

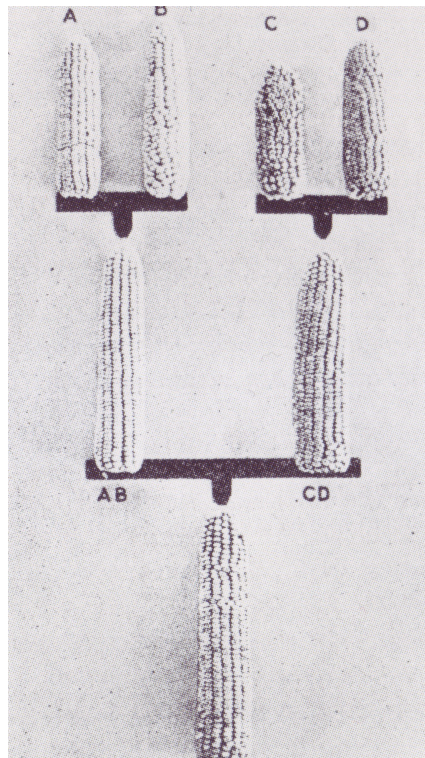


NARRATIVE HYBRIDS

THE MUSEUM INSERTED

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The utilisation of hybrid heterosis in corn breeding (After L. C. Dunn.)¹

Hybridity

A thought-provoking and substantial genetic term such as ‘hybrid’, should be afforded a considered understanding and redefinition outside of its original context. Genetic pioneers Mendel (known as ‘the father of modern genetics’) and Kölreuter, conducted early experiments and studies on the hybridisation of various plant species, and were the first to put forth conjectures later documented as heterosis.² Heterosis (a.k.a. Hybrid Vigor) is the observation of a hybrid organism that is of greater biological quality to either of its parents in some way. The process of breeding or creating hybrid organisms, is an extraordinarily intricate and delicate process; a synthesis of chromosomes and molecular structures previously foreign to each other. To consider this process in architectural terms, I find it interesting to start with the following thoughts, from Steven Holl.

Concentration of many social activities within an architectural form distend and warp a pure building type. Certain previously neglected forms of associations have been wrenched together in the modern city so as to generate buildings which might stand as an anti-typology, if examined under currently theoretical preoccupations. [B]uilding functions are mixed, disparate uses combined; structures collected here are “Hybrid Buildings”³

Though this observation captures well an important aspect of architectural hybrids, my criticism would be that considering hybridisation in the typological terms of form and program alone, is too simplistic an analogy for such a complex and fragile process. In my view, biological hybridisation is more analogous to the way that the stories and history of a place become embedded in the architectural city-fabric; growing and layering together to form the new whole. By this reading of architectural hybrids, the museum naturally arises as an architecture steeped in the process of bearing stories, and appropriately becomes an interesting channel for the study herein, holding its relevance across many scales.

Over the last decade or so, museums have been facing a fascinating rate of growth; visits to national museums in the UK alone increased by 131% between 1998 and 2009.⁴ Meanwhile, we have seen a large number of historically and geopolitically ‘young’ cities and countries establishing new museums, an act strongly rooted in a sense of national identity. This growth, along with the museum’s role in issues of identity at all scales, makes it valuable to consider what the museum is, as both an architecture and institution.

By examining the condition and definition of the museum, I hope to investigate how its ‘insertion’ into other architectural experiences (particularly the urban city-fabric) could form a type of heterosis in the hybridisation of the two. Of particular interest is the possible richness of the layered narrative result and how the museum threshold changes, perhaps opening up a different type of engagement with the public.

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2. CIMMYT. Book of Abstracts. The Genetics and Exploitation of Heterosis in Crops: An International Symposium. Mexico. 1997. p346
3. Holl, Steven. Pamphlet Architecture No.11, Hybrid Buildings. New York, San Francisco. 1985. p3
4. NMDC Report. Case for Museums: Museums deliver. Natural History Museum, London. 2009. p1.1

“My dog has fleas”
*“My dog was bitten by a flea”*⁵

Narrative Heterosis

Our cities are like family heirlooms. As the city is bequeathed upon the next generation, the role of handing over that heritage and narrating the layers upon layers of stories within the city-object, becomes instrumental in reestablishing its value. Through this storytelling, those who are to bare and steward the heirloom for the next generation, take hold of the object and impress upon it their own story... The narrative layers are steeped in and infused with each other to form an increasingly rich blend and in that process, the city-object is enhanced. This is the essence of what I'd call *narrative heterosis*, and the museum is placed as a family member to the city, narrating the story.

While the mission, content, and methods of museums will continue to be evaluated and revised, there is one aspect of their work that will always be “the real thing” and that is storytelling.⁶

It Reminds me of When...

The importance of narrative in considering what the museum is as an institution, lies in its underlying role in our making sense of how experiences relate to our *being-in-the-world*.⁷ Experiences — sensory events in time — are inextricably expressed in the narrative form. In the quoted section (left), H. Porter Abbot illustrates the basic essence of narrative. We can see that rather than a mere description or exposition as in the first sentence, the second becomes an event, the simplest of narratives. Though both framings are personal in this instance (it being ‘my’ dog) the connection is more emotive in the second and crucially introduces the passage of time; essential to both experience and narrative. Psychologist Jerome Bruner stipulated that a narrative is, ‘irreducibly durative’⁸ and in his book *Acts of Meaning*, presents a formative description of the innately human tendency to create and perceive narratives in our ‘autobiographical’ construction of the self.⁹ Stories then, become a matter of personal identity; I make sense of myself and my

being in the world through personal narrative.¹⁰ My understanding, like my perception, can be read as the result of a cumulative layering of stories and experiences, through which I form the connections with the world that identify myself within it. This is an idea that encompasses phenomenological theories of perception and being, right through to the work of modern psychologists studying how we think. Narrative is essential to the museum because it is essential to the formation of human identity.

Narrative Hermeneutics

*More than anything else, then, stories are powerful because they do not fill in all the blanks. They open up a space into which the listener's own thoughts, feelings, and memories can flow and expand. They inspire an internal dialogue and thus ensure a real connection.*¹¹

My studio project looks to take on board this humanistic propensity for narrative and use the architecture of the museum as a narrative device. In the quote above, Leslie Bedford alludes to the hermeneutic dialogue inherent in narrative and its role in creating a 'real' personal connection with the 'listener' (a term I find poetically suits the way in which one experiences architecture). The following description from Bruner is useful in explaining the implications of narrative hermeneutics (wherein read 'text analogue' as architecture).

*The word hermeneutic implies that there is a text or a text analogue through which somebody has been trying to express a meaning and from which somebody is trying to extract a meaning. This in turn implies that there is a difference between what is expressed in the text and what the text might mean, and furthermore that there is no unique solution to the task of determining the meaning for this expression.*¹²

The idea explored in my work is how 'inserting' the architecture of the museum into the urban experience, enables a reading of the presented explicit narrative (found in the artefacts and exhibitions) in relation to, or juxtaposition against, the implicit contextual, socio-historical narrative intent. That is to say, that the architecture is orchestrated in a way intended to serve as an experiential metaphor, one that the 'listener' can interpret and relate to on a contextual level, but also a personal one; reading the metaphor as it identifies with their own sense of self. Hopefully in so doing, the synthesis I've defined previously as *narrative heterosis*, will enhance and enrich the listener's experience.

This multiplicity of narrative scales within the museum, is in-fact something that museum curators already work with to create experiential connections for their visitors

(albeit within the constraints of existing architecture). Julia Pitts, researcher and curatorial staff member at the Science Museum in London, discusses the way in which her team works with narratives during a London symposium entitled, ‘Narrative in Practice’, 2011.¹³ She discusses her work in terms of constructing three different narrative scales; the visitor narrative, exhibition narrative and grand narrative. In Julia’s description, the visitor narrative is a way of experiencing or encountering events, with the exhibition narrative being the thread making sense of, and connecting the visitor narrative to, the over-arching grand narrative of the museum; placing the visitor narrative as the focal point of the other two, what I would call, *curated* narratives. In discussing the use of constructivist¹⁴ exhibits, she also recognises the essential role of hermeneutics in forming the self-identifying visitor narrative; proposing that exhibitions should open up opportunities for visitors to construct their own knowledge and provide some way of validating a visitor’s conclusions, regardless of whether they match those intended by curatorial staff.¹⁵ In his book, *Learning in the Museum*, George E. Hein connects constructivist learning with the sense-of-place and architecture of the museum, highlighting the importance of atmosphere and location in creating a personal connection to our experience of museum content.

*The Constructivist Museum makes a conscious effort to allow visitors to make connections between the known and the new. [...] The first kind of connection that visitors make is with the building that they enter, its location, its appearance, and its general atmosphere. [...] If museums adopt a Constructivist stance, they must ask themselves what image they provide for their visitors.*¹⁶

Insights from the researchers and authors in this section, draw together two main aspects of my own research and support the need to understand them further, to provide an effective museum architecture. The first aspect is the importance of the hermeneutic narrative and how we blend multiple narrative scales in an effective *narrative heterosis*; one that enhances the visitor experience and connection to self-identity. The second is how the atmospheres of the museum architecture and its threshold with its context, connects visitors with the wider narrative, a sense-of-place and the exhibited narrative.

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6. Bedford, Leslie. *Curator: The Museum Journal* vol. 44, issue 1. *Storytelling: The Real Work of Museums*. Blackwell Publishing. 2001. p27
7. The phrase 'being-in-the-world' used here is terminology used by Martin Heidegger in his seminal text, *Being and Time*. See appendix note for my understanding of the term.
8. Bruner, Jerome. *The Narrative Construction of Reality*. *Critical Inquiry*, Vol. 18, No.1. The University of Chicago Press. 1991. p6
9. Bruner, Jerome. *Acts of Meaning*. Harvard University Press. 1990. Particularly in reference to chapter four, 'Autobiography and Self'
10. An idea supported in, *ibid.* and Schechtman, Marya. *The Constitution of Selves*. Cornell University Press. 1996.
11. Bedford, Leslie. *Curator: The Museum Journal* vol. 44, issue 1. *Storytelling: The Real Work of Museums*. Blackwell Publishing. 2001. p29
12. Bruner, Jerome. *The Narrative Construction of Reality*. *Critical Inquiry*, Vol. 18, No.1. The University of Chicago Press. 1991. p7
13. Pitts, Julia. Curatorial team member at the Science Museum in London. *Speaking at Narrative in Practice*. Toynebee Hall, London. 2011. <http://vimeo.com/36207615> Accessed, 30/12/12
14. Julia references George E. Hein's work on constructivist exhibitions found in, Hein, George E. *Learning in the Museum*. Routledge. 1998. p25 See appendix note.
15. Pitts, Julia. *Speaking at Narrative in Practice*. Toynebee Hall, London. 2011.
16. Hein, George E. *Learning in the Museum*. Routledge. 1998. p157



Lace exhibits at the Nottingham Castle.¹⁷

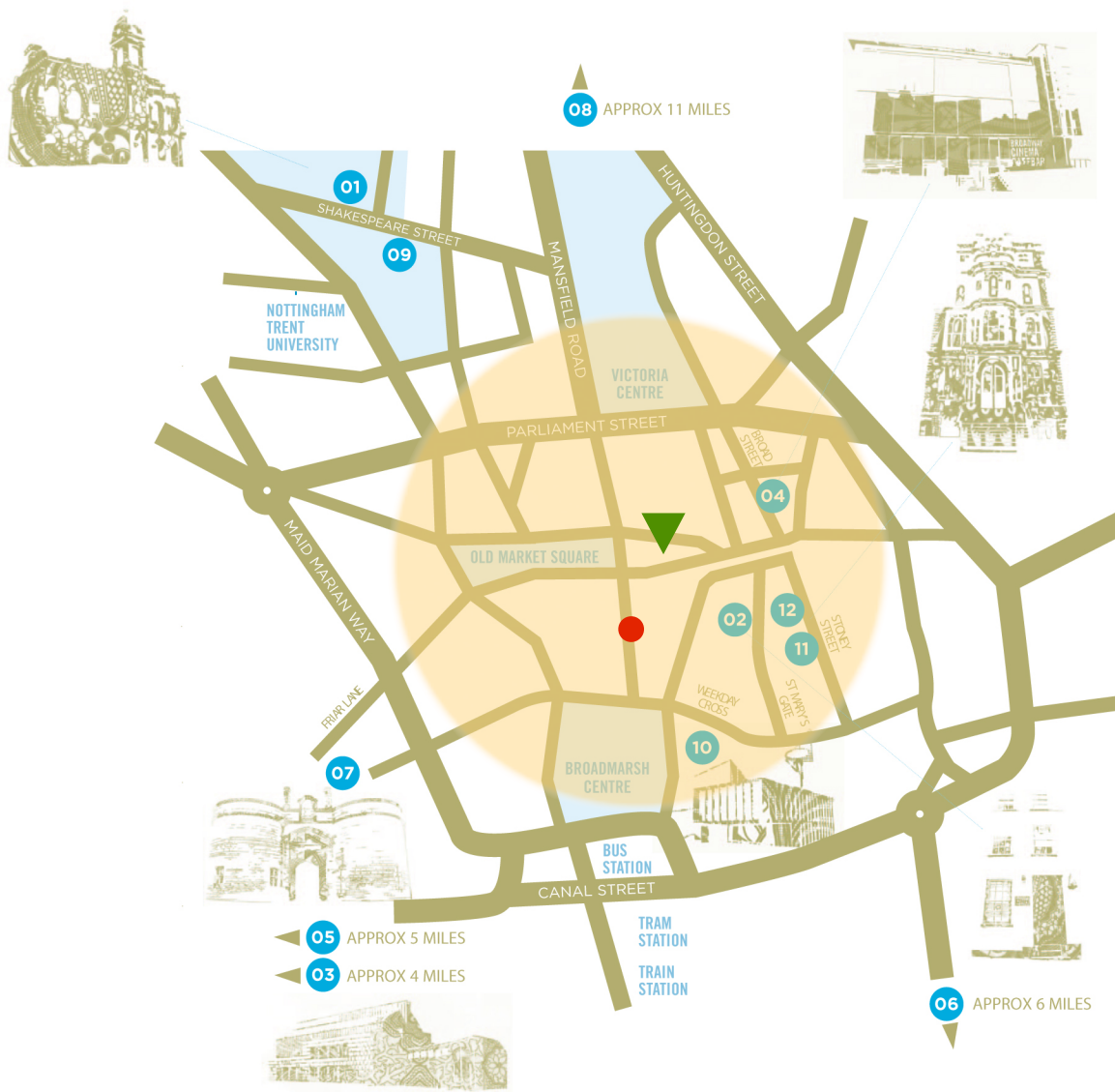
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The Threshold of the Museum

The city-as-heirloom analogy used previously as a device to express narrative heterosis, is an idea that runs more deeply into the essence of what a city is, particularly what a city is to its citizens. In my research, 93% of participants regarded the people, stories and heritage of their city as important to them, yet only 18% of those people felt strongly that they would engage with museums on an impromptu basis when in the city generally.¹⁸ The museum's threshold with the city then, is an interesting opportunity architecturally, particularly in light of the museum's important roll of protecting and narrating the stories that are the essence of the city.

To study ways that museums might currently engage with the city, I have chosen to analyse an exhibit happening within my own city of Nottingham. One of Nottingham's important pieces of industrial heritage, is its historical place at the heart of the lace making industry. Between September 2012 and February 2013, venues and museums across Nottingham hosted a collection of exhibits entitled, *Lace:Here:Now* to celebrate this heritage and demonstrate lace's enduring relevance and propensity to inspire. It came as a surprise to me, that this is the first major lace exhibit of its kind for Nottingham and as such, has an important role to play in infusing this historical process with the sense of local and personal identity.

Looking at the map overleaf, it is revealed that the institutions and museums hosting exhibits, are mostly on the fringes or outside of, the main city centre and one-third of them are more than 4 miles out. The only thing that I could find linking the exhibition to the city centre, was a solitary advertisement on Lister Gate.¹⁹ It's hardly surprising then, that though 42% of my research participants were Nottingham-based, none of them had been to see any of the lace exhibits part of the *Lace:Here:Now* event. This opens up a possible critique of the extent to which museums are able to connect with our every-day experience and leads me on to wonder, is the architecture of the museum limiting in some way to its essence as a narrative institution?



VENUES

01

NOTTINGHAM TRENT UNIVERSITY
Bonington building,
Dryden Street, City site,
Nottingham, NG1 4BU
+44 (0)115 848 8268
boningtongallery@ntu.ac.uk

02

DEBBIE BRYAN STUDIO & SHOP
18 St Mary's Gate,
The Lace Market,
Nottingham, NG1 1PF
+44 (0)115 950 7776
info@debbiebryan.co.uk

03

WALLNER GALLERY
DH Lawrence Pavilion,
Lakeside Arts Centre,
University Park, NG7 2RD
+44 (0)115 846 7777

04

BROADWAY CINEMA
14-18 Broad Street,
Nottingham, NG1 3AL
+44 (0)115 952 6611
info@broadway.org.uk

05

NOTTINGHAM INDUSTRIAL MUSEUM
Stable Block, Wollaton Hall,
Wollaton Park,
Nottingham, NG8 2AE
+44 (0)115 915 3900
wollaton@ncmg.org.uk

06

FRAMEWORK KNITTERS MUSEUM
Chapel Street, Ruddington,
Nottingham, NG11 6HE
+44 (0)115 984 6914

07

NOTTINGHAM CASTLE MUSEUM & ART GALLERY
Castle Place,
Nottingham, NG1 6EL
+44 (0)115 915 3700
nottingham.castle
@nottinghamcity.gov.uk

08

NEWSTEAD ABBEY
Ravenshead,
Nottinghamshire,
NG15 8NA
01623 455 900
Newstead.Abbey
@nottinghamcity.gov.uk

09

NOTTINGHAM TRENT UNIVERSITY
Newton & Arkwright
buildings, Goldsmith
Street, Nottingham,
NG1 4BU
www.nottwords.org.uk

10

NOTTINGHAM CONTEMPORARY
Weekday Cross,
Nottingham, NG1 2GB
+44 (0)115 948 9750
info@nottingham
contemporary.org

11

NEW COLLEGE NOTTINGHAM LACE MARKET GALLERY
25 Stoney Street,
Nottingham, NG1 1LP
+44 (0)115 912 5502 x3801
gallery@ncn.ac.uk

12

NEW COLLEGE NOTTINGHAM
Adams building,
The Lace Market,
Nottingham, NG1 1NG
+44 (0) 9 100 100



The event advertisement marked on the map opposite.¹⁹

The map (left) shows the venues for the *Lace:Here:Now* exhibits. The yellow region overlaid is approximately half a mile in diameter and emanates from Old Market Square, covering the majority of the most highly trafficked pedestrian areas of the city centre. The red dot is the location of the only advertisement for the exhibition that I could find in the city centre (photo above).¹⁹ The green triangle indicates the location of the tourist information centre, interestingly a space used historically as an annex to the Nottingham Castle Museum, housing exhibits in the heart of the city.

Story Repositories

In highlighting the traditional architectural form of the museum as a possible hinderance to inviting its narrative function into the everyday, it is interesting to see what cues can be taken from other forms of narrative exhibition. Looking at such alternative forms is a research focus of Tricia Austin, a course director at Central Saint Martins College of Arts and Design. Her focus is on *narrative environment*, a term that she defines as, ‘spaces that tell stories in and through the urban fabric’.²⁰ The narrative environment in this sense, is not so much designed spatially as it is illuminated; the design intent lies in how the stories are revealed. This illumination of existing contextual narratives, is central to my studio project and opens up interesting comparisons with narrative ‘pop-up’ events.

An example of a narrative event appropriate to draw into the discussion of the museum is *The Market Estate Project*, a one day event taking place just prior to the demolition of a 1960’s housing estate in North London. The event offered opportunities for artists, designers and creatives of all fields to install works that, ‘engaged and addressed the site’s architecture, history, and community’ within the site itself.²¹ Clarisse d’Arcimoles’ piece for the project entitled, *The Good Old Days*, paints a portrait of Jimmy Watts, one of the first residents to move into the Market Estate in 1967. The piece deals with many of the same issues of exhibition design as the museum — narrative structure, presentation of objects, labels, multi-media etc. — but it’s emotive narrative strength comes in the fact that the exhibition takes place in Jimmy’s own flat, revealing his story contextually just before it was very physically concluded with the demolition of his home of 43 years. Events such as this have the remarkable ability to blend and juxtapose the self-identifying, contextual narrative found in the ‘here-and-now’ of the event, with the themes of wider narratives (equivalent to the exhibition and grand narrative scales highlighted by Julia Pitts). In her comments on the project, Tricia Austin takes us back to the previous identification of narratives as hermeneutic, stressing that people will ‘read what they want’ and that the interesting connections are made post-authorship.²²

Though this discussion draws parallels with the museum, narrative events such as this are not ‘museums’ in the conventional sense, and crucially negate the necessity to protect artefacts and retell stories in a relevant way throughout time (arguably freeing them up to be more experimental and allowing them to be easily ‘inserted’ into various contexts). They may however be described as museums in the *narrative* sense, and the question is, to what extent can another architectural environment become a ‘museum’ by virtue of becoming a repository for narratives, functioning to tell the stories of and reveal artefacts within their existing context? By this reading then, was the Market Estate a museum for one day only? Can events such as this be extensions of the traditional museum?



Images of Clarisse d'Arcimoles', *The Good Old Days* ²³

SECTION REFERENCES

17. Images are my own
18. Please see the appendix pp29-31 for my full research findings and data
19. I contacted the appropriate departments of both Nottingham City Council and Nottingham Trent University by phone and email to gain detailed information about the advertising of the event. Both promised to, but disappointingly have not, got back in touch with me. When taking it upon myself to map the advertisements manually, I discovered that I could only find one example, despite scouring the city for hours... A result interesting in itself.
20. Austin, Tricia. *Culture-led City Regeneration: Design Methodologies*. Central Saint Martins College of Arts and Design. London. May, 2012. p1
21. The contextual engagement of the work was a requirement in the call for submissions for the project.
22. Point made by Tricia Austin in response to a question I raised about the project during our Seminar.
- 23 Images © Clarisse d'Arcimoles. Source: <http://www.clarisse-darcimoles.com/index.php?/projects/market-estate-project/> Accessed: 11/01/13

Closing Thoughts

Cities are in fact highly resistant to a priori ideologies and instead follow a continuous and barely perceptible form of structural development. A development that is an embodiment of culture, of people's ambitions and desires. [...] In Europe the longevity of this process [a city's developing morphology] means that cities have become important physical repositories of a place's history, but even more powerfully the city is a manifestation of a particular living culture, of reality.²⁴

Both the city and the museum then, are narrative repositories in a way, but where the city silently absorbs the events, culture and history of its citizens, the museum functions to narrate and illuminate them; preserving moments in time. This distinction reveals the enduring necessity for the museum's sense of permanence over the temporality of events. What we can perhaps see from this study though, is that there is opportunity for the museum to extend its threshold into the city to further layer its narratives. In my research, 86% of people agreed that if museum exhibitions were staged as installations in the city, they would be more likely to interact with them randomly.

In my own studio work, I have tried to extend the museum's threshold into the urban experience; explicitly through the use of urban furniture as exhibits, but also implicitly in the use of architectural language, materiality, visual dialogues and relationships. Alongside more 'traditional' constructivist exhibition theory, the orchestration of experiential narratives in the architecture hopefully encourages a heterosis in the blend of narrative layers and scales, allowing multiple 'readings'.

A limitation of this study is that it has been necessary (given format restrictions) to take a somewhat narrow view and offer a specific investigation. However, the museum as an institution and an architecture, thrives in its multiplicity. It's important then, to make it clear that this is not a critique of the 'traditional' museum and a call for a 'new' type of museum, but rather a study hoping to open up possibilities of extending and enhancing

the museum's city-presence and enriching the narratives it tells. The importance of protecting our cultural treasures and presenting them in their original narrative form, will always be highly valuable, but what we can learn from narrative events is that there is a creative wealth of ways that we can retell stories. Narrative events, installations (temporary and permanent), and a rootedness in contextual urbanity, all become integrated and vital parts of the museum as a narrative institution and enhance the museum as an architecture; extending it's threshold and enhancing it's atmospheric richness.

Body text only:	3,021 words
Document:	4,416 words

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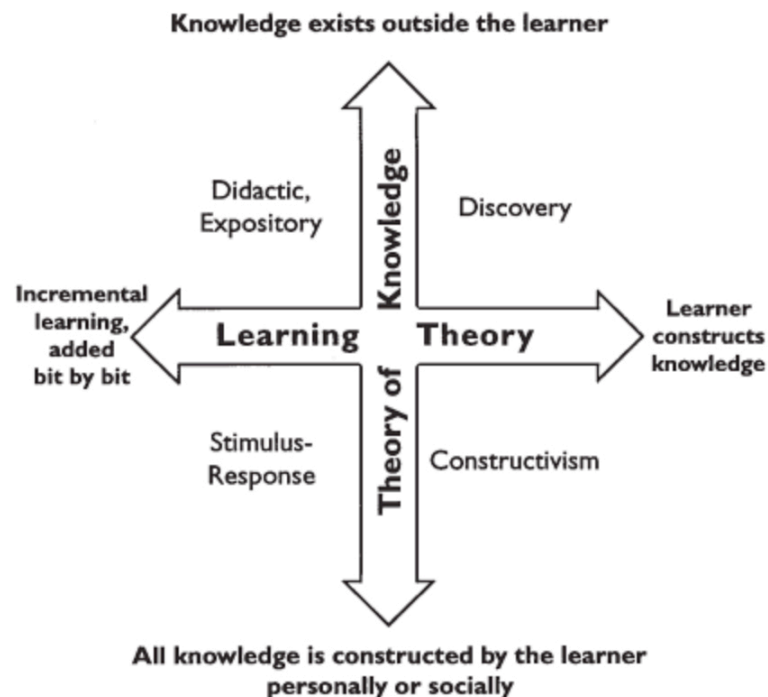
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Appendix

Referenced Notes

7. The phrase 'being-in-the-world' is a term used to describe relationships between subject, object, our consciousness and the world, without separating them out and using those terms explicitly. By setting up the discourse in terms such as this, Heidegger is reinforcing the simultaneous nature and inseparability of perception and experience.

14. Below is George E. Hein's diagram describing four different 'domains' of educational theory as referenced by Julia Pitts.



A Note on Typography

Though I am undoubtedly still scratching the surface of the subject, I delight in good typography and have aspired to ensure that the text of this essay sits well, with a tone and character appropriate to the subject matter. Inseparable from these aesthetic

concerns, legibility remains a primary driver of my typographic choices and here the body text has been typeset in Baskerville; a classic British transitional font that has withstood the digital transition exceedingly well. The font size and tracking has been set to attain a comfortable average line length of 15 words.

A Note on the Bibliography

All texts read for the purposes of writing this essay have been included in the bibliography, even if not directly quoted or referenced within.

Conversations

Some interesting tidbits that did not make it into this essay include my conversations with two long-standing museum assistants at the Nottingham Castle Museum. David Steele, museum assistant of 26 years informed me about the previous life of the current tourist information centre in the Exchange building in Old Market Square. He told me that this space used to be owned by the Castle Museum and was used as a space to display samples of collections and draw people into the museum proper; he lamented it's loss in this capacity. Richard, museum assistant of 21 years, told me that Nottingham Castle Museum was the first council run museum and art gallery outside of London when it opened in 1878 and opened with exhibits on loan from the Victoria & Albert Museum, bringing the ideas of the great exhibition into Nottingham. He expressed a deep interest in people's stories and was discussing with me encounters in various cities that have forever changed his perception of and identity with those places. It was wonderful chatting to these two individuals.

Experiments

Something that I planned out and designed for this study but unfortunately could not implement, was the staging of my own narrative event in Nottingham. To compare it's effects with Nottingham's current lace exhibit, my narrative event was also based around the stories of the lace industry. The idea was to project historical imagery of lace making onto the façades of a number of abandoned or converted lace factories in Nottingham. I compiled a video ready for projection, however, could not obtain the necessary permissions from the council and private owners of the buildings, and could not borrow a projector from the school to use for these purposes. Comparisons and critique would have been related to an event directed by Scott Burnham where he projected Derek Jarman's film 'Blue' onto the façade of the National Theatre in London.

Research

The following is the research that I gathered myself including questionnaire, analysis and data. 72 of the 300+ people surveyed responded. A sample size of this scale should be critically acknowledged as small however, for the purposes of this study, will hopefully serve as useful for the discussion.

THE MUSEUM AND THE CITY	
STRONGLY DISAGREE	STRONGLY AGREE
<p>The people, stories and heritage of my city are important.</p> <p>[1] [2] [3] [4] [5] [6] [7] [8] [9] [10]</p>	
<p>I only engage with museums when I know there's something on that I'd like to see.</p> <p>[1] [2] [3] [4] [5] [6] [7] [8] [9] [10]</p>	
<p>I will randomly walk into a museum when out-and-about in the city without knowing what's on.</p> <p>[1] [2] [3] [4] [5] [6] [7] [8] [9] [10]</p>	
<p>If I came across a pop-up event that I didn't know about in the city, I would stop to engage with it and see what it was about.</p> <p>[1] [2] [3] [4] [5] [6] [7] [8] [9] [10]</p>	
<p>If museum exhibitions were staged as installations in the city, I would be more likely to interact with them randomly.</p> <p>[1] [2] [3] [4] [5] [6] [7] [8] [9] [10]</p>	

Total Number of People Surveyed

72

Nottingham-Based

41.67%

Heritage is important and I randomly engage with museums

17.91%

Answer	Count				
	Q1	Q2	Q3	Q4	Q5
1	0	4	5	0	0
2	0	10	8	0	1
3	1	8	9	2	1
4	1	6	5	4	3
5	3	7	4	6	4
6	6	9	6	6	11
7	16	10	10	14	9
8	16	11	10	18	17
9	7	4	8	11	13
10	22	3	7	11	12

	Lower Half				
	Q1	Q2	Q3	Q4	Q5
	5	35	31	12	9
Upper Half	67	37	41	60	62

	Lower Strong				
	Q1	Q2	Q3	Q4	Q5
	0	14	13	0	1
Upper Strong	29	7	15	22	25

Numbers

Percentages

	Lower Half				
	Q1	Q2	Q3	Q4	Q5
	6.94	48.6	43.1	16.7	12.5
Upper Half	93.1	51.4	56.9	83.3	86.1

	Lower Strong				
	Q1	Q2	Q3	Q4	Q5
	0	19.4	18.1	0	1.39
Upper Strong	40.3	9.72	20.8	30.6	34.7

	Q1	Q2	Q3	Q4	Q5
Philip Hurrell	7	6	8	8	7
Dan Ladyman	8	3	8	9	5
Hazwan Ariff Hakimi	9	9	9	9	5
Vassia	10	2	7	10	3
Jessica Swann	5	2	9	8	8
Harriet Pillman	10	3	9	8	7
Mik Shupac	4	5	9	7	8
Emma Pepler	8	3	9	7	7
Claire Humphrey	10	2	9	5	4
Manreshpal Singh Rai	8	9	7	9	6
Pip Griffiths	8	2	8	5	6
Peter Blundy	8	2	5	7	8
William Hathaway	7	7	3	5	9
Victoria Lee Fabron	8	4	5	6	7
Joel Carter	7	4	7	6	6
Nimesh Mistry	8	4	8	7	6
Rosie Connors	8	5	2	10	7
Harry Kay	7	3	10	8	10
Thomas David Shaw	10	1	1	8	10
Shaun Smith	7	8	4	4	5
Rob Pickersgill	8	5	2	4	8
John Peregrine	7	6	6	8	9
Nicole Ong	10	8	6	9	5
Daniel James Eade	7	7	2	8	9
Peter Man	7	8	7	5	6
Ollie Ryan	10	8	2	4	6
James Boon	7	8	6	10	10
Laura Gaskell	10	8	3	9	8
Tommy Stoney	10	2	8	10	10
Hannah Whitehead	8	7	4	8	9
Alisdair Gray	7	3	7	8	8
Tom Corbet	8	7	2	9	10
Rhiannon Griffiths	8	5	6	6	9
Serena Tse	10	1	7	8	8
Gavin Courtney	7	7	3	7	8
Shihua Zhao (Alex)	10	3	8	7	9
Dave Leese	7	1	2	3	4
Amy Conneely	7	3	9	9	7
Michael Ramwell	9	5	7	8	9
Aston Fearon	9	10	1	6	8
Ben Hyett	8	2	5	6	2
Stephen Lloyd	10	4	2	7	10
Amber Corum	6	10	8	6	6
Dominic Ward	5	3	7	8	8
Al Junior	9	6	5	8	8
Kimberley Bradshaw	8	6	3	3	8
Matt Holland	8	6	3	5	9
Lexie Wilson	10	7	8	9	9
Whitney Hughes	3	10	3	10	10
Simon Reed	10	5	2	7	8
Sam Travell	6	8	4	8	6
Thomas Wing-Evans	9	7	8	7	8
Andrew Grethe	10	2	4	8	9
Olivia Leakey	7	8	6	8	6
Ruth Hoyland	5	7	10	9	10
Nicola Lauren Day	10	4	10	10	10
Alexander Eagles	9	6	6	7	10
Simon Helliwell	8	7	10	10	9
Victoria Fillingham	10	2	7	9	10
James Hogarth	10	8	3	7	8
Samuel Critchlow	9	6	3	10	9
Louise Brett	6	7	7	10	7
Martin Rothe	6	8	4	4	6
William Gowland	7	5	9	8	7
Sarah Halhaji	10	4	10	10	10
Jen Routledge	10	2	10	7	8
Toby Peter-Simmonds	6	6	1	8	8
Kathleen Critchlow	6	9	1	7	6
Russell Critchlow	7	8	1	5	4
Rebekah Larkin	10	9	3	9	9
Charis Smithson	10	1	8	7	7
Hayley Shepherd	10	6	10	10	10