premature?	Since writing this I can now see how my process has unfolded over time and this 'taxonomy of experience' has shifted to an array of examples of 'ensemble' - and it is the mix and varied accounts of the 'experiences encountered' that becomes integral and woven into the research that I am writing about. The taxonomy is irrelevant to some extent, as the taxonomy comes only to mind from the 'artefacts' to emerge from the process. The process itself, the ensemble, the ecology in which the constellation exists is not and can not become a taxonomy.	Fear of 'doing' too much over 'writing up/thinking' about the PhD - balancing 'action' in action research	Action Research (sense-making process - doing a PhD)	Ongoing issue - but with hindsight I wonder if I had the chance to do it again, would I be able to go on, be more methodical? Could I have just revisited this spreadsheet and changed its content, filled in a template like this, written up a 'story so far doc', recorded X number of participants and their journeys? Could I have applied a 5-10 step process, been more prescriptive with my coping strategies? Is there a method to doing The Rooftop Project that could be applied again? Maybe I have defined by doing this a way of doing, but I need to remember all the unknowns, so much was unpredictable. The outcomes are therefore not predictable, perhaps there are however tools to help make sense of the process? Would it then be easier to write it all up? Perhaps, but would that be a true process of doing ARE??? Am I actually providing a methodology that is for those who are utterly open and admit to not having a clue about what/how to deal with something they have not done before?
17	11-Feb-15	7	The tone of voice of the radio is really helpful for me. Took a while for me to settle into listening to it but I wanted it to keep going, and I took from it some really interesting and what felt 'genuine' 'honest' 'truthful' insights from the hosts, interviewees and interviewees The Turkish Curator Fatos Ustek was an inspiration to listen to - really caught my attention. I wonder if it is her background in Science that has provided her the freedom to see the unknown? (see DaVinci and the feedback from NOISE event in May 2013 and Malte's comment about Curiosity being dangerous in science), and seeing Fig.2. as an experiment. The comments about 'experience culture' and 'Social Imaginary' are really interesting too. Resonance 104.4FM https://www.mixcloud.com/Resonance/213000-make-your-own-damn-music-320kpbs-5/ Link recommended by Jen Southern email 4 Feb 2015 Theme: 'Narrative' Hosted by Bob Smith George Lionel Barker interviewing Fatos Ustek. A space where there is room for the unknown. The issues faced by me as 'the role of curator' feels less luxurious compared to Fatos. I'm having to manage politics with regards to budgets and decision making hierarchy, seeing clashes and contradictions with 'ownership' or rather 'preciousness'	This helps to further define what I am meaning by experience in terms of experience 'design' but she is seeing it as experience curation - I want to ask what is this? Social Imaginary - could be something I need to further investigate? This could help me make sense with answering the 'why now?' questions posed by Jen - eg. I think I'm starting to see The Rooftop Project as an example of design-led activism meets fig.2. in its approach... ?	I remember this reflection entry being very detailed and I am reminded of the idea of curation as constellations - making connections between people, places, things. This reminds me of how Ingold talks of the way to see connections between the longitudinal and linear ways and means of growth in making.	Constellation	Design inquiry	when I look at the literary/author mind map I see Dewey's work (eg Aesthetic Experience in Art as Experience 1932 lecture - published Pedigree Books 2005?)
			Fatos: "... I'm very much interested in producing Fig2. As a composite and a singular project, in a way that it has various phases and phases of production and each phase when experienced will give a clue, a hint, a feeling of what Fig 2. is about? But it could also be that you see thirty of the projects and you have a feeling, or you see all of the projects and have a feeling, and those feelings will have different resonances and different wave lengths and it's impossible to circulate around a single theme like 'identity' or like 'colour' - 'red' because that is also very limiting especially for a project like Fig. 2. So it can only be richer if it is open, and it can actually involve and engage with lots of different positions from various different disciplines. And that leaves me with no theme and a lot of themes together. That's why I was talking about like different chain of events running through the project, or like, let's say different themes and different wavelengths that say at times there is an intermission of themes, of like, line can mix with colour, and also politics and things like that. But emmm, in way I have a very abstract and concrete image in my head, so like when people ask how do you choose your artists? I choose but I don't have a list of justifications, and of course I have other reasons, that those are the reasons that invite 'Rebecca' for this week for instance, but I would rather ask people to experience each project and then derive their own conclusions."		Upon reflection this is an artistic impression of curating a rolling programme/exhibition of content -this experience is mirrored in the unfolding of an IS ensemble, where the project is known, the experiences encountered remain entangled with all matter of material and remain unknown.	Constellation - composite and a singular project;	Design inquiry	
			George: "Do you think there is a demand for clarity from people about what it is that you're...? I'm mean is it almost against what you're saying, but there is a sort of demand for curators to be very clear about what their projects are about?" Fatos: "True, I mean I have clarity in one sense, so I'm very much interested in what is happening with the concept of 'encounter' today, especially that we are as a society becoming more and more engaged with and encountering consumerism, you know like everything becomes entertainment, or some sort of a kind of experience that has to be and lived in, you know like lived, and consumed and moved on... and I'm interested in also this kind of... when Fig.1. happened it was about showcasing of an artwork, now we are not showcasing anymore, we are actually creating conditions in which art is experienced. So maybe I should rather re-word myself, it's living in 'an experience culture' so I'm interested in producing Fig 2. In a way that it is a counter position of the experience culture where it is also generating experiences for a wide range of audience. So that is some clarity..."			Experience Culture - need for clarity and how you respond; creating conditions in which art is experienced; living in an 'experience culture'	Design inquiry	
			Fatos: "Exactly, and it's also like a diagram, where like week 2 will connect with week 7 but you can only see it after it both happens. Or, you know like week 1 is also connected to week 5 but in a very nonlinear way." George: "[pause] makes sense." Fatos: "[Laughs] Great. [Laughs] And also just one thing, and also, I think it feels like we always seek for clarity and then what we like is a confusion, because confusion allows us to be more clear. So it is good not to have a singular theme so there is no clarity, but like what features in Fig. 2. is a project that is 50 exhibitions, 50 weeks, that's clarity and facts, and what happens in the space of those exhibitions is hopefully confusion and incompleteness."			Constellation - Unlinear processes; clarity and confusion - welcoming both; happens in the space is confusion and incompleteness		
			Fatos: "I don't have a Monday syndrome anymore. Laughs. No, of course it affects you so much, it's also like I'm so enjoying this as well, it's like every week is different, but also every day is different and every hour of the day is different, and it just makes you feel richer in a way, and don't know if it's the awareness or the fact that you have to be attentive to that moment and I feel like Fig.2. makes me, or calls for me being present, you know, be always present in the moment. You can't have a longing for the past, or a yearning for an indefinite future you have to have all those perspectives in place and be in the present and I think that's so exciting and very unique." George: "Yeah. Do you think that the hierarchy of artist and curator is affected? Because you're like the one constant or the curatorial team is the one constant with 50 artists underneath that..."			Constellation - Everything is different all of the time; present in the moment; perspectives ; hierarchies	Design inquiry, Design Experience, Experience Design	

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			Fatos: "... I think it's more that the curators role is different in a way.... I'm the one who kind of triggers an idea of what is the framework of the project, I'm also the one who invites the artists, but I also like to run wild with them with their radical imaginary, in a way that it is also exciting for us, but in a way the project becomes an unknown to us. So of course there is control in some sense, you know, we invite the artist, and we know what's going to happen, but also there is this aspect that we don't know and I'm also very interested in embracing that, this kind of uncontrollable imaginatives that kind of merge together." George: "Yeah, so you're kind of triggering something but providing space for something unknown to occur?"			Constellation; Control and Freedom - Triggering experience; frameworks for projects; control and freedom; role of Curator	Design inquiry, Design Experience, Experience Design	
			George: "What I'd like you to expand on what you mean by the Social Imaginary or Social Imagination?" Fatos: "It's actually a concept developed from Cornelius Castoriadis and The Social Imaginary is different from The Social Imagination in the sense in which we operate according to an example. Let's say, like, you have an exemplar, or the idea of relating to someone, your mum, your neighbor, the officese guy, so when you relate to them the idea you have is an example of them behaving, and social imagining is understanding the codes in which we perform the culture everyday. In a sense in which that is fed by the rituals we have and informed by the religions or strong or forceful, so it's about, a concept that is commonly shared, it's like the cloud, it's abstract but is only performed when an encounter." Ben: "It's a bit of a relay race... Mark's Fig.1. was a pulsory on London, but Fatos is putting together a constellation, which maybe we think we understand but won't understand together until later."			Constellation - Understanding the codes in which we perform the culture everyday, Collective understanding is delayed - pace of experience	Action Research - situated Action, Design Inquiry, Design Experience, Experience Design	Time and pace of understanding - learning to understand collectively. Not nec reaching consensus but there is a sense in all things collaborative or 'co' that time slows and is delayed (also mentioned in interviews)
18	17-Feb-15	4	Know I need to do more of this: Closing in on choosing frameworks, etc... And less of this... Half reading things, getting excited and distracted by other methods, etc What I now know... Is that Peter Benz has begun to really highlight what I've been trying to find in the literature: "Until comparatively recently, however, architects and designers tended to imagine their practice as a one-way street. The role of the professional was to prescriptively determine not only how anonymous users should behave but also how they ought to feel. This attitude was cultivated by training. Anyone involved in design education will recall students blithely assured that projects will be involuntarily appreciated by "distil end users", the "target market", or similar dehumanizing terms. Whether on an intimate, domestic scale, or on the public stage of institutions and cities, the case studies assembled in Part Two reveal our everyday experience of design to be a crowded two-way street. Here and there the intent of designers may coincide, or collide with the preoccupations of individuals or communities, although these case studies suggest most people harbor their own perceptions, preconceptions, and obsessions, and remain largely indifferent to the designer's intent. Contributors to Objects and Environments take their insights a stage further: that if experiences of design are negotiated rather than imposed, the corollary would be a more collaborative, collective design practice. Indeed, in recent years designers have begun to reject the cult of egotistical originality and claim themselves to act as facilitators of participation. In reality, collective participation in professional design process remains rare, while the scope of experiential design is often limited to short-lived spectacles intended to spur individual consumption. The utopian vision eluded in Part One of a future experience economy transcending materialistic consumption remains an	What frameworks currently exist in the literature surrounding 'experience'? - why does this still hang over my head? What can I do to make things a little more productive and easier to comprehend?	I remember struggling to manage all the doing and the thinking simultaneously and worrying that I was missing things - hence the detailed reflections and then the not so detailed reflection entries. I would stumble across literature that would become a welcome relief and support/substantiate my way of experiencing the research - Benz is one of those books. I remember emailing Matthew Turner as he was a lecturer of mine at undergrad uni when I studied Design Futures and to learn he had been invited to write the Foreword for Benz's book was comforting, thrilling and exciting. Felt like I was already in the comfort zone.	Experience Design, Design Theory, Contradictions in Design, Concern about ego and facilitators of participation	Design inquiry, Design Experience, Experience Design	Turner's closing para of the Foreword to Benz's book stands out to me and my research: "Indeed, in recent years designers have begun to reject the cult of egotistical originality and claim themselves to act as facilitators of participation. In reality, collective participation in professional design process remains rare, while the scope of experiential design is often limited to short-lived spectacles intended to spur individual consumption. The utopian vision glimpsed in Part One, of a future experience economy transcending materialistic consumption, remains an elusive vision." - It highlights for me the elusive vision that I too inhale and make every attempt to exhale in and through doing ARE but inevitably the world is not shifting in quite the same way. Alternative economies are bubbling but struggling. Can relate here too, to the issues Florida is facing in current media coverage - http://www.geopolitika.hu/en/2017/03/20/richard-florida-creativity-is-the-basis-of-the-future/ (Mar 2017, accessed 6 Sept 2017) - returning to Turner's words, "Benz's conclusion takes up the more challenging solution proposed by the architect and phenomenologist Juhani Pallasma: that Experience Design demands a re-engagement between designers and those whose lives they affect." AND "The lesson of complexity and chaos theory for Experience Design is that such a myriad of small, fluid elements in multiplex projects will have unexpected outcomes that defy forecasting and elude impact assessment." (Turner, M. 2015 - Benz et al Experience Design) - reminding me that Experience Design, the book, suggests that doing RTD as ARE helps designer/researchers to experience design->design experience in this way.
Email	24-Feb-15	7	In prepping for the meeting with supervisors on the 12 March I sent an email with my intentions/concerns and Jen replied on the 27 Feb with also reflections on a local immersive theatre cafe in Manchester -An observation that an art duo were coming to Manchester - their ethos I found really interesting owing to the improvisation you apply in the codesign process: Check these guys out: http://huntanddartoncafe.com It leans far more into theatrical experience than my intention of the application of experience design, but I am not ignoring it - I would love to see how far they push it and if they tackle real issues... Does what they do venture into design-led activism? I'm not sure, but I'm intrigued to find out, and in the same way as seeing relationship with Fatos, I can relate to their approach...tis the same as my practice/research, it's just definitions of 'audience', 'performer' and 'viewer' vary: "We have a persistent fetish within our practice to consistently re-assess our relationship with our audience, embracing awkward moments, risk taking and constantly trying to close the gap between performer and viewer opting for a raw, underdone, conversational aesthetic."	What is design-led activism? Can it seep into immersive experiences like Hunt and Darton? What is it about H&D that I am relating/connecting to the Fatos Ustek interview? Why are they related? I	I think I have made a connection between 'audience' 'performer' and 'viewer' of theatrical and immersive theatre and the level of participation involved in these experiences/designed experiences.	Immersive Experience, Theatre, Participatio, Participatory Culture	Experience Design, Curatorial Practice - Immersive/sensory experience, Action Research (reflections, documentations)	What does participatory culture of The Rooftop Project look like? Any similarities to creating environments like this: https://www.facebook.com/huntanddartoncafe/ (last accessed 6 Sept 2017)
			JS: "It sounds as if you're getting loads done, and finding where you want to make a contribution is a good step forward. I think your observations about your own role in co-design are interesting too, the reflections on tempo and involvement might be useful framings. If you have time it might be useful to spend an hour trying to visually map the different tempo's of the project, and how people move in and out of participation, or it might be a useful thing to do with interviewees. I'm not suggesting that tempo has to be a thread that you follow through, but it is really useful to be aware of threads or framings as they emerge through the work, and then you can fold them back into the research methods, or use them as ways to analyse the material you are gathering.	What contributions am I wanting to make and does this help thinking about this now?	Framings such as tempo and involvement became framings later in the research and reoccur in the interviews/conversations too - JS further explained this: "If tempo does become an interesting thread through the project there is some interesting work on time being done by Michelle Bastian from Edinburgh University. http://www.temporalbelongings.org/ , http://www.sustainingtime.org/ , http://www.michellebastian.net/ . I did a little bit of work with her on some of the temporal methods and design things. I think there are some great reading lists that she's compiled"	Codesign, Temporal Methods, Dynamics of Co-design	Design Inquiry and Action Research in Co-design	http://www.temporalbelongings.org/sociallifeframe.html - last accessed 06 Sept 2017 - very interesting and relevant to the temporal dimensions mentioned of a multi-dimensional ensemble in my research and the JAIS paper. I wonder if worth working towards this should be something I consider of the research process or if - as I know - writing papers for conferences can distract my focus on the PhD thesis itself. The theories however do/are interesting and should be considered in writing up literature re 'time' and cross-referenced with Jeremy Till's commentary on time in architecture. (Abstracts for Social Life of Time due 17th Nov) - In referencing JS's suggestion again - "If you have time it might be useful to spend an hour trying to visually map the different tempo's of the project, and how people move in and out of participation, or it might be a useful thing to do with interviewees. I'm not suggesting that tempo has to be a thread that you follow through, but it is really useful to be aware of threads or framings as they emerge through the work, and then you can fold them back into the research methods, or use them as ways to analyse the material you are gathering." I have done something similar to this in the draft chapter sent Fri 2 Sept, reviewing the participatory culture by reviewing who was participating when.
			Update email to Monideepa and Jen: As you can imagine I am feeling a little bit stretched at the moment and hoping that beyond the 28th March it will be more manageable as people (AKA tenants and the rooftop community) will take on the programme and start to see how the rooftop can become their canvas, a community-owned social space to work with. Key dates: Weds 11th March - 8th Tenants Committee Meeting Mon 9th-Fri 20th March - build/install of the rooftop surface/structure/shelter Sun 22nd March - planting and dressing the rooftop Tues 24th March - from 2pm we'll be having a test run of opening the space to tenants and then from 4pm inviting a few people involved in the project so far to test the space, lighting, sound and screen Weds 25th-Fri 27th - I'm down at the Research Through Design conference, Cambridge Sat 28th March - from 2pm The Ladies Room event goes LIVE	How am I taking on the pressure and managing it? Listing the dates - what do these dates and the content being discussed on these dates saying about the content and flow of the project?	The reflection entry continues and mentions what I am seeing in the co-design effort and what 'co' actually means in practice: "... I'm seeing the collaborative effort as co-designed, but having almost wished for or intended for that, it has been more a method for coercing people into the project and it is not at every stage or at any attempt a one-tempo co-designed effort. Especially not at this stage - I'm finding myself being the lead designer/curator to get the project ready for delivery on the 28th March. It has been through establishing relationships, building trust that I'm able to do this, be seen as 'the designer/curator/whatever it is to get the job done' so whilst this might be a form of co-design it is not explicitly co-designed"	Codesign as a method for coercing people into the project, concerns for leading the project - a form of co-design but not explicitly co-design, Co-design, Participatory Design, Tempo, Time	Co-design, Design Facilitation, Action Research (reflection on practice)	feeling a little bit stretched' suggests another version of time - makes me connect this comment back to conversation with Anton (Partner to TCB) when we were discussing the cognitive behaviour and associations with time. Very interesting to see this as connected as I am commenting on what I am stretched across and not yet experienced.

A sample of living life as inquiry reflection entry excerpts, questions, topics themes to arise

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19	05-Mar-15	2	<p>I didn't ever send this email but it was a note to self to re think my thinking: "Next Thurs 12th March I'll be heading up to Lancs for a meeting with Monideepa and Jen to discuss where I'm at with my research. Would you be up for meeting up that morning at 9am in the HighWire studio? I won't take up more than 1.5hrs of your time max and I will supply coffee/tea? :)</p> <p>Just so you have some kind of idea of what's going on – attached is a visual narrative of The Rooftop Project. It's been my way of documenting something coherent along the way for all involved in the project (its gone through many iterations, as you can imagine).</p> <p>The gaps missing in this are the more academic-y researcher bits, which I've been storing away along the way in various word docs – reflections and bits of literature reviews, etc.</p> <p>To give you a little further insight into how I'm beginning to order my thinking -</p> <ul style="list-style-type: none"> I believe my contribution to knowledge as a doctoral action-researcher is to the interdisciplinary discourse beginning to take shape surrounding 'Experience Design' (Benz, et al. 2015). My lens is through design-led activism, which is "aimed at generating and balancing positive social, institutional, environmental and/or economic change." (Fuad-Luke, 2009; Thorpe, 2012) phenomenological inquiry of 'experience design' " 	Are supervisors available for just over an hour to catch up?	Sharing in The Story of The Rooftop Project the story so far... was important to me, I wanted to share the 'artefact' as "...a way of documenting something coherent along the way for all involved in the project."	Doing Action Research and a Design Project (simultaneously)	Design Facilitation, Action Research (reflection on practice)	I notice across the research how there are a number of emails - they become like pockets of reflection entries - they might not all have been documented
20	09-Mar-15	5	<p>The Rooftop Project is really taking off. To tell my story for supervisors meeting on Thurs 12 March - Pin up 'the visual narrative of The Rooftop Project' story so far. This has been my way of documenting something coherent which, along the way, also updates everyone who is directly or indirectly involved with the project what is going on and, as it evolves, this expresses to some extent just how many iterations the project is undergoing.</p> <p>The gaps missing in this are the more academic-y researcher bits, which I've been storing away along the way in various word docs – reflections and bits/sections of literature reviews, etc.</p> <p>I did start to write a couple of responses to some 'straw questions'. However, this has been a very difficult process. I have found this because a lot of what I have been reading has not quite been making sense to me, I've struggled to articulate and formulate what I have been reading into a coherent 'paper'. However, what I am now starting to spot are connections. These connections I've started to mind map and I now feel a little more confident speaking about this with people, testing my thinking.</p>	What does the artefact look like when it is pinned on a wall? What will walking through this bring to making the project make sense as a doctoral research project?	I note in the reflection entry - a 'task list' note to self - these show how I become more aware of aspects of the story I really want to share and highlight: Before printing this on Weds 11 March - add to it: + pictures of pallets made by Andrew and Bob Jeffay + pictures from P9 of the build of the covered area and lock-up shed + pictures (if any) of the astroturf + follow up with P30 and confirm the Bamboo order from Brentwood Nurseries + follow up enquiry re the guttering	Design Inquiry, Experience Design - connecting theory and the challenge of making sense of theory whilst being immersed in practice	Design Inquiry and Action Research	I want to draw connections here with the PDF and presenting it to supervisors as Bill Gaver calls 'annotated portfolio' - it's not so much annotated as it is verbally annotated - a story is told and shared by me as I walk people through it. This varies slightly but there is not much difference to the narrative. I've noticed over time that this is something to reflect upon perhaps.
			<p>To give you a little further insight into how I'm beginning to order my thinking - I believe my contribution to knowledge as a doctoral action-researcher is to the interdisciplinary discourse surrounding 'Experience Design' (Benz, et al. 2015).</p> <p>My personal experience of experience design comes from my background in the creative communications industry and it reflects the notion Benz refers to of "experience as an economic value", he further explains how "it is common practice in a variety of professional (design) fields to refer to some sort of "experience" as one practice outcome. ... "experiential marketing" and "brand experience" permeates the advertising business, down to the most common levels of promotional communication, producing such redundant slogans as "Feel the Experience" (Daytona International Speedway)... experiential derivations such as "product experience, "customer experience", "user experience", "travel experience", "educational experience"... " (Benz, 2015)</p>	Benz (2015) openly invites those who are familiar with these current definitions of 'experience design' to ask "about the notions that underlie the designing of experiences: What is "experience"? How can specific "experiences be constructed purposefully, i.e. through which means can experiences be designed, regardless of their medial articulation? What are the possible methodologies and practices to be used/ What influences, overlap, and what other relations of Experience Design with other academic/professional disciplines?"	Coming back again to Experience Design and what it is in the project	Experience Design, Design Theory, Contradictions in Design - articulating ways in which experience design can be constructed purposefully Vs not constructed	Experience Design as Action Research,	Begin to draw my experience of design and experiencing design to influence designing experience and what experience design means in action research
			<p>With my background, as well as given my current role as action researcher and designer, I feel this is a discourse I suit and have been invited to partake.</p> <p>Beginning from either user-experience design, product design and manufacturing or human computer interaction disciplines where the experience is the result of, or informing the interaction between people and technology. It also adds to the discourse the transformational pedagogical processes of Dewey and Friere as well as the use or application of experiential design in marketing and advertising, and Pine & Gilmore's Experience Economy.</p>	What discourses are happening surrounding being a designer and action researcher?	Start here to see how 'I' am invited to experience design as experiences are designed/influenced/intervened	Experience Culture and Participatory Culture - as researcher in doing research	Action Research - situated Action, Design Inquiry, Design Experience, Experience Design	
			<p>My research more specifically looks at the use of experience in the design of something and/or through the design of something.</p>	Where is 'experience' in my narrative? At what point exactly am I curious about experience? Is it in designing the experience of designing?	Find myself revisiting the definition of design that I point to is from Fuad-Luke's definition of design activism. Design activism is "aimed at generating and balancing positive social, institutional, environmental and/or economic change." (Fuad-Luke, 2009; Thorpe, 2012).	Being aware of designing the experiences that participants have when codesigning. Design Experience Economy Vs Designing Experience for Art/Design Installations, provocations, sensory experiences, immersive theatre	Design Facilitation, Action Research (reflection on practice)	Double hermeneutic ?
			<p>Design activism is by nature, iterative and transformative. It is social in its actions aimed at generating and balancing positive change. It is also social in its invitation to be accessible to all, as opposed to 'the designer is king'. It acknowledges those who are engaged in activism to be knowingly or unknowingly engaged in the act of design or designing, and hence is therefore more specifically referred to throughout my writing as design-led activism. - With this definition in mind, I must acknowledge that my research is a phenomenological inquiry. The phenomenologist. . . accepts, as the subject-matter of his inquiry, all data of experience. . . Colors and sounds are data; so are impressions of distance and duration; so are feelings of attraction and repulsion; so are yearnings and fears, ecstasies and disillusionments; . . . These are data, given in experience, to be accepted as such and wondered about (MacLeod 1964, p. 51 cited in Holbrook & Hirschman, 1982, p.137)</p>	What is design-led activism in the context of The Rooftop Project? What type of inquiry am I undergoing in my research methodology?	This was one of my first attempts at understanding design activism in the context of The Rooftop Project and in doing so led me to getting an initial grasp on what it means to do phenomenological research.	Design-led Activism, Design Activism, Phenomenology, phenomenological inquiry	Design Inquiry into Design Activism, Action Research as Phenomenological Inquiry	
			<p>I am experimenting in doing design activism. Instead of explicitly starting The Rooftop Project with the aim to gather research that will produce an outcome that measures the social, human, natural or economic capital of the project. My research has instead begun to challenge the discourse of experience design by revealing a new type of practice-led research methodology (??) It is with this in mind that I also look to Charmaz and her definition of Grounded Theory providing me with the 'openness to allowing the research to reveal itself through the way it unfolds'. It is therefore through a grounded theory (Charmaz, 2012) approach that my phenomenological inquiry of 'experience design' begins to reveal what, if any, features of experience design are revealed. More importantly, it welcomes a live brief, a case study that has been unique from the very start, in that I have been able to instigate a design-led activism project with stakeholders that I am fully immersed with as resident of Manchester's city centre and actively campaigning with local greening groups in an attempt to occupy spaces across the city centre and promote green, social codesign approaches to occupying urban spaces.</p>	What current methodology exists that truly represents the one that I experienced? (warts and all?)	I remember at the time of this reflective entry - before the rooftop had been opened for The Ladies Room, thinking that the research methodologies such as action research and Judi Marshall are helpful but still do not represent being routed from the experience of a designer and aware of the design of experience	Methodologies of doing design and action research, Grounded Theory, Feminism, reading energy/open about all matter of experience,	Design Inquiry and Action Research	I have since revisited the RQs of The Rooftop Project and can see how I have arrived at doing both an ontological and phenomenological inquiry simultaneously - in parallel and entangled
			<p>Already having an impact/getting people curious... It is in doing the project that I am being asked to prep a Research Methods lecture for HI. Have a think about practice-led pedagogy for high school (14-18yr olds) and have been asked to critique how an 'agency' readdresses their creds – given that they are keen to now be practice-led and seen by 'clients' as genuinely having humans at the centre of their practice.</p>	How is my research applicable in the world?		The value in practice-led or practice-based research, purpose and usefulness - impacts - of research	Action Research - situated Action, Design Inquiry, Design Experience, Experience Design	I find that as I am asked about the research of The Rooftop Project notice how the value in its creation and existence has not only been in its intentions in doing design activism and responding to a need in the local community, but also in its theoretical usefulness, the way it has been experienced is also valuable and can be learned from - influencing other environments

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			It has been through being open to admitting the experimental nature of The Rooftop Project, that a leap of faith and improvised process has taken shape.	What must I admit to about The Rooftop Project? Why is it important to do so?		Open, experiential, risk taking, improvisation	Design Inquiry and Action Research	Experimental nature, leap of faith and improvised process - all aspects of doing ARE which I have grown to recognise and appreciate more over time, and with hindsight.
			The only constant being the same faces - The Curiosity Bureau, A New Leaf, NQ Greening, The Sheila Bird Group, 24NQ. My facilitation of the process has remained very open to ideas, and direction.	Who is participating in The Rooftop Project?		Participation, Engagement, Consistency	Co-design, Design Facilitation, Action Research (reflection on practice)	
21	11-Mar-15	3	This is the first draft from P18 - Cultural Reporter? re The Rooftop Project - the entry is a word doc with tracked changes/notes/suggestions from me. I never did actually send this back to Alice. I felt an enormous sense of intrusion on her work, her take on The Rooftop Project - and unless I was hiring her services as a PR manager for the project I really needed to step back and see that this project was not an industry-led project, I wasn't in an agency, being a production manager or creative director - this was a different kind of project that required me to remain open to the way things would unfold throughout the project.	Is P18 a cultural reporter of The Rooftop Project and of the research? What dynamic does this bring to the project and the research?	I recall grappling with concerns about how to work with P18 - conscious of taking advantage, feeding her words and terminology, whilst at the same time wanting the research and the project to be talked about and published differently to what it would normally be referred to	Cultural reporter, Active Listening, Community Organisers, Concerns as a Researcher/Designer	Participatory Design, Ethnographic Observations of others	
22	13-Mar-15	1	I need to reflect on the session that happened after the 'truck' on the rooftop conversation - and check if this is something I did reflect up on properly in the process. (03/08/2015: I didn't reflect on the awkwardness of The Tenants Committee Meeting held Weds 21 Jan 2015 with M's presentation re trucks, buses, boats being lifted onto the rooftop as fully as I should have done at the time. There were plenty of conversations, informally had amongst and with tenants, and I noted their concern about the ideas, the disappointment from some (me included) that a neighbor of theirs in the building was not seeing the potential in the project in quite the same way - a project for social good as opposed to a PR stunt or something in search of 'glory'. There are minutes from the tenants committee meetings that can be referred to here which break down in more detail exactly what was said and some of the reactions too from those who attended.	Does good or glory matter to people? Is there a difference, is there a versus? Can you have one without the other?				
			Verbally I remember discussing the awkwardness of the meetings, the difficulty people felt in standing up for what they did want, people became visibly reserved too - the photograph of the meeting sees all attendees sitting guarded with their arms crossed - not wanting to cause any disruption. Interestingly that was what M had done, (the designers) had been disruptive and left the mood in the room feeling disrupted too. Hosted by them, I observed that perhaps people felt unhappy to critique their ideas? After they presented a range of seemingly impossible ideas there was almost a stunned silence. This became something that stuck with me at that point in the process as a whole.	I remember later reflecting with AB and BK and discussing 'what just happened???' and I remember calling it a 'Good versus Glory' moment which raised the questions: does good or glory matter to people? Is there a difference, is there a versus? Can you have one without the other?	It did become useful for reflecting upon now. However, at the time it was disruptive and caused some tension amongst the tenants. Music ceased to be involved in the project not long thereafter getting visibly frustrated at the 'design by committee' a different process to what they were used to. This is also recorded in P13's interview in July 2015, where he opened up about that point in the process and how uncomfortable the pace of codesign feels and how different that is to the way he designs everyday in his job.)	Conflict and tensions about aesthetic design decisions, Codesign Process, Participatory Design, Temporal, Time, Pace of project	Participatory Design/co-design, Experience Design	Since the Reflect->Make sessions happened and time has passed it has been interesting to note how people have come to a resolve about this and appear to be grateful for being challenged by ideas that tested what it was the community did/did not want. People seem to have forgiven the awkwardness (me included) - forgiveness and resolve, might also be an interesting observation to note and take into account when I look at how making space for 'reflection' can offer space to 'repair' ...repair perspectives that are challenged and not be fearful of the process of repair seeing it as healing and improving what exists. Connection can be made with the repair drop ins popping up across the world where people can bring in their tech that has broken and instead of throwing it out can bring it in and learn how to review it and repair it. A social/cultural trend on the rise I wonder if this influences the contribution and applicability of critical reflection in codesigning urban space?
			12.03.15 I'm feeling a bit annoyed at the moment. The weather is really bad - its raining loads, the turf won't be easily taken up onto the rooftop by the building manager as they are now saying its too big and difficult to take up. So I call on a crane company this morning and really hoping they will be able follow through on their offer of help. Plan B is that P9 and co. cut up the turf into 6m strips and take it up there bit by bit. A nightmare but at least it's a plan B if I don't get confirmation from the crane men I'm really worried. At this point in the process I am overwhelmed at the support and the scale of the project. However, I'm also incredibly nervous. Worried about whether the rooftop will be ready for Friday 20th March - the turf needs installing up there by then, the plants still need ordering and delivering, I'm struggling to get quotes and confirmation that suits the £1k budget from The National Trust. There's a lot to try and keep on top of in regards to the project.	How does the weather affect the project and the reflective entries? How will the astro turf get up on the roof? Will the rooftop be ready for The Ladies Room? Can I get enough green things on the roof for the sponsorship money offered by the NT?	Weather also appears to affect the tonality of the reflective entries. As did worry and concern and a sense of feeling 'overwhelmed' - with a mix of positive and negative emotions. I recall experience of working on deadlines and to realise the execution of projects in the past was all I had to refer to, but I do wonder with hindsight, if fear is a natural occurrence in all projects and is felt by many designers? Perhaps another recurring RQ would be 'To what extent does fear exist in a RtD project and how does it manifest/what can it be seen in/through? (my experience from TRP - it is cropping up at intervals where the co-design analogy of it being/feeling like its volume is quiet/tempo is reliant on one or a small number of decision makers.	Worry, concern, being reactive, finding quick fix solutions, leading on the decisions, making the project happen, pressure, partnership with the NT	Action Research (immersed in actively doing)	This is a lot of pressure for one person to handle! Looking back at this I struggle to see how this was a healthy approach to doing design and action research and be pregnant too. There were a lot of personal pressures here which I don't think I openly shared.
			In addition, I had the third supervisors meeting coming up (with Jen and Monideepa up at HighWire in Lancaster University. In room B03 I arrived with all my work and bluetacked it up around the room. I created four parts to the room: 1. The Rooftop Project story so far - visual narrative that has been keeping the tenants and any content partners up to date of the project 2. The definitions of the terms of the I have been beginning to identify with - which appear not just in the research questions but also in what are now appearing as possible sensitizing concepts 3. On the table I had examples of the papers I am beginning to read, need to read and have collected, along with the Experience Design book by Peter Benz and the ramblings of answers to my straw questions - 'what is the literature saying about Experience Design?' and 'what hats am I wearing to realize the project as action research?' 4. The whiteboard could then remain blank and be where Jen/Monideepa/me could write up the outcomes of the conversations.	'what is the literature saying about Experience Design?' and 'what hats am I wearing to realize the project as action research?'	I remember thinking about the layout of the room and being keen to get everything out of my head and on the walls with the hope I would see everything and so too would MT and JS and then they could help me to come to resolutions about the research	Planning/prepping for supervisors sessions	Action Research - situated Action, Design Inquiry, Design Experience, Experience Design	
Email	17-Mar-15	2	I've plenty to be getting on with. Once the 28th is done I tested with a couple of the tenants whether I could be seen to be away from the project for a month to leave them to it and they were supportive of that although nervously admitted that they all will need to step up. Still, feeling good about that. My biggest worry was getting the AstroTurf up on the roof. So I called a crane company. Little did I know it was a father and son business and so Maurice on Friday after returning my call with me saying "please calm my worry and let me know when you can squeeze us in"...) He then called me and this is how it went (imagine a really strong northern accent from Maurice): Me: "Maurice, thank you for doing this" Maurice: "Well, no problem... Wouldn't normally do it for less than £700 y'know... You around 11am Monday?" Me: "yes..." Maurice: "have you worked with cranes?" Me: "errr, not really, no..." Maurice: "well, one thing you need to know... She's 6metres with her legs wide... And 30ft the other way So you'll need bollards and stuff like that, y'know" Me: "ok... Cheers Maurice" So - long story short I turn up yesterday and sure enough there's a crane lifting 3 rolls of turf up on the rooftop. I was shaking with nerves and I could hear my heartbeat! Check this out: https://vine.ca/v/OVid23LQJdD Now that's up there I'm much much happier. They were in, out, done. Within 45mins. Completely in kind.			Worry, Making things possible, respect, relationship, relief,	Project relationship management? - Practice-based Design & Action Research	Story of getting Sutton Cranes to shift the turf and get it up and onto the rooftop has been revisited and revisited by me and others in the research. People have laughed, looked quite astounded at being able to have achieved that and I only now do I appreciate how that created respect amongst tenants of The Rooftop Project and me - e.g. P1 explicitly referring to it in his recorded interview, so too did P9 (Building Manager). I remember (and it still does) feel good, giving me a confidence boost that I can achieve things in practice that are maybe quite unique. Highlighting how sometimes doing things in practice and in theory are very different, but the kick I get of making things come to life in reality will not be replaced by them in theory (although having something published this year was a close second as I gained a lot of reassurance from that also) - reassurance is a theme here that adds to the Rs I'm gathering - 'resilience, reflection, repair, reassurance' - what are these saying about the research? Perhaps there's something to be said for outcomes of experiencing co-creation or outcomes of experiencing participation/participatory culture when co-designing social space?

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			Bumping into the Building Manager - Me: "We're almost there." P9 "Like my [son] once said once this is over we can get on with a proper job." (19.03.15)	How do people see The Rooftop Project? What does The Rooftop Project mean to P9?	I remember hearing P9 say this and thinking the rooftop therefore doesn't feel like a proper job to him - perhaps because he has not been paid as well for it as he would have liked? Perhaps because the project appears different to his day to day job? It was frustrating for me to hear this as I realised once again there is an existing paradigm which exists wrt the job role people arrive at a project to do, this also means they leave the role with the project and retreat home to fulfil a different role (ie. friend, family member - husband, wife, father, grandfather, mother, grandmother, etc, etc). I wonder if this is common of 'projects' whether they are design and/or research projects where people are involved for different reasons?	Participation, Engagement, Motivated Vs De-Motivated - meaning of The Rooftop Project in the scheme of other projects/things taking place simultaneously	Action Research - situated Action, Design Inquiry	Also very aware of the over-analytical thinking I can so easily slip into when I am being a reflective researcher - LLBI. This comment from P9 does warrant some thought, but put into context, the relationship I built with P9 - his personality and role as Building Manager has many different dimensions. The more complex ones became more visible, floated to the surface when he felt his ability to do the whole job was threatened by other suppliers. And with me not knowing the unwritten rules that he has effectively written for those who supplied the building this became an ongoing grudge from P9 towards the project and was expressed in ways such as this comment.
			Finally, plants are arriving Friday and we're cracking on with the planting all weekend - the images in the visual narrative showcase the volunteering effort to realise this.	Will people help with planting up the rooftop? Who will participate in this and happily volunteer to help?	I was concerned but also felt mildly confident that as the plants arrived people will be happy to help out - this varied. Especially as it was the full moon and eclipse and so people's attention and agenda for being up on the rooftop was focused on consuming an experience as opposed to wanting to give and help out.	Conflict and tensions about transforming the space, getting hands dirty and helping with the plants, volunteer effort	Action Research (immersed in actively doing)	Refer to this experience and how upset I was with the lack of interest from the majority of the building and yet also overwhelmingly happy to see all those willing to also help and be involved in the vision and ethos of the rooftop.
23	22-Mar-15	7	On the day (Fri 20th March) of the eclipse there was a need for help on the rooftop, a chance for tenants to get their hands dirty and understand a little more about the project. One of the tenants arrived to work early and was locked out of his office, although in his cycling gear I spotted him waiting by the door and asked if could come lift a daffodil or two up from the street to the rooftop. To which he responded "Not looking like this, no..." I paused, must have looked a little surprised and asked "when is there someone coming to let you in?" "oh, only a few minutes. ...pause... when he gets here I'll stick some normal shoes on and might be able to help then"... Anyway, nothing came of this. The next time I saw him he trawled up to the rooftop his colleagues from the office to watch the eclipse. No niceties, no common decency to introduce some, or all of his colleagues to me and the space, they simply joked about coming onto the rooftop "oooo, are we allowed? ...shouldn't we spread out evenly to spread to load on the rooftop?" laughter and nervous giggles from his 'team'. I imbue, and purposefully this section of my reflections entry with disappointment, anger and sorrow. This is when I realized just how close I had got to the project. How much it means to me that it needs to mean something to those who use it. To think that this attitude will take advantage and be using the rooftop in their lunch hours to consume experiences such as the eclipse or for meetings and not care one bit about the purpose of the project and its community outreach ethos, really and truly upsets me.	Can anyone help?	This experience of being on the rooftop with hands in the soil, in the rain and the working hard with a small handful of people to transform the rooftop - it was so hard to digest the attitude and feeling of disrespect from all those who had left their desks to come view the solar eclipse and yet appear completely ignorant of 'the project' that would only go on to benefit them.	Rudeness, disrespect, upsetting, confusion about the project		Looking back on this two years later I still feel the rawness of this observation and reflection on it. I wonder also of the cultures of each organisation in the building and how there is yet further areas ripe for researching into how the cultures within organisations influence the relationships between the people and the community in which they are situated. The attitudes and behaviours of people who do not know 'the full story' or have been lacking in inquisitiveness to ask about who, how and what is going on in their building also says alot about the organisation/business for which they are working. The willingness to remain ignorant of anything that might disrupt or be different to their own day to day/surrounding their desk and 'their norm' is a really interesting area for discussion. More questions arise such as, 'how do people respond to being invited to co-design social space?' as this reflection suggests, there is not always an overwhelming collaborative or collective cheer of excitement towards this approach. There is fear, nervousness and ignorance - anything that involves change it is surprising how much people did not see themselves associated with it, they wanted to remove themselves, remain the silent party, some to this day will have stepped foot on the rooftop for only a brief time, some might have not even ventured up there from their desk. A good number of people who work in the building remain unaware of the rooftop as an experimental project aiming to challenge the public access to private space for green, outdoor social space. Leading to questions such as, 'why do some people wish to remain detached from what is going on around them?' A strong lesson learned is that people don't always assume that to have something nice they have to be inquisitive of it and/or work for it. Is this a sign that employees expectations are increasing as they see the likes of Google offices with ballpits, etc?
			After having gone hunting from scissors I then had to wait at the bottom of the tenants stairs up to the rooftop for them to pass, most said a wary hello, or nodded most also ignored and when I said "hello there, if you are free at lunchtime do pop back up and help out with planting some stuff, we'd be grateful of your help"... responses included; nothing, some joked "yeah, coz XXX is good at gardening?" one woman said "ooo I would but I'm only on a half day today" and the rest physically hung their heads, turned their faces and hurried back inside off the rooftop where they had only moments earlier made the effort to go up and watch a solar eclipse. Not long after this unpleasant experience for me, I spoke to P30 briefly about the rudeness I felt I had encountered by these particular tenants and found myself getting upset. He said to not let it get to me, "a lot of them haven't reached getting 'it' yet. We can only feel sorry for them." This really made me think. This kind of shift really does take time and whilst P30 was praising me for my hardwork and energy as did others if I shared my anger but funnily enough, it wasn't the praise that lifted me out of the darkness of this rut it was realizing, only now perhaps as I write this that my anger wasn't coming from nowhere, it was coming from confusion. Confusion at the very fact that people can be utterly unpredictable and whilst it is the very reason I ever embarked on this project - that I believe in people, humans to do good things, that when I am evidently shown otherwise I am seeing that as feeling let down.	What were people saying when they were informally invited to pop back in their lunch hour to help?	Helpful to hear the support from P30 - evidently had experience of this attitude before.	Confusion, feeling let down, frustrated at feeling surprised of this behaviour, 'getting/not getting 'it' (the project) yet'		
			After displaying my emotion to someone on the project who is integral to the project he said to me (off the record) "You and me both know they don't like the space anyway, they're not into it, never have been, never will be. There are just some people in this world who are like that. They've already told me that they don't like it... they wanted blue astroturf and a lorry up there. We knew they weren't going to be nice about it. Don't let that attitude upset you."	Why are people being like this?		Tearful, frustrated, angry at the attitude of people		
			Beyond this, or rather, to move and look beyond this I had to pull myself together. To do this I had to look at all those individuals who - and especially when we came together collectively - would completely disprove this attitude and engage in the project with love, respect, honesty, support, vision and resilience. With these words of encouragement from people echoing similar things from all aspects of the project this fueled me to keep going. P30 had arrived back onsite for the eclipse at this point, as did P17 and my brother had helped lug all the wooden planters up from the basement alleyway up 4-5 flights of stairs up through 8 Stevenson Square entrance, an incredible feat.	What coping mechanisms can I reach for to get through this challenging day in the project?	Support from those closest and most loyal to me and the project suddenly became very apparent. Family also got involved. This also highlighted the distance I had to the project - the closeness between me and all the emotion fueled in getting the project realised. There was a little to no line now present in what was work and what was play - the tightrope was firmly replaced with a wide plank that was wide enough for all those who helped that day to also walk on it. Friendships were built and proven at this point (amongst others) but this day was particularly important to me as a designer researcher. Although I had felt most challenged by those who couldn't see this, I felt most balanced in my mix of being designer and researcher - the co-creation line was firmly sustained at this point.	Love, respect, honesty, vision, resilience, balance, hands dirty, reward, reassurance, loyalty, friendship, doing good	Reflective Practice	Putting things into perspective - had to become a coping mechanism as 'distance' wasn't something I could always place between me and the project. This point can also inform 'good vs glory' theme
			It was Dave Roscoe, Head of Planning at Manchester City Council only last Weds (18th March) who, when taken up to the rooftop for a long awaited visit for the nod of approval said in response to me saying that to make this happen it has taken a true, mass collaborative effort, to which he said "and you'll also find that to see something like this through it takes resilience." I happen to whole-heartedly agree with this. Earlier he had also said "the best thing the Council did was leave the Northern Quarter alone" and "I think people will be astounded by what you've gone and done here"	Who is supporting the project in the council?	Gaining support from the HoP from MCC was a boost to confidence and helped to reassure me as a designer and researcher that there is a need for projects like this to challenge the norm.	Challenges faced by researcher. Challenging the norm, doing as well as thinking about doing, being an active citizen, design activism, removing the red tape	Action Research (immersed in actively doing)	

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			On 14th May, I found an email I sent to myself on 19th March at 12:30 subject header: Qs Qs Qs... These questions had also been followed up by an indepth reflections entry about the conflicts and tensions surrounding getting the rooftop ready for people to use it as a garden/outdoor social space. The journey over the past two days has had its highs and lows. The lows have consisted of me perhaps being too close to the project and therefore seeing any jibes at the rooftop, its aesthetic design and/or the disengaged tone to people's voices or lack of interest in actually physically helping means I have taken that personally. Saying that, I'm not sure I'm taking that personally at all, I genuinely see the project as something that will benefit people if people give to it, not to me, to it. So to receive, quite frankly, rudeness in the face of what is coming from a good place of intentions – well, it would take someone made of iron not to react to some of the repercussions of that. Those disinterested appear fed up, lacking connection to the concept, there is a distinct lack of curiosity and absolutely no keenness to find out more, or ask what it is I can I do to help?	What are the challenges faced in the process of the rooftop being physical built? Who are proving to be difficult to 'manage'? What is involved in and of my role as project manager? Where are people escaping to? Issue of participation? When there are no rules and people perhaps take advantage, how are people therefore seeing the project and when? The blood, sweat and tears - how is this compensated? If at all? What about legacy? And acknowledgements? What is written in stone, or rather laser cut into wood? - see discussion with P18 recorded on iPhone audio app (16 March 2015) How do I choose my research sample size? Who are the people who will be fascinating to follow? Am I physically following them - encouraging them to collate a folder of curiosity with regards to The Rooftop Project?				Interesting how a reflective entry led to an email to myself wit so many live questions buzzing round my head. Evidently now the rooftop has taken on a physical transformation I now have revealed (in my thought process) all the questions going through my mind that I had not been made consciously aware of yet and now they are present I feel the need to address them. These questions have obviously been informed and triggered by my doing in the rooftop, and are an example of a crux of practice-based inquiry. This also made me more aware of who it was I was going to spend more time with and consider the participants of the rooftop action research project.
			A friend mentioned being impressed, excited and loving the energy and commitment that was shown in the flow of the story. "I felt I was right there with you... I could imagine it all happening even though there were still bits I wasn't 100% sure it was, it was fascinating, captivating"	People really on the periphery (ie my friend) who received the PDF story, what did they get from that?	The visual memo/documentation/portfolio of the project became a very helpful design artefact for sharing the story with people outside of the project/situation too.	Importance of 'communication' of a project in a 'Visual PDF'	Graphic Design, Art Direction, Communication Design, Creative Direction	After experiencing those who wished to remain more distant to the physical act of transforming the rooftop I wondered if those representing the organisations/businesses/tenants on the tenants committee had actually returned and actively shared with their colleagues and friends the story of the rooftop project?
			Yesterday the MMU meeting also captivated their imagination and it was through hearing the process that they exclaimed how interesting it was that this process was so similar to the process they were implementing with the students - they were trying so hard to get the students to think beyond a design brief and by doing so, question design itself. They loved the Rooftop presentation (story so far doc) as it helped them to see it. As a prop or artefact in itself it has become a very helpful story telling tool in the process.	Who are MMU and Manchester School of Art? Why is UnitX such an interesting way of learning for students and exciting way of teaching for lecturers?	Really insightful to hear that UnitX module have lecturers and programme leaders encouraging art and design students to, 'in doing design, question design itself'	Ontology of 'design' by doing/experiencing design, design inquiry	Design Inquiry into Design and Experiencing Design, Action Research as Phenomenological Inquiry	UnitX is an interesting pedagogical experience for both lecturers and students, it has been previously successful as pop-up art exhibitions in disused buildings in Manchester - it has the edge and the 'cool' hipster factor. However, designing into the location in which these students are situated was new to them, lecturers (P22) from Textiles background were a fascinating duo to work with. I invited one-half of the teaching team - P22 back to respond to the REFLECT->MAKE sessions and she contributed an artefact in collaboration with P21 who was based at the time in SpacePortX. I want to revisit this dynamic - the idea that through an open and experimental pedagogical experience, an inquiry into doing design was questioning design itself. I believe working with students and teaching staff becomes a key point for discussion about ARE as the methodology becomes highly relevant for art and design students who are working with materials and space as materiality, providing them with a useful way of learning about design through research/research through design. Perhaps this is how I also articulate the difference with ARE and how it hangs down from RTD because by its very nature and approach it becomes a double hermenutic - experiencing design through designing experience (and vice versa)
			In response to my questions - The landlords would never allow it. It has purpose and all who have contributed to it so far have done so based on the merit of its vision of social space for a certain amount of community outreach programming.	The immediate questions running through my head after that day were things such as - are these people going to ruin the space? How will they treat the space after the 28th March? Will it fall to rack and ruin or will they design into/onto it? How will it change/evolve? Will I be able to cope if it shifts into a completely different purpose? It can't surely?				
			Yesterday was much more enlightening. During a very productive morning with P30 and colleague from Hulme Community Garden Centre and the first in four seasonal workshops with NQ Growboxes on Piccadilly Basin. I then took off up to the rooftop with P17 to work out the priorities for that day. Bamboo needed putting in the troughs, bark laying on top of them, tying to the scaffolding, plants needed planting and sorting and watering. There was enough to do to take it easy and not rush it. I left them to it and headed back to the growboxes for the final half hour of the workshop where they were learning how to plant garlic and onions and potatoes. I popped to get a picnic lunch (a mix of rolls, crisps, fruit and fillers) and then led the growboxes (P27 and three other growboxes) up to the rooftop where they were going to see it for the first time. They've been aware of the project for a long time now, P27 in particular has been involved from the beginning in conversations about how we are going to green the space "I'm sorry I've not offered more help, I guess I've only just now understood what you were doing... it's only just made sense" Another community greening activist/resident was complementary of my achievements, which was nice to hear but as mentioned earlier its not approval from people I need to receive, I need to know that people genuinely gain some sense of experience up here that is good for your mind, health and wellbeing, and that where possible that is shared with others who you might never usually speak with.		The day after the frustration from the day before... the weekend brought a different energy and more relaxed crowd as people were in 'weekend mode' and happy to volunteer their time. Weather had improved too.	Realisations, Accessibility, public/private restrictions, volunteering, finishing the first physical transformation of the rooftop (ref photo of three of us lying on the rooftop like snow angels)	Action Research (immersed in actively doing)	Upon reflection of this entry - I find P27's comment (highlighted) very interesting. I remember being so clear on what the rooftop ethos was, and although I was documenting the process and sharing that with people I never actually shared what it was absolutely going to be. The 'final product' was alluded to in a sketch, and as mentioned by P9 in his interview he says it looks exactly like the sketch now it has been transformed. However, the ethos of it, the reality of this ethos could perhaps not be imagined by people - P27 as an example - and therefore it was only by seeing and experiencing the space in its transformation that it was acknowledged as a real, living, breathing thing. Saying that, whilst the concept might have been made more accessible that day, the greening groups were less involved and didn't take ownership or access the space in quite the way I'd have initially had thought.
			The sun was out, folk were relaxing, sitting on the turf and as we put out the picnic on P9 work bench he'd left up there to finish off stuff, P17 and I exchanged knowing and very happy, relieved smiles and nods... saying "this is what it's all about".		Feeling a sense of achievement at the transformation of the space and people using it and sharing in the experience of a picnic lunch up there	Picnic lunch, rooftop garden, using the space as it is intended, Happy, Sense of Achievement, Sharing the Experience		Good Vs Glory - the sense of achievement of doing good was rewarded with the glory of the first, live experience in situ.
			As folk tucked into food we sat randomly about the rooftop in the sunshine and shared in relaxed conversation, caught up with people we'd not seen for a while, laughed, smiled, the energy I took from the space was relaxed, informal, positive and caring. The spirit was upbeat and meaningful, it felt as if people genuinely were getting on with one another, and enjoying the feeling and knowing of space in a city centre. Without the need for direction from anyone folk got up as and when they finished lunch and hopped into action. People found things to do, there wasn't really a need to force any kind of agenda, and suddenly an organized and scheduled session of 12-2pm had turned into a long spring sunny afternoon pottering in a rooftop garden. We left around 4pm and had a drink down in GBA to share in a celebration of a truly lovely day. In total there were 25 people (including me) who engaged in some way shape, sense or form with the space (breakdown available in reflections doc)	What have these people experienced individually and/or collectively, and can they identify which they feel are individual or collective? How have they seen themselves as participating to the project - is it codesign/co-creation/collaboration? How are these defined by people? Has the space brought people together to feel/sense/experience the space in a way they had imagined? What connection has this created, if any, to the space? Is there any fear? Do they feel people could threaten this connection or support this connection they have to the space? What future do they see for the project and do they see themselves as part of that? Are they asking for permission to access the space? If so, what could support this?	Realising the questions I want to ask people who have been actively involved and participated in the project from Oct 2014 up until this point, this physical transformation in Mar 2015. Breakdown of 25 people participated in the physical transformation of the rooftop - available in reflection entry.	Sense of Community, Celebration, Enjoyment, Upbeat Spirit, relaxed, informal, positive, caring, meaningful, making space in the city centre	Action Research (immersed in actively doing)	
			Beyond recorded conversations that I feel need to now have with people and soon, I really want to also create folders where people can begin to collect/brain dump their thoughts, ideas, feelings - basically any experiences they note as being connected to The Rooftop Project. I can then see these becoming data archives/artefacts that are dialogical and that when curated by me as a research (aka Curating Sociology) could be a means for sharing the stories and distributing the research in a creative way. Either in the form of an educational archive/exhibition or a digital/online repository. Some of the artefacts and memories might of course be confidential, in which case these will remain so. This is where I think I can see a PhD. This 80,000 word thesis will be stories I share with people curious about being curious about experience design/critical design through design-led activism. This is where I recognize and write for those who do care, are caring and need a support network of examples of people and spaces who are challenging the norm and doing something they perceive as good for the city, good for their neighbourhood, good for their community, good for themselves.	And what about those who do not care? Those who appear disinterested in The Rooftop Project, the action in and through the research?	Doing good - why is this important? How is The Rooftop Project an example of doing this?	Doing Good, importance of doing good in your city, sharing stories of experiencing the rooftop/making space in your city, willingness to participate in recording experiences	Design Inquiry into Design Activism, Action Research as Phenomenological Inquiry	These folders didn't work out - interestingly the idea of creating cultural probes for those who had already been participating what time they had into the project was simply not a useful way for people to document their experience. Conscious of taking up people's time or disrupting their care for the project by making what time they could spend on it into a chore for my research, I instead resorted to recorded conversations (1-2-1s) and REFLECT->MAKE sessions. These proved responsive and perceptive of the participants lives and capacity that didn't push too far any assumption from me that they were willing to be involved.

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			I need to be clear here, I'm talking about those who are privy to the process, the concept and invited to share vision of the possibilities, but who still do not engage. Well, I'm moving them to one side, for now at least.	... "is it really up to me to persuade people to do anything, let alone do good?"		Good Vs Glory; Immersed; doing what is right; experimenting with informed inquiry and speculation; Distance		I asked this questions and suspended it in the RTD 2015: Reflecting on doing Research through Design article that I had published in Design Issues (Summer 2017)
			Response and recommendation from supervisor: "Thanks for this, and hope you're OK, it sounds like a roller coaster. Many of the issues you're facing come up in different ways for other people working with communities, so it might be useful to look at some of the literature around community development and community arts. People not engaging is frustrating, but entirely normal, and it doesn't detract from the great job that you're doing. Alison Gilchrist is useful- http://www.alisongilchrist.co.uk/ because she has both practical experience of setting up community development projects, and writes about theoretical, practical and ethical aspects of this kind of work, and its challenges. She isn't writing from a design perspective, but that might be useful to give you a different angle on the community aspects of it, rather than a co-design perspective on community. The issue you had about being told that you are getting a PhD out of it is familiar to artists who have had to acknowledge that they benefit in terms of their reputation beyond the intrinsic value of the project, and therefore have an additional kind of investment in the project, however committed they are to the community aspects of the work. Great that you're documenting everything, and hope its all going well this weekend"	How do I record the conflict? Am I alone?	I referred back to P9's comment earlier in the project about it being ok for me because I will be awarded a PhD at the end of all this. Jen's response is useful and interesting how she sees a connection to artists work and how it "... is familiar to artists who have had to acknowledge that they benefit in terms of their reputation beyond the intrinsic value of the project, and therefore have an additional kind of investment in the project, however committed they are to the community aspects of the work."	Good Vs Glory; Actions Louder than Words; Recognition; Success	Action Research - situated Action, Design Inquiry	A. Gilchrist, The well-connected community: A networking approach to community development, Policy Press, Bristol. 2004. and The Short Guide to Community Development (Policy Press - Short Guides) Paperback – 27 Apr 2011 http://www.alisongilchrist.co.uk/ (last accessed 11 Sept 2017) - noticed a more recent book publication - 30 Mar 2016 - of The Short Guide to Community Development. https://policypress.co.uk/the-short-guide-to-community-development
Email	23-Mar-15	2	Here's P18's reflection from Saturday: <i>On Saturday 23rd March, I went up to the Rooftop for the second time. My memory of the first visit was cold, dark and very exciting, when I went to view the empty rooftop in December, before any of the decoration or planting had started on the rooftop. Saturday's visit was warm, bright and though still exciting, had a much calmer feel to it. This was probably because of the weather, the green turf and plants that now fill the space, and the calmness of those up on the roof when I arrived. I chatted to P17 who explained that they were ahead of schedule and nearly finished, which probably also explained the lovely calm vibe. In the short time I had to spend on the roof, I planted some herbs in the pallette planters alongside some tenants of the building, which was probably the first bit of gardening I've done since I used to help my Grandma in her garden when I was very little. Through a combination of learning from others and figuring it out myself, I started to get the hang of what I was doing fairly quickly, which reminded me of a learning-by-doing system called the Organisation Workshop (http://en.wikipedia.org/wiki/Organization_Workshop) which is currently being used by a group of Community Organisers in Luton. I felt that having the opportunity to be in a sunny, green space, get my hands dirty and chat with other like minded people genuinely benefited and energised me for the rest of the day (which ended up being a very long one!), and I'm looking forward to going up there again.</i>		Really interesting to read back P18's reflective entry, her memories of the rooftop and how the transformation into a green rooftop has also changed the experience of the energy of the space - "...had a much calmer feel to it"	Features of Experience: Calm, reflective entry of 'cultural reporter' - P18		
			P18 also managed to gather some quotes from some of the partners on the phone too: Catherine Lane – Brentwood Moss Nurseries – bamboo "It's lovely round there. It sounded like an exciting project to be involved with, and it's good to add some green to the city centre." Bob and Andrew Jeffay – pallette planters "We've been working in the area since 1967 and it's nice to see positive changes." Hayley - National Trust "Our aim in the city is to promote the protection and creation of special spaces. The Rooftop Project shares and fulfills these same values." Building manager and owner of BIP constructions "Atul and the Landlords told me to do it!" Landlords – sterling development and broom park management "Created by joint inspiration" Atul – Sheila Bird "I was told you can't do it and like being naughty" Sutton cranes "We had a window to do it and were delighted to be able to help with the project." Howarth timber – Chris Jeffery "We always try to get involved in community led projects, and this was a community led project, so we thought what the hell!"			Sound bytes, Participation and Motivation to Participate, Partnerships in the project	Journalistic Inquiry, Active Listening	Revisiting these quotes really help to look back on the project with pride, but they also say a lot about the partners involved with the project and their take on their participation. It was also interesting to have P18 actively pursue these quotes in her own time and having initiated this herself was so rewarding to see/hear.
24	27-Mar-15	2	Research Through Design Reflection Written on the train returning from Cambridge to Manchester on Fri 27 March 2015 See notes from RTD notebook for further notes – here is a write up of the scribbled entry: There have been some really significant realisations I feel I have made this past 3 days. 1. Dialogical Interaction – still very much needed – further to this tools and techniques perhaps that assist in the development/codesign/cocreation of dialogical interaction and the curation of dialogical/design devices. 2. What is an artefact? My observation that a critical discourse was invited from the beginning there was the chance to see everything as critical discourse including the keynote speakers. 3. Definitions of 'experience' varies and excitedly so. There was a really exciting discussion had with Alison (PhD By Design) and Joe (? RCA) about Experience and what it means to design experience and experience design. It helped me make some more sense about the sample of people I'm wanting to work with/spend more time with to document their involvement in The Rooftop Project. 4. Making Space This aspect of the conference forced me into an active reflection perhaps a version of curiosity-in-action (definition – WIP). A space where I could digest my thinking and the relationships I was beginning to see between things. 5. Tim Ingold His closing provocation /plenary really helped to contextualize research through design with a 'making' twist to it and his reference to lines and strings really assisted with making sense of complexity theory. 6. Overall & (5.) = Patience with imagination + materials – Tim's talk really resonated with me. Much in the same way I have been feeling my imagination run away from me, it also keeps me enthralled, engaged and motivated. d) 'An artist never finishes a work, he merely abandons it.' (1944) A paraphrase by Aaron Copland, an American composer (1900-1990) – Abi (conference organiser) mentioned this at the end of the whole conference and it was very helpful. I feel this is what I need to adopt perhaps. The hanging note/refrain has not quite completed... I can always return to it.	I went and attended RTD in search of the answers for this key question - 'what is Research through Design?' And, 'Who is the community engaged in RTD?' And, 'Are the RTD community the academic community I wish to be a part of?' 'Is RTD what I see most closely associated with the research methodology behind The Rooftop Project?' If so, 'why?'	Having created a mock paper for the MRes submission that would have suited the first RTD conference - Praxis and Poetics (2013) I took that with me to RTD 2015 and talked briefly with J Wallace and gained some sense (albeit briefly) of the connection between what it means to dig deeper and find meaning in research. Still very much unclear about the process of the rooftop project as it was only when I was going to return to Manchester after the conference that the rooftop was going to be open to the public for The Ladies Room Event. The conference was therefore a really exciting experience- I was also almost 12weeks pregnant but not having told anyone publicly yet my mind was very divided. I actually felt tremendously focused on the conference and really excited about the research and practice that was coming to life back in Manchester. I had distance between me and the rooftop - physical distance that helped me put into perspective the achievements. I also had actual examples of others' work, projects and processes which I could inquire into and ask about. And yet, at the same time as experiencing all that RTD had to offer I could also sense a detachment between me and 'research and design' altogether. The conference organiser was visibly and publicly pregnant, so too was one of the presenters who I happened to be seated next to at the conference dinner. They weren't talking about babies or pregnancy as such, the research and content of the conference remained our focus. However, I could also respect the conference and not feel overwhelmingly pressured to understand it in its entirety. In the grand scheme of life, the place at which I found myself just at that point that made sense. Suddenly all this mattered, but only to an aspect of my life that I was going to fulfil. It had nothing to do with the life that may/may not have taken form inside of me and which totally changed my life - less than a year from that experience at RTD I would indeed have obtained another 'lens' or 'perspective' on the world - a mother's.	Dialogical interaction, artefacts, experience, making space, Tim Ingold, Materiality, Imagination, Aaron Copland, artist, maker, designer, mother, pregnancy, new perspective, community of academic practitioners	Design Inquiry into Action Research - Research through Design (sense-making process - doing a PhD)	I since published a reflection on the experience of RTD 2015: http://www.mitpressjournals.org/toc/desi/current (last accessed 11 Sept 2017)

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25	02-Apr-15	9	There are so many things to write down and little space or time to do it properly - this 9 page reflection is really detailed. It covers a LOT of everything - production of the day, the feelings, features of experience, discussions, conversations, external references, content of the talk, description of those who attended. Here, I attempt to collate the thoughts and feelings I've had since delivering The Rooftop Project for The Ladies Room event on Saturday 28th March and then the tenants lunch on Weds 1st April.		I returned from Cambridge and the rooftop was now ready to be opened to the public for The Ladies Room Event. The space itself felt ready, whilst I had co-curated the programme and the record of the process would suggest that I also led the project and the transformation of the rooftop, I did my best to also relax and let The Ladies Room event unfold organically. There were volunteers from The National Trust to help with manning the doors, and the weather was bad so we had the events split over different floors in the building, but generally I could trust the team - the core members such as P1 and P17 who also shared in the success and struggles that might have been experienced. I was emotional - I put it down to pregnancy hormones (although had still not shared the news with anyone), having the secret to myself (and husband) also kept me grounded and focused on the task in hand - especially as it was such new news I found myself in denial so as not to be too emotionally attached should anything go wrong.	Community, open to the public, The Ladies Room, co-producing the opening and leading the transformation of the rooftop as designer/researcher	Action Research (immersed in actively doing)	Emotional and rewarding day. Reflection entry is very detailed.
			After I returned from Cambridge it was late Friday night and Hells Gibson a friend from London arrived at just after 10pm to stay at ours and get involved with The Ladies Room Event. It was great having such fresh eyes appear on the project and as I was discussing with her the weekend's events it helped me to sense-make the flow of the day and how I was prioritizing the information too. First and foremost I would talk of the collaborative effort, the outwardly facing concept of the community 'outreach' or rather community collaboration behind the strength of the project. I found myself saying "I just don't know" to lots of her questions such as "so are the kites being made on the rooftop?" and so on and so forth. Before her arrival I had picked up the parcel Lisa had sent me of all the balloon offcuts for kite making and began to have a go at making a mockup of a small kite to test the material for the workshop.			Telling the story of the rooftop project, making sense of the project to strangers curious about Manchester	Action Research - emotion and reflection on the process	
			The biggest unknown was therefore the weather. Whilst I had left that with Beth to make the decision on the Thurs before we still had little knowledge as to what the weather had in store for us. It never phased me though. I knew I had set in place before going away several Plans (Plan A, B & C) for all matter of weathers and it was simply a question of knowing all the detail in each plan so if there were any issues a contingency could straight away be referred to. This helped as it put at ease any issues we might have had with physical ties such as the amount of space, seating, cover, shelter, refreshments, etc. - 10-14 people kindly helped out throughout the day -	How many participated in helping set up and run The Ladies Room event at The Rooftop Project?		Participation, managing/coping with the unknown, making contingency plans, weather	Participatory Design/co-design, Experience Design, Event Design Production	
			The Kitemaking... felt like a Phase 1 of 3-4 phases that I felt I saw throughout the day. Phase 1 was an opportunity for me personally to also gage the energy of the day. I was able to speak with people, find out a bit more about who people were, where they had come from. Two women (in their late 20s-early 30s perhaps) saying they had come up from London specifically for the event, others, such as a man, perhaps late 40s a cyclist, telling me his story of his cycle route up the Rochdale canal most Saturdays into Manchester and how he comes into town and likes stumbling across whatever is happening and getting involved with it. This was one of those things he had just simply stumbled across. There was a father and son, his son must have only been 3 or 4yrs old and he was perhaps in his late 30s. The both of them came and spent time together making a kite and then leaving to let the fabric paint dry before coming back and picking it up and finishing off their kitemaking together. There was a group of women, one of which I knew from having met her at a resident's forum last summer and then from having invited her to the summer research project last summer, and to the event in December Nayho brought along 3 of her girlfriends this time and stayed and made their kites most of the afternoon. There was also a group of 3, two men and one woman, all very quiet, she didn't speak English very well and made a beautiful kite with 'Carpe Delum' written on one side. Her male friends were also very quiet and concentrated hard on the task in hand. When I went to talk with them they didn't really want much conversation they were happy to just relax together in each other's company, share in an apple juice and some biscuits and then I spotted them go to the rooftop and then slope off. We exchanged smiles but not much else. It was nice to recognize these slightly more stealth and quiet, retiring folks. There was a young man on his own who spent hours making his kite, his girlfriend had gone off to other things in the programme so he had found a place to do something a bit more creative. Perhaps in his late 20s, early 30s, he was from north Manchester and his rich accent was wonderful to hear as it broke any spell of assumptions I might have had about someone who looked a Manchester mod-meets-rough-type of bloke, and yet here he was in his tshirt, jeans and white trainers really enjoying a crafty thing on a Saturday afternoon.	Who was attending The Ladies Room and who was participating in the kite making event?	Observations of participants - those interested in serendipitous ways in which you can come into Manchester and stumble across events such as these and those who challenge assumptions and craft a kite all afternoon.	Gaging the Energy of the public, Experience Design/Designing Experience, Kite Making,	Participatory Design, Ethnographic Observations of others	
			The Talk... I knew that those in the discussion would have been provided with a very different kind of introduction to The Rooftop Project. Rather than having arrived at the space with little to no intention of understanding the story behind the space, this group of 35 attendees (see Eventbrite list) had individually or collectively booked a ticket to gain access to the talk. They had waited outside, they then waited a moment inside too and before I knew it I was speaking with P17 briefly and saying to her, "I think I'll read from this, it does begin to tell a story... let's then share the meaning behind The Rooftop Project, I'll then pass across to you to talk of what public space means to you, especially given the roles or hats you find yourself wearing and then let's invite people to go see the space, ask questions of the space and return to discuss in more depth their experience" P17 agreed and we were then up at the front of the group, ready to go. I could feel my heart beating but I could also feel a sense of relaxed excitement, there were a number of rows and eager faces looking to the front for some kind of content, some kind of direction. I welcomed people to the space and introduced myself and P17 we smiled about the weather and I highlighted the need for this to be less a talk and more a discussion. With this in mind, I jumped straight to the 'reflection'. Perhaps on reflection people needed more context, who was I to be up here doing or saying these things? Interestingly though I didn't find this important, I wanted people to see the space as a singular or number of objects/artefacts, this was the discussion, not me or P17 This I feel also upon reflection that this is a really important point to make about the PhD.	I set the PDF to slideshow, I found this to be an integral part of the talk/discussion, this is what I called 'the visual narrative of the project' and I felt it important it ran as the backdrop to the session, in fact it did to the whole day - perhaps a dialogical artefact in itself?	I remember not ever feeling this sense of nervousness when speaking in front of a group before. My cheeks felt hot and I had to gather my thoughts beforehand - locking myself in the bathroom to breathe and say to myself, you've got this. (looking back I wonder if my hormones were contributing to the hot flush?)	Sharing the story, queues outside, popular talk, people had travelled from far and wide, interested and curious audience	Action Research - situated Action, Design Inquiry, Design Experience, Experience Design	I return to this reflection to gain some self-reassurance - as it was here that I said "It's in the outcome(s) of the action research that I see the value in the PhD. It does come down to Tim Ingold's talk from the Cambridge conference... the idea that our imagination runs wild and our material pulls us back, however it's the skill of an intellect to discipline the imagination and the material and make in that space where design and making meet. This, I feel really inspired and informed me."
			After I had got a little emotional in reading my reflection, and I saw the somewhat emotional reaction of some of the attendees, there was a sense of almighty relief. The first point at which I felt the project had fallen into becoming. It wasn't mine or P17 it was a public space, a need in the city which we made possible, I made possible, and it took discipline and patience, creativity and passion, imagination, vision and diplomacy. However, it now stands on its own merit, and what this will now become I don't know.	What happens next, now the rooftop is transformed? These beginning phases are new, young, perhaps irresponsible and unpredictable?	Kat Wong - a 6th Year Architecture student in Sheffield has shared her enthusiasm of the project and since introducing herself and contributing to the discussion/conversation has shared some really interesting links via Twitter and email to me about Public Space, Placemaking and Creating Commons. This is also an interesting addition/adjunct to the presentation I didn't get to see of Stephen at Civic Engineers and the students who presented about the future of Stevenson Sq. This was then written about by Clare in Manchester Confidential. Having only seen her the night before that was published it was great to hear her talk also of Commons, and how the public creates ownership of space again.	Architecture, urban design, public space, unknown, ignorance, irresponsible, unpredictable, naivety, emotion, launch, story telling	Action Research - emotion and reflection on the process	Looking back it is quite humbling to remember how people in the audience also got emotional - there must have been quite an energy in the room, at that place and time that people felt a connection to. Perhaps in hearing the passion I had for the success of the project and its intentions, it's purpose and ethos? Reflected in the features of experience sheets. It was a great conversation, I remember it covering all sorts of things, including what is so wonderful about the space, how people were so pleased to see something that wasn't commercially driven, a 'work in progress feel' that felt very built by the community. Refreshing to see nowadays. I also asked people of the conflicts they faced in the space, this only led to people talking of fear of heights and the temporary nature of the stairs, this concerned them. However, the actual space was a refreshing change to the buzz and clutter, smell and sounds of the city on the ground.

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			Nelly Ben Hayoun, the opening plenary of the RTD conference talked about the Theatre of Cruelty and there's so much disruption in all she talks about. The lines which she encourages people to cross are fascinating. The fear factor is defined differently by her. She doesn't appear fearful, she sees conflict as contributing innovation and blames – or turns? – to the rationale for this fearlessness of conflict as owing to her Southern French routes. At the other end of this spectrum is Tim Ingold, who talks passionately but, compared with Nelly, Tim presents with a more British formalized nutty professor-ness as opposed to a wild, risky and pushy-firey tone from Nelly. Saying that, were there really such massive differences to each others styles? Both were performative, and provided an aspect of theatre. However, I sensed there was a deeper inquisitiveness to Tim's work, a deeper curiosity into the contribution to knowledge, a traditional academic tilt perhaps to his academic career as opposed to Nelly's which tilts more into the world of entertainment and broadcast.	This raises lots of questions for me, the main ones I'm excited about appear to be ownership again, who has the confidence to take on something to be disobedient or disruptive?		Ownership, confidence, disruption, chaos, disobedience	Research through Design - examples of disobedience in theory and practice (Nelly Ben Hayoun)	My experience of RTD2015 continued to influence my reflective outlook and any entries I did from then onwards - any practice I experienced and so on, I found myself always referring back to what it means therefore to experience and do research through design - hence ARE is feeding from its parent discourse RTD.
			There are huge topics for consideration. I see a recurring topic come from the multiple voices of and within the design process that I've come across, managed, accepted, rejected, woven into, out of and alongside the making of the space. It has been a collaborative process but in its simplest form I also see it have dialogical artefacts embedded within the space – are these also voices of and through the design too?	I see dialogical artefacts embedded within the space – are these also voices of and through the design too? In my reflective prose I suggest that the Acknowledgements board is in itself a dialogical artefact, an interaction that people should dwell on, be curious of. Why? Because this in itself was a point of contention for me – how are we thinking people for their contribution to a space that should be something we have more of in the city centre??	Initially sense a connection with Fuad-Luke's proposition that there needs to be research conducted into the typography of artefacts of activism	collaborative process, multiple voices, participation, making space, dialogical artefacts	Research through Design - artefacts, dialogical interaction, making space	This reflection helped inform the design of REFLECT->MAKE sessions and shows how inquisitiveness from me as researcher and designer was entwined and entangled and wanting to give participants an opportunity to create artefacts that also brought to life their experiences as artefacts. I reflect on this throughout and later on in the project and any writing I do too - including a draft paper for RTD2017 which was rejected from that conference (based on the reviews saying too much was being attempted in the paper and that the research needed to assimilated - I can now see this)
	Inc. Tenants Committee Picnic Reflection 1 April 2015		And now, since the event on Saturday there was also the Tenants Lunch, Weds 1st April – the weather wasn't good – it rained heavily but this meant we retreated back to SpacePortX again. Although lunch only provided 60 sandwiches from Takk, which all went – I noted that those who ate the sandwiches was a mixture of SpacePortX, Reason Digital and True North, Hyper Island did also join as did Neighbourhood, and they were able to gobble up some of the snacks and flapjacks. GBA provided some alcoholic and non-alcoholic Pimms and this was also popular. I spoke with a few people from SpacePortX who asked if they could go up to the rooftop and then when they returned I discussed with them the project, and they said "This is the first we really knew about this? It's great" "How's it going to be managed?" "Can we use it all year now?" "In the Summer it's going to be packed!" This was all really interesting, I mentioned that P4 SpacePortX events manager is on the Tenants Committee, as was P21 so you do have representation. This means that more people are welcome to be involved.	Who was going to attend the Tenants Committee Picnic? How was the rooftop now going to go on and be used/abused?		Tenants Picnic, people realising the rooftop was now available, open to the building	Action Research (sense-making process - doing a PhD)	Moving into being recognised as 'the researcher' became a really interesting and unavoidable step change in the project - the design and physical transformation had taken place but the social interaction with the space now as a rooftop garden was yet to come
			Before people left I noticed that the core tenants who had shown an active interest in the project so far – P6, P3 (Reason Digital), P5 and P7 (Neighbourhood), P23 and P8 (Hyper Island), P2 (True North) and in addition to this there was also P14 and colleagues (Chilli), P4 (SpacePortX) and lots of others who they had brought from their offices. I asked if P2 and True North would like to host the next Tenants Committee meeting and if she could arrange this next one. Once I had orchestrated and introduced everyone to one another, I then left them to it and joined AB, P1 and BK It was then that I suggested to P1 and BK that they joined in the conversation too with the tenants and so they did.	It felt fantastic to see them all getting on and talking with one another, arranging the next meeting and beginning to discuss what happens next?	Recall being keen that P1 remained a core participant of the project and was listened to/welcome by the tenants committee	Observing behaviour at the first tenants committee picnic for the rooftop, weather bad so took place in SpacePortX events space	Action Research and Design Facilitation - facilitating interaction amongst people/tenants in the building (nudging/encouraging/reassuring people)	Good turnout of tenants who also took part in the action research - 10 became key participants of the research. There were approx. a flow of tenants (new faces) from across the building that came to the picnic to eat, drink and take a look at the rooftop (approx. 30-40 people naturally wanted to come see the space) - as suggested earlier only a couple asked questions of The Rooftop Project and admitted to only just knowing about the project.
			Before they all left I went and spoke with those who were still left, P5 and P7 and P2, P23 and P8 and mentioned the MMU students and Open Cinema guys too. They were open to this and excited about the next steps. Some talked also of their fears as I leave/exit the project somewhat. I have tried to be clear on how much I'm still 'involved' and how I'll be interested in spending more time with people on an individual basis, to find out how the next 9-10 months unfold.	Questions springing to mind: I wonder who else attended this lunch who had not been involved with the project before now? What did they think? Why were they interested if at all? What did people take away? Was it just nice for them to grab a sandwich or are they now more aware of The Rooftop Project and its purpose? When another tenants picnic event happens and next time, on the rooftop in nice weather will people interact with one another? What will come out of the conversations if people do start mixing with one another? Those who did gather and form the next Tenants Committee Meeting, who are they? How do I spend more time with them? What will happen if/when they meet up? Will pace pick up or slowly diminish? When I said to folk I will pass on contact details of enquiries to people, what will happen to them? Will people pick these conversations up? Where will they take the programming on the rooftop? Can people see themselves as equal to one another on the rooftop and find the time to host members of the public up there? Do people see any wider benefits to the local area?	I recall sharing the seeds of ideas that others had mentioned earlier in the research, conscious that voices were to be continued to be heard. However, also a challenge to keep quiet and just allow people to do what they want with the space. Letting go was proving difficult - if anything because it also didn't feel as natural as I thought it perhaps might have.	Fears/concern about DR changing role from design facilitator to researcher, awkwardness felt by DR about the 'letting go' of the space	Action Research and Design Facilitation - facilitating interaction amongst people/tenants in the building (nudging/encouraging/reassuring people)	
			In response to some of the fear/excitement in their eyes I felt it necessary to stress I was not going to be a weird observational researcher who hides behind the bamboo. At the end of the event AB made an interesting point...	AB said "So, so, what's next?" I explained that folk are getting together and taking on a tenants committee meetings. Then he said "But, what are you doing? You're going back to the theory? So you came from and left the theory to actually, physical do something and now you're returning to the theory? Is that boring? How boring! What about this? What about doing? You're happy to leave this? Reading and writing – puh! Could you, you should replace your report or whatever with a birthday card that when you open it it sings a tune, that would be much better. How much more fun is that?!"	When I look back on this I love hearing AB (P16)'s response to me saying I was going away to retreat and read and do the PhD - this made me realise just how different my 'role' would be. I also began feeling incredibly tired in my pregnancy and so it felt like the most right time to retreat and hibernate away from the action.			Interesting revisiting this and seeing how I was being challenged to 'let go' and not let go and how much of a conflict that is - I want to continue to ask RTD and AR/DR's about this, what it feels like to let go? I've also made some connections to this in my thesis structure?
			I laughed with him about this and then we laughed about me being the person asking questions and camouflaging myself into the astrourf to see how people use the space. However, I did respond with a little nod and a smile "I'm glad to be creating a bit of distance, I need to go into the thinking space now" ... Whilst this was my answer at the time, I'm not sure I responded as articulately as I should or could have done.	I'm now hurriedly asking – what is it I'm doing now? How do I engage with people and spend time with people individually to draw out their experience of The Rooftop Project? What is it I am getting from it and what are they getting from it? Am I a mentor to them now? Will that help? Am I meant to be helping or inquiring??		Being able to articulate what I am now doing as a PhD Student without the reassurance of the 'physical action' that felt more natural to me		I have only now realised that the distance - and need to retreat - is not just what doing a PhD is all about, but is actually what I need to remain sane too. As much as I love the interaction with people as a designer/action researcher that requirement to create distance doesn't necessarily correlate with 'letting go' they are not the same thing. Letting go of control of decision making, is one thing, but distancing myself so I can provide myself some healthy reflection time, reboot and take stock, reenergise and feel confident of now how to support the ethos and intentions of the rooftop requires a different kind of 'action'. The 'being situated in action' shifts somewhat and the awareness of lenses and theories and academic side of the project comes into being.
			Something to note here for my reflections too – I went for a delayed lunch, as BK, P1 and P20 (who arrived later with 2 students from Uprising who had seen the rooftop in December and been involved with the project since November 2014 – they were thrilled to see how it has been transformed) I funnily enough didn't get a sandwich over lunch. With this in mind we headed to The Bakerie. I listened intently to P1 can't wait to record all he says, he's always so surprised at how different this project has been to all his other 'jobs'. He has voluntarily been the event producer and its been fascinating seeing how he has shifted his approach to working with people on a longer term project and seen how the openness can achieve a different dynamic compared to a commercial project.	Why does the space mean so much to P1? (downloading his reflections on what the rooftop and The Rooftop Project means to him following The Ladies Room event)	Really rewarding seeing 'how the openness can achieve a different dynamic compared to a commercial project.'	P1 '...always so surprised at how different this project has been to all his other 'jobs'...' Accessibility	Action Research and Design Facilitation - facilitating interaction amongst people/tenants in the building (listening, nudging/encouraging/reassuring people)	Remember here that the young people (participants in the first event in Nov 2014) were invited back to come and see the space now it was transformed. Interesting how the young people were then not re-introduced to the project in any way by anyone else and the space then became inaccessible to them. P20 talks a lot of this in her contributions to the REFLECT->MAKE sessions in collaboration with P16 and P24 they created boxes and the dialogical interaction recorded surrounding their artefact is really interesting re accessibility.

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			I popped into SpacePortX to gather the art equipment from the kitemaking and saw Founder of SpacePortX, said he was genuinely grateful for this rooftop saying "Thank you for doing this. What you've done should be all around the city, we should have more spaces that do this... I feel relaxed just talking about it like this" I smile and then talk of Tim Ingold again, he nods and smiles too and is really excited to bring together the right kind of group of people with good hearts to change the face of Manchester. This is an example of the demands now (and there are more from AB) of what happens next or indeed what impacts The Rooftop Project appears to be having with the tech community. Really exciting.	Who is using the rooftop and why is it important to them?	How is The Rooftop Project impacting the tech community? In conversation w Founder of SpacePortX - 'he is genuinely grateful for this rooftop saying "Thank you for doing this. What you've done should be all around the city, we should have more spaces that do this... I feel relaxed just talking about it like this"	Tech community, rooftop space	Action Research and Design Facilitation - facilitating interaction amongst people/tenants in the building (listening, nudging/encouraging/reassuring people)	Where is the digital economy/ tech in the rooftop? This is a more visible example of where it is - in the community that uses the space.
26	08-Apr-15	9	A mixed reflection following the event - this was the 'creative prose' I read during the talk at The Ladies Room Event: The process has raised more questions than answers. Perhaps not answers but a collection of stories and concepts for further development. Lots of headings for chapters of a book perhaps or rooms of a building or drawers in a cabinet of curiosities. An example of this is under the title 'Set in Stone' ...or rather, laser cut into wood? The 'Acknowledgements Board' becomes the first of what might become many 'dialogical interactions' in the space. In its simplest form it's a thank you board but what do you see beyond this? Do you see those who have owned the project? Or supported it? Do you see money? Do you see money and time in equal value? What 'vision' do you think was shared to fulfill the success of the rooftop so far? And remember this is only a point in time. Tomorrow will be different and the space will evolve. (Will those involved evolve and transform with it?) We have many artefacts up there that appear aesthetically pleasing, we have flowers etc that will grow to become aesthetically pleasing, but what we also have is all the bits that perhaps jar with our aesthetic experience. What about the barriers protecting you from the skylights? A health and safety request so does the rule and the system have to change or does the design of the barrier? And when practicalities get in the way of the 'visual vision' of the rooftop are they getting in the way or is it not something we should be working with and not against? So what are the rules? Can we see a public space without rules? And if so, how would it work? What rules should be instilled, and when the rules are framed what tone do you think they should be framed? This public space is unique, but not so much in the fact it is a rooftop in the centre of town - or a 'cool' or 'trendy' think to 'pop-up' in the 'hipster' part of town - more importantly it's a curious space with a curious process and it is with intent that how we experience the rooftop space is seen as equal importance to the what, when and who we experience the rooftop space with. It's not about collecting selfies or snapchatting your experience to trigger a memory later on down the line. It's deeper than that. It's finding physical and emotional connection to public space, and it's sharing in that moment in time.	In its simplest form it's a thank you board but what do you see beyond this? Do you see those who have owned the project? Or supported it? Do you see money? Do you see money and time in equal value? What 'vision' do you think was shared to fulfill the success of the rooftop so far?	Unsure how this is seen as an artifact? Perhaps it becomes an 'artifact of critical reflection' to me as a DR because it makes a point of 'putting into stone' (or rather engraving) the appreciation and acknowledgement to those engaged in TRP?	Dialogical interaction, artefacts, experience, objects in space, good vs glory - why have people got involved?	Design Facilitation, Action Research (reflection on space)	Supervising an MA student and have recommended them to see space as material - interesting and I wonder if Jeremy Till will help with this?
			How we choose to use public space is up to us. The cultural, social norms we may have slipped into, the unspoken, unwritten codes we use to explicate manners or navigate space so for example we don't always bump into each other, or we do let people in a hurry go on ahead, or we give and receive smiles, or nods or winks. Of course the intimacy varies between	What about the barriers protecting you from the skylights? A health and safety request so does the rule and the system have to change or does the design of the barrier? And when practicalities get in the way of the 'visual vision' of the rooftop are they getting in the way or is it not something we should be working with and not against? So what are the rules?	Observations so far: • Mass collaborative effort • Curiosity (up/down/engaged/disengaged) • Transformation • Ownership • Participation • Father/Son - tradition? Community? Feminising the crave 'story'? - not sure where this comment came from? • Activism?*	observations, curiosity, vision, visuals, aesthetics, rules, framing rules,	Design Facilitation, Action Research (reflection on space)	
			Whilst this bit wasn't written, I said something to this effect following the above...	Can we see a public space without rules? And if so, how would it work? What rules should be instilled, and when the rules are framed in what tone do you think they should be framed?			Design Facilitation, Action Research (reflection on space)	
				Go, be curious of the space, perhaps you'll see it differently?		Curiosity, curious of the space	Design Facilitation, Action Research (reflection on space)	I encouraged people to be 'curious' and I mention curiosity a lot in the process of co-designing. This is also something that becomes prevelant in the developing of ARE as a methodology - maintaining curiosity for example is what Marshall and McCarthy & Wrieth both talk about in Living Life as Inquiry and in understanding participatory experiences
			I'm very lucky to be able to be an action researcher, you might wonder what you get out of my PhD, but that is why I have considered very carefully what my perspective is as a researcher, what this means and how I can apply design activism to action research and really have a purpose in the project. With that in mind, you matter, people matter to the project, I need to see to what extent space matters to you? I have shifted from designing experiences for people having worked for commercial brands in the past, to now co-designing experiences with people, it is your features of experience that I'm interested in. Please do take a moment to pop up to the rooftop and then come back and complete the blank space on the page that I've just handed to you. It'll be interesting to see how these differ, if at all, with people who came earlier today and did not hear the detail in the story of The Rooftop Project.	To what extent does space matter to you?		Good Vs Glory - what do others' get out of 'my' PhD?, people matter, why does space matter to people?	Design Facilitation, Action Research (reflection on space)	
27	10-Apr-15	3	... up on the rooftop were a few people conducting meetings. I went up and met S, who I had not seen for ages (he used to work at SpacePortX managing the space and now is Head of Operations at Fatsoma where my brother works which is based further up from 24NQ) we met and shook hands, and I introduced him to N Then there were some folks I recognized from Chill Marketing who I smiled at and we exchanged a nod. Then, as we went to get the watering cans we popped down to Reason Digital and I introduced N to P6, who talked about her allergy with high pollution and how hayfever season is setting in. She showed us to the rainwater butt and it was great as we stood talking there, almost like a new type of 'water cooler' moment. As P3 also joined and we talked about how thirsty the plants are but how the weather has been fabulous. P3 mentioned that he'd been trying to water things up there when he could and that they were thinking of bringing the bamboo out to try and get some water over the weekend. P6 mentioned that at one point there was almost maximum capacity up there. P6 said she thought it a good idea to pop up and check, and at its busiest period there were 30 odd folk up there at any one time. I asked if they've had any disturbances with noise, and she said "No, not heard a thing". We laughed about how RD has twinned their toilet with a toilet in Namibia and then once the watering cans were full myself and N took them back up to the rooftop.	How do you explain what the rooftop is to a journalist? What are people using the rooftop for?	Small world - local community - people know one another	How the rooftop is used when the sun is out, maintaining the space/watering the plants	Action Research - reflecting on use of the space, observational notes, reflective entries, continuing to help/get hands dirty when up there	The first experience with a journalist on the rooftop was for That's Manchester - interestingly the article was never published. Although, I did see that later in the year he wrote about bees on top of the PrintWorks: http://aboutmanchester.co.uk/all-blooming-at-the-printworks-eco-garden/ (last accessed 11 Sept 2017). At risk of speculation I wondered if it might be because it's a difficult project to articulate. What I can take however from this reflective entry is the observations I have made about the way the rooftop is being used.

A sample of living life as inquiry reflection entry excerpts, questions, topics themes to arise

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			As we arrived back on the rooftop a little lad (perhaps 7yrs old, called Ollie) was on the rooftop with what looked like his Mother who I'd seen in Music before now and who was with her laptop and working on some paper work. Ollie had a little ball and looked like he wanted to be kept busy so smiled at me when I walked towards him with a watering can. I thought why don't I just ask if he'd like to join in and help? I checked with his mother and she seemed quite pleased and relieved by this and so off we went. We each had quite a job to do as the bamboo was beginning to look a little dry up there from getting little sun under the covered area. I asked his mother if I could take a picture and tweet about Ollie's involvement with watering the plants to which she replied "yes" - This was quite an amusing observation for me personally as we as a project had been met with antagonism from Music so I quite enjoyed thinking that this was perhaps the most enthusiastic and the only help we will ever get from the employees of Music. Nigel and I finished watering, thanked Ollie and then set to sitting on the white furniture to complete the interview. He had mentioned how he is publishing a book later this year about Manchester and how About Manchester to online publication used to be called 'Inside the M60'. It turned out that he had picked up on The Rooftop Project from the press release re The Ladies Room for the National Trust and followed up with an email enquiry following that. We then agreed to meet and then here we were. I was very aware that I wanted any interviews (and I'd mentioned this to P17 and P16 in previous conversations) to be about placing the project in the spotlight and the ethos of the project was the most important thing about any story. This was why I was keen to have P18 on board and involved and why I was so keen that I made every effort I could to meet with people like Nigel as and when/if they enquire so we could be represented and seen as a growing campaign for green spaces in the city centre.	Who is on the rooftop and how is it being utilised?	Youngest person to help with maintaining the rooftop - meant a lot to me - I tweeted about this (with permission of the parent/mother)	Maintaining the rooftop - Care, Green Space Campaigning, Design Activism - representing it alongside writing it up	Action Research - reflecting on use of the space, observational notes, reflective entries, continuing to help/get hands dirty when up there	Good Vs Glory - people are curious about the story of the rooftop project, but how can I make it accessible? There has been some media coverage but it only now seems to be about The Rooftop Project as its next iteration -and the award winning architectural plans for a studio extension with garden space with little mention of the ethos of The Rooftop Project or few to no inquiries made by the architects/Neighbourhood to those on the core team actively engaged in making the rooftop a reality it's a little hard to digest and accept how the rooftop has transformed.
28	22-Apr-15	3	This entry reflects on the broadest topics mentioned in the emails. At the event on 28th March none of the tenants attended or if they were there they didn't make themselves known to me. The weather was really bad, and this seemed to affect the trains. P5 from Neighbourhood did email to apologise for not being able to make it in from Glossop after having waited but the trains were cancelled until 5.30pm by which time the event would have been mainly missed. Since Monday, and since the weather started to improve, there has been an increase in the number of emails between tenants about the use of the rooftop amongst the tenants.	Where were the tenants at The Ladies Room event?		Absence and presence of tenants at events/activities on the rooftop, reflects use of the rooftop	Action Research - reflecting on use of the space, observational notes, reflective entries,	Absence of tenants at the public events was an ongoing observation of mine - few of the tenants actually attended events/activities outside of work. The few that did were familiar faces to The Rooftop Project (ie. Reason Digital, Hyper Island), these were observations I made at the few events I attended. From the photos via facebook/instagram/twitter the professional networking events appeared to have a Also documented in Slack channels
			First interview today - with P1 at MCS, 11am-12.30pm.	What are people using the rooftop for?		Weather affects use of the rooftop	Action Research - reflecting on use of the space, observational notes, reflective entries,	
			First interview today - with P1 at MCS, 11am-12.30pm.	What has the experience of the rooftop and being involved in The Rooftop Project meant to you?		Interview/recorded conversation with participants of The Rooftop Project	Action Research (rec interview 1-2-1)	
29	24-Apr-15	6	This followed a really interesting meeting with P16 on Weds, which came at what felt like the right time as P1 had just earlier that week sent a wonderfully energetic email re a potential public events programme for The Rooftop Project. P1's proposal email "In discussion to going forward with regards to events (addressed to P16), I would like to propose some events for consideration. Listed are my proposals which would come as a direct promotion from the rooftop and tenants committee, not as an outsider. The following ideas are up for consideration but I could easily set up some of the ideas quickly and effectively. Have a read at your leisure and let me know your thoughts. These events all include film, food, music etc. I have a history in events and i am sure I would do each one justice, really bringing the space alive! I have considered the logistics, finance and staffing of each event and believe them all to be very manageable, providing the rooftop with events that will allow it to sustain itself and become an even more interesting space for both the tenants and local community with the following listed for your's and hopefully with your permission the tenants consideration...." (see the rest of reflection entry for full email)	Who and what are people interested in doing on the rooftop?	Noticing enthusiasm by P1 to take ownership and become events manager for the rooftop	Proposal from and initiative taken by P1, events management, bringing the space alive, commitment, experience, enthusiasm	Action Research - reflecting on interest in the space/participation in the research	
			P16 and I discussed its potential and we both found we arrived at the same conclusions: 1. Concern over the use of BBQs on the rooftop - which we agreed is a 'no go' to all users of the rooftop owing to insurance 2. Shared consensus on the yoga, book club/storytelling, stargazing and film screening concepts 3. Just need further information/breakdown of costs, to justify the price of the tickets, etc	What can and can not/should and should not take place on the rooftop?		Community - Concerns about use of the rooftop, logistics and programming, creating boundaries/rules based on inquiries from the team	Action Research (immersed in actively doing); Design facilitation - as curator/event producer/consultant to public programme/community manager	
			Today, when I spoke with P1 he was happy to hear the feedback and was keen to get going on speaking with both his contact of Screenage Kicks and Christophe of Open Cinema too to weigh up the options and get going with the film nights. We both agreed that it would make sense if on Weds he took the lead and offered to do so with the public programme of film nights and try starting this from May onwards.	What kind of public programme partners could get involved with The Rooftop Project?		Joining up inquiries with possible cultural/public programming partners	Action Research and Design Facilitation - facilitating interaction amongst partners	
			It was interesting just reflecting on this just now as I found myself not recording our conversation about this and getting more interested in the bigger conversation/interview that I had with P1 earlier about the process, his connection to The Rooftop Project and how we can work more closely together May, Aug, Oct and then in Jan/Feb next year when I suggested a co-curated exhibition of each direct participant's artifact and process being shared with a wider audience.	Why is P1 interested in TRP? Why am I curious about participation and participatory experience?	Mention of an 'exhibition of artifacts' is mentioned as early on as this - certainly something that needs to be seen through after submission of the thesis?	Alt Co-design Process - Exhibiting artifacts - telling the story of the process	Co-design, Critical Design, Making, Experience Design	This began to inspire thinking and ideas surrounding the REFLECT->MAKE sessions - evidence that I already became keen to bring this energy of participation to life somehow in other artefacts that were research related.
			This is a longitudinal study and I'm really excited about working so closely with people who wouldn't necessarily see themselves as artists showcasing work for an exhibition...	more importantly, I'm seeing them (in the same way Sanders and Stappers) that everyone is creative, and it is through a guided facilitation of critical reflection that each participant will be supported to create an artifact (or collection of artifacts) that will represent their critical reflection, perhaps also therefore their features of experience?	DR triggered by seeing in practice and in literature inspiration in 'everyones' creativity' and ability to contribute artifacts	Co-design Process - Democratising critical reflection in co-design	Co-design, Critical Design, Making, Experience Design	Sanders and Stappers - belief in co-design that everyone is creative
			My 'features of experience' chat seems to have somewhat quietened a little more recently. I'd like to - and perhaps need to - map out the journey that I have gone through since the conception of the project and when key phrases appear to fade in and out, when for example, the tempo of 'co-design' quickens (gathers rhythm and texture - aka an increase in interest and energy from people) and then dissipates. Through to the use of phrases such as 'disobedient spaces', 'curiosity-in-action', 'features of experience' and 'community collaboration'.	What is starting to emerge from the research? What topics are beginning to rise to the surface and fill with energy?		Tempo of co-design, disobedient spaces, curiosity-in-action, features of experience, community collaboration		
			When I came into the school today I had on my way in been thinking about how I was going to 'interview' P1. I discovered an empty classroom on the 3rd floor and got stuck in to seeing the space as something I could work with and less as a quiet place just to record a conversation/interview.	What paperwork was I going to have to print (aka ethics forms)? How was I going to structure the questions? Help people to feel comfortable and not lab rats in an experiment?	Example of part organised research (ie going with prepared thinking) and also complete serendipity - taking a chance on the venue/place in which any aspect of the research is documented. The space matters and in being reactive to what is available it's a mix of being opportunistic too.	Space as materiality - designing the interview experience/aware of the tone of the experience for participants	Participatory Design, Experience Design of Action Research/Generative Design/Codesign technique - The Pathway of Expression	
			I suddenly felt I had a wonderful opportunity, a flexibility and freedom to create an experience that would bring some of the elements/artefacts created so far into the conversation, I wanted to bring in people's contribution. I could sense they would become just data/information items if I was not careful, another channel of information that I would record and store away for future reflection. However, they needed to be brought into the critical reflective process I was finding myself facilitating with P1 This was important because it felt more participatory, I was asking for more than vocal responses, I was asking for interaction and engagement with the content that others had contributed - for some reason this definitely opened up more than I had ever imagined. The content acted as the probes, and I felt quite comfortably removed from the conversation, although at points P1 did naturally bring me and my involvement back into his narrative, I didn't feel too distant and observational, it felt good to be seeing the research through the lens of his curiosity, this is what I hope I've managed to capture in the audio recording.	How can I use the 'features of experience' in the critical reflection? How would I design the experience of 'The Pathway of Expression' (Sanders)? Why is this important and helpful to the participants?	Using the opportunity of 1-2-1 conversations looking back I can see how useful it was to bring in the artefacts - such as the PDF and the FoEs into the conversation - use them as probes.	Opportunity, flexibility, bringing in artefacts from the research into the recorded conversations - design/research. Designing the space where people are participating in research.	Participatory Design, Experience Design of Action Research/Generative Design/Codesign technique - The Pathway of Expression and Research through Design - artefacts, dialogical interaction, making space	Definitely something to talk about here in the thesis - using artefacts as dialogical interaction in the research (moibus strip - Marshall's LLAI can be applied to the use of artefacts in ARE by participants). Designing probes - also reminds me of connecting this to my experience at Newcastle University with Jayne Wallace's workshop about designing probes for DENs. Some reading/reference: https://openlab.ncl.ac.uk/publicweb/publications/Making-Design-Probes-Work.pdf , https://openlab.ncl.ac.uk/den-summer/ (issues with opening website 12 Sept 2017)

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			<p>The audio recording is split in two, the first is 1:22:04 and the second 24:49. The former being about P1's past experience with TRP, how he grew to engage in the project and what it means to him, as well as a walk through of his connection with the stations – 1: The Story So Far...; 2: Drop-in sessions at TRP; 3: The Public Spaces Talk/Discussion at TRP; and 4.: The Screening.</p> <p>This was then followed by the latter, 24:49, where I left the room and then returned, but left P1 for about 10mins to familiarize himself with the literature a little and spend some time just pulling out key points. This resulted in some really interesting post-it notes that he, along with his consent form/information sheet has now been added to the TRP and his contribution to the research.</p>	<p>This felt like an incredible rigorous, long process – I'm not sure if all participants will have as much to say? Will this be too long? How will people engage in the process moving forward? Are people as responsive as P1</p> <p>P1 was a fantastic person to pilot the project with, I just wonder if there is a need for all to be hosted in the school and in the same way, with different stations? If so, this shifts my research plan a little and makes it a more formal setting? OR does it? Is the classroom in a new school a classroom in an old school? Will it help/hinder/threaten people and their contribution? Then again, with P1 he noted that with being in a learning environment it was ironic and rather helpful too as he was open to it being a learning process too.</p>	<p>Concerns about the design and facilitation style/success of the rec conversations - critical reflection on whether the others should follow the same structure</p>	<p>Format/structure for interviews/rec conversations, participation</p>	<p>Participatory Design, Experience Design of Action Research/Generative Design/Codesign technique - The Pathway of Expression and Research through Design - artefacts, dialogical interaction, making space</p>	<p>Format/script remained the same/similar for each participant some took place at MCS and others at SpacePortX meeting rooms, one also took place in PLY - location impacted only on needing space to lay everything out and also somewhere people would be able to meet to sacrifice an hour or two of their working day.</p>
			<p>Good stuff. Feeling invigorated after that conversation with P1 This is going to be a transformational journey for not just him, but me too.</p>	<p>How do I now invite the others? Individual emails, bespoke to them along with a very brief overview of what to expect. How do I sustain this openness in the format?</p>		<p>Transformational Learning; Critical Reflection</p>	<p>Participatory Design, Experience Design of Action Research/Generative Design/Codesign technique - The Pathway of Expression and Research through Design - artefacts, dialogical interaction, making space</p>	
			<p>Meeting Tony from City Centre Partnerships with Meha – this was a 'field trip' of sorts. A wonderful pleasure to be invited to see City Centre Partnerships opportunity to transform a space with a community into a community interest company (that would effectively fund itself).</p> <p>Meha had been present at the first Preliminary Meeting in November and was working for a start up at the time in SpacePortX – I observed her involvement as 'sitting on the periphery' however, she was noticeably curious about the process and her own interests in facilitating youth groups and community art and activity groups meant she was curious about the codesign process and told me so too. She therefore introduced me to Tony via email and invited me to see her artwork at The Didsbury Perk and meet Tony there to hear more about the project, his hopes and dreams and vision for the place. She I gathered also wondered if there were any experiences I could share with him and advice to suggest bringing in people from the community into the process and how with the rooftop this transformed the space quite rapidly. These questions did arise and Tony had answers such as – the spaces are adaptable but we're keen on keeping the café area and expanding on that, reflecting it elsewhere by creating a farmers market outdoors for example and a music studio/theatre upstairs and gallery downstairs too for artists in residence.</p>	<p>My initial questions for Tony and Meha were: How are you working with the community right now? What space(s) do you have available for people and what are they currently used for? What vision do you have for the space versus the place? What are your timings? Do you have deadlines looming (for example for grant applications/funders/etc)?</p>		<p>Field Trip, Community Projects in Didsbury, Local artist</p>	<p>Action Research - Living Life as Inquiry</p>	<p>Meha doesn't reappear in the research or The Rooftop Project after this as she moves out of 24 Lever Street to pursue her career as an artist. We do stay in touch however and her artwork was considered by P16 and P17 as being up on the rooftop on the artist boards. This didn't follow through - availability perhaps (she was commissioned to do a NQ mural), but the connection remains. Not sure of what has happened with the cafe. Since our encounter it's also really interesting seeing how Meha's career as an artist has blossomed and how she has focused her efforts on cityscapes, skylines and rooftops/activities that happen in the city. https://www.mehaart.com/ (last accessed 12 Sept 2017)</p>
30	24-Apr-15	2	<p>My initial observations concluded there is an awful lot of aesthetic design to do to the place to help not simply with the 'comfort' factor of the place, but with the marketing and experience design of it too. It is wanting to be a successful business and for that to coexist with the social benefits there still needs to be a strong aesthetic appeal to the place – ie in its branding and communication. This, I feel is where the support is needed in the organization.</p> <p>There appears a strong but could be stronger support from the local community. I hope to help with this a little by introducing them to Atul and The Sheila Bird Group too (I have since done this, but not sure if Tony has acted on or taken advantage of this?).</p>	<p>Questions that this invitation has raised for me in the research are: Will more projects like this start to bubble to the surface and will I be invited as someone seen to have 'expertise' in the area of codesigned social space? If so, how will I manage these conversations alongside the demands of the rooftop? Atul is also beginning to ask about this – especially as he is being asked by potential clients too who are curious of the process behind 'the success' The Rooftop Project? What is the success of the rooftop project? Why are people seeing it as unique?</p>		<p>Critical Reflection, community projects, helping/consulting others</p>	<p>Action Research - Living Life as Inquiry</p>	<p>Offering 'advice' to others, 'consultants' following the community/co-creation/co-design process- how does this affect future relationships? How does the ethos of TRP continue beyond the physical transformation of the rooftop? Lessons learned?</p>
			<p>Invited to participate on the panel for MMU Students on UnitX... After seeing the presentations I returned to get dry and warm, eat and then headed back up to the rooftop with some of the students who were keen to look at the space. Luckily a break in the rain allowed them the opportunity to see the space and it was great to see how their concerned faces even looked more relaxed when they were up there.</p> <p>I then left them and went and gave my invitations out to those who I have identified as those who I would like to further participate in the research of the rooftop project.</p> <p>These were gratefully received by folk and it was really nice to do a quick sweep of the building again and have my face seen amongst people, just to give them a smile or a nod and let them know that I'm still around. I introduced the invitation as a more informal version of a clinical letter, that would ordinarily be printed on headed paper and would ask if you wouldn't mind being more involved in the research. To which I get a smile and inquisitive look, it was great though, because I was able to capture their interest and those who were in to receive the note, did appear genuinely interested. What I learnt from this was also a curiosity from one other, P7's colleague asked me <i>who I was, I mentioned how I was involved with making the rooftop happen and he stuck around and wanted to chat a little more. He mentioned how it has been so wonderful in the sunshine, when the weather has been good its been a much welcomed area to get out away from the desk and outdoors</i>. I also shared with him why I'm interested in spending a bit more time with those who have been directly involved in the process to find out what it is about the space that means something to them. He nodded lots and smiled too, I asked where he resides, he said Wilmslow to which I said – ahhh, its very green down there! How fantastic! <i>Yeah, the city centre doesn't quite have the same in terms of spaces where you can breathe</i>. Another car park has opened up and so on. It's just awful. This needs to be an example of what it is that is important to people and then we can try and inspire other versions of this too. He was in complete agreement. Saying "yeah, yes, there's nothing else quite like this in the local area, it would be great if there was more of this, yes, why not?!" I then moved through the building and handed out my 'hello' cards/invitations. It is now a question of seeing who gets in touch and follows up – when they want to meet, and how I organize their 1-2-1s at MCS. This is the exciting bit.</p>	<p>Would it be helpful to the research if I was to arrange a lunchtime session with each organization/business and try and capture what those across the building thought about the rooftop? If I did this, what would this look like? Would people contribute? If so, what? Is it a simple questionnaire? Does it also ask about where they live? This could help with more statistical information about those who occupy the building when and where and how important it is to them outside of working hours? Could also help me with contextualizing the project and what it is about where people choose to live and then work...</p>	<p>Having conversations with people by chance across the length of the project triggered points in me which would motivate and inspire me to acknowledge a sense of purpose in the project - for example, the need for more green space. I remember each time I needed to talk about TRP it became slightly easier to explain its purpose. I began to ask questions about the helpfulness to the research, but actually with hindsight I was also working out what would be helpful of the research. Ultimately what came from this encounter and this reflection was a need to keep face-to-face contact with participants directly involved in the project and a need to be aware of the ratio of people living in the NQ are to those living outside of the city centre. Would this affect the motivation to help maintain and care for the green and social space?</p>	<p>Participation; Good Vs Glory - Curiosity; Chance encounters; Serendipitous conversations; Informal, face to face, hand-written notes inviting people to participate in the research, motivational triggers, importance of green space in the city centre, distance</p>	<p>Action Research - reflecting on interest in the space/participation in the research</p>	<p>Following the rec conversations and having revisited the qual analysis this question has to some extent been answered as each participant does talk about how few of their orgs live in the city centre. Geographical 'distance' becomes a theme of the research reflecting the participants and participatory experiences with the rooftop. Meta-physical 'distance' is also important as people talk about 'space away from their desk'. Not to be confused by the concept of 'distance' is therefore entangled amongst the sociomateriality of the rooftop - including in its digital/virtual interaction with the space.</p>
31	06/05/2015	3	<p>...I'm left with a very clear understanding of my own intentions when it comes to the co-design of social space. Firstly, it absolutely has to be about the 'co' – cooperation, cooperative, collaboration – the contribution of people and in varying amounts – some even passively, to inform the design of the space – and importantly this uses all sorts of tools and techniques but never sees the facilitator, or the facilitator seeing themselves as someone who is of a higher level of importance to the participants, it sees the facilitator as gathering all the information as people gather and it's being able to document this so that the tacit insights become more tangible and so on. Secondly, the term design needs a clear definition that it is all about the doing, the making, the realizing what is being discussed – not simply a 'process' that begins with research, journeys through some mood boards and ends in a solution or two and is then presented back to the stakeholders. This is where I am most frustrated. That design in this situation was seen purely as a creative service.</p> <p>Thirdly, I want to be explicitly clear here that the reflections made about the 'potential solutions' is made with the 'co' in mind, that it is part of the 'co'-design' approach, that if anything the critical reflection becomes integral and implicitly routed in the co-design process. People need to see that it doesn't end, it's a work in progress. The responsibility of 'master-planners' now has to go beyond the pretty pictures and nicely spiral bound proposal.</p>	<p>Is this possible? I don't know even if it is. Should I be looking at putting pressure on under-grad and post-grad planning degree programmes? If so, how? Will it be worth the fight? Is this part of my contribution through the Rtd PhD? If so, how will I address this in the thesis, if at all? Perhaps as a consideration for future research? There might be some possibility to work more closely with the tutors who appeared not to be too taken aback by my reaction, and seemingly appreciated my feedback??</p>	<p>Re-reading this reminded me of my concern and frustration re 'master plans' and post-grad planning education.</p>	<p>Co-design (Conventional Consultation); Co-operation; Collaboration; Design as Solution Vs Design as Process; Education Vs Learning; Urban Planning</p>	<p>Design Facilitation, Traditional Consultation, User-centered Design, Co-design, critical reflection on experience design/designing experience</p>	

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32	07/05/2015	3	<p>I wrote to 'Look at Your City' an initiative in London...</p> <p>Good morning!</p> <p>Apologies for the delay in writing to you, I've been rather busy working on the (soft) launch and delivery of The Rooftop Project.</p> <p>It is now well underway and I will be presenting at Bees in a Tin this year to share 'the story so far...' I'll also be inviting discussion on topics such as; doing research through design and if 'we' (people/academics/curators/facilitators/designers) are finding ourselves doing projects such as these for good or glory? As well as posing questions such as; when multiple design disciplines and curatorial practices meet how responsible are we of the process of critical reflection?</p> <p>From what I can see, Look at Your City appears a wonderful example of critical reflection through conversation surrounding those who are doing, making and reflecting on/in the process. I would love the opportunity to contribute somehow, and discuss with you how we could include Manchester's City Centre in the discussions.</p> <p>A Little Context re The Rooftop Project: The Rooftop Project (TRP) is a work-in-progress research through design project. Recognised by those who live and work in the Manchester's Northern Quarter as 'a mass collaborative effort', TRP brings over 150 tenants of a building called 24NQ together with those who live and work in the area.</p> <p>TRP was initiated as a response to the lack of green space in the city centre. In August 2014, Atul Bansal - The Sheila Bird Group (24NQ's architect for the building) - attended our research project exhibition 'Digging Deeper into Greening the NQ, Manchester', and asked if we would like to occupy the 300m2 rooftop, a private space, and experiment with creating green social space?</p>	<p>TRP has now been transformed and people have commented on TRP being a unique and wonderfully collaborative process, but what does this mean?</p> <p>At the heart of its ethos is a shared understanding that whilst the rooftop is a private space for the tenants of the building, the content of TRP is outwardly facing, a public programme of creative events - it is not a commercial endeavour.</p> <p>In January 2016 TRP will be reviewed by the Landlords - will it be seen as a great success or an overly ambitious idea?</p>	<p>I remember introducing the concept at this stage of doing projects for good or glory and this conflict and tension being deeply entrenched throughout the project and the research. 'Look at Your City' didn't respond to this email, it could have got lost in their junk mail, but either way, there was little time to do much more than the project and documenting the project process.</p>	<p>Private Vs Public, Good Vs Glory - Accessibility; collaboration; sharing The Rooftop Project story</p>	<p>Design Inquiry and Action Research, Research through Design - critical reflection of process</p>	<p>Presentation at Bees in a Tin began to ask these questions and lessons where learned from this. Opened up my mind and allowed me to test the waters about key 'themes' such as 'good vs glory' in the research and how I'd be best placed to articulate these.</p>
33	11/05/2015	2	<p>All three [interviews] have been really interesting in the sense that the format has remained the same/similar... Whilst I've amended and shortened the introduction, I've pretty much kept to a similar 'Session Script' (Sanders & Stappers, 2012/2014). This includes the following:</p>		<p>First three interviews commenced and I remember feeling this was a key point as I began enacting and intervening more explicitly as a 'researcher' as opposed to a designer or design facilitator. Everything up until this point I would consider as growing and existing as a 'design' process evolves. 'Interviews' suggests a conventional research method.</p>	<p>Script and Format for Participation in the 1-2-1 rec conversations; Critical Reflection - Path of Expression; Memories; Interests; Curiosity</p>	<p>Participatory Design, Experience Design of Action Research/Generative Design/Codesign technique - The Pathway of Expression and Research through Design - artefacts, dialogical interaction, making space</p>	
34	19/05/2015	3	<p>1. Thank you again for coming</p>		<p>The format was scripted to an extent but needed to remain flexible and open and inviting informal conversation too.</p>	<p>Script and Format for Participation in the 1-2-1 rec conversations, Openness; Accessibility</p>	<p>Action Research (rec interview 1-2-1), critical reflection on process/techniques/co-design tool - The Pathway of Expression</p>	
			<p>2. The session then begins with me talking through the information sheet and consent form, which is recorded. Also included in this section I stress the freedom to opt out at any time.</p> <p>3. What I'm now going to quickly talk you through are the 5 stations available to you which, after I've heard a little more about you, we'll then walk around and I'd like to invite you to respond to anything that you feel stands out to you, triggers memories, thoughts, ideas perhaps, excitement and/or frustration, there are no restrictions on this.</p>		<p>This was the point where I made the 'academic jargon' more accessible by bringing the literature into the conversation/reflections. I remember wondering what they would each think of the layout, the format, the session? My concerns were for the 'research' to appear louder and more important than the project itself?</p>	<p>Script and Format for Participation in the 1-2-1 rec conversations, Consent, Freedom, making academic research more accessible, conflict/tension re research/project</p>	<p>Action Research (rec interview 1-2-1), critical reflection on process/techniques/co-design tool - The Pathway of Expression</p>	
			<p>4. You'll see Station 1. Is the story of The Rooftop Project so far. This is a PDF you might recognize, in its current state it has been updated, but this is the version that takes us up to The Ladies Room and then, Station 2, 3, & 4. Are responses from those who attended The Ladies Room and, when invited to write/draw/reflect on their experience/feelings/emotions of being on TRP this is where you might/might not relate to their features/expressions.</p> <p>5. You'll then have the opportunity to have a breather... flick through the literature table, this is made up of a few of the books that I have spent more time with than others as they form the key part of the PhD and the perspectives I am relating to and being transparent of too. At this point I would like you to connect with some of the things in the literature, are there things that stand out to you, if so, why?</p> <p>6. Thank you. What I hope to do with you over the coming months. I hope that we will meet again in August/Sept perhaps, have another session/conversation (perhaps with the others too who have participated) and then come together and discuss what you have collected, what is there that you connect with more than others, are there particular things/objects/experiences/materials you connect with on TRP? We'll then take this into a making workshop and you will look to your experience in TRP (past/present/future) as your inspiration to make something - an artifact of critical reflection. This, I hope, will then result in an exhibition this time next year (April/May 2016) where we will co-curate an exhibition that shares the stories of The Rooftop Project beyond that of the way the space was used, but in addition to this, the meaning of the rooftop to those who have participated in its development.</p>		<p>I remember setting up the stations (see photo evidence) and wondering what it meant for participants to come to a different location (I was based in the new school at this point in Ancoats).</p>	<p>Script and Format for Participation in the 1-2-1 rec conversations</p>	<p>Action Research (rec interview 1-2-1), critical reflection on process/techniques/co-design tool - The Pathway of Expression</p>	
			<p>It's exciting to hear their stories and I've noticed that it's at Station 5. The literature review space where there is a little more time for them to reflect and think, when I return to talk with them after 10mins on their own, we then record approximately 20mins of time spent on this final literature/aspirations of the rooftop section. This is when there are what I recognize as some fascinating insights. I'm getting a deepened sense of who they really are, what they are connecting to, what appears to be resonating with them more than other things, and what they aspire to see the rooftop become.</p> <p>So far... if I listen back over the last section of each of their audio recordings this is what they look like. (see this entry for transcriptions for last 20mins of interviews)</p>		<p>Sharing some of the literature felt like I could welcome people into some of the world I was navigating to make sense of the rooftop, the project, the processes, the uniqueness, the activism. I remember this was the point when relationships were being created between me and the participants. One participant since left her job in the building and didn't ever respond to emails or calls which was and continues to be a mystery - where is P2? Why does she not want to be involved with the project, if only to wrap up her involvement? The others became more involved, it motivated one of them to do more with the rooftop (P3) and lead on the Slack forum and keep on top of maintaining the space throughout the summer (ie watering flowers).</p>	<p>Academic Literature; Jargon; design solutions, improvements in the world, activism, care,</p>	<p>Action Research (rec interview 1-2-1), critical reflection on process/techniques/co-design tool - The Pathway of Expression</p>	
			<p>Before heading into the supervisors meeting I gathered some notes in my notebook that I knew, and wanted to cover, to set the scene and update Jen and Monideepa on where my research had come to date.</p> <p>When we had last met, back in March, the first event to take place on the newly established rooftop was about to take place and so I was in implementation and delivery mode. This meant that I needed to find a time following the event to make sure I shifted from 'doing the project and being in designer-producer' mode to 'reflecting on the project and being in design-researcher' mode instead (1st April, which became the Tenants Committee Picnic meet-up). I had agreed upon this with tenants by asking if this was going to be ok with them, that I take a more obvious step back from delivery and become a more obvious 'researcher'. This has since been a challenge for me perhaps more so than the tenants, but I can see its importance in the research and in the construction of a PhD.</p>			<p>Critical Reflection, shifting from doing/action to thinking/reflecting</p>	<p>Action Research - Living Life as Inquiry, Design Inquiry - doing design, Research through Design</p>	

A sample of living life as inquiry reflection entry excerpts, questions, topics themes to arise

Ref.	Date	Length (pages)	Excerpt from Reflections Entry	Questions triggered from Reflective Entry	Analytic Memo 1	Topics & Themes to Arise	Design Methods/Research Method	Analytic Memo 2
35	02-Jun-15	10	<p>1. 'Slack' Group Forum ? Notes for context: I was yet to be invited to this by the tenants, but it turns out this has become the preferred digital forum through which they wish to communicate with one another.</p> <p>Reflective Notes Today (2 June 2015): I have since activated the software on my account and downloaded the apps for Mac and iPhone too. I have started to get to grips with its functions and can see its potential. I have also started to screen grab and save the conversation channels that tenants and members of the rooftop project community have started to create and contribute to. From what I can tell at this stage, the Slack software programme acts as more sophisticated 'Trello' (digital noticeboard), but at its core purpose is the way it signals to participants who has contributed and when with message notifications, as well as providing opportunity for participants to start new threads/channels of conversations and share files, etc.</p>	I remember asking myself what this means - does the digital forum take over from the physical? Or will it threaten the physical meetups? How will this affect the participatory dynamics of TRP?		Participation; Participatory Experiences; Entangled; Materiality; Sociomateriality; Digital and Physical Social Spaces	Action Research and design inquiry into digital interaction/conversation tool online	
			<p>2. Events 'booked' and approved to take place on The Rooftop Project</p> <ul style="list-style-type: none"> • Rooftop Cinema Series (starting 30th June 2015). P1 on small retainer for 24NQ, called by Atul 'The Rooftop Conductor' • Gardening workshops – lunchtime sessions. P30 on small retainer for 24NQ, 'gardening expertise' (start dates tbc) • MMU Unit X Art Project (14th May 2015) • P4 from SpacePortX women coding event (tbc) • Cycle Hack - SpacePortX (19-21st June) 	Booking and approval process seemed reactive and although I was unsure how 'they' - the tenants - were going to sustain this booking and approval process it did remind me of the queries I had of access. What will this mean of the space? Will it become more privately accessible? How will people learn about the space? How will I remain removed from the management of the space and remain distanced from the processes I sense will not work?		Accessibility; Booking & Approval Processes; variety of 'events'; Rooftop as Venue	Action Research and design inquiry into digital interaction/conversation tool online	
			<p>Notes for context: I wanted to outline why these were a development on from the last time we had met and The Ladies Room with support from The National Trust was the event that was about to take place. These events were now a significant move on from the discussions that had started to take place amongst the tenants in the lead up to the 'soft launch' and the picnic too. Reflective Notes Today: It was really interesting speaking with JS and MT about these events and how they had come about from the tenants. I had simply made some introductions, but purposefully taken a step back and let them get on with the work of orchestrating the event, seeing how it is relevant to them if at all, and then actually organizing and delivering it all completely independently of me and my design/facilitation 'services'. This, I see as a sign of success of the rooftop project, and in its codesign process, I/we (me, P17 and P16 have also been on a subtle quest to encourage ownership by the rooftop community - tenants and the local neighbourhood too.</p>	JS noted that the 'retainers' were perhaps something quite important to reflect upon. Mentioning that if P16 said 'there is a need to keep this', what is 'this'? Is it that P1 and P30 are on retainers to fulfil a need for the rooftop, a 'service'. For example is P1 seen as 'health and safety and tech support', and P30 as 'Gardening = life/death cycle of growing things on the rooftop support'? Has it been through identifying these two people and their 'support services' the rooftop community has made a clear decision to declare them as two key elements vital to the success of the rooftop?	Having JS contribute to the critical inquiry here, I remember it being needed, albeit forcing me to shift my perspective a gain - with hindsight this was very helpful. I had been too close up until now, even with the interviews I had lost a more inquiry-led approach to the AR - this firmly brought it back to the heart of the 'doing' research. This forced me to question 'why'? I also remember this making me feel more distant from the research, asking more of the dynamics that were in front of me as opposed to those I was engaged in. How will this affect the way I present the research from now on? How will I become more inquiring of these reflection entries? How will I de-code them successfully and break them free from the more observational commentary? <i>How will the write-up represent the relationships and affect the relationships I forged throughout the research? Admitting the subtle quest here is telling of my own 'ego' how I was engaged in wishing and wanting the rooftop along, but only at points, because I distinctly remember attempting with all my might to remove myself from this rhetoric.</i>	Success; Codesign; Introductions; 'stepping back; Distance; Retainers to maintain the rooftop; life & death - human and nature - Distance; Human and Nature; removing 'I' (ego) from the research - impossible	Action Research (LLI)	Started reviewing Charnaz and Sensitizing Concepts... Once I then know how Sensitizing Concepts can be defined I'll know what to bring out to the front of my research. Is it how frequently they are mentioned? What definition feels most relevant to the context of the research project? Is it me who decides on the sensitizing concept and if so, who am I to make the decision on the matter? Can Charnaz help me to justify this? What do other writers say about this? Keeping 'ego' in check, brought about an awareness but looking back is almost impossible when it comes to managing the project, the outcomes/stories, can't completely remove 'me' or 'I' from projects such as this. E.g. Supervisor (Jen) mentions this in earlier reflection entries re community /public space art and the artist's reputation and success being present at the same time as the goodness of the intentions of the work. Can feel my pride creeping back in also at the point at which the architects and Neighbourhood and Sheila Bird are getting the PR coverage and winning awards for the proposals of the extension of the studio on the building and continuing to use 'The Rooftop Project' but without reference in their media coverage of its 'humble beginnings'.
			<p>Today I've realized I've had quite a significant amount of reflection time this week, in my head certainly. And covering all sorts of life-thinking as opposed to just PhD-thinking. I've obviously needed it and to some extent it has written the week off from doing anything too productive, but I'm also not going to be frustrated by that. I have had a moment where I've got my head down and accomplished two fundamental things that I needed to do and I'm glad they are now sorted: 1. The Curiosity Bureau website; 2. Timeplan for the Upgrade Panel (time plan also created as a PDF - attempt to organise time in lead up to Bees in a Tin presentation)</p>	Little to no inquiry here - simply reflecting on the conflicts and tensions I face with keeping The Curiosity Bureau Partnership going alongside the PhD and being very aware of the basic concerns this brings. There is some frustration evident here as I can't keep consultancy work going/go after new leads as well as do a PhD.		Frustration; Life Balance		Ongoing issue - but have come to appreciate how the PhD and write up is of higher priority to The Curiosity Bureau just now. TCB is present when I am and is mentioned along with me at events/speaking/etc - has paused for now until PhD is completed.
36	05-Jun-15	3	<p>This morning I went to Foundation, a newly opened (huge) coffee shop across the road from 24NQ, the weather was beautiful this morning and I was armed with the laptop... I was able to sit and focus my efforts from 8.30am on my presentation for the Bees in a Tin event on Friday in Birmingham. (here I detail the flow of The Rooftop Project so far...) Revisiting the vast visual narrative document leads me to an incredibly shortened version of this - I'm conscious I need to get to the point - start with the gifting of the rooftop in response to an exhibition (use pres for HI), followed by facilitated prelim meeting (Nov '14), then a curated event (Dec '14), followed by the design and delivery of the rooftop for The Ladies Room event (Mar '15) to now, where it is today, following 12-13 Tenants Committee meetings (est. Nov '14), the formation of events such as the MMU Project Unit X exhibition (May '15), lunchtime urban gardening with P30 and HCGC (June '15 onwards), Cycle Hack event (June '15), Rooftop Screenings with P1 (June '15 onwards), Wimbledon (June '15-July '15), Yoga sessions (tbc), amongst other events. Ending on where the conversations are heading now with the research - taking people through a codesign method 'Path of Expression' and providing people with a folder, notebook and pen and each having an hour broken into 5 stations (past - the story of the rooftop up to The Ladies Room event; the event and the feedback from those who attended; followed by a literature station of key books so far), and the last 20mins appearing to be the most liberating from the sense of me as researcher witnessing the perhaps more hidden interests, passions, curiosities of each participant. This section appears to be leading to a deeper critical reflection with much larger topics/subjects which I encourage them to inform their objects/artefacts of critical reflection.</p>		I think back on when I wrote this brief summary of what had happened so far and it being the first time I had appreciated the amount that had happened and what had happened. I think it was also only since my supervisor meeting back in May that JS had triggered in me the 'researcher' perspective - where was my inquiry? Where were my questions of this process? I had documented as much as possible, but so what? Why was this relevant and how was it doctoral standard? I also remember asking myself where the digital discourse was too - I could see it in people, in their jobs/choice of careers, their projects, their communication - the 'tech' and the 'digital' was (and is) woven into everything.	Process - Research and Design Process, chronological order of The Rooftop Project	Communication Design - Presentation of The Rooftop Project	

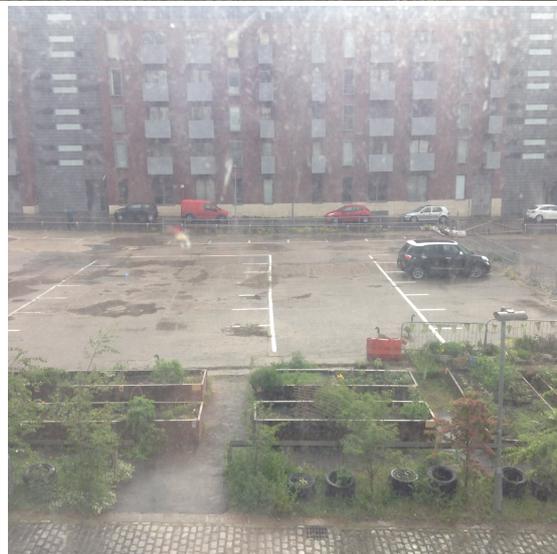
APPENDIX G: Observing the use of car parks as outdoor social spaces

Our apartment overlooks Piccadilly Basin, a large car park 5mins walk from Manchester Piccadilly Station. Its use varies as we have noticed film crews hiring out the car park over a weekend with their catering vans, but the majority of its use is as a car park with its busiest periods being during weekdays.

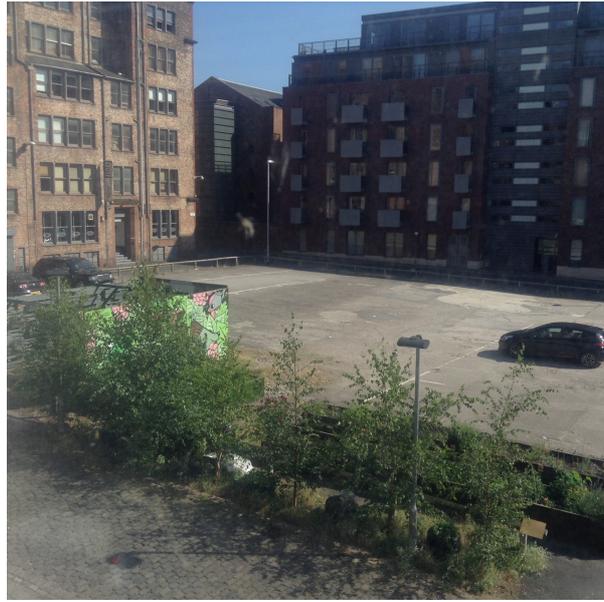
There is something a bit special about the space it is also home to The Northern Quarter Growboxes community initiative. A member of this volunteer group my husband and I have been experimenting with growing beetroots, strawberries and herbs, lavender and flowers to encourage the bees and wildlife to the city. I have been fortunate to spot the odd unusual bird, witness the Canada geese come up from the banks of the canal to nibble on a worm or two, and over the course of the past year I each month taken a photograph of the growboxes.



NQ Growboxes - January 2015 (Taylor, 2015)



NQ Growboxes – May 2015 (Taylor, 2015)



NQ Growboxes – August 2015 (Taylor, 2015)

The story I have heard amongst the local greening community was that in 2011 the growboxes began as an initiative of a local resident who lived in The Met, 40 Hilton Street. With the support of the local urban planners at BDP (<http://www.bdp.com/>) helping to gain agreement from the car park owners (owing to the space deemed unusable for car park

spaces), and along with the help the concierge at The Met Building on Piccadilly Basin they built 11 growboxes on the edge of the car park. Since then the initiative has continued to capture the interest of people who live locally - as each growbox can be effectively privately maintained by someone, anyone who is interested – and online too, via the NQGrowboxes twitter and facebook social media accounts.

Before moving to Glossop AW has managed a cash grant for the group to get some signage and host some workshops. P27, also a local resident, now leads both the Northern Quarter Greening and Growboxes group. P27 manages a list of people interested in maintaining a growbox, and assigns folk to each of the boxes. In 2014 we decided to gather the group and have a more proactive role in the community. We wanted to improve the area by deterring people from helping themselves to the privately maintained boxes, but at the same time invite people to be curious of the initiative. We decided it would be a good idea to transform the large box into a community help yourself growbox and actively sought funding to support our ideas. In October 2014 we applied for a Community Cash Grant from Manchester City Council and were successful in receiving funding for signage (laser cut workshops at FabLab studio); equipment and materials (including wheelbarrow and lock-up shed, although a secure space is still being sought); seasonal workshops with Hulme Community Garden Centre (four throughout 2015 to help with educating local urban gardeners and the upkeep of the area).





NQ Growbox laser cut signage – community workshop at FabLab (Jan-Mar, 2015)

The signage has been weathered and damaged and is in the process of being replaced with more reliable material by Fred Aldous (would be good to extend the enquiry here on the experience of the workshops hosted at FabLab - a digital fabrication maker space). Having to get the signage reworked will come at a cost, but the whole process has had to be a learning process for the community group. The Council and the cash grant support this process. However, I must voice my opinion here as it has raised questions about the way 'bottom up' initiatives are financially supported – are they understood and could they not be better supported with expertise or indeed allow money to be spent on the role of local community group leaders to administer the initiatives? The administration and delivery of these initiatives does take time and effort and this needs recognising. Fred Aldous is a local stationers and arts and crafts suppliers who have been based in the heart of the Northern Quarter and in business for four generations whilst they are fully supporting our need for their expertise it will come at a cost (albeit minimal) for material that will be weatherproof.

The Hulme Community Garden workshops have been a great success transforming the area to help folk feel more confident about growing and maintaining the space. It has also proven to be really useful all getting together and socialising at these workshops too.



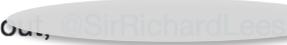
NQ Growboxes, Hulme Community Garden Centre Spring Workshop (March 2015)

The challenges faced have been in keeping an eye on the way the area is treated – mistreated in certain circumstances by drug users who I have witnessed using areas within the space such as topsoil bags as ‘drug drops’. I have had to call the police to move people on from using needles and we have had to call the council to remove needles too. We currently have a homeless man sleep near the compost but he isn’t any bother, seems to be on his own and enjoys the sunshine when it is out. No one has approached him yet for a chat, perhaps this is something we should do? I had to chase a man who trampled all over the beds and was grabbing lettuce and strawberries half eating unripe fruit and veg and then throwing them down on the ground. Wearing a white tshirt with a few strawberry stains, I managed to catch up with him across the car park and tell him what he can and can’t touch. There was a language barrier though as he couldn’t speak any English or me any Spanish. I haven’t seen him since.

Apart from the odd bit of antisocial behaviour people use the space to walk through on their way to/from their cars, walk their dogs, some sit on the edge of boxes in their lunchtimes and breaks, or take private phone calls, and some (particularly on Saturdays) gather there for photography workshops.

I have also noticed that people are using car parks for different purposes. When there are fewer cars in them this summer I have observed a few things that have made me smile and motivated me to tweet Sir Richard Leese (still awaiting reply) and, as a citizen, highlight our need in Manchester’s City Centre for green, outdoor social spaces.

 @cu1turesponge · Jul 10

Lovely t'see folk having an innocent kick about  why aren't playful spaces replacing car parks?



RETWEETS **5** FAVORITES **8**

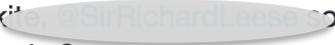


3:47 PM - 10 Jul 2015 · Details

*Twitter Feed @Cu1turesponge – 1 of 3 'Car Parks Being Used as Parks'
(Taylor R. 10 July 2015)*

 **Rebecca** @cu1turesponge · Aug 27

Lovely t'see a father & daughter flying a kite  why aren't playful spaces replacing car parks?



RETWEETS **29** FAVORITES **19**



1:17 PM - 27 Aug 2015 · Details



*Twitter Feed @Cu1turesponge – 2 of 3 'Car Parks Being Used as Parks'
(Taylor R. 27 August 2015)*

Becca @cu1turesponge · Sep 7

Lovely t'see someone learning to ride a bike @SirRichardLeese so why aren't proper parks replacing car parks?



RETWEETS 4 FAVORITE 1

JOANNE LIKES FOOD MANCHESTER PICCADILLY VERTICAL GARDENS

2:00 PM - 7 Sep 2015 · Details

Reply @SirRichardLeese

Twitter Feed @Cu1turesponge – 3 of 3 'Car Parks Being Used as Parks'
(Taylor R. 7 September 2015)